

THE ROLE OF DESIGN BRIEF IN URBAN DESIGN COMPETITIONS

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## **ABSTRACT**

### **THE ROLE OF DESIGN BRIEF IN URBAN DESIGN COMPETITIONS**

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Design brief is the descriptive and connective medium of design competitions. The main aim (design problem) of the design competition is explained by means of design brief which is setting up all needs and requirements or design program (specification) which is explaining the requirement list. The definition of design problem should be formulated to make clear statements in order to avoid misapprehensions by forming creative environment to enable creation of new ideas.

The communication processes are composed between the participants of the competition, which are the client, competitors, jury and the public, by means of the formulation of design problem by the design brief.

This thesis aims to understand the role of design brief as different from design program (specification) in the process and result of the urban design competitions by studying the nature and effects of design brief as the main communication tool in the design and evaluation processes in design competitions. Three urban design competitions are chosen as the main study areas of the thesis because of their different processes and results.

**KEY WORDS:** Brief, Design Brief, Process of Design Brief, Problem Definition, Design Competitions, Urban Design Competitions, Communication Process, Communication Medium

## ÖZ

### TASARIM ŞARTNAMELERİNİN KENTSEL TASARIM YARIŞMALARINDAKİ ROLÜ

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Tasarım şartnamesi, açıklayıcı ve birleştirici bir araçtır. Tasarım yarışmalarında ana amaç beklenti ve ihtiyaçların yarışma şartnamesi tarafından kurgulanması ile açıklanır. Problemin tanımı yeni fikirlerin oluşumuna olanak verecek yaratıcı ortamı sağlayacak ve yanlış anlamaları engelleyecek şekilde açık bir ifade olmalıdır.

Tasarım yarışmalarında yarışma sürecinin katılımcıları olan müşteri, yarışmacılar, jüri ve kamu arasındaki iletişim tasarım probleminin yarışma şartnamesi tarafından doğru bir şekilde formüle edilmesi ile sağlanır.

Bu çalışmada tasarım yarışma şartnameleri ve yarışmanın temel iletişim aracı olan şartnamenin, ihtiyaç programından farklı olarak tasarım ve değerlendirme süreçleri üzerindeki etkilerini incelemek amaçlanmaktadır. Bu amaç çerçevesinde

farklı süreç ve sonuçlara sahip üç kentsel tasarım yarışması iletişim sürecinin anlatılmasında temel çalışma alanını oluşturacaktır.

**ANAHTAR KELİMELEER:** Teknik Şartname, Tasarım Şartnamesi, Tasarım Şartname Süreci, Problem Tanımı, Tasarım Yarışmaları, İletişim Süreci, İletişim Aracı

TO MY BROTHER EMRAH KABAL



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# CHAPTER 1

## INTRODUCTION

### 1.1. Aim of the Thesis

This thesis aims to analyze the role of design brief in design competitions in the fields of architecture and urban design. Design brief will be analyzed as the main communication medium of design competitions by means of communication theory. The communication is set up by design brief or design program (specification) in design competitions. Although design brief provides communication by defining the all necessary data under the context of main aim of the competition, specifications focuses on explanation of the requirement list. The communicational role of design brief is investigated by means of such difference between the design brief and design program/specifications.

Design is a unique process which has practical and theoretical aspects. Design problem is not defined as a strict manner or solved with just one correct answer. As design processes are subjective processes, different kinds of solutions can be suggested for the same design problem. Because of its properties John W. Wade defines the design problem as *ill- defined*. He said that “In the problem-solving literature, a problem that has criteria for identifying a proper solution is called well defined; one without criteria for saying whether a solution is correct is called

ill-defined...”<sup>1</sup> Ill-defined problem’s criteria have flexibility in the sense that they open up possibility of various solutions.

A problem statement has in it the seed of its solution; the statement of a design problem supposes that the problem solution is a designed object.<sup>2</sup>

Both design and evaluation processes are formed with the specified criteria under the light of client’s demands. Throughout these processes, various kind of communicational relationships are formed between the participants (designers, jury, clients and public) for the purpose of realizing expectations. The expectations of the clients are transferred to designers by means of a design brief.

In design competitions, the communication between the clients, the jury, the designers and the public are provided mainly by design brief or design program (specification) which explains the main aim and the expectations of the competition. Design brief is different from design program (specification) in the sense that it is more open to subjective comments and it gives the way of the various kind of and creative projects. Design brief focuses on the explanation of main aim and context of the competition instead of a strict requirement program. In spite of design brief, design program is a very detailed rules system that pushes the designers to solve problem by obeying all rules without participating the problem definition. Although, strict design programs serves to result in completed design projects they do not allow creative ideas. Whereas design brief is open to participation and debate, designers and jury determine their criteria by accommodating design brief and their values. Because of that, in this thesis our main aim is to show how the design brief is critical medium for the communication of all participants in the design competition.

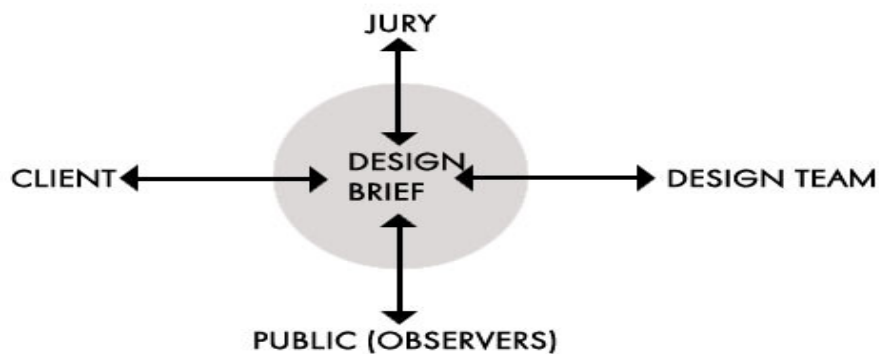
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<sup>1</sup> John W. Wade, 1977, *Architecture, Problems, and Purposes*, (New York: John Wiley& Sons, Inc.) p.23.

<sup>2</sup> Ibid, p. 35.

...There is an issue which lies at the heart of the competition debate. It focuses on the process which architects regard as crucial to their work, the dialogue between the architect and the client. This dialogue (a mixture of question and answer, discussion, assessment, interrogation and analysis) is the process by which designs are developed. Where it starts, whether it can be split into sections, how important it really is and whether it exists at all in certain situations are all the subject of intense discussion. Many architects maintain that it underlies the whole relationship between architect and client. They regard it as the key factor in the successful transition from concept to design and from design to implementation.

How does this affect competition? The traditional design competition system aims to provide a set of rules which ensure that everybody who takes part does so on an equal basis. Anonymity is retained throughout. No contact is permitted between the competitors and the promoter, assessors and advisers other than in specified written form until the final selection has been made. The brief is issued, designs submitted and a decision reached.<sup>3</sup>



**Figure 1.1. Communicational Relations of Participants of Design Competitions**

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<sup>3</sup> Judith Strong, 1996, *Winning by Design: Architectural Competitions* (Great Britain: Hartnolls Limited), p.6.

## 1.2. Methodology

The information is transferred with communication process. According to Kenneth E. Anderson, the broadest definition of communication is *information-sharing activity*. He states that:

...Communication is a dynamic process in which man consciously or unconsciously affects the cognitions of another through materials or agencies used in symbolic ways.<sup>4</sup>

Communication process is mentioned by Anderson (see Figure 1.2) as a linear activity by the participation of *source, channel, message, receiver, specific setting-situation and general environment, and communication-binding context*. However, this communication model seems to be a simple linear process, communication process has a complex structure. Anderson states that:

Communication involves a complex background of habits, information, attitudes, biases, and knowledge which interrelate to elements influence the communication process. The receiver must pay attention to various stimuli, interpret and give meaning to those stimuli, and in turn respond to them.<sup>5</sup>

In communication process, the *message* is placed in the *channel (medium)* by the *source* and perceived by the *receiver* under the effect of *specific-setting- situation and general environment, and communication-binding context*.

---

<sup>4</sup> Kenneth E. Anderson, 1972, *Introduction to Communication Theory and Practice* (Phillipines: Cummings Publishing Company, Inc.), p.5.

<sup>5</sup> Ibid, p. 4.

John Fiske investigates the communication study under two main schools which are *process school* and *semiotic school*.<sup>6</sup> While process school concerns the transmission of the message, semiotic school interested in the message and its produced meanings.<sup>7</sup> The general communication theory mentioned by Anderson is concerned under the process school. However in semiotic school, how the cultural and social characteristics of individual result in the production of the meaning from the message is investigated. Fiske mentions about semiotic school by the following:

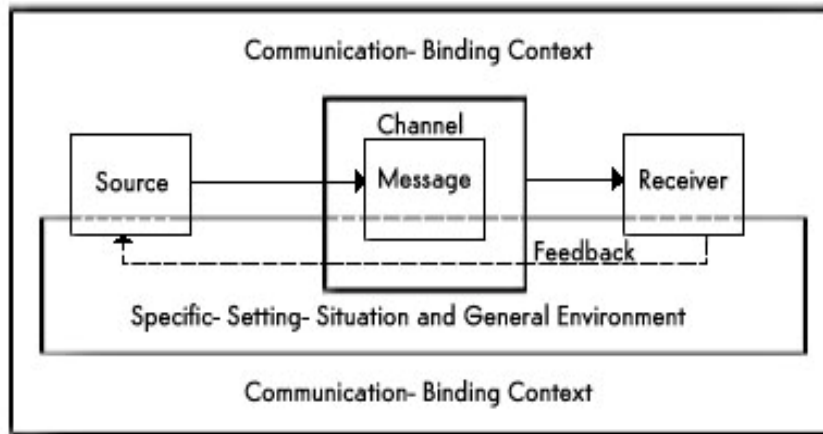
The message, then, is not something from A to B, but an element in a structured relationship whose other elements include external reality and the producer/reader. Producing and reading the text are seen as parallel, if not identical, processes in that they occupy the same place in this structured relationship. We might model this structure as a triangle in which the arrows represent constant interaction; the structure is not static but a dynamic practice (figure 1.3).<sup>8</sup>

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<sup>6</sup> John Fiske, 1991, *Introduction to Communication Studies*, (Great Britain: Guernsey Press Co. Ltd., 2<sup>nd</sup> Ed), p. 2.

<sup>7</sup> Ibid

<sup>8</sup> Ibid, p. 4.



\_Source and Receiver Factors

1. Knowledge, idea, experiences
2. Attitudes, beliefs, values
3. Needs, wants, goals
4. Interests
5. Group and role memberships
6. Communication abilities
7. Perception of other elements

\_Message Elements

1. Ideas and content
2. Organization
3. Language and style
4. Delivery elements
  - a. Spoken
  - b. Written
  - c. Others

\_Channel Elements

1. Nature of media
2. Limits on audience
  - a. Target audience
  - b. Mass audience
3. Selectivity in transmission of stimuli
  - a. Sound
  - b. Sight
  - c. Others

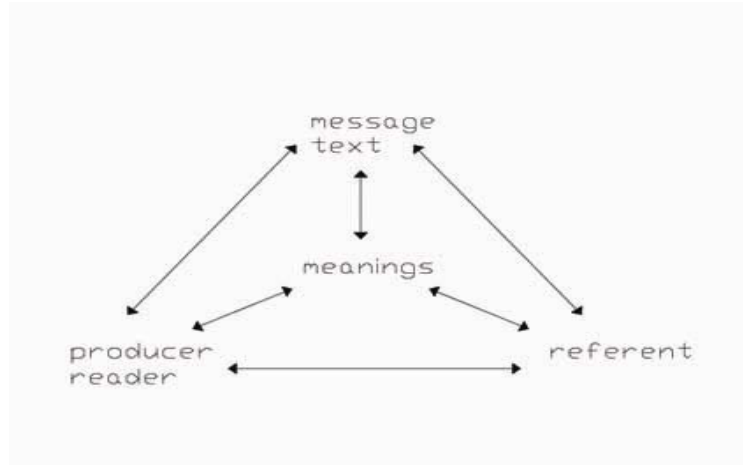
\_ Specific Setting- Situation and General Environemnt

1. State of things generally
2. State of the topic
3. Immediate environment
4. Audience size
5. Availability of media channels
6. Interaction of other elements affecting setting
7. Public or private

\_Communication- binding Context

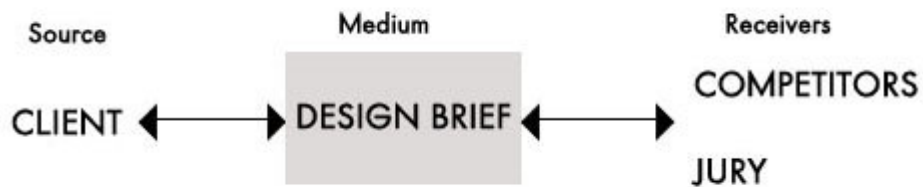
1. Interaction of all the elements
2. Effect of time
3. Process nature of communication
4. Complexities due to nature of processes involved in communication
  - a. Multiple or institutional sources
  - b. Translations or other intermediaries
  - c. Mass media

**Figure 1.2. A General Communication Model.** In Kenneth E. Andersen, 1971, *Persuasion Theory and Practice* (Boston: Allyn&Bacon).



**Figure 1.3. Messages and Meanings Model.** In John Fiske, 1991, *Introduction to Communication Studies* (Great Britain: Guernsey Press).

In design competitions the main *medium/channel* of the communication process is *design brief* which transfers *the information (message)* from *client (source)* to *design teams (receiver)* and *the jury (receiver)* and also *observers-public (receiver)*. Besides of these main elements as mentioned at the process school, different factors like beliefs, knowledge, interests, general environment, etc. are other important side of the communication process as these elements also state the difference between design program and design brief.



**Figure 1.4. Communication Process of Design Competitions**



The process and result of the competition is shaped with the reactions of the receivers to the message. These reactions are called the *effects* of the communication process. Anderson mentions that; “Most people think of communication as including a source. The source frames a message which is transmitted to a receiver, who reacts in some way. The effects of the communication process are those reactions...”<sup>9</sup> In design competitions, the process and the result which are formed by the *effects* of the receivers, are based on the communication processes by design brief as the main *medium*. The *receivers* produce the *meanings* by means of the evaluation processes of the design brief.

We can define the forming of these *effects by means of* the main evaluation stages of the architecture which are grouped by Mete Tapan as following:<sup>10</sup>

- The evaluation at the design process
- The evaluation of the design product

The first stage is the evaluation of design brief by the designers (competitors), and the second one is the evaluation of the design products (projects) by the jury which uses the design brief as the main guide. In addition, the second evaluation stage is also formed by two stages. The first stage is the evaluation of design brief and the second one is the evaluation of the projects by the jury.

In this thesis, three urban design competitions held in the recent years in Turkey, which have different processes and results, are investigated in terms of communication process. The briefs of these sample design competitions are analysed in terms of four main criterias which are obtained from the definition of strategic brief at the second chapter and urban design brief ( by Sewell) at the third chapter. Besides design brief, the projects, project’s reports, jury reports of

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<sup>9</sup> Anderson, 1972, p. 259.

<sup>10</sup> Mete Tapan, 2004, *Mimarlıkta Değerlendirme* (İstanbul: İTÜ Yayınevi), p. 25.

the competitions and also two interviews with one competitor and one jury member are used in articulation processes of the case studies.

### **1.3. Case Studies: Urban Design Competitions**

In this study, because of their argumentative and creative characteristics urban design competitions are chosen as a case study. Urban design competitions need multi-dimensional and broad perspective to get a successful solution with its multidisciplinary characteristic. In this context, problem in urban design competitions should be defined and transformed by a well detailed argumentation-text (design brief) instead of simple numerical design program/specification.

There are lots of different competition models in the world. In this study, the investigation focuses on the national, open and single phase urban design competitions in Turkey. In this direction, Maltepe Territory Park Concept Project Competition (2007), Ünye Municipality City Square Yunus Emre Park Urban Design Competition (2006) and Ankara Altınpark Environmental Design (1985) Competitions are chosen according to their different processes and results to see the communicational effect and success of the design brief on the competition process and result.

Maltepe Territory Park Concept Project Competition was resulted as an idea competition but not constructed. Ünye Municipality City Square Yunus Emre Park Urban Design Competition was not resulted. As being different form these two competitions, Ankara Altınpark Environmental Design Competition was resulted and also constructed.

#### **1.4. Structure of the Thesis**

This study examines the design brief to analyze the communicational function of such brief on the process and result of the design competitions. After the conceptual investigation of the subject of brief and design competitions, three kinds of urban design competitions in Turkey are chosen as the case study to observe the communicational role of the design brief in design competitions.

In the second chapter, the brief will be articulated both as the process and the written document by means of description of the problem definition. The design activity as the solution process of design problem (ill-defined type of problem) needs detailed problem definition. At this point, the importance of the evaluation of the problem definition and the solution together as a whole process is appeared. The design brief will be analyzed as the main communication medium which unites these processes as the parts of a whole unit. In addition to these, texts about the problem and design problem definitions will be analyzed to clarify the configuration of the brief process. Later, in the light of this investigation, the content, the purpose and the extent of the design brief will be clarified. Also, the participants of the design brief process and their roles in such process will be discussed.

In the third chapter of this thesis, design competitions especially the ones about the field of architecture and urban design, and such competitions' brief processes will be searched. In this regard, discussion of the difference between the design brief and such a simple requirement program (design program) will be analyzed on the design competitions. After the definition of design competitions, formulation of the brief processes of such competitions and their impressions on the competition process will be discussed.

Design competitions and design projects are different in terms of the relations of their participants. This situation causes the difference on their design brief

processes. As different from the design projects, the preparation process of design brief is not connected with the designers in design competitions. The expectations of the client and necessary information about the competition are transformed to the competitors (designers) by the design brief. In this direction, the communicational role of the design brief in design competitions will be examined.

Under the effects of these arguments, three sample open and single phase urban design competitions from Turkey are chosen in accordance with their different processes and results to analyze the design brief and its communicational role in design competitions. In this respect, the design brief and its effect on the suggested urban design projects and evaluation criteria of the jury of Maltepe Territory Park Concept Project Competition (2007), Ünye Municipality City Square Yunus Emre Park Urban Design Competition (2006) and Ankara Altınpark Environmental Design (1985) Competitions will be inquired.

At the last part of the thesis, the conclusion of the analysis of three sample urban design competitions will be evaluated to figure out the communicational effect of the design briefs on the process of design competitions.

## CHAPTER 2

### DEFINITION OF THE BRIEF AND BRIEF PROCESS IN DESIGN PROJECTS

In this chapter, in addition to the definition of the brief and the process of brief, design brief is defined by means of the communication theory. The main role of the brief will be defined by investigating the process and participants of the brief process. In this direction, the communication process of design competitions is described.

The brief is described as differently in the dictionary. Some of the definitions of the brief are the followings:

- A short concise writing or letter; a statement in few words.
- An abridgment or concise statement of a client's case, made out for the instruction of counsel in a trial at law.
- To make an abstract or abridgment of; to shorten; as, to brief pleadings. A condensed written summary or abstract a document stating the facts and points of law of a client's case give essential information to someone; "The reporters were briefed about the President's plan to invade" concise and succinct; "covered the

matter in a brief statement" of short duration or distance; "a brief stay in the country"; "in a little while"; "it's a little way away"<sup>11</sup>

In this thesis, besides of all these meanings given above, brief will be articulated as the creative process and product which formulates the problem and guides participants (client, designers and users) of the process. It is a process which should be administrated by a qualified and experienced team. This process is preceded with identifying the needs properly, and providing the communications between the participants by the brief management group. The problem definition process is the main task of the brief process. To understand the brief process, we should firstly interrogate the problem definition methods.

## 2.1 Problem Definition Process

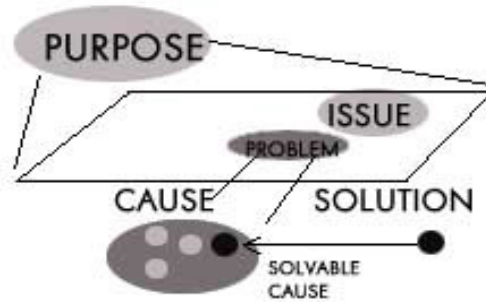
The first step of the solution activity of a problem is the problem definition. Because of that, the formulation of problem is the main determinative act of the success of the solution. The creative solutions require well-formulated problem definitions which open up to creativity. Fogler and LeBlanc state that "Problem definition is a common but difficult task because true problems are often disguised in a variety of ways. It takes a skillful individual to analyze a situation and extract the real problem from a sea of information. Ill-defined or poorly posed problems can lead novice (and not so novice) engineers down the wrong path to a series of impossible or spurious solutions. Defining the "real problem" is critical to finding a workable solution."<sup>12</sup> John Dewey also states that "A problem well defined is half solved."<sup>13</sup>

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<sup>11</sup> Sesli Sözlük, [Internet, WWW], ADDRESS: <http://www.seslisozluk.com/word=brief> [Accessed: 24 August2007]

<sup>12</sup> H. Scott Fogler, Steven E. LeBlanc, 1995, *Strategies for Creative Problem Solving* (New Jersey: Prentice Hall PTR), p. 1.

<sup>13</sup> John Dewey, "Five Steps of the Heuristic Redefinition Process (HRP)", [Internet, WWW], ADDRESS: <http://www.realinnovation.com/content/c070101a.asp> [Accessed: 22 September 2007].



**Figure 2.1. The graphic model of problem solving terminology.** In Hidetoshi Shibata, “Problem Solving: Definition, Terminology and Patterns,” [Internet, WWW], ADDRESS: <http://www.mediafrontier.com/Article/PS/PS.html> [Accessed: 20 September, 2007]

Hidetoshi Shibata claims that, problem solvers should start their problem solving process from the definition of purposes and problems.<sup>14</sup> He defines this process with seven terms which are purpose, situation, problem, cause, solvable cause, issue and solution.<sup>15</sup> The first three terms (purpose, situation, and problem) are directly related with the problem definition process. *Purpose* is the goal, main step of the problem. *Situation* is about the condition. Also, it sometimes could be one of the reasons of a problem. *Problem* is the definition of the purposes with the well-defined situation.<sup>16</sup>

Alma Bingham (1971) who defines the problem as ‘a barrier against to the target’, claims that the problem has three main characteristics which are:

- Target of the person
- Barrier on the way of target
- The feeling of tension which encourages person through the target.<sup>17</sup>

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<sup>14</sup>Hidetoshi Shibata, “Problem Solving: Definition, Terminology and Patterns,” [Internet, WWW], ADDRESS: <http://www.mediafrontier.com/Article/PS/PS.html> [Accessed: 20 September 2007].

<sup>15</sup> Ibid

<sup>16</sup> Ibid

<sup>17</sup> Alma Bingham, 1971, “Improving Children’s Facility in Problem Solving,” in Nurdan Kalaycı, 2001, *Sosyal Bilgilerde Problem Çözme ve Uygulamalar* (Ankara: Gazi Kitabevi), p. 8.

Problem is an undesirable situation that must be corrected. The solution process of a problem consists of three stages which are problem identification, problem formulation, and problem correction. Problem identification is concerned with determination of existence of a discrepancy in the environment. Problem formulation involves all activities such as definition of the undesirable gap between the current and the desired states, and searching to identify the causes of the discrepancy, to solve and correct the undesirable situation which causes to the problem. This process does not aim to diminish or remove the causes of discrepancy.<sup>18</sup>

The problem definition process requires some fundamental steps. The first stage is the recognition of the problem. First of all the condition of the problem should be analyzed and defined clearly. The main reason of the problem has to be specified. Reorganization and specification of the problem are the key elements of this stage. It has to be ensured that the problem is understood correctly.

Problem recognition is a difficult and creative process because of its discrete characteristics. That stage aims to get to the main reason which causes to the problem. At this stage, as much as information and inputs are brought together until the problem is well-defined. Before this stage is started, the main reason of gathering information, where it will be used at, and how it will be beneficial, should be known.

At the second stage, all collected information and data are organized, analyzed and represented properly. Unnecessary and missing information are determined by analyzing of the collected information. After the determination of the necessary information, the problem are analyzed and interpreted to achieve the real problem.

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<sup>18</sup> Michael A. Eierman, George Philip, 2003, "The Task of Problem Formulation", *International Journal of Information Technology&Decision Making* Vol 2, No: 3, p.354.



The mere formulation of a problem is far more often essential than its solution, which may be merely a matter of mathematical or experimental skill. To raise new questions, new possibilities, to regard old problems from a new angle require creative imagination and marks real advances in science.

Albert Einstein<sup>19</sup>

### **2.1.1 Design Problem Definition Process**

Two types of problems which are: “well-defined problem and ill-defined problem” are defined by Wade as the main problem types.<sup>20</sup> Well-defined type of problem has one clear correct answer or solution. Against to well-defined type of problem, ill-defined type of problem opens up to various solutions.

Design problems express the creative production problems which could be solved with different and creative solutions. As mentioned by Wade, “...A design problem is what is usually called an ill-defined problem; there is no right or wrong answers in design, but only better or worse ones.”<sup>21</sup> In this process, people try to get new and distinct ideas and solutions.

Design problem as an ill-defined problem type, needs difficult and creative programming (formulation) process. Design problem formulation is not an algorithmic, however intuitive process. Asking the right questions at the right time is the key factor of this formulation process. Francis Heylighen claims about the importance of analysis of the ill-defined problems for the solution by stating that;

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<sup>19</sup>Albert Einstein, [Internet, WWW], ADDRESS: <http://www.creativityatwork.com/articlesContent/Quotes/quotes4imagination.htm> [Accessed: 22 September 2007].

<sup>20</sup>Wade, 1977, p. 23.

<sup>21</sup>Wade, p. 21.

Clearly, the first thing to be done in order to solve an ill-structured problem is to formulate it in a well-structured way, i.e. to describe explicitly the initial situation which is to be changed, the goal which is to be achieved, the problem-space which is to be explored, the operators which are to be used, ... Once we know how to construct (and transform) representations of ill-structured problem domains, we can simply apply the existing knowledge about search through problem spaces in order to be able to solve all types of problems...<sup>22</sup>

The phases of the design could be separated to three parts, which are clarification of the general situation, definition of the design concept, and detailed design. If the design activity starts before the completing of the well-articulated problem definition, solution will be just partial and insufficient. The separation of the programming phase and design phase are specified by William Pena as the analysis and synthesis phases.<sup>23</sup> He states the importance of this separation that, “Programming precedes design just as analysis precedes synthesis. The separation of the two is imperative, and avoids trial-and-error design alternatives. Separation is central to an understanding of a rational architectural process, which leads to good buildings.”<sup>24</sup>

The analysis phase consists of transforming a set of "needs and desires" into a formal set of requirements and constraints, while the synthesis phase is concerned with the construction of a solution design which satisfies the given formal specification.<sup>25</sup>

The definition of the design problem is the analyzing (programming) parts of the process. Pena describes this process with five main phases as following:

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<sup>22</sup> Francis Heylighen, 1988, *Cybernetics and Systems '88* (Dordrecht: Kluwer Academic Publishers), pp. 949- 957.

<sup>23</sup> William Pena, 1987, *Problem Seeking* (New York: AIA Press), p. 20.

<sup>24</sup> Ibid

<sup>25</sup> Enrico Motta, Zdenek Zdrahal, “Parametric Design Problem Solving,” [Internet, WWW], ADDRESS: <http://citeseer.ist.psu.edu/137277.html> [Accessed: 20 September 2007].

1. Establish Goals
2. Collect and Analyze Facts
3. Uncover and Test Concepts
4. Determine Needs
5. State the Problem<sup>26</sup>

Throughout this process, we try to formulate the statement of the problem. Definition of the problem is the last part of the analysis, and the first part of the synthesis stage. This step is a kind of turning point of the project. It has a changeless and stable order. Since the design problem is not a well-defined mathematical problem, we do not use linear and algorithmic methods for the solution. Because of that, the stages of the design problem definition have a flexible order. As Pena describes, sometimes the first four steps need a simultaneous working, cross-checking and changes of the stage orders for the integrity. For instance, in an architectural design problem, the available budget of the project and the space limitations could be given before the definition of the main goal of the project.<sup>27</sup>

## **2.2 Design Brief as a Written Document**

The term of brief is used in different areas with different meanings. It means a short description of a subject or a short instructional meeting in general. In this thesis, brief will be used as the definition of the problem in design area. Brief is not a purpose, it is a medium between the client and the design team. It is a product (written document) which is formed at the end of the problem definition process. In this process, all necessities are formulated as the result of the analysis,

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<sup>26</sup> Ibid, p. 12.

<sup>27</sup> Ibid, p.26- 27.

investigation of the needs and ideas about the problem. Frank Salisbury defines the brief such as the following:

A brief is everything an architect needs to know about the building a client needs. The client's yearnings, ideas and vision should be clearly expressed in it, together with every activity and important piece of equipment or treasured possession to be accommodated. All has to be thought of and noted down by the client before an acceptable design can be produced. It is more than a verbal exchange of ideas. It is a creative act which shapes the subsequent building and it should be presented in the form of a well-constructed document which is concise, realistic and as comprehensive as possible.<sup>28</sup>

Brief has a characteristic which is responsive to the changes through the process of the project. It reflects all of the changes and requirements throughout the project by means of its evolutionary structure. Stephen Bailey states that, "The brief, therefore, changes and grows continuously as the design proceeds. The design solution evolves from the brief and can, in turn, clarify and expand it through early design work which helps to identify problems, objectives and criteria."<sup>29</sup> The process of the brief has a feedback system. Barrett and Stanley see the brief process as a kind of movement system that all information flowing between the groups and stages continuously throughout the project.<sup>30</sup> Especially at the construction stage, client's changing needs could be solved by the interaction between client and construction team as creatively.<sup>31</sup>

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<sup>28</sup> Frank Salisbury, "Introduction," in 1998, *Briefing Your Architect* (Cambridge: Architectural Press).

<sup>29</sup> Stephen Bailey, 1990, *A Briefing and Design Guide, Offices* (Great Britain: Courier International Ltd.), p. 5.

<sup>30</sup> Peter Barrett, Catherine Stanley, 1999, *Better Construction Briefing* (Cornwall: MPG Books Ltd), p. 48.

<sup>31</sup> Ibid

Future proofing is one of the most important features of the brief.<sup>32</sup> The technology revolution effects and changes the requirements continuously in design world. Brief is not a fixed document, but it is changeable, future proofing medium, which provides to achieve the requirements of the project today and in the future. It ensures that the solution responds the problem, the requirements and all clients' requests.

In this era of rapid change, up- front briefing is recognized as a means of achieving greater clarity and more predictability. For clients an assurance that their buildings can respond to change in a reasonably predictable way is important, whether it is to enable individual staff to change from working in individual offices to working in groups or to enable the organization to lease part of the building to someone else.<sup>33</sup>

Brief is started to be one of the most important stages of the architectural projects with its communicative, adaptable, alternative and effective properties. As mentioned in the previous part, design problem definition stage which is flexible and simultaneous, opens to change. If the decisions are given at the early stage of the project, the expected achievement is not obtained. Blyth and Worthington claim about the importance of the effective decision making by following:

Effective decision-making processes are the backbone of an effective briefing strategy. Knowing when and what kinds of decisions must be made are crucial to the success of any project...<sup>34</sup>

Peter Barrett and Catherine Stanley mention that the success of a design brief is the combination of five key elements which are;

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<sup>32</sup> Salisbury, 1998

<sup>33</sup> Blyth and Worthington, 2001, p. 4.

<sup>34</sup> Ibid, p. 10.

- Empowering the client
- Managing the project dynamics
- Achieving appropriate user involvement
- Achieving appropriate team building
- Using understandable visualization techniques <sup>35</sup>

### **2.2.1 Communicational Role of the Design Brief**

The brief process is a kind of filling the gap activity between the expectations and the realizations.<sup>36</sup> Brown summarizes the gaps as;

- Gap A- Between employer's expectation and architect's expectation
- Gap B- Between employer's expectations and his experience of the service
- Gap C- Between architect's understanding of employer's expectation and a definition of the service
- Gap D- Between architect's service specification and the architect's service delivery
- Gap E- Between the architect's service delivery and the employer's perception of the service.<sup>37</sup>

Brief is the main communication tool which fills these gaps by providing flowing of the information between the project groups in the design projects. It clarifies the needs and expectations of the clients, and gets the feedbacks from the project groups. As Brown claims that, the appropriateness of information flowing and

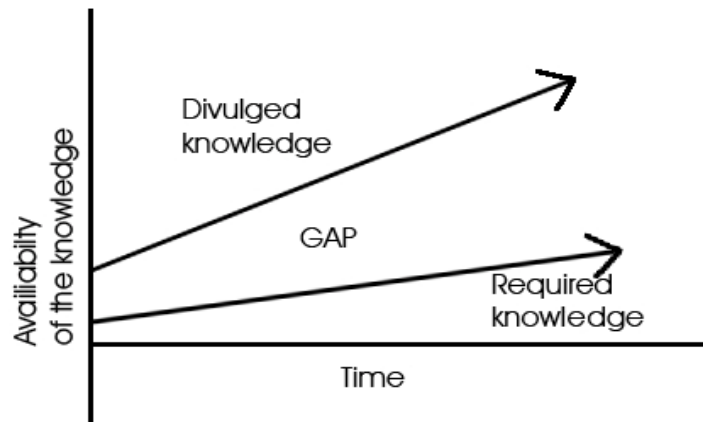
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<sup>35</sup> Barrett and Stanley, 1999

<sup>36</sup> Brown, 2001, p. 10.

<sup>37</sup> Ibid, pp. 12-13.

‘transparency’ of the interface between the client and consultant is essential to ensure the process of alignment with the expectations, and the design brief provides this ensurement process.<sup>38</sup> He shows the importance of the continuity of the transparency throughout the project with a transparency diagram below:



**Figure 2.2. Transparency.** In Stephen A. Brown, 2001, *Communication in the Design Process*, (London: Spon Press).

Brief is such an information pool of the project. The necessary information are attached and taken from this information pool by the related groups.

...Brief relies on the interaction between individuals and teams in organizations, and is concerned with the communication and management of information within and between these teams.<sup>39</sup>

The arrangement of data transferring between the client and design team provides continuity of the healthy brief process.<sup>40</sup> First, all collected and necessary

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<sup>38</sup> Ibid

<sup>39</sup> Blyth and Worthington, 2001, p. 14.

<sup>40</sup> Salisbury, 1998, p. 103.

information are transferred from the client to design team, and then the advices and questions are passed from the design team to client group as response.



**Figure 2.3. Routing of Information.** In Frank Salisbury, 1998, *Briefing Your Architect*, (Cambridge: Architectural Press, 2nd edition).

## 2.3 Design Brief as a Process

Well-proceded communication process by means of the right framework and rules provides the successful project. Alastair Blyth and John Worthington separate the process of the brief (they use the term briefing process for the brief process) to three phases which are *pre- project*, *project* and *post- project* stages.<sup>41</sup>

The briefing process is sub-divided into three distinct stages. Pre-project stage, when the client's needs are identified, options assessed, and a Strategic Brief prepared. The Project stage, when the chosen design team validates and acknowledges the client's expectations, and sets out the requirements, and performance criteria in the terminology of building. The Post-project stage, on project completion and after move-in when the process, product and performance in meeting the users expectations are evaluated.<sup>42</sup>

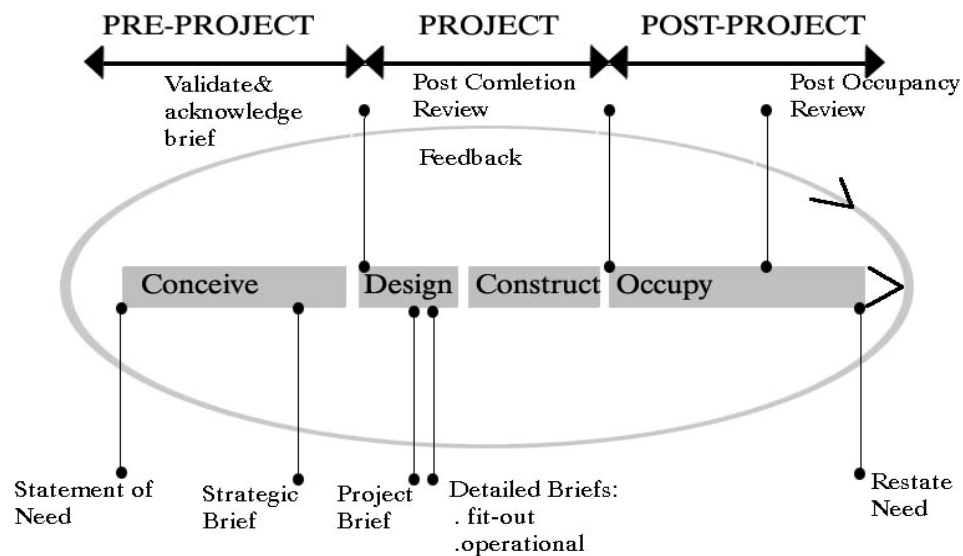
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<sup>41</sup> Ibid, p. 20.

<sup>42</sup> Ibid



Pre-project stage is the main part of the design brief process. At the pre-project stage, design team validates the brief and clarifies the project to the client to ensure about the priorities and objectives before designing the project. Blyth and Worthington state that, “During the pre-project stage the client defines the need for the project and sets it out in a Strategic Brief. The nature of the business and its objectives are examined and different options are tested, only at the end of this stage the type of project is defined. During the project stage, the design team validates and reformulates the Strategic Brief and produces a design which becomes the Project Brief. The Project is then delivered. During the post-project stage the result is tested to see whether it meets the need defined in the earlier briefs.”<sup>43</sup>



**Figure 2.4. Three principle stages of briefing process.** In Stephen A. Brown, 2001, *Communication in the Design Process*, (London: Spon Press)

<sup>43</sup> Ibid, p. 15.

Brief process has an initial stage which could be called preliminary brief. The main purpose of this stage is to set down and define the general scene of the project. The determination of the general scene should be included the information about the history and philosophy, structure and operational methods, characteristics, the existent purpose of the clients, the project's goals and objectives, and overall needs at present and the future.<sup>44</sup> A brief starts with identification of the needs and objectives by the clients or client organizations. The problem should be well-defined with the questions, who, when, where, what, how, and why.<sup>45</sup>

Besides specifying the general scene of the problem; the main strategy of the brief should be defined by the clients. As we mentioned at the design problem stage, problem definition could be started from different points. Despite every project has its own primary interest, setting the strategy is common main task for the brief process of every project.

The brief process is started with the explanation of real requirements of the client. According to Salisbury, there are some fundamental points that should be considered before the determination of exact requirements by the client, his advisors and consultants.<sup>46</sup> These points are information about the present activities of the client organizations; the users of the project, possible growth in the future; the condition and location of the project (the neighbors; the proximity of airports, railway lines, roads, chimneys and etc.); development plans of the local authority, government agency and neighboring property owner.<sup>47</sup>

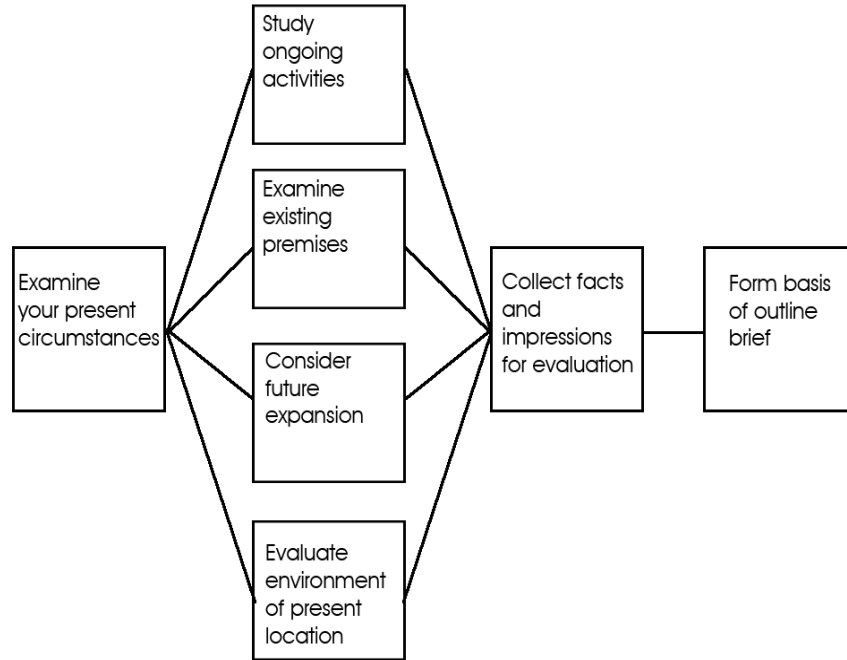
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<sup>44</sup> Ibid, p. 13.

<sup>45</sup> Bailey, 1990, p. 12.

<sup>46</sup> Salisbury, 1998, pp. 2-3.

<sup>47</sup> Ibid



**Figure 2.5. First steps before deciding to build.** In Frank Salisbury, 1998, *Briefing Your Architect*, (Cambridge: Architectural Press, 2nd edition).

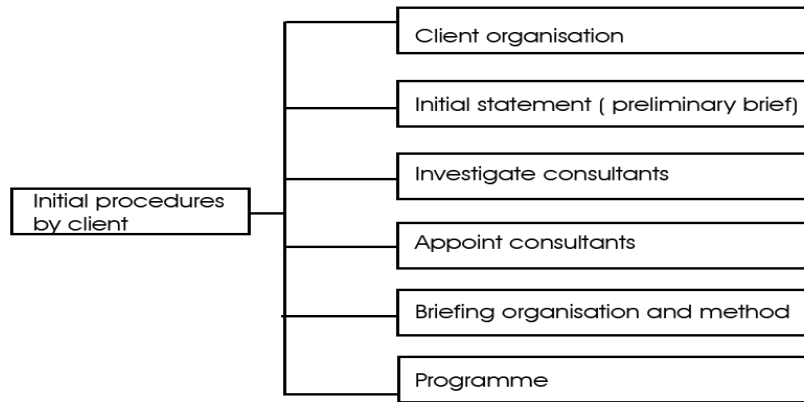
The preliminary brief stage is the inception of the project. Baileys states the three factors: 1) the nature of the client body and the implications of that fact, 2) why a building is needed, and 3) what objectives should be met by the proposed building, setting out priorities, as the main parts of the preliminary brief.<sup>48</sup>

Clients should understand the responsibilities and roles on the projects. These roles are the determination of the project's main goal, the professional services, project constraints, requirements, and assignment of managing team of the

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<sup>48</sup> Bailey, 1990, p. 16.

project. The project is started mainly by the clients; afterwards continues and ended with the help of the professional services.



**Figure 2.6. Initial procedures by client.** In Stephen Bailey, 1990, *A Briefing and Design Guide, Offices*, (Great Britain: Courier International Ltd.).

The process of a brief is started with the preliminary stage. Throughout the process, brief focused at three different stages which are “statement of needs”, “strategic brief” and “detailed (project) brief” in order.<sup>49</sup>

### 2.3.1 Preparation Process of Design Brief

The main role of design brief is setting up the communication between the assigned project groups by collecting, analyzing, evaluating, and organizing the necessary information. The process of design brief is formed by identification of needs, collecting data, analyzing data, brainstorming, concept design (testing the design options), detailed design, and review of design in order.

Salisbury divides the brief process into four main parts which are inception, feasibility, outline proposals and scheme design.<sup>50</sup> At inception stage, the general

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<sup>49</sup> Blyth and Worthington, 2001, pp. 68-69.

idea of what is needed is stated.<sup>51</sup> He figures out five main goals which are; aims and requirements, the activities to be accommodated, required organizational groups, numbers of people involved, and first notions of dimensions, areas and spaces in inception stage.<sup>52</sup>

Different from design projects, in design competitions there are two main stages of design brief which are the statement of needs and strategic brief. Detailed application brief is not formed throughout the competition. It is formed after the competition process, if the selected project is applied practically. Therefore in this study, the stages of the strategic brief and statement of needs will be examined as a compound process.

### **2.3.2 Statement of Needs and Strategic Brief**

Statement of needs is accepted as the first stage of design brief process. In this stage, the main aim and needs are defined. The statement of mission should be short, sharp, inspirational, and focused on the expected characteristics of the project.<sup>53</sup>

Needs about the general scene, direction, and purpose of the project should be specified. At this stage, client should initiate the main proposal and make the final decision to build. After that, the professional advisors and the design team with the help of these professional advisors should be appointed for the preliminary studies.<sup>54</sup>

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<sup>50</sup> Ibid

<sup>51</sup> Ibid

<sup>52</sup> Salisbury, 1998, p. 117.

<sup>53</sup> Ibid, p. 69.

<sup>54</sup> Salisbury, 1998, p. 76.

Salisbury lays out a checklist for the statement of needs stage of the architectural design projects under three main articles which are purpose and policy, operational factors, and design requirements.<sup>55</sup> The checklist is clarified as below:

- Purpose and policy
- Basic purpose and overall function.
- Scope and content of the project.
- Demand, expressed in terms of recorded inadequacies in an existing building.
- Client's resources, his own advisers and any in-house Professional skills which can be called on.
- Known limitations of such things as overall permissible building area, construction cost, time deadlines, mandatory standards and dimensions, or any priorities such as phasing of parts of the project.
- Operational factors
- Activities to be accommodated.
- Who is to use the building?
- Number and types of staff, employees and regular users and visitors.
- How the activities will be run and organized to relate to one another; for example the manufacturing, administration and management operations, an educational curriculum, or the timetabling of jointly used spaces.
- Communications systems required to run the proposed activities and organization.
- Design requirements

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<sup>55</sup> Ibid, pp. 153-154.

- Internal and external environment, in terms of the conditions and effect aimed at.
- Sitting and external requirements.
- Schedule of accommodation, space requirements and specific groupings.
- Layout and zoning, including relationships between spaces.
- Movement of pedestrian and vehicular traffic.
- Equipment, plant, fittings and fixtures.
- Requirements for services and engineering installations, and the standards and controls required.
- Any preferred constructional standard.
- All cost implications; the cost plan and approximate estimates of cost, including all revisions and updates.<sup>56</sup>

After the determination of the needs, data collection stage is started. Necessary information could be collected in several ways which are *literature search, interviews, questionnaire, observations* and *visit existing building* (learning from the experience).<sup>57</sup> The key point of data collection is the definition and specification of the needs and purposes clearly in detail.

In *literature search*, all related information is investigated from published documents (literature).<sup>58</sup> The search continues until the specified questions are answered.

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<sup>56</sup> Ibid

<sup>57</sup> Bailey, 1990

<sup>58</sup> Ibid, p. 168.

*Interview* is the way of getting information directly from the related groups; clients and the users by asking questions.<sup>59</sup>

In *questionnaire* method, instead of direct relation a published material is used as the communication tool to get information. This document should include the general scene and purpose of the project along with the questions.

*Observation* method gets the information of user's patterns of behavior, space requirements and relationships, and etc. by using various techniques. Direct unobtrusive observation, direct co-operative observation, participation by the observer, tracking behavior-mapping is some of these techniques.<sup>60</sup> Different from interviews and questionnaire methods, in this method information is about the real situation and life, not about the opinions and attitudes.<sup>61</sup>

*Visit existing building* is the way of achievement of the feedback. In this method, similar kind of projects are investigated and experienced to understand the problem and possible solutions. Firstly, a survey about the similar kind of projects through the documents like architectural journals or other professional publications should be accomplished.<sup>62</sup> Afterwards, the visitor group, the list of possible projects and the checklist about the things to be looked up should be decided.<sup>63</sup>

Subsequent to collection of the data process, analysis and representation processes are started. Stainley claims that, standardized data forms, brainstorming,

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<sup>59</sup> Ibid, p. 171.

<sup>60</sup> Ibid, p. 172.

<sup>61</sup> Ibid

<sup>62</sup> Ibid, p. 173.

<sup>63</sup> Ibid, p. 174.



interaction matrix and correlation diagrams could be used to articulate the collected information.<sup>64</sup>

After all these collection and analysis processes, strategic brief is started to be taking shape. In strategic brief, the needs, objectives and expectations of the client are presented and the key objectives are settled out by the business case team.<sup>65</sup>

The aim of the Strategic brief is to set out the objectives of the project based on the organization's needs. The essential task is to ensure that the design objectives coincide with the corporate objectives. To minimize misunderstanding the Strategic Brief must clearly and unambiguously set out the organization's priorities and aims. This brief will define the essential requirements of the building, and communicate these to the design team to provide a robust structure for the subsequent phases of design development.<sup>66</sup>

Strategic brief should include;

- The mission statement
- Identification of the objectives that accomplish the mission
- Priorities of the project
- Measures to evaluate the results.
- Change and growth
- The framework of the decision.<sup>67</sup>

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<sup>64</sup> Ibid, pp. 175-180.

<sup>65</sup> Blyth and Worthington, 2001, p. 22.

<sup>66</sup> Ibid, p. 183.

<sup>67</sup> Ibid

## 2.4 The Main Participants of Design Brief Process

Brief, which is processed by the brief management team, enables the communication between the clients, users (observers/public) and the design team as a transformative medium. Design brief process is started by the clients, and continues with the participation of the brief management team, users and designers. Each group has clear and separate role in a relation with each other.

### Client:

The request of the client starts the project process. There are two types of clients which are private and public sectors. Public client integrates to the brief process from the site selection through the project criteria. In public sector, clients are the large organizations like commercial groups, banks, local authorities or housing associations. In addition to promoting and financing the project, clients in public sector specify special arrangements to define the occupancy requirement from the user's point of view.<sup>68</sup> They decide structure of the project process, and explain the roles to the participants.<sup>69</sup> The client in the private sector is freer about the participating to the brief process. In private sector, client has the opportunity to appoint the professional brief writing team. Because of these differences, identification of the client type is so important for the brief process.

According to Blyth and Worthington, client has the responsibilities at all stages (pre-project, project and post-project stages) of the brief process. At the pre-project stage, clients are responsible for the ensuring of the needs, objectives and decision-making criteria of the project, clearness of the strategic brief, and planning to meet the objectives and solutions of the problems between the project groups.<sup>70</sup>

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<sup>68</sup> Salisbury, 1998, p. 25.

<sup>69</sup> Ibid

<sup>70</sup> Blyth and Worthington, 2001, p. 85.

### Users:

Users are the people who will use the building/project in a way. There are mainly two types of users, permanent and temporary ones. The requirements of each type change according to their way of use of the building.

The users could participate to the design brief process in two ways, one is direct and the other is indirect. Direct way is the involvement of the staff or regular users to the definition of the problem process by means of a conference or questionnaire. Indirect way is the investigation of the feedback of similar type of projects, and social science studies.

### Brief Management Team:

Brief management team, who organizes/controls the brief process, could be formed by architects from design team or professional brief writers who may not be an architect or a member of the client organization. This team tries to specify the requirements of the projects, requests and decisions of the client, and also the relations and the roles of the participant groups.

### The Design Team:

Design team is formed by the architects, engineers, landscape architects, designers and experts about special subjects (building material, etc.). The responsibility of this team is giving the client advices, assisting development of the brief process, and designing the project. Since design team is formed from a large group which includes different kinds of professionals, a team leader is needed. The team leader, who manages the group, is an architect in general.

The investigation of design brief shows that, brief provides the main communication process between the participants of design project/competition.

Such brief transmits the all necessary information between the participants, from the source to the receivers. Different from design projects, in design competitions designers do not participate to the preparation process of design brief. Transmission of the information is one sided. The information is transmitted by design brief from the source (client) to the receivers (designers, jury and the public).

## CHAPTER 3

### DESIGN COMPETITIONS AND THE INVESTIGATION OF DESIGN COMPETITION'S BRIEF PROCESS

In this chapter, in addition to the definition of design competitions by means of their history and types, the process of design competitions are analysed by means of design brief. Design brief is investigated in the process of design competitions under three stages. These stages are the preparation stage of design brief, the evaluation of design brief at designing stage and evaluation of design brief at evaluation of the projects stage.

#### 3.1 Design Competitions

Design competition is a sort of medium in which different kind of ideas fight against each other and one of them which are responding to the expectations best is chosen. Competition is the creative and constructive process for the designers.

For at least 2500 years, architecture competitions have been employed to choose one architect or one design among many, to distinguish excellence in appearance and in function, to award commissions, and to educate young architects...<sup>71</sup>

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<sup>71</sup> Helene Lipstadt, 1989, *The Experimental Tradition* (New York: Princeton Architectural Press), p. 9.

Design competitions have different opportunities for their participants (the clients, competitors and public).<sup>72</sup> They can provide a better job opportunity and chance to jump to the different career level for the competitors. For the clients, they give rise to opportunity of choosing the proper one from many different projects cheaply. Also, design competitions are carrying of the seal of meritocracy, seemingly outside familiar cronyism for the public.<sup>73</sup> Judith Strong describes architectural competition as one of the three architectural service procurement ways, which are ‘tendering for work’, ‘selective search’ to identify a suitable architect/ design team, and ‘architectural competitions’ that provide the client with a design, are worked out to a given brief and examined by experts.<sup>74</sup>

Competition method separates from the other two project procurement ways by means of its aim and process. The main aim is not procurement of the end product in competition, but achievement of the design works which will be model for the architectural environment with their aesthetic, function and solidity.<sup>75</sup> Competitions have two fundamental roles which are ensuring of the high quality and encouragement of new talents.<sup>76</sup>

Design competition process is a creation of new approaches, styles and solutions as a challenge for new talents, and also it is a medium of transformation of the relationship between boss and designer into a public event.<sup>77</sup> Strong cites from the catalog of RIBA Architecture Centre Exhibition (October 1994):

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<sup>72</sup>Michael Sorkin, 2003, “ *Confessions of a Competitions Junkie, and Why It May be Time to Kick the Habit*”, *Architectural Record*, 0003858X, Vol. 191, Issue 11

<sup>73</sup> Ibid

<sup>74</sup> Strong, 1996, p. 19

<sup>75</sup> Doğan Tuna, 2005, “Proje Yarışmaları ile İlgili Bazı Düşünceler”, *Mimarlık*, Vol. 322.

<sup>76</sup> Strong, 1996, p. 97.

<sup>77</sup> Barry Bergdoll, 1989, *The Experimental Tradition*, (New York: Princeton Architectural Press), p. 21.

Taken individually, RIBA competitions encourage new design thought about a particular building type, encourage fresh architectural talents to merge, and offer promoters a variety of concepts to consider. Taken together, competitions offer a critical comment upon the architectural thought and expression of a period.<sup>78</sup>

Architectural design competitions are the open minded and creative mediums, which provide achievement of significant and famous buildings. G. Stanley Collyer claims that, “Starting at the latest with the Greeks, competitions have traditionally been a vehicle for the creation of major civic buildings and public spaces. They have produced high profile projects such as the Spanish Steps, Brunelleschi’s Dome, the British Houses of Parliament, Berlin’s Reichstag, the Eiffel Tower, Helsinki’s Railroad Station, New York’s Central Park and the White House in Washington, DC...”<sup>79</sup>

Objectivity is one of the fundamental characteristics of the competitions processes that all criteria and conditions are the same for all of the participants. Lipstadt cites about the objective characteristic of the architectural competitions from the American Institute of Architects (AIA) Code that, architectural competition occurs when designs are prepared by “two or more architects for the same project, on the same site, at the same time.”<sup>80</sup>

### **3.1.1 A Brief History of Design Competitions**

The history of architectural competitions is extended to Greeks.<sup>81</sup> The council of Athens wanted to erect a war memorial on the Acropolis after the Persian war in

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<sup>78</sup> Strong, 1996, p. 29.

<sup>79</sup> G. Stanley Collyer, *Competing Globally in Architecture Competitions* (USA: Wiley- Academy Press), p. 10.

<sup>80</sup> AIA Document J331, December 1972, p. 2. in Helene Lipstadt, 1989, *The Experimental Tradition* (New York: Princeton Architectural Press), p. 9.

<sup>81</sup> *Ibid*, p. 23.

448 BC, several artists were invited, and the citizens voted them.<sup>82</sup> Owing to public participation to the competition, government protected itself against to the possible criticism of the citizens.<sup>83</sup>

The other major competition from the distant past was announced in Florence, for a pair of bronze doors for the cathedral of Santa Maria del Fiore, in 1401.<sup>84</sup> In this competition Lorenzo Ghiberti and Filippo Brunelleschi made their name widely known.<sup>85</sup> Bergdoll claims that, Vasari was perhaps the first to proclaim that this competition has the threshold of the Renaissance itself.<sup>86</sup>

After 18 years, in 1419, another competition was announced for the dome of the same cathedral and the same two artists competed.<sup>87</sup> These two events show the effects of the competitions on the discovering young talents and major stylistic developments.<sup>88</sup> At these competitions, a jury was appointed to judge the designs instead of citizens as in the Acropolis competitions.<sup>89</sup>

The Roman Accademia di San Luca in Italy and the Royal Academie d'architecture in France have the important place in the history of architecture competitions.<sup>90</sup> In the artistic academies of late Renaissance and Baroque Europe, formulation, judgment and discussion of the projects was the way of developing architectural theory and practice.<sup>91</sup> Academic competitions were independent from the site, just related with purely theoretical discourse of the architecture.<sup>92</sup>

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<sup>82</sup> Hilde De Haan, Ids Haagsma, 1988, *Competitions in Architecture* (London: Thames& Hudson Ltd.), p. 9.

<sup>83</sup> Ibid

<sup>84</sup> Ibid

<sup>85</sup> Ibid

<sup>86</sup> Ibid, p. 23.

<sup>87</sup> Ibid

<sup>88</sup> Ibid

<sup>89</sup> Hilde De Haan, Ids Haagsma, 1988, p. 9.

<sup>90</sup> Bergdoll, 1989, pp. 25-27.

<sup>91</sup> Ibid, p. 25.

<sup>92</sup> Ibid



The Accademia di San Luca which was founded in 1577, as a prototypical international academy became the basis of international Beaux-Arts system with providing the development of French academic competitions.<sup>93</sup>

The Royal Academie d'architecture whose education system based on competitions, became the privileged training for architects in royal service.<sup>94</sup> In spite of the lectures were open to all in the Grand Prix, competing was needed a privileged status like *eleve de l'academie*; and -after reconstitution of academy as Beaux-Arts- a certain achievement at academy.<sup>95</sup>

Competition procedure has been changed with the effect of French Revolution and Industrial Revolution.<sup>96</sup> It is transformed from the defining architectural elites to the competitions which are trying to achieve decision of style by public referendum, into the open competitions.<sup>97</sup>

The competitions of today are originated from the early Renaissance which is revival of the Greek tradition, and trying to relate with the public signification.<sup>98</sup> Strong defines the competition system of today as a review of the competition system in Renaissance. She states that, "...The system has been revised and developed throughout this century and was reappraised and redocumented in a joint initiative by the Royal Institute of British Architects (RIBA) and the Department of the Environment (DOE) as recently as 1986. Similar procedures are used throughout the world, drawn up by professional institutions and governments in the individual countries or organized on an international basis by

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<sup>93</sup> Ibid, p. 26.

<sup>94</sup> Ibid, p. 29.

<sup>95</sup> Ibid

<sup>96</sup> Ibid

<sup>97</sup> Ibid, p. 33.

<sup>98</sup> Helene Lipstadt, 1989, p. 11.

the International Union of Architects (UIA), working in association with UNESCO...”<sup>99</sup>

### 3.1.2 Types of Design Competitions

Design competitions could be defined according to the intent, stage, limits and locations. Strong mentions that, “Architectural competitions can be open, limited or invited. They can be run in one stage or two stages. They can look for a design approach or a more fully worked proposal. All architectural competitions, whatever their country of origin, share these common attributes...”<sup>100</sup>

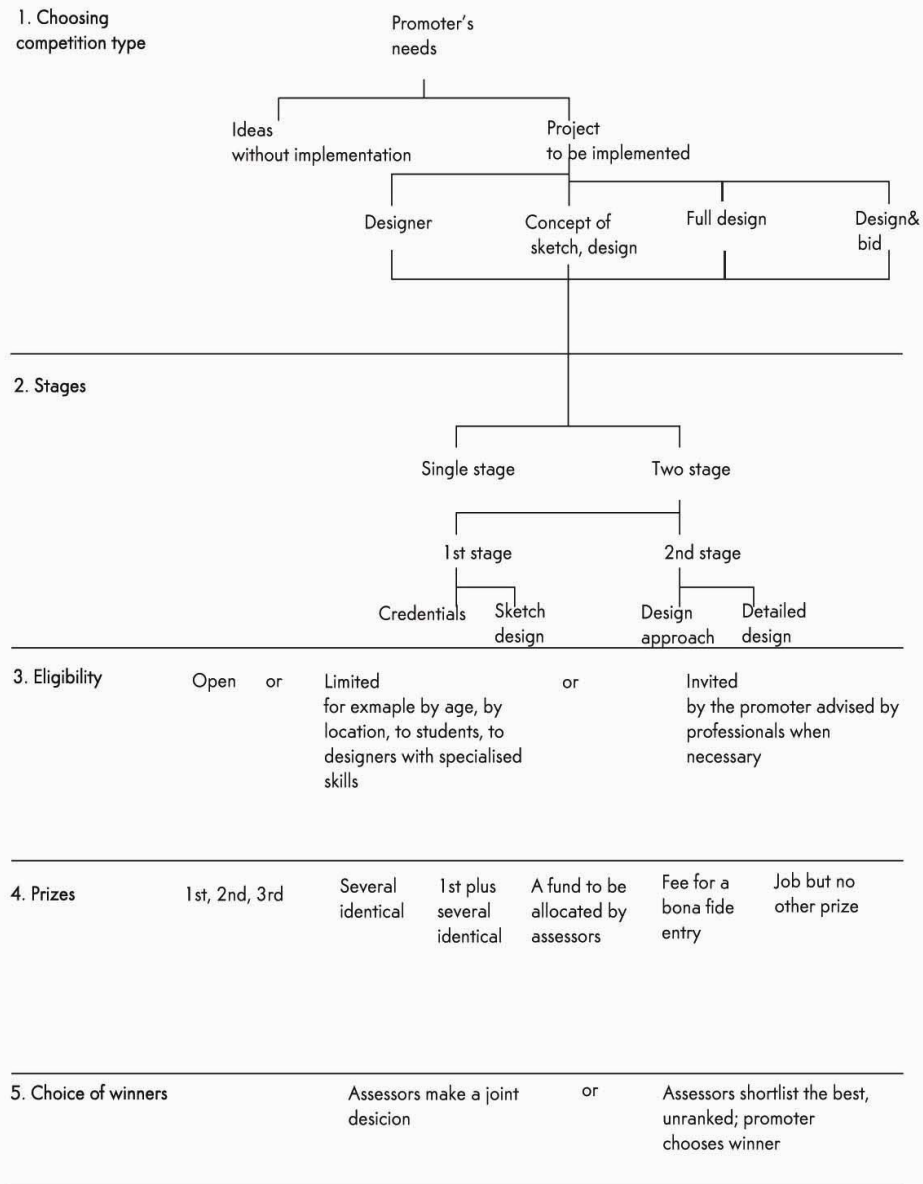
Competitions are classified mainly under three groups which are *types*: project competitions and ideas competitions, *classification*: open, limited (regional competitions, competitions by invitation and national competitions with invitations to foreigners) and special, and *organization*: single phase and two phase in UIA Codes.<sup>101</sup>

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<sup>99</sup> Strong, 1996, p. 10.

<sup>100</sup> Ibid, p. 44.

<sup>101</sup> UIA Codes, “Competitions”, in Elif Özçelebi, 1999, *An Inquiry On The Impact of Competitions in Architectural Practice: Documentation of Architectural Design Competitions in Turkey Between the Years 1931-1969* ( Master Thesis, Middle East Technical University),p. 20.



**Figure 3.1. Choice of competition type and procedure.** In Judith Strong, 1996, *Winning by Design: Architectural Competitions*, (Great Britain: Hartnolls Limited).

### 3.1.3 Process of Design Competitions

Design competitions provide different kinds of projects about the same issue within a process which is formed by the participation of the clients, competitors and jury members mainly. As being cited from RIAS<sup>102</sup> exhibition catalogue by Strong that:

It is the peculiar, special and temporary relationships of the promoter, the architect, the jury and the public which constitute the essence of the architectural competition.<sup>103</sup>

There are two main principles of the competition process: The panel evaluation according to criteria of design brief, and being equal and objective.<sup>104</sup> In accordance with these two criteria, the process configuration of design competitions could be defined under four main stages which are composing design brief, preparing projects in accord with the brief, assessing of the projects by an independent jury, and exhibition of the projects to the public.

Architectural competitions follow a basic pattern. A brief is drawn up which sets out the promoter's requirements. Competitors are invited to respond to the brief in accordance with a set of instructions specifying the type, scale, size and number of drawings and accompanying material to be submitted. An independent panel of assessors is appointed. A proportion of its members are architects and/or other suitably qualified members of the design professions. The panel works on the principle that the entries are judged on the basis of the material submitted and are assessed against the criteria established in the brief. The technical requirements may be checked by specialist consultants. The panel makes its decision and reports to the promoter who proceeds to commission the architects responsible for the winning design on the terms set out in the competition conditions. Prizes are

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<sup>102</sup> RIAS: The Royal Incorporation of Architects in Scotland

<sup>103</sup> Strong, 1996, p. 30.

<sup>104</sup> Ibid, p. 43.

awarded and payments made in accordance with the published rules. A public exhibition is held of competition entries.<sup>105</sup>

After decision of the arrangement of a design competition, a competition manager should be appointed. The responsibility of the manager extends from the framework of the competitions to the public interest. The main responsibilities of the competition manager are assigning the assessors and technical team, preparing the brief and documents, arranging necessary meetings and seminars, public exhibitions, dealing with the media and announcements.<sup>106</sup> The competition management service could be provided by the professional institutes and individual organizations at present.<sup>107</sup> RIBA (The Royal Institute of British Architects), RIAS (The Royal Incorporation of Architects in Scotland), UIA (The International Union of Architects) are the main international professional institutes of the competition arrangements.<sup>108</sup>

### **3.2 Investigation of Design Brief in Design Competitions**

The success of the competition is specified by means of the scope, clearness and characteristic of the design brief. Formulation of well researched and prepared design brief leads to professionally approached and serious competition process.<sup>109</sup>

The project management group specifies the real problem and necessary information to draw up design brief. Design brief is used as the guide in subsequent two stages which are designing the projects by the competitors and

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<sup>105</sup> Ibid, pp. 43- 44.

<sup>106</sup> Ibid, p. 45.

<sup>107</sup> Ibid, p. 7.

<sup>108</sup> Ibid, p. 42.

<sup>109</sup> Ibid, p. 87.

assessing the projects by the jury. All of these three stages are investigated according to the one-staged open design competitions in the following topics.

### **3.2.1 Design Brief Investigation at Preparation Stage**

Preparation stage of design brief of architecture competitions is different from the same process of the architectural projects, in the matter of participation of the design team. Design teams (competitors) do not participate to the preparation process, they only get and interpret the design brief individually. Clear, detailed and flexible design brief should be prepared as a guide for the competitors and the jury to prevent the possible disconnection along the competition process. As a continuous process, design brief is started before the competition and proceeds after the assignment of winning project.<sup>110</sup>

Because of the anonymity, the only way to connect with the client is questioning process throughout the competition process. Until the deadline of the questioning process, competitors have the opportunity of asking their questions to competition manager. At the end of this process, all questions are accumulated by the manager and discussed in consultation with the jury, clients and technical advisers. Finally, selected main issues are replied with a report in an accessible manner by all competitors.<sup>111</sup>

Since aim of the competition is enlargement of the choices of ideas, design brief should explain the all necessary information and requirements of the clients within a clear way.<sup>112</sup> John A. Sewell defines brief preparation process under four key points which are *setting the context, stating the broad principles, stating the*

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<sup>110</sup> Ibid, p. 61.

<sup>111</sup> Ibid, p. 62.

<sup>112</sup> Ibid, p. 61.

*precise requirements and guidance.*<sup>113</sup> Detailed solutions are achieved by means of clear definition of the problem. Conceptual determination of the main aim is necessary to define the design brief as a guide, different from a strict design program. This difference defines the importance and form of design brief. Sewell determines four broad categories which are *zoning, circulation, general building form and landscape, and external materials for statement of the broad principles and precise requirement* in design brief of urban design projects.<sup>114</sup>

Zoning is important to set and analyze the relationship with upper scales and environmental areas as physical, functional and contextual. Circulation is the main consideration point of the communication and development of an urban area. Vehicular, pedestrian, cyclist and public transportation should be considered under circulation case.<sup>115</sup> Well-scaled environmental relations are settled up by consideration of three-dimensional forms like buildings and landscape elements in addition to two-dimensional ones, in the urban design projects. In the direction of required details, the suggested materials and applications could be indicated in these projects.<sup>116</sup>

Design brief could include some advices and suggestions about the expected solution ways of the client to help the competitors. How the final form of the project is expected by the client could be mentioned in the brief.<sup>117</sup> The suggestions about the principles, problems and expectations assist to communicate the client and the competitors to achieve successful solutions.

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<sup>113</sup> John A. Sewell, 1976, *The Urban Design Brief: The Background & Theory* (Urban and Regional Department, Edinburgh University, Edinburgh), p. 5.

<sup>114</sup> Ibid

<sup>115</sup> Ibid

<sup>116</sup> Ibid

<sup>117</sup> Sewell, 1976, p. 7.

Another important point is checking feasibility of the requirements in the formulation of design brief. Although competitions are arranged to solve difficult and different problems, they can not solve impossible ones.<sup>118</sup> The selection of the winner is being extremely difficult within *flawed brief* situation where none of the projects met the requirements mentioned in design brief.<sup>119</sup>

### 3.2.2 Design Brief Investigation at Designing Stage

Projects are designed by the competitors in accord with criteria stated in design brief, and the one which most successfully satisfies these criteria wins the competition.<sup>120</sup>

Competitions are a form of contract. The promoter produces a set of documents setting out the rules and requirements. Competitors respond by submitting designs in accordance with these rules and requirements and in doing so accept the terms on which the contract is offered.<sup>121</sup>

At the situation of impossible fulfillment of all given criteria, competitors need to estimate the more important ones for the clients.<sup>122</sup> The design brief should be open and clear that the distinction between the importances of the criteria could be captured readily.

In addition to satisfying all conditions in design brief, creativity is the main expectation from the competitors. Since design competitions request the different and innovative solutions, competitors try to create original solutions in harmony with design brief criteria.

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<sup>118</sup> Strong, p. 68.

<sup>119</sup> Ibid, p. 69.

<sup>120</sup> Ibid, p. 90.

<sup>121</sup> Ibid, p. 75.

<sup>122</sup> Ibid



Constitution of positive impression on the assessors (jury) is the first step of the design process. Since the jury eliminates the projects according to their qualifications at the first elimination stage, the main approach and design quality of the projects should attract the attention of the jury.<sup>123</sup> The limited evaluation period of the projects requires readable and apparent main idea in the projects to pass the elimination especially in the open competitions.<sup>124</sup>

### **3.2.3 Design Brief Investigation at Project Evaluating Stage**

Design brief is the handbook of the jury that the projects are evaluated against the criteria in this handbook with the effect of jury member's professional taste. After determination of the projects which are submitted required drawings and documents truly, evaluation process starts in accordance with the design brief.

The evaluation of the jury members and design of the competitors base on the brief of design competition. Besides the design brief, evaluation process is directly related with the ability, project and competition experience, and professional achievement of the jury members.

The competition system works on the basis that designs are assessed against the criteria set out in the brief. The winning design is the one which most successfully fulfils these criteria. A good brief will make its requirements clear. Where this is the case, careful reading and adherence to the details is a pre-requisite to success in the competitions.<sup>125</sup>

When we study on some sample design competitions, it is seen that the evaluation stage could be defined within three main elimination phases. At the first phase,

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<sup>123</sup> Ibid, p. 89.

<sup>124</sup> Collyer, p. 14-15.

<sup>125</sup> Strong, 1996, p. 90.

the main elimination criteria are interestingness of approach and development potential of the project.<sup>126</sup> The main idea should be clear and expressed simply in unison with primary aim of the competition to pass this elimination stage.<sup>127</sup> At the second elimination stage, design brief enter into the assessment process straightforwardly. The remaining projects from the first elimination are evaluated in respect of the fulfillment of design brief's criteria along with their own approach of to the problem and the main aim of the competition. As mentioned by Ali Köknar, this phase is too detailed analysis process that the projects are assesses against their main approaches which are determined by the jury.<sup>128</sup> After the detailed analysis of the second elimination stage, the projects which satisfy required criteria of design brief at most are chosen at the last evaluation step.

In the final evaluation phase, projects could be awarded in two different ways which are the selection from the projects of similar approaches and the best ones from the projects of different approaches.<sup>129</sup>

The investigation of the process of design competitions by means of design brief shows the importance of design brief as the main communication medium of such competitions. As different from design program (specifications), design brief gives the participation and evaluation opportunity to the designers. This situation opens the way of creating new ideas. Designers produce creative projects in harmony with the main aim and philosophy of the projects. In accordance with the communication theory, the designers obtain information from the client by design brief, and evaluate this information by means of their subjective values. After that, they produce the meanings from the taken information. The projects (effects) are designed according to these meanings.

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<sup>126</sup> Ibid, p. 55

<sup>127</sup> Ibid, p. 55.

<sup>128</sup> Ali Köknar, "Her Daim Gündemde Yarışmalar", *Mimarlık*, Vol.320.

<sup>129</sup> Ibid

There are some main elements that should be included by design brief to set up healthy communication between the participants. As mentioned by Sewell, these elements which form the main evaluation criteria of the further study are as following:

- Context
- Stating the broad principles
- Requirements
- Guidance<sup>130</sup>

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<sup>130</sup> Sewell, 1976, p. 7.

## CHAPTER 4

### SAMPLE URBAN DESIGN COMPETITIONS

Design competitions are necessary mediums which have creative and guiding roles for the design environment. Selection of the best and most creative project which has innovative role for the design world is the main reason of arrangement of the competitions. Creativity of the competitions could be provided by means of the original ideas of the competitors who generate main design criteria from the design brief. Design brief should be avoided from limiting the competitors with strict criteria and rules.

Urban design competitions are arranged not only with the aim of choosing the best project and idea, but also with the aim of advancing the quality and harmony of the problematic urban areas by means of creative and new ideas. They are also the medium of argumentation of design ideas and problems. In this study, urban design competitions are chosen with their multidisciplinary and argumentative characteristics to see the importance of design brief by discovering the difference between design brief and design program.

Investigation of the urban design competitions provides apparent environment to see the effects of different characteristics, background and disciplines of the *receivers* (competitors and jury members) at the communication process.

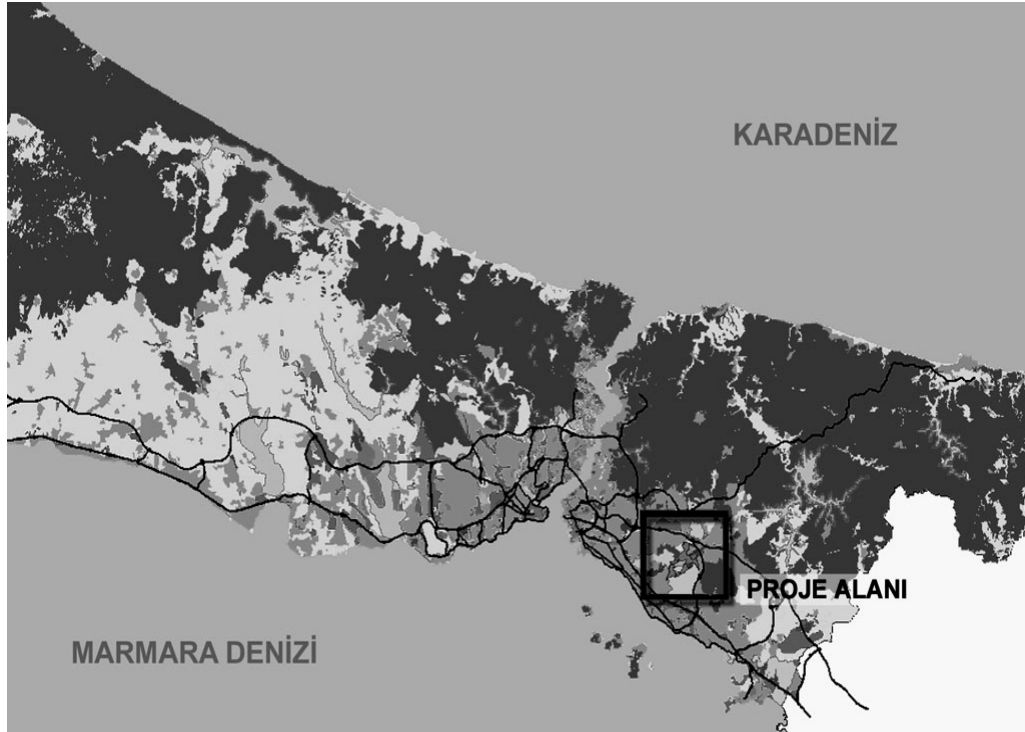
In order to analyze how design brief satisfy the communications in design competitions, three different proceeded urban design competitions which are Maltepe Territory Park Concept Project Competition (2007), Ünye Municipality City Square Yunus Emre Park Urban Design Competition (2006), and Ankara Altınpark Environmental Design Competition (1985) are selected. Each of three was resulted in a different manner that Maltepe Territory Park Concept Project Competition resulted but did not constructed, Ünye Municipality City Square Yunus Emre Park Urban Design Competition did not resulted; and Ankara Altınpark Environmental Design Competition resulted and constructed.

These three urban design competitions will be analyzed under three subjects which are brief, projects and discussion. According to the definition of brief at the second chapter and design brief definition of design competitions at the third chapter, the analyzing criteria of design brief may be described as following:

1. Context:
  - The mission statement
  - Identification of the objectives that accomplish the mission
2. Stating the broad principles:
  - Priorities of the project
3. Stating the precise requirements:
  - Measures to evaluate the results.
  - Change and growth
4. Guidance:
  - The framework of the decision

#### 4.1 Maltepe Territory Park Concept Project Competition (2007)

The territory park concept project competition for Maltepe Territory Park was arranged by İstanbul Metropolitan Municipality as national and one- stage, between the dates of December 16, 2006 and February 27, 2007 at the region Büyükbakkalköy at where one of the biggest green areas of İstanbul is situated. As mentioned by Baykan Günay, the competition is arranged with the aim of harmonising of this fragmented green area within itself and with the city by İstanbul Metropolitan Municipality.<sup>131</sup>



**Figure 4.1. İstanbul Metropolitan Plan from. Design Brief of Maltepe Territory Park Concept Design Competition, 2007.**

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<sup>131</sup> Interview with Baykan Günay, Ankara, December 2007

#### 4.1.1 Design Brief (Medium)

##### 1. Context:

Competition area, which is important for İstanbul Metropolitan by means of its greatness and location, should be approached in harmony with the metropolitan, near environment and under scale context. The usage of the public should be enhanced.



Figure 4.2. East side of İstanbul Metropolitan image from Design Brief of Maltepe Territory Park Concept Design Competition, 2007.

The main aim of the competition is mentioned in design brief as below:

The main characteristics that separate the territory parks from the city parks are their dimensions, the included functions and the importance of natural life.

Rehabilitation of the landscape and eco- system, which have been damaged largely, and planning natural environments as much as possible are determined as the main purposes in the division of the functions in the regional park. In this way, the creation of unique places that contain versatile purposes like aesthetic, recreation, exemplify contemporary organizing principles and applications at where national and international garden exhibitions are arranged is aimed. Territory Park will be a recreational area where the facilities of sport, culture, entertainment, relaxation and other social facilities take place.

With the organization of this competition, a big step is taken for a ‘territory park’ where urban consciousness is developed and strengthened by the organization public places; the requirements of regional community are supplied; and qualified green area which is inside of dense housing area and commercial- facilities sector areas like Maltepe, Kartal and Kadıköy, is developed under protection.<sup>132</sup>

The content of the design brief should contain the supplementary data in accordance with the main aim of the competition. When we analyze Maltepe Territory Park Concept Competition’s brief, we see two main parts. The first part is consisted of the main purpose and conditions of the competition, and the second one includes data about background information of the site and its environment.

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<sup>132</sup> Design Brief of Maltepe Territory Park Concept Project Competition, 2006



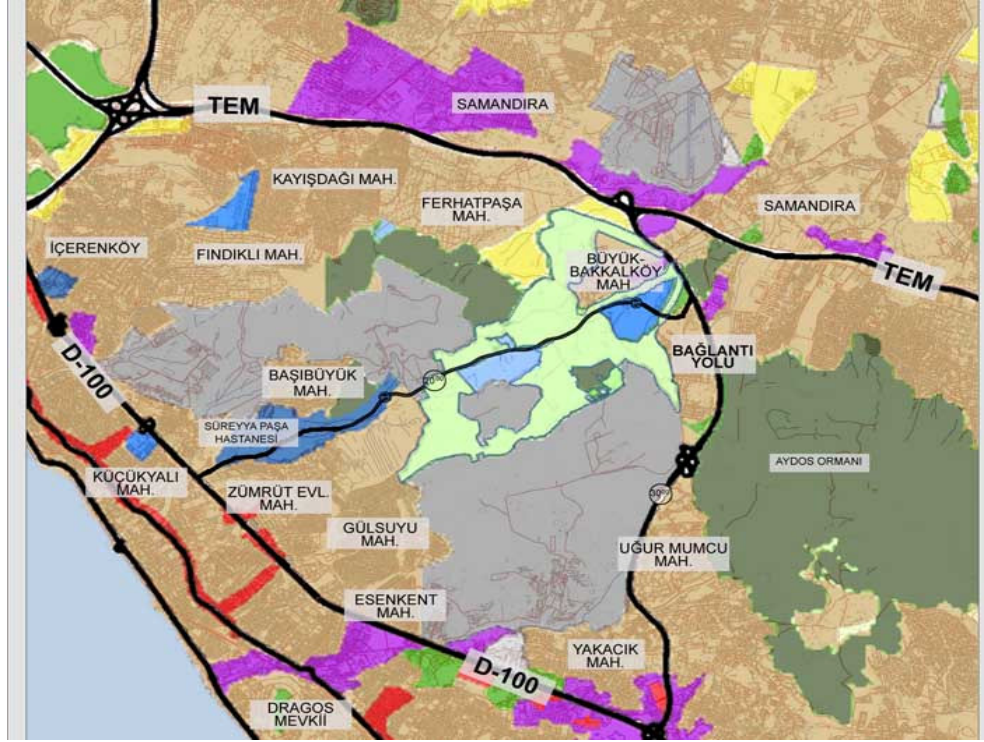


Figure 4.3. Communication with environment plan from Design Brief of Maltepe Territory Park Concept Design Competition, 2007.

Maltepe Territory Park Project Concept Competition sets the main purpose and context in a clear way, in the first part of the design brief. At the urban design projects, design of harmonious and fluent urban areas integrated with the city in physical, symbolic and spatial sense should be aimed.<sup>133</sup> Under the heading of competition subject, mainly the importance of this green area with its contextual situation in İstanbul Metropolitan, where forest and great river basins have been damaged with unplanned and rapid urbanization, is claimed. The positional importance of the competition area is defined with the information about near environment, which includes military region, university area, settlements areas, forests areas, connection roads and Ömerli great divide.<sup>134</sup> Brief has a sensitive approach towards the positional and contextual situation of the competition area.

<sup>133</sup> Yasemin İnce Güney, “Kentsel Tasarım Yarışmalarında Yerel Değerler: Balıkesir Çamlık Tepesi Yarışması”, *Mimarlık*, Vol. 333.

<sup>134</sup> Ibid

The documents about the competition site such as the location of the competition area in the İstanbul Metropolitan area, and in the east side, the relations with the near environment, plan decisions, the analyses about the site and its near environment, transportation, digital documents like the plans and photos of the site and related codes, are stated at the second part of the brief.<sup>135</sup> The content and detail of the given information about competition site and its environment is significant to get a successful evaluation. Detailed and comprehensive brief satisfies clear understanding of the main issues and criteria of the competition.

2. Stating the broad principles:

Providing extensive natural areas and improvement of damaged eco-system are stated as the main target of the competition. The importance of integration and communication with İstanbul Metropolitan is indicated in the design brief. The main connection road which connects the D- 100, TEM and Maltepe seaside road is mentioned as one of the vital points for the integration with İstanbul Metropolitan. The importance of the main connection road, which passes from inside of the competition site and provides the accessibility with the vehicles to the site from the city, is pointed out.

3. Stating the precise requirements:

The competitions are expected to develop a conceptual approach to the design program; instead of a list of functions with their sizes. Then, the list of necessary places and usages is given to describe the expected content of the projects. Some foresights and suggestions about competition site and near environment are mentioned as guiding suggestions, however not compulsive. These suggestions reflect the expected criteria to be evaluated by the competitors and the jury.

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<sup>135</sup> Design Brief of Maltepe Territory Park Concept Project Competition, 2006

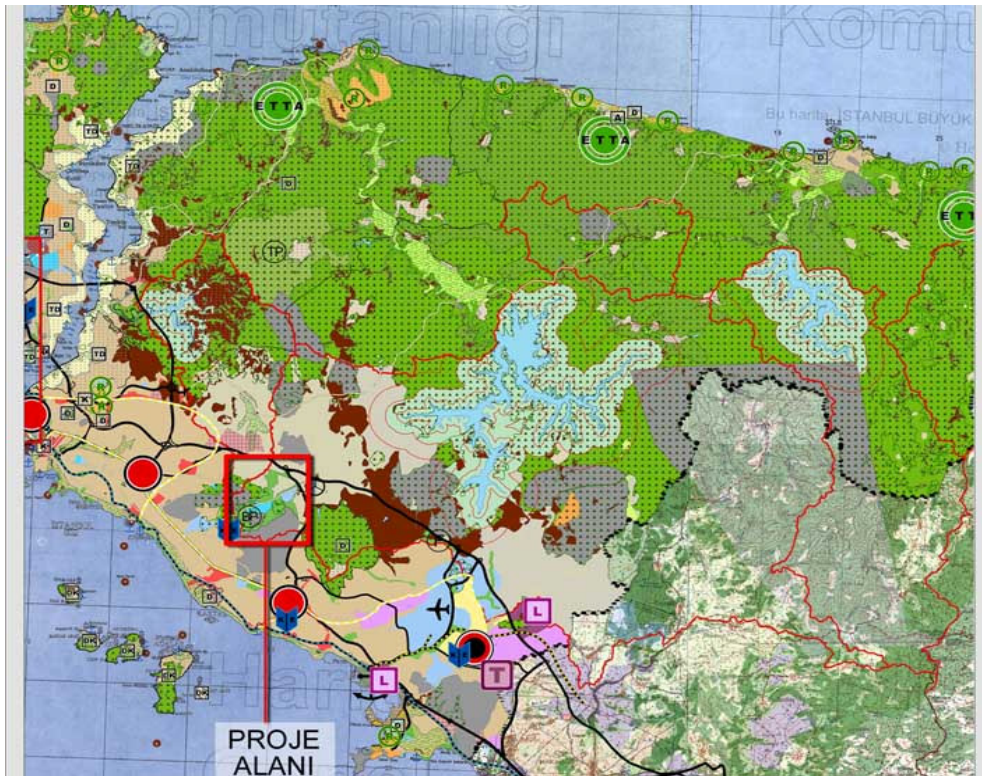
Determination of required documents and their scales affect the contextual solutions. The required drawings from 1/10.000 scale to 1/500 scale and 3D images show that the project is expected to be evaluated not only with its close environment, but also with its upper and lower scales. The same sensitive approach of the setting out of the main aim of the competition and context of the site is also seen at this part of design brief. This requisition orients the competitors to handle competition site within its contextual approach.

#### 4. Guidance:

In design brief, in addition to described main aim and expectations in detail, some remarkable points about the competition site and its environment are given to clarify the contextual content. These conceptual advices and notices are helpful to theorize the expected approaches.

- Forest area: Since this area has unusual and endemic types, forest should be protected, and construction is forbidden.
- Streams: 100 meters of two sides of streams are under protection and construction is forbidden.
- Highway: The connection road which links Maltepe seaside road to D-100 and D-100 to TEM highway is passing through the project area.
- Military Region: At the east, south and inside of the competition site there are some military regions.
- Energy Transfer Line: For 154 KV energy transfer line 20meter, for 380 KV energy transfer line 30 meter at two sides should be arranged as the green area.
- University Area: University area and its relation with the competition site should be considered.

- Existing Constructions: For existing building in the competition site, transformation model; and applicable transformation and design criteria for staging of park project should be suggested.
- Ownership: Areas which is owned to treasury and municipality should be evaluated as a whole at the first stage and private ownershiped areas at further stages.<sup>136</sup>



**Figure 4.4. Environment plan of the site from Design Brief of Maltepe Territory Park Concept Design Competition, 2007.**

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<sup>136</sup> Design Brief of Maltepe Territory Park Concept Project Competition, 2006



**Figure 4.5. Satellite picture from Design Brief of Maltepe Territory Park Concept Design Competition, 2007.**

#### **4.1.2 Projects (Effects) and Evaluations (Effects)**

The competitions are to be the mediums for the discussion and the development of new creative ideas in design environment, not the mediums of obtaining an outcome. As mentioned at design brief, the main expectation is production of ideas which reflects the idea of Territory Park, in harmony with aforesaid aims.<sup>137</sup>

The first three prized projects, which are the first prized project by Oktan Nalbantoğlu, M. Ufuk Ertem, Halis Saygı, Tuba Akyol, A. Özer Karaaslan, Talha Kös, the second prized one by F. Pınar Arabacıoğlu, Tolga Sayın, B. Cem Arabacıoğlu, Begüm Sayın, the third prized one by Sunay Erdem, Günay Erdem, M. Nazım Özer, and their evaluation by the jury are analyzed as the *effects* of the main communication processes of the competition. When we investigate the thematic approach of the first three prized projects, we see the attitudes that reflect

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<sup>137</sup> Ibid

to with the expected territory park concept mentioned in the design brief. The themes of the projects are taking shapes around the protection and rehabilitation of eco- systems and landscape by designing unique recreational areas. The effective proposals are observed in all of these three projects at the issue of unification with the city context.

The first prized project is developed with the concept of *biomimesis*.<sup>138</sup> At the first prized team's report main approach is defined as follows:

While designing Maltepe Regional Park Project, which is candidate to being the largest green area of İstanbul, the concept is constituted with the theme of “the park which reflects the learnings from the nature, instructs living nature in the nature and reconciled with the nature” in general.<sup>139</sup>

*Ecological Life Park* theme forms the main idea of the second prized project. Designing the competition site as an ecological area, which has educational approach about ecological consciousness, is suggested in this pilot area for İstanbul Metropolitan.<sup>140</sup> As mentioned in the third project report, the general approach is sustainable, ecological and environmentalist planning, rehabilitation and protection of the nature under the concept of *Ottoman garden*.<sup>141</sup>

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<sup>138</sup> Oktan Nalbantoğlu, Ufuk Ertem, Halis Saygı, Tuğba Akyol, Özer Karaaslan, Talha Köş (First Prized Project's Team), “Project Report of First Prized Project,” [Internet, WWW], ADDRESS: <http://www.arkitera.com/yp146-maltepe-bolge-parki-fikir-projesi-yarismasi.html?year=&aID=1097> [Accessed: 05 November 2007].

<sup>139</sup> Ibid

<sup>140</sup> Feride Pınar Arabacıoğlu, Tolga Sayın, Burçin Cem Arabacıoğlu, Begüm Sayın (Second Prized Project's Team), “Project Report of Second Prized Project,” [Internet, WWW], ADDRESS: <http://www.arkitera.com/yp146-maltepe-bolge-parki-fikir-projesi-yarismasi.html?year=&aID=1099> [Accessed: 05 November 2007].

<sup>141</sup> Sunay Erdem, Günay Erdem, Mehmet Nazım Özer (Third Prized Project's Team), “Project Report of Third Prized Project,” [Internet, WWW], ADDRESS: <http://www.arkitera.com/yp146-maltepe-bolge-parki-fikir-projesi-yarismasi.html?year=&aID=1074> [Accessed: 05 November 2007].

According to the jury's main evaluation criterion, which is the development of original concepts in accordance with Territory Park theme, the approaches of all of three projects are found positive and fitting well with the aim of the competition.<sup>142</sup> The evaluation at the concept base is more decisive at the concept competitions such as Maltepe Territory Park Concept Design Competition. Günay states that, "We did not give any function or m2 information at the design brief. The criteria of the design brief were defined according to the main idea of the competition instead of the design program. Besides some competitors comprehend this approach, lots of them have interventionist approach. They want to show and emphasize their design activity in general. The first and third projects have more appropriate approach to the site. Idea of reforming the area by designing the topography and landscape elements fits well with the main aim of the competition."<sup>143</sup>

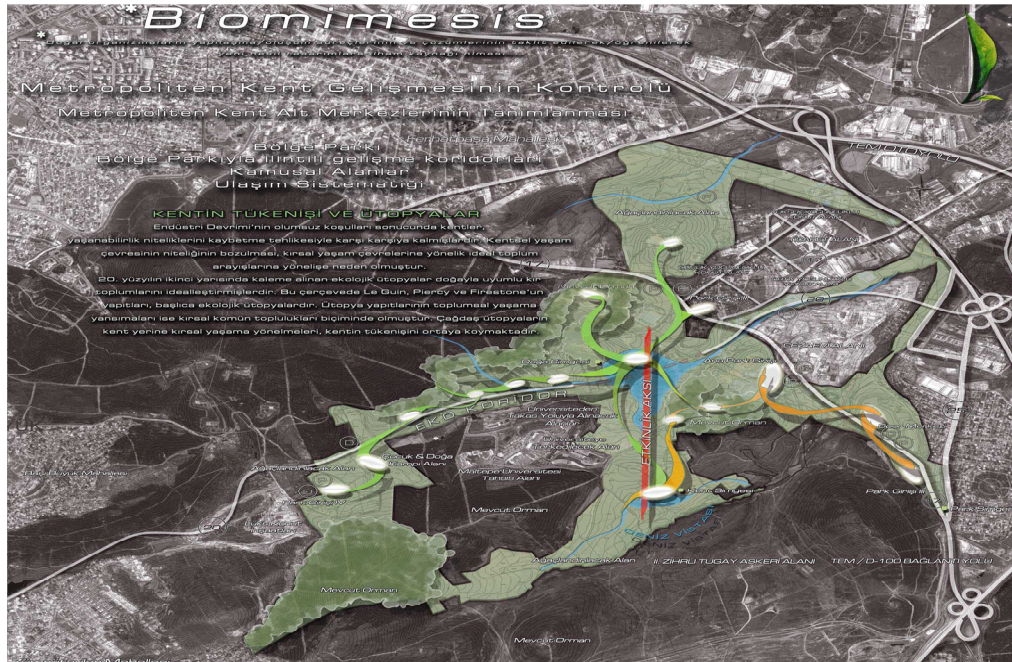


Figure 4.6. Suggested plan at metropolitan scale by the first prized team.

<sup>142</sup> Jury report of Maltepe Territory Park Concept Project Competition, 2006

<sup>143</sup> Interview with Baykan Günay, Ankara, December 2007

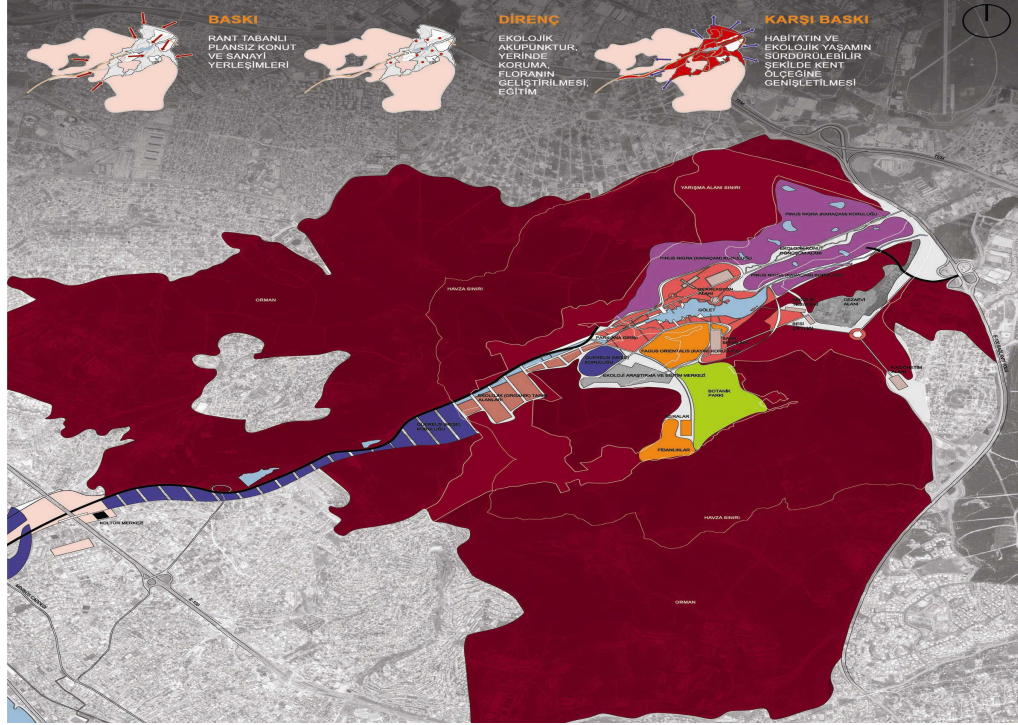


Figure 4.7. Suggested plan at metropolitan scale by the second prized team.

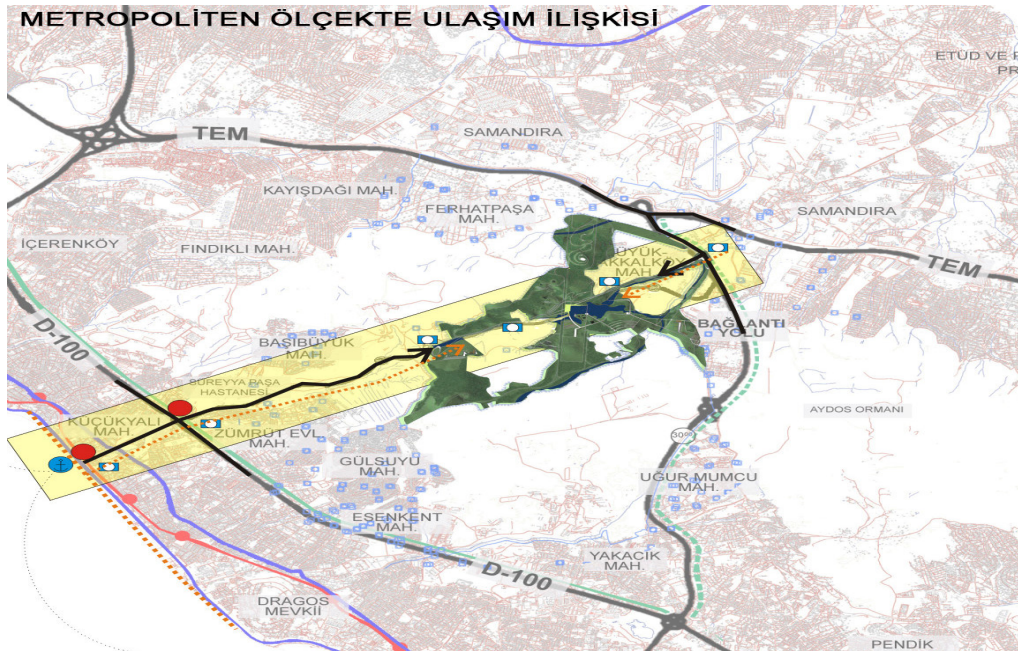


Figure 4.8. Suggested plan at metropolitan scale by the third prized team.



The analysis on the İstanbul Metropolitan scale shows that the first prized project establishes integration within the city, the competition site and its near environment by means of the construction of the communication road as underground passage throughout the heart of the project area in an acceptable scale. All main communication, transportation and pedestrian circulation are arranged in a relation with this main axis (communication road) by providing correlation between the parts of the site. At the second project, although the same application method is used for the communication road with the first project, much more interventionist approach is observed. The communication road is arranged as underground passage in an exaggerated manner. A kind of protective approach is seen in the third project that the elevation of the communication road is protected and used to arrange the sub parts of the project site.

The jury evaluates the projects at Metropolitan scale according to the constructed relations between the whole competition site and parts of it, and between the environmental context and physical situation of the site; and the attitudes against to the main connection road.<sup>144</sup> Besides all of three prized projects are found positive with their approach to the integration within the city and inside, the jury criticizes the second prized project by means of the arrangement of the communication road.<sup>145</sup>

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<sup>144</sup> Jury report of Maltepe Territory Park Concept Project Competition, 2006

<sup>145</sup> Ibid



Figure 4.9. Suggested plan at the project scale by the first prized team.



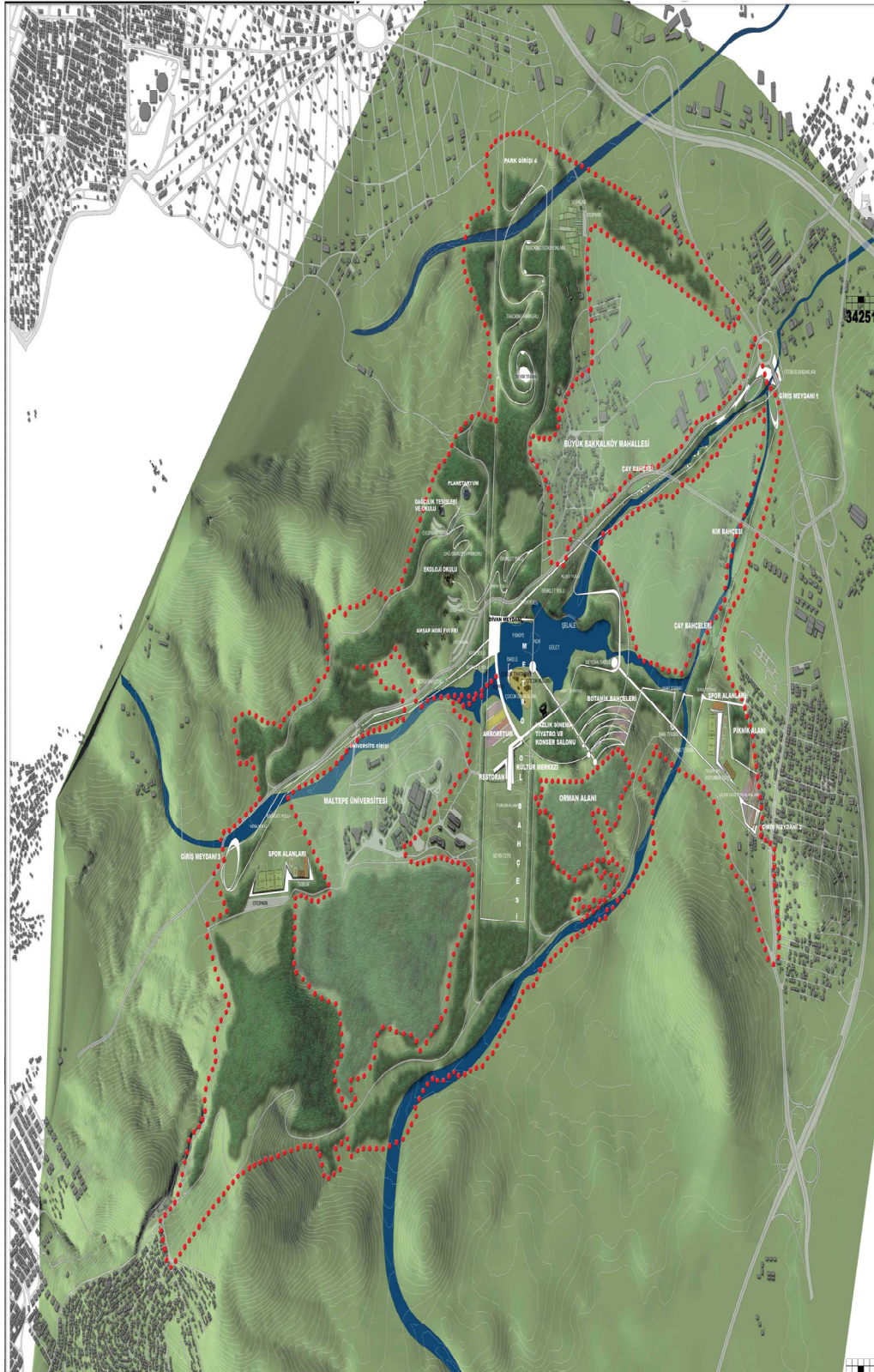


Figure 4.11. Suggested plan at the project scale by the third prized team.

All of three prized projects propose at the project scale that the main facility areas and the central area, which is settled around the pond, are accommodated throughout the main axis.

Competitors are required to develop proposals in harmony with the region, ecologic and geomorphologic units, ownership texture, and determination of the sub-regions by protecting natural life, and developing the activity areas in the design brief.<sup>146</sup> At the first project, the main entrance is in a strong relation with the center and main access spine of the park. Integration of nature and functions of the site, and forming a unique center is provided by using elevation and main access road, which is taken to underground at the center. At the project's report it is stated that, an activity corridor, which includes commercial areas, is arranged from the central area through south, and all transportation is designed in a harmonious way with topography of the site by using ecological vehicles.<sup>147</sup>

The second project uses the main east-west axis for the traffic and pedestrian connection of the site, and sets the center at the surrounding of the pond, and main functional and activity areas on that axis as in the case of the first project. As mentioned by the project team, public vehicles and railway are suggested to support the ecological life. Additionally, ecological life consciousness is supported by the experimentation of the ecological life by means of design of the bicycle and walking road, which intersect with functional and educational areas.<sup>148</sup>

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<sup>146</sup> Design Brief of Maltepe Territory Park Concept Project Competition

<sup>147</sup> Oktan Nalbantoğlu, Ufuk Ertem, Halis Saygi, Tuğba Akyol, Özer Karaaslan, Talha Köş (First Prized Project's Team), "Project Report of First Prized Project," [Internet, WWW], ADDRESS: <http://www.arkitera.com/yp146-maltepe-bolge-parki-fikir-projesi-yarismasi.html?year=&aID=1097> [Accessed: 05 November 2007].

<sup>148</sup> Feride Pınar Arabacıoğlu, Tolga Sayın, Burçin Cem Arabacıoğlu, Begüm Sayın (Second Prized Project's Team), "Project Report of Second Prized Project," [Internet, WWW], ADDRESS: <http://www.arkitera.com/yp146-maltepe-bolge-parki-fikir-projesi-yarismasi.html?year=&aID=1099> [Accessed: 05 November 2007].

Although the main east-west axis is used for the chief transportation and integration of the site at the third project, road is used with its own elevation under the apprehension of minimal impact to this green area. The activity/center area is settled around the pond, and all recreational development is arranged at the south of the main connection road. While the main entrance square is at the east starting point of the main axis, the second entrance is on D-100 connection road. As mentioned in the project's report, the site is designed as eco- corridor with its surrounding environment. In this direction the suggested transportation is public vehicles, and all strategic decisions are taken under the minimal impact and ecological life comprehension. The jury defines the all of three projects as unique with the required aims and their criteria which are harmony of the functions with the competition site and among themselves, the well-proportional constructed and natural areas, and the well-connected circulation in the park region.<sup>149</sup>



**Figure 4.12. Suggested plans at the architectural scale by the first prized team.**

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<sup>149</sup> Jury report of Maltepe Territory Park Concept Project Competition, 2006

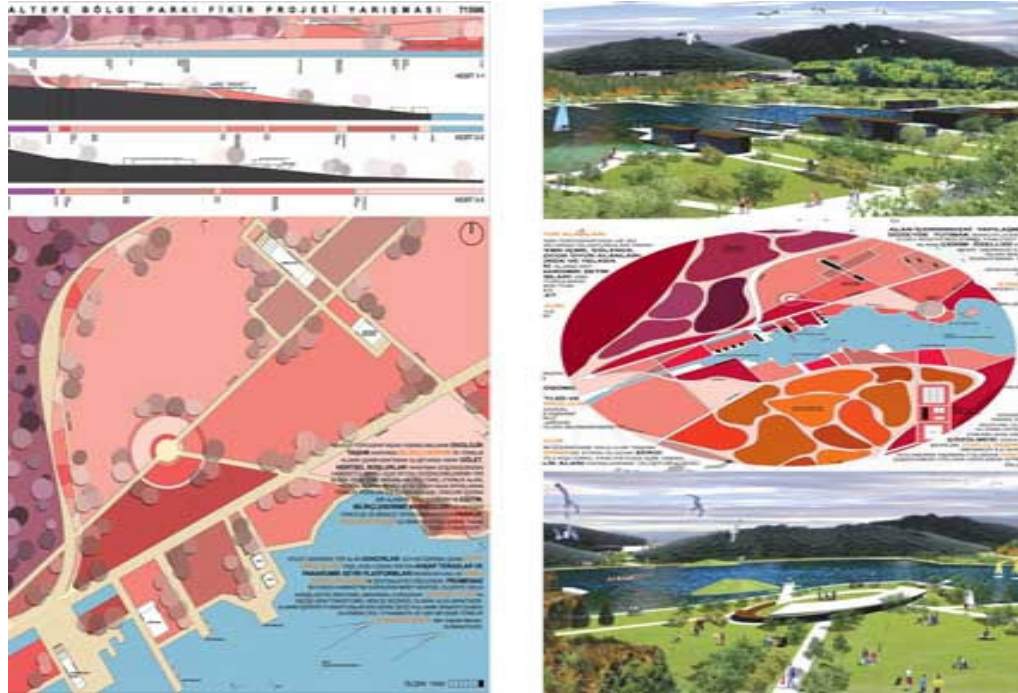


Figure 4.13. Suggested plan at the architectural scale by the second prized team.

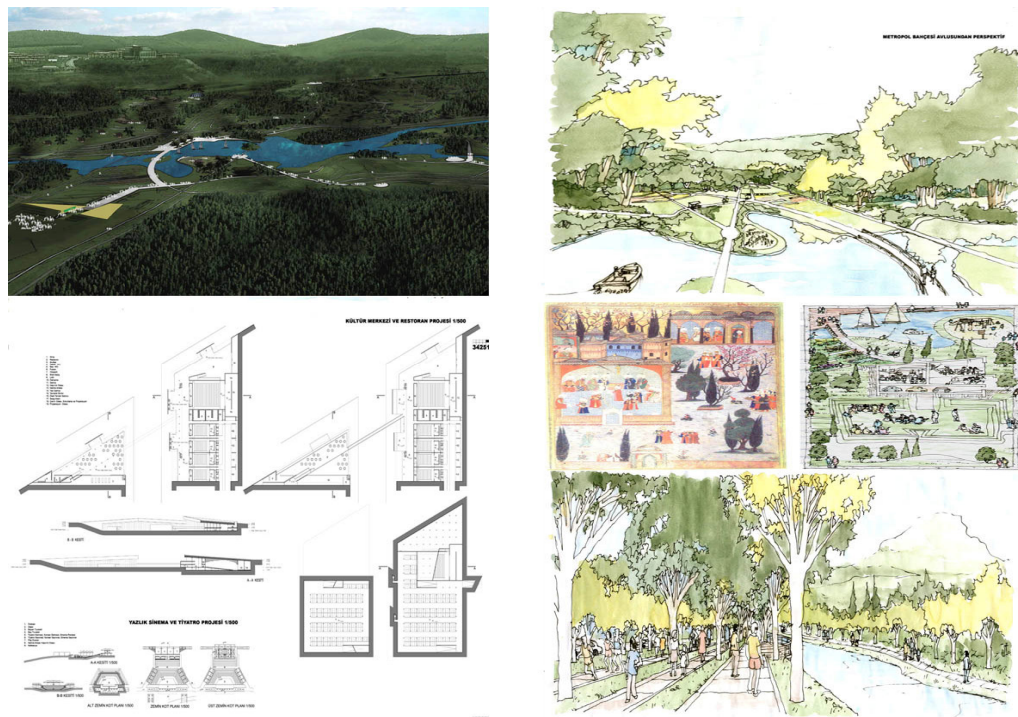


Figure 4.14. Suggested plan at the architectural scale by the third prized team.

Another decisive point is qualified design of architectural and landscape elements by means of integration with upper scaled suggestions. Despite this competition is a large scaled urban design competition, the small scaled architectural and landscape design is required to set the integrity with the context of the competition site.

Cultural and congress center is called “ovum”, which has attractive and compatible form with design of the site, are arranged at the central area of the first project. As claimed at project’s report, large open areas, grass amphitheater and kite hill are designed on activity axe of the site in harmony with the topography to provide arrangement of different kinds of activities such as festivals and kermes.<sup>150</sup> At the end of this activity axe, exhibitions and a symbolic tower are placed.<sup>151</sup> The investigation of the first prized project shows that, against the minimal approach of the project in general, an exaggerated approach could be seen at the some constructions such as ovum and symbolic tower in comparison to the expected minimum intervention. Günay points out that in spite of some major interventions, the main approach and strategy is to give shape to the site with using landscape elements under minimum application in the first project.<sup>152</sup>

The activity areas are settled by means of the topography at the second project. A promenade is designed throughout east-west direction, from the west border until center of the site. A considerable part of the connection road, from west boundary until main entrance, is passed from the underground. At project’s report it is mentioned that, the existing constructions are transformed to foundations like Botanical Park, riding and stock farm facilities, under ecologic life

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<sup>150</sup> Oktan Nalbantoğlu, Ufuk Ertem, Halis Saygı, Tuğba Akyol, Özer Karaaslan, Talha Kös (First Prized Project’s Team), “Project Report of First Prized Project,” [Internet, WWW], ADRESS: <http://www.arkitera.com/yp146-maltepe-bolge-parki-fikir-projesi-yarismasi.html?year=&aID=1097> [Accessed: 05 November 2007].

<sup>151</sup> Ibid

<sup>152</sup> Baykan Günay, interview at Urban Design Studio, METU, Ankara, December 2007



understanding.<sup>153</sup> Instead of permanent constructions detachable and temporary structures are suggested to prevent nature from being damaged.<sup>154</sup> An exaggerated situation is seen on the form of the main connection road. According to the evaluation of Günay, the second project interferences to the site in an extreme manner.<sup>155</sup>

Different kind of activity areas such as play grounds, open cinema and theater, amphitheatres, culture and congress center, restaurant, wooden hobby houses, ecology school, pier squares and divan square are designed as the central meeting points at the third project. A strong integration is seen between the concept of Ottoman Garden and infra scaled elements like divan square, pier squares for boat trips, gardens, etc. Third project has the delicate approach in design and conventional attitude in the presentation technique. As mentioned by Günay, the approach of minimum impact to the site is also seen at sub-scaled projects besides the upper scaled projects.<sup>156</sup>

At infra scaled suggestions, the projects are criticized by the jury in spite of positive assessments. The first project's urban equipments are found so exaggerated, and symbolic approach at the design of architectural environment is evaluated as negative.<sup>157</sup> The exaggerated main pedestrian road and hard pavement around the pond in the second project are criticized.<sup>158</sup> The third project is criticized since it does not propose a new and original approach at this scale.<sup>159</sup>

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<sup>153</sup> Feride Pınar Arabacıoğlu, Tolga Sayın, Burçin Cem Arabacıoğlu, Begüm Sayın (Second Prized Project's Team), "Project Report of Second Prized Project," [Internet, WWW], ADDRESS: <http://www.arkitera.com/yp146-maltepe-bolge-parki-fikir-projesi-yarismasi.html?year=&aID=1099> [Accessed: 05 November 2007].

<sup>154</sup> Ibid

<sup>155</sup> Interview with Baykan, Ankara, December 2007

<sup>156</sup> Ibid

<sup>157</sup> Jury report of Maltepe Territory Park Concept Project Competition, 2006

<sup>158</sup> Ibid

<sup>159</sup> Ibid

All of these three projects have similar attitudes towards the suggestions which are mentioned at design brief, as mentioned below:

- Forest area: At all of three projects, the existent natural areas and endemic types are protected, rehabilitated and expanded with integration of the environmental green areas.
- Streams: Two sides of the streams are arranged as green and walking paths. No construction.
- Highways: D-100 connection highway, which is used as the main spine access, is arranged according to the integrating of the site.
- Military Region: Military side of the region is arranged as the green area in unity with the green military areas.
- Energy Transfer Line: There is not any construction at two sides of energy transfer lines.
- University Area: An eco-corridor is arranged in harmony with the existent forest area of the university which is at Maltepe University side of the region.
- Existing Constructions: The ecological approach is defined as the main strategy for staging of the region at all of three projects. Under this strategy rehabilitation of the nature is followed by development and strengthens of ecological life in the region. Especially at the second project the existent constructions are planned to transform under ecologic approach.
- Ownership: Under main communication and environmental relations expropriation is suggested at the projects in general.

### **4.1.3 Discussion**

In addition to investigation of the structure and content of the design brief as the main medium, the first three prized projects and their evaluations by the jury as

the *effects* of the communication process were investigated within indicated criteria and suggestions in the design brief to see the impact of such brief on the projects and jury evaluation.

Maltepe Territory Park Concept Project Competition was arranged to get a region park at Büyükbakkalköy location which is one of the main green areas of İstanbul Metropolitan. In this concept competition, the design brief should be clear enough in accordance with the definition of the problem for the competitors and the jury members to get qualified and creative projects and ideas. After clear explanation of the main frame and context of the purpose, the expectations about unified design solutions from metropolitan scale to architectural scale are defined in an open way by means of the suggestions about major issues at the design brief.

At the end of this investigation it is seen that design brief of this competition is formed as a detailed problem explanation, however not a strict requested program. The clearness of the design brief is also seen in observation of the prized projects that projects have harmonic attitude with the criteria and suggestions of the design brief, despite some different and exaggerated architectural applications,.

Halis Saygı, member of the first prized project's team, explains their computation process in the interview that, the process which is started with research and brainstorming about the concept, is detailed by means of the indicated requirements, information and suggestions in design brief; and after completion of the design, project is checked with respect of such brief.<sup>160</sup> The main approach to the design brief in this process is mentioned by Saygı is that competitors are as independent as design brief and also as limited as design brief of the competition.<sup>161</sup>

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<sup>160</sup> Interview with Halis Saygı, Ankara, December 2007

<sup>161</sup> Ibid

As mentioned in the jury report, selection method of the jury is evaluation of the projects under four main subjects which are idea base, upper scale, project scale and infra scale bases, within three elimination stages. Projects are considered in terms of harmony with region park concept at first, after that different scaled projects and their coherence with each other, by the jury members. We see well-staged evaluation method from main purpose and context through infra scales.

Günay answered the question about design brief's scope and expression way as, "In this competition, brief are formed from the conceptual criteria instead of strict architectural program within the purpose of minimum impacts".<sup>162</sup> According to his idea, brief provides the communication between the competitors and the jury in a good ratio.<sup>163</sup> However, under the effect of architectural environment, competitors and jury members disposed to interventionist approach in spite of expected minimal impact approach in the brief.<sup>164</sup>

Comments of Baykan Günay as a jury member, Halis Saygı as a competitor, jury report, projects reports and the projects show that design brief is handled as the common directory, however not as the constitution. Creative projects are gotten at the end of the competition process in harmony with well-regulated, guiding and innovator design brief.

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<sup>162</sup> Interview with Baykan Günay, Ankara, December 2007

<sup>163</sup> Ibid

<sup>164</sup> Ibid

## 4.2 Ünye Municipality City Square Yunus Emre Park Urban Design Competition (2006)

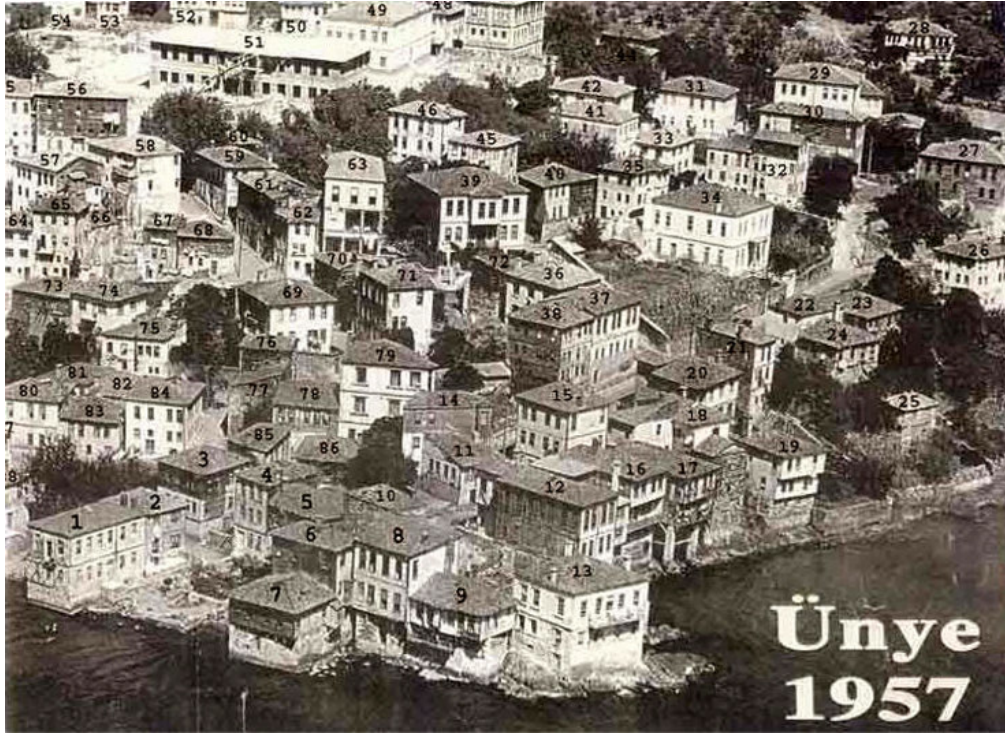


Figure 4.15. A photo of Ünye seaboard from Documents of. Ünye Municipality City Square, Yunus Emre Park Urban Design Competition, 2006.

The competition to select an urban design project for Ünye Municipality City Square and Yunus Emre Park was arranged as national and one- stage between the dates of January 2 and April 3, 2006 by Ünye municipality.

### 4.2.1 Design Brief (Medium)

#### 1. Context:

This urban design competition was arranged at the focal, strategic point constructed during the establishment years of the Turkish Republic as the main connection area of Ünye. The main of the competition is mentioned as below:

Enrichment and integrity of natural, historical and cultural identity of Cumhuriyet Square and Yunus Emre Park with a modern city life and environmental elements of the city,

- Arrangement of the city center to increase the quality of visuality and activity,
- Formation of a focal point to provide social and cultural unity of the people who lives in the city,
- Strengthen in the pedestrian system by arrangement of vehicular-pedestrian traffic around the square and near environment.

At the arrangements of Cumhuriyet Square:

- Seaside road at the east side, pier and Yunus Emre Parkı,
- Housing areas at the north side, and Saray and Taşbaşı streets as the connection roads,
- At the west, historic site area, and Hacı Emin Street and Kadı Ramp which provide connection to the historical site
- At the south, Belediye, Hükümet and Orta Çarşı roads that provide connection in the city and the city center forms the context of the competition area.<sup>165</sup>

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<sup>165</sup> Design Brief of Ünye Municipality City Square and Yunus Emre Park Project Competition, 2006



Figure 4.16. The plan of location of Ünye image from Design Brief of Ünye Municipality City Square Yunus Emre Park Urban Design Competition, 2006.

The brief of the competition includes two main parts that the first one is prepared under the name of brief of the competition, and the second one is the description of the competition site and expectations from the competitors. At the first part, the scope, data about the type of competition and location of the competition site are given besides of more technical information such as communication address, name of jury members, required work types from competitors, site seeing document, competition calendar, and etc. At the second part of the design brief, the supplementary information and expectations about the competition site and environmental context are given.

The importance of Cumhuriyet square and Yunus Emre Park is emphasized with the description of historical and physical context of Ünye at the second part of the design brief. The main aim is mentioned within the contextual information of the square, which is formed as the main connection point of Ünye, with near historical environment and seaside to recover cultural identity of the city. The

importance of the competition site, which includes historical values and main connection roads as the focal point of the city, is defined in detail with the main problem areas.

2. Stating the broad principles:

Planning and designing of Cumhuriyet square, Yunusemre Park and the near environment of the competition site in accordance with the main design principles, which are mentioned in design brief, are emphasized as the main issue of the competition.<sup>166</sup> In this direction, the expected vision is expressed to competitors by asking to form a social and cultural public center in harmony with the city to bring modern identity to Ünye.



**Figure 4.17. The communication area plan from Design Brief of Ünye Municipality City Square Yunus Emre Park Urban Design Competition, 2006.**

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<sup>166</sup> Ibid



### 3. Stating the precise requirements:

As an urban design competition, the competitors are required to represent their projects under three main scaled projects, which are planning of Cumhuriyet square and Yunus Emre park in city context (1/2000 scale), urban design project of Cumhuriyet square and Yunus Emre park (1/500 scale) and Cumhuriyet square urban design projects including section and elevation drawings (1/200 scale)..<sup>167</sup>

The expectations under these three different scaled projects are stated in design brief as following:

1/2000 scaled project: Conceptual suggestions and proposals about the communication, and construction of landscape are also required in context of the city and main elements of the near environment such as the seaboard between Tabakhane Brook and Yüzüncü Yıl Park, city center, natural sites and housing areas at design brief.

1/500 scaled project:

- Circulation for vehicular traffic and pedestrians, car parking and stops
- Hard and soft landscape elements
- Architectural projects of suggested constructions.

1/200 scaled project: In the design brief, besides detailed projects of these three features, environmental and elevational settings to bring architectural identification.<sup>168</sup>

Subsequent to setting of the brief as conceptual, a requirement program is offered with the quantitative values, but not too detailed at the end of the design brief. In the scale of this competition site, indication of square meters might be guiding

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<sup>167</sup> Ibid

<sup>168</sup> Ibid

instead of compulsive. The flexibility of the program could be mentioned in the brief to prevent design process from being limited about creating and selecting design ideas.

4. Guidance:

In addition to supplementary information about the site and its environment, the contextual and historical condition of the competition site are described in the direction of main issue and expectations under the subject of design approach at the second part of the design brief. Instead of high-coasted formulas like over-pass or subways, more economical solutions such as the precautions to decrease the rate of traffic of Samsun-Ordu highway are suggested at the same part.



**Figure 4.18. A photo of Ünye seaboard from Design Brief of Ünye Municipality City Square Yunus Emre Park Urban Design Competition, 2006.**

#### 4.2.2 Projects (Effects) and Evaluations (Effects)

Ünye Municipality City Square Yunus Emre Park Urban Design Competition has a different importance for the investigation of the role of design brief because of the result of the competition process. As claimed at jury report, “Because none of the competed projects could catch expectations in quality on architecture and landscape architecture, jury did not give any prize to any project.”<sup>169</sup>

The question of ‘what is the communicational effect of design brief on this result?’ arises at this point. Because of any project were not selected, the searching for the answer of this question will be replied with three of competed projects which are the projects of Barış Ekmekçi and his team (eliminated at the second stage), Haldun Erdoğan and his team (did not be prized at the last stage) and Şakir Babacan and his team (did not prized at the last stage).

Although the same contextual approach is mentioned at the reports of all of three projects, it is not seen in any of them exactly. Especially the first project, which is belonging to Barış Ekmekçi and his team, does not correspond to the project report.

First project’s team claims the main concept as *waiting city to be discovered* which is constituted on natural and historical texture of the city.<sup>170</sup> When the report of project is reviewed, a detailed investigation about competition area is seen. While the team of the second project, who are Haldun Erdoğan and his team, define the project’s main approach as the adaptation and revision of historic

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<sup>169</sup> Halim Perçin, Ahmet Vefik Alp, Öner Demirel, Ergun Subaşı, Oya Akkan, Oktan Nalbantoğlu, Baykan Günay (Jury Members), “Jury Report of the Competition,” [Internet, WWW], ADDRESS: <http://www.peyzaj.org/2005/Haber/Resimler/e39666ca-e0be-4960-a546-add394d5f258imza.gif> [Accessed: 11 November 2007].

<sup>170</sup> Barış Ekmekçi, Doğukan Abacı, Tuğba Akyol (First Evaluated Project Members), “Project Report of the Competition,” [Internet, WWW], ADDRESS: <http://www.arkitera.com/yp90-unye-belediyesi-kent-meydani-yunus-emre-parki-kentsel-tasarim-proje-yarismasi.html?year=&aID=611> [Accessed: 11 November 2007].

texture and city, the third one, Şakir Babacan and his team, explains the improvement of changing historical and physical context in unity as the main theme.

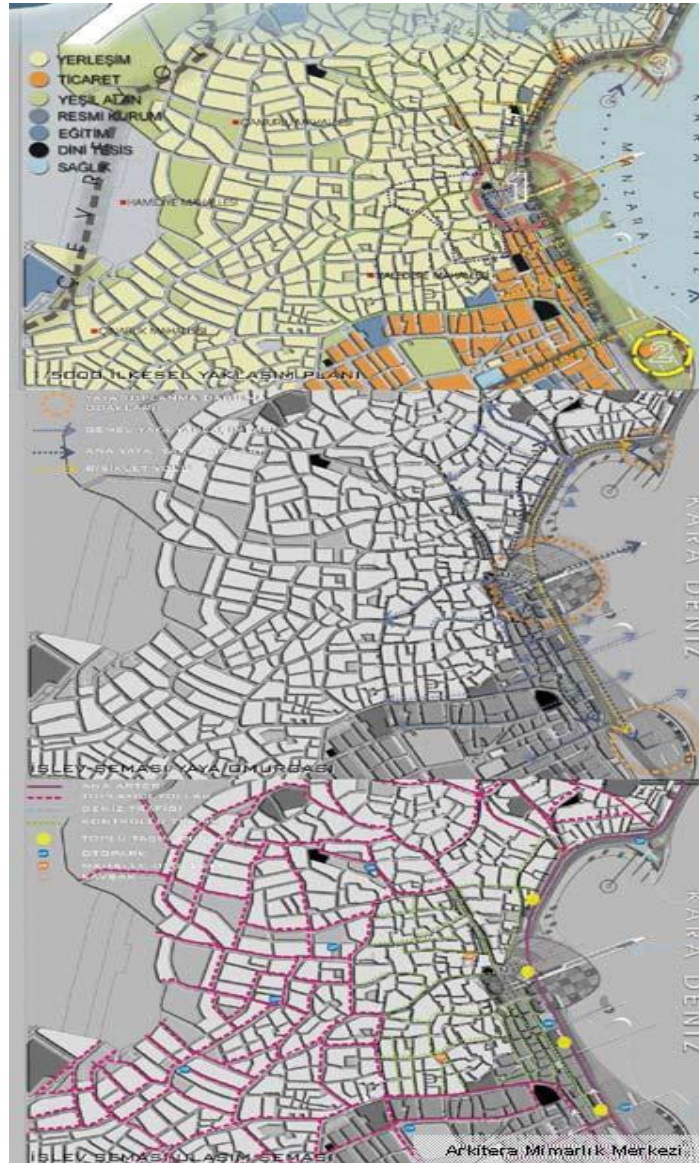


Figure 4.19 Suggested plan at city scale by Barış Ekmekçi and his team.

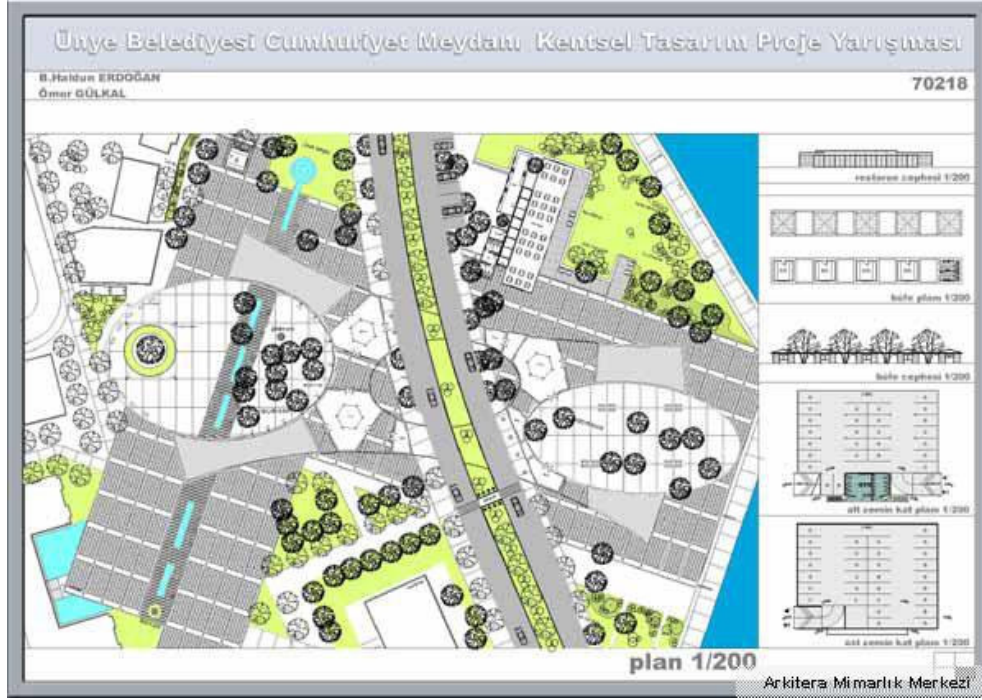


Figure 4.20. Suggested plan at city scale by Haldun Erdoğan and his team.

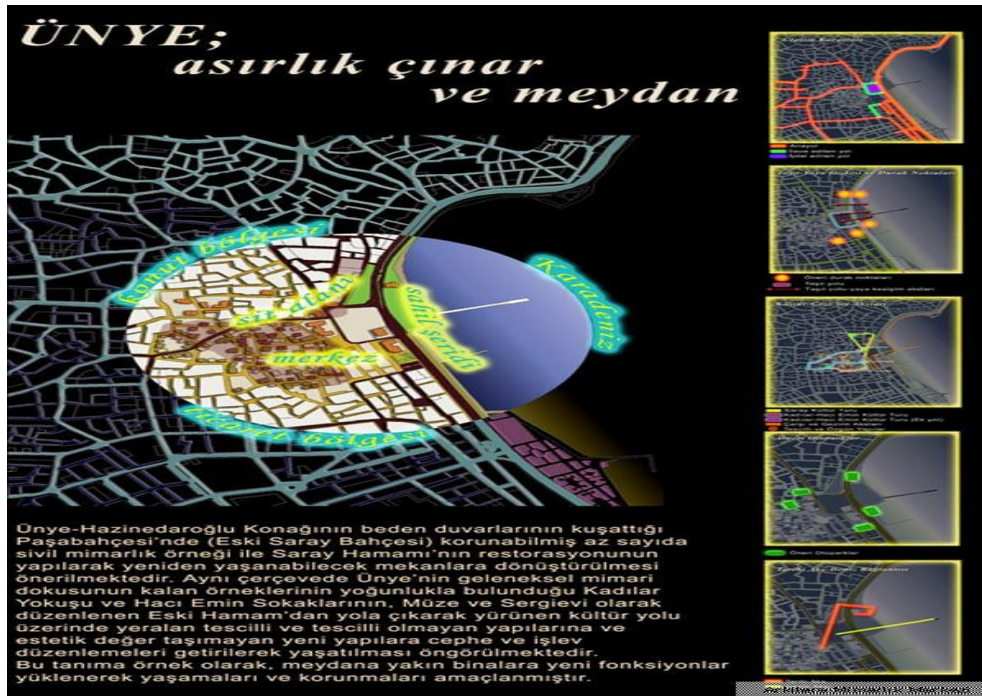


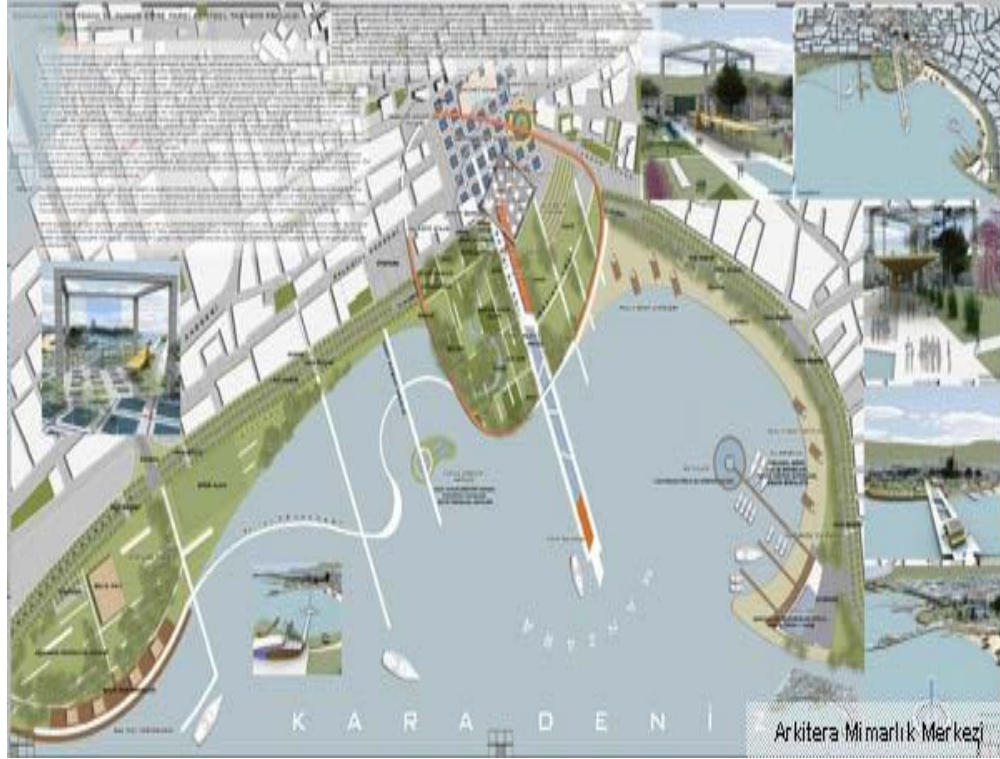
Figure 4.21. Suggested plan at city scale by Şakir Babacan and his team.

The approach to the site in the city context, which is the main criterion of the competition aim, is differentiated in all of three projects. The first project is started to design at the city scale within the criticism of design brief about stated border of the competition site. At the project report of the first project, it is claimed that defined border of the project area is limited, and enlarged in the project to supply the integration with city context.<sup>171</sup>

The main problem of the competition site is division of the integration of the city and pier by means of dense traffic load of Samsun- Ordu highway. This situation causes to breaking of the wholeness and texture of the city. Pedestrian preferred circulation is suggested at the project site and near environment in harmony with design brief to form unique and alive meeting point at the city center in all of three projects. Although this approach seems harmonic with mentioned expectations at the city scale in the design brief, the solution way of Samsun-Ordu highway traffic density problem is in contradiction with this approach in the first project. In spite of the high priced constructions such as subway and overpass are indicated as required to be avoided, a subway application is designed as the solution of integration problem in the first project. Besides the similar approach is seen in the second project, third one is solved this problem in harmony with design brief by means of some detractive arrangements and precautions for the traffic density.

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<sup>171</sup> Ibid



**Figure 4.22. Suggested plan at the project scale by Barış Ekmekçi and his team.**

Cumhuriyet Square is defined by means of its historical characteristics and environment in the design brief. The decisions of the usage and communications of the historical elements, which are Saray Street, Saray Mosque, Plane- tree an its background, Taşbaşı and Saray Wall, Atatürk Memorial, playground, WC, transformer, Yunusemre Park, seaport, restaurant, Ziraat Bank and municipality building, bazaar buildings, hammam, building of Kaimakam's Office, Kadı Ramp and Hacı Emin Street, of this site are requested by the design brief. A kind of public center is formed by pedestrianisation of the streets of this historical sites, which are Kadılar Yokuşu, Hacı Emin Road, Saray Road and Taşbaşı Street, at all of these three projects.



**Figure 4.23. Saray street photos from Design Brief of. Ünye Municipality City Square Yunus Emre Park Urban Design Competition, 2006.**

The historical site is rehabilitated and aimed to be transformed into symbolic and attractive point of the city at all of three projects. In the first project, Ziraat Bank, Saray Mosque, the buildings at Kadılar Ramp and Saray Street, and the hammams, one of which is transformed to an archeology and art museum, are restored and all elevations, which are faced with Cumhuriyet square, are modernized in unison with the historical texture.<sup>172</sup> In addition to these rehabilitations, the pier is designed as a part of the seaboard arrangement. An over design approach is seen at the arrangement of the seaboard in respect of the city scale. Though enlargement of the competition site might be positive approach about contextual integration, it may cause the problem of focusing to the main aim of the competition.

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<sup>172</sup> Ibid





**Figure 4.24. Kadı ramp, Hacı Emin Street, Hammam photos from Design Brief of Ünye Municipality City Square Yunus Emre Park Urban Design Competition, 2006.**

The idea of forming *historical axis* as the connection element of historical site and the square provides well-scaled integration at the second project. Throughout this axis, which is finished with playground, the rehabilitated Tiryaki Hasan Paşa memorial, hammam, which is transformed into cultural center, Atatürk Memorial and The Martyr Memorial are arranged beside the new square, which is defined by Ziraat Bank, historical Plane-tree, city wall, and the square of Government Office.<sup>173</sup> A pedestrian overpass is suggested to prevent divisive effect of Samsun-Ordu highway. Despite proposed pedestrian overpass integrates Yunusemre Park and Cumhuriyet Square, this attitude forestalls the attractiveness of historical center which is in unity with Cumhuriyet Square.

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<sup>173</sup> B. Haldun Erdoğan, Ömer Güلكal (Second Evaluated Project Members), “Project Report of the Competition,” [Internet, WWW], ADDRESS: <http://www.arkitera.com/yp90-unye-belediyesi-kent-meydani-yunus-emre-parki-kentsel-tasarim-proje-yarismasi.html?year=&aID=607> [Accessed: 11 November 2007].

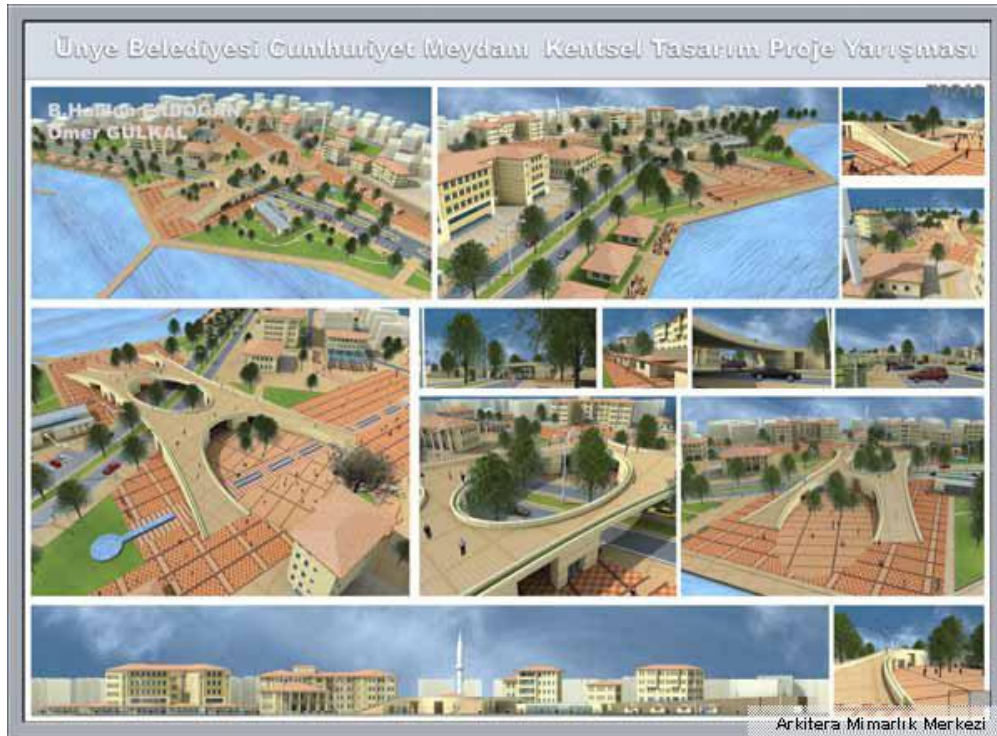


Figure 4.25. 3D images of the suggested project by Haldun Erdoğan and his team.



Figure 4.26. Suggested plan at the project scale by Şakir Babacan and his team.

As different from the other two projects, arrangement and precautions at Samsun-Ordu highway road are suggested to unify Cumhuriyet Square and Yunusemre Park, at the third project, in unity with design brief. Investigation of the third project shows well-scaled and harmonic approach with the city and historical context, in unison with the design brief. Pedestrianised historic site is transformed to an attractive exhibition hall, which reflects traditional and historical identity by suggesting art studios and museum, which is transformed from hammam. The suggested connection line from inside of the historic site until the sea has a positive approach for the integration of the city by the arrangement of Hamamönü Square, which is surrounded with museum, restaurant, cafe, exhibition hall, gift shop, Government Building and Ceremony Area, Atatürk Memorial, and Plane- tree throughout the line. The method of pavement of the road and squares does not have an architectural value.

Besides contextual approach of the urban design projects, the unity with sub-scaled projects is also essential. Against the exaggerated approach of the first project, the other two have much more simple approaches. At the first project, besides an over designed seaboard area by means of the cantilevers through the sea, a 45 meters high landmark that is called *city crown* is suggested on Cumhuriyet Square. Out of the suggested overpass, the harmonic structuring, which is in unison with the upper scaled projects, is seen at the second project. At the third project, constructions are in harmony with the city context, despite high density at the seaboard.

### **4.2.3 Discussion**

Ünye Municipality City Square Yunus Emre Park Urban Design Competition receives lots of critiques about its result. In addition to the critiques about administration and the jury, design brief is also blamed. Alper Çabuk, who is the manager of the department of architecture at Anadolu University, criticizes the

design brief as defective about the technical information like counting of vehicular and pedestrian traffic and public survey about Ünye.<sup>174</sup>

The evaluation criteria of the jury are explained at the public opinion statement as below:

- Have been the identity of Ünye handled sufficiently?
- Have been the square defined as urban area correctly?
- Have been the communicational relations of the competition area tried to find correctly?
- Have been the relation between square and park, seaside tried to find with simple solutions?
- Have been the solutions about the environmental relations and especially relation with the historic site tried to find?
- Have been working about the architectural characteristics of the buildings surrounded square done sufficiently?
- Have been historic plane- tree, existing vegetation, ecological balance evaluated positively?
- Have been the relation of vehicular and pedestrian planned correctly?<sup>175</sup>

The main aim of the competition determines the criteria by the interpretation of design brief within its contextual approach.

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<sup>174</sup> Alper Çabuk, “Ünye Cumhuriyet Meydanı- Yunus Emre Parkı Kentsel Tasarım Yarışması ve Kentsel Tasarım Üzerine,” <http://www.arkitera.com/yp90-unye-belediyesi-kent-meydani-yunus-emre-parki-kentsel-tasarim-proje-yarismasi.html> [Accessed: 11 November 2007].

<sup>175</sup> Public Opinion Statement Document of the Jury of Ünye Municipality City Square and Yunus Emre Park Urban Design Competition, 2006

Although a successful approach is seen about the evaluation of the identity of Ünye, an inconsistent situation is observed in the communication process between the jury evaluation, design brief and suggested projects as the result of examination of this competition. The ultimate connective issue is the solution of Samsun-Ordu highway which break-offs the relation of the seaboard and the city. However the *message* (some main suggestions) is transformed by the *medium* (design brief) to the *receivers* (the jury and the designers), the *effects* (projects and jury evaluation) are unrelated with this *message*.

Even though some suggestions about the problem of divisive effect of Samsun-Ordu highway are indicated by the design brief, neither jury nor designers approach to the projects in a common way with these suggestions. In this state, the realism of the expectations should be checked. As mentioned at the second chapter, *feasibility* of the requirements is one of the main criteria to get the successful competition process and result. First of all, criteria of design brief should be realistic and satisfiable to get the successful result. In the design brief of this competition, there is an unrealistic approach about divisive highway. Although problem is required minimal solutions at the city scale, minimal approaches can not satisfy this large scaled problem. Ünye Municipality expects an exact solution to this problem which has not a well-succeeded solution in this situation. Another interesting point is the evaluation of the jury at this issue. The projects which suggest the overpass and subway for the solution of division problem such as the project of Haldun Erdoğan and his team, were selected until the last elimination in the contrary to the evaluation criteria of the jury. The same approach for the solution of this problem is seen at most of the projects. Although the integrity of the participants and the design brief is seen in general, some different approaches could be seen in design process in respect to subjectivity of the participants.

### 4.3 Ankara Altınpark Environmental Design Competition (1985)



Figure 4.27. Photo of main entrance of Ankara Altınpark

The competition to select the best project for the planning of Ankara Altınpark was organized between the dates of January 28 and May 13, 1985 as national and one- stage by Ankara Metropolitan Municipality.

#### 4.3.1 Design Brief (Medium)

##### 1. Context:

Ankara has lost its garden-city characteristic in time, and turned the city which is formed with deficient small-pieced green areas.<sup>176</sup> The competition area, which is

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<sup>176</sup> Design Brief of Ankara Altınpark Environmental Design Competition, 1985, p. 1.

one of the vast green-area of the city, was planned as the golf club at the Republic Period. The municipality decided to turn the golf club to the public green area by arrangement of this competition in harmony with garden-city idea. The aim of the competition is stated in the design brief as follows:

The purpose of this competition is to choose the compiler or the group of compilers who transforms this area, which has special importance for the city, with more economic, detailed, functional and elastically applicable proposals than the decisions of Main Development City Plan.<sup>177</sup>

Design brief of this competition is formed under four main parts, which are design brief, requirement program, contract draft, and general information. Besides the information about the main aim and scope of the competition, the requirements are mentioned within the general design approach suggestions and contextual information of the competition site.

The contextual importance of the competition site is stated at the design brief part to clarify the main aim of the competition. The scope of the competition is mentioned by the clear explanations in harmony with the urban design discipline, in design brief.

## 2. Stating the broad principles:

In the direction of the aim of planning a public green area (urban park), this green are transformed to the functional and living public space by arranging various activity areas such as the social, sport, cultural and recreational facility spaces to achieve deficiency of public areas in Ankara, especially at the North side, are emphasized as the main issues of the competition.<sup>178</sup>

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<sup>177</sup> Ibid, p. 2.

<sup>178</sup> Ibid, p. 13.

### 3. Stating the precise requirements:

The expectations are stated with an extent and detailed explanations about the contextual relations of the site, priorities of the competition, and suggestions about the required planning details at the requirement program part. After these explanations, a numeric requirement list, which has guiding characteristic, is given. The responsive solutions, which open up to variations in time, are expected from the competitors. The proposals about making the stages at the application process are expected.

The drawings from the 1/5000 scale (general plan schema) to 1/200 scale (architectural projects) are mentioned with expected presentation and design details.

### 4. Guidance:

Under the subject of requirement program, detailed explanations and suggestions are given about the relations of competition site with the city and near environment, facility spaces, which are municipality exhibition and trade areas, hotel and congress center, recreational areas, 23 April cultural center, required architectural service areas, and green area planning. Even though these suggestions have the guiding characteristic, the loaded requirement program could cause the limiting of the creativity.

#### **4.3.1 Projects (Effects) and Evaluations (Effects)**

The first three prized projects, which are the first prized project by Öner Tokcan, Hulusi İ. Gönül, and İlder Tokcan, the second prized one by Baran İdil and his team, and the third prized one by Özgür Ecevit and Ekrem Gürenli, and their evaluation by the jury are investigated as the *effects* of the communication process by design brief in the competition. All projects are evaluated by the jury in the direction of the general design politics and principles which are mentioned at the



requirement part. The investigation of these projects according to the relations of the competition site with the near environment and city shows that the projects have similar approaches. All of three projects arrange the entries in a proper way to the topography and near environment. However the jury found the projects positive at this scale, the first and third projects are criticized by means of the insufficiency of their suggestions to the problem of the communication with the city.

The main criteria of the competitors and the jury are the relations, locations and designs of the activity centers, which are municipality exhibition and trade service area, hotel and congress center, recreational areas, and 23 April cultural area. The first prized team arranges the entries on the valleys and between the activity centers to increase the attractiveness of the site. Therefore the activity centers are located on the surrounding road of the site. In this project the municipality exhibition and trade service area, hotel and congress center are located near to the main entry which is on the main communication road (İrfan Baştuğ Street) with the city. The first prized team mentions that, “The aim is designing the ‘park’, which provides peaceful environment, by locating the activity centers near to the road around the park, and arrangement of the recreational areas and promenade around the pond.”<sup>179</sup>

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<sup>179</sup> Önder Tokcan, İlder Tokcan and Hulusi Gönül (The First Prized Team Members), “Project Report of the First Prized Team Project of Ankara Altınpark Environmental Design Competition,” 1985.



Figure 4.28. Suggested plan at the project scale of the first prized project team



Figure 4.29. Suggested plan at the project scale of the second prized project team



Figure 4.30. Suggested plan at the project scale of the third prized project team

At the second prized project, the planning of the activity centers is not just related with the entries and each other, but also related with the pond which is located at the center of the site. The third project forms a calm green park area at the center of competition area as different from other two projects.

The planning and structures of the activity areas of the all of three projects are found positive and well-qualified by the jury. At the first project, in spite of the location of the activity centers at the west and arrangement of the park at the rest of the area are evaluated as positive by providing harmony between the similar functional areas strongly, some activity centers are criticized as negative with their insufficient dimensions.<sup>180</sup> While the planning of the activity areas of the second project is found in a strong unity by the jury, the architectural proposals are found well-qualified and applicable at the third one.<sup>181</sup>

The projects are analyzed according to the general planning principles which are the location of the entries and communication roads, the unity of the functions and locations of the activity areas, flexibility of the areas to variations, the stages of the application process, original and creative solutions, and at last optimum-cost design approach.<sup>182</sup>

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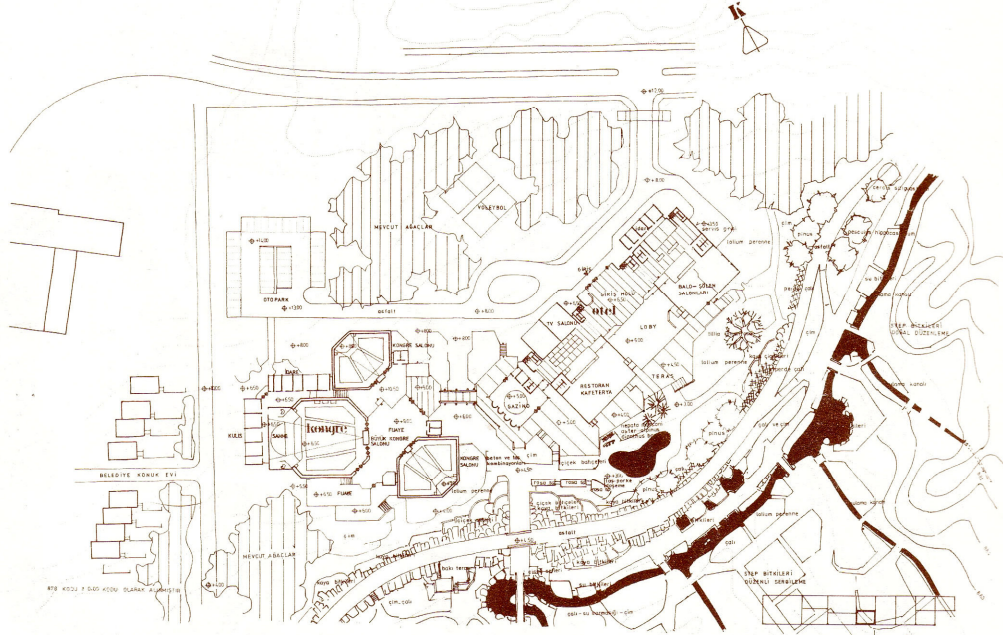
<sup>180</sup> The Jury Report of Ankara Altınpark Environmental Design Competition, 1985

<sup>181</sup> The Jury Report of Ankara Altınpark Environmental Design Competition, 1985

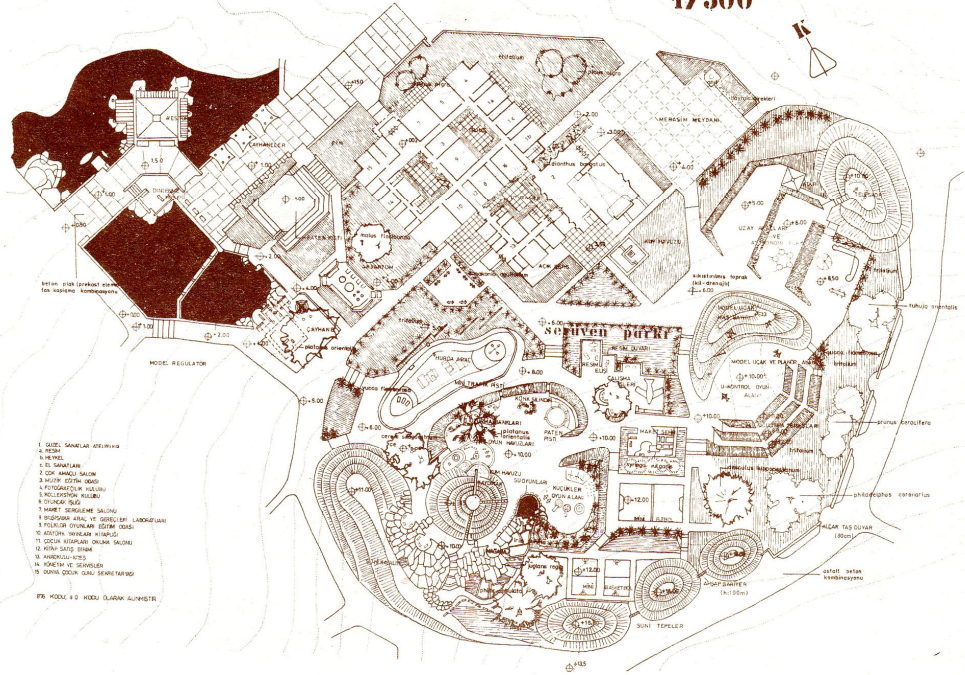
<sup>182</sup> Design Brief of Ankara Altınpark Environmental Design Competition, 1985



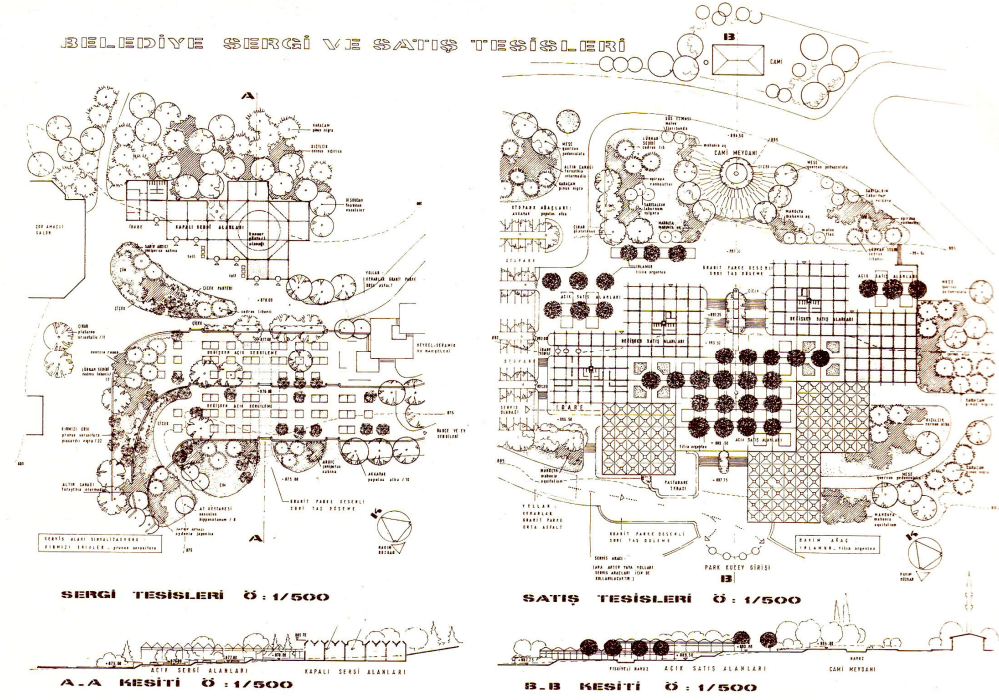
**KONGRE SALONLARI VE OTEL VAZİYET PLANI  
1/300**



**25 NİSAN ÇOCUK KÜLTÜR SİTESİ VAZİYET PLANI  
1/300**



**Figure 4. 32. Suggested architectural projects of the second prized project**



**23 NİSAN ÇOCUK KÜLTÜR SİTESİ**



Çocuk kültür sitesini için coğrafyanın doğu formu

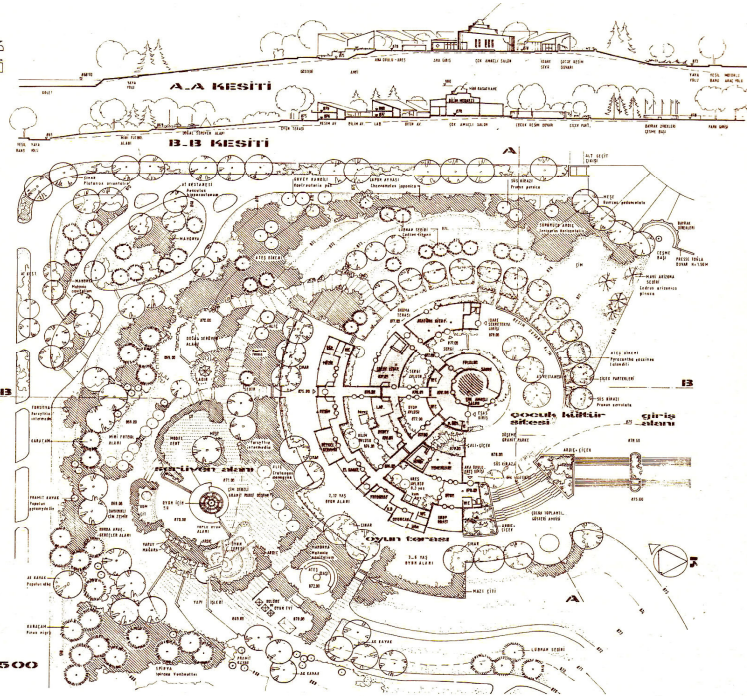


Figure 4.33. Suggested architectural projects of the third prized project



At the first prized project, entries and vehicular/pedestrian circulation are composed according to the topography, activities and near environment. The planning of the open spaces provides the possibility of different usages. The location of the activity centers, which is in relation with the main entry consequently with the city, provides making the stages at the application process. According to the evaluation of the jury, the first prized project is successful about the planning of the park in general, however the location of the amusement park and the continuity of the promenade are negative for the usage of the pond.<sup>183</sup>

At the second prized project, a strong unity is designed between the activity centers, resting and green area, belt line, entries and consequently with the city. The application stages are defined by the arrangement and location of the activity and resting areas. The exhibition and sale center which draws the attention of the public are located at the north side of the main entrance in a strong relation with the city. Except density of the arrangement of the architectural elements as inadaptable with the 'park' theme, the general arrangement of the elements in the competition area is found positive by means of its connected and applicable characteristics by the jury.<sup>184</sup>

At the third prized project, planning of the open spaces and temporary structures provides flexible usage of the areas. The expected peaceful park is satisfied by means of design of a unique green area as the consequence of the arrangement of the activity centers at the near of the belt line. This project has the same constructive approach to the location of the entries with the other two projects. The jury found this project as positive by means of its coherent approach to the park theme, applicable characteristic, and the multidisciplinary composition of the competition team.<sup>185</sup> However the ambiguity of the finishing point of the main

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<sup>183</sup> The Jury Report of Ankara Altınpark Environmental Design Competition, 1985

<sup>184</sup> The Jury Report of Ankara Altınpark Environmental Design Competition, 1985

<sup>185</sup> Ibid

connection road and mini train road of the park, and discontinuity between the exhibition areas and selling service areas is evaluated as unsuccessful.<sup>186</sup>

### 4.3.3 Discussion

In contrast to previous competitions, in this one the selected project was constructed. The investigation of the competition process gives the clues of this result. First of all, the design brief explains the main aim of the competition by means of the necessary information and suggestions of the clients in detail.



**Figure 4.34. A Photo of the Main Entrance of Ankara Altınpark**



**Figure 4.35. A Photo of Ankara Altınpark**

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<sup>186</sup> Ibid

Design brief of the competition is formed in four different parts, which includes the concerned data of the scope and aim of the competition in a close relation. Besides the explanation of the main aim of the competition in the first part, the requirement program part defines the expectations and required spaces with necessary dimensions in the contextual base. As the result of this approach, the design brief composes a strong communication with the receivers (designers and the jury) by guiding them.

The required scales of the drawings, which are from 1/5000 scale (general planning of the site) to 1/200 scale (architectural projects of the required constructions), the jury reports, and the content and form of expression way of the design brief together point out that, in addition to new and creative ideas, applicability of the projects are expected from the competitors.

As it is understood from the main design decisions of the projects and main evaluation points of the jury, which are the effects of the communication process, the design brief (main medium) satisfies a successful communication in the direction of the aim of the competition. The *effects* of the *receivers* (the designers and the jury) are in a harmony with the approach of the design brief. As the result of the conceptual approach of design brief, the receivers react to design brief as conceptual with their *effects*.

In this competition, besides the selection of the applicable creative projects, new design ideas, which contribute to the urban design discipline, such as Ergün Aksel's project, which is awarded mention prize, are prized. Aksel's project is not completed and detailed enough, but supposes a different mega structure idea for the park. At this point the applicability and creativity are conflicted. In the direction of the project competition instead of the idea competition, the applicability of the projects is one of the main evaluation criteria of the jury. If

this competition is formed in two-stages, the result might be different since the criteria of creativity becomes prior to applicability.

There is an opportunity to analyze the result of this competition as a constructed project competition. The first prized project was started to be applicated at 1987 by the Municipality. The application was completed within three stages. The analysis of Altınpark shows that, except some small differences, the project has been applicated in an exact manner.



**Figure 4.36. Air Photo of Ankara Altınpark**

This competition requires complex solutions for the big-scaled problem of planning of Altınpark. This situation causes some difficulties at the design and evaluation parts. Günay, who are the spare jury member, mentions about this problem that, “Altınpark has not the same sense with its project.”



**Figure 4.37. A Photo of Ankara Altınpark**



**Figure 4.38. A Photo of Ankara Altınpark**

The strong harmony of the project of Altınpark is not seen in Altınpark. In contrary to the sense of the unity at planning of the park in general, the architectural and landscape elements have not the unique design language by means of the material and design. This problem could be caused by means of the overloaded design brief of the competition.

Besides urban design, the design of detailed landscape and architectural elements in harmony is a difficult design problem, and requires different stages in the competition process. For example, in Germany the project competitions are composed as two-stages in general to solve the hardness and complexity of the problem of the competitions.<sup>187</sup>

#### **4.4 Discussion**

Over the sample urban design competitions, the impact of the communication process on the process and result of the competitions by means of design brief is analyzed with the emphasis on its difference from design program/ specifications.

The main differences of the design brief and design program could be grouped as following:

- Guiding impact of design brief.
- Constraining impact of design program.

Under the light of this contextual difference, the analyzed projects present marks of the difference and importance of the design brief as the main communication medium in the competitions. There are three main types of transformations as following:

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<sup>187</sup> Doğan Tuna, "Proje Yarışmaları ile İlgili Bazı Düşünceler", *Mimarlık*, Vol: 322.

- Transformation of the aim and scope.
- Transformation of the expectations.
- Transformation of the information.

All of these three types of transformations should be in a well-composed context and connection with each other to transform a unique problem definition. Besides the definition of the main aim and scope of the competition, the requirements also determine the scope of the projects. Because of the projects of competition are not the construction projects, the expectations from the competitors should be well-scaled in accordance with the aim of the competition. The main aim of a design competition is not obtaining the most applicable project; the aim is producing new and creative ideas.

The success of the communication processes of design brief as the *main communication medium* are pictured by the *effects* (projects and jury evaluation) of the *receivers* (the competitors and the jury).

First of all definition of the scope and type of the competition such as the idea or project competition should be determined. All transformations are defined under this determination, and these transformations determine the scale of the *effects* of *receivers*.

In design competitions, the approach of the jury affects the result of the competition. If the approach of the jury is grading the projects, which interpret and use the data in a pragmatic way instead of design new and creative ideas, the competition is resulted in the contrary of its own nature. As the result of this approach, competitions are started to be the medium of the project obtaining way.



## CHAPTER 5

### CONCLUSION

In this study, design brief is investigated to understand its communicational role in urban design competitions. This investigation is started with the analysis of the design brief process, which is evaluated as the problem definition process, by means of its participants, content and scope. After investigation of the brief process, the role of design brief in design competitions is discussed by means of the definition of design brief. In the light of these arguments, sample three urban design competitions in Turkey are investigated at the last part of the thesis research. The reason of the selection of these urban design competitions is their results. Each of them has a different result. The investigation of process and results of these competitions helps to understand the communicational role of design brief in urban design competitions.

We can define the results of this study in two parts, which are the outcomes from the investigation of the case studies and the philosophy of design brief.

#### **Outcomes From the Case Studies:**

The investigation of three different urban design competitions as the case study has some main results about creativity, feasibility, context, guidance and transformation of information. The analysis of these three urban design competitions shows that, all of them have different characteristics about the main expectations from the competitors.

The first analyzed competition, Maltepe Territory Concept Design Project Competition, and the second analysed competition, Ünye Municipality City Square and Yunus Emre Park Urban Design Competition, are the concept competitions. As the result of this, the main expected characteristic of the competitions is the original ideas from the competitors. Although the third analyzed competition, Ankara Altınpark Environmental Design Competition, requires detailed urban and architectural projects as well as different and original concepts. During the first and second competitions' projects focused on creating new ideas instead of applicable projects, the competitors of the third competition focused on the applicability as well as the original ideas, as the result of design brief of the competitions.

Besides definition and scale of the requirements, the feasibility of the requirements is another important point for the success of the competitions. Design brief should be coherent as the main guide of the competitors and the jury. Unrealistic expectations cause misunderstandings, communication problems and at the end unsuccessful result of the competition as is the case in Ünye Municipality City Square and Yunus Emre Park Urban Design Competition.

Design brief forms the backbone of all process of design competitions. As the result of this, every design competition is required to give all necessary information with the competition issue to set up the same base for the jury and the competitors. This situation supplies much easier and correct evaluation environment of the projects with fewer drawings.

Urban design competitions intend to constitute argumentative and cooperative environment to produce creative solutions and ideas. At this point, the necessity and importance of design brief in the urban design competitions different from design program/specification, is arisen. The main characteristic of the design of an area is its contextual importance instead of numerical requirements. An area could

not be designed as independent from its historical, cultural and physical context. The well-processed brief determines the expectations of the client and main aim of the competition with its contextual approach to the problem. As the result of this, it guides the competitors and jury members, and provides their participation to design problem in a way.

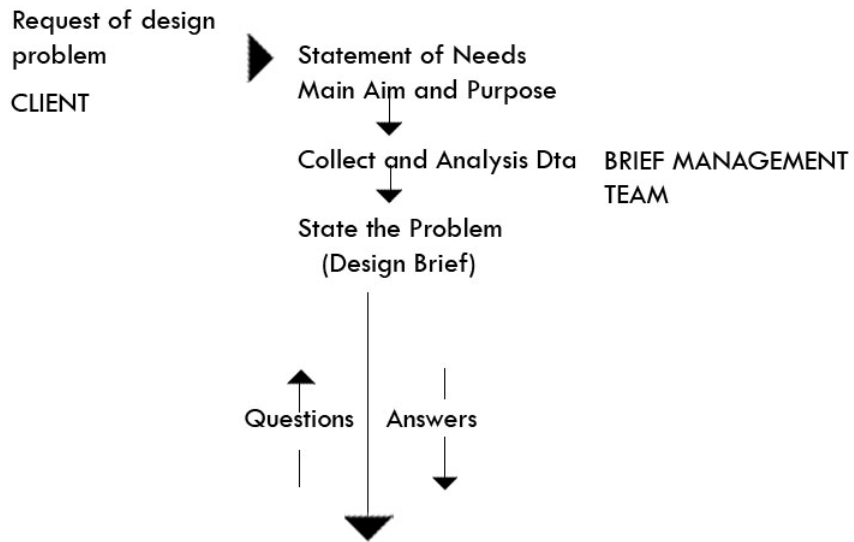
### **The Philosophy of Design Brief:**

Design competitions are arranged from the Greek until now to achieve new and creative ideas in the design world by satisfying expectations of the clients. Two main aims are seen in the nature of design competitions, which are achievement of *new ideas* and satisfying the *expectations*. In the direction of this argument, the main problematic of the design brief is the formulation of the problem as intending the *expectations* and *creativity* at the same time.

The main role of design brief is transmitting the data from the *source* (client) to the *receivers* (competitors, jury and observers) by means of definition of design problem. The formulation of design problem defines process of the design by means of the nature of design problem, which requires subjective and original solutions.

Design brief attaches the all parts of the process of design competition from the client request part, which is the starting point of the process of design brief, until the colloquium part by transmitting the information in a clear way. The process shows that all parts of design competition base on the evaluation of the design brief. To provide a successful competition process, design brief should be open to participation.

DESIGN BRIEF PREPARATION PROCESS



PROJECT PREPARATION PROCESS



PROJECT EVALUATION PROCESS

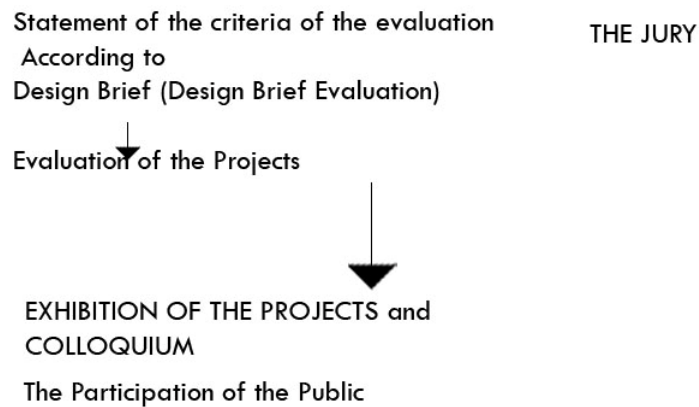


Figure 5. 1. The Preparation and the Role of Design Brief throughout the Process of the Design Competition

Since the means of design brief is not a finished program document, but a text, which opens to comments and discussions; such brief process could not be handled as a kind of regulation in different from the design program. Numerical obligations of design program serve to respond to clients' needs instead of creating original inventions for the design environment. Design can not be based on the strict criteria, since it is not a well-defined or arithmetic activity. The enforcement of design process by limiting with the strict criteria (design program) blocks the creativity of design activity, and the production of new and different ideas. This situation is contrary to the nature of the design competition. However, a framework to determine the general structure of design brief might be planned. Despite design competitions at urban and architectural scales focus on different issues, there are main common criteria about design of the areas in general.

The framework of the design brief could be defined as below:

- Context
- Clear Definition of Expectations
- Guidance

Design competitions provide the most independent and creative design environment by communicating the participants (client, jury, observers and the competitors) in an indirect way. All of the communication processes of design competitions are based on design brief. The result of the competition is defined by the *effects* (design and evaluation of the projects) of the *receivers* to *communication processes*.

Competitions open the way to the art of architecture and creative freedom, though within set rules and programs, and through disciplined and expert procedures.<sup>188</sup>

The *meaning* is produced by the evaluation of the *message* at the end of the communication process. In accordance with this *meaning*, *receivers* react with their *effects*. In the competitions, this part of the process is not only related with design brief, but also related with the receiver's personal and cultural characteristics as mentioned by Anderson. In addition to design brief which is the main communication medium of the competitions, the experiments and professional sufficiency of the jury members and the competitors affect the result of this process. The evaluation process is the act of formation of the *aim*, *time*, *evaluator* and *the product* as quoted from A. Musso by Tapan.<sup>189</sup>

There is not any objective evaluation system in the field of design because of its complex and subjective origin. Throughout the design process, evaluation of the design brief (inputs) by the competitors is made by means of the *main aim of the competition*, *time*, *design brief* and *the personal characteristic of the designer*. The evaluation of the projects by the jury consist of two evaluation stages which are the evaluation of the design brief and evaluation of the projects by means of design brief. At this point, the personal characteristics (professions, experiments, etc.) of the jury members have an active role on the process and result of the competition.

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<sup>188</sup> Finnish Association of Architects (FAA) Documents in Strong, 1996, p. 29.

<sup>189</sup> Tapan, 2004, p. 27.

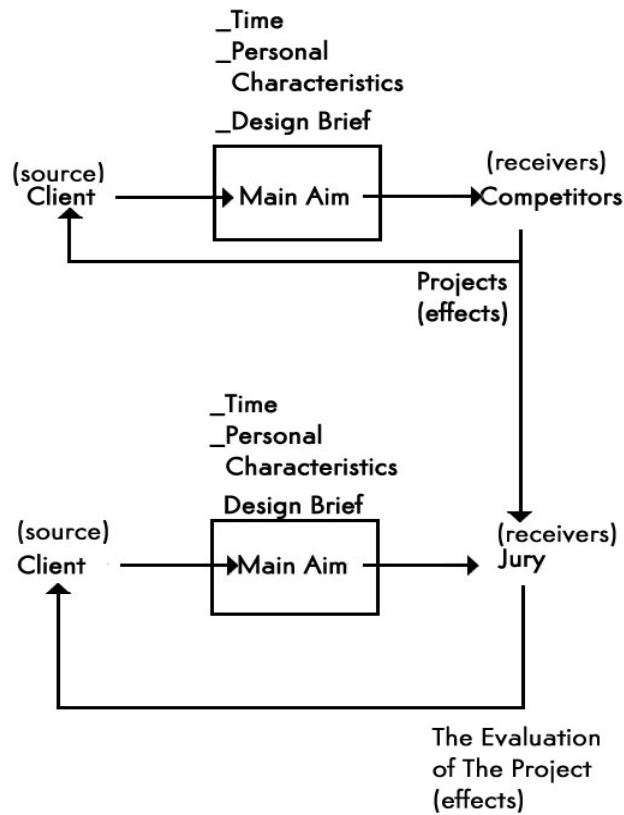


Figure 5. 2. Evaluation Stages of the Competitors and Jury in Design Competitions

Throughout the history, the design competitions are produced the important and innovative design products. Their contribution to the design and architecture world is obvious. The approach of choosing the most appropriate project causes to lose meaning and aim of design competitions, and blocks the improvement of design world.

Design brief, which is the main connective medium in the competitions, should be flexible for the creative solutions since design is a subjective activity. The success of the design brief is determined by setting up the balance between the flexibility and guiding characteristic of the brief. End product aimed process by means of a

strict design program is not corresponding to the nature and aim of design competition, which constitutes a productive, creative and argumentative design environment. Instead of design program, which turns design activity to solving an arithmetic problem activity, the design brief that gives special emphasize to the concept development creates the flexible and innovative design process in the competitions.

The analysis of the case study and the investigation of design brief show that, the healthy communication could be provided by flexible design brief to which the competitors could participate in a way. The problems of design competitions are based on the communication problem. Design brief needs much more participation of the competitors to fix this problem. Questioning part, which is the only participation part of the competitors, does not work enough in general. In this part, instead of all questions, the chosen questions are replied.

The communication problem of the competitions could be solved by a medium which is open to discussion of the participants. Design brief may be turned to a public-discussion to communicate the all participants. The design brief process which starts by the request of the clients could be formed at the end of this public-discussion part. Creating of new and original ideas and removing of misunderstandings of the participants could be provided by means of this kind of discussions.



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## **INTERVIEWS**

Interview with Halis Saygı (Urban Designer- Landscape Architect) on “Maltepe Territory Park Concept Design Project Competition” in November 2007.

Interview with Assoc. Prof. Dr. Baykan Günay (Urban Planner) on “Maltepe Territory Park Concept Design Project Competition” in November 2007.

## APPENDIX A

### MALTEPE TERRITORY PARK CONCEPT PROJECT COMPETITION DESIGN BRIEF



İSTANBUL BÜYÜKŞEHİR BELEDİYE BAŞKANLIĞI  
ETÜD ve PROJELER DAİRE BAŞKANLIĞI  
PROJELER MÜDÜRLÜĞÜ

### MALTEPE BÖLGE PARKI FİKİR PROJESİ YARIŞMASI ŞARTNAMESİ

PROJE YÖNETİM



Meşrutiyet Cad. No: 88, Tepebaşı, Beyoğlu / İSTANBUL

Tel: (0212) 245 99 00 Faks: (0212) 245 99 21



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I.3. YARIŞMA ALANI

I.4. YARIŞMANIN AMACI

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**II.8.2. 1/5 000 ölçekli Büyükbakkalköy Çevresi Nazım İmar Planı Plan Notları, 2005**

**II.8.3. İSKİ Yönetmeliği**

**II.8.4. Doğal Hayatı Koruma Derneği (DHKD) raporu**

## **III. KAYNAKLAR**

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### **MALTEPE BÖLGE PARKI FİKİR PROJESİ YARIŞMASI**

#### **I. BÖLÜM**

#### **I.1.YARIŞMANIN ADI ve TÜRÜ:**

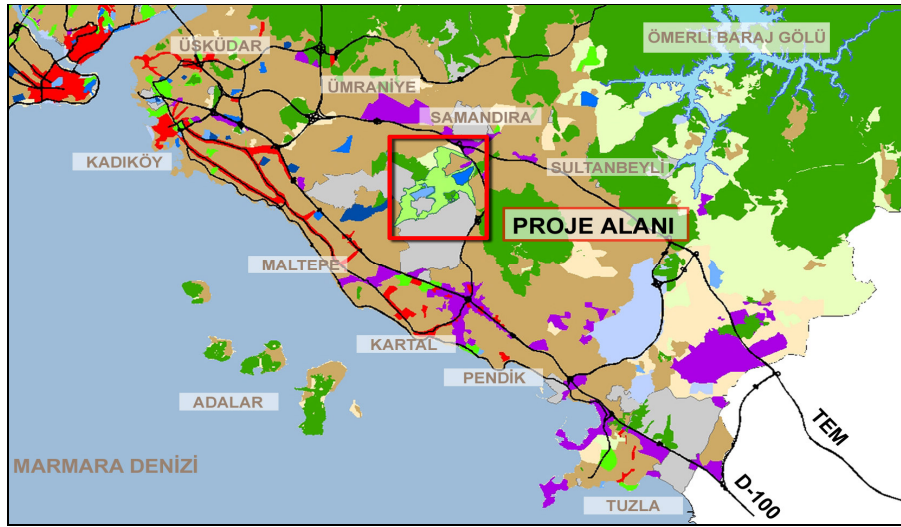
**Maltepe Bölge Parkı Fikir Projesi Yarışması'dır.**

**Yarışma; ulusal ve tek aşamalıdır.**

## I.2.YARIŞMANIN KONUSU

Yarışmanın konusu; Kadıköy, Maltepe, Kartal ve Samandıra yerleşmelerinin keşiştiği Büyükbakkalköy Mevkii'nde, 29.08.2003 onay tarihli Maltepe Büyükbakkalköy Bölge Parkı ve Ağıltepe Nazım İmar Planı ile 09.03.2005 onay tarihli Büyükbakkalköy Çevresi Nazım İmar Planı'nda "kamuya açık rekreatif amaçlı bölge parkı"<sup>190</sup> olarak gösterilen alana ait fikir projesinin elde edilmesidir. (Bkz. Ek.: 4b)

Maltepe Başbüyük ve Büyükbakkalköy Mevkileri'nde bulunan "Maltepe Bölge Parkı Alanı", İstanbul Metropolitan Alanı Doğu Yakası'nda, çevresindeki konut ve sanayi yerleşmelerinin gelişme baskısı altında kalan alanlardan biridir.



Şekil-1: Yarışma Alanı'nın İstanbul Metropolitan Alanı Doğu Yakası içerisindeki yeri

Hızlı ve plansız kentleşme süreci, İstanbul Metropolitan Alanı'nın öncelikle Marmara Denizi'ne paralel, doğu-batı doğrultusundaki gelişiminin ardından kuzey yönünde, orman alanları ile su havzalarının zarar görmesine neden olacak şekilde yaygınlaşmasını beraberinde getirmiştir. Bu büyüme ve yaygınlaşma sürecinde kentsel açık alanlarını hızla yitiren Metropolitan Alan'da yeşil alanlar; kentlerin yaşam kalitesini arttırmak açısından son derece önemli kaynaklardır ve korunması, geliştirilmesi doğrultusunda planlama politikaları üretilmelidir.

Bu bağlamda, kent ve bölge parkları, hem doğayı koruyucu hem de doğanın yaşanması ve kullanılmasına olanak veren etkinlikleri ile kentsel yaşam için son derece önemli bir gereksinimdir. Özellikle park, spor ve sosyal etkinlik alanlarının, kentlerin nefes alacakları alanlar

<sup>190</sup> 1/5000 Ölçekli Büyükbakkalköy Bölge Parkı ve Ağıltepe Nazım İmar Planı Raporu, 2003  
1/5000 Ölçekli Büyükbakkalköy Çevresi Nazım İmar Planı Raporu, 2005

ve havalandırma koridorları oldukları da göz önünde bulundurulduğunda, kentlinin yaşamındaki önemi daha çok vurgulanmaktadır.

Maltepe Bölge Parkı, sadece çevre yerleşmelere değil, zengin işlevleri ile metropoliten alanın tümüne hizmet edecek bir rekreasyon alanına dönüştürülmesi amaçlanmaktadır.

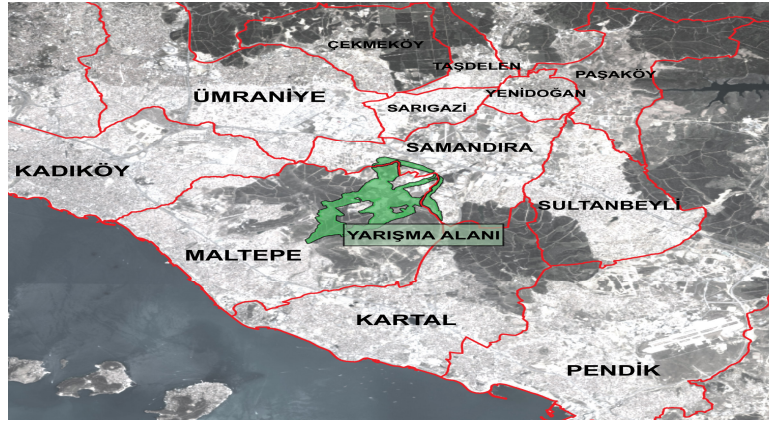
Yarışma alanı, Ömerli Su Toplama Havzası “ Uzun Mesafeli Koruma Alanı” ( 2000 m.-Havza sınırı) içinde kalmaktadır.<sup>191</sup> Havza alanının bu bölümünün bölge parkı olarak tasarlanması ve uygulanması ile bölgesel ölçekte bir donatı alanının kazanılması, havzanın korunması ve yakın çevrede yer alan konut alanlarının daha sağlıklı koşullara kavuşturulması mümkün olacaktır.

### **I.3.YARIŞMA ALANI:**

**Maltepe Bölge Parkı Fikir Projesi Yarışması Alanı, toplam 554 ha.’dır.**

Bu alanın 477.5 ha.’lık kısmı Maltepe İlçesi, 76.5 ha.’lık kısmı ise Samandıra İlk Kademe Belediyesi sınırları içinde yer almaktadır.

Yarışma Alanı Sınırı, “29.08.2003 onay tarihli Maltepe Büyükbakkalköy Bölge Parkı ve Ağıltepe Nazım İmar Planı ile 09.03.2005 onay tarihli Büyükbakkalköy Çevresi Nazım İmar Planı” içinde kalmaktadır. (Bkz. Ek: 3)



Şekil-2: Yarışma Alanı

Alanın kuzeyinde TEM otoyolu, doğusunda TEM – D100 bağlantı yolu ve orman alanı, güneyinde 2. Zırhlı Tugay Askeri Alanı ve orman alanı, batısında Başibüyük Yerleşmesi ve orman alanı ile yine alan içinde üniversite tahsis alanı bulunmaktadır. Bölgeye Başibüyük, Yakacık ve Samandıra üzerinden ulaşılabilir.

<sup>191</sup> İ.S.K.İ. İçme Suyu Havzaları Yönetmeliği, 2006

Yarışma alanının genel yapısı incelendiğinde; alanın önemli bir kısmının (526 ha.) Ömerli Su Toplama Havzası “ Uzun Mesafeli Koruma Alanı” nın ( 2000 m.-Havza sınırı ) içinde yer aldığı, geniş askeri ve orman alanları ile çevrili olduğu ve alanın içinden İSKİ tarafından korumaya alınan, Mümine, Bakkalköy ve Çamurluk Dereleri'nin geçtiği görülmektedir.

#### **I.4. YARIŞMANIN AMACI**

İlke olarak bölge parklarını kent parklarından ayıran özelliklerin başında; boyutları, içlerinde yer alan işlevler ile doğal yaşam ortamları açısından önemleri gelmektedir.

Bölge parkı içindeki işlevlerin dağılımında; doğal ortamların olabildiğince geniş tutulması ve büyük ölçüde bozulmuş olan eko – sistemin ve peyzajın iyileştirilerek geliştirilmesi temel amaç olarak belirlenmiştir. Bu doğrultuda, ulusal ve uluslararası bahçe sergilerinin gerçekleştirileceği teknik, estetik, rekreatif ve bilimsel açılardan olmak üzere çok yönlü amaçları kapsayan, bu konuda çağdaş düzenleme ilkeleri ve uygulamaları örnekleyen ve yorumlayan özgün mekânlar yaratılması hedeflenmektedir. Bölge parkı; spor, kültür, dinlenme, eğlenme ve diğer sosyal etkinliklerin yer alacağı bir rekreasyon alanı olacaktır.

Bu yarışma ile Maltepe, Kartal ve Kadıköy gibi ticaret-hizmetler sektörünün geliştiği ve yoğun konut alanlarının bulunduğu bir kentsel bölge içinde kalan bu nitelikli yeşil alanı koruyarak geliştiren, bölge halkının rekreasyonel gereksinmelerini karşılayan ve ortak yaşam alanları yaratarak kent bilincini geliştiren ve güçlendiren bir ‘bölge parkı’ için önemli bir adım atılmış olacaktır (Bkz. Syf. 28 Plan Notu)

#### **I.5. YAPILAŞMA KOŞULLARI ve GEREKSİNİM PROGRAMI**

Fikir projesi yarışması için önerilen işlevlerin yanı sıra yarışmacı, projesinde bölge parkı temasının çekim gücünü arttıracak uygun işlevler önerebilir ve geliştirebilir. Fikir projesinin bir sonraki tasarım projesine geçişi için işlevsel kullanım alan büyüklükleri ve oranları, ulaşım ilişkisi ile ilgili ana ilkelerin tanımı yarışmacının önerisine bırakılmaktadır. Yarışmacıların kuracakları bu ilişki şeması yarışmanın ana temasını oluşturacaktır.

##### **I.5.1. ALAN KULLANIM EŞİKLERİ VE KULLANIM ÖNGÖRÜLERİ**

Proje alanında ve çevresinde tasarımı şekillendirecek doğal ve yapay eşikler bulunmaktadır. Bu eşikler ;

- **Orman Alanları:** Proje alanında Orman Bakanlığı'na ait, vasfını korumuş, yoğunluklu kızılçam, karaçam, sahilçamı ağaçlarından oluşan alanlar bulunmaktadır.

Ayrıca içinde nadir ve endemik türler bulunması nedeniyle ormanın özellikle korunması gerekmektedir. (Bkz. Syf. 36)

Bu alanlar herhangi bir yapılaşmaya açılmayacaktır.

- **Dereler:** Bu bölgedeki dereler, İ.S.K.İ. tarafından korumaya alınmıştır. Dere koruma alanı, derelerin her iki yanından 100'er metrelik mutlak koruma bandı olarak belirlenmiştir. Bu koruma alanlarında yapılaşma yasak olup, sözkonusu alanlar dere kenarı park ve gezinti alanı olarak kullanılabilir.
- **Karayolu:** Maltepe sahil yolunu D-100 karayoluna, D-100 karayolunu da TEM otoyoluna bağlayan, yapımına başlanan ve metropol ölçekte kararı alınmış olan 20 metre genişliğinde bağlantı yolu, bölge parkının içinden geçmektedir. (Bkz. Ek. 15)
- **Askeri Alanlar:** Proje alanının batısında, güneyinde ve içinde askeri alanlar bulunmaktadır. Parkta önerilecek işlevlerin askeri alanlarla ilişkileri göz önünde bulundurulmalıdır.
- **Enerji Nakil Hattı:** Proje alanında 154 KV'lık ve 380 KV'lık enerji nakil hatları bulunmaktadır. Bunlar için yapı yaklaşma sınırı 154 KV'lık enerji nakil hattı için 20 m, 380 KV'lık için 25 m.'dir. Enerji nakil hatlarının altında oluşan bu bantlar kullanıma kapalı yeşil alan olarak bırakılacaktır.<sup>192</sup>
- **Üniversite Alanı:** Bayındırlık ve İskan Bakanlığı'nın re'sen onadığı 27.01.1998 tarihli 1/50 000 İstanbul Metropolitan Alan Altbölge Nazım Planı'ndaki değişiklik ile sınırları belirtilmiş üniversite alanı ve üniversitenin giriş ve çıkış noktaları ile bölge parkının ilişkisi göz önünde bulundurulmalıdır.
- **Mevcut Yapılar:** Yarışma alanı içerisinde bulunan yapılar için, fikir projesi kapsamında dönüşüm modeli önerilmelidir. Bölge parkı içerisinde, dönüşüm ile park üzerindeki etaplamalara 'uygulanabilir, dönüşüm ve tasarım ölçütleri' getirilmelidir.

Ayrıca alan içinde "Maltepe Büyükbakkalköy Bölge Parkı ve Ağıltepe Nazım İmar Planı" 'nın plan tadilatı ile inşa edilmiş olan "Büyükbakkalköy Trafo Merkezi" ve alanının güneydoğusunda, yarışma alanını kapsayan her iki planda da olmayan bir ilköğretim okulu bulunmaktadır. (Bkz. Ek 13)

- **Mülkiyet:** Alan içerisindeki mevcut yapılaşmalar da park kapsamı içerisinde ele alınmalıdır. Ancak, bu yapıların park işlevlerine cevap verebilecek olanları kullanılabilir. Ayrıca, hazine ve belediye mülkiyetinde olan alanlara getirilecek işlevler bir bütünlük içerisinde ele alınmalı, ilk etapta gerçekleştirilecek işlevler olarak düşünülmelidir. Özel mülkiyete konu olan alanların da bölge parkının uygulamasının sonraki etaplarında değerlendirilmesi düşünülmelidir. (Bkz. Ek 12)

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<sup>192</sup> 14 Temmuz 2006 tarihinde İstanbul Büyükşehir Belediyesi Meclisi'nde onaylanan 1/100 000 ölçekli İstanbul İl Çevre Düzeni Planı Raporu

## **I.5.2. YARIŞMACILARDAN BEKLENENLER**

Yarıřmacılardan tüm alanı, alan içindeki diđer kullanımları ve yakın çevrelerinin jeomorfolojik, ekolojik birimler, kullanımlar, mülkiyet deseni gibi olgular çerçevesinde çözümlmeleri ve kendi önerileri ile çakışan yeni alt bölgeleri belirlemeleri beklenmektedir.

Bu yarışmanın konusunu oluşturan Maltepe Bölge Parkı, hem doğal yaşam ortamının iyileştirilerek korunmasını hem de kimi etkinliklerin geliştirilmesini kapsamaktadır. Yarışmacıların konuya bu bağlamda yaklaşımları ve fikirlerini geliřtirmeleri istenmektedir.

### **Bu tür parklarda olması gereken:**

Yönetim ve Hizmet Birimleri,

Kültürel ve Eğitim Etkinlik Birimleri,

Spor ve Eğlence Alanları,

Parklar ve Bahçeler,

Sosyal İçerikli Mekanlar,

Ulaşım

gibi kullanımlara ilişkin önerilerini yarışmacılar kendileri geliřtireceklerdir. Unutulmamalıdır ki, bu yarışmadan temelde beklenen, anılan amaçlara uygun, bölge parkı felsefesini yansıtan fikirlerin ortaya konması ve ziyaretçilerin doğal ortamı duyumsadıkları mekansal örüntülerinin geliştirilmesidir.

## **I.6. YARIŞMAYI DÜZENLEYEN İDAREYE İLİŞKİN BİLGİLER**

Yarışmayı Düzenleyen İdare : İBB – ETÜD ve PROJELER DAİRE BAŞKANLIĞI  
PROJELER MÜDÜRLÜĞÜ

Proje Yönetim :İMP  
İSTANBUL METROPOLİTEN PLANLAMA VE KENTSEL  
TASARIM MERKEZİ

Posta Adresi : Gençtürk Cad. Ağa Yokuşu Sokak. No: 27 Laleli  
Eminönü/İstanbul

İrtibat Telefon Numarası : (0212) 512 03 02 / 8818

Faks Numarası : 0-212-514 10 16

Elektronik Posta Adresi : [hulya.ates@ibb.gov.tr](mailto:hulya.ates@ibb.gov.tr)



## **I.7.YARIŞMAYA KATILIM KOŞULLARI**

**Maltepe Bölge Parkı Fikir Projesi Yarışması Raportörlüğü, Gençtürk Cad. Ağa Yokuşu Sokak. No: 27 Laleli Eminönü/İstanbul'a adres bırakarak şartname almış olmaları gerekmektedir.**

**Şartname bedeli olan 60 YTL (Altmış Yeni Türk lirası) VAKIFLAR BANKASI Validesultan Şubesi 2000980 no'lu hesaba yatırılacak; dekontu isim ve adres ile birlikte 27 Şubat 2007 Salı günü 12:30'a kadar yukarıda belirtilen adrese teslim edilerek şartname alınacaktır.**

Yarışmaya katılacaklarda aranacak koşullar;

- a) Şehir plancıları, peyzaj mimarları, mimarlar ile bu bilim dallarında uzmanlık almış olan orman mühendisleri ve ziraat mühendisleri yarışmaya katılabilirler.
- b) Jüri üyelerini ve raportörleri belirleyen ve atayanlar arasında olmamak,
- c) Jüri üyeleri (danışman, asli, yedek) ve raportörlerle bunların birinci dereceden akrabaları, ortakları, yardımcıları ve çalışanları arasınolmamak,
- d) Jüri çalışmalarının herhangi bir bölümüne katılmamış olmak,
- e) Yarışma Şartnamesi'nde öngörülen özel koşullara uymak,
- f) 15 Aralık 2006 tarihinden itibaren satışa sunulan Şartnameyi satın alıp, isim ve adreslerini yarışma raportörlüğüne kaydettirmek  
(Ekip olarak katılanlardan bir kişinin bu şartı yerine getirmesi yeterlidir.),
- g) Yarışmayı açan idarede ve yarışma ile ilgili her türlü işlemleri hazırlamak, yürütmek, sonuçlandırmak ve onaylamakla görevli olmamak.
- h) Yarışmayı açan idare adına hareket eden danışmanlar ile bunların çalışanları arasında olmamak.

Bu şartlara uymayanlar yarışmaya katılmış olsalar dahi tasarımları yarışmaya katılmamış sayılır ve isimleri yarışmaya kabul edilmeme gerekçeleriyle birlikte üyesi oldukları meslek odasına bildirilir.

## **I.8.JÜRİ ÜYELERİ VE RAPORTÖRLERİN İSİM ve KİMLİKLERİ,**

### **I.8.1.DANIŞMAN JÜRİ ÜYELERİ**

Dr. Kadir TOPBAŞ

İstanbul Büyükşehir Belediye Başkanı

Fikri KÖSE

Maltepe İlçesi Belediye Başkanı

Ahmet H. GÜNER

İ.B.B. Projeler Müdürü

Faruk ÇEBİ

İstanbul Orman Bölge Müdürü

Ali ERGÜN

Maltepe Bel. Tek. Bşk. Yard.

Murat VEFKİOĞLU

İMP. Kentsel Tasarım Yarışmalar Grubu

### **I.8.2.ASLİ JÜRİ ÜYELERİ**

Prof. Dr. Ahmet C. YILDIZCI  
İ.T.Ü.

Orman Y. Müh., İ.Ü. - Şeh. ve Böl. Pl.,

Prof. Dr. Cengiz GİRİTLİOĞLU

Y. Mim-Müh., İ.T.Ü., Şeh. Pl., Münih T.Ü.

Prof. Dr. Oğuz YILMAZ

Y. Peyzaj Mim., Ankara Ü.

Prof. Dr. Hasan ŞENER

Y. Mim-Müh., İ.T.Ü.

Doç. Dr. Baykan GÜNAY

Y. Şeh. Pl., O.D.T.Ü.

Yard. Doç. Dr. P. Pınar ÖZDEN

Y. Şeh. Pl., Y.T.Ü. , İ.T.Ü.

Bünyamin DERMAN

Y.Mim., Y.T.Ü.

### **I.8.3.YEDEK JÜRİ ÜYELERİ**

Prof.Dr. Adnan UZUN

Orman Y. Müh., İ.Ü.-Pey. Plan., Y.T.Ü.

Yard. Doç. Dr. Oya AKIN

Y. Şeh. Pl., Y.T.Ü.

Hülya Dinç ATILGAN

Peyzaj Y. Mim., İ.Ü. , Y.T.Ü.

Gül TÜZÜN

Y. Şeh. Pl., Pey. Plan. Y.T.Ü

### **I.8.4.RAPORTÖR**

Meksude GENÇ

Şehir ve Bölge Plancısı, Y.T.Ü.

Hülya ATEŞ

Mimar, İ.D.M.M.A.

Nurcihan ERGÜLEÇİ

Peyzaj Y. Mim., ANKARA Ü., Y.T.Ü

### **I.8.5.RAPORTÖR YARDIMCISI**

Utku S. ZENGİN

Şehir Plancısı, O.D.T.Ü.

### **I.9.YARIŞMACILARDAN İSTENEN BELGELER**

1. 1/10 000 ölçekli park alanı ve park yakın çevresi kullanım ve ulaşım kararları (Maltepe sahili ile bağlantılı çevre ilişkisini içerecektir)

2. 1/5 000 ölçekli Arazi kullanım kararlarını, alan büyüklüklerini, işlevlerin ilişkilerini gösteren fikir projesi

3. 1/5 000 ölçekte, mülkiyet durumu da dikkate alınarak geliştirilen etaplama ve bu etaplar içerisindeki program alanlarındaki yer alan işlevler ve uygulama süreçleri

4. 1/2 000 ölçekli, yarışmacının seçeceği en az iki alt bölgeden işlev alanları ile ilgili

Genel Yerleşim Planı ve araziye ait ardışık kesitler, silüetler (A0 boyutunda 2 pafta)

5. 1/500 ölçekte yapı, donatı ve peyzaja ilişkin A0 paftalarda; planlar, ardışık kesitler, silüetler

6. Tasarım önerilerini destekleyici üç boyutlu ifadeler (perspektif, 3 boyutlu sunumlar, maket fotoğrafları vb.)

7. Açıklamalar :

Tematik yaklaşımın ve çevre ilişkilerin açıklandığı şema ve yazılı ifadeler, paftalar üzerinde düzenlenecek ayrıca rapor verilmeyecektir.

#### **I.10. PROJELERİN ÇİZİM VE SUNUMU**

1. Her türlü çizim tekniği ve renk serbesttir. Her ölçeğin gerektirdiği ayrıntıda ve anlaşılabilir olacaktır. Çizimler A0 boyutunda, sergileme kolaylığı açısından fotoblok ve benzeri altlık malzemedен hazırlanacaktır.

2. Sergileme kolaylığı bakımından bütün paftaların, sağ alt köşelerinde paftanın asma şemasında yeri belirtilecektir.

3. Sunuşlar en çok 10 adet A0 paftada hazırlanacaktır.

4. Pafta sunumları kuzey dikkate alınarak yapılacaktır.

5. Projelerin hazırlanan CD kopyası kapalı zarf içinde olmak üzere, kimlik zarfı içinde teslim edilecektir.

## APPENDIX B

### ÜNYE MUNICIPALITY CITY SQUARE AND YUNUS EMRE PARK URBAN DESIGN COMPETITION DESIGN BRIEF

#### A. YARIŞMA ŞARTNAMESİ

Ünye Cumhuriyet Meydanı ve Yunus Emre Parkı, Kentsel Tasarım proje yarışması hizmet alımı işi, açık ihale usulü ile ihale edilecektir.

##### 1- Yarışmanın Amacı

- Cumhuriyet Meydanı ve Yunus Emre Parkı'nın doğal, tarihsel ve kültürel kimliğinin çağdaş bir kent yaşam ortamı ve kentsel çevre öğeleri ile bütünleştirilerek zenginleştirilmesi,
- Kent Merkezinde, yaşamı ve görsel niteliği arttıracak bir düzenlemenin yapılması,
- Kentte yaşayan insanların sosyal ve kültürel birliklerini sağlayacak bir odak noktasının oluşturulması,
- Meydan ve yakın çevresindeki araç – yaya trafiğini yeniden düzenleyerek, yaya sisteminin güçlendirilmesi istenmektedir.

Cumhuriyet Meydanı'ndaki düzenlemelerde:

- Doğu'da kıyı yolu, iskele ve Yunus Emre Parkı,
- Kuzey'deki konut bölgeler ve bağlantıyı sağlayan Saray ve Taşbaşı caddeleri,
- Batı'da Kentsel Sit alanı ve bağlantıyı sağlayan Hacı Emin Caddesi ile Kadı Yokuşu,
- Güney'de ise kentin merkezi ve bağlantıları sağlayan Belediye, Hükümet ve Orta Çarşı caddeleri yarışma alanının bağlamını oluşturmaktadır.

##### 2- Yarışmanın Türü ve Şekli

4734 sayılı Kamu İhale Kanununun; "Mimarlık, Peyzaj Mimarlığı, Mühendislik, Kentsel Tasarım Projeleri, Şehir ve Bölge Planlama ve Güzel Sanat Eserleri Yarışmaları Yönetmeliği" çerçevesinde düzenlenmiş olup, serbest ulusal ve tek kademeli Cumhuriyet Meydanı Kentsel Tasarım Proje yarışmasıdır.

### 3- Yarışmanın Konusu ve Yeri

Ünye Kent Merkezinde, Cumhuriyet Meydanı ve yakın çevresini kapsayan alanların şartname bütününde tanımlanan kentsel tasarım ilkeleri bağlamında ve kuzey tarafında tarihi çınar ve Saray Camisi, doğuda Kıyı ve iskele, güneyde kent merkezi ve Belediye binası ile batıda Kaymakamlık ve Öğretmenevi tarafından tanımlanan Cumhuriyet Meydanı ve Yunus Emre Parkı bu yarışmanın asıl konusunu oluşturmaktadır.

### 8 – Yarışmacılardan İstenen Çalışmalar

#### 8-a. Cumhuriyet Meydanı ve Yunus Emre Parkı'nın Kent İçindeki Yeri (1/2000)

Yarışma konusunu oluşturan Cumhuriyet Meydanı ve Yunus Emre Parkı'nın bağlamları bu ölçekte irdelenecektir. Tabakhane Deresi ile Yüzüncü Yıl Parkı arasındaki kıyı kesimi, Kent merkezi, Koruma Alanı ve konut bölgeleri bağlamında yarışmacıların kenti nasıl algıladıkları, yarışma alanı hakkındaki kavramsal önerileri bu ölçekte belirlenecek, proje alanı için ulaşım sistemi ile ilgili (kavşaklar, otoparklar araç ve yaya dolaşımı, bisiklet ve diğer/özürlü v.b. dolaşım örüntüleri) önerilerini ve yapısal peyzaj önerilerini geliştireceklerdir.

#### 8-b. Cumhuriyet Meydanı ve Yunus Emre Parkı Kentsel Tasarım Projesi (1/500)

Proje alanının yakın çevre ilişkileri ve proje alanına ilişkin olarak:

- Araç ve yaya dolaşımı, otopark ve duraklar
- Sert ve yumuşak peyzaj öğeleri
- Önerilmiş ise üç boyutlu yapıların (örtü, pergola v.b.) mimari ön projeleri

Bu ölçekte geliştirilecektir.

#### 8-c. Cumhuriyet Meydanı Kentsel Tasarım Projesi ile Kesit-Cepheler (1/200)

Meydan ve çevre ilişkisini anlatan, kentsel tasarım, peyzaj mimarlığı ve mimariye yönelik çözümler, toplu taşın durakları, otoparklar, yaya, taşıt, bisiklet vb. ulaşım çözümleri gösterilecektir. Arazi plastiği, tesviye kotları, kent mobilyaları, donatılar, döşemeler ve diğer elemanlar ölçeğin gerektirdiği ayrıntıda gösterilecektir. Mevcut bitkilerden korunacak olanlar belirtilecek, yeni bitkisel düzenleme kararları gösterilecektir. Önerilmiş ise üç boyutlu yapıların (örtü, pergola v.b.) mimari projeleri verilecektir.

Ayrıca meydanı çevreleyen yapıların cephe analizleri yapılarak, meydan bütünlüğünü sağlayıcı cephe ve renk önermeleri bu ölçekte yapılacaktır. Burada bitmiş bir mimari cephe değil, meydan ile bütünleşebilen bir mimari kimlik çözümlenmesi istenmektedir. Yaklaşık 1/200 ölçekte bir eskiz olarak nitelendirilmelidir. Yarışma konusu proje alanındaki beklentiler ve diğer ayrıntılı bilgi şartnamenin B. Bölümünde verilmektedir.

## B. PROJE ALANININ TANIMI VE YARIŞMANLARDAN BEKLENENLER



## B. PROJE ALANININ TANIMI VE YARIŞMANLARDAN BEKLENENLER

### Ünye Kenti

Ünye, Ordu iline bağlı bir ilçe merkezidir. Yeşilirmak havzasını Karadeniz'e bağlayan 156 km uzaklıktaki Tokat kentinden gelen yolun, Samsun – Ordu yoluna bağlandığı noktada yer almaktadır. Samsun'a 90, Ordu'ya 77 km uzaklıktadır. 1982 yılında yayınlanan DPT çalışmasına göre (Türkiye'de Yerleşme Merkezlerinin Kademelenmesi) 3. Kademe Merkez olan Ünye, yönetim açısından Ordu ili sınırları içinde bulunmasına karşın, 5. Kademe Merkez olan Samsun'un etki alanı içinde sayılmıştır. 1996 yılında 68 km uzaklıktaki Samsun – Çarşamba havaalanının devreye girmesiyle kentin ülke ile bütünleşmesi daha da güçlenmiştir.

Ünye'nin nüfusunun 19. yüzyıl sonlarında 10000 civarına vardığı, Cumhuriyet kurulduğunda uzun savaş yıllarındaki kıtlık, göç ve salgın hastalıklar nedeniyle azaldığı, 1927 yılında yapılan ilk sayımda 5443 kişilik bir nüfusu barındırdığı bilinmektedir. Daha sonraki yıllarda kentin nüfusu aşağıdaki gelişmeyi göstermiştir:



	Nüfus	10 Yıllık nüfus artış oranı
1950	8735	
1960	11350	% 30
1970	19448	% 71
1980	28227	% 45
1990	42836	% 52
2000	61552	% 44

On yıllık dönemlere göre ilk önemli eşik 1960 – 1970 arasında oluşmuş ve kentin nüfusu, Karadeniz kıyı yolunun yapılmasına bağlı olarak %70'lik bir artış göstermiştir. Sonraki 10 yıllık dönemler ise kentin % 45–50 arasında gene hızlı bir kentleşme oranına sahip olduğunu göstermektedir. Karadeniz yerleşmelerinde, yörenin jeomorfolojik yapısı ile yapılan tarımın

niteliğine bağlı olarak kırsal alanın dağınık bir yerleşme örüntüsüne sahip olduğu bilinmektedir. Bundan dolayı kentler ile kır arasındaki günlük ilişkiler daha sık olmakta, kentsel ticaretin büyüklüğü yalnızca kente değil kırsal alana bağlı olarak daha de gelişkin bir düzey göstermektedir. Son dönemde ise Ünye kentinin, kendi kırandan da göç aldığı gözlenmiş ve ilçe içindeki payı %39'dan %49'a çıkmıştır. Ünye'nin Yeşilirmak Havza'sından gelen yolun Karadeniz'e eriştiği bir noktada bulunması, kentteki ticari faaliyetleri de etkilemiştir.

	Kır	Kent	Toplam
1990	66303	42836	109139
2000	64572	61552	126124

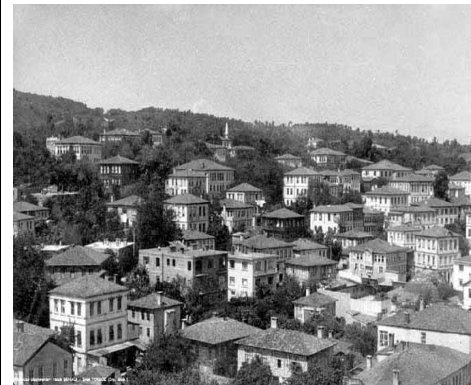
Günümüzde tüm Karadeniz'i boydan boya geçen bir bölünmüş yolun yapımının sürdüğü, bu yolun tüm kıyı kentlerinde deniz ile ilişkiyi daha da kopardığı tartışılmaktadır.

### Cumhuriyet Meydanı ve Yunus Emre Parkı'nın Gelişimi



Kırmızı daire yarışma alanını göstermektedir.

Ünye bulunduğu konum gereği güneyden kuzeye uzanan bir kıyı kesiminde kurulmuştur. Geleneksel konut dokusu yarışma alanının kuzey ve batısında yer almış, böylece kuzey rüzgârlarına karşı korunmuştur. Geleneksel çarşı da Cumhuriyet Meydanı'nın hemen güneyindeki düzlükte gelişmiş, Yeşilirmak Havzası bağlantısı da bu oluşumu desteklemiş, kentin yeni gelişme alanları Niksar yolu boyunca yoğunlaşmıştır. Meydan, geleneksel doku ile çarşı arasında bir odak olarak Cumhuriyet döneminde gelişmiştir.



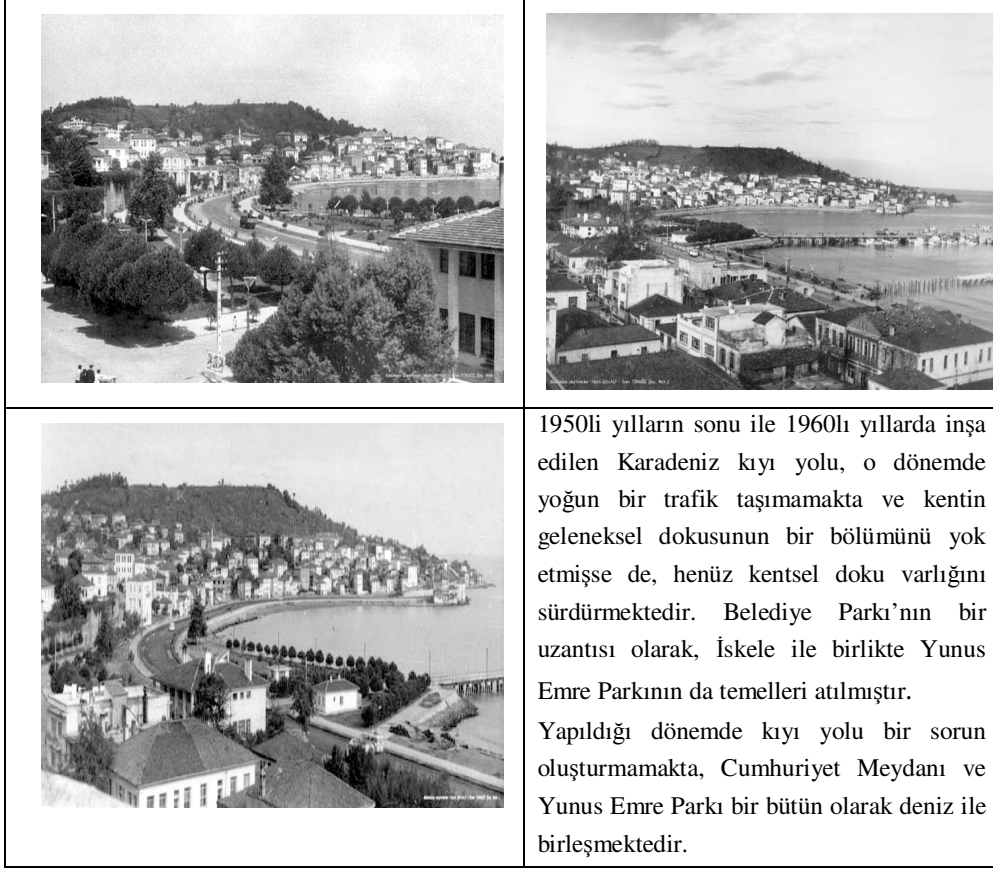


Ünye'nin geleneksel dokusu ve binaları varlıklarını koruyamamışlar, bunun sonucunda Ünye bir Safranbolu olma fırsatını yitirmiştir. Cumhuriyet Meydanı ve çeperinin tanımı, meydanın Kadı Yokuşu gibi değerlerle bütünleşmesi açılarından önemli bir çaba olarak nitelendirilmelidir.



Cumhuriyet Meydanı'nın önündeki kıyı Cumhuriyet döneminde bir kumsaldan oluşmaktadır. Şimdiki iskelenin hemen güneyinde kazıkları duran basit bir iskeleye sahiptir. Çınar ağacı ile Hükümet binası kıyıya çok yakındır ve Saray duvarının önünde Belediye Parkı (şimdiki çocuk bahçesi) yapılmıştır.

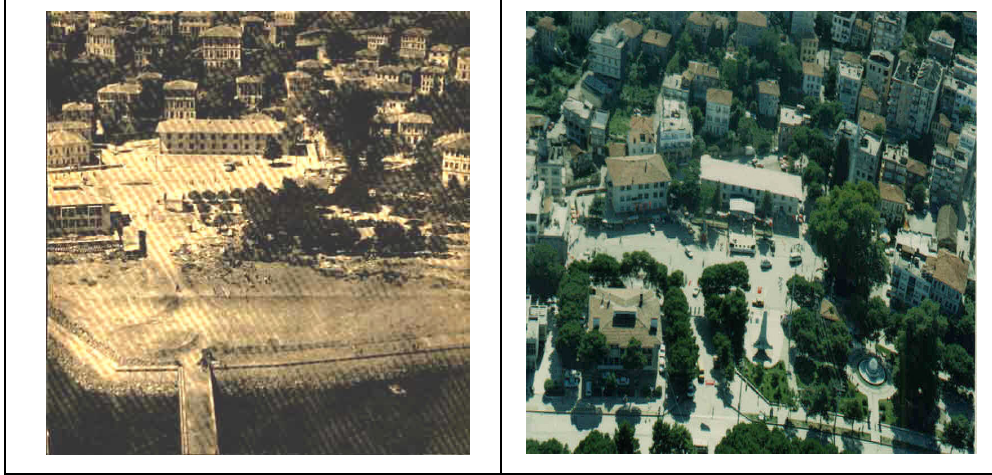




### **Tasarım Yaklaşımı**

Yukarıda anlatılan süreç içinde Cumhuriyet Meydanı kentin bir simgesi olarak oluşmuştur. Eski Saray, Çınar ağacı ve Saray Camisinin uzantısındaki boşluğa (daha güneyde de çarşı yer almaktadır) Cumhuriyet yönetiminin bir uzantısı olarak Hükümet binası ve bir ilkokul yerleştirilmiş, kentin geleneksel konut dokusu ile ticaret arasında kalan bu konumda kent ölçeği ile çelişmeyen, çevre ile uyumlu, devlet ile kentlileri bir arada tutan bir mekân elde edilmiştir. Ziraat Bankası binası da bu doku ve ölçek ile çelişmemekte, bir dönemin mimari biçimini yansıtmaktadır. Kentin yayaya dayalı dolaşım örüntüsü de sürmekte, yeckpare bir düzleme sahip Meydan, konut dokuları ve çarşı ile birlikte Cumhuriyet döneminin arzuladığı uygar kent modelini yansıtmaktadır. Bu mekân Yunus Emre Parkı ile de bütünleşmekte, Saray Camisi minaresi de Meydanı vurgulayan bir nirengi olarak bir değer katmaktadır.

Daha önce de belirtildiği gibi 1970li yıllarda yükselen ve hızını koruyan kentleşme süreci içinde kentin geleneksel dokusu yavaş yavaş tahrip olacak, Cumhuriyet Meydanı'nın çevresinde ölçeği bozuk, niteliksiz bir mimarlık dili çevreye hâkim olacaktır.



Aynı dönemde Hükümet Binasının önündeki Atatürk Büstü kaldırılmış, daha büyük boyutlardaki yeni Atatürk Heykeli Hükümet Binasının karşısına parkın içine yerleştirilmiştir. Bu dönemde Trafonun kuzeyindeki Halk Kütüphanesi yıkılmış, yeni Belediye Binası da Ziraat Bankası'nın güneyinde inşa edilmiştir.

	<p>Ünye'nin yerleşme dokusu ve geleneksel binalarının tahrip olmasına karşın, Cumhuriyet Meydanı ve Yunus Emre Parkı, geleneksel toplumdan modern topluma geçişin simgeleri olarak varlıklarını korumuş, Devlet ile sivil toplumun buluşma yeri olma özelliklerini korumuşlardır.</p>
	<p>Meydan, kentlilerin çeşitli nedenlerle toplandığı (resmi tören, festival, pazaryeri), farklı yönlere dağıldığı ya da bir araya geldiği bir mekân olarak, park ise kent merkezinin denize açıldığı bir yer olarak varlıklarını sürdürmüşlerdir. Bu anlamda iskele, gemi yanaşma yerinin ötesinde bir gezinti mekânı özelliğine de kavuşmuştur.</p>

Günümüzde ise artan trafik yükü, Cumhuriyet Meydanındaki yaya dolaşımı ile çatışmaya başlamış, Karadeniz kıyı yolundaki yoğun araç akışı meydan ile park arasında bir engel oluşturmaya başlamıştır. Bu bağlamda tüm Karadeniz kıyısını boydan boya geçen ve eleştirilere

tabi olan yeni bölünmüş yolun Ünye'nin kıyısından geçmesi söz konusu değildir ve olmamalıdır. Eğer yapılacaksa bu yolun güzergâhının kentin doğusundan bir yerde tasarlanması gerekmektedir. Bu durumda, Cumhuriyet Meydanı ile Yunus Emre Parkı arasındaki mevcut yolun trafik yoğunluğunda önemli bir azalma olması beklenmektedir. **Yolun güzergâhının değiştirilmesi, ya da büyük maliyetli alt ve üst geçitler yapılması yerine trafik hızını azaltıcı önlemler alınması yerinde olacaktır.**

Yukarıda açıklanan çerçeve içinde bu yarışmanın temel hedefi Cumhuriyet Meydanı, eski Belediye parkı (şimdi çocuk bahçesi), Yunus Emre Parkı ve kıyı boyu gezinti alanlarının tüm doğal ve kültürel değerler korunarak yeniden düzenlenmesidir. Bu alanların tarihsel gelişimi ve üstlendikleri işlevler ile karşılaşılan sorunlar yukarıda belirtilmiştir. Bundan sonraki bölümde ise önce Cumhuriyet Meydanı'ndan neler beklendiği, daha sonra da her bir öge için karar ve düşünceler belirtilecektir.

### Cumhuriyet Meydanı

Cumhuriyet Meydanı'nın dört cephesi aşağıda verilmektedir. Yarışmacıların bu bütünü kavramaları ve araç-yaya dolaşımını, meydanın alt-alanları (tören, pazaryeri, festival, konser) irdeleyerek sert ve yumuşak peyzaj öğeleri ile varsa üç-boyutlu diğer yapı önerilerini geliştirmeleri beklenmektedir. **Meydan bütünlüğünü bozucu amfi türü yapılardan ise kaçınılması doğru olacaktır.** Plan önerileri ile birlikte bu dört cephe için de yeni düzenlemeler yapılması istenmektedir. Bu bağlamda kaldırılması düşünülmeyen binaların yapılarını değiştirmeden cephe çalışmaları yapılacaktır.



Çarşı tarafından kuzeye Çınar ağacı yönüne bakış



Kaymakamlıktan Doğu'ya bakış



Doğudan batıya, Kaymakamlık ve Öğretmenevi'ne bakış



Çınar Ağacından güneye çarşıya bakış

### Saray Camisi

		<p>Basit bir mimariye sahip olan Cami'nin tarihsel değeri minaresinden gelmektedir. Çevresindeki elektrik direklerinin, tabelaların ve otomobillerin kaldırılması ile bu sevimli Cami'nin Meydan'a katkısı artırılmalıdır</p>
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### Saray Caddesi

		<p>Cumhuriyet Meydanı ile geleneksel doku arasındaki en önemli omurgalardan birisi Saray Caddesi'dir. Hem bir manzara yeri olan Çakırtepe'ye, hem de doğuya kıvrılarak Niksar yoluna koşut yeni gelişme alanlarına erişim sağlamaktadır.</p>
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## Çınar Ağacı ve Arka Planı



Çınar Ağacı ve Saray Camisi ile birlikte korumaya alınan bu alanın Meydan'a katkısı araştırılmalı ve yanındaki Taşbaşı sokağın Cumhuriyet Meydanı'nın kapılarından birisi olduğu vurgulanmalıdır. 19. yüzyılın başlarında Süleyman Paşa tarafından yaptırılan ve Hazinedaroğlu Konağı olarak bilinen Saray, aynı yüzyılın ortalarında yanmıştır. Saray Caddesi ve Saray Camisi'ne de adını veren bu yapının duvarları ve daha sonra yapılan binalar



Meydan'ın belki de en önemli simgesi Çınar Ağacı'dır. Tarihe tanıklık etmiş, Hazinedaroğlu Sarayı'nın uzantısı olmuş bu ulu ağacın kimi zaman önünde törenle düzenlenmiş, kimi zaman insanlar buluşmuş, kimi zaman pazaryerinin uzantısı olmuştur. Her mevsim bir farklı kimliğe bürünen ağacın kışın tüm yaprakları dökülmekte ve arka plandaki yapılar ortaya çıkmaktadır. Yarışmacılardan bu konuda çözüm önerileri de beklenmektedir.

### Çocuk Parkı, Tuvalet, Trafo



Cumhuriyet döneminde Belediye Parkı olarak düzenlenen Saray duvarının hemen doğusundaki bu alanın, içindeki trafo ve tuvaletin kaldırılarak proje bağlamında yeniden düzenlenmesi istenmektedir. Tuvaletler için gene proje kapsamında yeni bir yer önerilecektir.

### Atatürk Anıtı

Cumhuriyet Meydanı'ndaki ilk Atatürk anıtı önceki Hükümet Binası'nın önünde bulunan bir büst formundadır. Daha sonra yapılan yeni heykel Meydan'ın doğusuna yerleştirilmiştir. Heykelin yeni Kaymakamlık Binası'nın önüne alınması yönünde Belediye'nin bir tasavvuru olduğu Jüri'ye iletilmiştir.

Jüri bu konudaki yorumu yarışmacılara bırakmaktadır. Heykel yerinde bırakılabileceği gibi, Cumhuriyet Meydanı için yazılan senaryoya bağlı olarak yerinin yeniden düşünülebileceği ve yeni bir mekansal düzenlemeye gidilebileceği



### Yunus Emre Parkı, İskele, Lokanta



### Ziraat Bankası ve Belediye



Ziraat Bankası yapıldığı dönemin mimari biçimini yansıtan çevrenin ölçeği ile uyumlu bir bina olarak nitelendirilmektedir. Uzun dönemde Belediye'ye devredilebileceği, belki başkanlık makamı olarak değerlendirilebileceği de düşünülmelidir. Böylece yerel yönetim biriminin de Cumhuriyet Meydanı ile ilişkisi güçlenecektir. Günümüzde ise iki bina arasında renk ve cephe bütünlüğü olmadığı görülmektedir.

### Çarşı Binaları



Geleneksel çarşı binalarından çok az sayıda kalmıştır. Cumhuriyet Meydanı'na cephesi bulunan yalnızca iki bina bulunmakta, bunların da meydana yakışan cepheleri bulunmamaktadır. Cumhuriyet Meydanı için yapılacak cephe çalışmalarında bu yapılara ilişkin cephe önerileri geliştirilmesi istenmektedir.

### Öğretmenevi



Öğretmenevi'nin kaldırılması istenmektedir. Kaldırıldığında kalan boşluk da yarışmacılar tarafından Cumhuriyet Meydanı'nın bir parçası olarak değerlendirilecek, arkadaki cephe de yeniden düzenlenecektir.

## Hamam

		<p>Yakın döneme kadar faal olan hamamın yeni bir işleve kavuşturulması düşünülmektedir. Öğretmenevi'nin de kaldırılması ile boşalan yer ile hamamın bağlantısı düşünülmeli ve yapılacak cephe çalışmasına eklenmelidir.</p>
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## Kaymakamlık

 	<p>Eski Hükümet binasının yerine yapılan Kaymakamlık binası, ölçek ve mimari açısından Jüri tarafından eleştirilmiştir. Arkasında kalan alan da bir olumsuz mekân olarak nitelendirilmektedir. Binanın Cumhuriyet Meydanı'na bakan cephesinde iyileştirme önerileri beklenmektedir. Aynı şekilde, arka cephesinde de yeni bir düzenleme yapılması gerekmektedir.</p>
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## Kadı Yokuşu ve Hacı Emin Caddesi

		<p>Kadı Yokuşu ve Hacı Emin Caddesi Cumhuriyet Meydanı'nı besleyen iki simgesel yoldur. Günümüzde özellikle Kadı Yokuşu'nun meydan ile bütünleşmesinde sorun bulunmaktadır. Bu yolların ve kenarlarındaki Binaların projelendirilmesi istenmemekte, ancak ayırında olunması, meydanın bağlamını oluşturdukları bilinmesi ve meydanla bütünleştirilmesi beklenmektedir</p>
		
<p>Kadı Yokuşu</p>	<p>Hacı Emin Caddesi</p>	

## EKLER

Ünye kentine ilişkin diğer fotoğraflar

### İHTİYAÇ PROGRAMI

A) Yanışma Konusu: Ünye Kent Meydanı Kentsel Tasarım Projesinin Hazırlanması

Meydan Tasarımının İşlevsel Amacı, Kullanılması ve özellikleri:

- Meydanın Ünye'ye yakışır bir şekilde düzenlenmesi,
- Toplantı alanı,
- Çocuk parkı,
- Dinlenme alanı,
- Toplu taşıma araçlarının (4 adet) durak noktalarının, araç güzergahlarının belirlenmesi,
- Atatürk Anıt alanının belirlenmesi,
- Saat kulesinin yerleştirilmesi,

B)

3000 m<sup>2</sup> toplantı alanı

1200 m<sup>2</sup> çocuk parkı

500 m<sup>2</sup> anıt alanı

800 m<sup>2</sup> dinlenme alanı

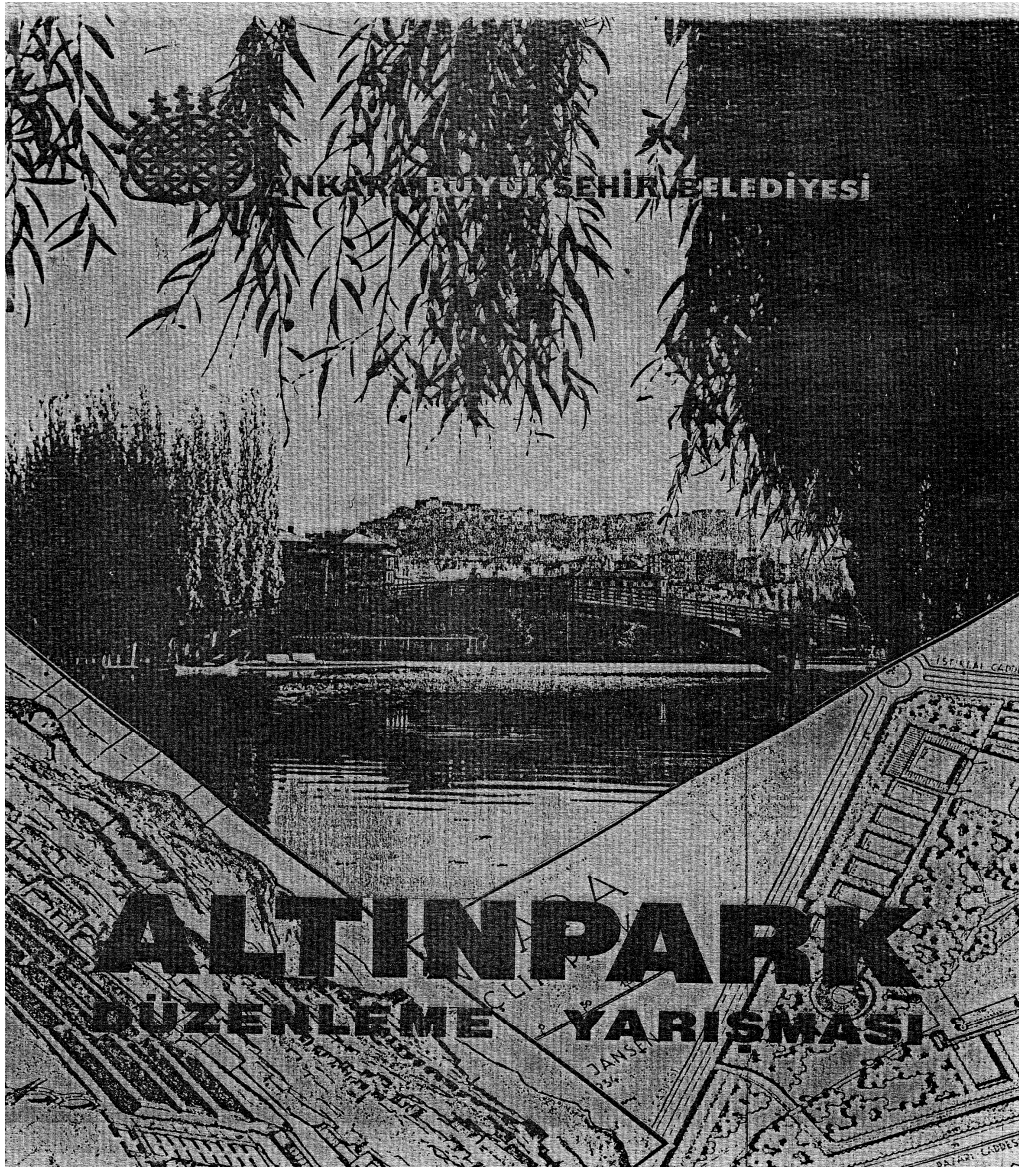
Meydanın gerekli yerlerinin yeşillendirilmesi

C) Meydanda var olan yeşil dokunun korunması, tarihi çınar ve meydanın etrafındaki tarihi cami, tarihi evlerin ve tarihi surların göz önüne alınması

E)Marketin, Hükümet Konağının, Bankanın giriş çıkışlarının düzenlenmesi.

**APPENDIX C**

**ALTINPARK ENVIRONMENTAL DESIGN COMPETITION DESIGN  
BRIEF**



## İÇİNDEKİLER

### GİRİŞ

#### A- YARIŞMA ŞARTNAMESİ

#### B- İHTİYAÇ PROGRAMI

#### C- SÖZLEŞME TASARISI

#### D- GENEL BİLGİLER

##### I- ANKARA KENTİ İLE İLGİLİ GENEL BİLGİLER

###### I.1. Kentin Tarihi Gelişimi ve Planlama Çalışmaları

###### I.2. Fiziki Veriler

###### I.3. Nüfus

###### I.4. Alt Yapı

###### I.5. Mevcut Yeşil Doku

###### I.6. Çevre Faktörleri

##### II. YARIŞMA ALANI VE YAKIN ÇEVRESİ İLE İLGİLİ BİLGİLER

###### II.1. Yarışma Alanının Tanımı ve Sınırları

###### II.2. Yarışma Alanının Yakın Çevresi

###### II.3. Yarışma Alanı Yakın Çevresindeki Alt Yapı

###### II.4. Yarışma Alanı İçindeki Mevcut Tesisler

##### III- SONUÇLAR

#### IV- EK RAPORLAR

###### IV.1. Cumhuriyet Döneminde Ankara'nın Yeşil Alan Planlaması

Prof.Dr. Yüksel Öztan

###### IV.2. Ankara Kentinde Yeşil Alan Sunumu ve Kullanma Özellikleri

Y.Mimar - Kent Plancısı Özcan Altaban

###### IV.3. Yarışma Alanının Tarihçesi

Prof.Dr. Yüksel Öztan

###### IV.4. Yarışma Alanının Jeolojik Durumu

Jeoloji Müh. Oktay Ekinci

IV.5. Yarışma Alanının Toprak Etüdü  
Ziraat Yük. Müh. Niyazi Serin

IV.6. Yarışma Alanı Zemin Suyu Etüdü  
Jeolog İlkey Kaya

V- GRAFİKLER, HARİTALAR VE FOTOĞRAFLAR

- . Grafik 1 İklim Verileri
- . Grafik 2 Rüzgar Gücü
- . Grafik 3 SO<sub>2</sub> ve Duman Ortalamaları
- . Harita 1 Jeolojik Veriler
- . Harita 2 Mevcut Kanalizasyon Durumu
- . Harita 3 Mevcut Enerji Durumu
- . Harita 4 1/19500 Ölçekli Yarışma Alanı Yakın Çevresi
- . Harita 5 1/50000 Ölçekli Ankara 1970 Arazi Kullanımı
- . Yarışma Alanından Genel Görünüşler
- . 1/50000 Ölçekli Ankara 1990 Nazım İmar Planı
- . Altınpark Düzenleme Yarışması Alan Kullanım Tabloları

## GİRİŞ

Cumhuriyet döneminde yapılan ilk planlama çalışmalarında, Ankara temelde bir bahçe kent olarak tasarlanmış, ve yeşil alanlar bunu tamamlayan sistemler biçiminde düşünülmüştür. Ancak sonradan kent bu niteliklerini yitirmiş ve şimdikinden çok daha küçük nüfuslar için gerçekleştirilen yeşil alanlarla yetinmek durumunda kalmıştır.

Bu süreç içinde kentin yeşil alan dokusu bir yandan yetersizleşirken bir yandan da yeşil dağılımında dengesizlikler ortaya çıkmıştır. Kentin güneyine göre daha orta ve düşük gelirliilerin yaşadığı kuzey parçasında düzenli yeşil alan eksikliği nüfus yoğunlaşması ile birlikte kendini göstermeye başlamıştır.

Bu durumu gözleyen yerel yönetim, daha önce sadece kısıtlı bin nüfus tarafından kullanılan, golf kulübünü geniş halk kesimlerine hizmet veren bir yeşil alana dönüştürmek için bu yarışmayı düzenlemektedir.

Bu çerçeve içinde Altınpark hem kent hem de semt ölçeğinde hizmetler sunan bir büyük kent parkı niteliklerine sahip olacaktır. İçine yerleştirecek çeşitli işlevlere rağmen Altınpark'ın temelde yeşil bir görünüm sunması amaçlanmaktadır.

**A YARIŞMA ŞARTNAMESİ**

## I. YARIŞMANIN KONUSU, AMACI, KAPSAMI :

### I.1. Konu:

Ankara Kenti içinde ve Ulus Merkezi'nin kuzeyindeki Aydınlikkevler ve Has-köy yaşama bölgeleri içinde konumlanmış olan, yürürlükteki Nazım Plân ve İmar Uygulama Plânı'nda bir kentsel park olarak gösterilen, Ankara Büyük Şehir Belediyesi sahipliğindeki Altınpark Alanı'nın kentsel tasarımı yanısıra, programdaki bazı kullanışlar için, mimari tasarım da yapılması ve böylece kentin sosyal, ekonomik ve kültürel yaşamına katkılar sağlanması bu yarışmanın konusunu oluşturmaktadır.

Bu yarışma, T.M.M.O.B. Mimarlar Odası, Mimarlık ve Şehircilik Yarışma Yönetmeliği kuralları çerçevesinde güzel sanatları teşvik etmek amacı ile, Ankara Büyük Şehir Belediyesi tarafından çıkarılmıştır.

### I.2. Amaç:

Bu yarışmanın amacı; kent için özel önemi olan bu alanın Nazım İmar Plânı'nın getirdiği genel kararlardan daha ayrıntılı, işlevsel ve uygulama esnekliği olan ekonomik önerilere dönüştürebilecek müellif veya müellifler grubunu seçmektir.

### I.3. Kapsam:

Yarışmanın Kapsamı;

- . Kentsel tasarım yapılacak alanda, gereksinim programında tanımlanan arazi kullanım türlerinin yerleşimini ilişkiler bütünü içinde oluşturmak,
- . Altınpark'ın kent bütünü, Ulus Kent Merkezi ve yakın çevresindeki yaşama bölgeleri ile bağlantılarını sağlıklı biçimde kurmak, oto ve yaya ulaşılabilirlik ve yaklaşımını geliştirmek,
- . Kentin mevcut ve öneri altyapı projeleri ile, etkileşimini ve ilişkilerini düşünmek,
- . Önerilen açık ve kapalı mekanları bir bütünsellik ve tamamlayıcılık

içinde, tüm boyutları ile kentsel tasarım ölçeğinde yorumlayacak örnek çözümler getirmek,

. Arazi düzenlemesi, bitki örtüsü yaratma, aktivitelere uygun kapalı ve açık mekanlar düzenlemek, altyapı düzeni getirmek,

ve böylece plânlamada, uygulamaya geçişte uygulayıcılara yol gösterici ve uygulamada rol alanlar arasında eşgüdümü sağlayıcı öneriler geliştirmek olarak tanımlanmaktadır.

## II. YARIŞMAYA KATILMA KOŞULLARI :

Yarışmanların;

II.1. T.M.M.O.B. Üyesi olma hakkına kazanmış meslek adamları olmaları,

II.2. Şartname almaları ve adres bırakmış olmaları gerekmektedir.

## III, YARIŞMANIN BİÇİMİ :

Yarışma ulusal ve tek derecelidir.

## IV. JÜRİ ÜYELERİ VE RAPORTÖRLER :

IV.1. Danışman Jüri Üyeleri;

1. ALTINSOY, Mehmet : Ankara Büyük Şehir Belediye Başkanı.
2. AĞAÇLI, Ömer : İnşaat Müh. - İşletmeci, Ankara Büyükşehir Belediye İmar Dairesi Başkanı.
3. TİYANŞAN, Hüsamettin : Esnaf ve Sanatkarlar Konfederasyonu Başkanı.
4. TOKMAN, Bülent : Y.Mimar - TÜBİTAK Yapı Araştırma Enstitüsü.
5. ATEŞ, Turgay : Y.Kent Plâncısı - A.Ü.Z.F. Peyzaj Mimarlığı Bölümü Araştırma Görevlisi.



#### IV.2. Asıl Jüri Üyeleri;

1. ALSAÇ, Orhan : Prof., Mimar - TÜBİTAK Yapı Araştırma Enstitüsü Müdürü.
2. ALTABAN, Özcan : Y.Mimar - Kent Plâncısı - O.D.T.Ü. Öğretim Görevlisi.
3. ÖZTAN, Yüksel : Prof.Dr. Ziraat Yüksek Mühendisi - A.Ü.Z.F. Peyzaj Mimarlığı Bölüm Başkanı.
4. TANKUT, Gönül : Prof., Mimar - Kent Plâncısı, O.D.T.Ü. Mimarlık Fakültesi, Şehir ve Bölge Plânlama Bölüm Başkanı.
5. UZEL, Ahmet : Y.Mimar - Kent Plâncısı, Gazi Üniversitesi Öğretim Görevlisi.

#### IV.3. Yedek Üyeler;

1. BADEMLİ, Raci : Yrd.Doç.Dr. - Kent Plâncısı, O.D.T.Ü. Öğretim Üyesi.
2. GÜNAY, Baykan : Y.Kent Plâncısı - O.D.T.Ü. Öğretim Görevlisi.
3. TÜRKÖĞLU, Kamutay : Y.Mimar - Gazi Üniversitesi Öğretim Görevlisi.

#### IV.4. Raportörler;

1. AĞCA, Bahadır : Kent Plâncısı - Emlâk Kredi Bankası Genel Md.lüğü.
2. ÇEVİK, Gülay : Kent Plâncısı - Yenimahalle Belediye Başkanlığı.

3. VİDİNLİSAN, Sema : Mimar - Ankara Büyük Şehir Belediyesi, İmar Dairesi Başkanlığı.

V. ÖDÖLLER :

V.1. Ödül ve Mansiyonlar Net Olarak:

1. Ödül	2.000.000 TL.
2. Ödül	1.750.000 TL.
3. Ödül	1.500.000 TL.
4. Ödül	1.250.000 TL.
5. Ödül	1.000.000 TL.
Mansiyon	750.000 TL.
Mansiyon	750.000 TL.
Mansiyon	750.000 TL.
Mansiyon	750.000 TL.
Mansiyon	750.000 TL. dır.

V.2. Yarışma sonucunun açıklanmasından en geç (15) gün sonra, ödül, mansiyon alan yarışmanların, danışman, asil ve yedek jüri üyeleri ile, rapor törlerin ücretleri, Ankara Büyük Şehir Belediyesi'nce net olarak ödenecektir.

VI. YARIŞMANLARA VERİLECEK BELGELER :

VI.1. Yazılı Belgeler;

- Genel Bilgiler,
- İhtiyaç Programı,
- Yarışma Şartnamesi,
- Sözleşme Tasarısı,

VI.2. Çizili Belgeler;

1/5000 ölçekli Nazım İmar Plânı, (Yarışma Alanı ve çevresini gösterir).  
(2 pafta)

1/1000 ölçekli Yarışma Alanı halihazır haritası.

VI.3. Yarışmanlar, VI.1. 've VI.2.'deki yazılı ve çizili belgeleri Ankara Büyük Şehir Belediyesi, İmar Dairesi Başkanlığından ödemeli olarak, posta ile veya bizzat başvurarak satın alabilirler. Yarışmacılara VII. maddede istenilen plânlama önerilerini hazırlamak için, gerekli 1/5000 (3 adet) ve 1/1000 (3 adet) ölçekli halihazır ve imar plânı paftaları ozalit olarak verilecektir.

#### VII. YARIŞMANLARDAN İSTENENLER :

##### VII.1. 1/5000 Ölçekli Genel Plân Şeması:

Bu plânlamada, yarışmacılar sınırları verilen alanda önerilen açık ve kapalı kullanımların mekansal dağılımının ana hatlarını, yakın çevresi ve kent ulaşım ilişkilerini bu ölçeğin gerektirdiği şekilde göstereceklerdir.

Zaman içinde teknik ve parasal olanaklara göre, alan içi tesislerin kademeli yapılmasına yönelik bir tasarım geliştirilecektir.

##### VII.2. 1/1000 Ölçekli Yerleşme Plânı:

Bu plân, 1/1000 ölçekli halihazır haritalar üzerinde belirlenen yarışma alanı sınırları çerçevesinde, programda istenilen tüm kullanımlar ve ulaşım - dolaşım düzenini gösteren yerleşme plânı olarak hazırlanacaktır.

Kentsel tasarım özelliklerini taşıyan bu düzenlemede yarışmacılar;

- Arazi kullanımı, varolan kotları ve projedeki kot değişmelerini,
- Ayrıntılı peyzaj düzenleme kararlarını ve gereken yerde döşeme düzenlerini,
- Doğalamada kullanılan öğeleri, bitki türleri gruplarını,
- alan içindeki ulaşım - dolaşım sistemlerini ve bunların kullanımlarla ilişkilerini,
- Programda istenen tüm işlevlerin alan ve kitlelerini gösterecekler ve araziden yeterli sayıda kesit ve silüetler verecek,

- Ayrıca, ekte verilen alan kullanım tablolarını dolduracaklardır.

#### VII.3. 1/500 Ölçekli Vaziyet Plânı:

Aşağıda kullanışlar ayrı konumlarda yer alsalar bile;

- Ankara Büyük Şehir Belediyesi, Sergi ve Satış Tesisleri,
- Kongre Salonları ve Otel,
- 23 Nisan Çocuk Kültür Sitesi ve bunların yakın çevresinde önerilecek olan diğer ünitelerle birlikte çevre düzenlerinin 1/500 ölçekte vaziyet plânları istenmektedir.

Bu Düzenlemelerde;

Arazi düzenlemeleri, açıklayıcı (var olan ve önerilen)kotlar, döşeme ve diğer öğeler ,

- Önerilen payzaj düzenlemesinin ayrıntılı özellikleri (çizili ve yazılı olarak),
- Alan için ulaşım ve dolaşım düzenlemesi (yaya, oto, servis),
- Önerileri açıklayıcı özellikte yeterli sayıda arazi kesitleri de verilecektir.
- Yarışmacılar isterlerse; perspektif, maket fotoğrafı gibi diğer gösterim teknikleri ve açıklayıcı sunuşlar da yapabilirler.

#### VII.4. 1/200 Ölçekli Mimari Proje:

VII.3.'de istenen 1/500 ölçekli kentsel tasarım nitelikli düzenlemelerde yer alan Ankara Büyük Şehir Belediyesi, Sergi ve Satış Tesisleri'nin, bu tesisler için hazırlanan ihtiyaç programına uyan mimari ve yapısal özelliklerini açıklayıcı;

- Kat plânları,

- . Cephe ve Kesitler,
- . Sistem Detayları,

Mimari düzenlemede gösterilecektir.

VII.5. Yarışmacılar, VII.2., VII.3., ve VII.4.'deki önerilerini ayrıntılı olarak açıklamak amacı ile, uygun görecekları konular ve ölçeklerde (örnek açık alan, dinlenme grubu düzenlemeleri, giriş elemanları, sınırlama elemanları, kentsel mobilya elemanları, görsel elemanlar v.b.) çizimler vereceklerdir.

VII.6. Açıklama Raporu:

Yarışmacı, şartname ve eklerinde verilen bilgilerin ve çizimlerde yeterli olarak ifade edilen konuların yinelenmesinden kaçınmak ve çizimlerde açıklanması güç olan konuları kapsamak üzere;

Öneri plânlardaki tasarım ilkelerini, uygulama etaplamaını, peyzaj düzenlemesinin özellik ve ilkelerini, her türlü alt yapıya ilişkin soruları ve çözümlerini, plânda gösterilmesi mümkün olmayan maliyet, olabilirlik, esneklik ve bunun gibi öğelerin açıklanmasını, mimari yapısal ve teknik konulardaki tamamlayıcı bilgileri ve plânlarda gösterimi güç olan diğer konulardaki yaklaşımları içeren bir açıklama raporu hazırlayacaktır. Rapor içinde yapı kullanım tabloları ve diğer açıklayıcı şema, grafik ve krokiler de yer alabilecektir.

Rapor ve ekleri, standart daktilo sahifesi boyutunda, daktilo ile yazılmış olarak ve toplam (10) sahifeyi aşmamaya özen göstererek düzenlenecektir. Rapor eki, açıklayıcı şemalar verilebilir.

Rapor (ve ekleri) en az (5) kopya olarak teslim edilecektir.

VIII. ÇİZİM TEKNİĞİ VE SUNUŞ :

- . 1/5000 ölçekli genel plân şeması,
- . 1/1000 ölçekli yerleşme plânı,

Yarışma şartnamesi eklerindeki ozalit paftalar üzerinde ya da, yarışmacının üreteceği yarışma alanının tümünü içerecek düzlem eğrili tek pafta veya standart pafta katları (50 x 70) büyüklüğündeki aydınlar çizimlerden elde edilmiş ozalitlerde teslim edilecektir.

- 1/500 ölçekli plân,
- 1/200 ölçekli mimari proje,
- VII.5.'te istenen elemanların uygun ölçekteki detayları, siyah - beyaz ozalit veya resim kağıdı üzerine çizilerek teslim edilecektir.

Yarışmacı, önerilerini destekleyici her ölçekteki kitle, kesit ve silüet çalışmasını plânlarla aynı paftada vermekte serbesttir. Ayrıca, önerilen mekan ve yapı düzenlemesini açıklayıcı perspektif ya da maket fotoğrafı gibi gösterim teknikleri standart büyüklükteki paftalarda verilebilir.

VIII.1. Çizimlerde renk kullanımı serbesttir.

VIII.2. Beş rakamlı rûmuzlar, projenin ve eklerinin sağ üst köşesine 1 x 4 cm. boyutlarında yazılacaktır.

VIII.3. Paftaların sağ alt köşesinde asılma şeması verilecektir.

IX. YARIŞMANLARDAN İSTENEN DİĞER BELGELER :

IX.1. Kimlik Zarfı:

Yarışmaya katılanlar, üzerinde, "Kimlik Zarfı" yazısı ve sadece beş rakamlı rûmuz bulunan ve içi görünmeyen cinsten, mühürlenerek, kapatılan bir zarfın içine;

- Yarışma koşullarını ve sözleşme örneğini aynen kabul ettiklerini,
- Yarışmayı kazanmaları durumunda, ekip başı olacak kişinin ad ve soyadını,
- Mezun oldukları fakülte veya yüksek okulu,
- Diploma veya mezuniyet belgeleri tarih ve numaralarını,

Yarışma şartnamesi eklerindeki ozalit paftalar üzerinde ya da, yarışmacının üreteceği yarışma alanının tümünü içerecek düzlem eğrili tek pafta veya standart pafta katları (50 x 70) büyüklüğündeki aydınlar çizimlerden elde edilmiş ozalitlerde teslim edilecektir.

- 1/500 ölçekli plân,
- 1/200 ölçekli mimari proje,
- VII.5.'te istenen elemanların uygun ölçekteki detayları, siyah - beyaz ozalit veya resim kağıdı üzerine çizilerek teslim edilecektir.

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- Mezun oldukları fakülte veya yüksek okulu,
- Diploma veya mezuniyet belgeleri tarih ve numaralarını,

- Üyesi iseler, buldukları meslek odası sicil numarasını,
- Adreslerini,

İçeren daktilo ile yazılmış imzalı bir yazı koyacaklardır. Zarf kapatılarak, proje ambalajı içine konacaktır.

Yarışma sonucunda, herhangi bir ödül kazanmasa da, projesinin adı açıklanarak sergilenmesini isteyen yarışmanlar, kimlik zarfı üzerindeki rümun altına daktilo ile, "AÇILABİLİR" sözcüğünü yazacaklardır.

#### IX.2. Yarışma Alanını İnceleme Belgesi:

Ankara Büyük Şehir Belediyesi, İmar Dairesi Başkanlığı'ndan alınmış fotoğraflı ve onaylı belge, içi görünmeyen cinsten kapalı bir zarf içinde verilecek, zarfın üzerine daktilo ile, "Yer Görme Belgesi" ve beş rakamlı rümu yazılacaktır.

Yarışmanlar, bu belgeyi alabilmek için, Ankara'da yerinde inceleme yapacaklardır.

#### IX.3. Geri Gönderme Adres Zarfı:

Yarışmacılar ayrıca, içi görünmeyecek cinsten kalın bir zarf içine ad, soyadı ve projenin geri gönderileceği adresi belirten bir kağıt koyacaklar ve üzerine sadece beş rakamlı rümu ve geri gönderme adresi yazacaklardır. Bu zarf mühür mumu ile mühürlenecek ve proje ambalajı içine konacaktır.

### X. SÖRELER, TESLİM VE DİĞER KONULAR

#### X.1. Başvurma:

Yarışmaya katılmak isteyenler, 28 OCAK 1985, Pazartesi gününden itibaren Ankara Büyük Şehir Belediyesi, İmar Dairesi Başkanlığı'na başvurup, ad, soyadı ve açık adreslerini yazdırıp, 5.000 TL. karşılığında yarışma şartnamesi ve eklerini alabileceklerdir.



- Üyesi iseler, buldukları meslek odası sicil numarasını,
- Adreslerini,

İçeren daktilo ile yazılmış imzalı bir yazı koyacaklardır. Zarf kapatılarak, proje ambalajı içine konacaktır.

Yarışma sonucunda, herhangi bir ödül kazanmasa da, projesinin adı açıklanarak sergilenmesini isteyen yarışmanlar, kimlik zarfı üzerindeki rümun altına daktilo ile, "AÇILABİLİR" sözcüğünü yazacaklardır.

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### X. SÖRELER, TESLİM VE DİĞER KONULAR

#### X.1. Başvurma:

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Bu dökümanlar, Ankara Büyük Şehir Belediyesi, İmar Dairesi Başkanlığı'ndan ödemeli olarak, posta ile de istenebilir.

#### X.2. Soru Sorma:

Yarışma şartnamesi ve ekleri ile ilgili sorular, en geç, 11 Mart 1985, Pazartesi günü saat; 17.00'ye kadar, Ankara Büyük Şehir Belediyesi, İmar Dairesi Başkanlığı adresine ulaşmış olmalıdır.

#### X.3. Proje Teslimi:

Yarışma süresi, 13 Mayıs 1985 Pazartesi günü saat; 18.00'de sona erecektir. Bu süre, kesin olarak, uzatılmayacaktır. Projeler bu süre sonunda tek ambalaj halinde, Ankara Büyük Şehir Belediyesi, İmar Dairesi Başkanlığı'nda raportörlere makbuz karşılığında teslim edilecektir. Posta ile gönderme kesinlikle kabul edilmeyecektir.

Ambalajların üzerine, beş rakamlı rümuze ve "Altınpark Düzenleme Yarışması" Başlığı yazılacak, bunun dışında bir yazı ya da işaret konmayacaktır.

#### X.4. Jürinin Değerlendirme Çalışması:

Jüri, 7 Haziran 1985, Cuma günü saat; 10.00'da Ankara'da toplanacak ve Yarışma Yönetmeliği koşullarına uygun olarak, çalışmalarına başlayacaktır. Jüri çalışmaları sonunda hazırlayacağı raporu, Ankara Büyük Şehir Belediyesi İmar Dairesi Başkanlığı'na verecek; Ankara Büyük Şehir Belediyesi İmar Dairesi Başkanlığı, sonucun gazetelerde ve yayın organlarında ilanından sonra, bu raporun mesleki bülten ve dergilerde yayımını ve çoğaltılarak bütün yarışmanlara gönderilmesini sağlayacaktır.

#### X.5. Projelerin Sergilenmesi:

Sonucun duyurulmasından sonra, yarışma projeleri Ankara'da bir hafta süre ile sergilenecektir. Serginin tarihi ve yeri ayrıca duyurulacaktır.

#### X.6. Kollogyum:

Projelerin, Ankara'da sergilenmesi sırasında, kollogyum düzenlenecektir.

#### X.7. Projelerin Geri Gönderilmesi:

Ödül kazanamayan projeler, ancak sergilerin tamamlanmasından sonra sahiplerine geri verilecektir. Bir ay içerisinde alınmayan projelerden Ankara Büyük Şehir Belediyesi İmar Dairesi Başkanlığı sorumlu değildir.

Ödül kazanan projeler ve ekleri, Ankara Büyük Şehir Belediyesi İmar Dairesi Başkanlığı'nın malı olacaktır.

#### X.8. Yolluk Ödenmesi:

Şartnameye uygunluğu jüri tarafından saptanmış ve yarışmaya Ankara dışından katılan her proje için net olarak 5.000.- TL. ödenecektir. Ancak, birkaç kişi tarafından hazırlanan projeler için, yalnız bir yolluk ödenir. Bu yolluk, sonuçların açıklanmasından sonra, Ankara Büyük Şehir Belediyesi, tarafından ödenir.

#### XI. SÖZLEŞME YAPIMI :

XI.1. Yarışmada birinciliği kazanan proje müellifleri ile Belediye arasında ekli sözleşme akdedilecektir.

#### XI.2. Kontrollük Hizmetleri:

Plânlama, peyzaj Mimarlığı, Mimarlık Mühendislik proje ve mesleki kontrollük hizmetleri, sözleşme tasarisında belirtilen esaslar ve ilgili Yönetmeliklere uygun olmak üzere, müellif veya müellif grubu ile Belediye arasında sözleşme konusunu teşkil edecektir.

#### XII. YARIŞMADAN ÇIKARMA :

XII.1. Şartnamenin VII. maddesi ile, IX. maddenin, 1. fıkrasında istenenlerden herhangi birinin verilmemesi ya da eksik verilmesi,

XII.2. Projelerin herhangi bir yerinde, proje sahibini tanıtan bir işaret bulunması, (el yazısı ile yazılmış açıklama notları, bu işaretlerden sayılır) halinde, proje yarışma dışı bırakılır.

XII.3. Bu şartnamede yer almayan konularda, T.M.M.O.B. Mimarlar Odası, Mimarlık ve Şehircilik Yarışma Yönetmeliği kuralları geçerlidir.

## YARIŞMANIN AMAÇLARI İLE TASARIM POLİTİKA VE İLKELERİ HAKKINDA AÇIKLAMALAR

Yarışma şartnamesinde özetlenen konu ve amaçları daha ayrıntılı olarak açıklamak ve yarışmanları hem ihtiyaç programının yorumunda hem de tasarım ölçütlerinin geliştirilmesinde yönlendirmek amacı ile jüri, bu bölümde bazı geliştirme politika ve ilkeleri için öngörüler yapmayı uygun bulmuştur.

### YARIŞMANIN KONU VE AMAÇLARI

. Altınpark Düzenleme Yarışmasında, bu park için Ankara Nazım İmar Planı kararları çerçevesinde ve kentsel tasarım ölçeğinde projeler üretilmesi beklenmektedir.

. Yarışma programı içinde çeşitli işlevler yer almakla beraber bu alan Ankara'nın çok ihtiyaç duyduğu büyük bir KENTSEL PARK olarak düşünülmesi ve bu nitelik egemen olmalıdır. Bu büyük kentsel park içinde her yaşta ve sosyal kesimden kentli insana tabiat ile yakın ilişkili, büyük çoğunlukla açık ve yer yer kapalı mekanlar zinciri içinde dinlenme, eğlence ve kültürel olanaklar sunmak özellikle önem taşımaktadır.

Bu çerçevede:

. Ankara kentinin dinlenme, eğlence, kültür ve sosyal etkinlikler ile spor aktivitelerine ilişkin mekansal ihtiyaçlara cevap verilmesi,

. Kentin, özellikle kuzeydeki kent parçalarında yaşayan nüfusun sosyal ve bir ölçüde ekonomik ilişkilerine mekansal boyutta sağlanan fırsatlarla katkı, zenginlik ve çeşitlilik getirilmesi,

. Ankara'nın hızlı ve yoğun bir kentleşme süreci içinde kent bütünü ve yaşama alanları ölçeğinde ortaya çıkan kamu servis alanları yetersizliğini dikkate alarak, Belediye mülkiyetindeki bu çok önemli açık alanın hem tüm kente, hem de yakın çevresindeki yaşama bölgelerine etkin hizmet sunacak her yaş grubundan kentli insanın aktif olarak kullanabileceği bir işlevsel alana dönüştürülmesi,

. Kentli nüfusun bu alanları rahatça ve etkinliklere katılarak kullanımını sağlamak için kapalı mekanlarda ve düzenlenmiş tabii çevrede çeşitli aktivite odaklarının yaratılması, tüm alanda davet edici ve yıl boyu yaşayan canlı bir ortamın hazırlanması,

Yarışmanın temel amaçlarını oluşturmaktadır.

#### GENEL TASARIM POLİTİKA VE İLKELERİ

Yarışmanlar, proje alanında yer alacak işlev ve eylemlerin programları ile ilgili önerilerini, jüri tarafından verilen çerçeveler içinde serbestçe geliştirebilmelidir. Jüri buna ilişkin olarak yarışmanları yönlendirebilmek amacı ile bazı tasarım politika ve ilkeleri için aşağıdaki öngörülerini benimsemiştir.

##### a. Kent ve Çevre İlişkileri

Altınpark'ta yaratılacak yerleşme düzenini Ulus kent merkezi ile Aynalıkavaklar, Hasköy ve bunlara komşu diğer konut bölgeleri ile doğrudan işlevsel bir bütünleşme içinde; kentin diğer parçaları ve Esenboğa aksındaki gelişme bölgeleri ile de belirli düzeyde bir ulaşım ilişkisi içinde düşünmek gerekmektedir. Bu nedenle alanda yer alacak kullanışların yer seçiminde, giriş ve yaklaşma noktalarının tespit edilmesinde, kentsel çevre ile ulaşım bağlantılarının kurulmasında ve arazinin tümü ile değerlendirilmesinde yukarıda değinilen noktalar göz önünde tutulmalıdır.

##### b. Belediye Sergi ve Satış Tesisleri

Yarışma kapsamında yer alan sergi ve satış tesisleri, ulusal ve uluslararası nitelikte çeşitli payvonlardan oluşan, yılın belirli zamanında açık, diğer zamanlarda ıssız ve bakımsız kalan bir çevre olarak düşünülmemiştir.

Ancak, Ankara'daki imalatçıların üretimlerini halka tanıtma ve dolayısı ile pazarlama amacıyla özellikle gıda, giyim ve ev eşyalarının sergilenmesi ve tüketiciye ucuz olarak ilk elden sunulması söz konusudur. Yıl

boyunca faal olarak hizmet verecek böyle bir sergileme - satış merkezinin, Belediye'nin denetim ve organizasyonu altında ve Küçük Esnaf ve Sanatkârların da desteği ile gerçekleştirileceği düşünülmektedir.

Park organizasyonu içinde yılın değişik zamanlarında periyodik sergileme gibi uzmanlaşmış hizmetler de açık ve kapalı mekanlar içinde sunulabilecektir. Bu tesislerle ilgili daha ayrıntılı açıklama ayrı bir başlık altında ilerde sunulmaktadır.

#### c. Otel ve Kongre Salonları

Ankara'da çeşitli kamu kurumlarının kendilerine ait salonları bulunmaktadır. Ancak bunlar, o kurumların ihtiyacı ve kapasitelerine göre tasarlandığından, özel ya da yarı resmi kuruluşlar ulusal ve uluslararası kongreleri için uygun salon bulmakta zorluk çekmektedirler. Ankara Belediyesi bunu göz önünde tutarak, park içinde kongre salonları yapımını üstlenmektedir.

Gene bilinmektedir ki yarışma alanı Ankara'nın havaalanı bağlantısı üzerinde bulunmaktadır. Belediye'ce başka bir yatırımcı tarafından da işletilebilecek bir otelin, kongre salonları ile birlikte tasarlanması istenmektedir. Böyle bir kompleksin ana arterden ulaşımı sağlanmalı, satış ve sergileme birimleri ile ilişki içinde olabileceği düşünülmelidir.

#### d. Dinlenme ve Eğlence Alanları

Kent parkı kapsamındaki dinlenme ve eğlence alanları, yoğunluğu düşük ve orta gelirliilerden oluşan kentli toplumun kısa süreli (gün içi ve hafta sonu) dinlenme ihtiyaçlarına cevap verecek ve tümü Belediye'ce gerçekleştirilecektir.

Alanda yer alacak kültür ve boş zamanları değerlendirme amaçlı kullanışların öncelikle yeni kentlileşen büyük kitlelere hizmet vermesi ve kitle eğitimini amaçlaması öngörülmektedir. Kitlesele eğitim ve katılımı ön planda tutan bir geliştirme politikası içinde, kültür ve boş zamanları

değerlendirmede işlevlerinin belirli bir bütünsellik ilişkisi içinde düşünülmesi, kaynakların kullanımı, hizmetlerin örgütlenme ve işletmesinde ekonomi ve kolaylıklar getirmesi ön planda tutulmalıdır.

#### e. Yirmiüç Nisan Çocuk Kültür Sitesi

Bilindiği gibi, insanın düşünsel gelişmesi ve olgunlaşmasında OYUN önemli bir etmendir. Eylemli (aktif) ve eylemsiz (pasif) oyun yerlerinin eksikliği ve yetersizliği, çocuklarda kendine güven ve imge gücünün gelişmemesi, sinirsel gerilim, boş zamanları değerlendirememesi, bencillik ve saldırganlık gibi olumsuz sonuçlara neden olmaktadır.

Yakın zamanlara kadar, çocuklar için tek yönlü ve tek amaçlı işlevselliği içeren, basit araçlarla donatılmış (salıncak, kaydırak, tahterevallili gibi) ve yalnızca belirli fiziksel eylem olanağı sağlayan Çocuk Bahçeleri (playlot) ve Oyun Alanları (play-ground) son yıllarda batı ülkelerinde çok yönlü ve çok amaçlı olarak planlanmaktadır.

Böylece, bu gibi yerlerde planlanan kapalı ve açık mekanlar kompleksinin çocuklar için fiziksel, kültürel ve sosyal konularda geliştirici, eğitici ve yaratıcı ortamlar olması amaçlanmaktadır. Altınpark yarışma alanında yer verilmesi kararlaştırılan Yirmiüç Nisan Çocuk Kültür Sitesi'nin bu çerçevede çok yönlü ve yıl boyu kullanıma açık biçim ve işlevde olması uygun görülmektedir.

Diğer taraftan, Türkiye Yirmiüç Nisan'ın tüm dünyada çocuk bayramı olarak kutlanmasına öncülük etmektedir. Yaratılacak çevrede bu günün de kutlamalarının yapılabileceği mekanlar dizinini oluşturacak öneriler beklenmektedir.

Yarışmacılar bu sitede (0-3), (3-6) ile (7-12), (13-17) yaş gruplarını göz önünde bulundurarak:

. Adele geliştirici eylemler

. Sosyal eylemler

- . Gzel sanatlar
- . Yaratıcı oyunlar
- . El ve akıl becerisi
- . Tabiat ğrenimi
- . Kltr birikimi
- . Koleksiyon
- . Teknoloji
- . Estetik evre
- . Dinlenme

gibi konularda çocuklar iin her trl zendirici ve ğretici mekan rneklerine yer verecekler, bu konuda alışıl gelmiş uygulamalar dıřında olabildiğince zgn nerilerde bulunacaklardır. Bu site ama ve ierik ynnden lkemizde ilk defa ele alınan bir konudur ve Ankara Byk Őehir Belediyesi'nin Trk Çocuklarına bir armağanı olacaktır.

f. Alan Dzenlemesi

- . Kent'ten ve yakın evreden kolay yaklařma ve i-dıř iliřki imkanları (giriřler yol baėlantıları),
- . Deėiřik iřlevli alanların kullanımında ve iřleyiřlerinde, kendi iřlevi ve birbirleri arasında sreklilik,
- . Kullanıcı toplumu davet edebilecek zellik ve iliřkilerin varlıėı,
- . Aık ve kapalı mekanların dzenlenmesinde kullanıcı ve iřletmecilere deėiřik olanaklar veren, geliřmeyi nlemeyen "esnek" zmler,
- . Uygulamada, geliřtirme nceliklerinin etaplmasına yardımcı neriler beklenmektedir.



Özellikle tanıtma, sergileme ve satış alanları için getirilecek mimari çözümlerde:

- . Basit teknoloji ile hızlı üretilebilecek, gerektiğinde sökülebilecek inşaat sistemleri arayışı,
- . Zaman içinde gelişmelere açıklık,
- . Özgün ve örnek olabilecek mimari ve yapısal nitelikler,
- . Maliyeti optimumda tutma çabası aranmalıdır.

Diğer taraftan tüm alanda kaynakların doğru kullanımını amaçlayan ve alan düzenlemesinde çevrede oluşmuş bulunan yapılaşma ve mülkiyet haklarını en az zedeleyen yaklaşımlar geliştirilmelidir.

#### MİMARİ ÖLÇEKTE ÇÖZÜM İSTENEN BELEDİYE SERGİ VE SATIŞ TESİSLERİ İÇİN AÇIKLAMALAR

Ankara yöresi çeşitli sanayi ürünleri bakımından fazla gelişmiş olmamakla birlikte, son 15-15 yılda kent çevresinde bazı inşaat malzemesi, inşaat makineleri, ev eşyaları ve mobilya, ağaç işleri, elektrik ve elektronik gereçler, küçük ölçekde makina ve takım tezgahları gibi sanayi malları üretilmektedir. Özellikle küçük ve orta büyüklükteki yapımcılar eliyle giyim, gıda ve ev eşyası dallarında bölgesine hitap eden üretim oldukça gelişmiş durumdadır.

Ankara ve yöresinin tarım ve sanayi potansiyelinin ticaret ve pazarlamasında, bölgede yer alan özel firmaların, Ticaret ve Sanayi Odaları ve ilgili kurumların öncülüğünde fuar, ticaret ve pazarlama merkezi biçiminde organize olmaları ve bununla ilgili mekanlar için kentin yakın çevresinde talepte bulunmaları söz konusu olacaktır. Bu çerçevede Ankara'daki sanayi ve tarım ürünlerinin ticaret ve pazarlamasında yeni çözümler aranmalıdır.

Fuarlar konusunda iki yaklaşımdan söz edilebilir:

. Periyodik ve kısa süreli etkinliklere yönelik, büyük ve küçük pavyonlardan oluşan uluslararası fuarlar, (yaygın ve dağınık yerleşme düzeni).

. Sergileme alanlarını da içeren değişken ve sürekli faaliyetlere yönelik ulusal, uluslararası veya bölgesel ticaret ve pazarlama merkezleri (kompakt ve yoğun).

Altınpark öncelikle kentli nüfusun nefes alma yeri niteliğinde dinlenme, eğlence ve kültür merkezi olanakları ile zenginleştirilmiş büyük bir kentsel park olarak düşünüldüğünden, büyük fuar kapsamlı tesislere bu alanda yer olmadığı açıktır. İmar planında büyük bir yeşil alan olarak ayrılmış bu alanda geleneksel fuar tesislerine yer verilemez. Bu tür organizasyonlar kısa süreli oldukları için yılın diğer zamanlarında ıssız ve renksiz bir ortama dönüşmektedir. Ayrıca pavyonlar her yıl yenilenememekte, mimarileri eskimekte ve sıkıcı bir duruma düşmektedir.

Ticaret ve pazarlama merkezleri türü ise, tüm yıl boyunca faaliyetlerini korumakta, sürekli ve değişken sergilemeler yapılabilmekte, iş adamları, imalatçılar ve tüketicileri bir araya getiren tesis ve olanaklar sağlanabilmektedir.

Bu çerçevede Altınpark'ta geleneksel bir fuar yapımı söz konusu değildir. Burada düşünülen ulusal veya bölgesel bir ticaret ve pazarlama merkezi veya tümüyle kente hitap eden, yapımcı ve üreticiden doğrudan tüketici halka yönelik bir tanıtma ve pazarlama merkezidir. Böyle bir tesisin, içine kapalı bir kompleks olmaması, tersine park içinde kentlinin doğrudan kullanımına ve ilgisine açık, davet edici mimari nitelikler taşıması uygun görülmektedir.

Açık sergileme alanlarında sergileme süresi içinde mimarı ve peyzaj tasarımlarının değişebileceği de göz önüne alınmalıdır. Konut sergileri, konut teknolojisi sergisi, arazi iyileştirme teknikleri sergisi, örnek konut bahçeleri sergisi, kentsel konut bahçelerinin tarımsal amaçlarla kullanımı gibi değişebilir, yenilenebilir sergileme alanları bu kapsamda düşünülmeli ve bunların altyapı gereksinimleri de karşılanmalıdır.

Sergileme ve satış tesislerinin zaman içinde parkın yeşil karakterini bozucu bir biçimde büyümesini önleyici tedbirler de yarışmanlar tarafından düşünülmelidir.

## ALTINPARK DÖZENLEME YARIŞMASI İHTİYAÇ PROGRAMI

	Kapalı Alan (brüt) m <sup>2</sup>	Açık Alan m <sup>2</sup>
I. BELEDİYE SERGİ VE SATIŞ TESİSLERİ KONGRE SALONLARI VE OTEL		
I.1. OTEL	15 000	
Otel en az 400 yataklı ve gelişmeye açık olarak düşünölmeli, Belediye dışında bir yatırımcının gelebileceđi göz önüne alınmalıdır.		
I.2. KONGRE SALONLARI	2 500	
1 000 m <sup>2</sup> bir adet büyük ve 500 m <sup>2</sup> lik iki adet küçük salon tasarlanacak; giriş - fuaye - vestiyer, sahne arkası olanakları, soyunma odaları, dekor vs. kostüm depoları ile projeksiyon odası, ortak ya da ayrı ayrı salonlara eklenecektir.		
I.3. BELEDİYE SERGİ VE SATIŞ TESİSLERİ		
I.3.1. Satış Tesisleri		
I.3.1.1. Satış Alanları (Arasta)	8.000	
200 adet brüt 20 ya da 40 m <sup>2</sup> lik modöler sökülebilir, büyüeyebilir nitelikte düşünölen mobilya, ucuz giyim, gıda ürünleri gibi Belediyenin organize ettiđi sergiler ve fuarlara cevap vermek amacı ile birkaç haftalığına Belediye'den talep eden üretici firmalar tarafından kiralanacak olan bu satış birimlerinde, merkezi konumlarda kullanılabilecek lavabo ve elektrik donatımı tasarımda göz önünde tutulmalıdır.		

Kapalı Alan (brüt) m <sup>2</sup>	Açık Alan m <sup>2</sup>
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Bu satış standartları, gerektiği şekilde havalandırılıp, idare ünitesi ile birlikte ısıtılacaklar ve çeşitli noktalarında yeterli sayıda ıslak mekanlar bulunacaktır.

Satışı yapılan mallar için depolama ihtiyacı alanda ayrılacak teknik hizmet ve genel servis alanları içinde düşünülecektir.

#### I.3.1.2. Açıkta Satış ve Sergileme

Üstü hafif konstrüksiyon ile örtülü kapalı satış tesislerinin yanında yer alan 10.20 m<sup>2</sup> lik birimler halinde düzenlenmelidir.

#### I.3.2. Sergi Alanları

##### I.3.2.1. Kapalı Sergi Alanları

1 500

Belediye ve resmi kuruluşların aktivitelerinin sergilenmesine hizmet edecek bu mekan, gerektiğinde bazı gösteri ve konserlerin yapılabilmesini sağlayacak şekilde plânlanmalıdır.

##### I.3.2.2. Değişken Açık Sergileme

Kullanılmadığı zamanlarda park karakterli, her sergi sırasında yeniden düzenlenebilecek biçimde ve altyapısı hazır olarak düzenlenmelidir.

#### I.3.3. Belediye Sergi ve Satış Tesisleri İdare Ünitesi

~ 570

. Giriş

. İdareciler Odası

48

. Sekreterlik

16

Kapalı Alan Açık Alan  
(brüt) m<sup>2</sup> m<sup>2</sup>

. Haberleşme Odası	24
. Muhasebe, Evrak, Arşiv	72
. Satış Standartlarına Tahsisli Büro	48
. Teknisyenler	24
. Çay Ocağı	16
. Nöbetçi Zabıta ve Emniyet Görevli- leri Odası	48
. Güvenlik Sistemi Odası	16
. Sirkülasyon % 60	191

## II. KÜLTÜR VE SOSYAL ETKİNLİKLERLE İLGİLİ TESİSLER

### II.1. Yirmüç Nisan Çocuk Kültür Sitesi

2 500

Ülkemizde ilk defa denenecek olan bu özel konuda yarışmanlar burada belirtilen işlevler dışında programlarını özgürce geliştirebilirler.

- . Güzel Sanatlar Atölyeleri
  - . Resim
  - . Heykel ve Seramik
  - . El sanatları
- . Çok amaçlı salon (sergi, toplantı, gösteri),
- . Müzik eğitim odası,
- . Fotoğrafçılık kulübü,
- . Koleksiyon kulübü, (pul, para, değerli taş, kelebek, bitki gibi öğelerin tanıtımı)
- . Oyuncak işliği,
- . Maket sergileme salonu
- . Bilgisayar araç ve gereçleri laboratuvarı,
- . Folklor oyunları eğitim odası,
- . Atatürk yayınları kitaplığı,
- . Çocuk kitapları okuma salonu,
- . Kitap satış birimi,
- . Anaokulu - kreş,

Kapalı Alan Açık Alan  
(brüt) m<sup>2</sup> m<sup>2</sup>

- . Yönetim ve servisler,
- . Dünya çocuk günü sekreteryası,
- . Çocuklar için açık alanlar,
  - . (0 - 3)
  - . (3 - 6)
  - . (7 - 12)
  - . (13 - 17) yaş grupları için çocuk bahçeleri ve oyun alanları,
- . Serüven alanı 5 000

(7 - 12) ve (13 - 17) yaş grupları için hazırlanacak olan bu alan çocukların mekanla ilişkilerini geliştirecek bir laboratuvar ve toplumsal ilişki mekanı olarak düşünülmeli, yıl boyu açık olması gözönünde bulundurulmalıdır.

- . Oyun için su yüzeyi,
- . Ağaç, taş ve kayaların oluşturduğu doğal serüvenler
- . Yapı işleri,
- . Model kent
- . Yapay mağara,
- . Çeşitli hurda araç ve gereçler alanı,
- . Kulübe, çadır, eski araba, tramvay için alan
- . Mini futbol,
- . Ve benzeri tür alanlar

II.2. Okuma Salonu ve Kitaplık 500

II.3. Çok Amaçlı Salon 1 500

1500 kişilik olarak tasarlanacak bu salon festival konser, tiyatro, sergi için kullanılabilecek esneklikte düşünülmelidir.

Kapalı alan (brüt) m <sup>2</sup>	Açık alan m <sup>2</sup>
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. İç Anadolu Bölgesi Kuş Türleri Kafesleri

Bu kullanıma, step bitkileri botanik bahçesi içinde yer verilebilir.

. Tıbbi Bitkiler Bahçesi

10 000

Bu bahçede sağlık yönünden şifalı ve yararlı bitkiler yer alacaktır.

. Otsu Bitkiler Bahçesi

10 000

Yıllık ve uzun ömürlü bitkilerden oluşacaktır.

. Su İçi ve Kıyı Bitkiler ve Su Kuşları Bahçesi

Su kullanım su yüzeyleriyle bütünleşecektir.

. Sera

Ender görülen ve dekoratif özelliği olan saksı bitkilerinin tanıtımı amacıyla uygun ölçüde ve dekoratif biçimde düşünülecektir.

. Jeo - Morfolojik Tanıtımlar

Kaya bahçeleri, yapay vadi, kanyon örnekleri vb.

. Çevre Sorunlarını Çözmeğe Yönelik Doğa Onarım, Bilgi Bahçeleri

. Terk edilmiş alanlar, (Kum, çakıl, tuğla ocakları)

. Katı ve sıvı atıkların değerlendirilmesi (çöplük, petrol sızıntısı, kirlenmiş topraklar, vb.)

Kapalı alan (brüt) m <sup>2</sup>	Açık alan m <sup>2</sup>
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- . Erozyon önleme örnekleri
- . Gürültü rüzgar perdeleri
- . Orman kurma çalışmaları, doğal bitki örtüsünün yeniden kazanılması çalışmalarından örnekler

- . Yarışmaların Önercekleri Diğer Örnek Bahçeler.

#### II.6.2. Heykel - Seramik - Su Bahçeleri

Duvar, döşeme, heykel, su ve bitki elemanları kompozisyonundan oluşacak bu alanda, yer alacak elemanlar için, sanatçılar arasında yarışma düzenleneceği varsayılmalıdır.

#### II.6.3. Heykel Simpozyum Alanı

Heykel yapımı, izleme ve sergileme alanı.

### III. DİNLENME, EĞLENCE VE SPOR TESİSLERİ

#### III.1. Dinlenme - Eğlence

III.1.1. Çay Bahçeleri, Pastahaneler, Gazinolar ve özelleşmiş (Çin, İtalyan vb.) Kültür Lokantaları.

3 000

#### III.1.2. Lunapark

20 000

Lunapark, klasik anlamda yazın kullanılıp kışın bir demir yapıyı görünümü veren bir biçimde değil, doğal öğelerle bütünleşen ve çevreyi zedelemeyen bir biçimde ele alınmalıdır.



	<u>Kapalı alan</u> (brüt m <sup>2</sup> )	<u>Açık alan</u> m <sup>2</sup>
III.1.3. Alan bütününde dağıtılmış olarak, yeterli sayıda çocuk bahçeleri ve oyun yerleri		
III.1.4. Alan bütününde dağıtılmış olarak, gölge oyunları ve slayt kültür filmleri, video gösterileri için açık alanlar.		
III.1.5. Mini Golf Alanı		
III.1.6. Piknik Alanları		
III.1.7. Yer Satrançları		
III.1.8. Baki Noktaları ve Terasları		
III.1.9. Güneşli ve Gölge Oturma Terasları		
III.2. Gençlik Spor Merkezi ve Açık Spor Alanları		
III.2.1. Gençlik spor Merkezi		2 000
<ul style="list-style-type: none"> <li>. Spor salonu (500 - 1000 kişilik)</li> <li>. Yönetim odası</li> <li>. Antrenör ve monitör odaları</li> <li>. Sağlık birimi</li> <li>. Soyunma, duş, WC.</li> <li>. Dinlenme salonu</li> <li>. Diğer sosyal tesisler</li> </ul>		
III.2.2. Açık Spor Alanları		
<ul style="list-style-type: none"> <li>. Basketbol, voleybol, paten, buz pateni,tenis vb.</li> <li>. Açık yüzme havuzları (2 adet, biri olimpik standart ve donatımda)</li> </ul>		

Kapalı alan (brüt) m <sup>2</sup>	Açık alan m <sup>2</sup>
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### III.2.3. Alan İine Dağıtılmış Olarak

- . Basketbol, voleybol sahaları vb.
- . Bisiklet ve koşu parkurları

İstenirse ayrı bir sistem olarak, istenirsede düzenlenen dolaşım sisteminin bir parçası olarak ele alınabilir.

### IV. SERBEST AIK ALANLAR

Tüm alanın düzenlenmesinde sürpriz yaratmak için ayırıcı elemanlar, arazi plastiğinde ki değişik yorumlarla gösteriler, açık ve kapalı mekanlar arasındaki kombinasyonlar, silüet çalıřmaları (bitki - yapı - arazi), vb. planlama araçlarının kullanılmasına özen gösterilmelidir.

Ayrıca, yarışma alanı ile çevre arasında görsel ve fiziksel ayırım ve bağlantılara alan içinde farklı kullanımlar arasında tampon önlemlere, kuşatma ağaçlamasına, çirkin görüntüleri maskelenmesine dikkat edilmelidir.

- . Rüzgar yönlendirici perde ağaçlaması,
- . Gürültü önleyici ağaçlama,
- . Diğer kesif ağaçlama alanları,
- . Yapay göl, gölet, kanallar, su yüzeyleri
- . Çayırlıklar, açıklıklar,
- . Doğa sergisi dışındaki bitkisel gösteri alanları, mevsimlik çiçek gösterileri gibi bakım gerektiren alanlar.

	<u>Kapalı alan</u> <u>(brüt) m<sup>2</sup></u>	<u>Açık alan</u> <u>m<sup>2</sup></u>
. Alan bütününde gerekli yerlerde ve sayıda temizlik birimleri (WC - Lavabo)		
. Alan bütününde gerekli yerlerde ve sayıda bekçi kulübeleri.		
. Alan bütününde gerekli yerlerde ve sayıda güvenlik için polis noktaları ve karakol		
. Gereken yerlerde, yeterli sayıda telefon kulübeleri ve P.T.T. kutuları.		
. İlk yardım ve Revir	200	
<b>VI.3. Teknik Servisler</b>		
. Trafo, yedek jeneratör merkezi,	200	
. Atölye ve Depolar,	2 500	
Toplam alan olarak		
. Çöp toplama ve imha istasyonu,	200	
. Isıtma sistemi,		
Isıtma sistemi merkezi olarak düşünülecektir.		
Ancak yarışmacılar alan içinde hangi birimlerin birlikte ısıtılacağına karar vererek teshin merkezi veya merkezlerini bu karara göre düzenleyecektir.		
. Alan bütününde altyapı ile ilgili diğer hizmetler	350	
Su, kanalizasyon, elektrik, çöp toplama vb. için gereken birimler toplam olarak		
. Yangın söndürme birimi	500	
. Fidanlık ve seralar		10 000
<b>VI.4. Alan İçi Ulaşım - Dolaşım Hizmetleri</b>		
. Yarışma alanı içindeki genel otoparklar		

Kapalı alan (brüt) m <sup>2</sup>	Açık alan m <sup>2</sup>
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Yarışma alanında ihtiyaç programında yer alan fonksiyonların kullanım yoğunluğuna göre, otopark alanları düzenlenmelidir. Otoparkların giriş tesisleri ile ilişkileri gözeteilmelidir.

- . Servis yolları,
- . Yaya dolaşım ağı,

Yarışma alanında çeşitli işlevler arasında bağlayıcı nitelikli yaya dolaşım ağı oluşturulacaktır. Bu yaya sisteminin her yaşta insana hitap edecek şekilde olmasına dikkat edilmelidir.

- . Tahsisli yollar,

Çevre kirlenme faktörlerine dikkat edilerek, ve çözüm önerilerek, park içi toplu ulaşım tür veya türler seçimi yapılabilir.

- . Toplu taşıma durakları,

Yarışma alanına kent içinden ulaşımında, alandaki işlevlerin çekeceği nüfusun toplu taşımadaki payı gözetenilerek, toplu taşıma durakları giriş tesisleri kurularak planlanacaktır.

## APPENDIX D

### INTERVIEWS

#### 1- Interview with Baykan Günay

*Question 1:* Could you explain the content and definition method of design brief of Maltepe Territory Park Design Concept Competition?

*Answer 1:* The competition is arranged by the Municipality Administration's request of recovering competition area. The constitution of the area is criticized about its fragmentary structure; but I consider this approach as utilization of these fragmentary areas.

Defined main purpose of the competition is questioning of the green area design by minimum intervention. My main evaluation criterion was the minimal approach to the site. I oppose to the second prized project by reason of its interventionist approach. The third prized project uses the landscape elements as the main characteristic in harmony with the main purpose.

At design brief, we did not request any function or m2 information. The criteria were defined out of idea approach instead of a program. Besides some competitors comprehend this approach, lots of them have interventionist approach. They want to show and emphasize their design activity generally. The first and third projects have more appropriate approach to the site. Reforming the area by designing the topography and landscape elements is much more harmonic with the main requested aim.

*Question 2:* Could you explain connective success of the design brief?

*Answer 2:* Fifty percent success ratio about the communication is seen at the competing projects. Although general approach is compatible with design brief, some sharp and interventionist approaches are also seen. The effect of the architectural discipline and environment is forceful about this issue. Designers found the minimum impact is traditional, but by the nature of competitions sharp interventions are ordinary approaches.

*Question 3:* What are the evaluation criteria at the selection stage?

*Answer 3:* Jury did not affected from visuality. The architect jury members have the inclination to choose the second prized project which has interventionist approach.

#### 2- Interview with Halis Saygi

*Question 1:* How did you evaluate the design brief while preparing the project?

*Answer 1:* Preparation process was started with the informations which are achieved from the internet. Determination of main concept and approaches are started. The *keywords* were defined in the light of brainstorming. After getting design brief, all related informations about the site are

identified by reading all brief; then in the direction of these data some insertion and subtractions were done to the informations at previous stage. The deficient informations about analyze and design of the competition area are defined by investing all brief documents. After that drawings and these incomplete data are inquired to competition commission. Designing of the project and preparation of project report were simultaneous stages. After the completion of design, brief were checked to control the project. The presentations were prepared in harmony with brief. Design brief is the necessarily document at design stage. It is the limiter as concrete and abstract. The competitors are independent and captive as much as design brief at the competitions.

## APPENDIX E

### PUBLIC OPINION STATEMENT OF THE JURY OF ÜNYE MUNICIPALITY CITY SQUARE AND YUNUS EMRE PARK URBAN DESIGN COMPETITION

Ünye Cumhuriyet Meydanı - Yunus Emre Parkı Kentsel Tasarım Proje Yarışması Jürisi 12 Nisan 2006 günü toplanmış ve değerlendirme çalışmalarına başlamıştır. 1. turda yarışmanın süre koşuluna uymayan projeler yarışma dışında bırakılmış, 13 Nisan günü ikinci turda yapılan değerlendirme sonucunda 3. tura yalnızca 3 proje kalmıştır. Jüri, yaptığı tartışmaların sonunda bu projelerin de istenen koşulları sağlamadığını, yeterli düzeyin yakalanamadığını görmüş ve yarışmanın her hangi bir ödül verilmeden sonlandırılması kararını oybirliği ile almıştır.

Jüri değerlendirmesinde aşağıdaki ölçütleri kullanmıştır:

- 1- Ünye'nin kimliği yeterli biçimde değerlendirilmiş midir?
- 2- Meydan kentsel mekân olarak doğru tanımlanmış mıdır?
- 3- Yarışma konusu alanın kentle ulaşım ilişkileri doğru kurulmuş mudur?
- 4- Proje alanı içindeki meydan, park - kıyı ilişkisi yalın çözümlerle aranmış mıdır?
- 5- Çevre ile ilişkiler, özellikle sit alanına ilişkin çözüm aranmış mıdır?
- 6- Meydanı tanımlayan binaların mimari özellikleri için yeterli çalışma yapılmış mıdır?
- 7- Tarihi çınar, mevcut bitki örtüsü ve ekolojik denge olumlu olarak değerlendirilmiş midir?
- 8- Yaya - araç ilişkisi doğru kurgulanmış mıdır?

Tanımlanan ölçütleri projelerin farklı düzeylerde de olsa aradıkları gözlenmiştir. Buna karşılık Jüri, tasarım boyutunda çok önemli zayıflıklar ve abartılı çözüm aramaları gözlemiş ve Ünye'nin bünyesi ile uyuşmayan tutumları ülkenin geleceğe yönelik tasarlama düşünceleri ve uygulamalarının geliştirilmesi bağlamında eleştirme gereğini duymuştur. Günümüzde çok sayıda yönetim yarışmalar yoluyla sesini duyurmayı, kentsel mekânını zenginleştirmeyi amaçlamakta ve bunu yapmakla görevli tasarım uzmanlarından katkı beklemektedir. Buna karşılık tasarım

uzmanlarımızın bu beklentiyi karşılarken kimi yanlış yaklaşımlar sergiledikleri gözlenmektedir. Jüri bu anlamda hem tasarım çevremizi, hem de kamuoyunu uyarma gereğini duymuş ve aşağıda geliştirdiği eleştiriler doğrultusunda bu yarışmada ödül verilmemesi konusunda görüş birliğine varmıştır:

### **Proje Sunuşları:**

Bilgisayarla proje üretimi kaçınılmaz olarak tasarım dünyasının bir parçası olmuştur. Ancak bilgisayarın bir araç olduğu, kendi basma proje üretemeyeceği unutulmakta, bu araçla yapılan çok renkli sunumlar bir amaç haline gelmekte, gerçek tasarımın insanın beyni, gözleri ve el becerileri arasındaki ilişkide aranması gerektiği unutulmaktadır. Bunun sonucunda gerçek soyutlamanın yerini bilgisayar grafikleri almakta gerçek olmayan bir hayal dünyası yaratılmaktadır. Bilgisayarın bir araç olduğu, tasarımla ilgilenen herkesin bu konu üzerinde dikkatle düşünmesi gereği vurgulanmalıdır.

### **Soyut - Somut İlişkisi:**

Tasarlama eylemi gerçeğin araştırılması, algılanması, soyutlanması ve müdahale araçlarının belirlenerek yeniden gerçeğe dönülmesi sürecidir. Salt beğeniye dayalı biçim araştırmaları çoğu zaman bir anlam ifade etmemektedir. Bu yarışma sürecinde yer görme zorunlu tutulmuştur. Beklenen, bir belge alınması değildir. Yarışmacıların alana ilişkin gözlemler yapması, çevreyi incelemeleri ve anlamaları, idarenin istemlerini belirlemeleri, yani araştırma yapmaları beklenmiştir. Alanın kotlarını yanlış okuyan, tarihi çınarı projesinde belirtmeyen, ya da önemini kavramayan projelere rastlanmıştır. Bu hatayı yapmayan birçok projede de Belediye'nin olanaklarını düşünmeyen, alanın sorunlarını kavramamış biçim oyunlarına başvurulması, soyutlama ve yeniden gerçeğe dönmeye sorunlarımız olduğunun göstergeleri olmuştur.

### **Tasarım Kavramı:**

Tasarımın bir boyutu bireylerin yeteneklerine bağlıdır. Diğer boyutu ise eğitim, öğrenme ve becerilerin geliştirilmesinde aranmaktadır. Tasarlama eylemi ve yaratıcılık, daha önce belirtildiği gibi salt biçim oyunlarında ve renklerde aranmaz. Tasarım temel ve zaman içinde eskimeyecek biçimlerin ve yaşamın kurgulanması olarak algılanmalıdır. Bilgisayar ekranına yansıyan çok renkliliğin gerçeği yansıtamayacağı bilinmeli, yaratıcılığın bağlamla ilişki kurulmadan gerçeğe dönüşemeyeceği unutulmamalıdır. Gerçekle ilgili olamayan biçimler ve renkler aramak ve derlemecilik, tasarımın temelleri içinde bulunmamaktadır. Tasarımın ölçü ve ölçeği yakalama sanatı olduğu, sağlıklı bir kompozisyonun parçalar ile bütünü iyi ilişkilendirilmesine dayanması gerektiği unutulmamalıdır,



**Meydan Kavramı:**

Meydan bir park değildir. Yunan agorasından beri meydan, çevresindeki üç boyutlu ve uyumlu öğelerle tanımlanan bir toplanma yeridir. Farklı eylemlere sahne olur. Cumhuriyet Meydanı olarak anılan bir mekânın adına ve anlamına uygun olarak tasarlanması gerekir. Meydan konusunda çok değinilen konulardan bir tanesi de geleneksel toplumumuzda meydan kavramının ve uygulamasının olmadığıdır. Önce batı etkisiyle bu kavramla tanıştığımız, Cumhuriyet döneminde ise modernleşme kaygısının meydanı ürettiği de bilinmektedir. Katılımcıların hiçbirisi gerçek bir meydan kavramını yakalayamamıştır. Çok beğendiğimiz batı dünyası kentlerinin meydanları basit ve tanımlı biçimlerden oluşur ve güçlerini buradan alırlar. Meydan da sirk de kurulabilir ancak meydanın kendisi bir sirk olarak algılanamaz. Bu konu üzerinde ciddi olarak düşünülmelidir.

**Başvuru Kaynakları:**

Tasarım dünyası dünyada olup bitenleri izlemek ve ilgili yayınları bilmek durumundadır. Dış dünya örneklerinden esinlenmek doğrudur. Buna karşılık herkes dünyaca ünlü tasarımcılar gibi olamaz. Esinlenmekle taklit etme arasındaki fark bilinmeli, beceri sınırlarımızı aşan tasarımlar yerine basit çözümler aranmalıdır.

**Ortak Üretim:**

Yaşamın ve biçimin örtüştürülmesi bir ortak çalışmanın ürünü olabilir. Kuşkusuz birçok proje ortak çalışmalara da dayandırılmıştır. Buna karşılık projelerin çoğunda bu işbirliğinin kurulmadığı, tasarım, şehircilik, mimarlık ve peyzaj bütünlüğünün yakalanmadığı görülmüştür.

**Şartnamenin Okunması:**

Günümüzdeki uygulamalarda, jüri ile yarışmacılar arasındaki tek iletişim aracı şartnamelerdir. Bu konunun aşılması ve iki taraf arasında karşılıklı iletişimin kurgulandığı düzenlemelere gidilmesi gereği Jüri tarafından vurgulanmaktadır. Bu henüz uygulanmayan bir süreçtir. Bu nedenle yarışmacıların şartnameleri iyi okuması ve soru - yanıt aşamasında jüriye doğru soruların iletilmesi önemlidir.

Yukarıda açıklanan konular Jüri tarafından önemsenmiş ve kamuoyuna bu açıklamanın yapılması gerekli görülmüştür.