MASTER

Walled gardens for Istanbul
public space in the contemporary city

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Summary

For the design of a waterfront separated by a highway of the city of Istanbul the typology of the enclosed garden (Hortus Conclusus) has been deployed. In the contemporary city the discussion of public space has been a vivid one. Especially in metropolitan areas such as Istanbul these spaces are getting more sporadic. The building of an highway along the coast provided the city with a complete new public waterfront. However, these areas are not working to their full potential. In a first design the idea of isolating the area from the rest of the city by the implementation of a wall. The main idea of public waterfront-space here is that it is a way of temporary escape from the hectic life of the city and a possibility to 'clean' yourself from this dirty city-life by passing through all the areas in the plan. The wall provided the program for the different areas.

Based on this project a research follows that investigates the contemporary public spaces in metropolitan areas. Based on two main ideas of Sorkin and Sennet about public space a concept is formulated. The two ideas are summarized here.

Variations on a theme park

Whether agora, castle, piazza or downtown, the idea of a city center stands, at a minimum for the idea of a spatial city, a city in which order is a function of proximity. This physical city has historically mapped social relations with a profound clarity, imprinting in its shapes and places vast information about status and order. What we see now is the emergence of a wholly new kind of city, a city without a place attached to it. Sorkin refers to this city as the 'a-geographic city. A city which structure is a lot like television, where the main event is the cut. There are three characteristics that mark this city; the loosening of ties to any specific place, the obsession with security and the city as a theme park, a city of simulations. All these elements stimulate the decline of the traditional urban space.

The fall of public man

Up till the 19th century, the public domain (the domain of the un-personal relations) was located in the metropolitan public spaces. These spaces provided the setting for the urban theater. In this complex play people played their part by distancing themselves from intimacy, from the passions that were important in the private domain. This didn't leave the public actor passionless. These passions were simply of a different kind. This delicate balance between private and public disappears in the 20th century, caused by the advance of the personal values and the importance of the private part of life. This advance has left the public space as a monotone and sterile place where the only diversity is that of the spectacle where the public man is just a voyeur instead of an actor.

The concept of this design is based on the physical exclusion within the social urban city structure. It thereby starts to deviate between the public and private in another way then the commercial pseudo-public places. It uses the fragmentational and collage-like urban design strategy of the a-geographic city and uses the conditions of the traditional public space. These conditions are observing, meeting and withdrawal. These conditions are not only of a social, but also of a physical level. They allow the visitor to experience both the place where they are, and where they came from (the city). They form the core of the functional part of the design.
In this way it becomes a paradoxical space, a public 'non-place' space, a public heterotopia.

The typology of the enclosed garden is able two mediate between the idea of the a-geographic city and the conditions of the traditional public spaces. The idea of the enclosed garden connects the inside with the outside and therefore doesn't loose its relation with the rest of the city. He enclosed garden is both inside and outside, both private and public, there are rules to obey, but also freedom to act. It is a place of individuality and a place of collectivity. It can emphasize social activities or individual perception. It can be a reflection of its use or have a universal meaning.

The final design consists of a sequence of twelve gardens that are connected by a perimeter walk.

The gardens are divided into three main archetypes of enclosed gardens, namely the Hortus Contemplationis, the Hortus Catalogi and the Hortus Ludi. The entire area is still surrounded by a wall that divides it from the city. The wall and the perimeter walk provide context to the separate gardens. By the implementation of a series of gardens, the size and the function of these gardens is being investigated. They form a catalog of possibilities of a different pseudo-public space that strives on basic conditions of meeting, observing and temporary withdrawal. A pseudo-public space that uses ideas as the spectacle, the a-geographic city and traditional public space in its own advantage.
Introduction

This design proposal is part of the E80 Istanbul Design Studio that investigates the interstitial space in Istanbul’s urban shores. The E80 Istanbul project is part of the Architectural Biennial which will be held in 2007(?). The main theme is ‘water and asphalt’.

With Henri Prost’s Master Plan for Istanbul in 1955, that lay down a network of roads through Istanbul’s old urban fabric and along its shores, the use of the coastline and the water changed dramatically. With the planning of the highways along the shores the sea was now cut off from the city and a once lively coastal culture soon vanished. Today, the shoreline is result of a purely mono functional design; one that segregates between function, activity and traffic flow thereby creating a incongruous confrontation of water and asphalt. The goal of the design studio is to answer three key questions:

1. Has the new infrastructure along Istanbul’s banks created anything other than headaches? Has it provided anything positive?
2. How can the interface between asphalt and water be reinforced and receive identity?
3. What are the architectonic parameters within which a contemporary and urban coastal culture can blossom?

Since ancient times Istanbul is one of the most important cities on the European continent, a center of civilization, which combines attributes of the “European” and the “Ottoman” City. In the 20th century the metropolis is marked by a coexistence of globalization and localization, of modernity and tradition.

As a result of intense internal migration the city increased to 13 million inhabitants on 5500 qm on both sides of the Bosphorus. In spite of master plans to control the city development, the growths is spontaneous and informal. As an industrial and service city in global competition at the same time there is modernization, globalization and informalization. The simultaneous coexistence of extreme disparity affect as well the access to global activities as well as the change of the physical space, which is therefore a source for cultural conflicts about the definition of locality and identity. These developments become manifest in the public space for example in the restoration of the historic city center or in current projects to restructure former port areas and waterfronts.

Different to western European cities, in which with Enlightenment a civic public assigned specific spaces, in Ottoman and Turkish cities there was a complex sequence of neighborly, religious and economic spaces, which addressed different public spheres.

In context with the city development and modernization in Istanbul there is a vivid discussion about the role and the meaning of public spaces, as social and political space or under aspects of accessibility and shape of concrete places.
On a city scale the construction of the coastline highways destroyed the original areas and their lively coastal culture. These coastal areas between Caddebostan and Bostancı were almost entirely the private domain of the urban elite with their monumental villas, expensive apartments and exclusive clubs and restaurants. With the building of the highway they lost their access to the water and now bear a greater resemblance to stranded ships. The coastline infrastructure may have cut off the city from the sea, but it has also been a democratizer. The new interstitial landfill is now accessible to all social strata.

Another positive input of the exclusion of the location from the city of Istanbul is in fact its exclusion itself. In a city of at least 13 million inhabitants there are little public spaces left were u are able to find a moment for yourself, a moment of self-reflection, a moment of silence. Can this area become a space of temporary escape from the chaotic and dynamical life of the city? And can it become an area to interact with other people, instead of the anonymity of the everyday life in Istanbul? And can it there by receive the identity that we are looking for? This idea has been tested in the M4-project where the area was closed off from the city by the implementation of a wall. This wall provided the area with a program, based on the idea of the purifying of the ‘dirty’ city-man, filled with trash, stress and confusion. He could take part in different kinds of activities as if he was taking part of a ritual. A ritual which provided him with enough energy to face the city again. A very important element in the program was the sea, as a cosmic reliever with its infinite repetition of movement and sounds of incoming waves.

The design perceives the highway as a border that strengthens the relation of the interstitial space with the sea and weakens the relation with the city. It needs therefore to be strengthened as a border.
Contemplation

Confrontation

Internal purification

External purification

URBAN PLAN
The lonely crowd

In context with the city development and modernization in Istanbul there is a vivid discussion about the role and the meaning of public spaces, as social and political space or under aspects of accessibility and shape of concrete places. This concerns especially the publicly accessible waterfronts which are currently in process of restructuring.

Public space is a rarity in Istanbul. It is either privatized or not used to its full potential. Mostly it is without any clear purpose or clear function within the city fabric, with the exception of mosques. To receive this clear function as a public space it needs definition and character. This lacking of identity is most explicit in the coastal areas. These areas seem purely arbitrary and serve more as camouflage for lack of urban planning and architecture.

On a more global level we are witnessing a decline of traditional public spaces. This is especially visible in the contemporary city through appearance of pseudo-public places such as big malls, outdoor shopping areas and pedestrian sky-walks, where particular groups have been targeted for exclusion from these places. These actions represent an attempt to redefine citizenship based on the moral requirement that members of these groups must participate appropriately and thereby ‘earn’ their civic rights. In the second half of the 20th century there was an alarming decline of intermingling in public spaces. The decline of public space can be traced to such worldwide trends as government downsizing, growth of corporate power, the information and communication technology and consumer individualism. I will investigate the main reasons and consequences of this 'a-geographic' city and analyze different study cases.

A definition of a public space is a tricky pursuit since it is a subject of many researchers both socially as psychologically and architecturally. I would like to investigate this by taking on one hand the spectator of the public space and the way he has changed due to the changing of the boundary between private and public space. On the other hand there are the views of the modern contemporary city and its relation to public spaces.

The main topic of the research is to investigate if it is possible for traditional public space to survive inside Sorkin’s a-geographic city? Are there any characteristics that are both found in traditional and contemporary public space which would define the social function of public space?
Introduction

Since the rise of the first cities in Greek and Roman civilization there has been a private and a public realm. With these two realms came two different types of life: A private life, a sheltered region of life defined by one's family and friends and a public, social life with openness to the scrutiny of anyone. From that time till our own we have been constantly searching for a balance between these two. In today's society this balance has been heavily distorted. This is caused by the advance of the personal values and the importance of the private part of life. This advance has left the public space as a monotone and sterile place where the only diversity is that of the spectacle where the public man is just a voyeur instead of an actor.

It has left us with what is often described as the 'Generic City' (Koolhaas), the 'Analogue City' (Boddy) or the 'a-geographic city' (Sorkin). It has left us with a culture in which simulation is preferred to reality. The messy vitality of the metropolitan condition, with its unpredictable intermingling of classes, races, and social and cultural forms is rejected and replaced by a filtered, prettified, homogenous substitute 1.

Society as we know it has in Western history many times been compared with the theater. The Romans gave us the 'theatrum mundi,' human life as a puppet show staged by the Gods. In Christian belief during the Middle-Ages, the theater had an audience of one, a God who looked on in anguish from the heavens to his creation. In the eighteenth century, people found a new audience in their theater, namely each other, willing to enjoy the playacting and pretences of everyday life: the man as an actor. Honoré de Balzac provided us with the nineteenth century version of the theater in his 'Comédie Humaine,' and gave us all masks. In more recent times we see the appearance of the spectacle of 'urban scenery' with its fictions and simulations.

Public life as we now know it, took shape in the eighteenth century with the fall of the 'ancien régime' of Kings and Queens and the formation of a new capitalist, secular, urban culture. We will start there to try to determine the changes in the balance of private and public and create an image of contemporary public space and the effects these changes has had upon it. The final part of the essay tries to give an architectural form to counteract the decline of public life through silence.

A clear distinction

The citizens of the capitals of the eighteenth century tried to give definition to both public life and private life. The 'public' was perceived as the civil realm of man, the place to get in contact with diverse, complex social groups. The 'private' was perceived as the natural realm, epitomized by the family. They acknowledged a strong line and a conflict between the two, but never preferred one over the other. The balance between the two realms was visible through the different behavior in each realm. While man 'made' himself in public, he realized his 'nature' in the private realm 2.

With the growth of the cities, the places to meet strangers and form social networks grew with them. Meeting these strangers with the appropriate behavior was a means by which the human 'animal' was transformed into a social being. This appropriate behavior was formed by the material conditions of life, namely the image of the body through clothing and movement, patterns of speech and ways of expression. It is in the eighteenth century where we see the rise of the man-as-actor. Essentially, in the capital of the eighteenth century, people had to make great efforts to color and define their relations with strangers 3, which forced them to be expressive in their behavior towards strangers, their audience. In the 'ancien régime' the routine labeling of others by origin, family background or occupation provided these definitions.
The rise of personality

The end of the eighteenth century produced a fundamental change in the state of equilibrium between public and private with the great political revolutions and the rise of a national industrial capitalism. To understand these changes in both public and private life there are four questions that need to be answered. The first is, what effect did the growth of the economy and the population in the cities have on the public realm? The second is, how did the individual and his peculiar strengths, desires and tastes become a social category? And what was the impact of this new social category on the identity of man in public, specifically to the image of man-as-actor? The last question is, in what way did personality in public plant the seed of the modern rule of intimacy?

All through the nineteenth century the growth of the population of Paris and London was enormous. The strategies used by the two capitals to cope with this growth was different, but had an equally large impact on the public space in these cities. Up till the middle of the eighteenth century Paris filled up within its city limits that had been defined at the end of the seventeenth century. The population grew with 300 percent within 60 years which of course resulted in an incredible pressure on the material conditions of the capital. This led to the remaking of the city by Haussmann in the 1850's and 1860's. Whatever heterogeneity occurred spontaneously in the first half of the century was now opposed by an effort to make neighborhoods homogeneous economic units. As the city continued to fill up with people, these people increasingly lost functional contact with each other outside. There were more strangers and they were more isolated. This isolation of classes also occurred in London, but by the extension of the city rather than an internal compression like Paris. As London expanded, it became more and more a string of connected villages with each village a homogeneous crowd of people. This resulted in long distances between house and work, which made people spent much of their free time in transit.

With the continuing increasement of strangers to the city and the growth of industrial capitalism, the private realm became a refuge from the terrors of society as a whole, a refuge created by idealizing the family. The people continued, however, to believe that 'out in public' they could experience sensations and human relations which one could not experience in private. This was a special kind of experience among people determined to remain strangers to each other. Moreover, by the middle of the century, experience gained in the company of strangers came to be seen a matter of urgent necessity in the formation of one's 'personality'. The idea of 'personality' appeared with the rise of a new secular world-view in society as a whole. This secularism was based on a code of the immanent, rather than the (eighteenth century) transcendent. More than just scientific positivism, secularism encompassed Darwin's theory of evolution, attitudes towards art, and every day convictions, as well as profound changes in the field of psychology. Personality became the way to think about the meaning implicit in human life in comparison with the belief in natural character in the Enlightenment. In the clothes and speech, appearances were therefore no longer a distance from the "self", but rather clues to private feeling; conversely, the "self" no longer transcended its appearances in the world. By 1891, owning the right dress, no matter if it was machine-produced and not very pretty, could make you feel chaste or sexy, for your clothes express "you". Exterior appearances became signs of personal character, of private feeling, and of individuality. Here is then the first appearance of the physic symptoms of this new public life: the superimposition of imagery in realms which had in the 'ancien régime' been kept apart. Because now the "self" was in the open through their appearances, people believed that they could read the innermost secrets of one's feeling at a glance. People therefore wanted to protect
themselves by blending into the crowd by clothing which was practically the same for everybody thanks to the mass-production. The distinction was to be made in little details in their appearances which gave clues about their personality, which you needed to know as an observer. The contradiction of the public life of the nineteenth century is that they shielded themselves from individual attention, but at the same time scrutinized the appearances of others so shielded for revealing clues about states of personal feeling.

When personality entered the public realm, the identity of the public man split in two. The man-as-actor became a rarity in the public realm. The people who continued this imagery, were skilled performers. But most people abandoned their active role and became a mere spectator. Unsure of his feelings and convinced that, whatever they were, they were expressed wholly beyond his will, this man did not desert public society 4. He still believed that there were important experiences in the metropolitan world for a person to have, experiences which contributed to his personality. He hoped to gain these experiences by making himself passive, instead of actively exchanging with others. If he could only prepare himself, above all if he could discipline himself to silence in public, things would happen to his feelings which as an individual he could not make happen for himself 5. Silence in public became the only way one could experience public life and knowledge was a matter of observation and no longer to be produced by social intercourse. Out of this grew the notion that each man possessed as a public right an invisible shield, a wall of silence. This isolation in the midst of visibility to others was a logical consequence of insisting on one's right to be mute when one ventured into this chaotic yet still magnetic realm. Public behavior became a passive participation, a certain way of voyeurism. These new codes of social interaction were visible on the street, at a political gathering and at the theater. A "respectable" audience by the 1850's was an audience that could restrain itself through silence. The spontaneity and reactions to the actors on stage which the public in the eighteenth century regarded as normal, was called "primitive". In the nineteenth century a passive spectator was a man released from the burdens of respectability he carried in the home. Even more, he was freed from action itself. The public realm became a means of withdrawal where one could be absolutely lost in his own thoughts, his daydreams. Public expression could be understood only through the imposition of restraints upon oneself. This meant subservience to the few who act. The silent spectators needed to see in the public actor certain traits of personality, whether he possessed them or not. They invested in him in fantasy what he may have lacked in reality. If there wasn't any personality to focus on, the spectators became voyeurs, watching life go by on the streets.

The intimate society

The entrance of personality into the public realm in the nineteenth century prepared the ground for our modern intimate society. In an intimate society, all social phenomena, no matter how impersonal in structure, are converted into matters of personality in order to have a meaning 7. Experience which seems to tell about the "self", to help define it, or change it, has become an overwhelming concern. The intimate society is based on two principles. The first one is narcissism. Narcissism is the search for gratification of the self which at the same time prevents the gratification from occurring. Our perception of personality is framed in such a way that the contents of personality never crystallize, thus engaging men in an obsessive and endless for clues as to what others, and themselves, were "really" like.

The second characteristic of our present-day intimate society is the strong emphasis on community. Community in an intimate society is defined as both an emotional
urbanism"; it can be inserted equally in an open field or in the heart of the town. A second characteristic of this new city is its obsession with "security", with rising levels of manipulation and surveillance over its citizenry with a proliferation of new modes of segregation. Finally, this new realm is a city of simulations, television city, the city as a theme park. This is nowhere more visible than in its architecture, in buildings that rely for their authority on images drawn from history. Sorkin is of course referring to the urbanism of the contemporary American city, where it seems that the municipality has no interest anymore in the creation of public spaces. Sola Morales tells us a different story when he speaks about Barcelona of the late seventies and early eighties. Instead of the atomizing of the city through the use of rigid alignment and defining the identity of a city through symbolic architectural objects, the Catalanian urban designers focused on the city as a concrete spatial construction. The municipality used a strategy of opportunity: everywhere where they found an empty abandoned place they turned it into a public space and thereby creating a network of public spaces. But also in Barcelona we have seen the emerge of pseudo-public spaces. Sola Morales refers to these new forms of public space as places that are neither public nor private. Malls, theme parks, parking lots and stadiums are 'collective' spaces which are not static, but form a stimulating part of the urban tissue and need therefore be included in the public realm. He strives for a total disappearance of a distinction between private and public spaces and defines these spaces as the places of experiences instead of prejudices. But are malls, theme parks and stadiums not exactly the places where you are prejudged by who you are? They are controlled spaces of consumption and fantasy, based on exclusion of anyone who distorts this fantasy. They are what Augé calls non-places: pre-fabricated spaces with no identity, relationship or history, to which we are subjected in the same way that the audience, the public, is presented with a play. Christine Boyer also sees this analogy with the theater. These pseudo-public spaces are premixed design packages that reproduce pre-existing urban forms. The aim is theatrical: to represent certain visual images of the city, to create perspectival views in order to invoke emotionally satisfying images of bygone time. Architecture and the theater use similar means to design places of pleasure and spectacle, manipulating scenery, ornament, and facades, to underscore the sentiment of their play. Because each fragment is well composed, it absorbs the spectator's attention, upstaging the neglected in-between spaces. For those who travel along this imaginary architectural promenade, centers of spectacle efface the distinction between the real cityscape and the show. The invasion of the private realm, through personality into the public realm, has lead to the "theatization" of the public spaces. This is the definition of the 'theatrum mundi' of the end of the twentieth century. To fulfill our needs as a silent spectator in order for us to develop our own "self", we have turned to the scenery of the spectacle. The actor may have been deprived of his art, but we have turned our public spaces into imagery scenery: a fully staged set with a passive audience waiting for the spectacle to begin. It is not very surprising that the spectacle can also be traced back to the nineteenth century genres of the exhibition hall, the panoramic spectacle and the tableau vivant. Both the old forms and the new forms are arts of commercial entertainment and imagery travel; both are image spectacles, scenographic visions relying on art of verisimilitude; and both present a particular reframing of urban reality.

The spectacle is a bracketed moment, a play within a play, a time in which the act of putting on the show becomes a performance. It is intended to immobilize our attention in the act of 'just looking'.
withdrawal from society and a territorial barricade within the city. The “sense of community” of a society with a strong public life, is born from a union of shared action and a shared sense of collective self. But in times when public life is eroding, this relationship between shared action and collective identity breaks down. This is caused by our thinking of social life in terms of personality and personal symbols which results in our creation of a sense of common personality in public, sustained only in acts of fantasy. This fantasy of collectivity tends to grandiose, because there is little actual knowledge of others like oneself, only a small number of symbolic details. For this community to exist, it must remain rigid and still, and appearances to each other inflexible. The basis of this collective personality is emotional relations with other people as a state of being, rather than actions shared. Community in society has become akin to an engine which runs only in neutral gear.

The classical tradition of ‘theatrum mundi’ equated society with theater, everyday action with acting. This tradition thus couched social life in aesthetic terms, and treated all men as artists because all man can act. In the nineteenth century we see people who are gradually losing a belief in their own expressive powers and elevated the artist as someone who was special, because he could do what ordinary people could not do in everyday life; he expressed believable feelings clearly and freely in public. The public thus was emptied of people who wanted to be expressive in it, as the terms of expression moved from the presentation of a mask, to the representation of one’s personality. The intimate society has made of the individual an actor deprived of his art.

Sennett describes the intimate society as a society being robbed from “civility”. To recover an obsolete meaning of civility and relate it to the frame of public life, he defines it as follows: it is the activity which protects people from each other and yet allows them to enjoy each other’s company. Wearing a mask is the essence of civility. Masks permit pure sociability, detached from the circumstances of power, malaise and private feeling of those who wear them.

How is the intimate society and its collective personality as a community feeling revealed to us in the contemporary city? To answer this question I want to examine three different points of view about the disappearance of the boundaries between the public and the private spaces in today's metropolis. First of all there is Michael Sorkin and a number of people how describe the city as an a-geographical city in which disneyfication is the main reason for the decline of traditional urban space. Marc Augé compares public space, a metaphorical place in which public opinion is formed, with the non-place, a place without expression of identity, relationship or history. Manuel de Solá Morales proclaims the new privatized public spaces as a valuable addition to the public domain of the city.

The spectacle

The roots of contemporary urban design can be traced back to the change of the physical conditions of the city with the urban interventions of Baron Hausmann in Paris at the second half of the nineteenth century. As we have seen before these ideas were based on a homogenization of the city. New districts in the city were to be of a single class, and in the old central city of Paris rich and poor were to be isolated from each other. This was the beginning of a single function urban development. Each space in the city does a particular job, and the city itself is atomized. As a result, we have seen at the end of the last century the emergence of a wholly new kind of city, a city without a place attached to it, the a-geographic city. There are three characteristics that mark this city. The first is the dissipation of all stable relations to local physical and cultural geography, the loosening of ties to any specific space. It is a “non-place
The territorial community

When we superimpose single function urbanism with the collective personality, we get the contemporary socio-spatial strategy which Mike Davis refers to as the “fortress effect” 14. This includes the building of malls, gated communities, elevated pedestrian ways and other pseudo-public spaces. The designers of these phenomena attack the crowd by homogenizing it. They set up architectural and semiotic barriers that filter out the “undesirables”. They enclose mass that remains, directing its circulation with behaviorist ferocity. This is probably most visible in the work of Frank Gehry. No recent architect has so ingeniously elaborated or embraced the urban-security strategy as him. His work can be described as high-profile, low-tech fortified security structures set against “unappealing neighborhoods” (Gehry). Projects like the Goldwyn Branch Library in Hollywood (1984), his walled town center for Cochiti Lake, New Mexico (1973) or the Loyola Law School in Los Angeles (1984) clarify the underlying relations of repression, surveillance and exclusion that characterize the a-geographic city.

This celebration of territorial community against the evils of the impersonal, capitalist urbanism quite comfortably fits into the larger system, because it leads to a logic of local defense against the outside world, rather than a challenge to the workings of that world 15. The system remains intact, but maybe we can get it to leave our piece of turf untouched. With a collective personality we seek a common face in which the faces of all need to be recognizable through only a number of symbolic details and a common “enemy”, the urban-none-of-the-above: the unemployed, the never employed, the dopers, the bikers, punks, the homeless and the drifters. Collective personality makes us redefine citizenship based on the moral requirement that members of these communities must participate appropriately and thereby “earn” their civic rights.

South Street Seaport

City after city discovers that their abandoned industrial waterfront or outmoded city center contains enormous tourist potential and refurbishes it as leisure-time spectacles and sightseeing promenade. All of these sites become culinary and ornamental landscapes through which the tourist – the new public man of the late twentieth century – graze, celebrating the consumption of place and architecture, and the taste of history and food. Take for instance the South Street Seaport, located in Manhattan, New York. It seems as it has been snipped from an old city map and carelessly set down beside the super developed financial district of lower Manhattan. Once a vibrant and energetic thoroughfare, by the 1960’s, all shipping activity on the waterfront had declined beyond repair. This seemed a splendid time to recapture its glory days by building a maritime museum. Stanford, an advertising executive, formed the ‘Friends of South Street Seaport’ to create an outdoor museum in memory of the nineteenth-century waterfronts with its quaint counting houses, ship chandleries, and sail lofts.

Incorporated as the South Street Seaport Museum in 1967, Stanford's group proposed to preserve a four-block area by turning it into a historical enclave for pedestrians, opening onto the waterfront and replicating the ambience of this former "street of ships". There was only the question of money for the restoration. In 1976 the Rouse Company stepped in. They proposed, with public assistance, to turn Fulton Street – the area’s main street – into a pedestrian walk, to construct a pavilion with a historic flavor for restaurants and boutiques on rebuilt waterfront piers, and to reconstruct a new festival food market on the site where the Fulton Market had stood for over 160 years. By the time South Street Seaport opened in 1983, three-quarters of the pre-designated museum area was filled with shops and restaurants. In their desire to solidify the traces of the past into a unified image, developers of South Street Seaport have amalgamated
geographical space and historical time, that the actual uniqueness of place and context has been completely erased. This is best demonstrated with the removal of the Fulton Fish Market and replacement by fast-food restaurants to make the "historic" site commercially viable.

"Historic" city tableaux like the South Street Seaport emphasize our thinking of social life in terms of personality and personal symbols. As we have seen before, this results in our creation of a sense of common personality, sustained only in acts of fantasy. In just this manner, spaces like South Street Seaport are above all stages for a particular kind of experience - that of pure desire, where the buyer, the tourist imagines a fantastical world which the possession of a certain purchased object seems to promise.

Conclusion

The paradox of visibility and isolation which haunts so much of modern public life originated in the right to silence in public which took form in the last century. The distinction between a private and a public life would therefore not hold as a pair of opposites. In today's intimate society these boundaries have completely vanished. We have lost the ability to act in public, and replaced active social expression by a collective personality and a passive attitude. This is sustained by turning public space into privatized stage sets, interior shopping streets, gated communities and festival markets where admission is carefully controlled. A mass-consumption society where our personality is defined by private fantasy through spectacle and objects.

To regain public sociability we need to learn to act again. We need to learn to wear a mask of presentation as to limit what we express to one another. In a world without religious rituals or transcendental beliefs, masks are not ready-made. The masks must be created by those who will wear them, through trial and error, through a desire to live with others rather than a compulsion to get close to them. The more such behavior takes form, however, the more would the mentality of, and love for, the city revive. The city is the instrument of impersonal life, the mold in which diversity and complexity of persons, interests, and tastes become available as social experience. A public space or building should therefore refer to, and be able to face reality in time and space instead of objectifying history or retreating in "fortress-like" environments.
Within the fragmented city there is a walled space

The main principle of the a-geographic city is the social exclusion within the physical urban city structure. By fragmenting the city and creating easily controlled commercial pseudo-public places the social division is being increased. 'Public' spaces become private islands for a certain type of social group and no-go areas for others. There are no demonstrations in Disneyland and no commercial activities on the streets. So the disappearance of the traditional boundaries between the private and the public side of life have taken us to a city-life that tries to individualize the collective space, described by Sennet as the intimate society. The recommendation of Sennet is to try to restore this boundary of private and public life by becoming an active actor again instead of a spectator. Unfortunately for him the contemporary city dweller is far beyond that point. He is confronted with his need for individuality everyday through social, commercial and political aspects of his life. Therefore it would be unwise to try to restore a different private and public life by designing a public space where actors can roam freely and there are no social differences. On the other hand the direction the a-geographic city idea is taking is, is a road which leads to extreme social polarization and mono-functional buildings. Interesting enough however is that both of these ideas search for a paradise-like condition; a messy vitality and intermingling of classes on one side and a purified and sterile staged set on the other. One through historical romanticism and the other through a mostly north-American doom-scenario.

The concept of this design is based on the physical exclusion within the social urban city structure. It thereby starts to deviate between the public and private in another way then the commercial pseudo-public places. It uses the fragmentational and collage-like urban design strategy of the a-geographic city and uses the conditions of the traditional public space. These conditions are observing, meeting and withdrawal.

These conditions are not only of a social, but also of a physical level. They allow the visitor to experience both the place where they are, and where they came from (the city). They form the core of the functional part of the design.

In this way it becomes a paradoxical space, a public 'non-place' space, a public heterotopia.
The enclosed garden

To formalize the concept i have searched for a typology of public space which would intermediate between the non-place urbanism of the a-geographic city and the conditions of traditional public space. This search led to one of the most basic and universal forms of public space: the Hortus Conclusus (the enclosed garden). The enclosed garden as an archetype consist of an (small) area confined by a wall. It is an interpretation and version of nature and therefore a reflection of culture. To combine culture and nature man needs order and to do so he applies boundaries. It becomes a room without a ceiling. The Hortus Conclusus combines diverse aspects in itself. It tries to catch the landscape which it denies, explain the world that it excludes and collect nature which it fears, all in one simple architectonic composition. The enclosed garden is a microcosmos, what literally means 'small world'; a philosophical term that describes man as the mirror in which the macrocosmos, the world, is reflected.

Why is this typology so useful for this design strategy? The wall around the garden is the physical boundary which was already present in the M4 design. The idea of the enclosed garden connects the inside with the outside and therefore doesn't loose its relation with the rest of the city. There is a physical exclusion of the (city-)landscape, but at the same time there is the iconographic representation of that same landscape. It can be specified as a spectacle because they are of course 'premixed design packages that reproduce existing forms'.

The enclosed garden is both inside and outside, both private and public, there are rules to obey, but also freedom to act. It is a place of individuality and a place of collectivity. It can emphasize social activities or individual perception. It can be a reflection of its use or have a universal meaning. Finally, the enclosed garden is a way of temporary withdrawal from the hectic city life. As a closed, introvert space it is a counterbalance of deceleration. The wall not only blocks the view of the surroundings, but also noise, wind, cold and stench of exhausts are being shut out. Within the walls the different textures of walls and columns, the scent of flowers invite and strengthens the sensorial perception.
Urban scale

The basis of the urban design is the result of the M4 project. A wall surrounds the different areas which form a sequence of spaces within the same narrative. The internal structure has been changed based on the three archetypes of the enclosed garden: the Hortus Contemplationis, the Hortus Catalogi, and the Hortus Ludi. The three conditions of traditional space, observing, meeting and withdrawal, have been integrated into the design. They have been translated into architectural parameters. To link the different gardens and to obtain the narrative layer of the design the wall has been split into two walls and thus creating a perimeter walk.
Hortus Contemplationis

The main aspect of the Hortus Contemplationis is the contemplation and self-reflection. The position of oneself within the world. The relationship with the outside is a spiritual one. The world within the garden is a representation of a harmonious world. Infinitude and finitude are confronted with each other. Time seems to stand still, movement and standstill are scenographically identical and consists of the chain of the same images.

Hortus Catalogi

The Latin word 'catalogus' means enumeration and the Hortus Catalogi is a garden that consists of an enumeration of species of plants as representation and arrangement of nature. The Hortus Catalogi can in many aspects be reduced to the early Eastern garden in which science was the base. By collecting and investigating different plants and herbs the garden becomes a representation of the nature across the world.

Hortus Ludi

The Hortus Ludi is the place where most social life was to be found in the medieval times as an alternative for the noise and stench of the dark, damp castles. Eating, dancing, conversation, playing, bathing, fighting and music make this the room of daily life which combines the fresh air with the safety and freedom inside the castle. The Hortus Ludi is a scene, a play. The stage is a green lawn, the scenery is the wall and the props are a flowerbed, a stone table, a fountain and trees. There is no direct spatial connection but coherence is achieved by the players.
Vista

The vista garden originated in the French Baroc period, where the vertical orientation was replaced by a horizontal one. This connection to the horizon was a metaphor for the infinite power of the French king. The Hortus Conclusus is opened on one side to create the horizontal connection. In the plan the vistas are used as end points of the gardens. The horizontal orientation is being directed towards another vista. In this way they become both stage as tribune. People become both actors as public.
Perimeter walk

To connect the different gardens and to offer an alternative route through the plan a perimeter walk has been added. This perimeter walk is located next to the wall that surrounds the total area. It can be traced back to the gallery of the cloister garden. They provide a route, offer views and define the borders of the garden. The perimeter walk provides different scenes and links them together. The perimeter walk serves as a transition area between the city and the area. All of the entrances to the gardens are linked to the perimeter walk and the inner- and outer-wall constantly remind the visitor of its movement between the two worlds. The outer-wall is shaped as a consecution of concrete gills that provide visual contact from both inside as outside. The views to the inside are vertical and on the height of the motorists. The speed with which they pass make the view inside almost cinematographic. The views to the outside are horizontal and placed on pedestrian height and form a continuous image of the outside. The inner-wall forms the border of the gardens and is therefore subdued to constant change. It is a row of columns, a row of trees, a closed wall, a bench, etc.
Twelve gardens

The total plan consists of twelve gardens. Three gardens form the Hortus Contemplationis, three form the Hortus Catalogi and three form the Hortus Ludi. Two gardens form connections between these three parts. The last garden is a tea-garden and forms the end of the plan.

The Cloister garden

The cloister garden comes closest to the original Hortus Contemplationis. The most important elements of the garden are the double wall, which form the cloister. The outer-wall a thick almost defensive wall with a bench attached to it, the inner-wall a series of columns. In the garden lies a square water-element which connects the inner space with the sky above, through an imaginary line called the axis mundi. The water works as a mirror reflecting the sunlight. The purpose of the cloister is the contemplation through its cyclical form around the axis mundi. The entrance to the cloister is located in the corner to emphasize the idea of infinite repetition. The garden has been positioned in such a way that the perimeter walk becomes part of the cyclical motion inside the garden. And lies as far away from the entrance of the garden as possible. The perimeter walk has the same build up as the cloister garden with a difference in shape and proportions. The water element is here the sea and not a representation of it. The basic material is smooth-surfaced concrete.
The second garden is based on two ideas. The position of oneself in the world and the withdrawal from the hectic city. The garden is formed as a single space only limited by the sea and the inner-wall of the perimeter walk. A bench on each border completes the garden. The area measures around 850 meters in length and around 54 meters in width. The area provides a view towards the sea which is infinitely bigger than the area itself. In this way the visitor can position himself within the landscape and within the world. The lack of other elements that provide activities makes the area free of hectics and provides the temporary withdrawal from the city behind the wall.

The garden is based on the idea of the panoramic garden which opens up to one side to let the landscape inside the garden. The vertical orientation is replaced by the horizontal one and allows the visitor to visually connect the outside with the inside, based on his position within the garden. The basic material is smooth-surfaced concrete.
The Labyrinth

To complete the Hortus Contemplationis, the third garden is a labyrinth. This garden represents the mythical, spiritual experience in contrast with the rational consciousness. There is no logical route in the labyrinth and one must roam through it to find an exit. In many cultures the labyrinth represents the road of life, the search for paradise or the way to death. The walls inside the labyrinth are all the same to add to the lack of a rational spatial relations. The center of the garden is a tree. The perimeter walk provides a platform from which the complete labyrinth can be seen. The basic material is smooth-surfaced concrete.
The Glorieta

The Spanish word glorieta is a literal translation of the Arab word al-aziz: vivid, glory full. Originally this was a garden pavilion in the heart of a enclosed garden. In Moorish-Spanish (mudejar)-gardens it is a space formed by a ring of trees. This garden forms a transition between the Hortus Contemplationis and the Hortus Catalogi. In the first the reflecting is the most important feature in the other nature. In the garden two glorietas are placed, one concrete pavilion and one made of trees in a square shape. One is linked to the Hortus Contemplationis and the other to the Hortus Catalogi. The inside-wall of the perimeter walk is a row of trees next to a concrete bench. The garden itself is a green lawn. The wall on the sea-side has been removed.
The Lichtung

The first garden of the Hortus Catalogi is based on the idea of the Lichtung, an open space in the woods. The physical absence of the wood makes the woods visible and understandable. The light and the emptiness are contrasted in the darkness and complexity of the woods. The Lichtung is the opposite of the oasis, which forms a natural inner-world in the desert. In the garden the area is filled with trees to form a forest. The open areas forms center points of the paths through the forest. Within the walls there is a representation of the nature outside.
The Bridge

if there would be a type of enclosed garden that would be the basis for this garden it would be the oasis. The bridge forms a inner-world in the water. The shape of the bridge and the different heights of the pillars refer to the smooth shapes of the sea. In this way the bridge is a representation of the sea. The bridge is connected to the perimeter walk which inner-wall is now the sea itself. The bridge-floor and perimeter floor are constructed in wood.
The Hortus Botanicus

dthis third garden is the closest to the Hortus Catalogi. The garden is a collection of plants and trees with the purpose of gaining knowledge and to display. It contains eight fields of different foliage. Two of these gardens are covered by a glass house. The perimeter walk forms a trellis to provide shade.
The Trellis

This garden is in between the Hortus Catalogi and the Hortus Ludi. The trellis that started in the Hortus Botanicus is continued in the garden. They form a frame for plants to provide shadow. A bench is placed to provide seating. In the garden three pavilions are placed.
The Paradise-garden

The first garden of the Hortus Ludi is the Paradise-garden. It consists of a square walled garden with a round gallery that penetrates the wall to the outside. Walking on this gallery the visitor finds himself inside the garden and outside facing the endless amount of cars that are either parked in front or driving on the highway. The garden has been constructed as an unreal world, a utopia. Flowers, trees, a thick green lawn, a pond filled with exotic fish that reflects the sky. Herbal flowers produce a wonderful scent. The gallery adds to this perfect world by its everlasting round shape. The purpose of this little paradise is to shed a new light on the city. Daily life and the illusion of paradise coincide. With this confrontation it also tries to show the way nature has been cultivated in the contemporary city. The perimeter walk has here no outside-wall to emphasize the relation with the city.
The City-Park

The City-Park is the garden that resembles the Hortus Ludi. It is the largest garden of the plan. A garden with a lot of different possibilities that can be pursued by the visitor. A beach-front, a boulevard, trees that provide shadow for picnics, sports fields, and a square for concerts or other activities and a fishing dock. It is a playground for the city.
The Panoramic Garden

This garden has been lifted above the ground to provide a viewpoint above the perimeter walk. From the different viewpoints in the garden there are views of the city and of the gardens. In this way the visitor can watch over the wall without leaving the protection of the garden. The perimeter walk continues underneath the garden. The walls of the garden have been shaped as a jali, a perforated stone screen that provides shadow and light at the same time. To provide shadow in the garden trees are placed which touch the ground-floor. These trees emphasize the position of the panoramic garden within the garden area.
The Tea gardens

The tea-gardens forms the end of the plan. It consists of a number of smaller enclosed gardens that serve as tea-gardens. The gardens are connected with each other through the perimeter walk which has now become a boulevard. The walls have been downsized to provide a constant view. Inside the gardens a wall is removed to continue this view. The size of the gardens represent a area that is representative for both individual as collective purposes. The combination of the gardens and the perimeter walk represent the three types of enclosed gardens, the Hortus Contemplationis, the Hortus Ludi and the Hortus Catalogi through the use of elements of these types.
In the contemporary city-landscape spatial relations have been replaced by fragmented collage-like parts. In this city-landscape compactness and emptiness are being replaced by objects and infrastructure in an undefined field, where identity and orientation can only be created artificially. In this way both the physical landscape and the mental perception become fragmented and superficial. Public spaces should be areas that should not be influenced by these trends in order to counterbalance them. The highway along the banks provides a basis for these areas to stay uninfluenced by the current trends by providing a border. The placing of the wall seems exaggerated and not necessary to strengthen the counterbalance. But within the idea of the enclosed garden the wall is a paradoxical border. By ordering space with the borders it also relates to the space outside the garden. By splitting the wall in two walls and introduce the perimeter walk an internal context arises which is vital for a continuation of public space. By the implementation of a series of gardens, the size and the function of these gardens is being investigated. They form a catalog of possibilities of a different pseudo-public space that strives on basic conditions of meeting, observing and temporary withdrawal. A pseudo-public space that uses ideas as the spectacle, the a-geographic city and traditional public space in its own advantage.

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Glossary

Axis mundi literally 'world axis', the imaginary vertical line that connects the earth's surface with the sky cupola. The line is stretched between the center of the world – the intersection of the coordinates of the earth's surface – and the zenith. The axis is represented by a (cosmic) mountain, a tree, a fountain or another vertical element.

Seclusion the relation of the spectator with the space around him is determined by the tangible presence and solidity of the surrounding walls that shut out the outside world. Secluded is situated between closed and open. A space becomes 'closed' when the height of the space predominates the width. A space is 'open' when the individual loses contact with the walls.

Context in reference to the hortus conclusus, the term context can have three separate meanings: 1. the context as social, time-tied idea: the chaotic world from which the hortus conclusus turns itself away, or the coordinating order which it reflects; 2. the context as the real (urban) landscape: the hortus conclusus has a direct or indirect relation with the landscape; 3. the context as an ideal: the ideal landscape or city of which the hortus conclusus is a part.

Exedra from the Greek words ex: 'outside' and hedra: 'seat'. In architecture, it is a conave wall which forms an ending of the space. In landscape architecture, the prime characteristics are view and spatial interweaving with the landscape, comparable to a loggia. In the gardens of the Renaissance era, the exedra is given an other meaning: the whole garden as an ending of the main axis, which is reflected in the concave wall. The seclusion of the wall and the openness of the view are confronted with each other.

Gallery a covered hallway with a building on one side and a wall with windows, an columns on the other side. It serves as a protected route that interconnects the surrounding spaces.

Orientation the imaginary line that interconnects a fixed point and the infinite distance (the horizon or heaven).

Heterotopia the term heterotopia is derived from a text by the philosopher Michel Foucault, who defined heterotopia in his book Les Mots et les Choses (1966) as 'the situation in which objects are positioned, placed and situated in such a different way, that it becomes impossible to find a space in which they would all fit.'

Hortus botanicus a garden functioning as a collection of plants, with the main purpose of displaying and gathering knowledge. The plants are arranged according to a certain system, which differs from one garden to another. Examples of different systems of arrangement are arrangement according to taxonomy, geography or function.

Hortus conclusus enclosed garden, the paradox of the manifestation of the landscape in all its complexity and the exclusion of the landscape. It is both outside and inside at the same time.

Hortus contemplationis cloister garden, garden of contemplation. The garden forms a clear spatial and geometrical unity with a central plan organisation which organizes the surrounding buildings. It has a double wall in the shape of a gallery.

Hortus ludorum a lovely garden, the garden of earthly delights as a profane interpretation of paradise. The fenced meadow provides a place for the game (ludus) of love, rhetorics, philosophy, dance, music, poetry, but also games like leap-frog, blindman's buff, chess and playing dice.
Cosmic space as a reference to the unlimited space of the universe, using an exact representation of the coordinates of the three dimensions, the lack of reference to the earthly and the tangible, and emphasizing the spatial at the cost of mass.

Cloister a gallery surrounding the hortus contemplationis. It connects a garden with the building, as well as interconnecting the different wings of a building. Generally, it is covered by a roof. The name cloister is derived from the processions that are performed by walking through the gallery behind a wooden cross. The cyclic character of the procession is determinative for the ritual character of the cloister as a representation of the cyclic perception of time.

Labyrinth an infinite complex route in a finite, singular frame—a square or circle—symbolically representing the troublesome path (the path of life, death, the road to paradise).

Labyrinthine space as a counterpart of rational space (representation of objective relations that can be rendered by measures and proportions), labyrinthine space renders the expressive experience. The labyrinthine space can be either opaque or transparent. However, both types of labyrinthine space have spatial relations that cannot be intellectually perceived.

Landscape garden garden of an eighteenth century manor. Characterized by a seemingly random placement of clusters of trees and architectonic objects in a field of grass and water. In reality they are however meticulously composed as a sequence of scenes: garden and landscape are perceived as one spatial ensemble.

Microcosm a condensed representation of the macrocosm, the whole world. Man, or even every living being, can be considered as a microcosm. The hortus conclusus is also a microcosm: it is an introvert, enclosed and centripetal spatial unit, a cohesive composition of sensual impressions.

Oasis one of the two natural archetypes of the hortus conclusus, a place of abundance in an inhospitable plain.

Panoramic garden garden of a fifteenth century Italian villa, in which the composition—based on harmony, clarity and peace—incorporates the panoramic view of the landscape and the city.

Paradise from the Persian word pairidaeza: 'park' or 'orchard'. It is the idealization of a blissful garden, a place of everlasting peace in the afterlife, as opposed to a woeful and temporary sojourn on earth. The hortus conclusus shuts out the earthly and replaces it with a tangible paradise.
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