

<https://youtu.be/p2tPd8r4jgg>

PAZAR MAKING

Learning from Turkey's Timeless Open Markets

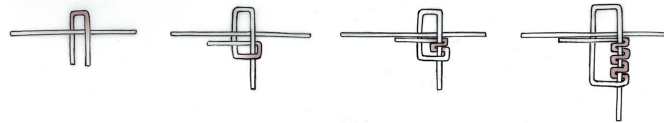
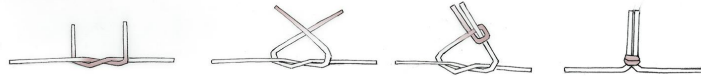
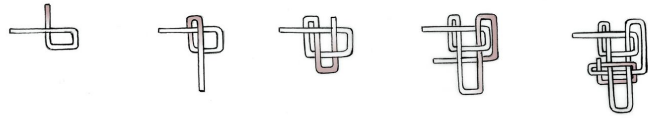
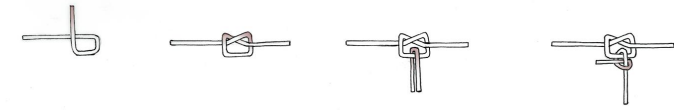
Self-Organized City Design

Alexis Sanal, SANALarc @ Open Urban Practice

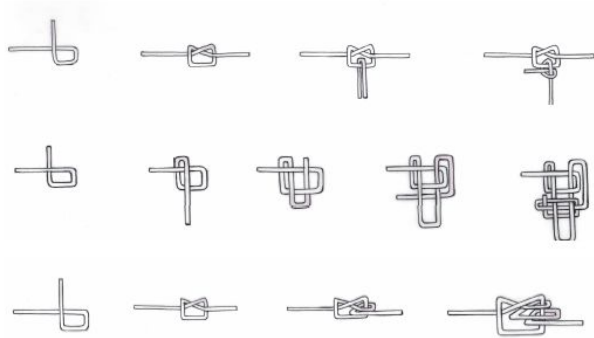




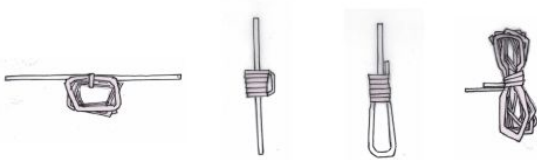
SANAL



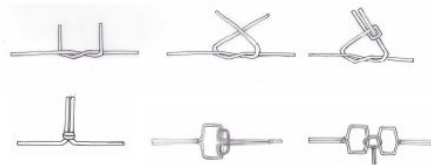
ROPE CONNECTIONS
T-Connections



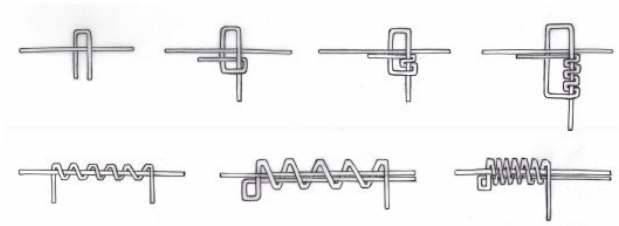
STORAGE



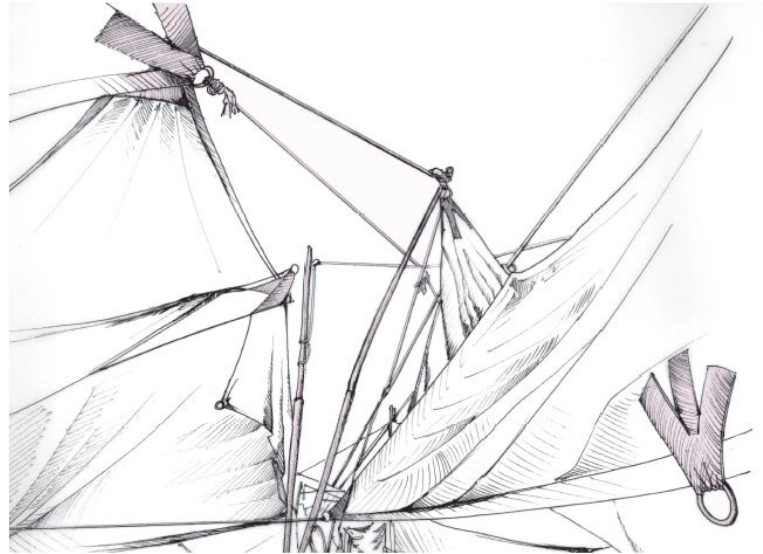
CONTINUITY / EXTENSION



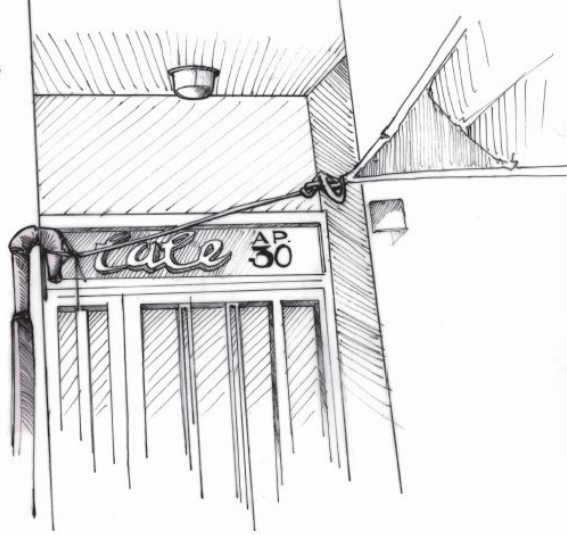
Coupling



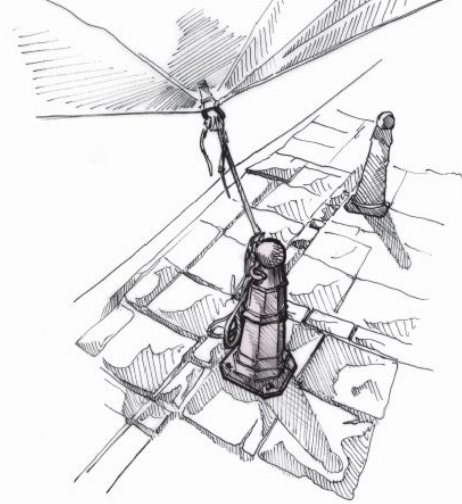
Friction



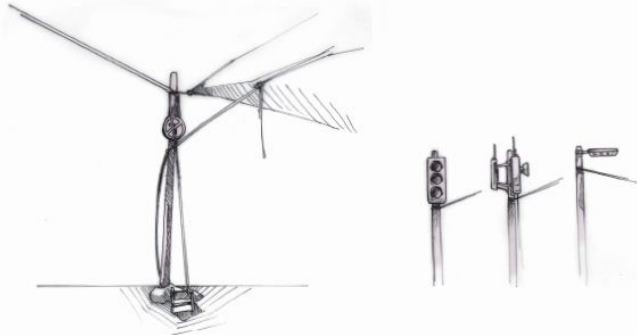
CONNECTION ELEMENTS
Building

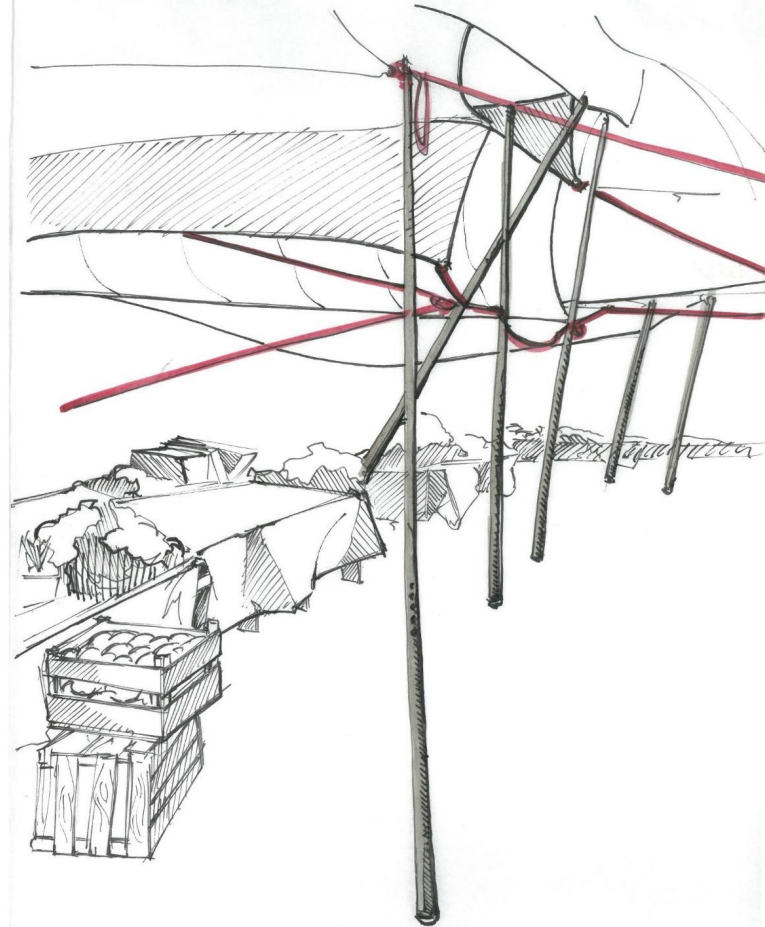


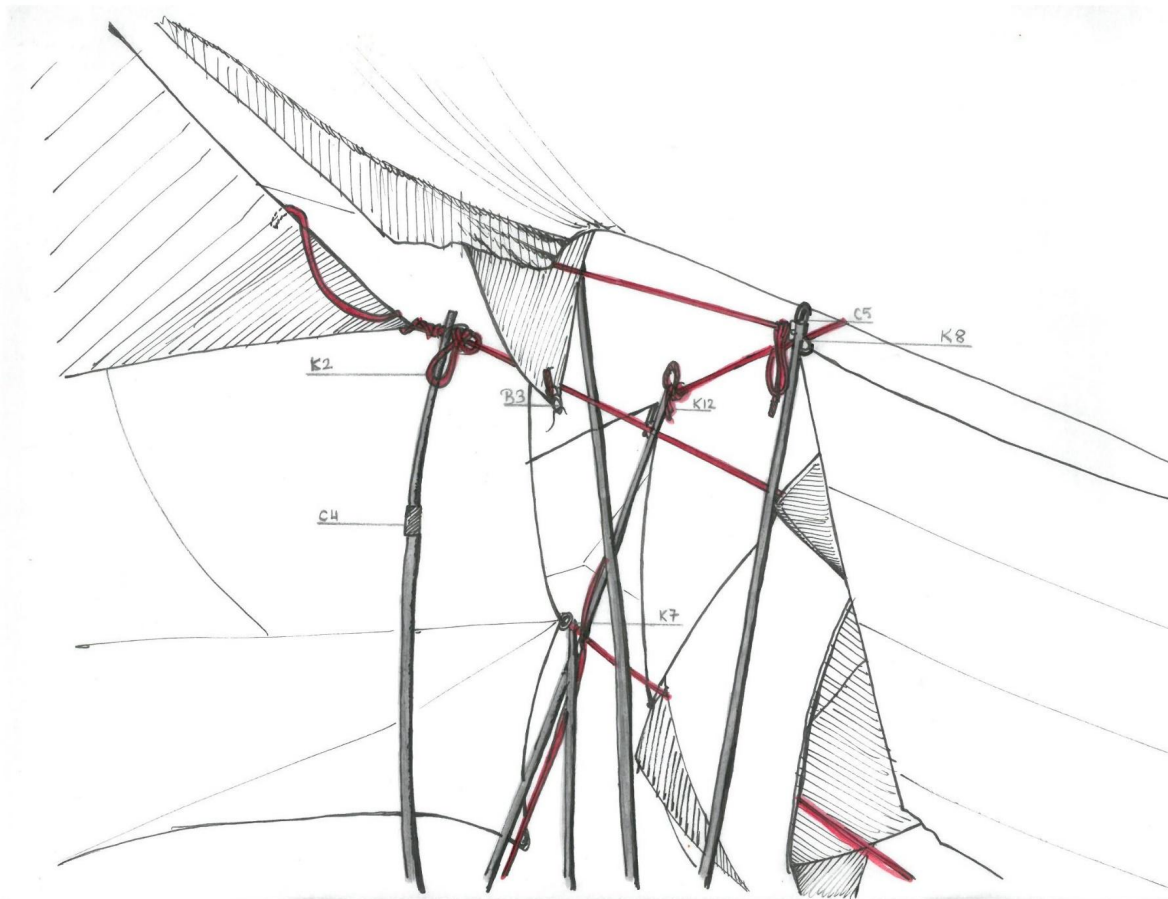
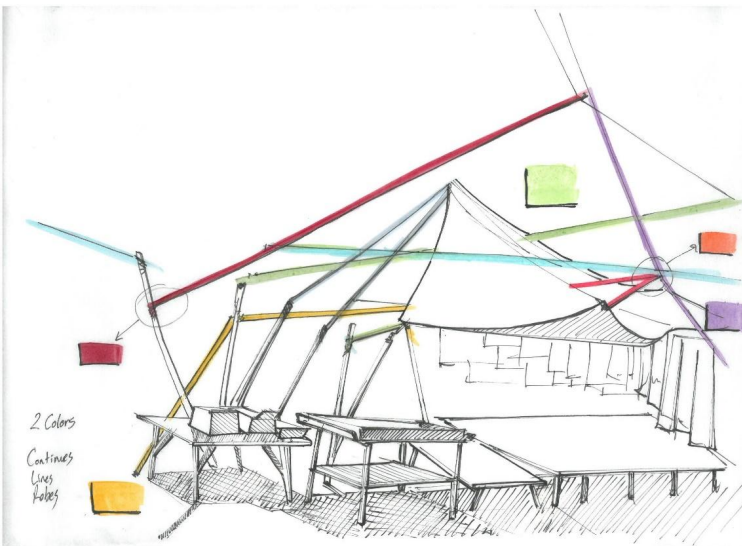
Ground



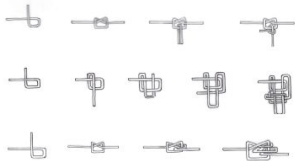
Posts



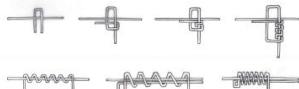




ROPE CONNECTIONS
Connections



Coupling



Hidden



STORAGE



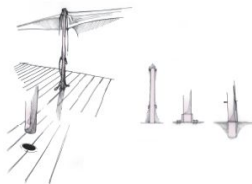
CONTINUITY / EXTENSION



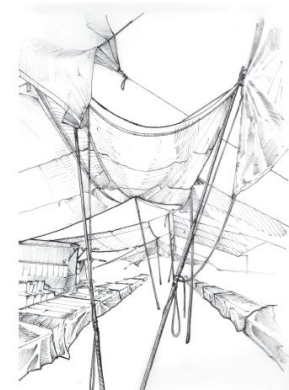
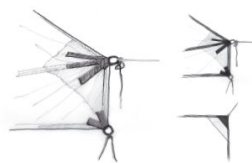
SETUP ELEMENTS
MATERIALS



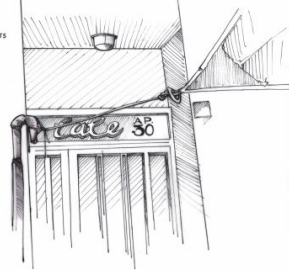
Stake Post



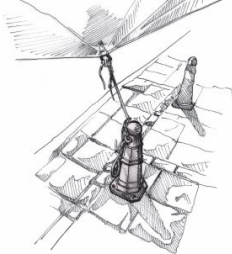
Studs



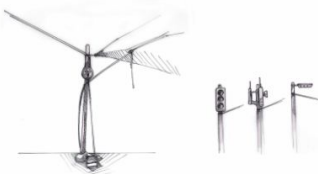
CONNECTION ELEMENTS
Building



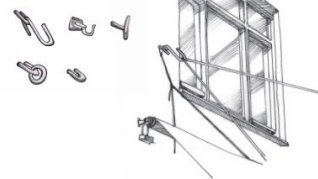
Ground



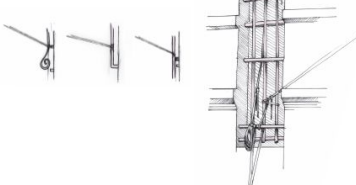
Pins



Wall Component



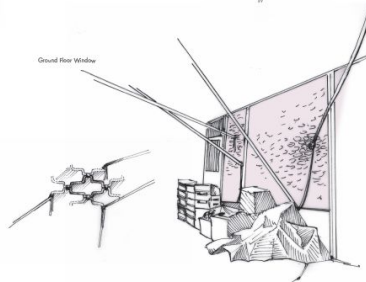
Window



Tree

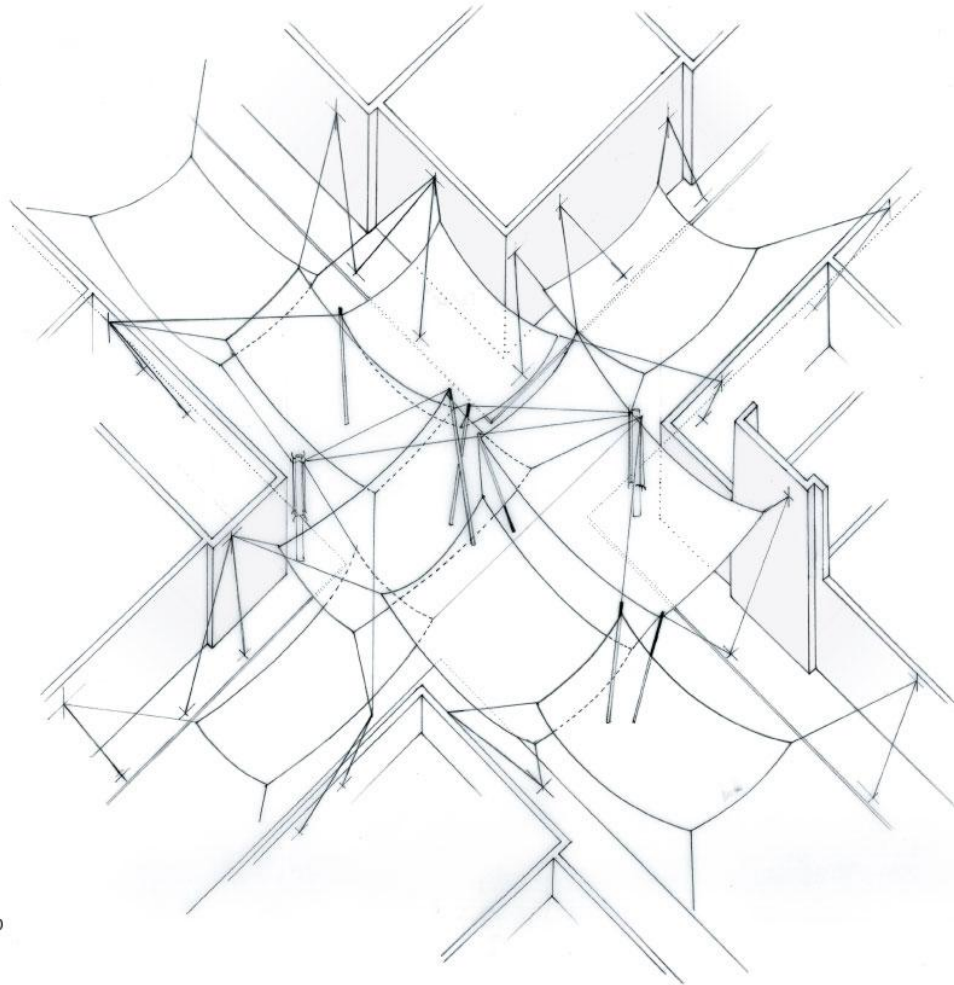


Ground Floor Window



SCALE: 1:100
DRAWING INFORMATION
PROJECT: 01/2018
DATE: 01/2018

III, ROPES & CONNECTIONS



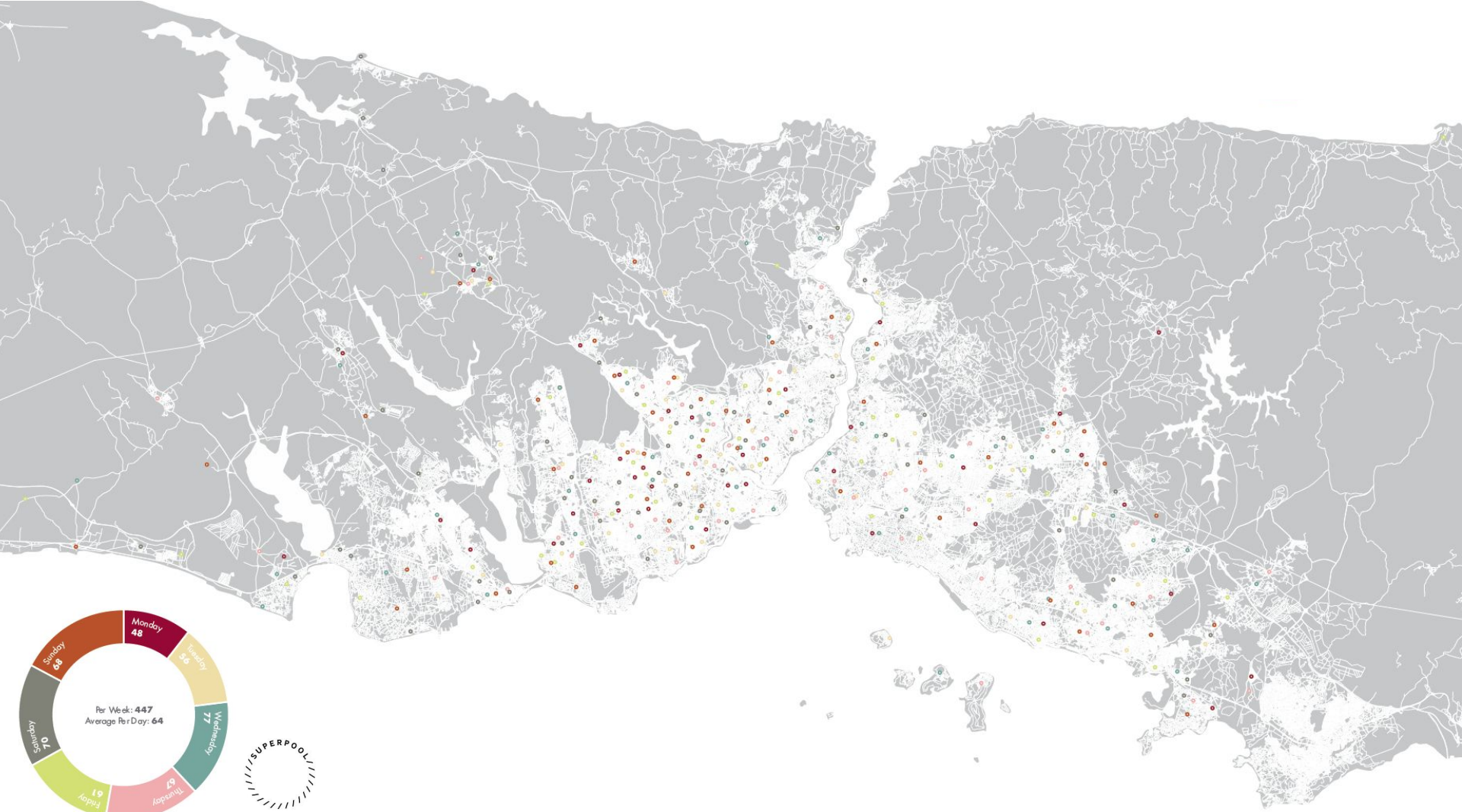
STREET
SETUPTOPOLOGY Axonometric 1:100

THE FAZAR: The Urban and Historic Structures Of Istanbul's Open Markets
COPENHAGEN ARCHITECTURE SCHOOL / 2013
SAPARAL, Alvaro Siza / Casa Pareda 074
SIGGRAPH Berlin, Santiago, Berlin, Berlin
reference: <http://www.itsartlab.com/>, <http://www.itsartlab.com/>
Media: BIM Based Drawing

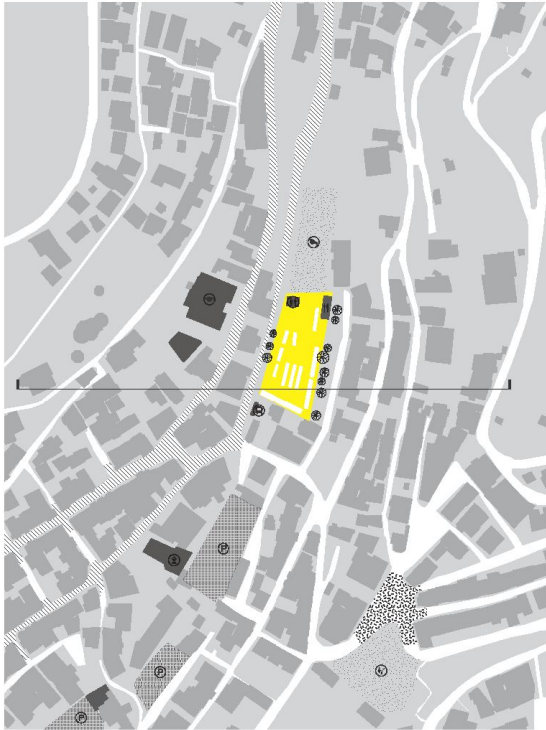


<https://youtu.be/i-l8gPnHuEk>

SANAL



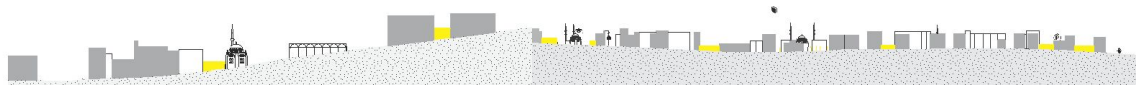
ARNAVUTKOY PAZAR Urban Illustrations 1:1000



USKUDAR PAZAR Urban Illustrations 1:1000



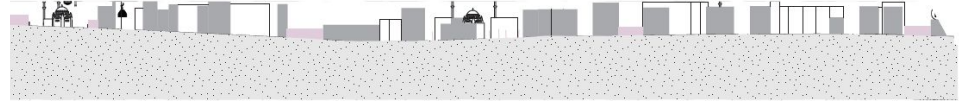
FATIH PAZAR Urban Illustrations 1:2000

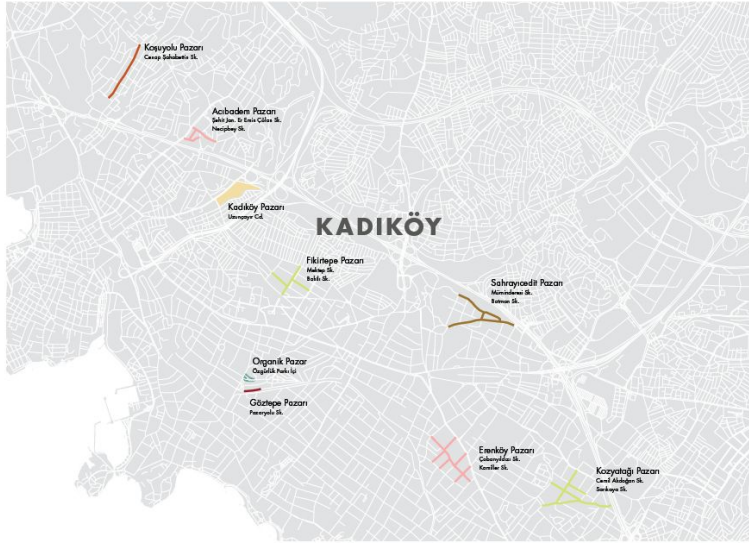




FATİH PAZARI

30 000 m² / 6 000 Tables





KADIKÖY PAZARI

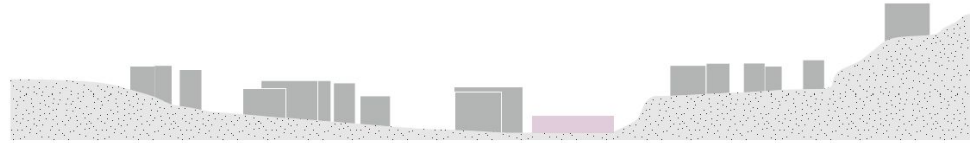
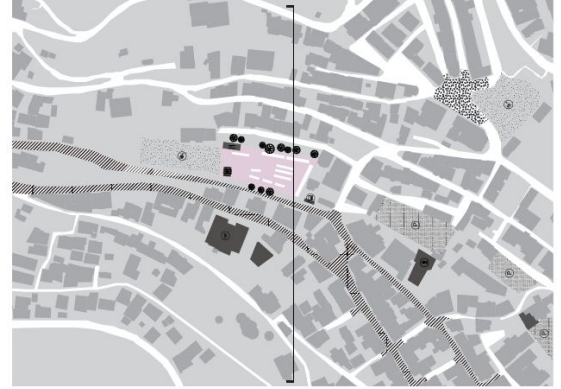
48 000 m² / 6 300 Tables





ARNAVUTKÖY PAZARI

1 630 m² / 50 Tables







The project of turning Salı Pazarı parking lot and shopping mall reminds subject very rarely discussed. In previous ring some infrastructural work within rs of the ancient city of Khalcedon, some had been found and limited excavations 7) unearthed finds belonging to We know from ancient sources that one y known harbors of Khalcedon was rbağalidere is now and that it reached r—in other words, the prospective ion site. What's more, we also know from epe excavations that there have been is in this area during all periods since the era. The transformation project has been r a long time (at least 7 years, I think). It e to start archeological rescue excavations the market place here has been moved orary location in Fikirtepe and before ion begins, so that new findings will ht on Istanbul's history. Archeologists n bringing this up for a long time. I can't wonder how such an opportunity can be The Chamber of Architects, on the other ounced in the beginning of 2009 that o be a green area and that the Preservation clared this area a natural preservation hen contradicted themselves in 2007 by g this decision. The Chamber of Architects matter to court in order to reverse the sion and the process is still continuing. ly, the reason why the Chamber wants s a green area is that in the case of a arthquake, there are no other open areas teler in! The Chamber's reason can be l separately, but don't you agree that this ress has given us a wonderful window unity to carry out the rescue excavation?



Salı Pazarı Kalkılış 2009

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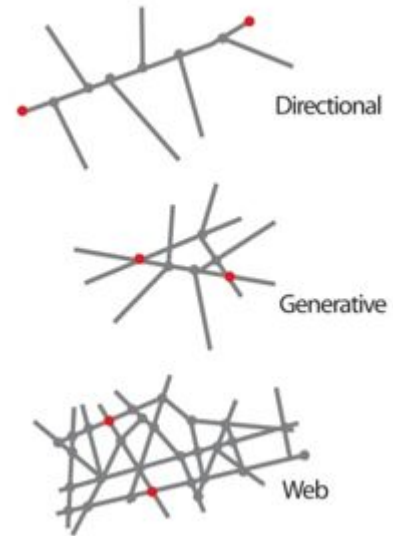
15.46 million
Dec 31, 2020

Istanbul Turkey 3D Render Aerial Landscape View From North Oct 2
<https://pixels.com/featured/istanbul-turkey-3d-render-aerial-landscape-view-from-north-oct-2-frank-ramspott.html>



15.46 million

Dec 31, 2020



Istanbul Turkey 3D Render Aerial Landscape View From North Oct 2
<https://pixels.com/featured/istanbul-turkey-3d-render-aerial-landscape-view-from-north-oct-2-frank-ramspott.html>



INTANGIBLE HERITAGE

- The structures of the *pazar* are indicators of the long-lasting know-how and craftsmanship of construction and trade.
- The knowledge of craft and trade has been passed on from one generation to the next and from one trader to the other for centuries.
- The simplicity of the temporal structural kit-of-parts and assembly system has remained constant.
- Trade is protected, taxed and regulated under legitimation and ultimately providing affordable, regional fresh food for every neighborhood one day per week.

FROM PASSIVE URBAN OPEN SPACES TO VIBRANT PUBLIC MARKETS

- Only watersheds, open-air parking lots/service areas and secondary streets are sites for the *pazar*; never parks, public squares, main streets or civic centers.
- The *pazar* structures need no dedicated site, structure, flat land or consistent ground; they are not greedy for urban land.
- Existing civic services like public toilets in mosques, civic centers, recreation areas and parking structures are utilized.
- The *pazar* significantly amplify the local economy and public social life of a neighborhood, especially for women.

GENERATIVE MAN-MADE STRUCTURES

- The areas of the *pazar* vary between 400-45,000 m² and the number of the *pazar*cı in a *pazar* vary between 10-10,000.
- The *pazar*cı generally work as a crew of 2-5 people to set up and disassemble their structures. They built the canopies in

- between 30-60 min. and disassemble them in 20-40 min.
- The kit-of-parts and assembly are responsive to rain, sun, wind and changing daylight.
- The limited kit-of-parts and assembly connections create an expansive and contractive structure via principle of redundancy and tensile structures.
- The *pazar* structures can respond to any terrain and urban formation by their parametric assembly of in-situ solutions. The inherent knowledge of the knots and parametric behaviors manifests endless responses.

RHYTHMIC SOCIAL PATTERNS THAT AMPLIFY URBAN VITALITY

- The *pazar* coordinate the daily life of the communities —the social-life in *pazar* is the part of the trade. The personalized knowledge of customer preferences, regulars and their habits create strong dialogs in the communities.
- The cooperative security policy -known as eyes-on the street model in urban design- is fulfilled in the *pazar*.
- The permanent commercial shops in the neighborhoods are most profitable on the day of the *pazar*.
- The *pazar* are celebrated in every cross section of the socio-economic society with different age, sex and economic potential.
- The *pazar* have a significant sub-culture with measurable impacts, which is most vividly experienced through locale women's weekly public gatherings in the streets and teahouses in relatively conservative communities.



Principles of city making these timeless pre-modern practice suggest: generative structures and tactical solutions. We are performers in these event structures, we are participants in these inclusive markets, they are builders of enduring urban form.

Event Economy

In-Situ Time based Urban Form

Economic Inclusion and Equity

<https://youtu.be/D31rKo21s2M>

TIME-BASED ARCHITECTURE AS A ENDURING URBAN FORM

The collective morphology of urban forms evolve the urban functions, cultural values, geo-ecological, technological, socio-economic and conditions. Urban forms are critical to both our daily lives and our interpretations of past or narratives as well as our ways we co-create a future. One-day markets demonstrate that urban forms can also be realized in time-based architecture or functions and can endure for decades if not centuries. The markets offer a new and immediate space for collective imaginations to cross-pollinate in new ways. While their collective action of daily community life, their sensory richness, and their suggestion of discovery creates meaningful connections with the neighborhood's residents, generations. So much so that one-day markets must-visit of the community experience and even a by the greater city identity as a landmark of living.

How can city-making foster more time-based elements and endure to become part of the urban form? Most are trade (one-day markets) or cultural products (festivals), but in what ways can other valued functions like urban play, recreation, workplace care or education become time-based urban forms?



CIVIC LANDMARK

Kevin Lynch defined the five elements of town plan: Paths, Edges, Districts, Nodes and Landmarks. Adding one-day markets to any community could easily be discarded. All these dimensions, the landmark is most interesting. The landmark in Lynch's work seems to be the most legible place-form of collective recognition, capture visible and shared stories rather than the town's iconic flagship building designed to be the recognized icon. They are theatrical in many ways and telling stories of memory and the spirit of shared places, yet nuanced humility of everyday struggles in its iterative realization is also the more subtle landmarks of a community's sub-cultures and diverse identities and it is here that their architecture seems influential in the role of energy. Lynch's landmark qualifies for city-making.

Can time-based events formulate landmarks? In what ways can time-based urban programs transcend the notion of time into a hybrid place-form -- the landmark of the core and the situational place-making of the one-day markets? Sydney's markets explore if one-day markets to form hybrid landmarks and ways time-based architecture generate Lynch's five element landmarks. Some are new forms, but others are urban landmarks shared lived experiences and each is a vivid peek into the public imagination identity.



Story after story after story after story at whom clearly value and love their markets as so

URBAN PLAY AND PLAYFUL PUBLIC SPACE

Playfulness is the quality of being light-hearted or full of life, also a platform to make new friends, transcend cultural, share your favorite things, actively learn or train, as promote good health. Time-based architecture allows playful look and experience of the city. It shows alternative ways of thinking about and being together in a city, a sense of suggestion to think and different pathways, community life and public social vitality. Lisa Corsi highlights that public art practices have pioneered this attitude to the city as a space for the imagination to be represented, be re-presented to itself. That in this means we are artists and the role of public art/curation is to advance programs that enable all to participate in the public practices. One other important aspect is the self-aware identity as we move through our ages and our roles, public invites us to play a role in the same public space. Time-based places with different or multiple identities that are valuable to us and our communities. One-day markets are a playful places, even how they are constructed, ongoing composition of situational and in-site place-making. They actively encourage everyone to re-discover a place, city used for another purpose and motivate all to touch, talk about, discover something, give it a try, bring a ball, scooter in and out, listen to music, play some music, morning yoga and enjoy the theatrics of public life...all by a collective sub-cultures demanding access to all local-made trade.

How can we make public play as important to urban play as live-work-learn-socialize-eat? How can time-based programs become a pioneer to offer a platform for urban play to flourish in our city centers and sub-urban landscapes? Important to all good play is clear rules to ensure a challenge or self-improvement and support hobby/cul-



OPEN URBAN PRACTICE

Graham Foundation, Research Grant
Australian Institute of Architects, Droga Residency

