

SEEKING PUBLIC SPACE: ARCHITECTURE, DEMOCRACY AND
CITIZENSHIP IN TURKEY

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Seeking Public Space: Architecture, Democracy and Citizenship in Turkey

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ABSTRACT

Architecture is fundamentally a political activity. What makes living interesting is the environment that changes constantly, and politics is not only the essence of this alternating environment, but also it is the essence of the design process. The experience I had during Gezi Park protests in Turkey has changed my perspective about occupying and sharing a public space. The social and political influences of the protest have encouraged many citizens to be aware of their environment. In the course of demonstrations, protestors chose a symbol that reflects the ideology of the uprising: a tree. Certainly the issue was beyond a tree, but it was representing the connection between urban public spaces and citizens. This paper investigates how to create a political public space that minimizes government resistance and empowers citizens to actively participate in the decision-making process. The research is executed using an empirical method and through observations, case studies, interviews, and literature, data is collected for analysis. The potential of 'virtual' public space in conjunction with the importance of 'physical' public space allows for the expansion of conventional criteria of democratic action, which further empowers the citizen by alleviating the force of government intervention.

INTRODUCTION

28 May 2013 was an ordinary morning for most of Turkish citizens, except for fifty environmentalists, who were demonstrating against the urban development plans to redevelop Istanbul-Gezi Park into a complex with a new mosque and shopping center. Over the next month, the environment-friendly protest turned into a nationwide uprising due to unnecessary and abusive force that was used by the police officials. The outcomes were terrifying: by early July over 8,000 people had been injured and at least six people had been killed. The occupation of Gezi Park went into the records of Turkish history as the largest social movements regarding the number of participants, geographical extent, length of action, as well as radicalism.¹

My participation in the uprising was actually based on becoming one body, one soul with thousands of people for the same purpose: protecting our trees, environment and freedom. When the protests have expanded to other cities in Turkey, I was traveling between my home city, Izmir, and Istanbul. I was amazed by the power of public spaces in both cities. These monumental spaces were providing a great opportunity to share, communicate and engage regardless of citizens' beliefs, religion, or race.

¹"The Spirit of Gezi Park Lives On", last modified January 28, 2014, <http://www.act.equaltimes.org/the-spirit-of-gezi-park-lives-on>

The experience I had during the protests in Gezi Park, Istanbul provoked more questions about how public space is vital for democracy due to integrity and inspiration of the space. We turned an empty park into a dynamic public space of political significance by organizing the space, setting up libraries, and providing shelter, safety, food and maintenance for participants. People were interacting, debating and more importantly, listening each other in this influential space. Before the Gezi Park 'unity', people were hesitant to talk about their political opinions in plazas, squares or any public space, but now, people were confident enough to have conversations with passersby. At that moment I could not be more satisfied, since sharing this special and meaningful experience made me realize how urban public spaces can be created by 'us'; there were no boundaries between the park and its surroundings anymore. Sidewalks, streets, and the landscape have been enfranchised while we were seeking democracy.

In spite of the fact that democracy is a form of Turkish government, urban open spaces to assemble freely, and to protest government actions are extremely limited. The repressive power consists of promoting, financially supporting a retail development placed within Gezi Park's boundaries eradicating open space for social gatherings. For this reason, Gezi Park protests raised these questions: To what degree can space be democratic? Do real democracies provide the requirements of public space? And how can urban public spaces be designed to facilitate politically motivated assembly and social gatherings through decreasing the abusive use of force? This paper discusses these questions and analyzes the power of physical public space through the role of visual public space. It explores new visions of valuable equal spaces for Turkish citizens.

METHODOLOGY

This research focuses on what makes a democratic space specifically in a restrictive democracy such as Turkey. To understand the importance and characteristics of urban public spaces in a democratic political structure where

comfort, safety, durability, sociability, and usage of the space is evident, case studies in different parts of the world are analyzed. In addition to case studies, the theoretical basis of this research examines the political and social theory of the state of modern humanity in order to claim an alternative vision for democratic public space for the benefit of citizens with a focus on Gezi Park, Turkey. The research also involves open-ended survey and interviews with plaza users to obtain information about public life and safety concerns for the exercise of democratic rights to free expression during Gezi Park demonstrations, as well as my personal experience as a citizen in Turkey in the course of uprising.

SPACE AND DEMOCRACY: TAKSIM SQUARE'S TRANSFORMATION

Over the last decades, the crucial changes in urban planning have dramatically increased in different cities throughout Turkey. These redevelopment projects mostly focus on deriving an income instead of improving the social and economical conditions of inhabitants. The "Taksim Square Transformation Project" was one of the controversies that proposed reconstruction of an Ottoman barracks building in Gezi Park, Istanbul. The replacement of Gezi Park started an environmental protest against the government's dictatorial actions. The proposal was not only offering a commercialized development in Gezi Park territories, it was expanding to Taksim Square and its surroundings. The urban development project was suggesting to create a by-pass transport zone and pedestrian friendly environment for a better civic life in Taksim. However, it turned into a 'nothingness' as a result of indefinable mass of concrete. The dynamic spirit of Taksim Square now remains as a dead space, where people can only enjoy the brutal emptiness. The square has also a powerful political identity in Turkish democracy. It has been a contested space for decades by reason of anti-government demonstrations and public events. The intention was more deeper than commercializing urban spaces in order to make a profit. The government obviously aimed to destroy freedom

of assembly and speech through ignoring the identity of Taksim Square.



Figure 1: rendering of the proposed project

Nevertheless, the repressive behavior of the government did not work the way they expected. Taksim Solidarity Platform, which has been founded in 2011 in Istanbul, encouraged citizens to raise their voices as a reaction to the Taksim Square Transformation Project. The members of this civic organization are citizens, architects, urban planners, artists, and so forth.² Taksim Solidarity Platform provided a political environment by arranging community meetings, press releases and conferences. The platform even became a treat for the government due to its strong influence on the media. Gezi Park protesters, including many members of Taksim Solidarity Platform, were accused to establish a "criminal organization" without any legal proof.³ Trying to prevent a civic movement by force and unjustifiable arrests, was the evidence of the lack of democracy in Turkey.

²Onur Ekmekci, *Contesting Neo-liberal Urbanism in Istanbul: The case of Taksim Square and Beyond*, 2.

³"Taksim Solidarity Platform Set To Sue State Over Gezi Protests Crackdowns",
<http://www.hurriyetdailynews.com/taksim-solidarity-platform-set-to-sue-state-over-gezi-protest-crackdowns.aspx?pageID=238&nID=62812&NewsCatID=341>

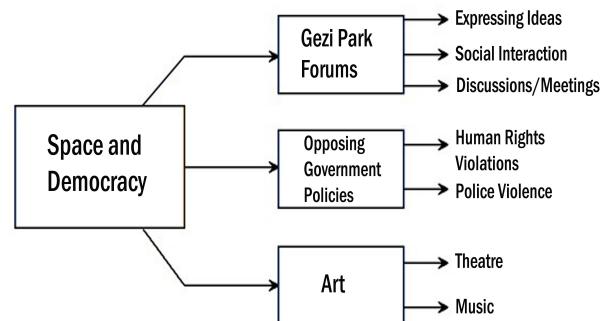


Figure 2: interview analysis diagram

Besides my critical perspective on what was happening in Turkey, understanding what citizens think about space and democracy was worthwhile to discover. The reactions were very interesting and inspiring at the same time. Some respondents claimed that the main issue is not about the space; it is the government's policies towards citizens such as, police violence and human rights violations. However, they were missing a point: the government was using urban 'spaces' to impose its political ideologies just as in Gezi Park. On the other hand, a significant part of interviewees replied with three single words: Gezi Park Forums. During the uprising, a spontaneous mobilization had occurred. Citizens created forums to discuss about the current political issues at various parks of Istanbul. Every citizen was allowed to make a speech and express their thoughts for two minutes in a democratic environment. "Gezi Park Forums were what we needed as a society. We listened, understood and overall supported each other." answered the respondent. Clearly, these forums inspired many citizens to be aware of their power as a community. Despite all the negative consequences of Taksim Square Transformation Project, it was a revival for the Turkish citizens to understand the importance of urban spaces in order to be truly free.

WHAT IS PUBLIC SPACE?

In order to understand the concept of public space deeply, I would like to discuss the role of

the public/private distinction in a democratic space. Hannah Arendt, one of the most influential political philosophers of the twentieth century, signifies the idea of 'public' with two closely related phenomena: reality and variety. She claims that the presence of others who experience what we see and hear constitutes reality of the world and ourselves.⁴ Indeed, only by gathering forces in the public can power be generated, and the power then gives rise to public space. What makes a space active and meaningful is the synergy that citizens create in common ground. Therefore, Arendt argues that the term of 'public' refers to the common world that relates and distinguishes men at the same time. In this case, thinking a large number of people gathered in public spaces to demonstrate are not entirely related, but at the same time, they are not completely strangers.⁵ The common purpose they share regardless of their social status, ideas or religion connects people, and also constructs the public power through diversity.

On the other hand, Arendt defines the term of 'private' as being isolated from the reality that comes from being seen and heard by others. Private refers to places that are unavailable for performance of public roles, and things or spaces directed toward for individuals rather than a massive group of people. Thus, the concept of private is also related with the ownership criteria that limits the right of access, movement and activity. Accessibility and openness does not define a 'public' space for certain; public spaces can be also private depending on usage, function or limitations. Some buildings and spaces which are property of the government such as; national parks, military facilities or the offices of government departments can be a public space , but they provide limited rights of entry and access for citizens.⁶ Nevertheless, defining the

public/private distinction is potentially misleading for political activities, and it limits how we individually experience the space.

CHARACTERIZING PUBLIC SPACE THROUGH GEZI PARK PROTESTS

In the course of uprising, Gezi Park served as a landmark in Istanbul, not only politically, but also geographically. As one of the protestors who experienced the spirit of Gezi Park, I asked the following questions: What made Gezi Park stand out? How did its design shape possibilities for collective actions? I will analyze Gezi Park to find possible answers for these questions by referring to my observations. But first, I would like to mention what are Turkish citizens' expectations from a public space that are based on open-ended survey and interviews. During 2014 Summer, I asked respondents to describe an 'ideal' public space for social interaction and political activities, the answers were focusing on these contexts: freedom, accessibility, safety and comfort. "What would make this society (us) powerful is to welcome and understand different opinions in a democratic space. Unfortunately such a space does not exist anymore, we need to create it." said one of the interviewees. It was an important critique that also expresses the essence of Gezi Park protests: being a unified and free society. Majority considered public spaces where people can express their ideas in a free and safe environment with respect and dignity. These results also strengthened my ideas about creating successful public spaces for political actions. Based on my observations, I realized what makes a space worthy of classification as a public space for the collective dynamism. A public space can be successful by providing : (1) access, and (2) civic comfort. I will pursue two case studies by considering access and civic comfort features in Oakland, United States, and Barcelona, Spain.

1. Access

Gezi Park is easily accessible to citizens by buses, cars, subway, and street railway. In addition to a full range of choices for transportation, the streets and dense

⁴Hannah. Arendt, *The Human Condition* (Chicago: University of Chicago Press, 1958), 50.

⁵Hannah. Arendt, *The Human Condition* (Chicago: University of Chicago Press, 1958), 52.

⁶John R. Parkinson, *Democracy and Public Space: The Physical Sites of Democratic Performance* (Oxford, Oxford University Press, 2012), 60.

neighborhoods that enclose Gezi Park provided an opportunity to move beyond the park limits in the course of uprising. By this way, the continuity of movement was not limited regardless of the police violence. Thus, these street paths that pedestrians took throughout their day encouraged people to participate in political actions that occurred in Gezi Park. There is no doubt that all spaces should be easily accessible by pedestrians, wheelchairs, bicycles, and cars at the perimeter. The transportation infrastructure is an important factor to provide connections for public spaces to bring people together. Citizens should be able to use a variety of transportation options to reach the place, and transit stops should be conveniently located close to major public destinations such as squares, plazas, parks, and civic centers.⁷ I would like to discuss a significant urban space in Barcelona, Spain: Placa de Catalunya.

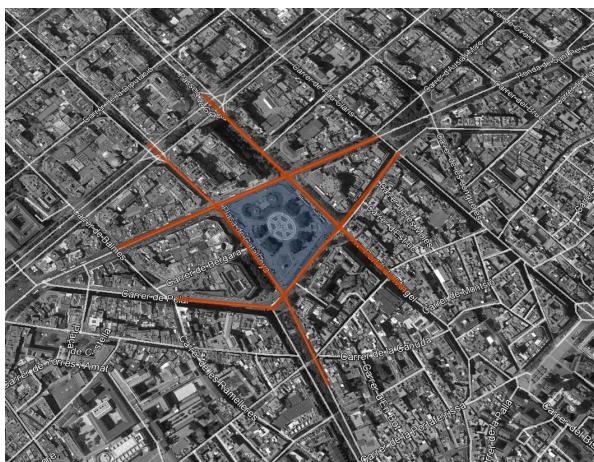


Figure 3: the intersection of the square and streets

Placa de Catalunya has witnessed many demonstrations concerning education rights, unemployment rate, and other political issues since May, 2011. The square is also one of Barcelona's most important transport hubs, both

⁷ Ethan Kent, "From Place to Place: Shifting the Transportation Paradigm with Placemaking", <http://www.pps.org/reference/from-place-to-place-shifting-the-transportation-paradigm-with-placemaking/>

above and under ground which is the main subway junction; metro lines and a city railway line meet there. However, Placa de Catalunya is bounded by streets and surrounding buildings. Fountains, sculptures, theaters, cafés and restaurants, particularly those belonging to the community, are located all around this determined urban space⁸. This urban space creates a perceptually closed space, consequently enhancing the sense of place.

Therefore, the square connects streets and sidewalks by extending out into the surrounding neighborhood. Placa de Catalunya is a powerful gathering space as Gezi Park, since it encourages people to gather for discussion and dialogue by providing flexible access and convenience. Over all, the accessibility of a place should not be considered only when individual mobility increases, and traffic slows down. More importantly, the criteria of accessibility is essentially about providing 'choices' to citizens instead of limitations.

2. Civic Comfort

Does the space provide a sense of comfort and safety to citizens gathering and using the space? Does the space encourage social interaction between strangers? Keeping these questions in mind, Gezi Park provided a self organized and safe habitat for the occupiers during the uprising. Free food, drinks, and tents had expanded in a short period of time in the urban park. The medical area, social area, libraries and children care zone provided occupiers' daily needs. People were friendly, welcoming, and supportive of each other. This collective collaboration empowered protestors as a unified community despite culture, religion or race, and led them to re-interrogate the poor conditions of democracy in Turkey.

Civic comfort is another aspect to create successful public spaces, since comfort brings along the ideas about safety and positive

⁸ Franck and Huang discuss Placa de Catalunya in more depth in *Occupying Public Space*. In *Beyond Zuccotti Park: Freedom of Assembly and the Occupation of Public Space*. (Oakland, CA: New Village Press, 2012), 7.

impression. It is important to consider a wide range activities for individuals and groups, for different time of use, and for different climate conditions.⁹ Public spaces should not only provide freedom of expression, but also it should provide human comfort and civic satisfaction in order to build a more humane political environment. Therefore, a welcoming and safe urban environment would compromise long-lasting durability in the space. Any public space that is lack of stability is sentenced to be abandoned or ignored. And the reason is; the permanent concept about the design of public space essentially constructs "the base" for collective activities.¹⁰ I would like to examine a case study considering civic comfort: Oakland City Hall Plaza in the city of Oakland, USA.



Figure 4: The encampment area in front of Oakland City Hall.

Oakland City Hall was built in 1941 by the New York architecture firm of Palmer and Hornbostel after winning a nation-wide design competition as the first high rise government building in the United States. During 1990s, Oakland City Hall Plaza redesigned by Micheal Pyatok and Yui Hay

⁹Micheal Pyatok, *When Domestic Space Meets Civic Space*. In [Beyond Zuccotti Park: Freedom of Assembly and the Occupation of Public Space](#). (Oakland, CA: New Village Press, 2012), 313.

¹⁰Rick Bell, *Public Space and Its Disconnects*. In [Beyond Zuccotti Park: Freedom of Assembly and the Occupation of Public Space](#). (Oakland, CA: New Village Press, 2012), 219.

Lee. The new design was based on creating a public space that would accommodate everyday activities, as well as social gatherings, campaign speeches, demonstrations and protests.¹¹ For instance, a series of demonstrations started in Oakland, California in October, 2011. These protests were related to New York City's Occupy Wall Street movement. During the protests, the encampment area organized by occupiers in Oakland City Hall Plaza; which had been dominated more than two weeks.¹² Oakland City Hall Plaza is a powerful gathering space since the intersection of the plaza and the park provides a friendly and safe atmosphere to enable any political or everyday life activity. Besides, a semicircular forum with seating and stage supports these activities. Oakland City Hall Plaza creates a political power by maintaining civic comfort and durability; which is similar to Gezi Park's dynamic and long-lasting environment.

THE IMPACT OF VISUAL PUBLIC SPACE ON POLITICAL ACTIVITY

Despite the fact that the important role of physical public space cannot be disregarded in terms of political discourse, virtual public space has recently become an effective medium in democratic process. During the Gezi Park protests, social network platforms such as Facebook, Twitter, YouTube and Instagram were actively used. Turkey ranks the 4th largest in global usage of Facebook and 8th in use of Twitter, with nearly 70 % of the predominant users under 35.¹³ Young activists have been not only protesting the authoritarian behavior of the Turkish government in public squares, but also they have been insuring the flow of information and collective action through social media. With the development of the technology, what is the

¹¹Micheal Pyatok, *When Domestic Space Meets Civic Space*. In [Beyond Zuccotti Park: Freedom of Assembly and the Occupation of Public Space](#). (Oakland, CA: New Village Press, 2012), 313-315.

¹²Terry Collins, *Occupy Oakland Protest: Police Fire Tear Gas And Beanbag Rounds, Clear Out Encampment*.

¹³Billur Aslan, [#Geziparki: Social Media's Role in Turkey's Protest Movement](#).

impact of virtual public space on the democratic practices?

Virtual public space approaches a prosperous "democratic norm"¹⁴ due to its ability to provide free and quick access, online organization and discussions by digital technologies. The speed of communication plays a fundamental role in order to coordinate politically motivated assemblies. On the other hand, sharing information through the social networks is heterogeneous, since the political message cannot reach each to entire socioeconomic demographics of a society. The information does not move further from a specific social circle to other people who do not have access to the Internet. Therefore, virtual public space can be easily controlled or restricted by the government comparing to physical urban space¹⁵. A similar situation occurred in Turkey right after the Gezi Park protests; the social network sites YouTube and Twitter were banned by the government. Nevertheless, it only caused more anger and hate.

Certainly there is no bigger power than the integrity of thousands of citizens in physical public space, but virtual public space has the capacity to unify individual spaces into this common ground. Virtual public space should not be seen as a threat for democratic practices, indeed, it is "the system of communication authorizes an immediate and effective response to any expressed opinion".¹⁶ The way we share, communicate, and debate is inevitably changing with the improvement of the technology. However, political action still needs a physical public space that is designed to be experienced, shared, and occupied.

¹⁴Tracy B. Strong and Marcel Henaff. *Public Space and Democracy* (Minneapolis: Univ. of Minnesota Press, 2001), 222.

¹⁵ Joseph F. Swain, "Public Space in the Age of the Internet Revolution: Why Physical Urban Space Remains Vital to Democracy" *Spaces and Flows: An International Journal of Urban and ExtraUrban Studies*, Volume 2, Issue 4, 74.

¹⁶Tracy B. Strong and Marcel Henaff. *Public Space and Democracy* (Minneapolis: Univ. of Minnesota Press, 2001), 141.

CONCLUSION

It has been a year after the uprising since I was in Taksim again. I was able to see the glorious silhouette of Gezi Park from a distance, but still, I could feel the energy of the space. Once I entered, I realized that Gezi Park was more powerful than before. Many citizens, regardless of age, were using this inspirational public space for different purposes and a lot of social meetings were taking place after protests. Certainly, Gezi Park gained an unique identity that represents a form of citizenship through claiming rights and freedom. Creating successful public spaces for democratic performances has been a controversial issue in Turkey since the uprising. Any space such as, squares, parks, or streets that promotes social interaction and freedom of speech can be the right spot for citizens. However, based on my experience, interviews and the case discussed in this paper, a physical public space needs to be flexible and proactive besides providing access, civic comfort, and safety. As designers, we should blur the territorial controls, and boundaries by mobilizing urban spaces. In addition to the power of physical public space, the virtual public space has recently become more important in order to achieve this goal with or without government support. Still, democracy cannot exist excluding the vital aspect of physical public spaces., and its power to congregate citizens through seeking freedom.

DESIGN APPROACH

My design approach to create a public space to promote political activities has started to develop in conjunction with this research process with a focus on Gezi Park, Istanbul. It is possible to organize public spaces in different scales where people can gather, discuss and express their opinions. Freedom of speech is the fundamental aspect of democracy. And unfortunately there is hardly a space that facilitates opportunities for exchanging ideas in Istanbul. For this reason, a way to approach this problem can be designing adaptable/transformable architectural components that change and respond instantly.

Also, by this way, a space can be organized and controlled by citizens according to their demands as political activities. These flexible design components can also support a variety of events due to their convertibility and convenience. On the other hand, using virtual connections, by means of digital technology, might be beneficial in design process. Public resources such as, wireless access points, digital screens, headphone receivers, speakers, etc. can be provided to citizens for a better communication and cooperation.

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<http://www.hurriyetdailynews.com/taksim-solidarity-platform-set-to-sue-state-over-gezi-protest-crackdowns.aspx?pageID=238&nID=62812&NewsCatID=341>

ADDENDUM

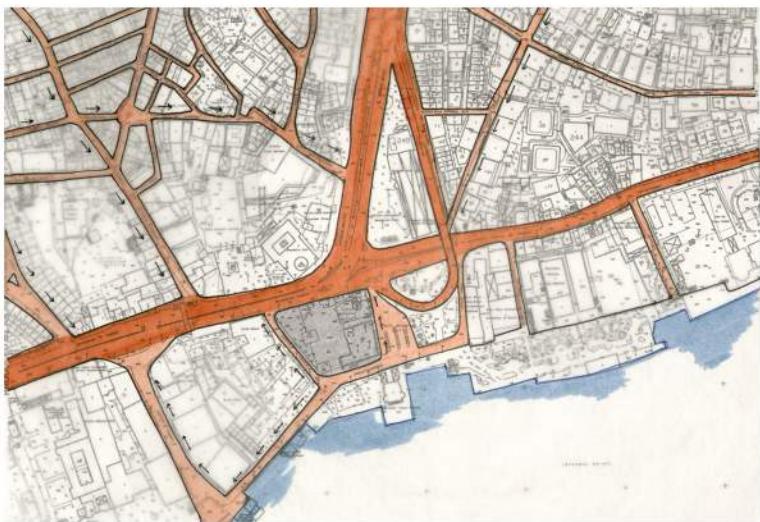
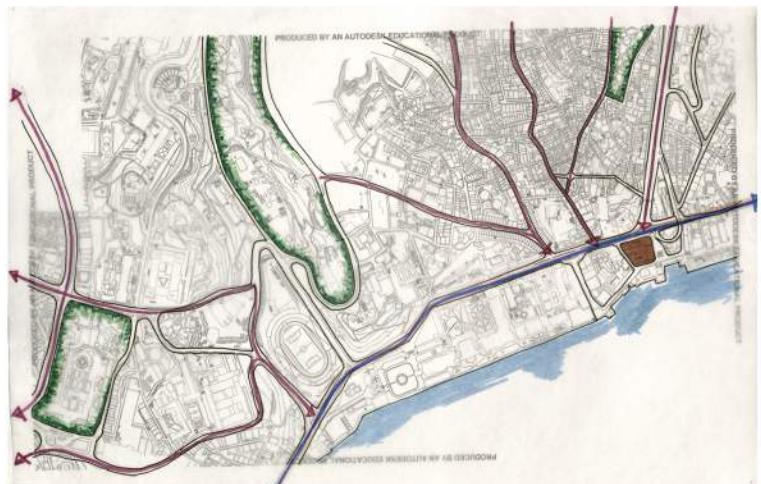
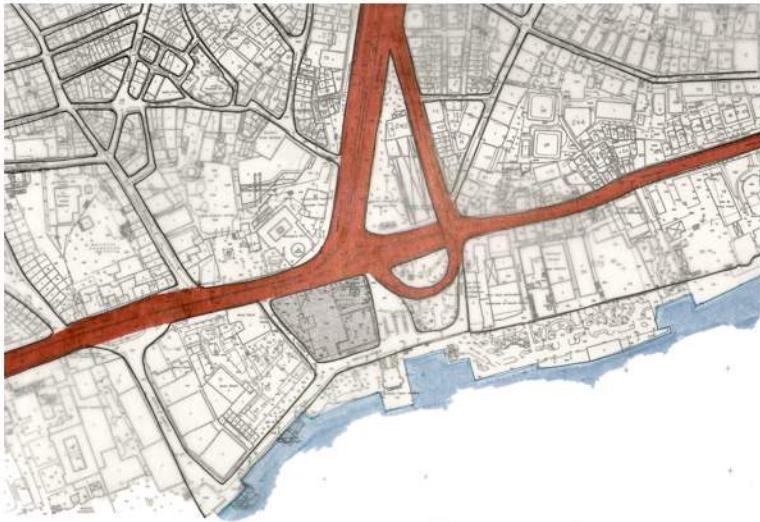
How can urban public spaces be designed to facilitate politically motivated assembly and free speech? With this question in mind, my journey has started. Barbaros Park was a test ground for me in this journey to discover how public space can provide opportunities to gather, and exchange their thoughts on a daily basis. The idea definitely is not a restructuring the entire city but rather a development of variety of public spaces in different scales.

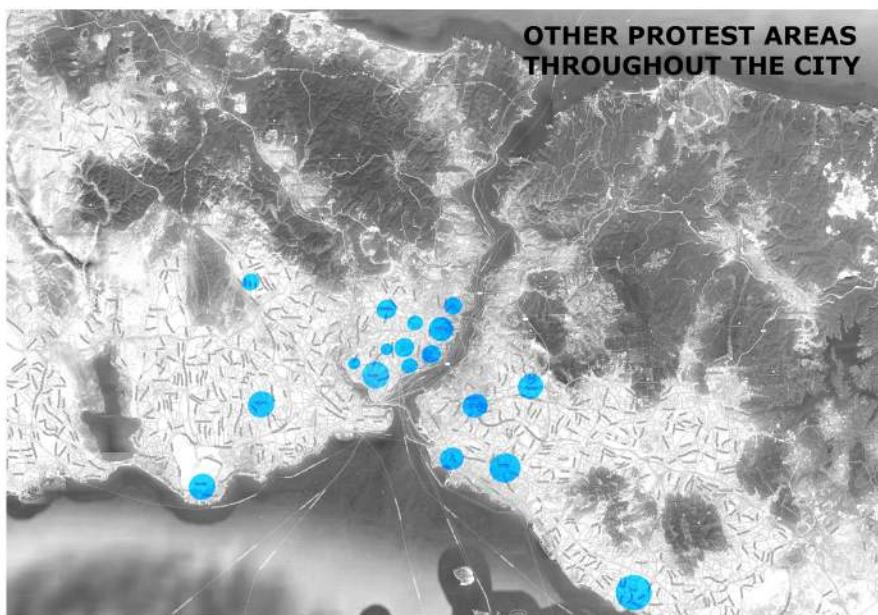
During the process of design, the focal point was the Barbaros Pasha Monument in the existing site. Barbaros Pasha was one of the important admirals in 1500s. His naval victories served Ottoman dominance over the Mediterranean region. The contemporary monument is 8 meters tall and 1/3 bigger of a human scale. It creates divine feeling rather than remembering and/or celebrating the history. Thus, the monument refers the power of Ottoman Empire, which empowers anti-secular, Islamist and neo-Ottoman ideologies. The idea of admiration to past and religion contradicts with the spirit of Gezi Park protests and democracy. However, it strongly supports the current government's mindset of neo-Ottoman dream. I modified the monument by relocating and adding a digital screen. The monument is facing to Prime Minister's office emphasizing the current government's antidemocratic approach towards citizens. On the other hand, the screen installation is inspired by brave female figures who stood against the police violence during the protests. The projected images can be changed according to event. The water below the screen symbolizes the resistance, which embraces the raised platform that designed to be used for speeches and/or performances.

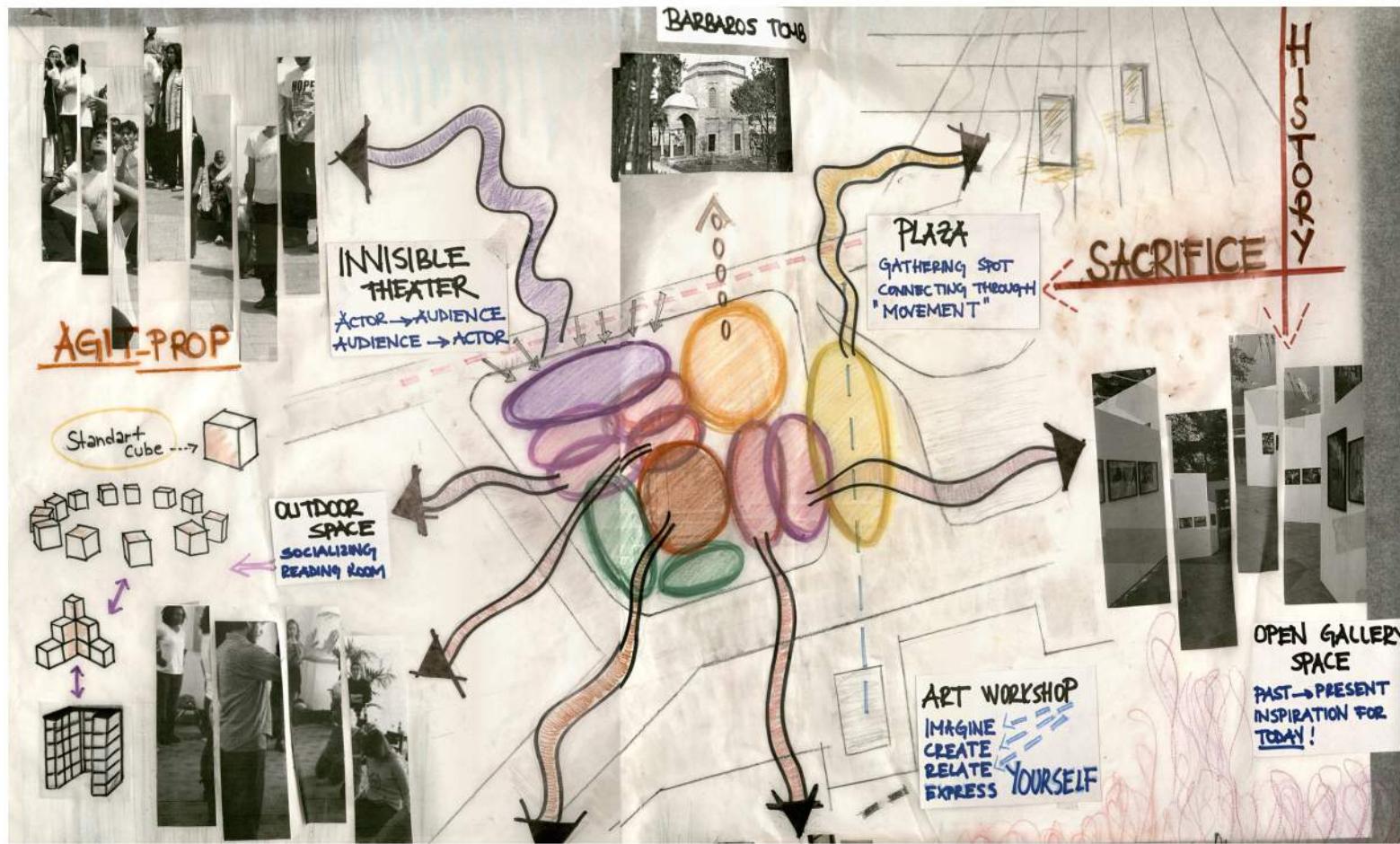
Besides the modification of the existing monument, the pattern of main plaza is another important approach in order to create a democratic space. The curved lines symbolize the energy and chaos of the space that lead you to the various directions in the park.

The investigation of the design process encouraged me to explore how architecture can influence society, and how it can have a role in making a place civilized by providing opportunities from the most common forms of relaxation to the most profound debates.

DESIGN PROCESS





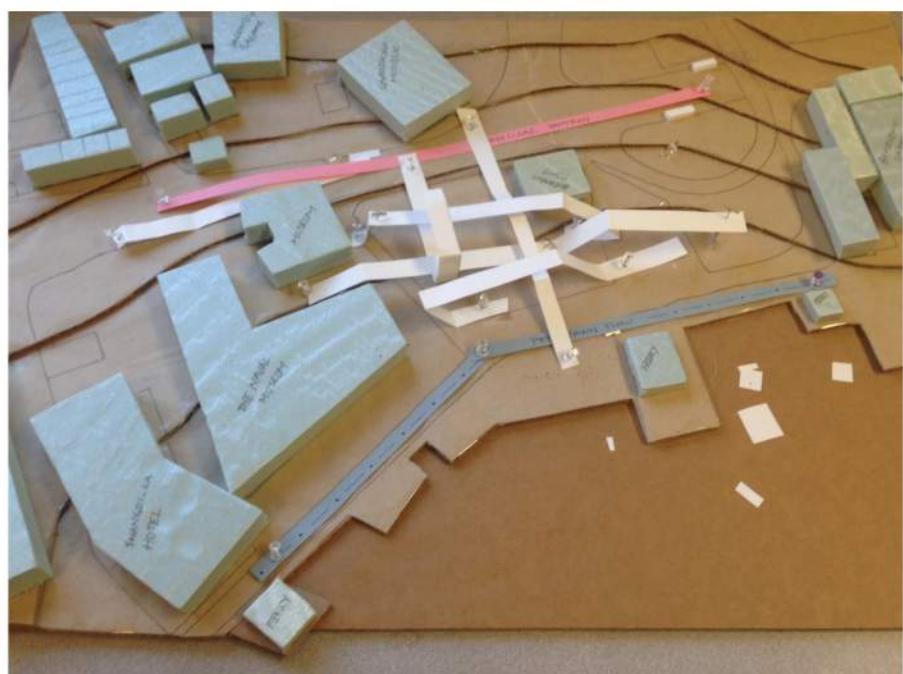




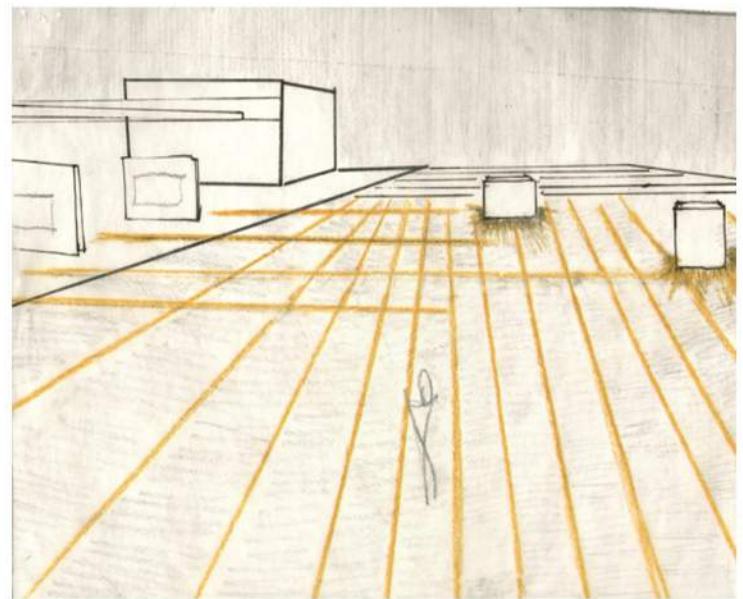
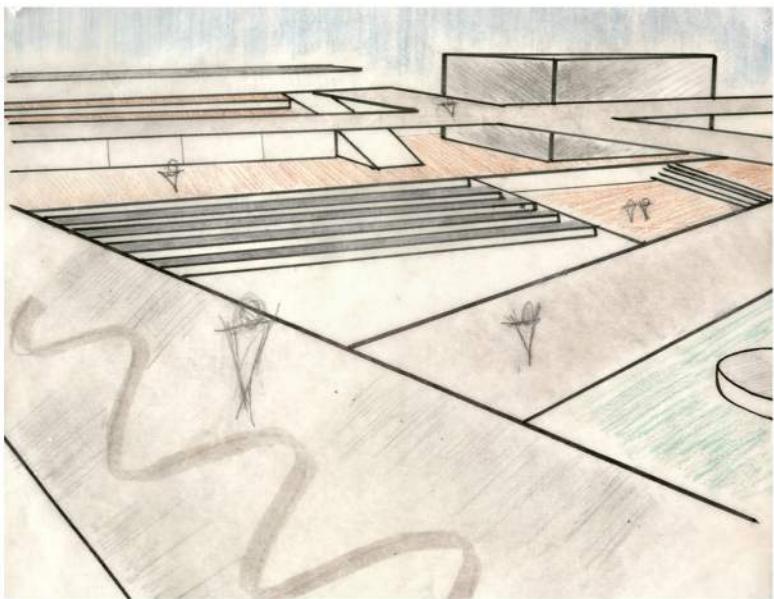
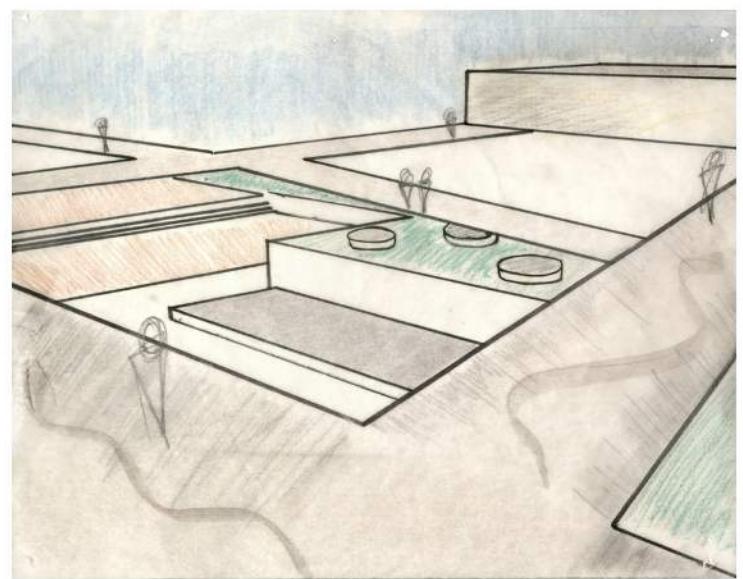
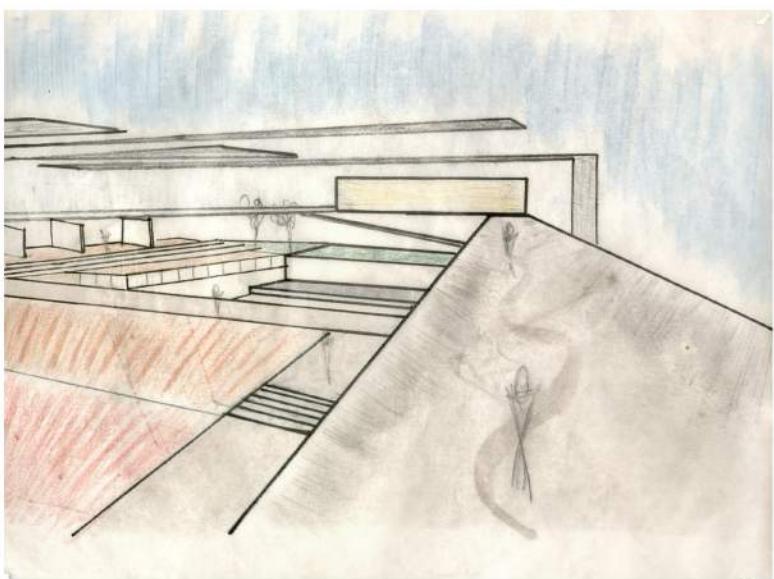
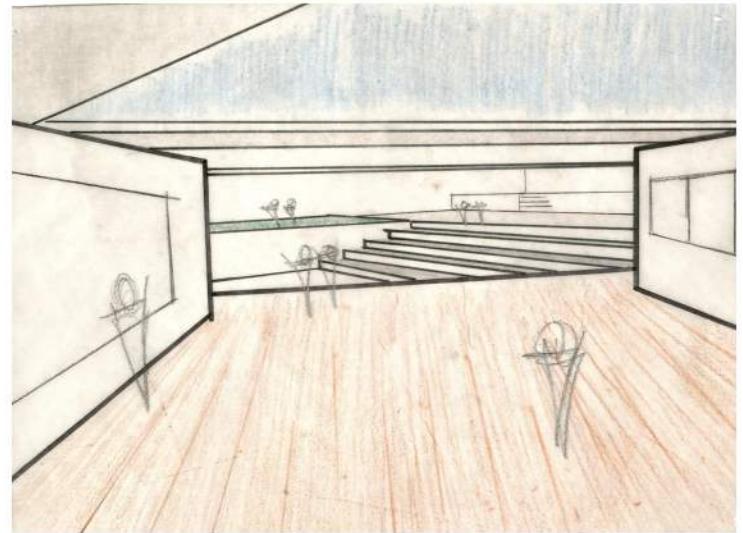
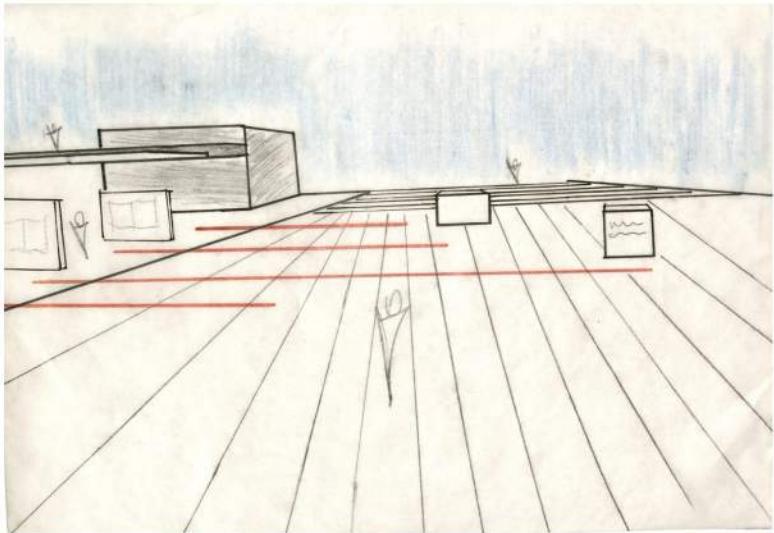
MY DESIGN SHOULD FOSTER
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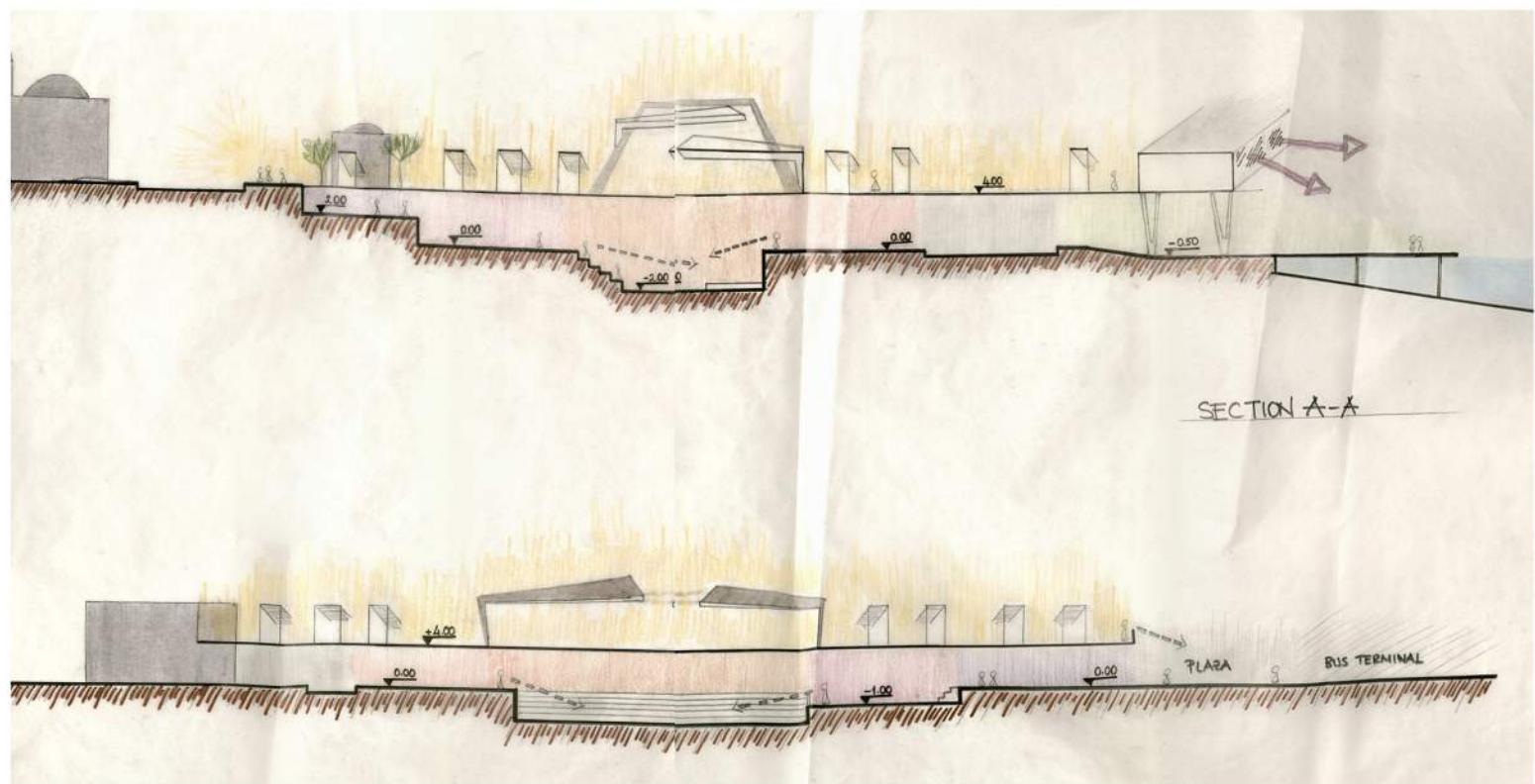


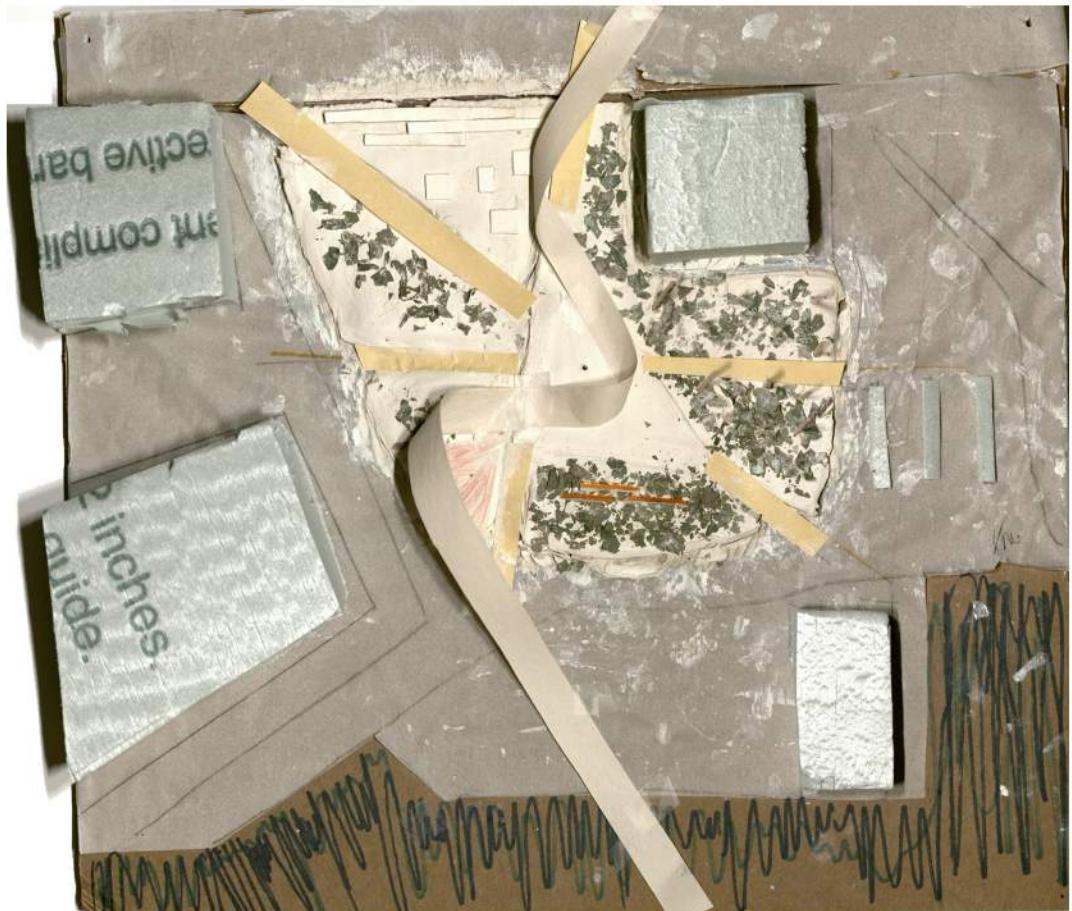
BEING A PART OF THE
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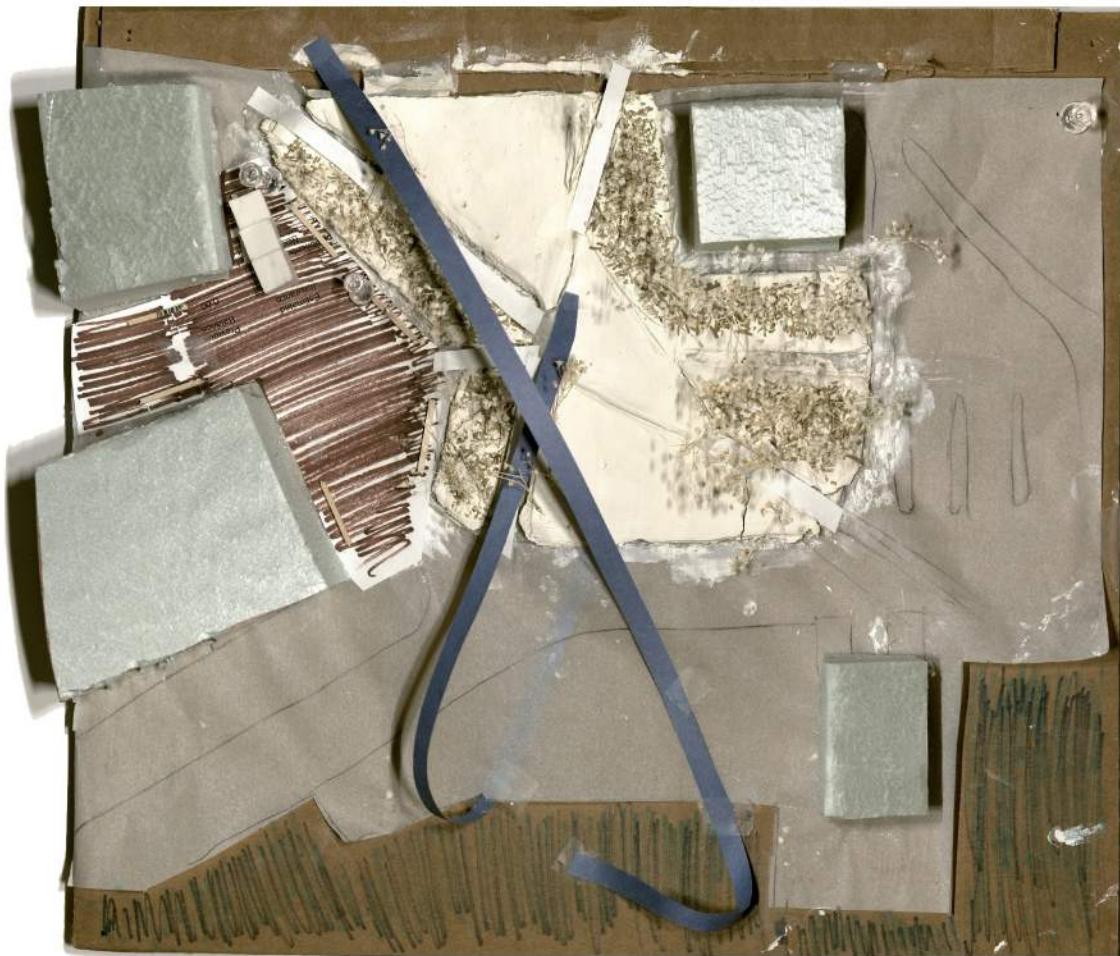
A PUBLIC SPACE SHOULD IMPOSE
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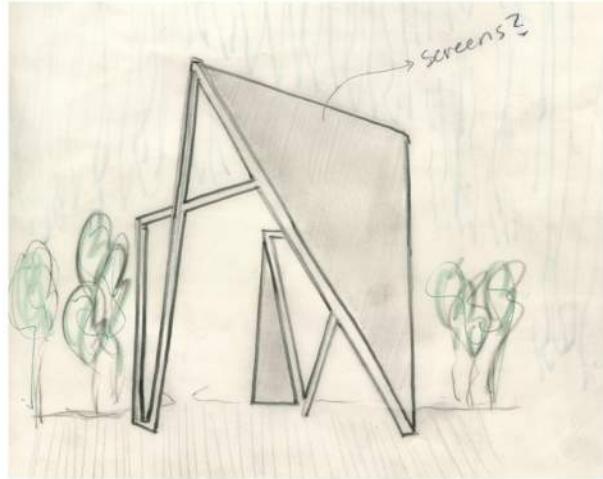
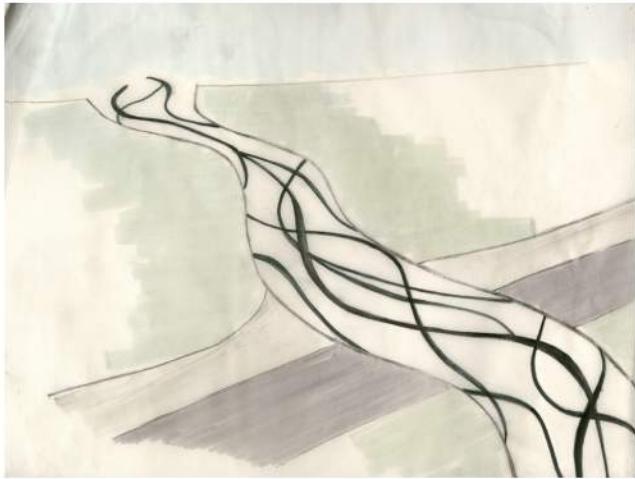
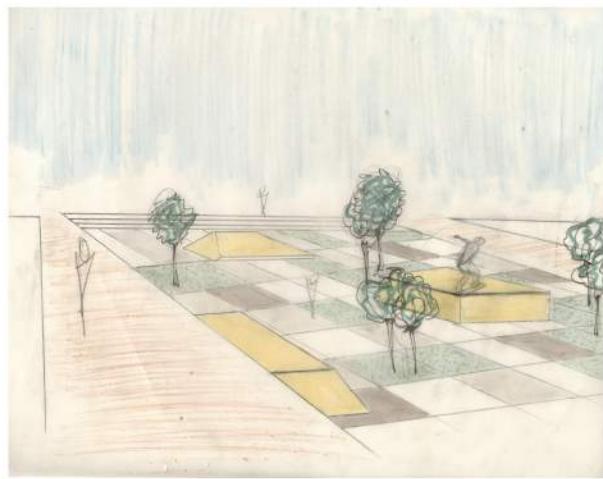
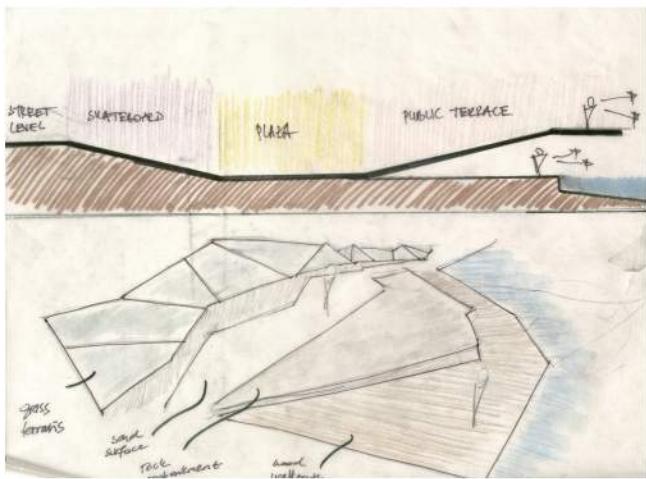
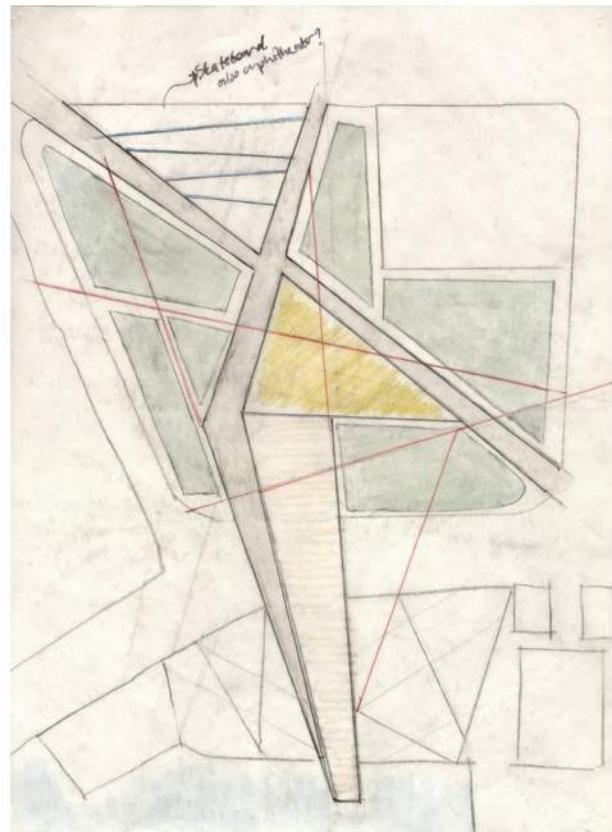
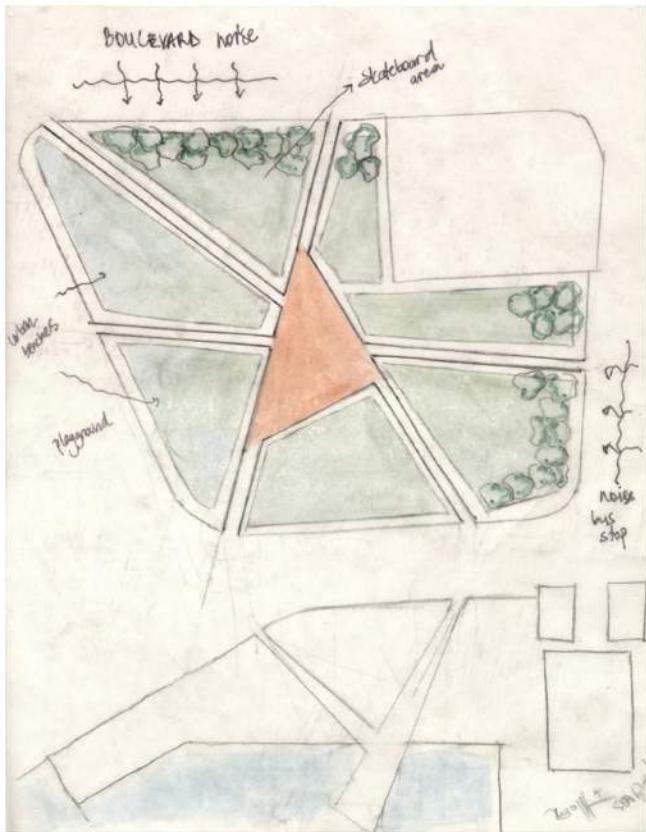


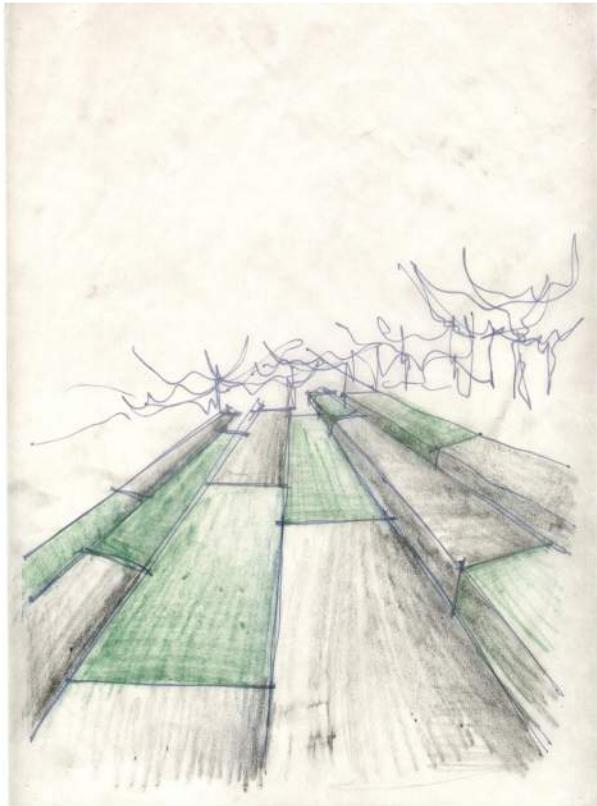
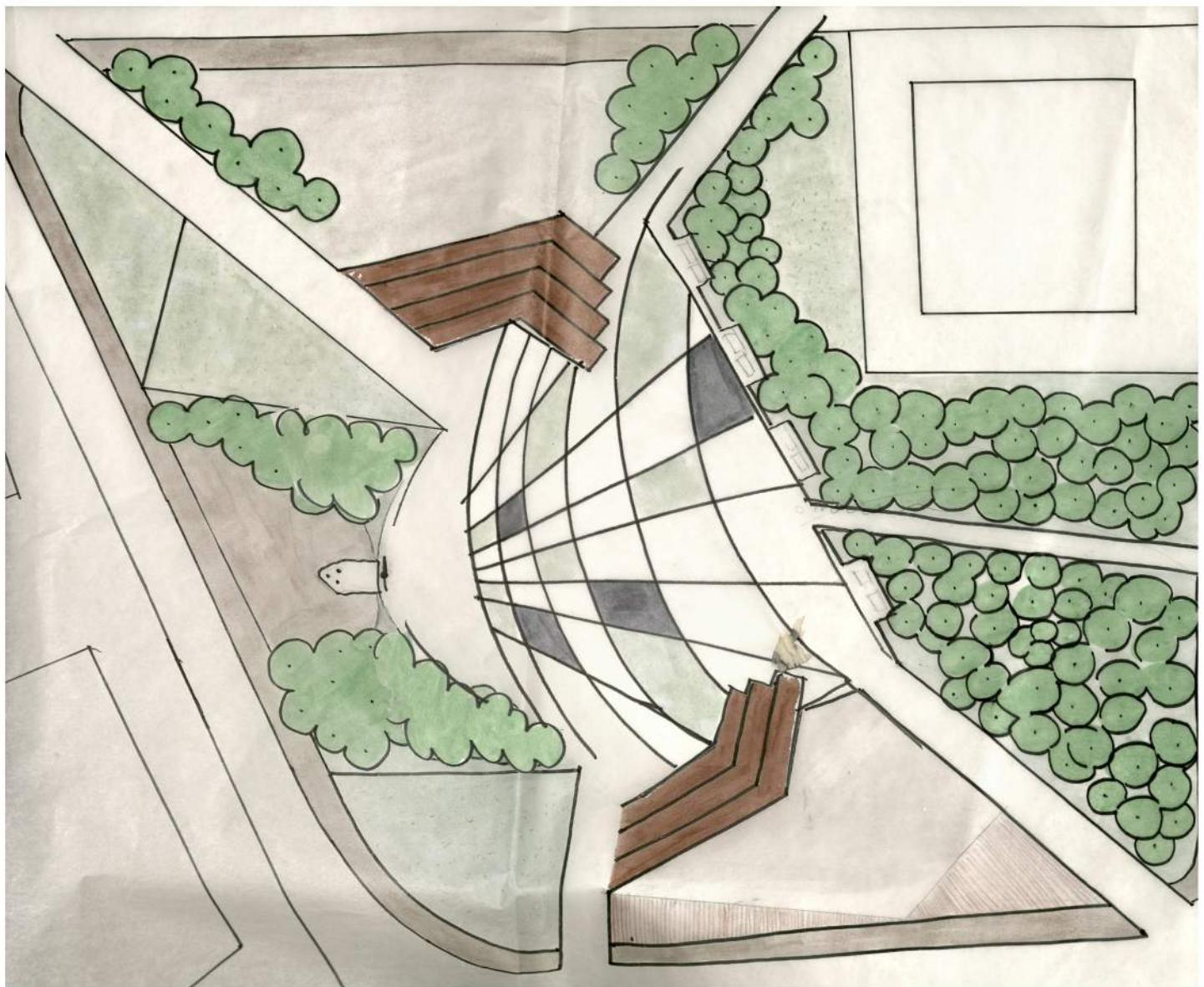


STUDY MODEL 1



STUDY MODEL 2







FINAL PRESENTATION

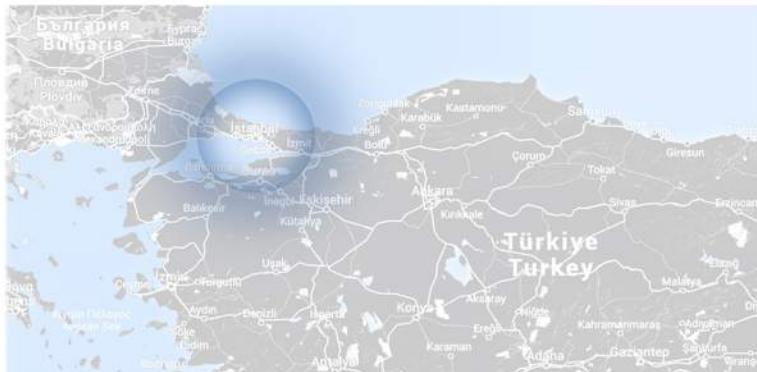
THE PARK

GOZDE YILDIRIM

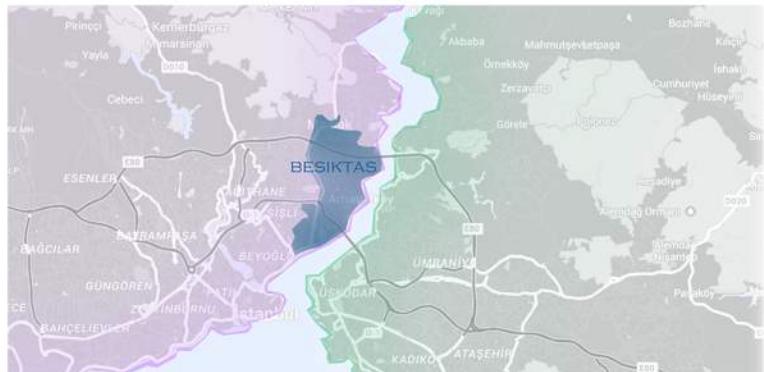


HOW CAN URBAN PUBLIC SPACES BE DESIGNED TO FACILITATE POLITICALLY MOTIVATED ASSEMBLY AND FREE SPEECH?

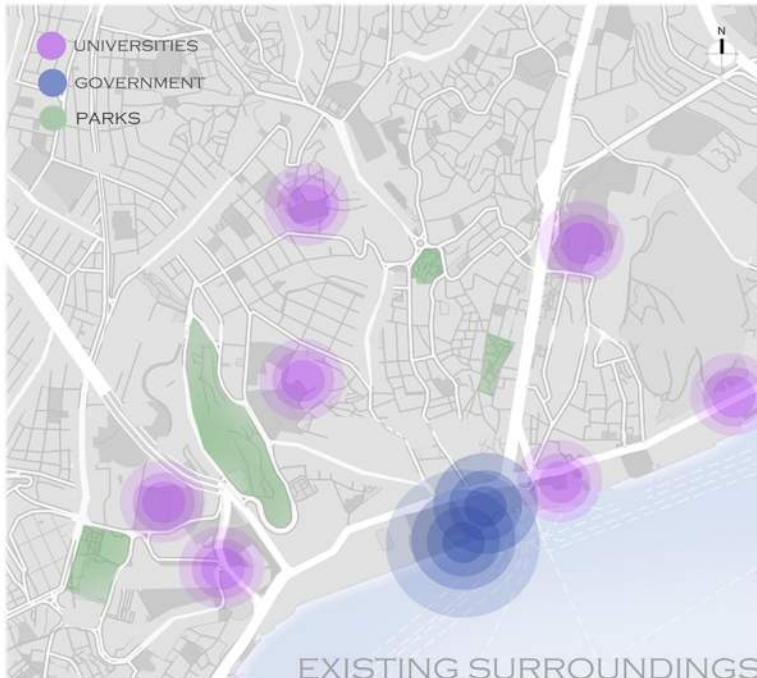
ISTANBUL, TURKEY



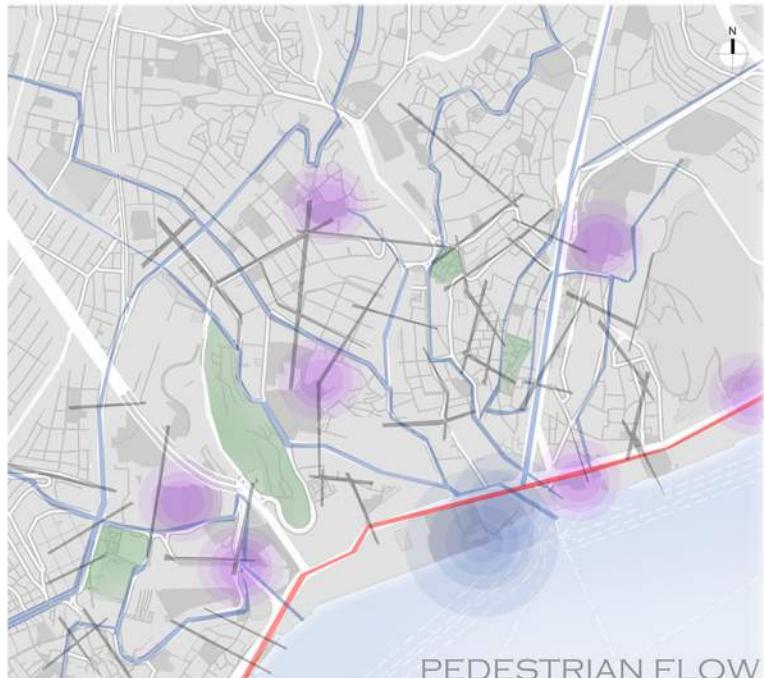
BESIKTAS, ISTANBUL



- UNIVERSITIES
- GOVERNMENT
- PARKS

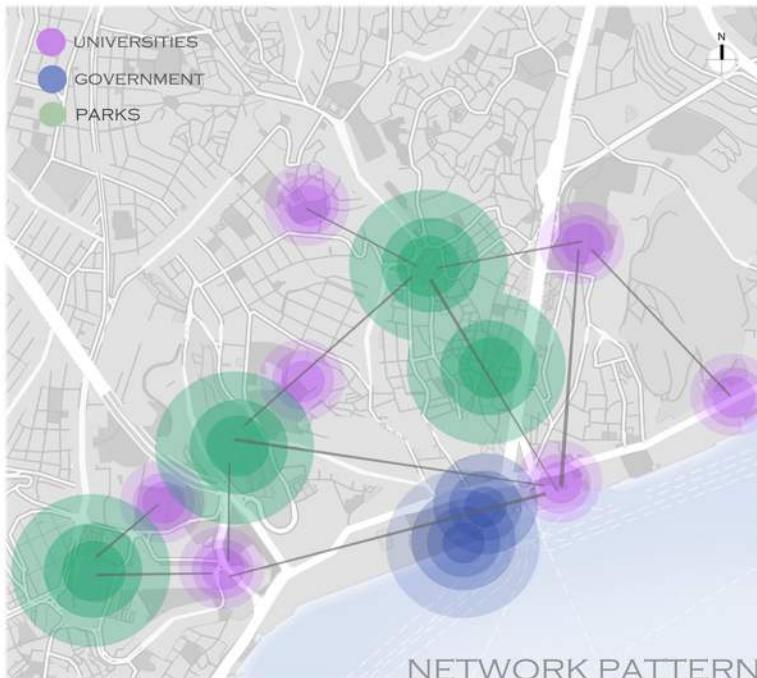


EXISTING SURROUNDINGS



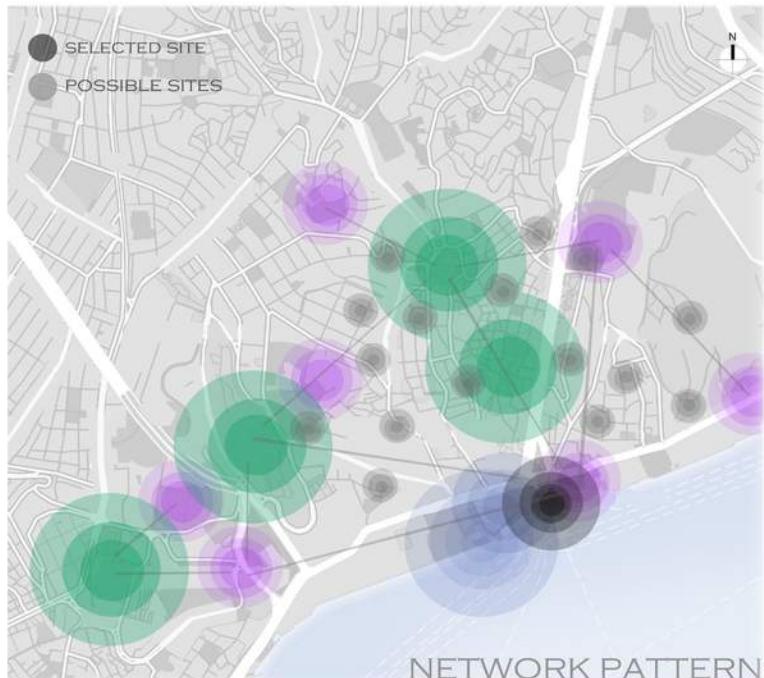
PEDESTRIAN FLOW

- UNIVERSITIES
- GOVERNMENT
- PARKS



NETWORK PATTERN

- SELECTED SITE
- POSSIBLE SITES



NETWORK PATTERN

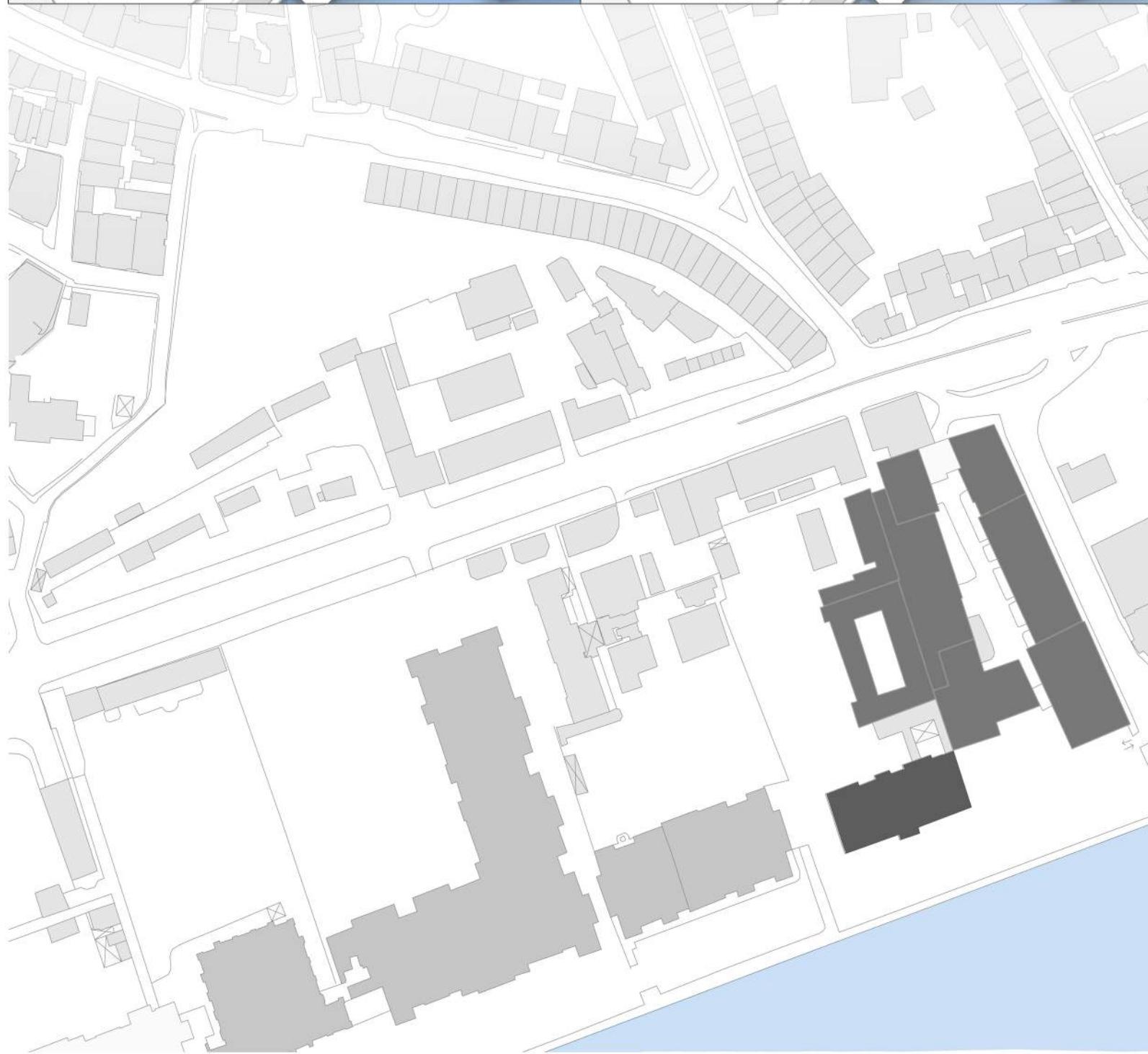
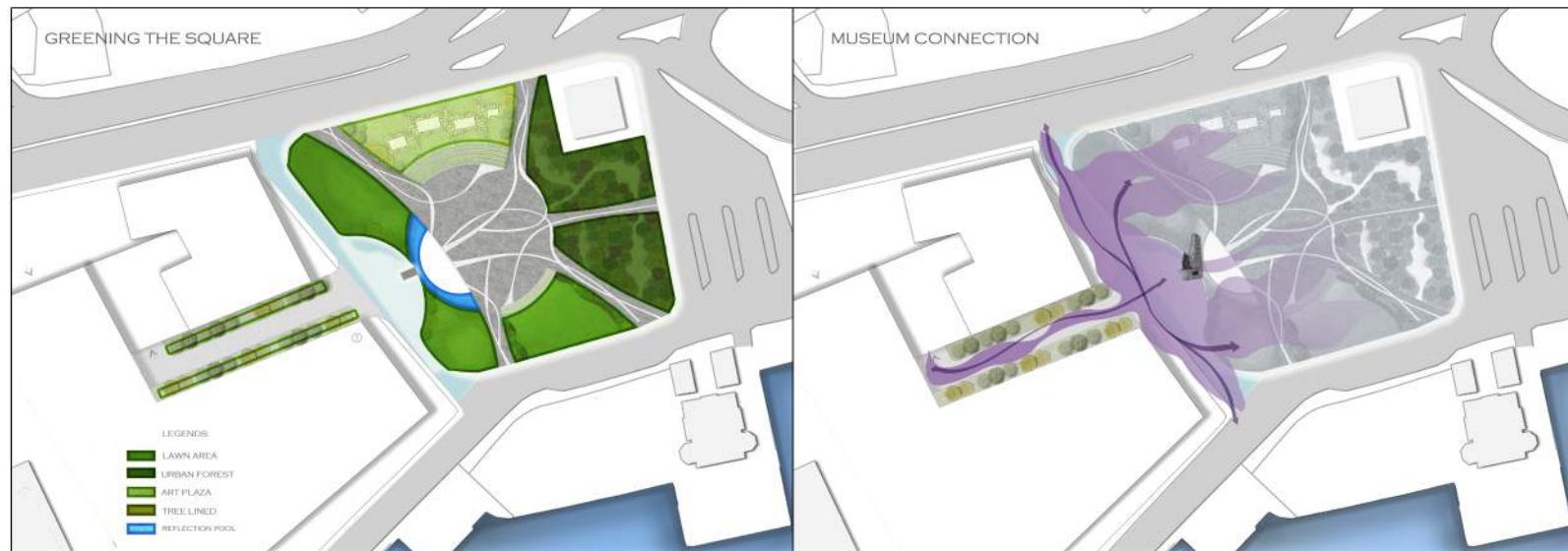


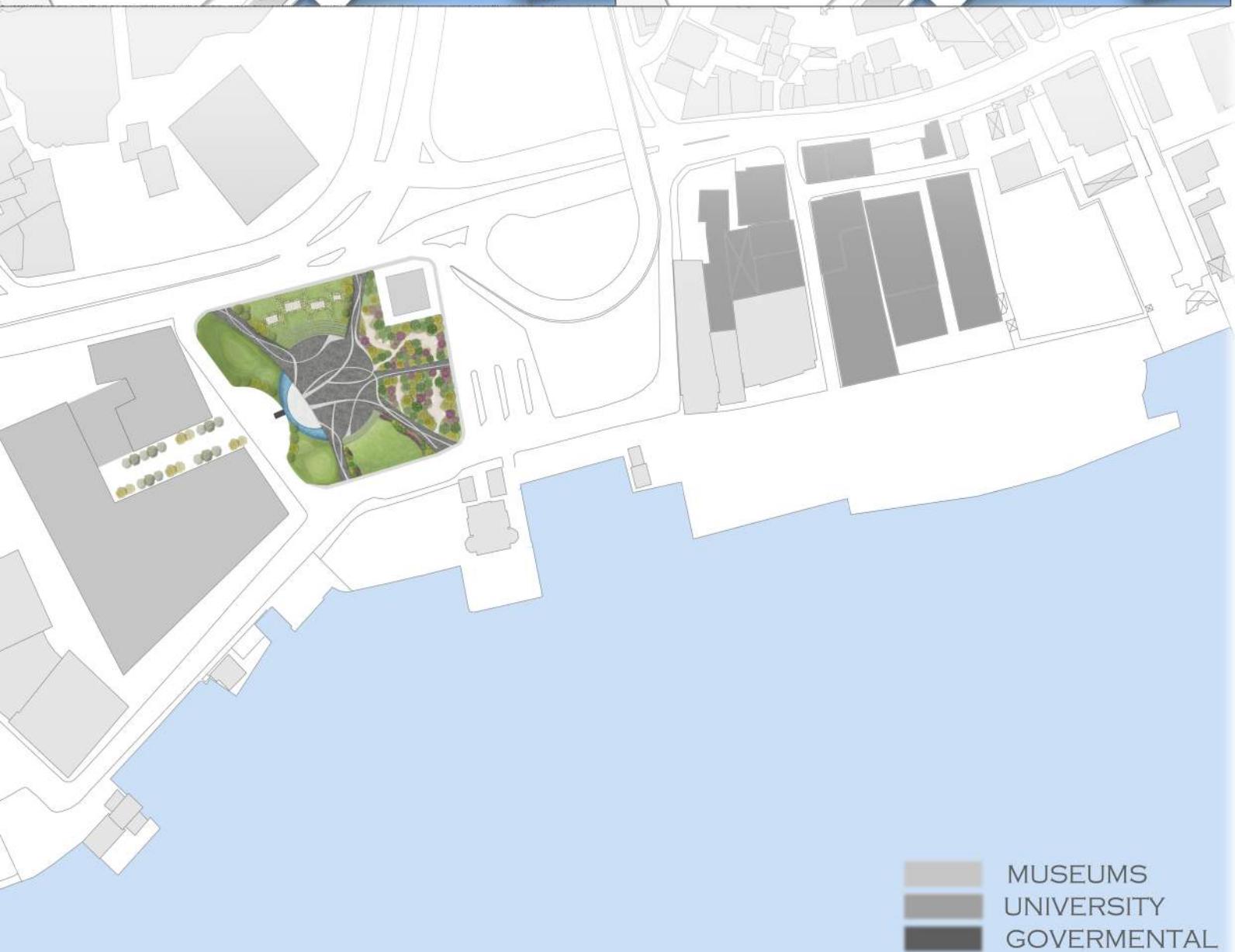


DESIGN APPROACH:

BECOMING CONCIOUS
ABOUT OUR PAST AND
DEMANDING A CHANGE
TO A BRIGHTER FUTURE
THAT IS AT THE SAME
TIME COSMOPOLITAN
AND DEMOCRATIC.

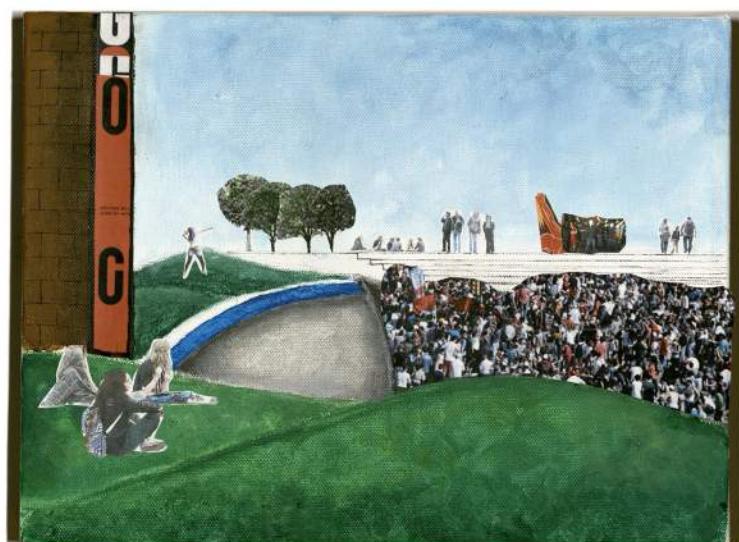




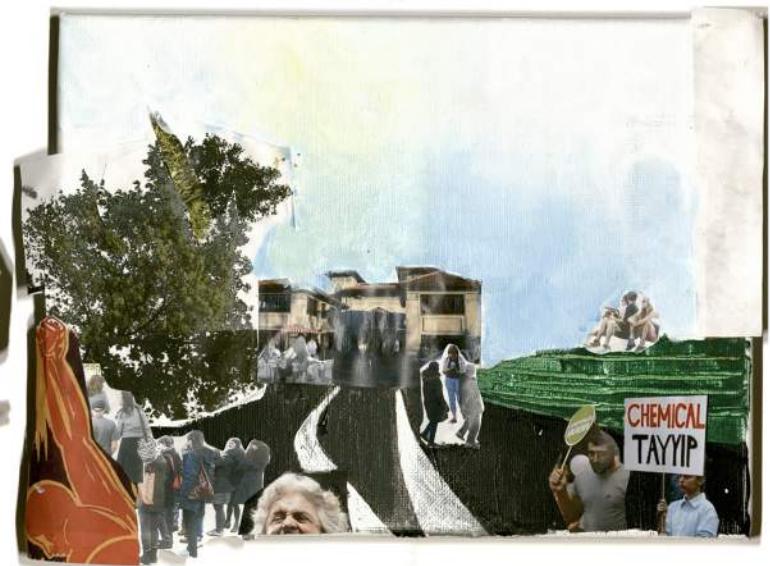


AREA PLAN
SCALE 1/1000

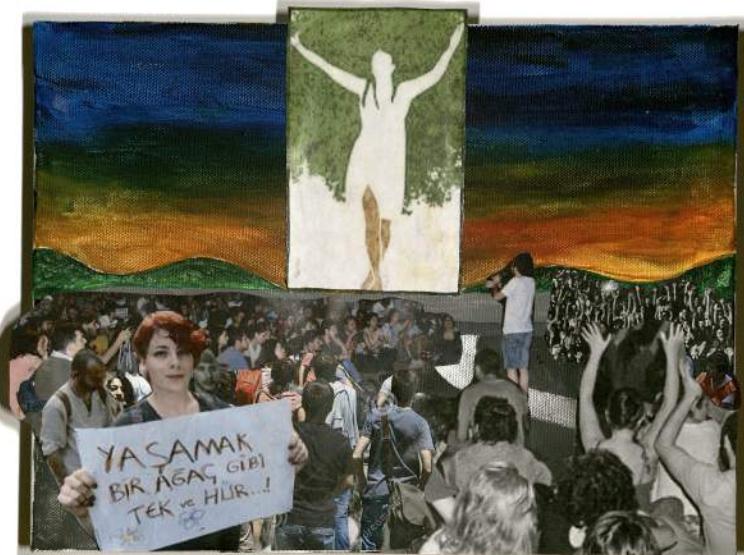
AT THE END OF THE STONE PATH, THE STATUE WAS STANDING WITH ALL ITS GLORY. HOW PEOPLE SEEM SO SMALL AND INSIGNIFICANT, SHE THOUGHT. SHE COULD HEAR PEOPLE'S CHERRING. SHE CAME CLOSER, THE LANDSCAPE WAS INVITING HER TO JOIN THE OTHERS. SHE BECAME PART OF THE CELEBRATION WHILE CHERISHING HER FREEDOM.



HE WAS ALMOST THERE, THE FERRY
WAS GOING TO LEAVE IN 15 MINUTES.
WHILE HE WAS IN A RUSH TO REACH
THE PIER, HE SLOWED DOWN. THE
PLAZA WAS FULL OF PEOPLE; THE
ENERGY OF THE SPACE WAS
IRRESISTABLE. HE HAD TO MOVE ON
WHILE PROMISING HIMSELF TO
COME BACK AGAIN.



IT HAS BEEN A WEEK SINCE SHE WAS STAYING IN THE PARK. HER BODY WAS TIRED, BUT IT WAS WORTH ALL THE PAIN. SHE HEAD TOWARDS TO THE ART PLAZA TO PREPARE FEW BANNERS FOR THE UPCOMING GATHERING. "HEY, NEW BOOKS JUST IN! GET ONE!" SAID ONE OF THE ACTIVISTS. SHE DECIDED TO STAY AND ENJOY THE PEACE FOR A WHILE.



A 10 YEARS OLD BOY WAS SITTING AT HOME ON A SATURDAY MORNING. HE WANTED TO GO OUT TO ENJOY THE SUNNY WEATHER OUTSIDE. HE CONVINCED HIS MOM TO TAKE A WALK AND VISIT THE PARK. THE SUN, COLORS, AND REFLECTION OF THE WATER WAS FASCINATING. HE RAN TOWARDS THE BIG SCREEN JUST TO FEEL THE WATER.



PARTIAL SECTION DETAILS



SECTION 1



SECTION 2



SECTION 3



SECTION 4

GRASS PAVERS



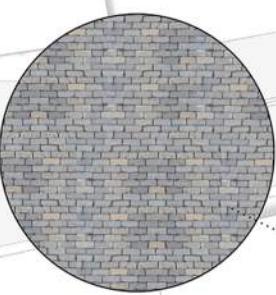
IRREGULAR
SHAPED STONE
PAVERS



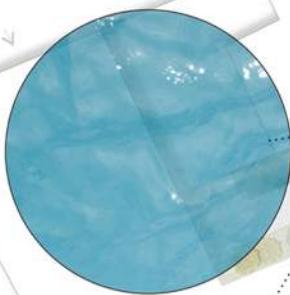
GRAVEL



CONCRETE



STONE PAVERS



WATER



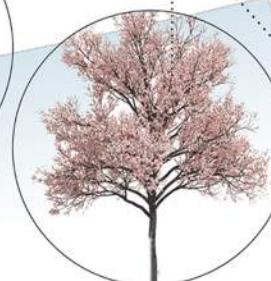
ACACIA
TREE



PINE TREE



LINDEN
TREE

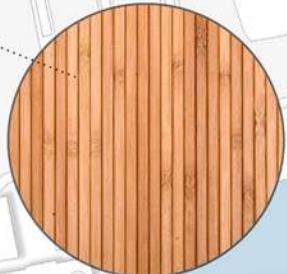


JUDAS TREE

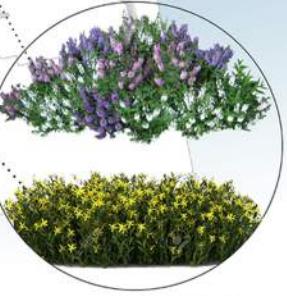
BUFFALO GRASS



BERMUDA GRASS



WOOD



JASMIN &
HYACINTH
SHRUB

MATERIAL STUDY

