

## A SERIES OF METAPHORS IN URBAN DESIGN: CASE STUDY OF POTSDAM SQUARE

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**Abstract.** Within the scope of the study, an urban-metaphor relationship focused on Potsdam Square through Berlin, where the most devastating and shocking events of the 20th century were experienced. In this study, in which the transformation and change of Potsdam Square and its surroundings in the last two centuries are read in the context of metaphorical design approaches, the focus is on forming different components of the space. The metaphorical backgrounds of the approaches applied while designing points such as urban patterns, transportation setup, open green spaces, feasibility and city center were evaluated. The square, which has been examined in studies focused on urban transformation and economy, has been reconsidered with a holistic view of the region's change, transformation, political importance and economic relations.

**Keywords:** *Urban design, metaphor, Potsdam Square, design criteria, urban regeneration.*

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### 1. Introduction

Potsdam Square has been in rapid change since the 1800s; It has a place in many fields, such as architecture, urbanism, history, politics, and sociology. It is one of the rare urban areas where many global events such as the World Wars, the Cold War and the “Berlin Wall” were suddenly affected. In the analysis process, location information and local elements about the Square were presented and then the space change in the process, starting from the 1800s, was revealed. Later, this change was synthesized with the metaphors it contains. Finally, in the light of the “Metaphoric Data Determination” table, the metaphors in Potsdam Square were evaluated under the headings of “basic design criteria” and “design principles”. In the context of the purpose of the study, to examine the metaphorical approaches observed in Potsdam Square within the framework of objectivity, the relationship of the phenomenon with metaphorical features with the basic design principles has been established. While determining these principles, the frequently emphasized principles were selected by scanning the literature on design components and presented in Table 2.

The principles of scale-ratio, sunlight, lighting, materials, color and reflection (Urban Design Working Group, 1992; Lauer & Pentak, 2011; Schenk, 2013; Ching, 2016; Seylan, 2019) combine to form the title of “basic design criteria”; location, connection, axis, functional distribution, imaginative emphasis and orientation (English

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Partnerships and the Housing Corporation, 2007; Dobbins, 2009; Schenk, 2013) are collected to form “design principles”. In line with these principles, while examining urban spaces, the existing aspects of metaphorical approaches in the city were focused on; The analysis method was designed in this context. While selecting the criteria in Table 2, basically; The concept of “spatial legibility”, which is described as “simple, consistent, understandable, perceptible, can/can be organized” (Köseoğlu & Erinsel Önder, 2010), was used. According to Lynch (1960), readability is “the ability of an environment to be organized in a recognizable and coherent pattern”. This consistency also emphasizes the construction of various components such as location, connection, orientation, etc., which also constitute the context of the space. In addition, the scale and color that affect the perception of the space, the material that determines its texture and the (natural and/or artificial) light that creates its visuality also contribute to this “consistent pattern”.

For the metaphorical analysis of the decisions and design ideas in the field, it will first be necessary to reveal the conceptual background of the metaphor phenomenon. As an interdisciplinary concept, 'city' contains many philosophical phenomena. One of these phenomena is 'metaphor' of Greek origin, which literally means 'transference'.

The word metaphor, which is found in written texts in the 15th century at the earliest; In the Oxford Dictionary (2022), is “a word or phrase used to describe somebody/something else, in a way that is different from its normal use, in order to show that the two things have the same qualities and to make the description more powerful” and in the Merriam-Webster dictionary it is described as “a figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them”. This concept, whose origin is 'metapherein', means 'transfer, carry' in Greek (Merriam Webster Dictionary, 2022).

The first conceptual level definition of metaphor was made by Aristotle (Derrida, 1982). According to Aristotle, metaphor is “an intuitive abstraction of similarities in differences”. Ungers defines metaphor as “the transformation of current events into a figurative expression that creates concreteness and has a more descriptive and explanatory character rather than a completely abstract perception of processes” (Ungers, 2013).

In this context, metaphor is an evocation that follows traces and effectively conceptualized and settles images in the human mind. According to Descartes, an image is “a design produced by the mind from things” (Karatani, 2014). It can be said that metaphor is one of the most consistent tools in the path leading to the design of the human mind’s design. The design mentioned here is not only literary and philosophical outcomes but also spatial perception. In the studies conducted, applications in terms of metaphorical approaches are mostly observed at the scale of buildings. Therefore, the study focuses on urban space from a holistic perspective.

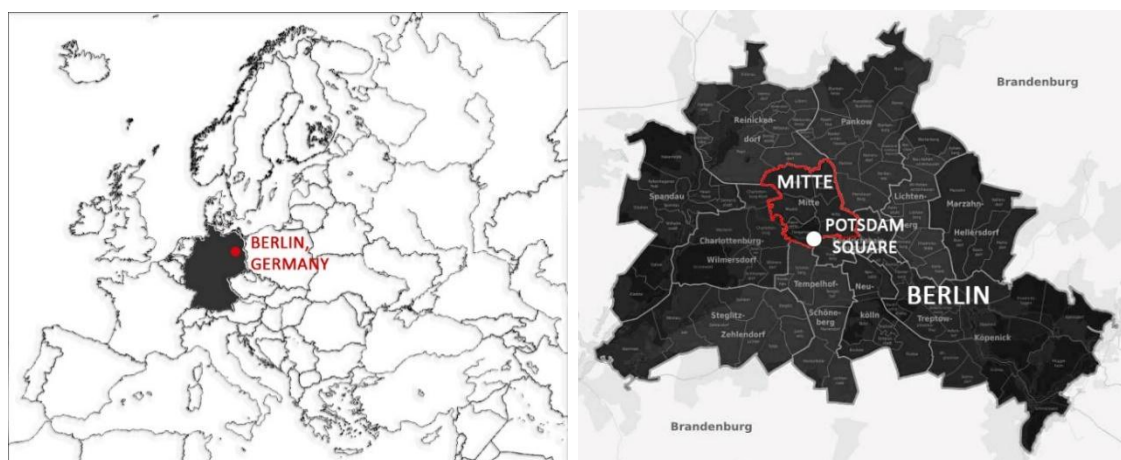
As a result of the observation, the aim of the study is to reveal that metaphor encountered in linguistic and philosophical literature can be an approach that can contribute to the conceptual dimension of urban design. When the related literature is examined (Jencks, 1977; Fez-Barrington, 2012; Feng, 2012), it is seen that the concept of metaphor is examined with an analogical perspective and physical traces are sought. In this regard, another topic that the study aims to address is to reveal that the concept of metaphor is not just a formal approach but a design method that does not consist of only garnishing tools but a technique for expressing concepts (Dutoglu & Aktuglu Aktan, 2022).

As seen in Table 1, since the field has been the subject of design competitions very frequently in the last 50 years, evaluation based on competition will also be included in the spatial change analyses to be conducted in the following sections.

**Table 1.** Competitions held in and around Potsdam Square (Compiled by the authors based on Eriş, 2016)

COMPETITION NAME	YEAR
Capital City (Hauptstadt) Berlin Urban Planning	1958
Potsdam, Leipzig Square and Urban Blocks	1991,1992
German Railway Company (Deutsche Bahn) Headquarters Building	1996
Sony Center, Urban Blocks	1996
Leipzig Square 8-10 Residential Building	2000
Leipzig Square 9 Residential Building	2000
Canadian Embassy Building (located in Leipzig Square)	2000
Boulevard of Stars (Boulevard der Stars) Open Space Organization	2009

Potsdam Square is located in the central district of Mitte in Berlin (Figure 1), surrounded by the Brandenburg state. It is situated on the southeastern border of the Tiergarten Park. The study area, which also includes the surrounding area of the square, is naturally bounded by the Landwehr Canal to the south and Tiergarten Park to the north. To the east, it is adjacent to Leipzig Square and to the west, it is neighboring the Kulturforum structures such as concert halls, museums and a library (Berlin Senate Department for Urban Development, Building and Housing, 2022).



**Figure 1.** Location of Potsdam Square in The Continent and Within the City (edited by the authors) (Wikipedia, 2006) (Action Urbaine, 2016)

Due to its location, the region has significant importance both on urban and global scales. This importance is divided into three main categories: spatial, political and sociological. Potsdam Square, which has various spatial characteristics from the identity of the "entrance gate to the city" to its current identity as the "central business district and transportation hub", has been a topic of discussion in architecture and urban planning for many years. Since the early 20th century, numerous studies have been conducted and ideas have been put forward. After the region turned from one of Europe's busiest squares into a "void" due to certain political developments, architecture and urban planning competitions were held and it has become an area that today's most important designers are interested in.

Undoubtedly, the influence of political figures and events is also observed in the region, as much as the designers. Destroyed in both World Wars, the square was abandoned in the following Cold War period and isolated from the city for many years (Arandelovic & Bogunovich, 2014). To fulfill the separation task of the physical symbol of the period, the Berlin Wall, it was ordinary consequence that it divided Potsdam Square, where five main urban axes converge, in half.

This division is undoubtedly not only a physical separation. It is also a sociological and psychological division that disrupts individuals, memories, habits, public life and urban life. The city, whose transportation and access were cut off, has entered a crisis both in terms of space and loss of collective memory belonging to the city. The most emphasized point structurally to overcome this crisis is Potsdam Square. The focus of the study is how this emphasis was achieved in terms of design ideas.

### **Spatial Change and Transformation of the Region in Historical Process**

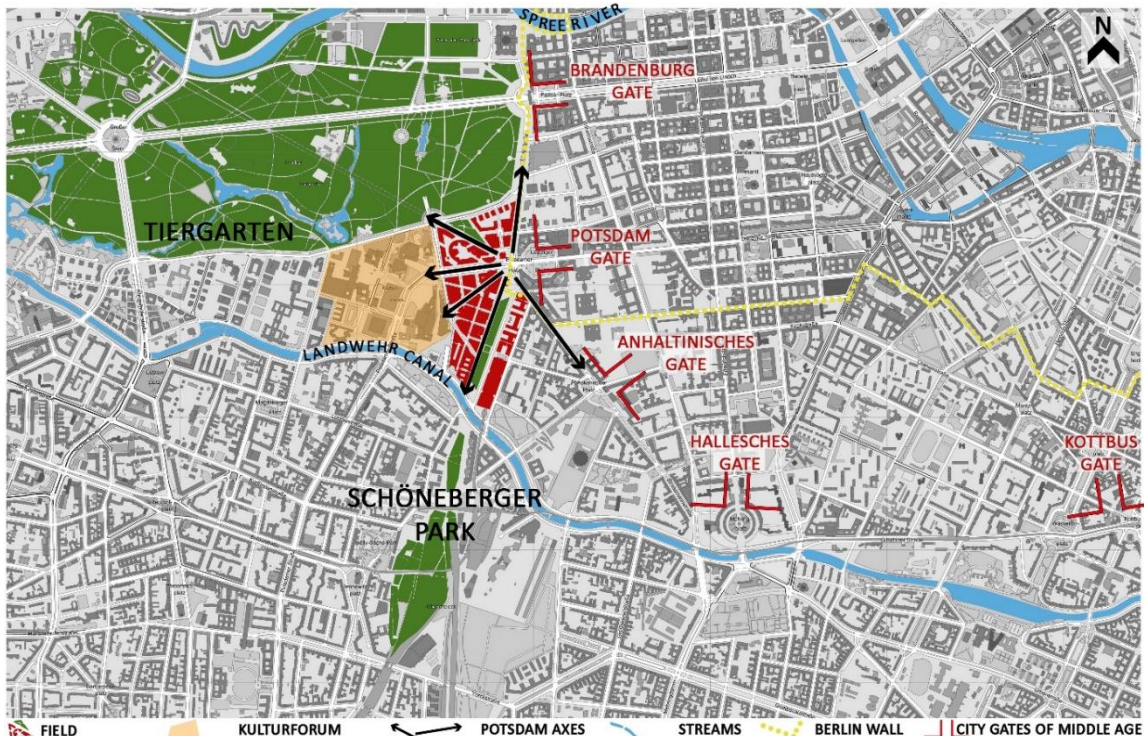
Berlin settled as a fortress on an island formed by the two branches of the Spree River, developed after the Middle Ages when it went beyond the walls only in the 18th century. Access to the city from rural areas was provided through gates until the large-scale urban development activities began in the early 1800s due to these closed structures and sharp border elements (Figure 2). The area covering Potsdam Square and its surroundings today is one of these gates in the west of the city (Ozer & Say Ozer, 2007) (Figure 3).

The first study conducted for a city that developed without a specific plan or organization was the Hobrecht Plan (1862), essentially designed to allow growth and mobility. The plan, dominated by similar-sized residential blocks and radial avenues connecting main roads, had significant effects on the character of the city (Bernet, 2004). The next critical development for Berlin was the "Greater Berlin" (Groß-Berlin) competition that opened in 1908. The Jansen Plan, which was obtained as a result of the competition, proposed to strengthen the integration of public open green spaces with residential areas and the continuity of green areas. As a result of this proposal, the formation of orthogonal building blocks can be observed (Borsi, 2015).



**Figure 2.** Berlin City Gates in 1800's (Rhizom, 2014)





**Figure 3A.** Comprehensive Overview of Potsdamer Platz and Its Surroundings (Edited by the Authors)

Despite the expansion and growth experienced by Berlin, the border identity brought about by its gate function made Potsdam Square the most important character, causing the region to be a divisive and fragmentary element throughout its historical process until 1989 (the fall of the Berlin Wall). While there were no buildings in the area surrounded by agricultural land and gardens when Potsdam Square served as a gate, Leipzig Square (Octagon) and its surrounding buildings stood out as the city's reception area. Leipzig Square, which still holds an important place in the current state of the region, stands out as an element adjacent to and defining Potsdam Square. In fact, in the urban design competition opened for the region in 1991, it was considered and designed as a whole with Potsdam Square. In an interview regarding the subject, Sattler stated, "But in fact, the reason we proposed these tall buildings was not to create such a city image, but to create a horizontal-vertical contrast with the octagonal Baroque Leipzig Square with a building height of 35 meters." (Sattler, 2003). Apart from Leipzig Square, the only element that can be defined in space is the axes. These axes can be seen as follows in Figure 4:

The city boundary runs along the southeast (1) and northeast (2) axes,

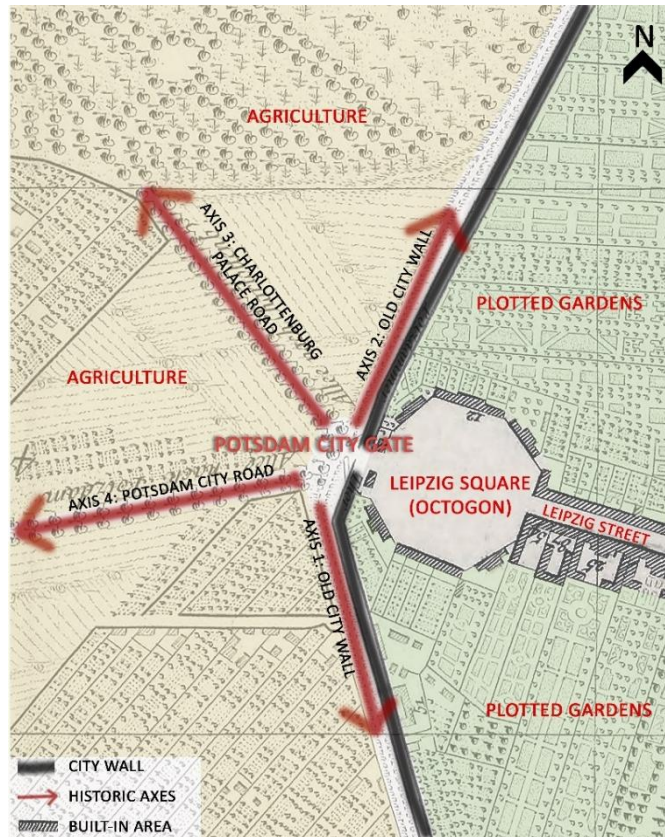
The road leading to Charlottenburg Palace, which is provided with its border and orientation by trees (3),

And the road leading to Potsdam, which also provides its name to the area and is provided with its border and orientation by trees (4). These four axes (Figure 4) and the building blocks that the axes will define later are one of the most characteristic features of the area, shaping today's Potsdam Square and its surroundings (Figure 5).

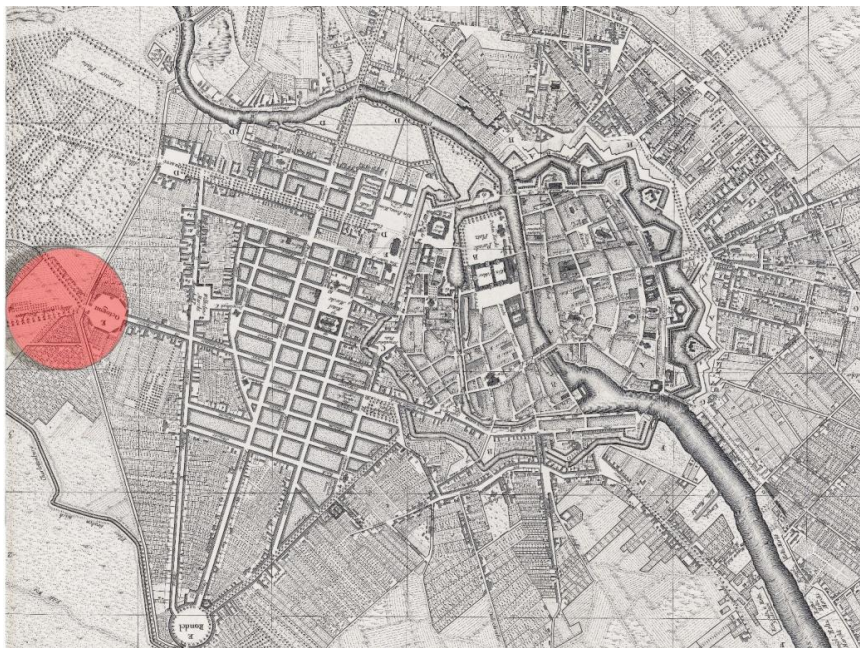
The first major shift in the region occurred with the completion of the Berlin-Potsdam railway line in the mid-1800s, which passed through this point and located the station right above the Square (5). With the increasing number of users at Potsdam Gate due to the station and the freight transportation provided by the railway line,



commercial activities began in the area. At the same time, the railway line was the first element that paved the way for the Square to become the "transit hub" and "center of transportation" that it would acquire in the early 20th century (Howard, 1997).



**Figure 4.** Potsdam Area and Axes (Created by the authors by editing Plan de la Ville de Berlin, Schmettau, 1757)



**Figure 5.** Berlin City Plan (Schmettau, 1757)



**Figure 6.** Potsdam Square (Landesarchiv Berlin, 1933)

With the addition of a fifth axis in the 1800s, Potsdam Square became the city's most important transportation hub by the 1920s (Figure 6). In fact, Europe's first traffic signal system was installed here (Potsdamer Platz // Net, 2009). By the 1930s, the area had become a center of entertainment for the middle class, thanks to the opening of hotels, cinemas and various nightlife venues. However, during World War II, the area was heavily bombed and suffered massive destruction.

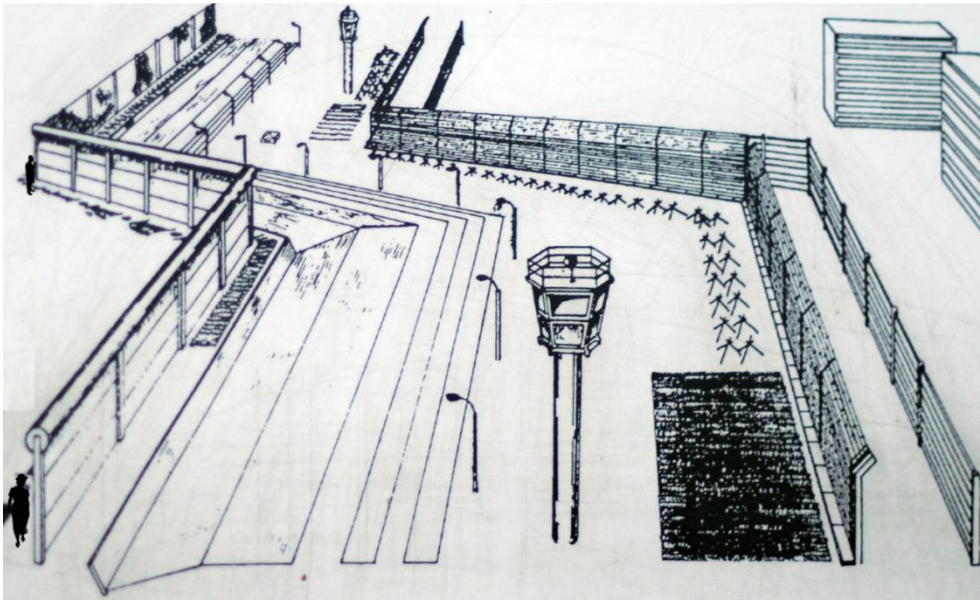
The area, which turned into a vast "urban void", lost all of its characteristic features and, by being turned into a military zone, lost its public character. The effects of the political conflict that occurred in divided post-war Germany were concentrated in Berlin. The 1953 East German Uprising, triggered by worsening working conditions, began in Berlin and spread throughout East Germany. The uprising, which led to large-scale migration from East Germany, paved the way for the construction of the Berlin Wall (Rodden, 2014). While the construction of the Wall represented a "symbol of capital concentration" within Soviet-controlled East Germany, it further diminished the character of Potsdam Square. This is because the Wall runs right through Potsdam Square (Figure 7).



**Figure 7.** Berlin after World War II



At this point, the "gate" characteristic of the area creates another breaking point. The fact that the section of the Wall between West Berlin and East Berlin runs along the city's medieval border affects all the historical city gates, including Potsdam Square, which is also divided in two. In fact, in the following years, the Square was defined as a "no man's land" and no actual buildings or human activity was observed. The reason for this is that the Wall expanded in Potsdam Square, creating a "death strip" (Figure 8) (Barnstone, 2016).



**Figure 8.** The "death strip" created by the expansion of the Berlin Wall (Roletschek, 2010)

In the area where no human or vehicle could enter outside of the control units, only security concerns were emphasized and equipped with urban elements in this direction. In the 1970s and 1980s, not only the square but also the buildings and blocks that formed it began to disappear. The square lost all its social significance and by the end of the 1980s, had left no physical or structural traces behind (Berlin Senate Department of Urban Planning Archives, 2009) (Figure 9).



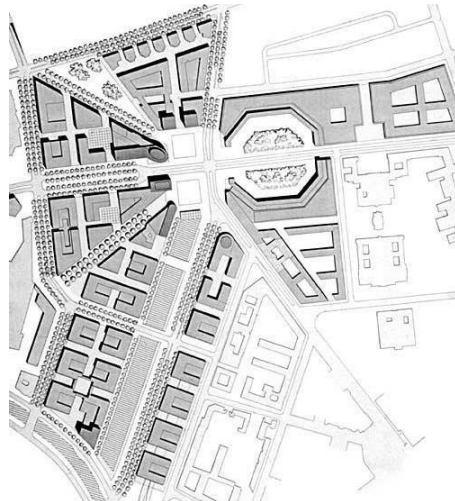
**Figure 9.** Comparison of Potsdamer Platz in 1953 and 1989 (reference buildings are marked in red) (Berlin Senate Department for Urban Development Archive, 2009)



With the fall of the Wall in 1989, Potsdam Square, which had remained an isolated area from the city and city life, quickly reunited with the urban and the public. Social unity in Potsdam Square began with the Pink Floyd concert on July 21, 1990 and structural unity began with Hilmer & Sattler's winning project in the urban design competition that opened in 1991. The development of Potsdam Square and its surroundings since this beginning has been the result of many metaphorical approaches. In the next section, these metaphorical approaches will be evaluated and their place in urban design will be discussed.

### **Analysis of the Metaphor-Based Change and Transformation of Space**

The Wall, which was demolished in 1989, not only closed a period but also prepared the infrastructure for many unities. Germany and Berlin, which were divided in every aspect, entered a process of reunification. The spatial symbol of this unification is Potsdam Square. Like the country and the city, the square, which was divided in two, quickly came together and became a guide to the city and the country. Before structural elements, the biggest metaphor in the working area is this mentioned “coming together” state.



**Figure 10.** Masterplan of Potsdam Square by Hilmer & Sattler Architecture (1991)

The process of change and transformation, which began with an urban design competition in 1991, lasted about twenty years. The competition was won by Hilmer & Sattler Architecture with the main plan shown in Figure 10. Subsequently, through building-based competitions based on this plan and notes, Potsdam Square reached its current state (Berlin Senate Department for Urban Development, Building and Housing, 2022).

As the main title of the section implies, there are "arrays" of metaphors behind this project. Not only historical but also social, associative and psychological types of metaphors can be observed. However, when all of these are considered as a whole, it is seen that the goal is for a city piece that is disconnected from its environment, the individuals living in it, and its context, to coexist with all factors. Because Potsdam Square is the “memory” of Berlin. Until the 19th century, it was the city's gate and then it became the center of the city that exceeded the boundaries of the medieval period due to the migrations it received. With the reunification of the city, Potsdam Square also had

to return to its pre-war identity as the “center”. Even the fall of the Wall started from Potsdam Square; in other words, from the center (Derman, 2002).

After the main theme of the project was shaped around “unity” and “centrality”, another step that needs to be examined is the implementation phase. The most crucial point that needs to be provided for an idea to come to life is financial criteria. The financial resources created in the reconstruction of Potsdam Square also contain metaphorical relationships and approaches, just like the project itself.

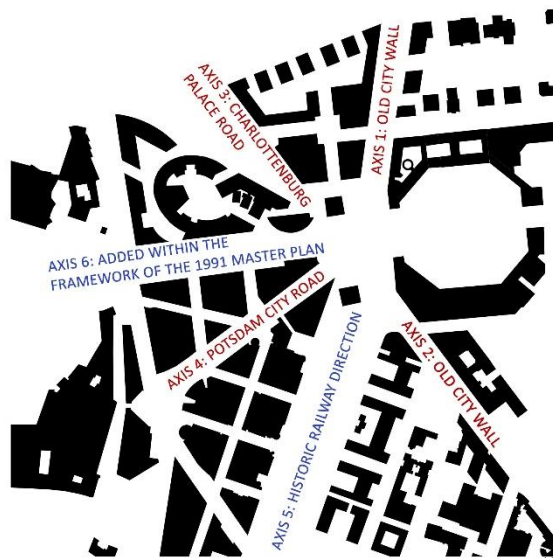


Figure 11. Current Axes on Potsdam Square (Wolfrum, 2014)

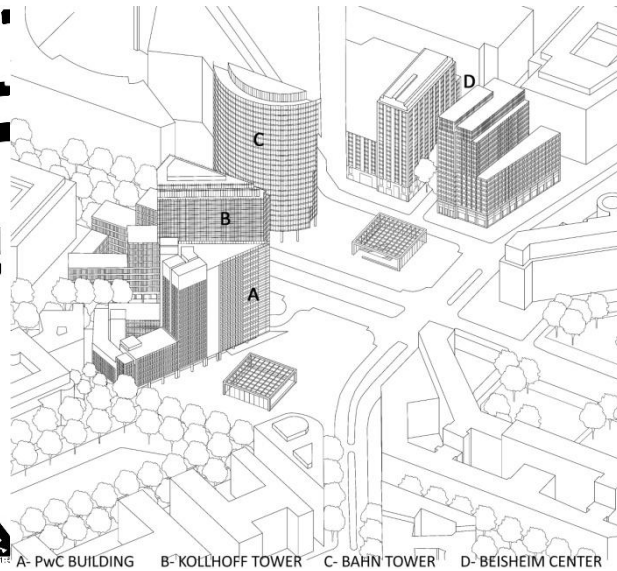


Figure 12. Facades and names of the buildings surrounding the Square (Wolfrum, 2014)



Figure 13. The historical axes defined by the buildings "tapering" towards the square (A: PwC Building, B: Kollhoff Tower, C: Bahn Tower, D: Beisheim Center) (Author's archive, 2020)

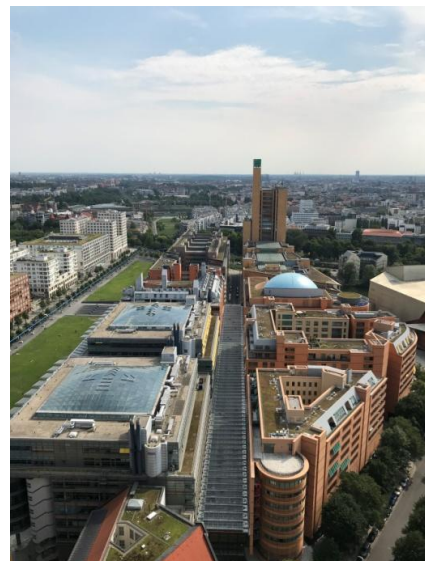
Considering that a country in the process of post-war recovery could not undertake such a large investment alone, the "private sector" was brought into play. Companies such as Daimler-Benz, Sony, Asea Brown Boveri and Beisheim were provided with land in the area to finance the project (Koksal, 2000). However, the desire of global companies to be a part of this structure is not solely based on commercial expectations. It is also evident that they are acting with the approach of asserting their power in the newly emerging "center" and "memory" of the city by establishing their headquarters in these areas, to have a say in the management of the capital (and therefore the country) in a sense (Sattler, 2003). Thus, even the economic connections in the reconstruction process of Potsdam Square carry metaphorical traces. This situation serves as an example that metaphor can be used not only in the context of design but also in financing and feasibility studies in the urban design discipline.



**Figure 14.** Traffic Lights, 1924 (Georg, 1924)



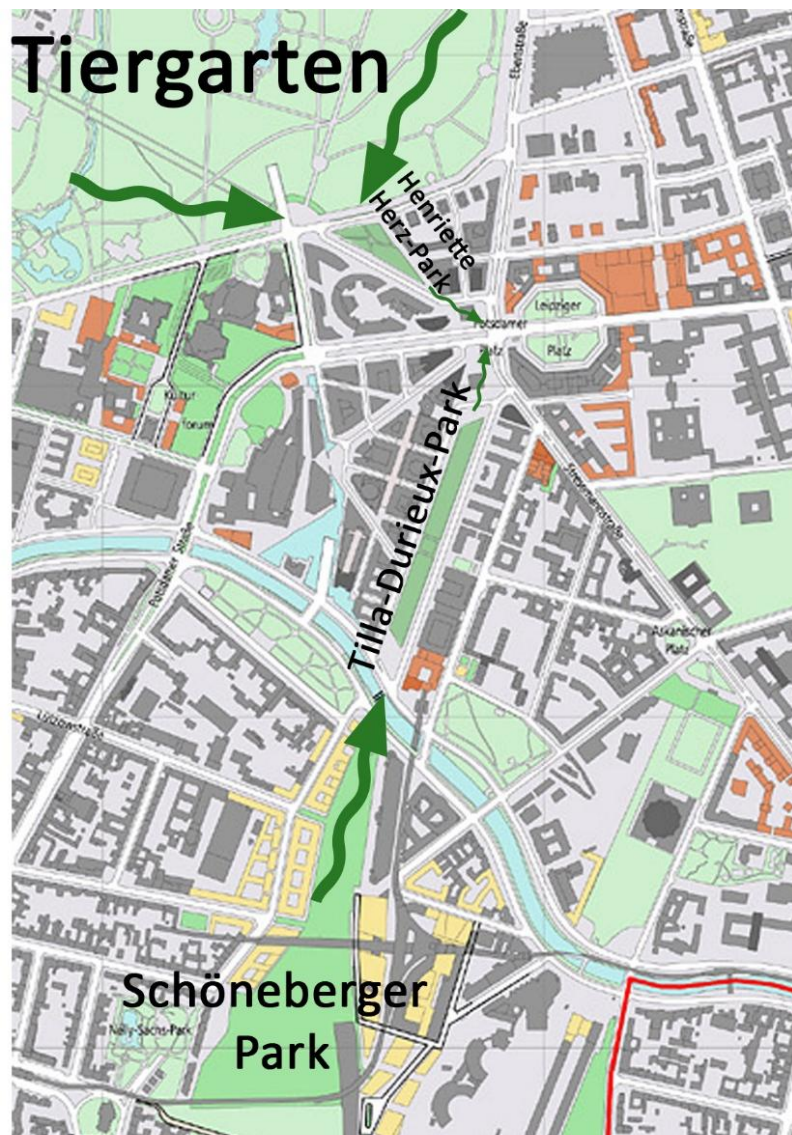
**Figure 15.** Replica of Traffic Lights in the Square (Author's archive, 2020)



**Figure 16.** The Building Material "Terracotta" Used in Facades (Author's archive, 2020)



When Hilmer & Sattler's master plan is examined, it is seen that the most dominant feature in the design idea is the axes (Figure 11). The main reason for this is that the region's historical background is the city gate (i.e., entrance). The two axes (1 and 2) defined by the city walls are the oldest axes defining the current Potsdam Square. The axis (3) of the Charlottenburg Palace road, which reaches Berlin through the Potsdam gate, and the axis (4) which reaches the city of Potsdam, which gave its name to the region, make up the other historical axes of the Square. The railway line (5) opened as a result of the "transfer center" identity that the Square gained before World War II, forming the fifth axis in the region. With the new axis (6) added within the framework of the 1991 master plan, the six dominant axes that are the most characteristic feature of Potsdam Square have emerged (Ozer & Say Ozer, 2007).



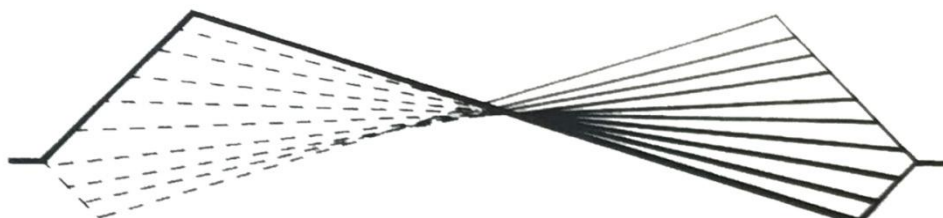
**Figure 17.** The Green Space Design of Potsdam Square (Edited by the Authors through the Berlin Senate Department of Urban Planning Archive, 2020)

It is evident that this axis structure influenced the jury's selection in the competition. In the evaluation report, the jury stated that it found the simple and

traditional development model positive and that the main concept would contribute to continuity in the urban fabric (Berlin Senate Department of Urban Planning Archives, 1992). The use of historical axes in the region emphasizes the "gateway" and "transfer center" characteristics of Potsdam Square in a metaphorical context. In addition, considering the building heights in the region, the dramatic rise of the height standard around the Square is noticed. The tall buildings (A, B, C, D) at the beginning of the axes that define the boundaries of the Square create a "passage" and refer to the gate characteristic of the region (Figure 13). Along with the axes, another emphasis on the "transportation hub" identity is Europe's first signaling system shown in Figure 14 (and its current state in Figure 15) (Potsdamer Platz, 2018).

"The new center is defined by two typical environmental features of the Berlin urban fabric: green areas and water", as stated in the project report for Piano. This clearly demonstrates that one of the most critical parts of the reconstruction process is urban green spaces. In the journey from urban void to integration, Potsdam Square is striving to merge with the existing urban fabric structurally while also occupying a critical point in terms of the continuity of public open spaces. In Potsdam Square, which intersects with the largest green area of the city, Tiergarten, to the north and Schöneberger Park to the south, two paths have been defined to extend open green spaces to the Square (Figure 17) (Landschaftsarchitektur, 2001).

The first of these roads, Tilla-Durieux-Park, is located on the axis that covers the former railway line (and station). Unlike the other historical axes, this axis has a pedestrian-oriented design. The park, which is 450 meters long, creates two peak points with a 35° degree angle sloping in opposite directions, so that the highest points at each end move from east to west (Berlin Senate Department of Urban Planning Archive, 1995) (Figure 18).



**Figure 18.** Concept drawing of Tilla-Durieux Park (Centre de Cultura Contemporània de Barcelona and ACTAR, 2010)

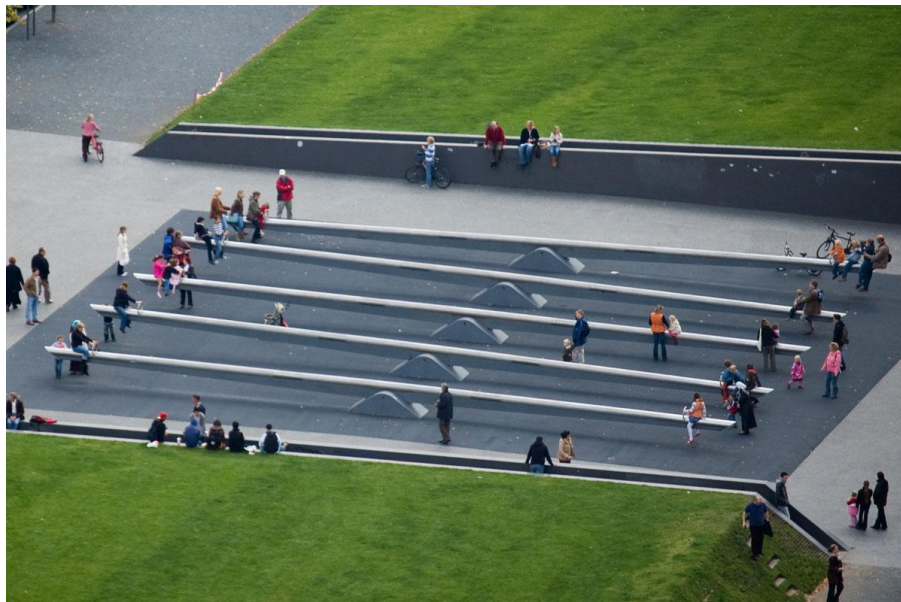
This movement directly references the days when the region was divided into two parts, east and west (Figure 19). In addition, the fact that the park consists solely of a green cover, without any landscape elements (shrubs, trees, hard surfaces, etc.), also carries the traces of the urban void period that emerged with the construction of the Wall (Centre de Cultura Contemporània de Barcelona and ACTAR, 2010).

The only structural element other than the green cover is the 5 seesaws that are 20 meters long are located in the middle of the park (Figure 20). Considering its location and function, the seesaws were designed as a balancing element between the east and west, medieval Berlin and "new" Berlin.





**Figure 19.** Tilla-Durieux-Park (Aulich, 2012)



**Figure 20.1** See-saws as a balancing element (Niedlich, 2007)

The other path is Henriette-Herz-Park, which provides a connection to Tiergarten (Figure 21). Located in a triangular structure block that transfers the city's largest green area to the Square, the park was renovated in 2001 with a design competition due to user dissatisfaction. As a result of this competition, the triangular base was divided into four parts rising from the edges to the center (Figure 22). Shlomo Koren, one of the



project's advisors and a visual artist, describes this division through metaphors (Landschaftsarchitektur, 1995):



**Figure 21.** View from Henriette-Herz-Park towards the Square (Berlin Senate Department for Urban Planning Archive, 2001)



**Figure 22.** The "fissures" in Henriette-Herz-Park (Brandt, 2016)

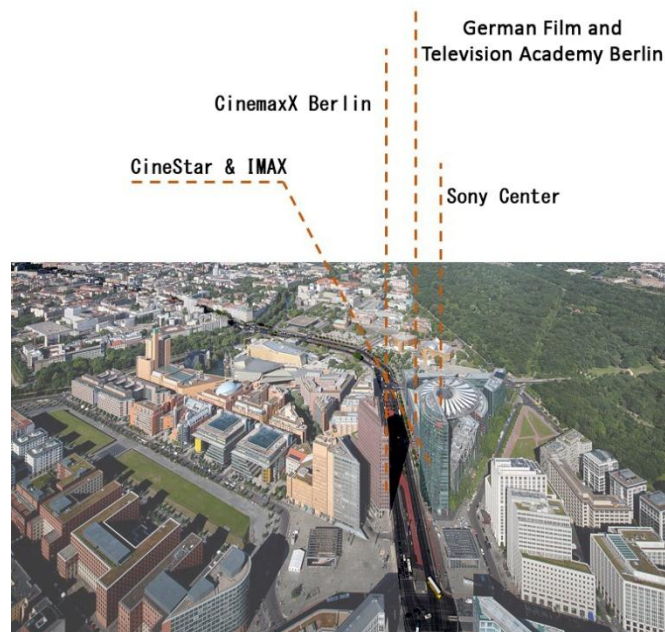
*"The concept is based on the joining of a broken plate. Fragments as a metaphor for the fragmentation between East and West; pieces raised by underground (hidden) forces; scattered broken stone piles on the surface..."*

Like the structures, the two green axes around Potsdam Square also carry urban traces to their physical lines. Unlike structural elements, green areas focus on the post-war division of the west-east separation.

It can be seen that all the metaphorical design approaches given so far in this section are based on the traces of the historical, political and social ruptures that the city has experienced. However, not all ideas are shaped within this framework. For example, in 2009, a public open space design competition was held for Potsdam Street, which houses the German Film and Television Academy, Berlin International Film Festival Center, Sony Center and various cinemas. The section of this specialized cinema street (Figure 23) that opened in Potsdam Square (6th axis in Figure 13) has evolved into the "Boulevard der Stars" (Boulevard of Stars) (Berlin Senate Department of Urban Planning Archive, 2009).

The applied project proposes an interactive scenario. This scenario is defined by four main elements: the red carpet, stars, cameras and spotlights (Figure 24). The red asphalt flowing from certain areas of the boulevard to Potsdam Square creates the "red carpet" image as it widens when it reaches the sectoral structures (Graft Architecture, 2009). The boulevard, equipped with stars on the ground and holographic cameras, loads users with a "movie star" image. The "movie star's" stage is also Potsdam Square, where the eastern end of the boulevard opens (Figure 25). Therefore, at this point, the square becomes an urban stage and offers a different experience to the city's "stars" (citizens).

The metaphorical "stage" of this idea, which turns the street into a film set, choosing Potsdam Square as its location, demonstrates that the Square is not only an economic center but also a hub for cultural activities in the city (Figure 26).



**Figure 23.** Specialization on Boulevard of Stars



**Figure 24.** Bird's-eye view of Boulevard of Stars (Graft Architecture, 2009)



**Figure 25.** View from the Boulevard of Stars towards Potsdamer Platz (Potsdamer Platz // Net, 2009)





**Figure 26.** Bird's eye view of Potsdamer Platz and its surroundings (Reuters, 2017)

## 2. Conclusion

In this study, the changes and transformations of Potsdam Square from the 18th century to the present day have been analyzed. The area, which consisted of fields and gardens on the eastern border of Berlin, has become one of the city's most important commercial and cultural centers today. The area's characteristic features have emerged as the key to change throughout the process. Before the major urban development of the early 20th century, the area stood out with its "gate" identity and was seen as a connection between the summer palace and Potsdam city and Berlin. This identity has become one of the most key features describing Potsdam Square and its surroundings, leading to its transformation into a "transport hub", which is the busiest point of mobility in the city. The railway line passing through here and the station structure located in the square has evolved into an "urban transportation hub".

Despite the consequences of two world wars, the traces of these characteristic features, which have integrated with the area, have not been erased. However, the destructive effects of the wars have caused permanent structural damage in the square and its surroundings and also caused a rupture in people's perception of this part of the city. Moreover, after the war, the city was physically divided in two and therefore, the urban dwellers were also exposed to this division.

Undoubtedly, the most spatially felt impact of this division is Potsdam Square and its surroundings. The fact that the Berlin Wall passes through the square has caused its surroundings to turn into a "No man's land" status and the entire area has turned into an undefined void. In other words, the area has transformed from the city's most dynamic and crowded point to its most isolated and static point. However, this sharp transformation, like other critical evolutions, did not "embed" in the identity of Potsdam Square and its surroundings, but, on the contrary, its traces were completely erased with the fall of the Wall.



As a result of a series of urban and architectural competitions that started in 1991, the current state of Potsdam Square and its surroundings has emerged. Potsdam Square and its surroundings, which have been created as a metaphorical urban space, based on a master plan and a series of architectural, landscape and public open space ideas competitions, are represented. When evaluating these metaphors, a structure has been formed that includes various objective design criteria and components.

All of these have been summarized in Table 2 and reference points have been specified. When examining the table, it can be seen that abstract design components are preferred as a tool for metaphors rather than objective design criteria. “Imagery emphasis”, “axis” and “location” are the most used components. Additionally, it is observed that the reference points used as the substrate are selected from the historical rupture points experienced by the area.

Due to its location within the city and historical city border, Potsdam Square and its surroundings have been the focus of many events. Therefore, the area contains many “experiences” that have sprouted from design ideas since the 1990s. This potential was quickly recognized and Potsdam Square and its surroundings became an open-air laboratory for “star” architects and designers. Despite all the shortcomings and mistakes, Potsdam Square, squeezed between capital owners invited to the area by the local government's efforts to create economic resources and star architects who wanted to leave their mark on the city, has reflected its characteristic features that it has acquired throughout history into the physical space. This reflection was possible by injecting the strong conceptual infrastructure of the region into design ideas from a metaphorical perspective. Reference points include various phenomena such as the Cold War era and social polarization, centralization and management, historical directions and gateway identity, temporary transportation focus, wall and effects and sectoral specialization and square qualities. Another critical point to note is that concepts are not gathered at any scale. Therefore, in and around Potsdam Square, metaphorical design approaches can be encountered at every point, from the main plan at the city scale to architectural detail solutions. In light of all this data within the scope of the study, it is seen that the organization of the city is not a structure focused solely on ensuring the necessity of a set of empirical criteria. Urban spaces used by societies consist of places where sociological, political, cultural and psychological factors are intertwined. Urban parts detached from their context have never been embraced by society and have even disappeared.

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