

LIVENARCH VI

livable environments & architecture

REPLACING



ARCHITECTURE

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6th International Congress

September 25-28 2019 Trabzon TURKEY



KARADENİZ TECHNICAL UNIVERSITY

Faculty of Architecture Department of Architecture

Edited by

Nilgün Kuloğlu

Asu Beşgen



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Dan TEODOROVICI

“Replacing Architecture: Marginal Thoughts on Architecture as Cosa Mentale”

University of Stuttgart, Stuttgart, Germany



Pelin TAN

“Threshold Architecture: The Unconditional Hospitality”

Art & Film School, Kabelvag, Norway



Heidi SVENNINGSSEN KAJITA

“Architectural Care: Norms of Welfare and the Mess of Life in Scandinavian Mass-Housing”

KTH School of Architecture, Stockholm, Sweden



Murat TABANLIOĞLU

“Memory in Architecture / Places of Memory”

Founding Partner at Tabanlıoğlu Architects, İstanbul, Turkey



Mehmet KÜTÜKÇÜOĞLU

“Darzanà, Border Violations and Hybridity”

Partner of Teget Architecture, İstanbul, Turkey



Kerem PİKER

“Thoughts, State of Mind and Atmosphere”

KPM-Kerem Piker Architecture, İstanbul, Turkey



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On behalf of the Architecture Department of our university, we are greatly honored and pleased to organize the sixth of conference series since its first start in the year 2001. From 2001 onwards, our enthusiasm and commitment to organize “Livenarch” has gradually increased and today it has already been associated with the Department of Architecture in KTU. It is my firm conviction that Livenarch conference series will continue as long as our department continues to exist.

Of course, not a single person is responsible from the organization. Rather, it is a teamwork and KTU Architecture Department is in the center of the team that has partners from in and out of the university. This teamwork and its continuous efforts to let this organization continue each year with great enthusiasm deserve further appreciation.

The theme for this conference is “REPLACING ARCHITECTURE”. It is obvious that in the world today, the number of those who are replaced or who are made to replace for many reasons reached to considerable numbers. The outcomes of these continuous movements made the architects and all the other related parties discuss about the issue at length. Under this main theme, the following sub-themes will also be discussed in theoretical and practical terms as well as in interdisciplinary fashion.

- Memory
- Belonging
- Transformation
- Mobilization
- Placelessness
- Acontextual
- Destruction
- Mediocrity
- Earthliness

There will be plenary speakers as well as the invited speakers in the conference and they will be expected to share their knowledge and experiences with us. We believe that these exchanges will certainly enrich the scope of the conference as well as bring up novel ideas. It will be a pleasure as well as a privilege to follow all discussions in this respect.

The keynote speakers are:

1. Dan Sorin TEODOROVICI (Dr.-Ing., University of Stuttgart, Institute of Urban Planning and Design, Chair of International Urbanism)
2. Pelin TAN (Research Prof., Art&Film School, Kabelvag, Norway)
3. Heidi Svenningsen KAJITA (Postdoc, KTH School of Architecture, Stockholm, Sweden)
4. Murat TABANLIOĞLU (Founding Partner at Tabanlıoğlu Architects (RIBA, Chartered Member, Int'l. Assoc. AIA)
5. Mehmet KÜTÜKÇÜOĞLU (Partner of Teget Architecture)
6. Kerem PİKER (KPM-Kerem Piker Architecture, The Curator of the Pavilion of Turkey in the 16th Architecture Exhibition in La Biennale di Venezia).

We are very grateful to the plenary speakers, invited speakers and our organization team of Livenarch VI- 2019 for their tremendous support they have provided with us.

The evaluation process was not easy for us. Scientific committee has spent a tremendous amount of time to evaluate the abstracts. 154 abstracts were subjected to double-blind review and as a result 131 abstracts were found to be relevant with the conference theme. Only 83 of the 131 abstracts completed the application process and are included to the conference. I would like to offer my thanks to the scientific committee whose names are given below for their efforts:

Aysu Akalın (Gazi University, Turkey), Emine Nilüfer Akıncıtürk (Uludağ University, Turkey), Burak Asiliskender (Abdullah Gül University, Turkey), Sofia Alexio (Universidade de Évora, Portugal), Havva Alkan Bala (Selçuk University, Turkey), Kathryn L. Bedette (Kennesaw State University, USA), Gonca Büyükmihçı (Erciyes University, Turkey), Özge Cordan (Istanbul Technical University, Turkey), Nilay Coşgun (Gebze Technical University, Turkey), Pelin Dursun Çebi (Istanbul Technical University, Turkey), Altay Çolak (Çukurova University, Turkey), Ebru Çubukçu (Dokuz Eylül University, Turkey), Sevinç Ertürk (Kültür University, Turkey), Demet İrklı Eryıldız (Istanbul Okan University, Turkey), Ayşe Nilay Evcil (Beykent University, Turkey), Helene Frichot (KTH Royal Institute of Technology, Sweden), Catharina Gabrielsson (KTH Royal Institute of Technology, Sweden), Şebnem Hoşkara (Eastern Mediterranean University, North Cyprus), Pınar Dinç Kalaycı (Gazi University, Turkey), Sait Ali Köknar (Kadir Has University, Turkey), Manfredo Manfredini (The University of Auckland, New Zeland), Lale Özgenel (Middle East Technical University, Turkey), Kamuran Öztekin (Doğuş University, Turkey), Christina Pech (KTH Royal Institute of Technology, Sweden), İakovos Potamianos (Aristotle University of Thessaloniki, Greece), Gökçeççek Savaşır (Dokuz Eylül University, Turkey), Meike Schalk (KTH Royal Institute of Technology, Sweden), Levent Şentürk (Eskişehir Osmangazi University, Turkey), Marc Aurel Schnabel (Victoria University of Wellington, New Zeland), Ayşin Sev (Mimar Sinan Fine Arts University, Turkey), Zihni Turkan (Near East University, North Cyprus), Zeynep Uludağ (Gazi University, Turkey), Sibel Ural (Bilkent University, Turkey), Ayhan Usta (Kültür University,

Turkey), Asuman Türkün (Yıldız Technical University, Turkey), Semiha Yılmaz (Bilkent University, Turkey), Kestutis Zaleckis (Kaunas University of Technology, Lithuania).

I thank to the KTU Rectorate, the Dean of Architecture Faculty, and the Head of Architecture Department for providing us with all the necessary means as well as for letting us totally free to run everything by.

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I am, also, grateful to the two groups of people right in here. The first being those who have contributed to the development and institutionalization of this conference series until the day: Some of those people are not among us today but we will never forget them and remember them with love, appreciation and thankfulness. The second groups of people are those who have joined and shared their ideas with us and without whose presence this conference couldn't have been held. We are determined to continue organizing this conference series in the years to come in an effort to create a true academic environment. Many thanks for the participants as well as the contributors.

Last but not least, I offer my special thanks to the Özlem Aydın, Asu Beşgen, Sonay Çevik, Nihan Engin, Nilgün Kuloğlu, Ayşegül Özyavuz, Reyhan Midilli Sarı, Derya Elmalı Şen, Ayça Araz Ustaömeroğlu ve Nilhan Vural. I also thank to the academic and administrative staff of the Department of Architecture and to the many of our students whose names are inadvertently omitted and to whom this acknowledgement is due.

I wish to see you again in the future Livenarch conferences, the first being held in 2021.

Best Regards,

Prof. Dr. Ahmet Melih ÖKSÜZ
LivenARCH VI-2019: REPLACING ARCHITECTURE / Congress Chair

Karadeniz Technical University, Department of Architecture, Trabzon
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VOLUME

I



THEORY ■ HISTORY ■ DISCOURSE
IDENTITY ■ CULTURE ■ TRADITION
CONSERVATION ■ TRANSFORMATION ■ RE-USE





PART 1



THEORY



HISTORY



DISCOURSE





DISPLACEMENT OF MODERN ARCHITECTURE: BAUHAUS IN EARLY REPUBLICAN TURKEY

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ABSTRACT

After the industrial revolution in the 19th century, architecture began to change its place, first formally, then semantically and then ideologically, due to the increase in mobility between regions. While in the premodern world where the product of the architecture was still evaluated from a singular perspective, architectural products or architectural practice were carried by the professionals of the practice, in the modern world, the way the product is produced, even ideologies that can be associated independent of the product, can show interregional permeability.

The state of the Republic of Turkey, which was established in the beginning of the 20th century on historical data of a 600-year absolute power, carried out its early public physical formalization through the European region. The early government officials of the Republic formed their ideology through the West and even set the country's target as the level of contemporary civilizations.

In the context of the political unity at that period, the contemporary civilizations target of the early republic was Germany. Especially after 1927, the entire architecture language produced by the state began to take shape in the form of the Bauhaus architecture language, a language that originated from Germany.

The Bauhaus architecture language was shaped at the beginning of the 20th century with a design idea that showed that the product of architecture could be right when it was mathematical and formulable, and most importantly by a design idea that breaks away from the reality of the place, leaving the historical, geographical, cultural data of the place behind the function, perhaps almost not seeing them.

These "placeless" assumptions of the Bauhaus architecture language were accepted by the newly established state in the early republican period. Because both the past that was wanted to be broken away from and the level of contemporary civilization that was wanted to be reached had fully overlapped with the Bauhaus architecture.

The purpose of this study is to investigate how the language of public buildings built by the state during the early republican period was produced by geographical displacement. Considering this context, in this study, firstly, the means by which the architectural knowledge was transferred in the early 20th century will be determined, it will then be investigated how Bauhaus architecture language entered Turkey, and how early republican-era administration turned this language into an official language of architecture will be discussed.

Key Words: Displacement; Modern Architecture; Bauhaus; Early Republican Turkiye.

INTRODUCTION

The greatest intellectual breakthrough in the history of civilization in the intellectual sense is the industrial revolution in the 19th century which took place after the Renaissance in the 15th century. The industrial revolution is the use of machine power in place of manual labor. This has led to the opening of factories, which were new forms of work, and the economic system that has been established through rural production has started to evolve into urban and industrial forms of production. The fact that capital and earnings began to develop in urban centers caused the population to shift towards larger cities. Especially as a result of technological developments, physical mobility with vehicles such as trains, steamships and automobiles has increased, and the use of new transport systems has enabled all kinds of information to spread rapidly across regions. The practice of architecture has been one of these types of "rapidly transferred information" between regions.

The middle of the 19th century constitutes a threshold for the circulation of architectural knowledge. We went from a time when the visual transmission of architectural knowledge was carried out by hand and then replicated by printing press to a period when the photograph of architectural knowledge was taken, and we have now entered a period in which its own image can be transferred through visual recording tools. Spaces belonging to different regions, different places, cultures and people have started to travel between regions, carrying their own realities and ideas.

In the second half of the 19th century, the innovations brought about by the Industrial Revolution, especially in Architecture, led to a completely different breakthrough. At first, the rapid migration from rural areas to cities after the Industrial Revolution led to a significant deterioration in the cities, and efforts to create healthy and livable new cities were raised within the scope of urban planning studies. In the meantime, new building types were needed, and new building types were constructed with a selective approach in the form of taking the previously used and aesthetically accepted samples and using them exactly in new buildings. Later, the new types of buildings needed have started to be constructed using the new materials and construction methods brought by the Industrial Revolution [1].

The new social, economic, political, ideological and intellectual developments created by the Industrial Revolution, called modernism, a system of thought

that affects/shapes the whole world up to the present and even the future, have existed in the European region. This new system of thought found an extremely strong acceptance in the field of architectural knowledge at the beginning of the 20th century, and produced its own idealism under the title of modern architecture as the Bauhaus School of Design.

The symbolized guide image of the modern has been speed and movement. The modern world in which we live was founded as a result of a physical and spiritual mobility that started with the Renaissance and accelerated. According to Giddens, "spiritual mobility", which can be defined as reflexivity, has been formed and gained meaning in the modern world. With the 20th century there has been a huge storm of discourse. The rapid advances in technology, especially with the acceleration of the industrial revolution in 19th century, have deeply shaken the rhetoric of that time, and the foundations of modern architecture have been laid in the beginning of the century, and a new modern discourse, which derives its power from speed and movement, has emerged [2].

Bauhaus is a design school founded in 1919 by Walter Gropius. The school was first founded in Weimar, then moved to Dessau and finally to Berlin. Bauhaus aimed to combine art and craft within the conjuncture of the period, to make use of technology and to create designs for functional, simple and mass production. The school, whose roots are based on movements such as Arts and Crafts, de Stijl and institutions such as the German Association of Craftsmen, has had a profound influence on the design qualities of the period and beyond, and even today. It has become the center of modern design, first in Germany and then almost all over the world. Within the school, painters, sculptors, architects and all artists and craftsmen were gathered and argued that everything from ashtrays to chairs and even the city plan could be designed.

A belief in the power of architectural efforts to achieve this social ideal is also seen in the Modern Architecture Movement's quest for social ideal. Like Sant' Elia's thoughts on the New City [see. Conrads(1991)], in addition to the idea of building an architecture that is consistent with the spirit of the age, the approaches reflecting a belief that overcoming social negativity, and in this sense the creation of an ideal society can be achieved through architecture, are the main claim of Modern Architecture Movement. Le Corbusier expressed his belief in the power of modern architecture to solve social problems by saying "architecture or revolution" in his book, Vers une Architecture, published in 1923, and in this sense it could replace a political revolution [Jencks (1980)] [3].

While new intellectual systems were established in every field from technology to art in 19th century Europe, there were different points of deviation in the Ottoman lands in political, social, economic and cultural terms. Far from the Western idea in the intellectual sense, the state, which was only trying to westernize physically, experienced its greatest turning point in the beginning of the 20th century and began to take shape with the Western idea with a different model of government and new state. The fact that the new rulership built its intellectual foundations on Western Thought also influenced its physical construction.

The state of the Republic of Turkey, which was established in the beginning of the 20th century on historical and historical data of a 600-year absolute power, carried out its early public physical formalization through the European region. The early government officials of the Republic formed their ideology through the West and even set the country's target as the level of contemporary civilizations. In the context of the political unity at that period, the contemporary civilizations target of the early republic was Germany. Especially after 1927, the entire architecture language produced by the state began to take shape in the form of the Bauhaus architecture language, a language that originated from Germany.

In this context, this study is based on the question of how the Bauhaus architecture language, which re-established the architecture practice at the beginning of the 20th century in a mental and physical sense, came side by side with the Republic, which wanted to re-establish all kinds of information fields with the new, how modern architectural language produced in the Europe at the beginning of the 20th century came to Turkey, which is the edge of the East, and how it was shaped in Turkey. In the study, firstly, the Bauhaus ideology and what the architectural language is will be discussed. Then, the ideology of the early republican period and the physicality designed as a result of this ideology will be examined. In the fourth part of the study, the concepts of displacement and movement in architecture will be evaluated through the journey of Bauhaus architecture language to Turkey.

Concepts of Movement/Displacement in Architecture

Until the 19th century, movement was used only as a concept of physics, which referred to displacement. Mechanical movement, however, is only one of the numerous forms of movement; the forms of movement, from displacement to human thought, are infinite [2].

Life and nature are far more complex than people can understand. Because nothing stays constant, everything is in constant motion, and everything changes constantly. The word "movement", which is experienced prominently in almost every aspect of life and thus forms one of the foundations of the study subjects of the disciplines that study these areas, has a very rich variety of meanings, is defined in the dictionary with the following main meaning and connotations:

1. The displacement of an object, its motion in space; motion.
2. A person's moving his/her body, part of his/her body, changing his/her status.
3. The displacement of something, a vehicle, a person, a community; migration.
4. Social and political organization, which has relatively completed its structuring; common actions of this organization; trend.
5. Collective action for social and political change.
6. To go, the act of setting off (on a journey).
7. Earthquakes and changes on the Earth's surface.
8. Mobilizing something; to make way for an event or work to be done.

9. All of the recesses and protrusions that give the curves of a statue and the lines of a pattern vitality.
10. All of the recesses and protrusions on the facade of a structure [2].

As can be seen, the meaning of the word movement corresponds to both physical and semantic multiple situations and practices. At this point, can one encounter the same richness of meaning when the concept of movement intersects with the discipline of architecture? In order to answer this question, conceptual analysis of the concept of motion needs to be performed first.

The sharpest intersections in the history of science and thought related to the concept of motion are Newton's mechanical theory in the 17th century and Einstein's theory of relativity in the 20th century. Newton constructs the whole universe through singularity and invariance. All objects are connected to each other. Defining the world as a perfect machine governed by strict mathematical laws, Newtonian science saw the world as purely causal and definite, and argued that every event that took place had a defined cause, and therefore had a defined result. If the position of a random piece of the present order at any given time is known with all its detail, its past and also its future can be calculated with absolute certainty as well.

Seeing the world as purely causal and definite, the holistic world view defined by Newton's physics, which argued that everything can be explained by mechanical order, began to gradually lose its dominance that continued until the 19th century with developments in science and in the early 20th century. However, although it began to show its real effect towards the mid-20th century, it was the theory of relativity put forth by the physicist Albert Einstein that dealt the biggest blow to this view [2]. While Newtonian science acknowledges that the universe is infinite and immutable, Einstein's equations always support a mobile universe. There is no absolute time and absolute space, as Newton asserts; there are values according to the system used, and a space-time connected to them and inseparable from each other. While Newton's Mechanical universe is identifiable and static, Einstein's relative universe is dynamic and constantly evolving in an undefined structure.

According to Tanju (2003) one of the most meaningful distinctions between modern and premodern concepts can be made through the axis of mobility and speed. The premodern world also naturally contains mobility and speed, but these concepts differ radically from those within the modern world, both quantitatively and qualitatively. While the movement of the traditional world is physical, the movement of the modern world is now mental, and the mind is so fast and varied that it cannot always be determined with respect to physical movement. Its possibilities and destruction are always different. While physical movement can be considered defined and comprehensible, mental movement can produce the alien and the different, in other words it can be uncanny [4].

In the 20th century, the evolution of the concept of movement or perception from physical form to mental form deeply affected the concept of place. Physical displacement or movement requires space, whereas mental displacement or movement does not require space. At this point, the modern architecture language, which operates in the cause-and-effect machine

mechanism produced by Bauhaus, established its relationship with the place on the basis of Newton's concept of mechanical motion. The place is singular. The place doesn't matter as long as the machine works. In his descriptions of gravity and motion of objects, Newton described space with concepts such as "empty", "absolute" and "constant". So according to Newton, the place called space was stationary and immobile. In the same way, Newton treated time and space as separate phenomena and concluded that time was "the same" all over space [5].

At this point, the question of how architectural practice, the first problematic of this study, can move interregionally comes to mind. As mentioned above, while the premodern world was built on physical movement, the modern world is built on mental movement. Every political event that occurred at the beginning of the 20th century, such as the redrawing of borders and the reshaping of nations, provided more opportunities for the interregional displacement of the practice of architecture. For example, the artists who left the Bauhaus design school, which is one of the subjects of this study, were influential in spreading the Bauhaus school in European countries and America by going to these countries. They have led to the establishment of many Applied Fine Arts Schools in America and around the world. The practice of architecture is not physically carried across regions; the act of architecture is now only mentally relocated. The rapid mobility and communication technology between regions, especially beginning with the 20th century, has defined a limit of spread for the practice of architecture to the extent that it is accepted.

The concept of acceptance at this point is important in the context of this study, as the modern architecture produced by the Bauhaus language has been accepted in Turkey highly effectively. At this point, is it sufficient to associate the reasons for the production of modern architectural practices in Turkey, which are shown to be the reason for this acceptance and which are the main problematic of this study, which approximately took place between 1925 and 1940, to the ideology of the period in traditional early republican period architecture narratives only? Or, to phrase it another way, if the modern architecture produced by the Bauhaus had not deny the place, the time, the individual, and if it had been based on the spirit of the place produced by Norberg Schulz, rather than a mechanical language of architecture, would it have found a place in Turkey again? The answer to these questions is both yes and no. In this context, in order to produce the answer to this question, first of all, the identification of Bauhaus ideas and the ideas of the early republican architecture will ensure that the issue is placed on a more solid foundation.

Bauhaus Ideology

Bauhaus is a design institute founded in 1919 by German architect Walter Gropius by the merger of two separate educational institutions, the Weimar Academy of Fine Arts and the Weimar School of Arts and Crafts, again located in Weimar. The name Bauhaus means "Architecture House". The Bauhaus School is a "school of applied arts" that develops modern

understanding and is also a center of "art culture". The Bauhaus is also defined as "the nest where modernism was born" [6, 7, 8].

The institutional identity of the Bauhaus, which operated in Germany between 1919 and 1933, can be summarized as "school of design, architecture and applied art" (Figure 1). In addition to this knowledge, the fact that Bauhaus is a powerful reference and inspiration for modern educational approaches and it is a model for many schools of art, design and architecture around the world, and that this effect is based on "Bauhaus thought" is prominent in a wide range of literature [9]. Bauhaus has an attitude that breaks the connection with the past, considers and blesses tradition as the work of the craftsman, but creates art in the spirit of the present, and that unites/separates the "future" and "tradition" with the "present" [10].



Figure 1. Bauhaus's Symbol School Building Bauhaus, Dessau [11].

When Bauhaus was founded, art and technique confronted, while reality and utopia contradicted. The ugliness of reality was confronted by the virtual worlds that artists created in their dream worlds, and likening of reality to utopia through abstraction was the activity of the century. Artists seek harmony, ideal and beauty for humanity. For this, art should be purified, harmonize with the utopia of man and affect every aspect of life. During this period it is seen that artists intervened in every aspect of life, abstract thought seemed to be effective in concrete areas and art was also seen to be influential in technical design and architectural design. Artists thought more broadly about the functionality of objects and were inspired by functionality. This principle, which the visual arts calls as Constructionist, has become an approach that applied arts calls Functionalism [12].

According to Gropius: "Art should respond to the needs of society, and there should be no distinction between fine arts and applied crafts". Adopting this philosophy as a principle, the Bauhaus School gathered artists and craftsmen under one roof and took great steps to develop a practical approach as well as a theoretical approach to the design problem. Bauhaus creates a model rather than a plan or a design. This model wants to become a simple, assimilated style in every stage of a day, in every room of a house, by aesthetizing even the most ordinary daily thing that is accustomed to be looked at. Therefore, it is in a geometric form that combines aesthetics and things, art and functionality, and abstract and certainty (Figure 2, 3, 4) [12].



Figures 2, 3, 4. Haus des Volkes (People's House Probstzella), Built by Alfred Arndt in 1925-27, Villa Zuckermandl in Jena, the Bauhaus Archive, Museum of Design in Berlin [13].

Bauhaus is often seen as a harbinger of, or even the preparatory, of a series of radical transformations taking place throughout the 20th century, in art, craft and industry. Bauhaus's turbulent 14-year period in Dessau, which began in Weimar, and ended in Berlin, provides enough data to accept this institution as one of the main environments witnessing the breaking points of industrial history [14].

The turmoil that took place in Britain, especially after the Industrial Revolution, the tension that formed in all areas of industrial production and the life of industrial society, were some of the starting points of the Bauhaus idea. In this period, the changing conditions of production, the transition from manual production to machine production and thus the necessity of a new design method to produce daily consumption materials has become a problem that was expected to be solved (Figure 5, 6). On the other hand, with the Industrial Revolution, the change of hands in production, the disruption of the production-artist relationship and how this relationship would be established again, and the answers sought to the questions of how the artists who were disconnected from production would be socially involved in this process are seen as situations that constitute the basic idea of the Bauhaus school [15,16]. Bilgin (2009) states that the Bauhaus was not established for the purpose of being a spokesman for one of the movements of the avant-garde that began to take shape in the 1910s, or inviting them all to its stage, that it was established as a project that protected itself against the meeting with the avant-garde movements and the pursuit of innovation [14].

Founded in Weimar, Germany by Walter Gropius in 1919, the aim of the school, as stated in his 1919 manifesto, was to be an organization/institution/formation that captures the changing spirit of its time by fundamentally changing the education of architecture and art, responding to the needs of the period [17]. In his 1919 Manifesto, which is the discourse of the emergence of the Bauhaus, Gropius states that the primary purpose of the school is to save the different art branches separated from each other from this isolation and to combine them with the craft and to create "buildings" with the artist-artisan partnership. The secondary objective is to increase the value of the crafts that have lost their value after industrialization to the level of fine arts and to ensure that they have the importance they deserve. The third goal of the Bauhaus school was to share its expertise and knowledge of production with the capital, the real actor of production, and thus to establish connections with the crafts and industries of the country in order to make the school a financially self-sustaining institution [18, 16].

In the Bauhaus Program and Manifesto in 1919, Gropius states the following in relation to the visual arts: "The ultimate aim of all visual arts is the complete building! To embellish buildings was once the noblest function of the fine arts; they were the indispensable components of great architecture. Today the arts exist in isolation, from which they can be rescued only through the conscious, cooperative effort of all craftsmen. Architects, painters, and sculptors must recognize anew and learn to grasp the composite character of a building both as an entity and in its separate parts. Only then will their work be imbued with the architectonic spirit which it has lost as "salon art [18].

In 1928, with Gropius leaving the administration, Swiss architect Hannes Meyer replaced him as the new manager. During this period, the Bauhaus underwent a reconstruction process. While using a form of production focused on people's needs, Hannes Meyer's motto was "the needs of the people instead of the need for luxury". Until Meyer started to work as a manager, the productions for the new needs of the new people were carried out based on the design methods and theories defined by geometric forms, and together with Meyer's management, the analysis of social and economic conditions was also started to be used as a new design method [16].

Following the resignation of Meyer, Mies van der Rohe, known for his German Pavilion at the Barcelona World Fair in 1929, was appointed administrator of the school. Unlike Meyer, Mies did not display a specific attitude towards political issues and stated that he was only interested in school [15,16]. According to Ludwig Mies van der Rohe, the fact that the Bauhaus was based on a certain intellectual basis enabled it to be so influential in all progressive schools around the world, and thus "Bauhaus thought" was able to create much more of the influence and continuity that could be achieved through any organization or propaganda [19]. Therefore, the main strength of Bauhaus thought is that it has evolved into a systematic educational approach [9].

Edward W Said (1983) [20] states in his article "Traveling Theory": Like people and schools of criticism, ideas and theories travel – from person to person, from situation to situation, from one period to another. Cultural and intellectual life are usually nourished and often sustained by this circulation of ideas, and whether it takes the form of acknowledged or unconscious influence, creative borrowing, or wholesale appropriation, the movement of ideas and theories from one place to another is both a fact of life and a usefully enabling condition of intellectual activity". Said's conceptual framework in his paper provides an important perspective on Bauhaus' influence in the 20th century on the fields of art, design and architecture all over the world. The "journey" of Bauhaus ideas, concepts and approaches to many different points of the world, and therefore the "movement" it has carried out, has helped to create a sphere of influence and nourish Bauhaus thought [9]. Many exhibitions and conferences and published works in different parts of the world in the first half of the 20th century were effective in spreading and sharing the Bauhaus ideas in a wide area in written, oral and visual terms.

Ideological and Physical Construction of the Early Republic

During and after the War of Independence, the proclamation of the Republic constitutes the most important starting point of an important change and renewal process in Turkish social life with the revolutions of Atatürk [21]. With the proclamation of the Republic, it was inevitable that the country would go through an important ideological and physical process of reconstruction. Despite the unfavorable economic conditions and the lack of means in the structuring process of a newly established state, the first goal of the Republic was to regulate transportation, to redevelop the destroyed regions after the war, and to proclaim Ankara as the capital [22]. In the process, Ankara was built as an example/symbol as the new physical place of Republican ideology. In this construction process, the main goal of the state and its most ideal ideological ground is the level of contemporary civilizations. In this context, the West played a role as the cornerstone of the development, change and transformation process of the country by being chosen as the main example in the formation process of the modern state and by being referenced in a technical sense [23].

Yavuz and Özkan (2005) state that the most important event of the early 1920s, which would have lasting effects on the development of modern Turkish architecture, is the proclamation of Ankara as the new capital. In the early years of the Republic, in an environment where no comprehensive reconstruction program, architectural inspection mechanisms and criteria were established, Ankara was subjected to a very rapid construction process [24].

According to Tekeli (1998), strategies developed in this direction develop in two different ways. The first is the transformation of the country space into a nation-state space, and the second is the arrangement of cities by seeing them as a representation of the modernity project. Tekeli (1998) states that there are three important elements of physical strategies followed in Turkey. The first is the proclamation of Ankara as the capital of the new state instead of Istanbul, which had been the capital of the three empires; the second element is the creation of a railway network based in Ankara in Turkey; and the third element is the intention of establishing factories planned to be established in Anatolian cities on railway routes in industrial plans formed after 1929 as a result of developing statist policies [25].

In the process of establishing a modern Turkish identity, it can be observed that the factories in question were established in many parts of the country with a statist production policy. In this context, it is observed that the modern Turkish identity, which was intended to be created, was substantially rebuilt with a physical, in other words, architectural production in addition to the revolutions realized [26]. Public buildings such as factories, transportation structures, educational structures produced during the early Republican period, where production was handled as the main theme, were constructed by taking the architectural infrastructure of the West, which was the target of contemporary civilization, as an example. These structures also stand out as physical symbols of development, progress, speed and movement, which are the symbols that Republican ideology wants to emphasize.



Figures 5, 6, 7. Ankara Railway Station, Ankara Exhibition House, Ankara Girls' High School, respectively [27, 28, 29].

From the establishment of the Republic until the mid-1940s, the creation and shaping of a space/place within a one-party government ideology in Turkey was seen as an important political tool. It is seen that experience of foreign experts was utilized in many fields in the production of public structures, which are the physical counterparts of modern and rational ideology, and in the planned development process of the newly established state, especially between 1932 and 1939, dominated by statist policies [30]. In this context, the Law for the Encouragement of Industry enacted in 1927 constituted one of the leading influences on the foreign architects' working in the country [31]. The fact that the architects who emigrated from many countries to Turkey moved/transferred the Bauhaus architecture of the German school into public buildings, which was a reflection of the modern architecture of the period, in the context of both being a reflection of their own experience and an example of a rational and contemporary approach that exactly corresponds to Republican ideology, was an inevitable result that would constitute the main reference in the shaping of structures.

The contemporary Turkish subject, which was being attempted to be created in this process, is the result of separation from the old subject, that is, Ottoman elements. The main characteristics of the new subject that was tried to be reached were culture and universal Western civilization. It was aimed to produce a national society that would create a uniformized space focused on Western images, based on contemporary and rational foundations [32]. The structure, which constituted the main character of the early Republican period, was built in a way that combined the modern and the national [33]. In this context, the process of transition from Ottoman Empire to Turkish Republic witnessed the search for a model to represent the "modern" versus the "national". While the physical representation of the new power's goal of contemporary civilization is the city of Ankara, the equivalent of the "modern" that will be used to reach the level of contemporary civilizations, which constitutes the main ideology of the early Republican period, is the Bauhaus, and the modern equivalent of the Turkish architecture of the period is the architecture in question.

EVALUATION and CONCLUSION

The reasons for the spread of modern attitudes in the 1930s included the desire to be up-to-date by understanding the invalidity of the architecture of the past, opening to the outside, and the awareness. Structures designed with international influences, where the strict rules of tradition are abandoned, simplicity free from ornamentation, unity of form and function have found a completely different expression from the first national architectural attitude with the opportunities provided by the skeletal system [22].

In 1930, in the editorial of Hakimiyet-i Milliye, the official newspaper of the Republic, the arrival of New Architecture had media coverage with the following sentences: "For several years, the new architecture of the new century has begun to develop all over the world. Young architects are now walking towards the truth, breaking the old mentality and tradition... It is a pleasure to see that some new construction in Ankara is a sign of this architecture. The new architecture has come to us, too."

Considering the importance of newspapers in the formation of an integrated national consciousness, Bozdoğan points out that the allocation of a newspaper editorial for modern architecture indicates that the Republican regime imposes a strong ideological meaning on architecture. The article in Hakimiyet-i Milliye was intended to make the public familiar with the basic principles of the Modern Movement as it evolved in Europe and was quoted from the 1928 International Congress of Modern Architecture (CIAM) to a large extent. The article emphasized, "the necessity of understanding the needs of time", the impact of machinery and industry on social life" and "the importance of being rational, logical and appropriate to the needs" [33].

The Bauhaus architecture language with a revolutionary nature in the field of architecture, which was produced in Germany at the beginning of the 20th century, became the physical language of the early years of the Kemalist revolution in Turkey, which took place around the same years. As explained in the fourth part of the study, in the narratives of architecture in the early Republican period, this encounter is extremely usual and rationalist, just like the name given to the architecture of the period. Because the goal of the newly established Republic of Turkey is the level of contemporary civilizations, and the machine-like German Bauhaus architecture of the period stands directly opposite this modern goal.

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AN ARCHITECT ON THE MOVE - AN ARCHITECTURE ON THE STAGE: RE-READING BRUNO TAUT

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ABSTRACT

*"Does Architecture Exist Today?
Compared with whereas Erwin von Steinbach,
Sinan, Aben Cencid, Diwakara, Pöppelmann,
could anyone step forward and consider himself an architect?
No, today we have neither architects nor architecture",
Letters from Bruno Taut, 1919-1920.*

Many concepts such as population growth, economic crises, revolutions, wars, unemployment, immigration and refugee movements forced the act of producing architecture, away from its original purpose, into an endeavor to build characterless and spiritless buildings which are actually incompatible with the context, isolated from their places, not alive but nonetheless serve as forced habitats. Within this fact and in reference to the Livenarch-VI's theme of "Replacing Architecture", "the uprooted architects" who are expatriated and lived abroad, and the buildings they produced are certainly worthy of debate.

In this aim, the proposed paper intends to lead to a discussion within the framework of the congress, on the architecture of Bruno Taut, who was considered as a "stateless architect", and who stayed in numerous locations including Königsberg (East Prussia), Hamburg, Wiesbaden, Magdeburg, Berlin, (Germany), Osaka, Tokyo (Japan), Ankara, Istanbul, Izmir, Trabzon (Turkey) through years, due to various political, social and economic reasons.

Taut left his mark in every place he lived in, even Turkey, which he often called "the land of Sinan". He was an architect "who did not belong to a single place", and who had addressed even today as he approached the architectural problems of his era with specific references to his day. In his discourses, Taut developed as solutions for existing problems; he discussed architecture based on the "spirit of the place" and universal solution proposals for the "replacing architects and architecture", which arose out of the problems of the day. Through his opposition to the codification of absolute rules for construction, he offered different perspectives towards the architectural

thought of the modern era, and built a synthesis of traditional-modern architecture. He claimed that architecture is a universal language, that formal and dogmatic architecture is simply unacceptable in a perspective of architecture in harmony with the humanity.

With a view to understand and explain Bruno Taut on the basis of “*place*”, “*emotions*”, “*spirit*” and “*essence*”, the authors came up with the method of “production of concepts”. A number of concepts including “*background*” (Taut’s design philosophy), “*betweenness*” (the balance Taut established between science and art, past and future, transparent and opaque), “*open-endedness*” (Taut’s flexible, creative and legible solutions) and “*retrospection*” (Taut’s various spaces which allow and enable the accumulation of memories on part of the individual) were proposed by the authors. The architectural perspective that does not require a move to find itself a suitable background, one that was nonetheless proposed by an architect who did his share of moving around was discussed with reference to the universal thought system, principles and concepts considered the legacy of the architect and architecture.

Key Words: Bruno Taut; Trabzon Lisesi (Trabzon High School); Production of Concepts; Background; Betweenness; Open-endedness; Retrospection.

INTRODUCTION

*“Architecture is not only a domicile or a protective umbrella
but also a record of human’s efficiency and yearn,
and a cultural heritage left to us”,
Jonathan Glancey, The Story of Architecture, 2003.*

The innovations brought with the industrial revolution caused, as in many fields, changes architecture as well. In the rapidly evolving and changing world, the need for building new habitats emerged and new cities have been built in industrial areas which have been formed with the development of transport capabilities. As a result, rural depopulation has been confronted, human has been replaced by machine with technological development and production has been transformed from the fields to factories. This process which evolved in relation with the unemployment issue which emerged with the decreasing need for human work power caused a massive migration later on [1]. As solution for the housing problem in cities which could not meet the fast population growth, a housing approach has been developed which grew vertically by serial production. Monotone and dull buildings which overlooked the user’s identity have been built and architecture came into sight which was disconnected to the context and ignoring human emotions and social memory. Shulz advocates that the dis-identified attitude of modern architecture dis-identifies people as well and causes lack in the sense of belonging. Shulz described his thought with the phrase; the problem of alienation can be overcome only with the existential base in the space which has been created by the identity defined by the special characters of orientation and place” [2]. With architectural resolutions which do not provide an identity the formation of

memories has been restricted, traces of social memory have been erased by non-embraced buildings and a society has been created which has been disintegrated from its essence and has transformed into robots. So, habitable spaces have been replaced by living spaces where the sense of belonging cannot develop [3]. This ordinariness in cities is reflected in human behavior as well and actions have been restricted. Just like serially manufactured products, people have become the same, their behaviors have become systematized and their daily life has turned into a programmed machine. People migrated not only bodily but also in terms of cultural values, feelings and ideas.

Thus, modern architecture has transformed into an approach which excludes the local and traditional, refuses anything dating back and causes the formation of buildings which are all the same due to a serial production understanding [4]. In this meaning, modern architecture has erased all traces of the past and developed a completely independent perspective.

Bruno Taut who lived in the same era of the founder generation of architecture and who is a leading architect in the emergence of modernism approached architecture with a different point of view. In his designs, he focused on the association of local architecture approach and contemporary thoughts, in other words, on the synthesis of traditional and modern. In his works realized in Germany, Moscow, Japan and Turkey he reflected his unique style while aiming to make those places being alive by interpreting cultural connections in an efficient manner. Taut evaluated wannabe architectures which have been constructed with envy to construction trends in Europe and America where culture, climate and lifestyle are not reflected as a serious disrespect to “that place”.

In this paper, Bruno Taut’s architectural styles, versus anonymized architectural solutions, generated under the name of modern architecture have been reviewed. While reviewing, with the aid of generated concepts, the architecture approach of today will be criticized with “*Trabzon Lisesi*”: the High School Building in Trabzon which he brought to life in 1887.

Life of Bruno Taut

The life of Bruno Taut who was born in Königsberg-East Prussia in 1880 has lasted in a very turbulent era. In this period of the World War One; social changes, unrests and conflicts affected Taut’s personality and architectural approach both. The dynamism in his character is reflected in the field of architecture and he has been sometimes a reformist who led developments and sometimes an utopic man who crossed the limits of his imaginary world.

Taut’s life as an architect began at the age of 17 with attending the construction works school and further, he started to work for Theodor Fischer who Taut considered his master and remembered with respect. A few years later, being at the age of 28, he moved to Berlin and opened his own architecture office [5].

Taut's first important works are the ones constructed with new materials especially on glass. This era which covered the pre and postwar period is the first stage of Taut's individual attitude [6].

Being one of the most significant names of postwar Germany, Taut distinguished himself during this period where he could not practice but improved himself intellectually due to inconvenient economic conditions and stood out in progressivist artist groups in the fields of architecture and other arts with his enterprising and brave personality by his articles and illustrations.

Germany of Bruno Taut

Two major activities stood out due to the negative effects of World War One. His "expressionist" works on Utopias have centered into this movement in Germany. Drawing with the intention of a better world for tomorrow's society, the architect aimed to gain *"the city's unique identity"* in each of his works.

Taut's second important activity during the period which he spent in Germany was the revolutionary organization named "Council of Art Workers" which started to work in Berlin. He has been one of the most important figures of this organization and its programmer as well. In order to realize their object which they defined as *"combining art with the society, destroying any obstacles or borders between craftsmanship, sculpture and painting and ensuring the association with architecture"* [7], Bruno and Max Taut, Otto Barting, Adolf Behne, Walter Gropius, Cezar Klein and some other artist and architectures with expressionist tendency have worked together for three years [6].

In the ongoing process another group under the name *"Novembergruppe"* established by a group of young architects following the footprints of Taut has advocated that constructing buildings was a humane initiative with the mottos: *"Liberty, Equality, Fraternity!"*; *"New art for a new world, sorrows and new tomorrows, yearnings and a quest for freedom"*; *"The earth is a good residence"* [8], [9].

In the second half of the years following the war, it has been observed that architecture now has become a force acting individually. During this period, he drifted apart from utopic works and started to get interested, as a social planner searching for a solution to the residence crisis, in the subject of residences. While designing residences, his basic idea was the *"harmony of architecture and lifestyle"*. He considered the house as a structure who should serve human. In his book *"Ein Wohnhaus"*, Taut describes this idea as: *"The house should fit the human like good fitting dress"* [10].

Having been invited to Moscow to realize his socialist ideas, Taut believed that he would be helpful to the architecture there. But one year later, he had to return to Germany due to the challenges and inconveniences of the conditions he encountered.

Japan of Bruno Taut

Being known that Taut wanted to leave Germany, in 1930 he settled in Japan and presented new ideas with a European perspective in terms of architecture to Japanese culture which he was a great admirer of. In the project which he realized in Japan, his architectural ideas got ripe and have shown themselves in his works: *“Traditional and Modern”*.

“Striving for adapting to the tradition of ancient buildings without being a devotee to it on one hand and realizing architectural solutions in line with modern industrial tasks on the other hand... At one side, a wide range from traditional consciousness to romanticism and at the other side, sensational solutions created with steel reinforce concrete, plenty of glass and strong colors” [11], this duality is the summary nature of Taut's point of view on architecture.

Turkey of Bruno Taut

Being an admirer of Sinan the Architect, Taut's first relation with Turkey started in Istanbul in 1917, with his participation in the design contest for a “House of Friendship”. After the decease of Prof. Hans Poelzig who was one of the foreign architects working in Turkey, Taut has been invited to Istanbul. Taut acted as an educator and practicing architect and also administered the department at the Academy of Fine Arts as well as the Project Execution Office of the Ministry of Culture.

The most significant characteristics of his works in Turkey were the struggle to achieve Turkish architecture. His wish to use Turkish motives as a result of inspiration by traditional architecture comes from his interest in Sinan the Architect and Turkish culture.

Taut's architecture consists of two poles between reality and emotions, social responsibility and artistic fantasy. As a philosopher and a political persona, thinking that architecture should serve society at first, he never made compromises from his artistic style. His book; *“Architectural Knowledge”* is related right to this topic.

Works of Bruno Taut

Besides the versatility of his ideas and in addition to his practices in architecture, Taut is also an author known for his books on architecture, urban planner and educationist. Taut spent his first years as an architect with designing residences and generally used a traditional style and intense ornaments. By looking at his works made later on, it is observed that besides these traditional styles and ornaments he tended to a more simplified and abstract style.

His first major work as an architect which had been conducted is the *“Glass Pavilion (Glashaus)”* applied to two German glass producers at the Industrial Exhibition in Cologne which he designed at the age of 24 (1914). It is a three-

dimensional application of the ideas on glass and concrete architecture in the book *“Glasarkitektur”* (1914) written by expressionist poet and author Paul Scheerbart (1863-1915) which Taut chose as his master. In his own words; *“this work which has no other duty but being beautiful consists of colorful glass and is designed with a mastery that will influence the future”*.

In his designs of his expressionist period, Taut applied construction materials such as colored glass and concrete. He also published a book; *“Alpine Architecture”* where he pictured his utopic city being designed as an antiwar manifesto with a strong aquarellist technique. In this book, Taut designed a series of architecture in form of symphonic structures with a crystal structure reaching out to the glass architecture of the mountains and ending with the main structure over the stars [12].

In his urban planning designs, his social planning side took precedence instead of abstract applications which are far from daily life. For example; in the settlement *“Gartenstadt in Magdeburg”* (1914) traditional techniques and hand workmanship is used whereas the color intensity attracts attention. The sole purpose for using such colors besides the humble form under the economic conditions of war was to distract the inhabitants from negations. Color, form typology and space are the tools which Taut used to balance the inequalities in society.

During the three and a half years which Taut spent in Japan where his ideas have been applied utmost, he designed two sites and large number of houses. His general objective of the works he completed here was to reflect Japan’s traditional atmosphere. While designing the front elevation of the *“Villa Okura”* (1936) which was constructed in a modern style, he found the front elevation not to be fitting with Japan’s climate and trimmed the windows with local elements.

His approach of regionalism and universalism steps forward in his works located in Turkey as well. Gorbon’s comments on the Faculty of Language, History and Geography in Ankara, one of Taut’s most significant applications in Turkey was; *“...He was enthusiastic to be inspired Turkish architecture and considered the roots of Turkish architecture depending on a special golden rate research. The front elevation had been prepared under the effort of these studies [13]”*.

In his book *“Architectural Knowledge”* which he wrote as an educationalist and philosopher he explained that he considered architecture as a main participation in itself in generating art. In this book which contains over 100 exemplars from contemporary architecture to structures in the far-east, Taut addressed the points to be taken into respect to achieve a good design under the headings of *“proportion”, “technique”, “construction”, “function”* and *“quality”*. Thanks to Taut’s courage to criticize modernism, the impact of the book is remarkable, which aims to regain the matrices of tradition and deals with modern not as the start of the future, but as the end of the past [12].

Why Bruno Taut, Why the Works of Bruno Taut

Taut who never was blindly attached to any rule and principle in his entire life, seems to be turning towards various things and having a different attitude rather than advancing on a certain line. He defended the universal purpose of use and stood against dogmatic rules. Advocating for cultural and traditional elitism on one hand, he served the society with a social democrat spirit on the other hand: On one hand a man of dreams daring to design enormous structures and on the other hand a realist at the peak of his career [14].

He melted being place-unique and modern in one pot and represented his “displacing architecture” in his applications, ideas and education. To summarize in his own words, the architecture of Taut who provided solutions for today’s issues as well is:

“Above me a starlit sky, in myself the moral law ...”

“... You can follow in my works, from the beginning up to now, how these two different tendencies have influenced me ...

... The architects of this era have to deal with both of these tendencies at once. As architects, we have to ruminate and search for a path which does not contradict with reality but also where feelings have not become dull.

The path we have to find is the synthesis between the traditions of the ancient and modern civilization. This synthesis shall never include any unidirectional aspect. I always have tried to comply with this point of view and still have not changed my mind; as a matter of fact, I never thought of clinging to certain formalities or developing an idiosyncratic style which would remind me at first glance. The diversity of the old masters tell us that unidirectional studies will not bring out qualified works, as in the past and as for now...

I think that here, in the land of Sinan, the thing to do is realizing this synthesis which I described above... [15].”

Trabzon Lisesi: Trabzon High School

The Trabzon High School opened for service in its current land in 1887. In the years from 1914 to 1915, the students of the Trabzon High School voluntarily went to the front of the 1st World War and most of them never came back. During the years of war, the school building was used as a hospital and in the following years, education stopped due to the Russian invasion. Upon proclamation of the Republic, in 1924, it seemed to be dangerous to use the building as it had become tired within the years and it has been demolished partially. It had been asserted that the restoration of the old building would not be sufficient and been decided on to construct a new high school building [16].

Bruno Taut, who brought school buildings in Ankara and Izmir to life, had been consulted. While preparing the layout of the school, Taut paid attention that the school should be in harmony with nature. When he visited the land on which the high school was supposed to be built for exploration, he saw a 139 year-old magnolia tree in the area where the building was positioned in the project and then amended the plan and shifted the building 30 meters downwards. In his design, he didn’t ignore the relation with the environment

either and emphasized, with the identity of a social planner, that the buildings to be constructed along the road should not be permitted to be built with over two flats so that the landscape of the school would not be ruined.

Gerçek mentioned the area where the high school was built on as following; *"This plot is actually very hard. There is a pretty elevation difference between the Kavak Square Avenue and the Maraş Avenue right below. But our building has been layered on such elevation difference like a carpet. You cannot feel this elevation difference even if you enter in the high school building. There is no slightest danger"* [17].

Upon reaching the plot where the building is located on; from stepping into garden through the gate until the building entrance, an alley ending with historical magnolia trees escorts the users. At the end of the road, the main entrance is accessed with its glass-curtain wall. On the building front, windows being aligned with a specific rhythm represent the building's characteristic. The shading elements positioned onto the windows prevent direct sunlight into the interior space and also enable the sunlight to reach the end points of the interiors [18].

The color used in the front is neither vivid to attract attention nor cold to ignore. It can be said that the color supports the dramatic and historical structure of the era when it had been built. Speidel has commented on this color as; *"The shiny red plaster almost gives the building the character of a religious building"* [18]. Another parameter which stresses the entrance is; that it is set up in a color different from the front in general.

Thanks to the transparent front, the main stairs efficiently make use of natural light. Although light, motion and direction are the main components of this modest building they also appear as the luxury elements. Respect to nature has been prioritized in the formation and layout of the structure. In the north, the court surrounded by the building's wings embraces four historical plane trees [19]. Each space of the building which emphasizes on the architect's functionalist character in every detail also *"lives"* in itself and together with other spaces.

Concepts of Bruno Taut

"Do not seek to follow in the footsteps of the wise; seek what they sought,"
Bashō-Japanese Poet.

In this part of the paper, concepts have been generated in order to understand Bruno Taut's architecture; the point emphasized is not defending the de facto status of such rules, but unique architecture can produce concepts.

Bruno Taut has adopted different approaches in each period of his architecture adventure. Therefore, it is not possible that the same comment shall apply for each architect, each place and each building. The principle of *"principiis obsta"* written on the tag of one of Taut's books is of explaining this

nature. This phrase which has the meaning of “*beware of principles*” surely does not mean “*adopt irregularity*”.

To the contrary of any de facto rules applicable in any part of the world, it expresses that the designer should constitute his own line, interpretation and principles but while constituting such principles the designer should not be blindly attached to them [20]. Therefore; if a building other than the Trabzon High School would be reviewed to describe Bruno Taut, it should be noted that the comments to be made would change.

Concept of “Background”

“Read, see and discuss ... not with others but with yourself first...”
Bruno Taut.

Philosophy focuses on what makes a thing “*that*”. The thing what makes Taut’s design “*that*” is; his transnational designs and that he seeks for the uniqueness of his design by integrating between his personal and architectural identity. This search has been processed and enriched with each new experience. Zeki Sayar explained this as; “*According to me, Prof. Taut’s architecture is parallel with his own character: it is soft and sensitive*” [21].

Being influenced by what happened during the years of war and having a complex personality, Taut has been perceived sometimes as a pioneering reformist and sometimes as man of imagination with the utopias he created. Taut’s courageous ideas sometimes got negative reaction but sometimes have been attractive to the young generation [14], [5]. This complex status of his personality had been reflected in his architecture. Taut considered the architecture as; “*an adventure of social and multidirectional thinking form*”, from social needs to design [22].

In fact, Taut got to the core of each structure he designed and has created his own core, as well because he turned his back to the rules brought by modernism and to the imitation of form suggested by a nostalgic yearning during his era, got the core of modern and traditional and sought to find a common ground.

In the scope of this paper; to understand the background what made Bruno Taut “*that one*”, his approach towards the magnolia tree which still is in the yard of the Trabzon High School has been reviewed. When Bruno Taut had completed the design of the Trabzon High School, he didn’t know about the historical magnolia tree on the land, but after his field visit, he had realized that the magnolia tree had to be cut according to the building layout which he designed. However, he did not accept the cutting of the tree and had changed the design of the Trabzon High School. This approach of Taut shows how his character reflected his architecture (Figure 1).



Figure 1. Trabzon High School “Background”:
Front Garden and Historical Magnolia Tree.

Concept of “Betweenness”

“Striving for adapting to the tradition of ancient buildings without being a devotee to it on one hand, and realizing architectural solutions in line with modern industrial tasks on the other...”

At one side, a wide range from traditional consciousness to romanticism and at the other side, sensational solutions created with steel reinforce concrete, plenty of glass and strong colors” ...”
Suda 1996 retrieving from Hartmann 1938.

The concept of betweenness has been used in this paper to describe the concepts of science-art, traditional-contemporary, transparent-opaque and ornament-simplicity with Taut’s point of view, because; Taut’s thoughts try to establish a balance between the two ends of these mentioned concepts.

Science-Art Betweenness: One of the major subjects discussed in architecture is that architecture is alternating between logic-intuition, means science-art and in fact, is including both. Taut’s works have been created between social responsibility and artistic fantasy. He considered architecture as the main element of art and also stated that architecture’s obligation of serving the society should be noticed as well [5]. Taut made the inference that a construction realized by considering the relationship between the proportion system which meets the conditions of the building and the place which the building belongs to can become a “*constructive art*” [23]. According to Taut; the elements which make architecture science are “*technique*”, “*construction*” and “*function*” whereas the element which makes architecture art is “*proportion*”. He stated that science and art consistency in architecture, and also the combination walls, roof, and ground in an appropriate proportion will constitute a beautiful space [24]. This proportion system enables the building to integrate with its location. His unique interpretation on the “*science-art betweenness*” can be read in his designs.

Bruno Taut’s interpretation of science-art in Trabzon High School has been conducted in the stairs in the entrance section and hallway. The Trabzon High School’s main entrance, compared with the size of the building, is of small volume for an entry space, but Taut fixed this issue in a successful manner. Having designed the main stairs together with the entrance and having

enriched the space in the third dimension, Taut made the opposite of the entrance transparent and enabled the space to give a spacious and perceivable feeling. At the same time, the remarkable elegance of the stairs puts forward Taut's sense of art. The ground floor hallway has been dimensioned in compliance with human scale and with the windows looking to the inner court in the north, both the environment gives a spacious feeling, and the windows, and other elements have come together fitting the expression "*constructive art*" within themselves and with the whole building (Figure 2).



Figure 2. Trabzon High School "Science-Art Betweenness":
Entrance, Hallway and Inner Court.

Traditional-Modern Betweenness: Taut lived in Turkey in an era where the pursuit of national architecture took place. He tried to reconcile many opposite concepts such as old-new and local-international with his own design method. He paid regard to the climate and characteristics of the location of the design but didn't push aside the requirements of the necessities of the time. Taut refused both extreme traditionalist approaches and international approaches which result in standardization and applied an architectural program which suggested transnational elements [23]. By this, the uniqueness, unmovable nature and folding into a character can be read in Taut's designs. According to Taut, it is the synthesis between tradition and modern civilization which should be sought and both should not be excluded [24]. He refused the imitation of the traditional and modern era and the typification in both forms and functions, and succeeded to belong to that place and time by adding his interpretation.

Taut has aimed to interpret both modern and traditional in his educational buildings. He interpreted the thought constituted by Turkish architectural environment and has presented new contributions to this environment [25].

Bruno Taut's interpretation of traditional-modern at Trabzon High School has been made through the north front opening to the court. In this front, he melted glass which is among the outstanding materials of modernism with the roof form and buttresses supporting the roof belonging to the traditional era. As it can be seen in the front, he used glass material in different dimensions. The dimensions and forms used according to the needs of different spaces represent, unlike the normative approach of modernism, but in Taut's own unique interpretation. The reason for using a hipped roof is a measure taken against rain which Trabzon is famous for its rainy climate rather than a nostalgic emulation (Figure 3).



Figure 3. Trabzon High School “Traditional-Modern Betweenness”:
 North Front Opening to the Court.

Ornament-Simplicity Betweenness: Although Taut embarked on the traditional style and ornament in his facades realized in 1904, simplifications have been observed in the facades in the following years [26]. In his buildings, he refused any bad makeup which did not reflect whereas embraced limpidity which put forward the core. Both regional sensitivity and Turkey’s economic conditions gave rise to this result especially. Taut, therefore, paid attention to locality in respect of material and preferred to interpret in compliance of his era and own architectural approach rather than emotional imitation [24]. Besides, he considered nature as a part of his own ideas and expressed his idea of designing and ornamenting together with nature. In his book “*Modern Architecture*” published in 1929, he told that there should be no peculiar between the front and the plan. He stated that, rather the parts separated from the whole, each part should serve the whole and that the part doing its job well would have a good look also [6]. At the same time, he pointed out the use of colors and stated that technique, and science was taken into respect only whereas emotional and visual taste had been ignored [28]. None the less he didn’t refuse the element of color, he considered color as an element putting forward the architectural form rather than constricting the building in a fair of color [29]. According to him, the most important esthetical tool after form is color. He uses color as a material which addresses difference rather than a decorative value [5], which means that painting the building does not consist of a random choice; it is rather a tool which enables understanding the building. Also, presenting designs which were different from pure, white faceted buildings designed in modernism have made Taut unique.

Bruno Taut’s interpretation of ornament-simplicity in the Trabzon High School has been made in his style of using color in the south facade and in the details of the stairs. Taut defined three-dimensional volumes in the background with different functional installations with different colors on the two-dimensioned surface. Classes, administrative spaces and the entrance have different facade installations, but also are separated from each other with colors in a simple but efficient way, and so the entrance has become readable. He didn’t considered the stairs in the entrance space only a structural design, but formed plain and influential, in a manner, which did not avert the general installation, takes role as part of the whole (Figure 4).



Figure 4. Trabzon High School “Ornament-Simplicity Betweenness”:
 South Facade, Entrance and Stairs.

Transparent-Opaque Betweenness: The most utopic example to present on Taut’s interpretation of transparency is the “*Glass Pavilion (Glashaus)*” which he designed in 1914. While designing this building, Taut had been very impressed by the utopias on glass mentioned by Paul Scheerbart in his book “*Glasarchitektur*”. With the dominantly use of glass in the Glass House and eliminating the strict borders, it is the first representation of glass architecture [26]. In 1917, he published some sketches of new glass metropolises in the peaks of the Alps. Taut referred to the positive psychological influences of glass on people [27]. In the course of Taut’s progressing architecture adventure, his perspective of transparency was getting rid of the strict rules of modernism and using transparency as much as needed in the building’s function. The “*Okura Villa*” in Japan is a villa which Taut renovated in 1936. In this house, the windows had been built with a modern architectural style, but they were unprotected against rain and let too much sunshine in also. To solve this problem, Taut placed some window shades and rendered the building to reflect the characteristics of its location as well [5].

Bruno Taut’s interpretation of transparency-opaque at Trabzon High School has been made on the south facade and classes. As mentioned above, Taut is an architect who reviewed transparency both with utopic and realistic approach. He used transparency in Trabzon High School at maximum dimensions in such manner, so that spaces could be lighted by daylight. He designed window shades in the south facade to prevent the daylight disturb to the users. The window fragments in the classes and administrative spaces are smaller compared with the fragments in the entrance. This situation coincides with Taut’s ideas that everything should be as necessary and in compliance with the place and conditions (Figure 5).



Figure 5. Trabzon High School “Transparent-Opaque Betweenness”:
 South Facade and Classes.

Concept of “Open-endedness”

*“...The ancient masters were versatile.
I always have imitated them and think that
works based unilateral ideas will not cause qualified results”,
Bruno Taut*

The concept of open-endedness has been used to describe Taut’s flexible, creative and readable solutions. Taut both refused the strict rules of modernism and got rid of the imitations created by yearn for nostalgia and put forward his own creative solutions. He stated that it would be impossible to be either on tradition’s side or on the modern’s side. He said that he did not stick to certain forms and that he didn’t care about creating forms which would present that they would belong to him [24]. This fact caused new solutions and thus, creativity. In this context, his statements on creativity achieved upon the synthesis based on his own experiences should be taken into respect.

According to Taut, it is the creative imagination which makes architectural forms real [28]. He considered imagination and utopia as a source which would move architecture to a rich form, stating that this is not the only source. On the contrary that architecture is generated by sole function, sole technique or sole building; he stated that architecture would be generated sometimes by ideas, sometimes by the space or sense for beauty [12].

In 1913, Adolf Behne commented on Taut as; *“Taut does not think about his structure to abide by the principles of any architectural philosophy. You can’t hear any phrase from him which could be adopted as a rule. His motto is not the forming of the space but to emphasize the actual in a plain way”* [5].

Taut lived in many different countries such as Germany, Russia, Japan and Turkey and has created unique works. He described this state in his book *“Architectural Knowledge”* as; if the architect is talented, he can present works with a stronger expression being more sensitive to the characteristics of the place he is located in [30].

To summarize, we can describe the elements which feed Taut’s creativity as; constantly living in different places and striving to generate architecture which belongs to the places, the years of war which he lived through and designing utopias during this era, rather than the construction of buildings, having a character which includes different states of emotions, refusing stereotype rules and feeding himself from each branch of art.

Bruno Taut’s creative solutions can be read at Trabzon High School. Schools are mostly designed, especially in our country, by hallway systems constituted by aligning spaces of similar functions and at same sizes. The Trabzon High School has a hallway system as well, but Taut solved it in a clever way. He placed spaces of joint use with big areas at the end of the mass. He gathered the classes and administrative spaces in the south facade and opened the north facade to the court and seascape. This idea made the hallway to be felt wider and brighter, and enabled the user passing the hallway to see outside and eventually, he melted interior and exterior in one pot (Figure 6).



Figure 6. Trabzon High School “Open-endedness”: Hallway.

Concept of “Retrospection”

One of the biggest handicaps in modernism is the architectural idea where international principles are adopted and based rules which are expected to be applicable everywhere. This state which was expected to be surpassed from the past to today has put forward similar domicile tissues and similar public buildings and the human experienced any place which he exists through similarity and finally, generated similar memories. Yet, the uniqueness of the place should be supported by buildings also and should present us the opportunity to create different memories and to correlate [31]. Therefore, it is pretty related with the influence on the human experiencing the space, the collection of memories, and the uniqueness of the space and that the person can find traces from himself/herself. According to Taut, the uniqueness of the space can be possible by considering the context they are in and by designing a three-dimensional space which includes human rather beyond the design of a two-dimensional surface [30]. Upon the evaluation of Trabzon High School, by the persons who have used the building for a long time and by the authors of the article, it is observed that different spaces have an influence on people. This occurred sometimes under the shadow of a tree, before a window opening to the court, on the steps of a stair, and sometimes by reading historical documents of the high school. With Taut’s unique perspective on architecture, his ideas he generated and applied when designing the building have the potential to generate different memories in each person. The infrastructure of these ideas has been described by various concepts above. Each of the parts of the building are unique but yet have the potential to constitute the whole (Figure 7).





Figure 7. Trabzon High School "Retrospection":
Front Garden and Entrance Hall.

CONCLUSION

It is beyond doubt that architecture had hitherto been marked by the reflections of social, cultural, political, economic and technological changes and developments. Unfortunately, today it is impossible to deny the fact that architecture is alienated from its original purpose, which is misplaced and even totally ignored.

Acting on the motto; *"we architects should be thinking hard, and seeking a way which does not lead to atrophy of the emotions all the while the facts are taken into account"*, Bruno Taut presented his own road to architectural production. As a solution for the -still debated- problem posed by the building of a lifeless environment in disconnect with the social memory, culture, and the context of the place, he emphasized the need for the architect to *"live the place"* while producing a form.

In this way, the paper analyzed the concepts proposed, and thereafter, led to a critical perspective towards the contemporary architecture. The emphasis is not only on the production of form in architecture, but also on the need for the ability to generate philosophical thought in search of a route which does not lead to a blunting of the emotions and the spirit all the while a contradiction with the place is avoided, in the light shed by Taut.

The act of producing architecture had been sought to be patterned into a form in every era. Taut refused this and advocated that architecture has no pattern and that each place should have its own unique architecture. With the dedifferentiation which occurred upon the spreading of the international architectural approach all over the world had been forced to be fit to every person from each region and social group. Although, architecture should be shaped according to people and not people according to architecture. If an architectural product does not make its user happy it has not fulfilled its duty. Therefore, one of the most important problems in architecture of today is producing *"unhappy people"* and this is quite considerable. A soulless city will bring together a dull society. People are sentenced to be dull brought with the disconnection from soil caused by vertical housing sweeping off peoples' feet. The cities' loss of their identities and the alikeness of each city actually cause the decease of the culture and destroy the human identity as well. The

objective should be serving people and not causing a race in engineering with the means provided by technology. The prevention of atrophy in social relations and of feelings of loneliness of people can be ensured only by an urbanization approach where human is put into the center.

This problem has been treated in this paper over the architecture of Bruno Taut who was named as the “*stateless architect*”. Despite he belonged to the founder generation of modern architecture he differentiated from his colleagues living in that era. The most important characteristic which made him different was that he embarked on the transnational architectural production and not on international architectural production. He moved many times during his life, but always was attentive to protect the idea of generating qualified architectural production and has never changed this attitude. While saying that it doesn’t mean to be captured in the borders of strict rules-concepts. Bruno Taut’s man rule is; always prioritize human and producing architecture according to its age. Therefore, principles and concepts may vary depending on place and age. When looking at Taut’s entire life, it is remarkable that he underlined not only the benefits in the field of architecture but also the influences of architecture on society. He focused on the harmonization of local architectures and arts with modern thinking in countries with unique architectural tradition such as Japan and Turkey. From this side, his contributions are understood by both his articles he wrote and the buildings he made, applicable through his whole life. He is also a foreign architect who supported Turkey on the way of development and progress with important buildings aiming that Turkish architecture should explore its own lines and tendencies. Taut has been one of the leading architects of the 20th century by adding a content for social needs into the holistic approach of Turkish and global architecture.

He proved that prioritizing human would support the quality of architecture. While doing this, he did not stuck in nostalgic yearn, got under formal imitations and did not refuse technology and changing times. The fact that the Trabzon High School referred to in this paper is still actual, for it is the unique comment of his architecture against the aforementioned critics in 1930s.

Having synthesized his own personality and architectural approach by the concepts mentioned in the body of the paper (the concepts of background, betweenness, open-endedness and retrospection), Taut prioritized feelings and thus, the phenomenon of being human. He considered architecture beyond form designing only, and created ideas and designed living spaces. While doing this, he did not sit idle by new developments, but generated a synthesis with the unique characteristics of the places where he designed buildings.

In conclusion, by re-reading Bruno Taut with his principles and his concepts puts forward the fact that he is still on the move after hundred years and more. This timeless architecture on stage has made Taut’s buildings still livable and appropriate for replacing architecture in national and international scales. In addition to this result, it can be emphasized that, the fact that the concepts can be generated over spaces designed today, is one of the major elements which contribute to make these spaces “*the place*”, in our placeless environment.

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Note: All the photographs are from the authors' archive except the first picture of Figure 7.

It was taken from: https://www.youtube.com/watch?v=VLZ_-jNLCN0, (23 December 2018).

DISCUSSION OF “PLACELESSNESS” AND “ACONTEXTUAL” CONCEPTS THROUGH JEAN BAUDRILLARD’S SIMULATION THEORY

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ABSTRACT

After the beginning of the modern period, understanding of place and context in architecture have undergone a radical change with the direct effects of mass media technology, advanced transportation networks and capitalist system. Since the architecture has begun to be designed as an object of consumption and fiction, buildings all over the world have started to be built without any strong concept of context and place.

The French philosopher Jean Baudrillard who examined this radical change, considered some modern architectural examples as simulated buildings detached from their architectural context and place. In this sense, Baudrillard stated that because of the strong impacts of simulation world on the discipline of architecture, buildings have been started to shaped by characteristics of the simulation world: illusion, consumption, capitalism and uniformity. Since these characteristic features of the simulation world are directly related to the concepts of "place" and "context" in architecture, it is thought that the discussions of 'placelessness' and 'acontextual' concept in architecture should be also read through the effect of characteristics of the simulation world.

In the scope of the study, basic principles of Baudrillard's simulation theory examined and the 'placelessness' and 'acontextual' concept in architectural design discussed in the light of Baudrillard's simulation theory. The evaluations in the study carried out through Beaubourg (Pompidou Center), Disneyland, World Trade Center and hypermarkets.

The aim of the study is reading the 'placelessness' and 'acontextual' concept in architecture with the help of basic principles of Baudrillard's simulation theory. In conclusion, the paper revealed the effects of Baudrillard's simulation theory on the architecture and contributed to the current discussions of 'placelessness' and 'acontextual' concept in architecture.

Key Words: Simulation; Philosophy; Architecture; Placelessness; Acontextual.

INTRODUCTION

A brief overview on the history of architecture reveals the fact that architectural design always is affected by other disciplines such as philosophy, sociology, physics, etc. From rustic huts at the dawn of the civilization to the skyscraper at the modern times, architectural design thinking uses strong connections between human understanding and environment which create the basics of all other disciplines. These important connections make possible the application of architecture through material, structure and form.

When the relationships between human understanding and environment evaluated in the context of architectural design, the philosophy of architecture is considered as one of the important elements. The significance of philosophy in architectural design can be traced back to ancient times. While the faith of the constant order of the universe in Ancient Egypt leads the human being to build permanent architectural buildings aiming eternity, perceiving the universe as a harmonious mechanism in Ancient Greece paved the way for symmetrical and orderly planned architectural buildings. Similarly, architecture in the modern period is influenced by wide range outputs of philosophical contents like a scientific understanding of the universe, modernism and post-modernism.

Undoubtedly, one of the critical effects of philosophical contents on modern architecture can be discussed by evaluating the topics of context and place which defines the relationship between architectural buildings and its surroundings. Since the characteristic of the physical, psychological, social and cultural context of the architectural buildings has strengthened quality of place, discussion of the 'context' and 'place' concepts in architecture has become a very major topic. In this sense, as a result of the inclusion of mass media technology, advanced transportation networks and capitalism to the everyday life, which emerges with direct effects of modern philosophy, architectural projects have started to be built without powerful notion of context and place, for architecture has perceived as a part of consumption and fiction reality. In this sense, 'acontextual' and 'placelessness' context which implies lack of strong connections between building and its environment socially, culturally and physically; should be interpreted through philosophical conditions of modern times.

The French philosopher Jean Baudrillard (1929-2007), who studied on the human being's crisis of meaning in the modern period, argued that as a result of the new consumer culture, reality has changed very radically and for this reason simulations replaced with reality [1]. Based on this philosophical analysis, Baudrillard also stated that because of the powerful influence of the simulation world on every aspect of life, the architectural design started to be guided by the effect of illusion, consumption, capitalism and uniformity which characteristic of simulation world. By virtue of these characteristics of the simulation world, he regards some architectural buildings as simulated buildings detached from architectural context and place.

In this context, this paper reveals the strong interrelations between Baudrillard's simulation theory and concepts of "placelessness" and

"acontextual" in the discipline of architecture. The evaluations in the paper carried out through the architectural examples of Beaubourg (Pompidou Center), Disneyland, World Trade Center and hypermarkets.

Jean Baudrillard's Philosophy

Jean Baudrillard, who left his mark on 20th-century philosophy with his analysis of the modern understanding of the world, was born in 1929 in Reims, France. In 1956, Baudrillard began working as a professor at the French high school, and in the 1960s worked as an editor for the French publisher Seuil. Baudrillard entered the University of Paris in 1966 and became Henri Lefebvre's assistant while learning a language, philosophy, sociology and other disciplines. In 1966 he defended his thesis named "Le système des objets" in the sociology department of the same university and began teaching sociology in October of the same year. Baudrillard, who made important studies in the fields of social theory, semiotics and psychoanalysis in the 1960s, published his first work *Le Système des objets* in 1968 and *La Société de consommation* in 1970 [2].

In these early studies, Baudrillard explained the increasing importance and influence of the media on the societies, while he also focused on the consumption frenzy that cannot be prevented in daily life [3], [4]. Baudrillard's emphasis on consumption, which did not completely abandon Marxist concepts in both of these works, added a cultural and semiological dimension to Marx's project by focusing on culture and signs in addition to Marx's analysis of production [5].

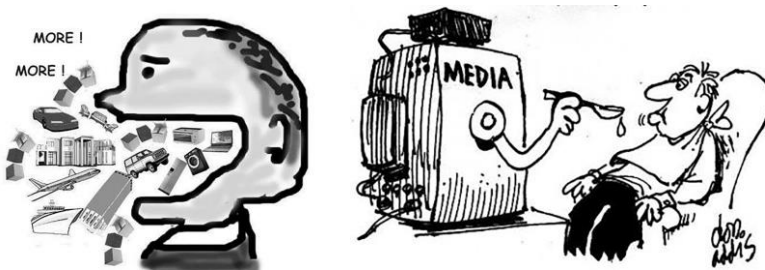


Figure 1. Images Describing the Impact of Consumption, Media and Television on Society.

In the mid-1970s, after Baudrillard wrote studies of *Pour une critique de l'économie politique du signe* in 1972, *Le Miroir de la production* in 1973 and "L'Échange symbolique et la mort" in 1976; he clearly disconnect his ties with Marxism and said that Marxism, which claims to be at the center of life, is a mirror of bourgeois society [4]. In these studies, Baudrillard argued that people in modern times consuming the images, ideal and fantasies hidden behind the objects of consumption, because the code constitutes the essence of consumption [4].

In 1978, Baudrillard stated in his book *À l'ombre des majorités silencieuses, ou la fin de la social* that the people were too numb to react. For this reason, the old understanding of revolution has become irrelevant and the importance of developing a new form of resistance has emerged [4]. In 1979, Baudrillard published a book named *De la séduction* and interprets the concept of *seduction* as a strategy of evil and an irreversible destiny [6].

In his book *Simulacra et Simulation*, published in 1981, Baudrillard stated that as a compulsory result of the new consumption culture, reality has changed radically and therefore, there is no such thing as reality anymore because simulation replaced with reality [1]. In order to justify the claim that simulation replaced with reality, Baudrillard argued that in the postmodern world people spend most of their time communicating through electronic devices and the face-to-face relationship has gradually disappeared [4, 7].



Figure 2. Image of Baudrillard's Book "Simulacra and Simulation" from the Movie Matrix (1999).

In *Les Stratégies fatales*, published in 1983, Baudrillard proposes to Western societies to question everything from the beginning again, because the beginning is built on an illusion. Fashion, art, society, sexuality have become hyper-reality and have broken with reality [6]. In a universe of total disorder, where everything replaces everything, uncertainties are everywhere and everything has become nothing [1].

In *La Transparence du mal*, published in 1990, Baudrillard evaluates the dissolution of the opposing categories within each other through the concept of transparency [6]. In *Le Crime parfait* published in 1994, Baudrillard describes the struggle between an attempt to complete a perfect reality of the world and an attempt to sustain nothingness. The perfect murder that gave the book its name; is the accelerated end of the world through the transformation of all actions and events into knowledge, the replication and destruction of truth [6].

In his book *L'Échange impossible* published in 1999, a continuation of his previous ideas, he developed the notion of *impossible exchange* between concepts and the world, theory and reality, subject and object [2]. In this context, Baudrillard stated that it is impossible for any thought system and

concept to comprehend the world and objects, and there is a gap between them because everything consists of simulation.

In his latest book, *Le Pacte de lucidité ou l'intelligence du mal*, published in 2004, Baudrillard discussed the subject of simulation, reality, hyper-reality, illusion, politics and contemporary art. In Baudrillard's opinion, since today people live in a universe where there is much more information but less meaning, the only way to resist against all these analyzed situations would be to reject the meaning [5].

In order to evaluate the relationship between Baudrillard's concept of simulation and the context and place in architecture, simulation theory needs to be examined in detail.

Baudrillard's Simulation Theory

The word of *simulation*, derived from Latin *simulationem* which means an imitating, feigning, false show and hypocrisy [8], plays an important role in Baudrillard's philosophy. The concept of *simulacra* developed by Baudrillard to show that the postmodern world is not a real society, but a virtual reality in which symbols and images replace with the real and the concrete [9].

For a better understanding of the concept of simulation, some of the terms Baudrillard is used must be defined [1].

Simulacra: The appearance that wants to be perceived as a reality.

Simulate: Trying to show counterfeit thing as a real.

Simulation: Artificial reproduction of operation of a tool, a machine, a system, a phenomenon, by means of a model or a computer program for the purpose of examination, display or explanation.

Contrary to the platonic meaning of simulation, Baudrillard understands simulacra not as false images, nor as obscuring truth behind a facade, but as that which hides the truth's non-existence [10]. Baudrillard classified the orders of simulacra in three-level. The first order of simulacra, ruler over from the Renaissance to the Industrial Revolution, is based on the natural law of value and characterized by the imitating [10]. At this stage, words and images are developed as reflections of reality [9].

The second order of simulacra appeared through the industrial revolution when production became mechanized and started to create infinite copies [11] that leads to abolishing the notion of originality [10]. In the second stage, the truth begins to be distorted, but there is no absolute break with reality [9].

The third order of simulacra dominates the consumer society, based on the 'structural law of value' and is characterized by simulation itself [10]. In this stage, simulation models compose the world and demolish representations [11]. In this sense, symbols and representations have nothing to do with reality, and even human relations are now completely symbolic [9].

These three orders of the simulacrum correspond to three-level in the history of value: first, pre-capitalist level of the natural law of value where land is transporter of value; second, the law of value under the effect of capitalism, where the exchange value of the commodity rule over its use-value; and third, the level of structural law of value which means capital eat up all the past definitions of value and their sense, goal and truth [12].

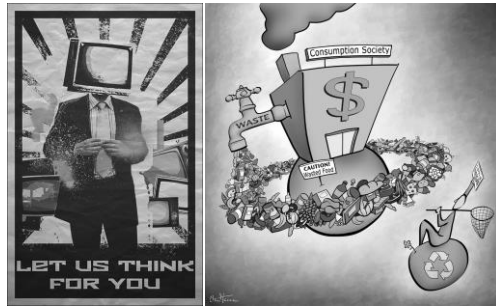


Figure 3. Images Describing the Results of the Consumption Society and Power of the Media.

From the point of Baudrillard's view, today all oppositions between appearance and reality, surface and depth collapsed into a functionalized and combined cosmos of the simulacra ruled by models and codes of simulation [11]. In this sense, Baudrillard's theory of simulation is a theory of disaster and nihilism [12].

Baudrillard states that the orders of simulation that surrounds every aspect of life have a profound effect on the discipline of architecture. In his opinion, many buildings designed in the postmodern period are located in the built environment as part of the simulation order. These buildings direct people through their powerful images and codes, under the control of the simulation order. As a direct consequence of this situation, buildings are detached from their architectural contexts and thus the social, physical, psychological and cultural connections between the place and the building disappear.

In this context, this paper demonstrates the effect of the simulation world's characteristics on the notions of *placelessness* and *acontextual* through architectural examples of Beaubourg (Pompidou Center), Disneyland, World Trade Center and hypermarket.

Reading of Placelessness and Acontextual Concepts through Baudrillard's Simulation Theory

In Edward Relph's definition, placelessness defined as an environment without significant places. In this sense, for the Relph, placelessness, arrive to the profound level of the place, cut roots, consume symbols, replace diversity with uniformity and experiential order with conceptual order [13]. Similarly, Harvey Cox defines placelessness as an abstract geometric appearance of the place deprived of human meaning [14].

In the dictionary, the word *acontextual* is defined as not occurring in, relating to, determined by, or conforming to a particular context [15]. In this sense, in architecture, *acontextual* means that the social, cultural, imaginary, physical and perceptual connection that the building establishes with its environment is weak or absent. From this perspective, each phenomenon that disrupts the strong relationship of the structure with its environment can be evaluated within the scope of *acontextual*.

When these two concepts are analyzed through Baudrillard's simulation theory, it is thought that a new and original reading will be possible in the discussion of the concepts of *placelessness* and *acontextual*. In this paper, this reading carried out concentrating on the effect of characteristics of the simulation world on the architectural examples of Beaubourg (Pompidou Center), Disneyland, World Trade Center and hypermarket.

Baudrillard evaluates some modern buildings in his books as a simulated architectural example that creates illusion under the effect of simulation world characteristics; illusion, consumption, capitalism and uniformity. In his book *Simulacra and Simulation* (1981) he stated that people come to hypermarkets to get objectified answers to the questions they can ask themselves and that objects expect to be approved by the codes they carry in these places. From the eyes of Baudrillard, hypermarkets are time-spaces in which social life, settlement and traffic orders are produced by operational simulation like a core and even a modern city cannot absorb it [1].

When the role of hypermarkets in social life is examined in this respect, it is seen that it brings a new perspective to the concepts of place and context in architecture. The influence of hypermarkets on the consumer society, its structure shaped by capitalism and media, its illusion-based atmosphere that encourages people to buy things and its aim of uniformity; creates the simulation that affects the whole aspect of daily life.

This order of simulation affects the space's sense of place and its strong contextual relationship with its environment. In this context, consumption, illusion and code-based simulation created by hypermarkets undermine the sense of place in these buildings. Moreover, as Baudrillard points out, the inward functioning of these buildings destroys the context that needs to be established with the external environment and makes them indestructible in terms of the urban fabric.

One of the buildings Baudrillard explores through simulation theory is Beaubourg (Pompidou Center). Perceiving the building as a symbol of flow, stocking and redistribution, Baudrillard also states that the building resembles a puzzle consisting of various networks and circuits equipped with light and signs [1]. Designed as a monument of mass simulation games, the building is described by Baudrillard as a cultural hypermarket [16]. As the objects of consumption in hypermarkets, the purpose of cultural objects in this building is to keep people in an integrated mass [1]. In this context, the building is a time-space that includes operational simulation specific to social life, modeling any kind of controlled socialization [17].

As Baudrillard states, this building, which has all the features of a virtual social discourse today, reveals that our culture consists of hydrocarbons, refining, filtering, the disintegration of cultural molecules and making these parts a synthesized product again [1]. While the Beaubourg Museum tries to conceal this fact, Beaubourg's outer skeleton makes it clear [17]. In this sense, Beaubourg is nothing but a tremendous effort to give the meaning-based traditional culture the appearance of a random sequence of signs of simulation in the third stage, which can be considered the kind of fluid and pipes that form the exterior of the building [1].



Figure 4. Exterior and Interior of the Beaubourg (Pompidou Center).

From Baudrillard's point of view, characteristics of Beaubourg like being a symbol of flow, stocking and redistribution, its properties of being a cultural hypermarket which aims to keep people in an integrated mass, reveals its relationships with context and place in architecture. In this sense, Beaubourg has a weak connection of context with the environment as it reveals the consumption, illusion and sign based characteristics of the simulation world and exhibits different characters in the exterior and interior of the structure. Moreover, the building's exoskeleton and operating style under the control of the simulation universe is not a place where harmonized with its surrounding but an example of "placelessness" which show a contradiction with the environment, because this building tries to impose characteristics of simulation world to the society, while disregard existing ambiance.

One of the places where the orders of simulation work deeply and detailed is Disneyland. According to Baudrillard, Disneyland, a flawless model in which orders of the simulation are intertwined, is a play of illusion and fantasy that expresses the miniaturized version of America's contradictions and beauties [1]. With all of these features, Disneyland's most important role is that it is a third-level simulation that hides that real America looks like a Disneyland. Baudrillard likens this to the construction of prisons to conceal that everyday life resembles a prison [17]. In this context, Los Angeles and America surrounding Disneyland do not belong to a real universe but to a hyperreal and simulation [1].

Disneyland isolates itself from the contextual relationship with the outside world by creating a simulation of entertainment and fantasy-based imagery for visitors entering the space, because the mechanism inside the building is different from the outside. In this sense, Disneyland, with its illusion and

dream-based simulation, has a concept of space and context which don't have strong connections with the environment around the building in terms of culturally, physically and socially.



Figure 5. A Photo from Disneyland, Los Angeles.

In his writings, Baudrillard states that architecture today cannot monumentalize anything and is in a problem of *truth* [16]. In this context, Baudrillard argued that World Trade Center, one of the products of modern architecture; expresses, imitates and translates the context of a society in which a sketch of a hyper-real era has already been formed [17]. Baudrillard, who claims that the two World Trade Center buildings are copies of each other, states that the buildings have already entered the cloning period to be shaped in the future [16].



Figure 6. World Trade Center.

The World Trade Center does not have a strong contextual relationship with its surrounding as it is shaped by the characteristics of the simulation world's capitalism and illusion. In addition, the large scale and uniformity of the structure prevent a strong sense of place. The fact that these buildings are copies of each other seems to be the result of the uniformization effect of the simulation world. These buildings easily can be built anywhere in the world because of their lack of sense of place and context.

CONCLUSION

Architecture, which has existed from past to present through relations with other disciplines, has undergone major changes in terms of both theory and practice with the beginning of the modern period. Due to the great influence of scientific method, mechanization, industrialization and modernism, discussions of place and context in architecture have been brought up rapidly. In the continuation of this situation; as a result of a life based on capitalism, media, consumption and illusion, the concepts of placelessness and 'acontextual' which express the lack of sense of place and context in architecture have begun to be discussed.

Within the scope of this study, firstly information about Jean Baudrillard's philosophy is given through his works, to build basic elements of the study. In the second part of the study, after the definitions of *acontextual* and *placelessness* concepts are given, simulation theory constituting the evaluation criteria of the study and its effects on society are examined in detail.

In the final part of the study, the placelessness and acontextual concepts in architecture are evaluated with the help of basic principles of Baudrillard's simulation theory through architectural examples of Beaubourg (Pompidou Center), Disneyland, World Trade Center and hypermarkets.

In conclusion, the powerful impact of illusion, consumption, code, sign, hyperrealism, uniformity and capitalism, which are the components of the simulation theory, on the relationships of architectural structures with context and place is revealed. In this context, it is determined that the influence of the characteristics of the simulation world on the buildings pave the way for the creation of *placelessness* and *aconxtextual* concepts. As a result of evaluations, Beaubourg (Pompidou Center), Disneyland, World Trade Center and hypermarkets can be considered examples of placelessness and acontextual, as they are shaped under the strong effect of simulation world's characteristics.

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REPLACING ARCHITECTURE over REMAKE CONCEPT: SIMULACRA SPACES as DESIGN REALITY and REPRESENTATION

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ABSTRACT

As globalization brought about certain changes in the equilibrium between production and consumption, Baudrillard drew attention to the increase in consumption and the fall in production. In this context, Baudrillard argues, one can no longer talk about reality per se. For reality is now obscure, and is replaced by symbols. In response, Baudrillard proposed the simulation theory. In his simulation theory, Baudrillard argues that the reality is gradually lost, and is replaced by simulacra, or copies that conceal even the absence of the reality. To him, today production is no more, and is effectively replaced by remake. Briefly put, simulacra are the iconic equivalents of the images they are associated with through remaking process. Following the remake, the reality becomes insignificant, and we move into the era of simulation called the hyperreality.

As is the case with numerous disciplines, all these processes have a substantial impact on architecture as a discipline as well. In connection with this transformation, the dialectic of production-consumption has an impact on the space and its use as well. Along with the increase in remake, non-place spaces come into existence. As a result of the remake process, simulacrum spaces can effectively be deemed to be non-place spaces.

The study will entail a review of the remade simulacrum spaces, and discuss the concept of remake with reference to actual spaces and their simulacrum. Furthermore, the remade spaces will be analysed to see if they are real spaces, or simulacrum spaces. The remade spaces will be studied with reference to their reality within the framework of their representation as simulacrum and remake. The spaces to be studied and simulacra thereof will be chosen from among a set of spaces presented in print and/or electronic sources, which are deemed remakes according to the literature. The buildings proposed include the replica Statue of Liberty in Japan, White House in Georgia and Virginia, the replica Taj Mahal in India, Pisa Tower in Illinois, and the Parthenon in Nashville Tennessee.

The analysis will culminate in the emphasis that the formal re(make) space designs lead to the production of irrelevant/no-place spaces which are disconnected from the community.

Key Words: Design; Remake; Reality; Simulacra; Representation.

INTRODUCTION

*“The simulacrum is never that
conceals the truth –
It is the truth which conceals that there is none.
The simulacrum is true”,
Ecclesiastes.*

Jean Baudrillard (27 July 1929, Reims-6 March 2007, Paris) who was born in a year of, in his own words, the first serious crisis of modernism (The Great Depression in 1929) as so of a public clerk in Reims and who was the first person to go to University in his family has attended the department of German Language and Literature at the Sorbonne University and started to teach at a high school as a German language teacher but has not disconnected from the academy and has continued his works in this respect [1].

In 1966, Baudrillard submitted his thesis with the heading; *“The System of Objects”*, on objects which he described as *“From the beginning, object has been the most important word for me”*, at the Paris-X Nanterre University where radical left wing was very influential and which was one of the important centers of the student upheavals in 1968. During his PhD period he started to serve Lefebvre as a research assistant and right after his thesis presentation, he started to give sociology lectures at the same department. Also, he wrote articles for the Utopia magazine from 1966 to 1967 [2], [3], [4].

Being one of the most influential philosophers of the recent eras, Baudrillard is known for refusing the current political and ideological trends. As a philosopher having been influenced by Marx’s ideas, Baudrillard attempted to revise the Marxist theory at the beginning of his life as an intellectual and started to criticize severely the classic Marxist tradition, especially in his works published in the 1970s. What made Baudrillard famous all over the world was his simulation theory and his ideas on consumption [4].

The philosopher who described his theory, in his own words as; *“radical theory”* or *“pataphysics”* and identified himself as a *“theoretical terrorist”* does not like to be named as postmodernist and does not like the concept of postmodernism. He strongly refuses the imputation of *“the high priest of postmodernism”* and states that postmodernism is even not a concept and as a matter of fact, is nothing [5].

Baudrillard stated that one of the main reasons for being identified as a postmodernist was the simulation theory and, as he refused to be tagged like this while he refused historical approach forms, he also stated that he set

apart from approach forms such as structuralism or postmodernism, epistemologically but cognitively [6].

Baudrillard and Simulation Theory

Being aware that the Marxist doctrine would be insufficient for understanding the establishment of today, Baudrillard tended towards the concept of simulation which he focused on in the 1970s and which is alleged to be converted into a theory in the 1980s [7]. The simulation theory which Baudrillard has been working on since 1972 shows us that the western civilization which is deemed to be the historiographer is on the verge of its end with the history which is the sender system which we have lost [8].

Baudrillard's simulation theory includes some basic concepts which he used to describe the era which he thinks we live in now. Baudrillard referred to these concepts in the first pages of his book named "*Simulacres et Simulation*". The basic concepts are: "*Simulacra*", "*simulate*" and "*simulation, means hyper reality*". Simulacra is defined as the appearance which wants to be perceived as reality; simulate is defined trying to show something which is not real, means simulacra as if it was real and hyper reality is defined as the derivation of the reality without any root or truth with models [3].

According to Baudrillard, the principle of reality is the principle which society has created and formed upon long efforts and submitted. Reality is something which can be reproduced at mass and simulation level [8]. According to Baudrillard there are two forms of reality: One is the physical reality which we live in and the other is the hyper-reality [10]. Simulation is something which has all data of the truth but which is not real. Reality is lost now. People are living in simulacra [3] which is "*surrounding them and has replaced reality*".

Reality is just fiction now and the word hyper-reality is used to describe this. In such a world, everything becomes undecidable and distinguishing right from wrong becomes impossible because as it is beside the point to achieve reality within a social fiction consisting of imitations any decision or act which will reflect reality will not be able to come out [11]. According to Baudrillard who claims that reality is something which should not be submitted to, reality is the simulacra presented to us which is believed in while there is nothing else left to believe in.

Baudrillard expresses that, in the world of hyper-reality, simulacra are the assassins of reality because simulacra are the assassins of their own models. According to Baudrillard who gives Disneyland as an example, Disneyland is a perfect model where all simulacra orders interlock. Having put forth the difference between inner Disneyland and the real world, Baudrillard identifies that people behave such as Disneyland would be the reality. People entering this place which is loaded with virtual toys, entertainment tools and technological devices gain joy and aliveness. The atmosphere of this virtual world gives offers them a great life but when people step outside Disneyland, means to real air, sun, stars and trees they lose this aliveness instantly [3].

Baudrillard and Re-make Concept

Baudrillard advocates that a transition from production to reproduction has occurred. This concept of “*reproduction*” which is a significant concept in Marxist literature and which Baudrillard emphasizes in his works is pretty different from those as handled by Marx or L. Althusser in their works [4]. Marx analyzed the reproduction concept in scope of the reproduction of – capitalist – production conditions and their relations. Correspondingly, Althusser (2014: 140) focused on the dominant class’s reproduction of the physical, political and ideological conditions of its own existence in the context of how the reproduction of the relations of production are ensured and has evaluated the concept in this axle [12], [13], but Baudrillard uses the concept for expressing the change, conversion and/or difference being faced in this respect today rather than a production-centered capitalist system which has already been nullified. In his work themed on the “*artwork of an age where it can be reproduced with the resources of technique*” Walter Benjamin (1993) has been the first person to address the basic inclusions of the reproduction principle. He showed that reproduction soaks and swallows the production process and causes changes in the status of the production and the product [14]. Until today, the entity called reproduction always has been perceived as an “*extended*” reproduction of the production form and as a thing which has been defined by it. However, the form of production should be perceived as a reproduction specific method (on top of it is not the only method) [15].

In Baudrillard’s scrutiny in the context of the simulation theory, the concept of reproduction takes a central place [3]. According to Baudrillard, production is not made any more today, only reproduction is made. In the eras of agriculture and industry where production is essential, we can talk about a certain production method, a bourgeoisie class which provides this production and strengthens its power by the outputs of the provided production and an order directed by the values of this class (feudalism, capitalism). Other than these eras where relations of production and the classes within these relations stand out, the main determinant factors of today have become the service and communication industries. In these industries, reproduction is the case, rather than the production of an entity [4]. According to Baudrillard (2016), reproduction is, fundamentally, a demonic thing; because it dislocates basic things. This thought applies to us as well. Simulation which we describe here as a code process has become a huge manipulation attempt, a control and death universe as it has always been and as it will always be, just like that the main objective of the simulacra object (primitive sculpture, image or photograph) is a black magic process. [15].

Today, reality is produced by miniaturized cells, matrices, memories and command modules. By this, an infinite number of reproduction of reality is possible. The main disease of our age is the “*entity*” called “*the production and reproduction of reality*”. For a long time, the thing which society has been produced continuously and has tried to generate is the reality it has lost. Which is why “*physical*” production itself has transformed into a “*hyper-real thing*” [3]. According to Baudrillard, while we are living in a “*production*” establishment which has lost its reality it will be more true to call this establishment a “*re-production*” establishment [6].

Simulation is an entity which is recreated through indicators by generating a shortcut in reality. If the main strategy of today is based on creating a cognitive terrorism and thought of deterrence through a disaster simulation aimed to be continued forever, the only way to hide this scenario is to create a disaster, produce a real disaster or reproduce it [3]. Everything is settled on a re-production logic, means have lost their concrete meanings which enable us to diverge them from each other. Nobody produces no longer. Production is dead, long live the re-production establishment [15].

Today, every sign is achieved by producing and therefore everything has to be reproduced as quickly as possible, including culture. Instead of the reproduction based on the current simulacrum and structures, the imitation of the structure which is acknowledged, preferred and known can be applied one-to-one or similarly. Even if coarse copies of symbolic structures are built which are known by society and, sometimes, downsized to a popular culture element, these copies cannot substitute for the original building's construction purpose, state which it represents and meaning without looking at the land, region and climatic characteristics of the place where the copy is constructed.

In this paper; it is emphasized that simulacra which have occurred by the reproduction of buildings, which are symbolic to their cities where they are located in the world, cause the formation of placeless/non-lieu buildings. The indicative/symbolic/representation states of the symbolic buildings' simulacra are discussed.

MATERIALS and METHOD

In scope of the paper; reproduced simulacra spaces have been reviewed; the remake concept has been discussed over real spaces and the simulacra of such spaces. Furthermore, the remade spaces have been analyzed to see if they are real spaces, or simulacra spaces. The remade spaces have been studied with reference to their reality within the framework of their representation as simulacrum and remake. The spaces studied and simulacra thereof have been chosen from among a set of spaces presented in print- and electronic-sources, which are deemed remakes according to the literature.

In the selection of the spaces constituting the examples, attention have been paid that they shall be the designs which are world famous and have become a symbol for the cities they are located in. The base of this idea is that the spaces/symbols which commune with the cities they are located in by everybody are located in other cities by re-make as well. Therefore, it can be said that both citizens and tourists are exposure to some kind of an illusion. In the spaper; it is expressed that stylistically re-make spaces, means simulacra lead to the production of placeless/non-lieu areas which are distant to collectivism, in respect with the status of being/not being symbolic to the cities they are located.

The re-make simulacra of the real spaces/symbols subject to this study have different characteristics in different countries. The reviewed simulacra spaces have been selected from those who draw more attention with their re-make

feature. (For example, there are seven different simulacra in seven different countries of the Taj Mahal in India.)

The spaces taking place in the sample group of this study have been selected according to the real cities which they are the symbol of and to the cities which they are simulacra symbols of. This simulacra spaces consist of; the fake statue of liberty in Japan, fake white houses in Georgia and Virginia, the fake Taj Mahal of India, the fake leaning tower of Pisa of Illinois and the Parthenon replica of Nashville-Tennessee.

FINDINGS

The data related to the spaces and their simulacra selected from printed and digital resources constitute the findings of this study. These spaces take place respectively below.

Japan's fake "*Statue of Liberty*" is located in the Odaiba Island in the Tokyo Bay, south to the Tokyo city center. Actually, this little Statue of Liberty of Tokyo which surprises most of the Americans is not involved in the "*Statue of Liberty*" in the USA. New York's Statue of Liberty has been returned by France in 1886 whereas Tokyo's own version built in 1889 has been placed in the Odaiba Island as a symbol of the French-Japanese Friendship for a period of one year being 1998 to January 1999. This is the first exhibition of the statue abroad. The monument has been so popular within time so that, as the deadline of return was approaching, it has been decided on to build a copy in Odaiba. This sculpture is a copy built upon the official consent by the City of Paris and has been opened on December 22, 2000. The height from base to the top is 12.25 meters whereas its weight is 9 tons (Figure 1), [16], [17].



Figure 1. Statue of Liberty, New York-USA and Tokyo-Japan [18], [19].

The location of the monument provides a perfect optical illusion: Many people think that the Tokyo version is as big as the original in New York, but as approaching the monument it starts to look smaller. The Statue of Liberty in New York is of 93 m height (only copper parts are of 46 m height) whereas the monument in Tokyo is of 12.25 meters. Besides, this is not the only sculpture in Japan; one is in Shimoda and the other one in Osaka (Figure 1), [16].

The White residence known all over the world as "*The White House*" is a public building located in Washington where the presidents of the United States of America reside officially. The White House is the most important

public building among many others in Washington which is federally the capital to the United States of America (Figure 2).

George Washington, the first president of the United States of America has made location survey for the capital and has made drawn various designs and plans. In 1792, James Hoban has been selected to design the White House and the construction of White House project which was inspired by a villa located in Ireland's capital Dublin has been completed in the 1800s. This building is painted entirely. The presidential palace has a large park and a land of 6 hectare within this park. The height if the palace is 52.5 meters and both its length and width is 25.5 meters. The building is construction of 2.5 floors [20].

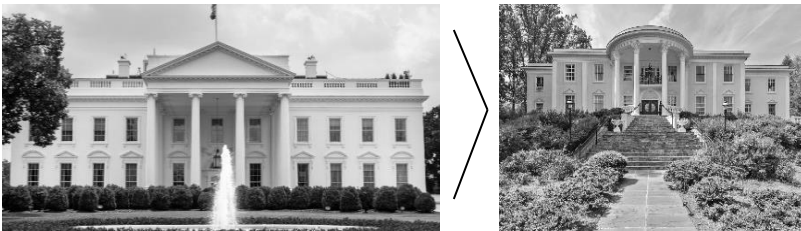


Figure 2. The White House, Washington-USA and Virginia-USA [21], [22].

A 16.5000 square meters model of the White House is located in Decatur, Georgia. The building has been made constructed in 2001 by Fred Milan, a US citizen born in Iran. Although the spatial arrangements are completely different; the residence has 36 rooms and, in respect of the area, it constitutes approximately 30% of the real White House. Only 6 of the 36 rooms are bedrooms whereas the other rooms include the “Monkey Room” with monkey and leopard patterned ornaments, the “Queen’s Room” with pink pillows and an “Oval Office”. The oval in this very place is used rarely as the shape of the room is not oval but has a replica of Abraham Lincoln’s old desk (Figure 2), [23], [24].

The “*White House*” in Virginia is located in a place which is not far from the real “*White House*”. It has been constructed in 1989 by an anonymous Iranian engineer who migrated to Vietnam and it is renovated in 2004. The building has a living space of 12.020 m² and is built on a 2-decare property with a gate and surrounded with fences. The property has one fountain, swimming pool with a hot tub, two open kitchens, pool side bar, various terraces and a garage for four vehicles [24], [25], [26].

For its construction; masons, stone cutters, marquetry masters, sculptors, painters, calligraphists, dome makers and other craftsmen have been requested from the whole empire, Central Asia and Iran, Taj Mahal stands in Agra, Uttar Pradesh on 17 hectares land. The most impressive aspect of the Taj Mahal complex beside the tomb is the main gate which grandiosely stands in the center of the south wall of the forecourt. The gate is surrounded in the north with double arcade galleries (Figure 3), [28], [29].

There are still different views on who the architect of the Taj Mahal is. At the beginning it was well accepted that the architect of Taj Mahal was Mehmed İsa Efendi, Ottoman architect but later on it has been acknowledged that it has been built by Ahmed the Architect. Being Shah Cihan's favorite, Mimar Ahmed is the son of Yusuf, the scholar of Sinan the Architect [30].

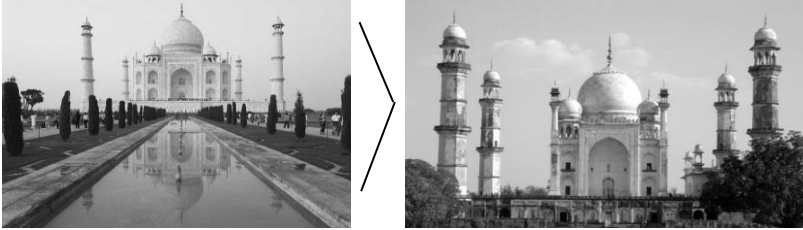


Figure 3. Taj Mahal-India and Maharashtra-India [31], [32].

Maharashtra is a grave located in India. It has been made built in 1660 by the Emperor of the Mughal in the memory of Dilras Banu Begüm, his first wife and Aurangzeb was appointed for the construction. Bibi Ka Makbara is also named as the “*Crown of Deccan*” due to its strong similarity to Taj Mahal. Bibi Ka Makara, is the main monument of Aurangabad and his historical city. It has been built by Aurangzeb, grandchild of Shah Jahan for the purpose of surpassing the original Taj Mahal. On an inscription over the main gate it is described that this tomb has been designed and constructed by Ata-ullah, an architect and Hanspat Rai, an engineer, respectively. Ata-ullah is the son of Ustad Ahmad Lahauri, the senior designer of Taj Mahal (Figure 3), [33], [34], [35].

Pisa is a small town in Italy. The “*Leaning Tower of Pisa*” is belfry made of marble. Actually, the belfry belongs to the city cathedral but has been constructed separately from the main building. The tower's first stone has been placed 1173. The tower is of 60 m height consisting of 6 overlapping columns series. Each year, the tower inclines for about seventh of ten of a millimeter (7 cm in 100 years). The tower has officially been completed in 1370 and has been built as a rival of Genova and Venice, as a symbol of Pisa's power and wealth (Figure 4), [36], [37], [38].

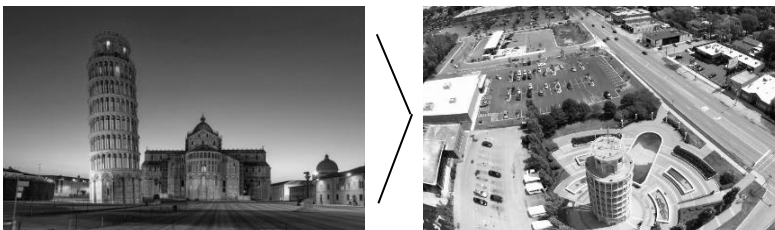


Figure 4. Pisa Tower, Pisa-Italy and Niles-USA [39], [40].

“*The Leaning Tower of Niles*” is a copy with the half length of the real Pisa Tower. Located in Niles, Illinois, this tower has been completed in 1934 by the industrialist Robert Ilg as part of the recreation park built for the employees of

the Ilg Hot Air Electric Ventilation Company in Chicago. The main function of the tower is to hide the water filtration tanks of the swimming pools built outdoor for entertainment. The tower is attached to concrete to maintain balanced (Figure 4), [41], [42], [43].

"*Parthenon*" is Athena's temple and has been built in the Acropolis of Athens in the 5th century B.C. It is the most well-known of the buildings which extant from the Antique Greek until today and is acknowledged as the greatest work of Greek architecture. It is believed that the sculpturing used in the exterior is the highest peak of Greek art. The rectangular, white-marble Parthenon, has reached out to today without any damages in the main structure, despite some damages throughout centuries (Figure 5), [44], [45].



Figure 5. The Parthenon, Athens-Greece and Tennessee-USA [46], [47].

In 1897, a full-scale copy of the Parthenon has been built in Nashville, Tennessee as part of the "*Tennessee Centennial Fair*". It has been designed by the confederated master William Crawford Smith. In 1920, major changes have been made in the building under the supervision of architect Russell Hart who committed to render the building as durable as possible and historically correct as the original Parthenon. The whole exterior facade has been reconstructed by using mainly concrete and coated with aggregate. Some deformations have occurred in the milestones due to the air inside and so the exterior alterations have been completed in 1925, whereas interior alterations have been completed in 1931 (Figure 5), [48], [49].

CONCLUSION

In his studies on the culture of consumption, Baudrillard states that re-make is being made, not production. With technologic development and globalization the production of reality is made with reproduction, as a matter of fact. By this, an infinite number of reality can be produced. The reproductions made to bring reality alive constitute hyper-reality. From this point of view, simulacra occur upon reproduction. Simulacra, on the other hand, somehow lead to the occurrence of the universe. Re-make hyper-realities which are far from reality become indicators/symbols/ representations. The things which re-make simulacra represent or what they indicate or the purpose they serve for may vary depending on each symbol/city.

The real symbolic buildings have been the subjects to the study samples, and the representation of re-make buildings which are thought to be constructed

by the production of reality have been examined in this aim. Re-make buildings are about the meaning and significance of the real symbol rather than representing the meaning of the place. Further, real buildings are public domains which have been built for any reason during their eras and which are open to mainly domestic and foreign tourists as they have become the symbols of their cities. Therefore re-make buildings both have been built for the same purpose as their originals had been built for and have become a symbol of their cities and a sightseeing place.

The remake, which has acquired a new location, cannot reach the desired current state, the relationship with the so-called "*reality*" cannot be fully established. In this sense the reproduction product, which is simulacra, the reproduced product, which is simulated, represents an illusion that is actually forgotten to be an illusion by constantly postponing itself. As a result of the illusion, the essence of the real space and respect for it are lost and the copyrights of the design are also ignored. The more produced spaces can expand their sociality in society, the more they are located in memory. Therefore the products that are produced as a result of remake are actually alien to the essence and the being. Although the "*replica keeps the original*" though takes place in minds, the importance of the essence, the value of the original must be regarded. As a response to the problem of replacing architecture, non-lieu remake productions should be get under control.

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REPLACING ARCHITECTURE OVER HEIDEGGERIAN PHILISOPHY: REDEFINITION SANCAKLAR MOSQUE OVER AROLAT ARCHITECTURE

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ABSTRACT

*“Man is neither a being that just stands and witnesses,
nor one that moves around and migrates;
He is a being that moves from his residence,
and that resides while moving...” [1].*

Today, in an era of unprecedented advances in technology and science, both the population growth and the other problems concerning the habitats had a profound effect on the architectural building problems, making this issue one of the priority matters for architecture. In the context of various attempts to come up with solutions, an architectural perspective that is focused more on technology, proficiency and scientific data, while unfortunately putting emotions, intuition and experiences to the backburner, has arisen. In conclusion, one cannot deny the fact that masses of identical buildings, which exist in disconnect from their roots and which can readily belong to anywhere, effectively render the built environment spaces which are *“homelessness and worldless”*. In this context, the definition of being *“homelessness and worldless”* in the context of philosophy and architecture, analyzing it with reference to architectural buildings, and providing examples of its actual appearance in new bodies is considered a worthwhile endeavor in tune with the *“Replacing Architecture”* theme.

Parallel to this background, instead of building *“homelessness and worldless”* spaces, the philosophy proposing *“emotions”, “intuitions”, “experiences”* developed by German philosopher Martin Heidegger, who formed his own approach on the concepts of *“construction”, “housing”, and “space”*. Through his challenge to the conventional attitudes towards these concepts, Heidegger recommended architects *“a true model of architecture”* based on the mentioned concepts, against the concepts mired in the predicaments of technology and the modern world. To emphasize this issue, the Sancaklar Mosque will be exemplified with Heideggerian philosophy, by Heideggerian concepts; *“emotions”, “intuitions”, “experiences”*.

In his day, Heidegger came to be convinced that providing residence in the contemporary world became an issue in the face of the construction problem, and duly believed that building took its form and organization around the existence of man, and that very existence was bound to generate some order in time. Heidegger claims that the contemporary man he considers “homeless” has been engaged in the “pursuit of a place” and “a home for himself”. In this perspective, the human is always “on the path”, always in search of the “essence of residence”.

Predicting the sunset for architecture to come as the buildings begin to be perceived as machines, Heidegger proposes a perception of space as a site for interaction and experience, rather than simply as a structure. His approach to the existence within the world is through the concept of “*Dasein (being there)*” which refers to the human’s existence in connection with space. To Heidegger, therefore, the building rises around the existence of human.

And thus, in his conception, the building finds its shape around the human existence. The man’s relationship with the place occurs through identification with the space, based on the “emotions”, “intuitions”, and “experiences” of the person. That is exactly the case at Sancaklar Mosque. In open rebellion against the patterns based on form by dogma religious concepts, the design addresses emotional perceptions and physical interaction. This place is about belonging, and existence within the world. But it also does not belong to any culture or country...

Sancaklar Mosque was completed in 2013 and located in Büyükçekmece district of Istanbul, stands out today among the most important representatives of modern Islamic architecture. Designed by Emre Arolat with an obvious will to overcome all taboos associated with mosques, Sancaklar Mosque directly addresses the humanity. It is based on “emotions”, “intuitions”, and “experiences”. It helps us understand the “relationship between man and the place” as Heidegger put it. Sancaklar Mosque not only boasts most of the elements expected of a place of worship in Islam, but also effectively upsets all these conceptions while doing so...

In this way, the paper will entail a reinterpretation of being “homelessness and worldless” from a Heideggerian perspective so as to pave the way for critical thinking for the architectural building problems of our day, and will utilize a critical outlook based on Sancaklar Mosque example. The “*Replacing Architecture*” theme will be discussed through a proposition based on the “space in search of / bereft of a space”, and the “concepts in search of a meaning and form”. The analyses will be concluded with a kind of “replacing” of the spaces, shapes and forms through the use of concepts, culminating in a “re-definition” and “incarnation in new bodies”.

Key Words: Martin Heidegger; Homelessness/Worldless; Emotions/Intuitions/Experiences; Emre Arolat; Sancaklar Mosque.

INTRODUCTION

*“The nature of building is letting dwell.
Building accomplishes its nature in the raising of locations by the joining of
their spaces. Only if we are capable of dwelling, only then can we build”,
Martin Heidegger [2].*

Architecture which is the provider of the housing function can be defined as “arrangement of the physical to meet human requirements”. This act which is as old as the human being has been evolving and differentiating and has finally reached today. The architecture adventure; from cages of primitive humans to wooden cottages with settled civilization and to the steel and glass skyscrapers of today includes a wide development and interaction process from pre-historic times up to today [3].

From the beginning of human kind, the action of architecture has been influenced by social changes such as wars, population increases and economic crisis. This natural and permanent interaction causes people to change their habitat and, sometimes, to leave behind problematic areas. The acceleration in construction areas which is confronted synchronously with developments in technology and technical science causes an architecture formation which relocates and loses its meaning. This interaction has created an environment where lives are formed by movement and immigration and not by sedentariness and belonging is no longer a natural phenomenon and has become a matter of issue.

As in the 19th century, as an autonomic discipline, while architecture was produced with a footprint on life and on the other hand on an abstract plane by its artistic and sensual aspects, it has generated accommodation issues as it failed to withstand mechanization caused by the industrial revolution, housing crisis causes by wars and dis-identification caused by migrations. The struggle for life of masses who have been de-territorialized upon wars have resulted in housing crisis. Eventually, architecture becomes something which is expected to produce very fast and is captured in technology, expertise and allegedly scientific data whereas emotions, senses and experiences are retreated into background. Having seen these problems in his age lived in, Martin Heidegger, German philosopher, redefined the generally accepted concepts and suggested to architects an architecture model which is appropriate to the existence of mankind and which is genuine.

Heidegger’s architecture model is a call for belonging in modern world and for dealing with non-replacing architecture again. His calls is described as; to rebuild and protect defined, orderly, consistent and harmonic environments where people can feel themselves “at home”.

The absence of a belonging is, according to approaches based on Heideggerian Philosophy, something that drags people of the modern world to the abyss in existential terms. The emotions of “being at home” and “security” provided by “settling in” is lost and now, people feel “lost”. In this context, Heidegger claims the motto [4]: “Only when the man starts to think about his

homelessness this will be no longer a suffering... This is the only call for man to settle in" [5].

In the scope of this study, it is aimed to discuss Heidegger's solution suggestions who predicted internal problems of contemporary architecture over the example of the Sancaklar Mosque (Emre Arolat, Büyükçekmece, İstanbul, 2013). The aim is to describe how Heidegger redefined the concepts of construction, housing and place by totally challenging the modern architecture approach which he found principally imperfect whereas the architecture model which he suggested has been analyzed over the architecture of Emre Arolat and the Sancaklar Mosque.

Martin Heidegger and Heideggerian Philosophy

Martin Heidegger who is one of the most significant philosophers of Western Philosophy and whose interpretation is still ongoing has been born in Germany in 1889. Philosophy and religion which he had been interested in from his childhood directed him to study theology. Later on, while he was writing on dwelling and place, being taking up for the value and belief system is associated with the education which he took. When he was assigned as a professor at the Marburg University in 1923, he impressed a huge mass with his rhetorical questions circling questionings. In 1927, he published his most famous work; "*Sein und Zeit (Being and Time)*". In this book, he thought about the "*being*" issue and put forward questions on the meaning, existence of being and how did it come that mankind could understand his own being among other beings and eventually contributed to philosophy's tendency towards being again. He dealt with these matters in scope of concepts such as "time", "death", "fear", "nihility" and "concern".

Being one of the important philosophers having published articles especially for architecture and architects, Heidegger made a speech addressed to a group of practicing and academic architects during a conference in Darmstadt in 1951 [6] whereas this speech has been published with the heading; "*Building Dwelling Thinking*". This article which has been translated to many languages up to now, has influenced several generations of architects, theoreticians and historians throughout the second part of the 20th century. While Peter Zumthor described the atmosphere creating power of spaces and materials with great enthusiasm; Christian Norberg-Schulz was writing on the spirit of place; Juhani Pallasmaa was writing "*Eyes of the Skin*"; Karsten Harries was bringing ethical parameters to architecture; Steven Holl was dealing with phenomenon reminding architectural experiences and was painting watercolor artworks,... all these outstanding persons responded Heidegger in some way and to his concepts of dwelling and place [6].

Having three key texts related to architecture "*Thing*" (1950), "*Thinking Dwelling Building*" (1951) and "*Poetically Man Dwells*" (1951), Heidegger focused on accommodation issues when Germany experienced a massive political and social reconstruction process following World War II. In the years when 1 of 5 houses were devastated, the reconstruction process for housing

deficit had been initiated. In this era, two and a half million houses for refugees having arrived from Germany and one million for young families was required [7]. Heidegger's texts on architecture responds to this crisis and issues.

In his era, Heidegger objected the methods of the architecture profession practice; his perspective of architecture is a critic on the technocratic Western World. He advocates that in the postwar era where western people legalize their actions by more and more referring economic and technical statistics, the immediacy of human experience should not be ignored. According to him, people render meaning to their environment by settling in first and then showing emotional reactions. Only thereafter, they attempt to measure their acts and behaviors with science and technology [8]. According to his point of view, while engineers and other experts of the construction industry deal with data, the main occupation of architects should be *"human experience"*.

According to Heidegger, construction is unity of peoples' positioning on the earth with a physical structure within time. Actually, buildings record the traces of things which people strived for in the material world in small and big scales and reflect the unique characters of every master builder and building dweller. So, architecture helps people to place themselves into the center of the world: *"It can provide places where people can explore themselves"*. Heidegger realized that architecture had been perceived in this manner but that the unstoppable rise of technology has covered this approach.

Heidegger's architecture model which focuses on the significance of human experience reunifies constructing with dwelling, means Heidegger's call is; *"to give a meaning to a place and to unify with such place's settlement activities and qualities"*. Heidegger defines architecture as; *"comprehending from continuing daily life rather than a completed product"*.

According to Heidegger, just like life, buildings are in the shadow of the authority of being as well. According to him, buildings position the existence of mankind. He believes that the building forms around the human existence and that this existence orders its activities within time. In the best case, building dwellers construct their buildings according to their own needs and reorder it according to their further dwelling forms. In return, the building orders their lives [9].

The basic characteristic of Heidegger's architecture model is that the building is constructed place -and dwellers- unique. The building which should be formed with the physical and anthropic topography where it is located should also reflect the value and belief system of the people living in that building.

Heideggerian Concepts

Dasein

Martin Heidegger is a philosopher whose world of concepts has reached a big aggregate; he is known with his “*Dasein*” concept which he uses to describe the existence of mankind in principle. The existence of mankind replaces the description of object of Cartesian tradition which is isolated from society, history, time and even language with the human existence approach which forms or becomes to exist within society under a certain spatiality, in a certain time frame and a certain language, which is, briefly the “*Dasein*” human existence, means existence [10]: An existence which is inherent to the existence form and time together with others (being with others/being in time) [11].

According to Heidegger, “*Dasein*”; should listen to the voice of existence and capture its own existence in the infinite nihilism where it is left with the concern (*sorge*) which exists in it, that means it should find its destiny. “*Dasein*”, shelters in nihilism on earth and without concern which generates it, it cannot be comprehended [23]. According to Heidegger, the state of being in that concern, is also proof of the existence of nihilism. “*Dasein*” which confronts concern with nihilism also places it between life and death. “*Dasein*” knows that it is within death and that every day is a step closer to death [12].

This approach has been influential on many philosophers throughout the 20th century. According to the philosophers embarking on this thought, mankind cannot exist on earth as a “*floating*” mind; he has to “ *dwell in*”, means “*he should belong to a certain place with certain characteristics*” [13]. In Heidegger’s terms; “*being in the world*”, “*being at home*” is possible only by this way. In the conceptualization of this approach “*place*” is not just any location; it is a spot where experience which is shared among people within time anchor. Space transforms into “*place*” as it “*concentrates*” within time -as a culture takes roots to it within time; means, “*place*” is the carrier of values-traditions, routines of behavior and thought. It ties people to himself and, by culture to themselves. Thus “*dwelling*” can be possible by being part of this whole structure. A culture; a “*place*” is based on the harmonic totality between a human community [5].

Homelessness

Heidegger emphasizes that immigrating means becoming “*rootless*”. According to him, immigrating is, rather than arriving from one place to another in terms of spatiality in the simplest way, “*the attempt to find a new root of someone who has been detached from his roots*” which is maybe one of the most challenging things which mankind can achieve on earth. As a natural result if replacing, people become rootless: “*Homelessness*”.

In response to this, Heidegger says that being bound to roots requires dwelling. *“Dwelling”* in its lexical meaning; also corresponds to be calmed, finding peace and comfort, that means Heidegger’s *“staying/residing in a place”* concept is interestingly based on the meaning of *“finding peace”* (*wohnhaben*).

Homelessness is one of Heidegger’s basic concepts. He asks himself following question: *“Do we feel ourselves at home in any place (on earth)?”* The term of *“we”* refers to the *“homeless human”* in modern world [14]. According to Heidegger, the modern human is a homeless human looking for a place and home. The human, according to Heidegger’s understanding, constantly searches for the essence of dwelling, means of his own home [15]. In this context, *“Building, Dwelling, Thinking”* is closely related to the existence of mankind.

Space for Being in the World/Worldless Human

Heidegger does not deal with the concept of space as a physical concept. When talking about human and space; it is felt as if human stood on one side and space on the other. However, space, when referring to human, is not something which stands ahead and is independent from human. Space is neither an external object nor an inherent living. There is no space other than people and those [16].

According to him, space is together with the “distance” concept which has an existential dimension and emerges as the basic source of human experience in general terms [17]. He considers space, as an instrument for passing over the distance *“Dasein”* and other beings and for communicating with the world. According to his architecture model, the designed buildings are spaces of *“being in the world”* and also is a *“home”*, people searching for their own homes in the modern age.

Therefore, buildings designed far apart from emotions, human experience and spatial senses are not bounded to their roots and render people *“worldless”*. In this context, *“Dasein”* is the human who exists with space.

Fourfold: Earth (Soil), Sky (Heaven), Mortals (Human) and Divinities (God)

Heidegger claims that dwelling in the modern world has become an issue and relates it with the quartet which he associates between each other. In the citation from Hölderlin’s poem he points out that together with the existence of people caused by their mortalities, other “elements” constituting the *“fourfold”* are mentioned as well. *“Earth (soil)”*, *“sky (heaven)”*, *“mortals (human)”* and *“divinities (god)”* are mentioned in Hölderlin’s poem. *“The field measured and reserved for human’s dwelling”* between earth and sky is especially important [18].

Hölderlin’s poems and the citation of Hölderlin’s poems by Heidegger are as follows: [18], [28].

*But friend! We come too late. Although live the gods
But over the heads up in another world.
Endlessly they affect over there and seem to care little
whether we live, much as the heavenly ones conserve us*

...

*Once I have asked the muse, and she
answered me
At the end will you find it.
About the highest I wish to remain silent.
The forbidden fruit, as the Laurel, is but
mostly the homeland. But tastes it
Someone at last.*

...

*Bread is the fruit of the earth, yet it's blessed also by light.
The pleasure of wine comes from the thundering god.
We remember the gods thereby, those who were once
With us, and who'll return when the time is right.*

...

*Therefore, to stand worthily in the presence of the gods,
Nations rise in splendid order and beautiful
Temples and cities are built, strong and noble, which rise
Above the banks of the waters*

...

*Strictly limited is our lifetime,
numbers of our years we see and count
but the years of peoples,
any mortal eye saw it?*

...

*It is not but
The time. Still are they
Unattached. The Godly does not meet the inparticipant...*

According to Heidegger the human, as a mortal, belongs to the unity of the fourfold. Having named this unity of the fourfold; *"tetra-multiplicity"*, Heidegger says that "mortals are within this fourfold by being a dweller (resident)" and finalizes the relation of dwelling with human and death. According to Heidegger, death-dying is not a fact but is a phenomenon which should be understood existentially. The conclusion of existing in the world is death. For Heidegger, *"existing in the world"* comes in sight by styles of existing such as dealing with something, producing something, processing something and keeping it in good shape, using something, waiving from something, getting information, examining, observing, discussing and defining [20].

Sancaklar Mosque

“Nor walk on the earth with insolence: You cannot rend the earth asunder, nor reach the mountains in height,”
Isra Surah 37th Verse.

The Sancaklar Mosque which has been designed by Emre Arolat in Büyükçekmece, a location to be considered the outskirts of the city and which has been completed in 2013 stands out as one of the most important representatives of modern Islamic architecture [21].

Sancaklar Mosque Concepts

Essence

The point of origin of the Mosque’s design is “essence”. The essence of the space of praying in Islam is that the place for salaah shall be clean. The structure of the mosque has been designed far from any known mosque form imagination. It has been created as a mosque digresses from patterns based on forms and which appeals to physical and sensual perceptions. In this context, the mosque typology which has been generally accepted is redefined in this space which replaces the routine and takes senses, emotions and experiences as a base.

The concept of essence which is the point of origin of the Mosque’s design stands out with the theme of “humility”. Avoidance of extravagancy in its formal characteristics symbolizes the plainness and purity of praying in Islam. The subtext of “reminding the death” of the mosque which breaks the ordinary by its aforementioned characteristic gives meaning to the sensual dimension of the design.

Function-Form-Meaning

In the Sancaklar Mosque, “*form and shape*” is put backwards whereas “essence” is sought which is hiding behind the concept of Mosque instead of stereotype typologies. Being the fact that the Platonic cave metaphor is the inspiration for the design and the characteristic of a space with very less illumination for the purpose of creating a perception of a grave effect, tears it apart from all temporal and cultural engagements and sets the design free. “*The appearance of the hidden essence in the present*” [22], makes Sancaklar Mosque a place of interaction and experience as this form is specific to this place. In the building where plainness and humility is handled skillfully we can talk about a binding to roots which can occur here only. The building which gets through its form and provides people the capability of existence together with the things they believe and others reminds of Heidegger’s fourfold. Here, human completes its existence as long as he stays over the ground, under the sky and before divine entities [23].

The vertical and horizontal stone elements at different heights constitute the first images of the building. These are the distinctive and definitive elements

which slightly surround. The spatial spreading which appears between the walls constitutes the court-garden-funeral area-observation platform with countryside landscaping and the high minaret which rises between them. The tower with vertical stone surface is the element which is recognized first in terms of receptions and providing an experience.



Figure 1. Entering of the Mosque.

In the west wing of this area, the steps which flow to the lower level together with water elements constitute the walkway. The way which cascades in harmony with the characteristic topography of the building which contacts with nature is a specific gap that holds the elongations of two tectonic plates. These plates constitute the roof of the library building holding the north and of the mosque building placed on the slope southwards and the continuous fluidity between their alternate symmetry turns into sharp and stiff lines, individual stops and block shadows [24]. With a Heideggerian point of view, they are like two entities created from the same being.

The stone wall blocks rising from under concrete blocks, reminds of a calm atmosphere with the water element. The first functional differentiation of the mosque placed on the topography is seen when passing the women's-gathering place between the two vertical plates in the west side.



Figure 2. Downhill Way to Courtyard of the Mosque.



Figure 3. The Entering of Gathering-place of Women.

The imagination in the other side of the curve constitutes the court. Under the big plate here, the main entrance and water closets are placed.



Figure 4. Library, Courtyard and the Mosque.

The first image which comes to mind just after entering the main gate are the sliding light blocks on the gross concrete surface comprehended as the kiblah wall. The curtain-like visual which it represents by intersecting of the vertical concrete form traces with day/sunlight defines this sloped surface which is enhanced with artificial light into as a monitor of spectacles [25]. The luminous effect enables the experience of states during the day and also creates the indifference of day/night by keeping the level of light constant in the evenings by the aid of technology as well. The pulpit and the mihrab recess which is placed without any concern of rendering a symmetrical domination enhances the phenomenological emphasis of the surface. At this point, Arolat's term; *"putting forward the spiritual and physical joy caused by the space during the pray"* describes this randomness.

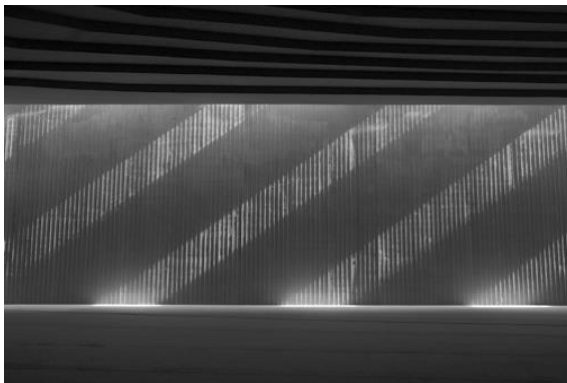


Figure 5. The Kiblah Wall.

The dullness created by the natural light over the kiblah wall intensifies the dramatic atmosphere of the space. This monospace place includes different images for the experiencers; for some people it may be the thought of death and grave for others it may the Hira Cave.

The black glass-covered wall in the east of the kiblah wall generates depth with the effect of illumination. The third letter “vav” on the wall which is back-lit and loaded with its own mysticism sweeps between immateriality and materiality: It is the interface of the representation of the words which are believed to come from a metaphysical dimension [26]. There is no more ornament in the mosque other than this letter and verse 41 of the surah Ahzab saying: “*Cite your Lord frequently*”.

The main praying area is imagined longitudinal whereas the section in the west side is allocated to the women’s gathering area. By breaking the routine, it has been enabled for women to join the expanded line up. The graduated ground of the praying area continues the flow in the upper elevation and both increases the intersection of the inner volume and also enables sweeping with ambiguous thresholds which make praying a part of visual experience [26].

The selected materials protect sensual reality and richness. The form which gets meaning with stone walls and gross concrete plates is accompanied by water and an actual eclecticism is created where different image exchanges in physical and imaginary spreading are imagined in a masterly manner.

CONCLUSION

Problems in the habitats of the developing and changing world influence architecture as well. With a concern of keeping up with the solutions based on economic and technical statistics are sought for architecture which has been replaced and has lost meaning. Right at this point, in the world of architecture where human experience which is one of the most significant elements of architecture fades to oblivion, Heidegger’s architecture model comes into mind.

Heidegger reminds that the art of architecture used to settle in human’s environment to arrange it whereas it felt human’s emotions and senses and responded but later on, has been measured by technical and scientific tools and criticizes that architecture of today is based completely on technology and science; he defends that architecture which is sensitive to place and human should assume the role of representation by reminding personal and cultural meanings; he aims to regain the emotion of meaning which he believes it is lost due to scientific rationalism in architecture. This approach which puts human forward is becoming meaning with the concepts of “*place*” and “*dwelling*”. Just like as construction activities symbolize human’s reterritorialization struggle and also the unique characteristic of the people living there, he says that buildings reflect human character as well. Thus, architecture places people in the world and enables them to dwell.

Heidegger’s architecture model which focuses on human experience, establishes interesting similarities when narrowing down to the Sancaklar Mosque. Arolat’s architecture with its space serials loaded with evocations and fine structural details is identified with Heidegger’s texts on architecture. The atmospheres and environments of Sancaklar Mosque represents an

apparent Heideggerian attitude with taking the land changing illumination values into consideration.

Planning of the experience without having any concern of starting with social and political geometries is the biggest advocate of this attitude. Evocating structural elements prepare people for diligently applied experiences. The Mosque is comprehended first with emotional senses and later on by referring to interpretation and analysis. The design of emotions (projecting), is read with a concern of designing certain theatrical and phenomenological experiences and forming them within architectural forms. Architectures assumption of the representing role by evocating personal and cultural meanings is enabled with examples such as the Hira Cave or a grave. The structure is a “*space for being in the world*” where human can explore himself. Sensual capabilities of materials puts human in a relation with the world. And people will use experience and senses as measuring tools.

The Sancaklar Mosque reminds of “*the harmonic totality between a culture, a place and a community*”. With its characteristic of belonging to its place, it provides the sense of being bound to roots and the emotions of “*place*” and “*dwelling*” which people can experience. Concepts which have been abandoned by breaking the routines based on form and dogmas have found their meanings again in Sancaklar Mosque and remind the “*essence*” which Emre Arolat, its architect talks about:

Herhangi bir yer burası, secde edilen.

Temizdir.

Tevazu şiarıyla imar edildi.

Ne övünür şekliyle, ne kabarr eşkâliyle.

Yaratanla insan arasına girmez görkemiyle.

Kaçınır.

Biçimlerin ardında gizlenen özü arar daha ziyade.

Hafifçe ilişir yeryüzüne.

Adeta hemhal olur hem tepeyle hem de vadiyle, doğadan ödünç aldığı cildiyle.

Sanki hep oradaymışçasına.

İçi de sadedir dışı gibi, takıp takıştırmaz, bağırıp çağırmaz.

Dedim ya alçak gönüllüdür.

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EVOLUTION OF MOSQUE ARCHITECTURE IN UNITED ARAB EMIRATES

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ABSTRACT

This paper aims to put forth the evolution of the mosque architecture in the United Arab Emirates (UAE) in a chronological perspective represented in a taxonomy chart. In addition to explore the contemporary attempts in approaching the mosque design. The study uses a qualitative method, combining the descriptive analysis and a case study based on both the theoretical review, and descriptive analysis for case studies. The first part reveals the first objective, firstly by reviewing the impacts of social and economic developments on the UAE's architecture tendencies, secondly by explains the UAE's architecture influences on the development of the mosque architecture styles and design before and after the federation. The second part consists of three contemporary mosque cases, that represents different contemporary approaches, designed and built from 2008 till 2018 and serves on both daily and Fridays bases. Nad Al-Sheba Mosque, Family park mosque and Tamim Bin Aws mosque. Cases are studied to analyze their architectural elements such as Layout, Dome, Courtyard, Minaret, and etc., as well as to describe how each element in the mosque have been generated from the conventional mosque. The case study explains the used approach in the contemporary mosques in UAE and explores the utilization of the inherited elements from the conventional mosque in the Arabian Peninsula. In conclusion, the chronological description of the mosques represents a proposed chronological classification for the mosque's architecture in terms of their styles, during the five decades in the United Arab Emirates. Moreover, the case studies investigate the used approach in each case and evaluate their utilization of the conventional mosque elements.

Key Words: Mosque Architecture; Evolution; Contemporary Mosque; Style Expressions; Mosque Elements.

INTRODUCTION

The United Arab Emirates is characterized by the richness of its architectural and urban heritage because of the forms, architectural sites it has, their values, ideas, and philosophies. These forms and sites require study and analysis to develop the vocabulary they offer [1] Although the scholars were fascinated to study many aspects in UAE including the past and recent history and the development, [2] The study of the contemporary architecture in UAE were very rare and mostly were analytical descriptive, including mosques architecture. The dynamic influences in social and economic development

rapidly affect the architecture in UAE in general and mosque architecture in specific. Therefore, the mosque development is coincided with the development of architecture in the UAE. That it has taken another direction as a result of the overlap of the modern architecture and Islamic architecture and the traditional architecture of the region since the architectural boom occurred in 1980s after the union between emirates [3]. At that time mosque, architecture was developing by imitating the historical styles from the Islamic architecture in neighborhood countries, such as Fatimi, Ottoman, and etc. These styles continued to be used and increased dramatically till the beginning of 21 century. In 2008 after the mosque development committee organized, contemporary mosque architecture in the United Arab Emirates started to follow different approaches and styles in design. The theoretical description of general architectural tendencies in UAE and a chronologically descriptive for the major mosque allows to draw a general taxonomy for the mosque tendencies in UAE. Moreover, case study from the contemporary period is selected in order to explore the contemporary approaches in mosque design, and the way conventional mosque elements has been utilized.

The Impact of Social and Economic Development on the UAE's Architecture Tendencies, Before and After the Federation

Before: The social and cultural impacts were slight on changing the architecture in UAE before the union in 1971, as the emirates were separated and each state demonstrate a different source of income, had its own ruler visions, and have a different geographical site [9]. The harsh climate hot and arid weather conditions and the simple economy that depends on fishing, pearl diving, dates crops, and sheep herding led to having this traditional simple live and simple architecture built with available resources with solutions and responses to the harsh climate in the area and reflect the social and cultural values. The UAE traditional architecture is categorized into five categories: Residential, Defensive, Markets, public buildings and Religious such as mosques. This traditional architecture remains prevalent. The very early attempt toward the modern architecture in UAE was recorded after the erection of Sharjah airport in 1932 [5]. The period from 1930 to 1950 was a Premature period of modern building such as the imperial bank in Dubai built in 1946 [6]. The main evolution on the modern architecture in UAE was after 1950, more precisely after the announcement of the Coast Emirates Council in 1952 which funds a social serving projects like schools and hospitals [7]. Moreover, the dynamic increase in the economic in Dubai since 1950s can be interpreted in the architectural development where the city witnessed the first modern street in that decade, airline hotel was erected, and large shops were built [8]. The followed decade 1960 shows serious efforts to move towards modern architecture as example of Dubai municipal building in Deira [9]. In this decade before the emirates union Abu Dhabi and Dubai undergone dynamic town expansion and most extensive combination of the modern and traditional [10]. The erecting of multi stories building, public services, transportation projects and airports was an evident of considering this decade as a turning point toward modernity decade from 1960 to 1971 [6].

After: The federation in the country has lifted the economic and the society towards bloom and prosper. As well as the oil discovery and production in the seventies. As a result, a boom in social wise occurred. The estimation shows that the population was increased four times from 1970 to 1980, and it remained in this rapid increase until 1990 when the population became 1.8 million. An architectural boom happened to meet the needs of this accelerated change [11]. The uncontrolled growth on the city moved the way people lives toward modern life rather than the traditional one [6]. The country witnessed in this period unprecedented addition to the architecture trends of the country. Three main trends appeared in that period. Firstly, the west trend using high technology and modern materials. Where western architect had a major influence on the building construction. The dominant practice from 1970 to 1980 was mainly relying on the usage of the new building materials such as the reinforced concrete, glass, and construction technology. Traditional ventilation through wind towers and small windows were replaced by artificial Air conditionings [6]. Secondly, the Interpretational trend by using the traditional motifs is an attempt to implement the regional architecture by using the environmental features as the (Barjeel) wind tower as an essential need for the natural air cooling and ventilation, as the old Islamic market in Sharjah. Also, implementing the inward plan and the courtyard design in innovation vision, for instance the building of Dubai municipal that is designed as an open courtyard interpreted as an oasis [12]. Thirdly, the random architectural approach which uses the elements from traditional architecture in the design of the modern buildings. This approach influenced the design of the facades and openings, and it was mainly borrowing elements from combination of styles without the intention of their intellectual content based on the preference of the owners and clients [13]. For instance, the utilization of the wind towers in buildings and villas that is reflecting the form without any identification of the original function in passive cooling where in some cases it was allocated directly to the floor and been used as a staircase [6]. After the architectural boom, the emerged modern urban fabric alerted the government about the possibility of losing country heritage. In this period's projects were intended to renovate the historical buildings that are still intact to be restored. The intention was to search for identity in the contemporary architecture from 1990 to 2000 was reflected into two trends: firstly, revitalization the cultural heritage by conserving the traditional architecture. Since a lot of traditional building were victim toward the demolition during the architectural boom either because they are symbols of poverty or because of the erection of the modern streets which was a sign of cutting roots linking to the past [14]. As a serious attempt to conserve the cultural heritage identity a restoration for Bastakiya and Shandagha districts in Dubai was done. Second approach was Neo-Traditional trend which was an interpretation of traditional architecture. This trend emerged in the UAE in the 90s, using the architectural heritage features of the past interpreted in the contemporary architecture in order to remark the identity of the place during this maturing level in the architecture at UAE [6]. A lot of building has been replaced to be respecting the traditional culture and related to the region [13]. As an example, using the tent architecture as one of the oldest architecture system and feature in the region, were implemented in a number of malls such as marina mall in Abu Dhabi. Another traditional feature is implementing the internal courtyard and interior gardens feature into

various structure. At the beginning of the third millennium, Sequential events had led to shifted the architecture tendencies to sustainable development and environmental conservation. Where after the architectural boom the consumption of the energy was huge, and the sources was basically from the fossil fuels. Moreover, the ecological footprint was above the world average and had one of the largest ecological footprints in the world [15]. Besides, the expectations reveal that oil resources will be depleted in the couple coming decades in Dubai and Sharjah. These facts urged the visions of the UAE to develop the strategies toward more sustainable and environmental conserved life. Many policies were placed in this period and attempts were revealed for this issue [6]. As a result, architecture has been convoy this movement. The emirates green building council was established in 2006, which aims to place the principles of the green buildings and to ensure sustainability in the built environment in the UAE [16]. Futuristic trends such as sustainable architecture has appeared in the UAE at the beginning of the 2000 until today. For instance, the US embassy in Abu Dhabi aspires to succeed in the platinum LEED certification. The new vision is to incorporate the innovation into the society, As an impact of this to the architecture can be seen in implementing the 3d printing in buildings. The Dubai future foundation shows that from 2019 every new building will be built in Dubai will use 3D printing technologies. Dubai municipality regulations declared the usage of 3D printing for each building will start from 2% in 2019 until it reaches 25% in 2025 [17]. This innovative trend can be described as using innovative materials and approach (such as 3d printed buildings).

Before Federation				After Federation							
1900-1930	1930-1950	1950 -1960	1960 -1971	1971-1990				1990-2000		2000-2019	
Continuity of traditions	Premature modern buildings	Crucial step toward modernity	Turning points toward Modernity	Architectural boom				Searching for Identity		Sustainable and environmental development	
				• The Western Trend: High Technology and Modern Materials	• Interpretational Trend: Inspiration from Traditional Motives	• Random Architecture: re: using traditional elements with no intellectual content	• Revitalization of Traditional Architecture: Conservation of the Heritage	• The Neo-Traditional Trend: Interpretation of Traditional Architecture	• Sustainable Architecture: environmental consideration	• Crucial steps toward Innovative architecture	
Fort palace in Abu Dhabi and castle as defensive buildings	Sharjah airport Premature modern buildings	first boys' High school in Bur Dubai in 1959	Multi-story buildings forming the area skyline in Dubai in mid 1960s	The architecture of glass and high technology	Inspiration from Traditional Motives	Traditional symbols a disguised method to reflect Identity in modern buildings	Restored traditional buildings in Sharjah	Modern buildings utilizing traditional features, Tent as an identity feature in modern architecture in the UAE	USA Embassy in Abu Dhabi Pacific Controls headquarters	The future office in Dubai fully 3d printed as an attempt of the innovative architecture	

Table 1. Architectural Tendencies in UAE with their Periods, and Example of Each Approach.

Impacts of the Architectural Tendencies on the UAE's Mosque Architecture

The chronological tracking starting from the first standing mosque in UAE after the Islam arrival to UAE. According to archeologist the oldest standing mosque in UAE until today is Albidya mosque in Fujairah. Figure 1 Based on results for AAMS dating, the mosque is dated to the range of 220 years ago, between 1450- 1650 CE [18].



Figure 1. Right: Albidya Mosque Exterior, Left: Interior of Albidya Mosque.

The second ancient standable mosque case is Salem Al Mutawa Mosque, at Khor Fakhan in Sharjah. Figure 2. It was expected to be built in 1818 before 200 years ago [19]. This mosque is highly important on the level of heritage it can be identified on the five-dirham paper. The story of the inhabitant said that this mosque has been built by Salem al mutawa who was the ruler of this area and hadn't missed a pray in the mosque. The architectural characteristics shows that mosque have been built by the available material sources on the shore such as coral stone and palm trees trunks.



Figure 2. Salem Al Mutawa Mosque Right: Exterior, Left: Latecomers' Portico.

Al -Aqroubi Mosque is dated to 1904 located at the beachfront at Al-Muriejah in Sharjah. Built by the pearls divers and used by the fishermen [20]. It represents the usage of the available materials sources. Figure 3.



Figure 3. Al Aqroubi Mosque - Exterior, Middle: Prayer Hall, Left: Entrance and Courtyard.

During the 30s the general architectural tendencies reflect the continuity in tradition until the early implementation of modern buildings in 1930 although the attempts were very limited [21]. Mosque examples remains vernacular and reflecting the traditional elements and characteristics in UAE, remains small in their size, maintain their traditional spirits. As an example of mosques within this period is Al Utayba Mosque, located in Abu Dhabi and built in 1936 by the

merchant Khalaf bin Utayba Al Utayba. Currently the mosque is replaced with Sheikh Khalifa bin Zayed Mosque in the late 20th century. Original structure is made by the coral masonry and limestone, and the exterior is finished with white plaster [22]. Figure 4. When the periods from 1950-1960 and 1960-1971 that shows crucial steps toward modernization, and turning points towards modernity in architecture, the attempts of new mosque in these periods was not recorded and the mosques was representing vernacular architecture [24].



Figure 2. Right: Al Utayba Mosque, Abu Dhabi, UAE, Left: Plan of Al Utayba Mosque Generated from the Images.

The architectural boom was a sequence of the federation until 1990s. The Mosque architecture had influence from the western trends, Interpretational trend as an inspiration from traditional motives and a lot of random architecture building [23]. The mosque architecture was influenced by these also, the Iranian forms such as the Iranian mosque in Bur Dubai built in 1979. Mosques were influenced with the random architecture therefore, some exotic forms that were not exciting before emerged, for instance King Faisal Mosque in Sharjah built in 1987. Although some of the mosque represent the Islamic architecture perfectly such as Jumeirah Mosque built on the traditional Fatimid style, on the other hand it lost its architectural principle in reflecting the spirit of the place (Genius Loci) and the spirit of the time (Zeitgeist). This creates diversity in mosque design trends and wiped off the original identity of the UAE traditional mosques. Moreover, the social and economic changes supported the diversity and the step away from the originality of the UAE's traditional mosques.



Figure 5. Above, Right: Jumeirah Mosque, Middle: Iranian Mosque. Left: Mosque King Faisal Mosque Below, Right: Al Muwajji Mosque, Left: The Diwan Mosque.

Alternatively, examples of the vernacular mosque were still executing at that time [24]. For instance, Almuwajji mosque in Al Ain was built in 1990 and underwent to restoration from 2009-2011. According to the archaeological evidence of two phases of the original mosque underneath the foundations of the present mosque. [24] Furthermore, The Diwan Mosque in Bastakiya built in 1986 is an example of an interpretational trend from traditional motives architecture. Figure 5.

During the period from 1990 till 2000 the general architecture tendencies in UAE was searching for identity [6]. A few examples of mosques were compiled to this trend such as the re-built of bar Dubai mosque in 1998 to closer in style to the original one of 1900, So, the mosque reflects a traditional architectural feature [25]. On the other hand, through the observation a lot of mosque were importing elements from other styles, using interpretation of the traditional motives and using elements from the Islamic style without it intellectual content, and combines a lot of Islamic style together. for example, the Al Maghfirah Mosque in Sharjah. Figure 6.



Figure 6. Right: Al Maghfirah Mosque, Left: Bar Dubai Mosque.

In the beginning of the new millennium, the architectural tendencies were focusing on the sustainable issue. Because the architectural boom in the previous period issued a concerns of a huge energy consumption and exhaustion of natural resources. The architecture considered these issues and use more sustainable materials. The mosque cases reviewed implemented these values after 2010. The green mosque in Port Saeed area in Dubai built in 2014, is a good model of implementing the green building values such as thermal isolating systems to lower the energy consumption, using the solar energy for air- conditioning and lighting system aiming to reduce the Co2 emissions.It is the first eco-friendly mosque [20]. Moreover, a futuristic trend in forms also appears in examples such Sheikha Fatima bint Mubarak Mosque in Abu Dhabi, built in 2011 to interpret the traditional elements, such as abstracting the dome element from the tent shape. And formulate the minaret concept driven from the spiral traditional minaret of Samarra'a, using modern materials and construction methods. Figure 7.



Figure 7. Right: Sheikhha Fatima bint Mubarak Mosque, Left: Green Mosque.

After this escalation and diversity in the mosque design, there have been some attempts to improve the identity quality of the mosque in the UAE. One of the recent attempts in conserving the cultural identity and heritage in mosque design can be seen in endeavors in Abu Dhabi by the UPC and The Mosque Development Committee to had new guideline for the new mosque planning. Mr Alzahid the senior associate planner at the UPC said that six prototypes have been drawn up to inspire the new mosques in order to let each new mosque reflects the local culture and heritage within focusing on the traditional Arabian culture.

Taxonomy as a Conclusion of this Part

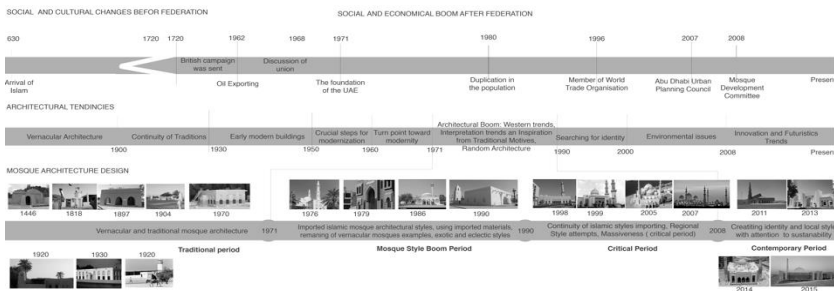


Figure 8. Taxonomy Chart.

The taxonomy shows the influences of architecture tendencies in UAE and the comparison between it and the mosque architecture tendencies within 4 proposed periods based on economic and social changes that affect them both.

Vernacular and Traditional Period: 1445-1970

The inhabitants of the UAE followed conservative religious interpretations, which mirrored the simplicity of their lives. The economy was driven by trading and fishing, and the wealthiest families contributed towards the construction of mosques. The region's extreme environment, limited resources and the relatively small size of the communities, resulted in the majority of mosques being small, simple buildings with little ornamentation. Some of these examples are shown in the taxonomy such as Salem Al Mutawa Mosque in Dubai and Al Utayba Mosque in Abu Dhabi. Vernacular mosque architecture started to vanish since the arrival of the new imported materials, and the growth of the building technology by the new construction company's arrival at

the country. The general features of the traditional mosque period are small in the size, using the coral and lime stone in the coastal area where they are the available sources in the place. Moreover, one wide minaret and in some cases no minaret exists. The vernacular mosque shows absence of the dome. Furthermore, the ablution fountain was basically a water well.

Style Boom Period: Post the Federation 1971- 1990

The emergence of the oil companies and the needed of the labors, geologist, construction companies allows the entry of foreign numbers. Moreover, after the federation a huge source of material entered to the country. Hence, the increase in population led to have architectural boom and the establishment of more facilities (mosque) more quickly. That Led to have usage of new materials, with less care of sustainability and efficiency. And with less clear guidelines and implementation of diverse styles from Islamic mosque architecture. element from the Islamic architecture entered such as domes, Iwan, more than one minaret, Islamic motives and Ornamentation. Moreover, the cultural identity started to fade away. On the other hand, the review shows that vernacular and traditional mosque architecture remains to be built but rarely.

Critical Period: 1990-2008

This period considered to be critical since the architectural tendencies in this period was in searching for an identity. But on the real, the design of the mosque in this period was still imitating Islamic mosque architectural styles, and no vernacular design attempt was observed in that period. Also, many massive mosques were built within this period with no attention to the local identity and culture. It is critical because there was a diversity in the mosque architecture and styles. This situation attracted the responsible to strive to resolve this situation.

Contemporary Period: 2008-2018

In that period, we can say that mosque architecture got up with the architectural tendency in searching for identity. A clear attempt to have regulations for the mosque planning make guidelines for styles and typologies used, in consideration with the local environment and culture by establishing the mosque development committee. Some innovative attempts are recorded during this period such as an environmentally friendly mosque that considers sustainability. Moreover, a huge attempts to revive the traditional style.

Case Studies

Three contemporary cases in UAE have been chosen based on their period to be designed and built after 2008 till 2018, in the contemporary period as deduced in the first part. Furthermore, to be a Jame'e, which is a Friday mosque that service on daily bases and during Jumma prayer based on the criteria of the mosque development committee. Moreover, are considered as an important representative of contemporary mosque architecture in UAE, two of the mosques has been nominated in Abdullatif Al-Fozan Award for Mosque architecture, and the third had been winning the crown prince court competition for contemporary revivalism for vernacular mosques. First

mosque is Nad Al Sheba Mosque in Dubai was designed by the European based architect Hannes Werner, designed built in 2015 in Figure 10. Second is Family park mosque in Abu Dhabi built in 2015 and was designed by Al Ain consulting engineer in Figure 10. Third case is Tamim Bin Aws mosque in Abu Dhabi designed by the Egyptian architect Mohammed Alarabi in Figure 11. The objective of the case study is to Reveal the contemporary design approaches in UAE basically in Abu Dhabi and Dubai and compare them to the conventional mosque. Hence, each case is analyzed in term of the utilization of architectural mosque element's in term of their form, Arrangement, function and materials.

Nad Al Sheba mosque layout has a semi- triangle shape consist of rectangular fragmentations and defined by three continuous Riwaqs gradual in length. The mosque Courtyard is semi closed lead to another element's services such as ablutions and toilets and to the praying hall. The minaret is self-standing aligned to the center point of the main Riwaq. A garden is placed between two Riwaqs. The main architectural elements represent a unique modern approach for designing a mosque, using modern materials and technologies. The concept was to embody the continuity meaning of prayer in the mosque design with the environment where the mosque arched Riwaqs are designed in continues lines from and into the surrounding environment. Figure 9.



Figure 9. Nad Al Sheba Mosque.

The family park mosque layout is consisting from rectangular symmetrical shapes, it has a rectangular open courtyard surrounded by arched Riwaqs, the main entrance is defined by two dominant minarets. The latecomer's zone leads to pre praying hall defined as two zones and leads to the ablutions area and toilets on the west, were the ablution fountain is not utilized as an individual element, and the function was respected in the ablution area. The lady's prayer hall is separated in the mezzanine floor. The mosque doesn't show a usage of the dome where it has been abstracted with the rectangular shape, looking like a fort tower. The concept of the family park mosque is "to design a mosque that inherits the Abu Dhabi vernacular architecture and reflect its identity" [26]. This is represented in the form of the mosque where the mosque utilizes forms and arrangement from the traditional forts and palaces. Figure 10.



Figure 10. Family Park Mosque.

Tamim bin Aws mosque layout shows a symmetrical rectangular division with strong axis, divided the main praying hall, pre praying hall and the courtyard. Moreover, the whole elements were brought together as one mass unit. A squared courtyard centralized by an ablution fountain primarily to soften the courtyard breeze, and it is surrounded by Riwaqs, a latecomer's portico is defined by two median embodied minaret that is utilizing the role of the traditional wind towers. This space is followed by a rectangular Pre praying hall, and the main prayer hall. The lady's praying hall is adjacent to the pre praying hall on the east, while it represents a segregated entrance and with its utilities such as (Toilets and ablution areas) for ladies. Symmetrically on the west, the male utilities are placed. The mosque concept is driven from the concept "Monotheism" the fifth pillar of Islam, moreover the essence of the Islam centrality and simplicity [27]. Figure 11.



Figure 11. Tamim Bin Aws Park Mosque.

Inherited elements from the conventional Arabia mosque	The Way elements utilized				
	Cases	Form	Arrangement	Function	Material
Main praying hall	Case 1	R	E	S	H
	Case 2	S	R	S	A
	Case 3	S	E	S	A
Pre-praying, hall-latecomers	Case 1	I	I	R	I
	Case 2	R	E	R	A
	Case 3	S	E	S	A
Courtyard	Case 1	R	E	E	R
	Case 2	R	R	R	E
	Case 3	R	S	E	A
Riwaqs	Case 1	R	R	E	E
	Case 2	R	R	R	E
	Case 3	R	S	E	S
Ablution fountain	Case 1	A	S	E	A
	Case 2	I	I	R	I
	Case 3	S	S	E	A
Minaret	Case 1	R	I	E	R
	Case 2	H	R	E	E
	Case 3	A	E	E	A
Dome	Case 1	R	R	H	R
	Case 2	A	E	E	H
	Case 3	A	E	E	A
Mihrab	Case 1	E	E	S	H
	Case 2	R	R	S	A
	Case 3	S	S	S	E
Minbar	Case 1	E	E	S	I
	Case 2	E	E	S	R
	Case 3	E	E	S	S
Ladies praying hall	Case 1	R	E	S	H
	Case 2	R	R	S	A
	Case 3	R	E	S	A

S = similar R= respected E=Evolved A= abstraction H= hide away I=Ignore
 Case 1: Nad Al Sheba mosque Case 2: Family park mosque
 Case 3: Tamim Bin Aws mosque

Table 2. The Way the Contemporary Cases Utilizes the Conventional Mosque Element Individually in the Three Cases.

CONCLUSION

The general evolution of UAE mosques and period proposal based on the mosque's architectural tendencies: As a comparison of the general architecture situation in UAE and the mosque architecture within the Taxonomy, the mosque architecture shows a different tendencies situation. Four periods were proposed upon this review and observation, based on major events that impact on the mosque architecture tendencies in UAE, in order to put forth the mosque evolution of mosque in UAE. First period, the traditional and vernacular period from the rise of Islam until the beginning of the seventies. The second, was started after the union of the UAE in 1971 until the 1990, the mosque went through a style boom period as a sequence of the architectural boom occurred in the country. The next proposed period is a critical period from 1990 until 2008 where the Islamic styles are still imitated more broadly in addition to the attempts of regional and exotics styles. These imitation attempts were still growing, and they were not restricted to a clear style guideline similar to the previous period, which allows a lot of diversity and loss of the place identity. The fourth period is the contemporary period started in 2008 after the attempts of framing a series of guidelines and regulation for the mosque design in Abu Dhabi and northern emirates, when the mosque development committee was established, in order to rooting the heritage and cultural identity in the mosque designs, and framing a guideline for the contemporary mosque architecture.

The approaches of the selected cases and their utilization of the conventional mosque elements: The first case Nad AISheba mosque reveals a new approach for designing and searching for new forms that respect the conventional mosque and rethinking of the conventional arrangement of the elements. Some elements maintain similar function for conventional mosque while others are evolved. Some utilization of materials refers to the conventional ones and most are new that ignoring and hiding the conventional materials away. In overall, it represents high average in evolving from the conventional mosque, in addition, to respect the conventional mosque elements in term of its form, arrangement, function, and materials. Second case, the family park mosque approach was Semi- conventional, where more than the third of the elements respects the conventional mosque elements in term of form, arrangement, function and materials. At the same time third of the elements has been evolved from the conventional mosque elements. Family Park mosque in overall highly represents respecting of the conventional mosque elements, at the same time it shows evolving from the conventional mosque elements. In Case 3, Tamim bin Aws mosque approach was conventional in a way and new in other way, where more than the third of the elements reveals similar utilization of the conventional elements. Moreover, Courtyard, Riwaq and lady's prayer hall were respecting the conventional mosque elements. While other third of total utilization shows that elements were evolved from the conventional mosque elements. Tamim bin Aws mosque reveals high similarity and evolving in overall utilization of the conventional mosque.

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RE-SHAPING SPACES: HOW THE CONCEPT OF MOBILITY TRANSFORMS ARCHITECTURE

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ABSTRACT

The paper argues the space has to be static or not considering architectural existence and urban continuity. This paper is interested with mobile space concept in terms of urban mobility and changing living experiences and environments of today. It is argued that the urban programme is mobilizing, or mobile-existence is becoming an urban programme. Considering the concept of mobility, mobile (without building) designs have existed for centuries; they are in a hybrid category between auto-mobile and building. Mobile designs display a wide variety from nomad tents to temporary structures. The field is dramatically diversifying if the mobile is accepted as disappearing structures. Architecture perceives all signs as a threat to its static structure and limits its relationship with mobile structures.

The study takes the concept of mobility in architecture as a framework and tries to look at re-shaping human experiences and spaces. The relationship between spaces and urban environment is discussed in context of new dynamics of mobile architecture. It aims to prove that the mobile spaces in urban area behaves the extend of static building area and provokes them. Beginning with the reality of urban nomads [1], the study deals with urban mobility with new experiences and spatial extensions. The spaces being movable, portable, flexible, temporary, light and multi-functional creates new movement areas to users. In this respect the context of housing for users is changed with urban mobility concept. For this purpose, the sheltering principles were examined with mobile design principles such as mobility, flexibility, light and multi-functionality. In the scope of research, Baumann's designs on Urban Nomads, Lot-Ek Architecture and Jean Prove's designs creating spatial extensions for urban people, etc. are examined. Thus, it is aimed to discuss the changing sheltering habits and housing problems in the light of the mobility approach of the contemporary world.

Key Words: Mobile Spaces; Spatial Extensions; Urban Mobility; Changing Architecture; Multi-Functional Spaces.

INTRODUCTION

The architectural space is recognized as a life experience within the frame of the continuity of time and movement factors [2]. To Schulz [3] the architectural space should be identified as the existential space of the user. It is possible to reach a common idea that the space is a living concept which can change according to human senses and time, as well as perceptual, cultural, environmental and social dimensions. Schulz reveals that the architectural space has meanings beyond the physical dimensions of a human being, which is formed by the continuity of living and perceiving of environment. As Norberg Schulz [3], Bruno Zevi [2] considers the architectural space as a vital experience within the framework of the continuity of time and movement factors instead of a static phenomenon.

The study deals with re-shaping human experiences and spaces in the concept of mobility in architecture. The relationship between spaces and urban environment is discussed in context of new dynamics of mobile architecture. It aims to prove that the mobile spaces in urban area behaves the extend of static building area and provokes them. Considering the dynamics of urban nomads, the paper deals with urban mobility with new experiences and spatial extensions. In terms of design criteria, mobile spaces should be movable, portable, flexible, temporary, light, functional, ergonomic, aesthetical, ecologic and economic. The types of mobile spaces are listed as tents, light structures (caravans, containers, prefabricated houses, etc.), movable structures on wheels or floating (yachts, etc). The spaces being movable, portable, flexible, temporary, light and multi-functional creates new movement areas to users. In this respect, the context of housing for users is changed with urban mobility concept. For this reason, the sheltering principles were examined with mobile design principles such as mobility, flexibility, light and multi-functionality. In the scope of research, Baumann's designs on Urban Nomads, Lot-Ek Architecture and Jean Prove's designs creating spatial extensions for urban people, etc. are examined. Thus, it is aimed to discuss the changing sheltering habits and housing problems in the light of the mobility approach of the contemporary world.

Re-Shaping Spaces: In-between Mobility and Place

The concept of mobility is not a new phenomenon, it reveals with the search of temporary spaces to live for people have to move another point depending on some natural and environmental condition throughout the history. From past to present, people have been developed different movement forms in respect to temporal and spatial possibilities of their habitats. The concept of mobility focuses not only sheltering or housing solutions, but also public spaces as interaction points with variable functions and uses for the continuity of urban life. These spaces, which are responsible for the communication of the city, should be the places that facilitate the life of the people of the city in terms of their functions and provide opportunities for the integration of their social and cultural communication. However, production and consumption habits dominated by capitalism has created a popular cultural environment. In

the popular cultural environment, space has also become an object of the system of social signs and consumption patterns. These values, as Baudrillard [4] points out, mediate in proposing new lifestyles, creating social class, status, prestige, difference, privilege and identity. Since these values uploads people different urban identity, the metropolis behaves as actually a place of resistance. It is the struggle for existence that is the most fundamental source of this resistance. In today's cities, the definition and analysis of the tension between subjects and identities and space becomes difficult. According to Stefano Boeri [5], global networks and movement actually increase the boundaries, and this reality is noticeable both in our environment and at the global flow level. Not only production and human relations, but spatial structuring of all scales and qualities are affected by this shocking transformation. The dynamics of modernization and capitalism consistently redefine human living environments; old, familiar habitats are replaced by new habitats.

The phenomena linking design to the "place" are part of the natural environment. Along with modernism, the relationship of man with the environment and nature has been redefined and the act of space and architecture has been transformed [6]. Instead of a network of spontaneous relations in the traditional period, a new era has begun with a production-consumption cycle that did not exist before, as Sander [7] described. At this point, the space was separated from its place in the traditional period. Integrity, which constitutes the urban system of the traditional period, has shown a break. The architect and the discipline of architecture have gained different meanings in accordance with these changes. The architectural production that brings up the necessities of urbanization or the phenomenon of migration is quite limited. According to Corbusier and the rationalism of the 1930s, the concept of the home is based on a purely mechanical function. Like the concept of car produced by an industry, a new industry constituted the concept of home production, so that wholesale and mass production began. The concept of standard housing includes multiple functions in a minimum space.



Figure 1. Jean Prouvé Architecture, 8x8 Demountable House, 1944.

With his light industrial furniture and mobile 'nomadic architecture', Jean Prouvé revolutionised design in the 1920s to 50s. Today, his simple, functional designs are in demand by collectors around the world. Jean Prouvé worked unceasingly to develop new manufacturing methods, which Le Corbusier called "the archetype of the constructor". Prouvé saw metal

furniture and architectural elements as technical objects, with their mechanical production central to their design. One of the Prouvé's designs which can be assembled easily is a flatpack structure, made of timber and folded-steel components (Figure 1). Prouvé intended each house to fit on a single truck and require just three people to assemble it in a day. The home is a rare surviving original from a series of lightweight, single-room dwellings that Prouvé created to help alleviate the post-war housing shortage in France.

Architecture has a wide level of interaction especially in the 20th century with change, rapid, moving objects, discourse and application. Aircraft, automobile, ship, spacecraft, inspiration for architects, developing technology, diversified construction techniques and changing life architecture has changed the structure of the product. With the possibilities of new materials and technologies such as prefabrication, suspended stretching, swelling or modular systems, many buildings which are movable or can be installed and lifted many times are handled under the title of mobile architecture. Mobile building is the building that moves with the simplest change [8]. But it is very difficult to handle these moving buildings in a single pot. The first reason for this is that it is possible for the movement and mobility to interfere with the architectural product in various ways at different levels. In the case of a building, many forms of mobility can come under the heading of "mobile architecture from the fact that the windows, doors, a wall or the entire walls of the building are mobile, and that the building itself can be installed and removed as an object independent of the ground (mobile).

Re-Shaping Spaces: Mobility of Materials

In the designs of the future, convertibility stands out rather than durability. Designers are looking for the future in temporality. A marketing policy called as "obsolescence", not the durability, determines life of products that are put on the market for short periods of time. It is defined as the policy of producing goods that will go out of fashion in a short time in order to introduce new models to the market. Throughout history, there have been uses of goods and spaces that have changed shape when the function has ceased.

Ikea reflects a form of consumption based on the temporary life that exists today. Produced under the slogan of DIY (Do it Yourself), low-budget products and furniture are spread among singles who share their living spaces or couples seeking temporary solutions for a short time before moving on to a more permanent life. "When selecting materials, designers are more concerned with how to get rid of them once they are no longer of use" [9]

The recyclable corrugated cardboard mould for the "Terra Chair" designed by the Italian firm Nucleo, and the finished product. Terra Chair, produced by the Italian Nucleo, demonstrates how easily disposable material can be used as a mold for a garden chair. The product, which is sold as a set, is made of corrugated board with cutouts in certain parts. When combined, it becomes a seat-shaped mold with compartments for putting soil and sowing grass. The

mold that forms the soil and grass inside melts and dissolves in time (Figure 2).



Figure 2. Nucleo Relaunches Terra Grass Chair with New Grow-It-Yourself Cardboard Kit.

Reacting Spaces: Urban Nomads and Mobility

The artist from New York, Michael Rakowitz, describes this design proposal, which provides warm air by connecting to the ventilation outlets of existing buildings and serves as a temporary shelter for the homeless, with a set of propositions describing parasitism. The artist from New York, Michael Rakowitz, describes this design proposal, which provides warm air by connecting to the ventilation outlets of existing buildings and serves as a temporary shelter for the homeless, with a set of propositions describing parasitism: The parasite survives by clinging to the tissue of its host, its internal organs or its external surface, and paraSITE connects to the HVAC (Heating, Ventilation, Air Conditioning) outlets of buildings and settles on their walls. The parasite provides its nutrients, energy, and sometimes the necessary thermal conditions from the host; with its double wall, paraSITE heats up with the hot air from HVAC. The host cell is not passive to the parasite, it develops various defense mechanisms and tries to get rid of it. When the first prototype was tested in Cambridge in 1997, residents tried to make their buildings homeless-proof by bending the fence of the ventilation outlets (Figure 3).



Figure 3. ParaSITE, Designer: Michael Rakowitz, 1998.

Since February 1998, 30 paraSITE prototypes have been built and distributed to some homeless in Cambridge, Boston, New York and Baltimore. Most of

them are produced from temporary materials such as plastic bags, tapes, etc. that are easily found on the streets [10]. ParaSITE has an agitational effect for a passer-by; it is similar to an installation with its relationship with the building and its visibility. Rakowitz does not propose this project as a solution proposal and states that it is not a proposal for a reasonable shelter. The starting point of ParaSITE is to put forward a symbolic strategy for the existence of the homeless in the city. It aims to emphasize the problematic relationship between those who have houses and those who do not. "I wonder if one day we will wake up to see that ParaSITE camps surround buildings like an ivy?" Rakowitz asks. This project raises the problem of homelessness which is increasing with this project (Figure 4).

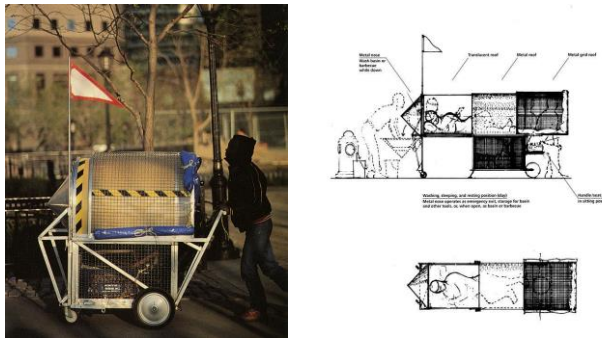


Figure 4. Homeless Vehicle – Designer: Krzysztof Wodiczko, 1991.

Developed for the homeless, who collects recyclable waste in New York City, these tools allow the homeless to carry their own belongings and recyclable waste, as well as the ability to safely fit inside. With a vehicle that is designed specifically for the homeless, the designer is able to identify their working and living conditions, which cannot be identified with stolen objects such as shopping carts; and to make their resistance more visible to other inhabitants of the city and to reduce their "otherness". In this context, the communication value of this tool is in the foreground [11]. Wodiczko imagined hundreds of these vehicles to be produced in the city with the direct participation of the homeless and tailored to their special needs; but these tools have not become widespread, except that they have been exhibited in galleries many times and a few have been put into use (Figure 5).



Figure 5. Urban Housing - Röttingen - Year 2016 – Rough Sleepers Capsule Tower.

At the intersection of art, contemporary design, and social activism, Winfried Baumann's [13] ongoing Urban Nomads series has as its focus the harsh realities of homelessness and neo-nomadism, often in conjunction with issues of housing, food, and restricted mobility. Foremost among the projects that comprise Urban Nomads is Instant Housing, a collection of customizable and readily mobile residential units for those in need of shelter. Formally trained as a sculptor, Baumann brings to each of his projects both a careful consideration of function and a mastery of sculptural technique (Figure 6).



Figure 6. Urban Housing - Nürnberg - Year 2012 –Rough Sleepers, Occupied Wall Space.

Re-Shaping Spaces: Mobility and the Changing Sheltering Habits

Architecture is like photography in a way; however, it can be liberating when it can create places of temporality and space of everyday life. The underground spaces are the main place and mind of architecture in the background. The underground spaces are the spaces produced by capitalism. While the underground spaces provide living space for the exiles excluded from the system, these people are being pushed out of the city center slowly. However, this situation does not eliminate the existing structure, today these structures are intertwined in public spaces of the city. Underground spaces are a situation produced by the city and urban life. The city produces programs and structures such as transportation, sewerage, nightlife, poverty, crime and mental state of the ground (Figure 7).



Figure 7. A House Stands at the Tor di Quinto Roma, or Gypsy, Camp in Rome, Italy, on Friday, July 18, 2008.

The Triennale di Milano hosted an international forum on settlement problems coordinated by Aldo Bonomi and Fulvio Irace. The general concept is divided into fundamental themes in Casa per Tutti (Housing for All) and the La Vita Nuda (Unadorned Life) exhibitions. The exhibition of Casa per Tutti was based on the simple idea of defining and explaining different temporary housing solutions of the past that sought modernism: emergency housing, houses that could be built by the individual, user defined housing such as student housing, dormitories for girls, worker housing and migrant worker housing. Cabin houses, prefabricated houses, macro houses that retain the essential idea of a home have been designed to meet real and potential emergency housing needs arising from both environmental and urban emergency situations. There is also workshop environment aiming to respond to needs arising from social interaction and the simple basic living requirements of communities and individuals. Well known designers and architects such as Massimiliano Fuksas, Jean Nouvel, MVRDV, Kengo Kuma, Aravena, Cino Zucchi have designed prototype housing models that meet these definitions. These 1:1 prototypes constructed for the exhibition and was on show in the garden of Triennale [12].



Figure 8. Alejandro Aravena's 'Elemental' is a Prototype Made of Prefabricated Concrete Panels.

Elemental is an architectural practice that was founded in 2000 and arises from the desire to solve the social housing problem in Chile. The project deals with problems that affect society as a whole, using architecture-specific tools and procedures to solve these problems. Nowadays social dwellings, like buying cars rather than buying homes, reduce the value of these living spaces. One of the biggest problems with the current situation of subsidized housing is that these communities are not located in a central area, making it difficult for individuals to access work, markets, education, health and recreation. Due to the lack of land area in urban urban centers, it is more expensive to buy house. However, the elemental aims to focus more on the location of the residence than on its size (Figure 8).



Figure 9. Cino Zucchi Aimed to Create a Collective Environment with his Prototype Temporary House, "Villagi Veloci" (Fast Towns).

The pavilions, inspired by archetypal elements such as name and log cabin, provide the transition to meet a person's needs under "border" conditions and to create a "common environment yoluyla through the allocation of spaces (Figure 9).

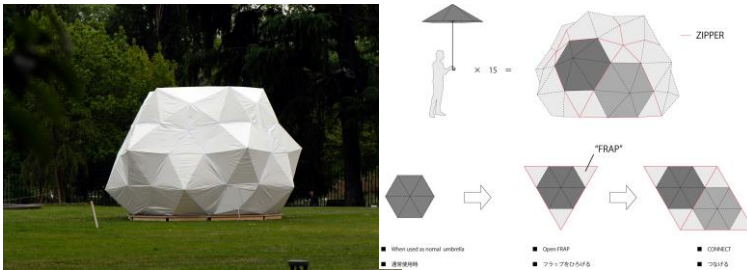


Figure 10. Casa Umbrella by Kengo Kuma, Minimal Shelter.

This project suggests a new kind of a 'temporary house'. Casa 'umbrella' uses building materials which has been developed and improved to be light weight, easy to carry by folding, and above all, in effectively keeps off the rain. The form of structure is composed of each triangle on a regular icosahedron replaced by an umbrella. A triangle created by the bones by an umbrella is utilized as a truss structure, and every single detail is adapting the detail of a common umbrella. The connection detail of the umbrellas is the water cut-off fasteners used for a diving suit, therefore it is possible to create a new space in an open space, by simply opening the umbrella, fastening the zipper. The material of the umbrella surface is a polyester non-woven fabric called 'Tyvek' produced by DuPont, which has an outstanding quality in water proofing and moisture proofing that is easy to sew as it also goes well together with zipper. In a rainy day, it becomes a rain shelter (Figure 10).



Figure 11. Fiberglass Panels and Iron Used in the Structure of “Deep Purple” by Massimiliano and Doriana Fuksas.

Massimiliano and Doriana Fuksas propose ‘deep purple’ project designed not only for refuge but also for people who desire a summer house. It proposes a garden, three bright floors with inflatable furniture supported by a central tree, filling in fiberglass panels for an iron house / shelter. The steel structure has three grid-like levels which all connect to a central pole, provides a partial facade for shade and shelter (Figure 11).



Figure 12. Winfried Baumann, Instant Housing H-Klasse, H3.

Mobile society and mobile housing system developed by Winfried Baumann aims to address the specific situations and needs of urban citizens. In addition to offering variable opportunities for mobility, there are several versions of Mobile Urban Housing for different climatic conditions of different locations. The basic model of each reduced series of foundations serves as a place to sleep. It can be changed by means of individual additional equipment such as network connection and self-contained energy supply, painting in different colours, double bed or family or as luxury version according to the particular situation of the user. According to Baumann, these emergency, space and mobility-optimized accommodation should not only be understood as a temporary solution. Quickly and practically, Instant Housing offers a place to stay for people who are victims of different social changes; it also helps, for example, modern working nomads who are expected to demonstrate permanent spatial and temporal flexibility due to their work. Despite its relevance in daily context, the housing area of urban nomads are also an art space; His sculptural-functional character draws attention to the changes in our postmodern mobile society [13]. The project Instant Housing is located

between material functionality and an artistic concept that responds flexibly to a changing, more mobile society with its spectrum of demands, and visualizes all this in an exemplary way with its many different models (Figure 12).

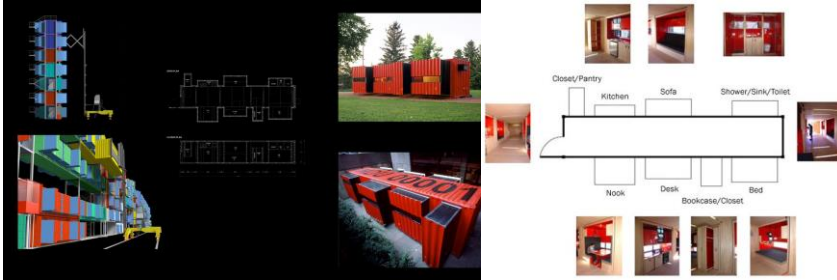


Figure 13. MDU Project, LOT/EK Architecture, New York, 2003.

Lot-EK designing urban living spaces with industrial production in New York. One of them is the living units which are designed with transportable container houses (shipping container). These container houses are durable, modular, portable units. The units are transported with large trucks, cranes and ships (Figure 13). These simple, temporary and modular units can be used in storage units, small area living units, office units. Container houses can be increased in parallel to the number of people. There are sleeping, sitting, bathroom, kitchen and storage units in container house. Units produced in port cities are shipped with container carrier ships. Even if the view that the MDU user sees in his window is constantly changing, he will have a residence all over himself. Kisho Kurokawa and Richard Rogers are the designer of MDU units. The structure is a 40 ft transport container and is replaced in a replaceable housing. Contains various modules for various functions like containers, cooking, washing and sleeping. On a ship or pier. When delivered to an MDU region, modules slide outside of the cabin, like extrusions, and create an internal corridor with a new created space in the cabin

CONCLUSION

Mobile architecture conflicts with the heavy, static, permanent and monumental image of the architectural product. Mobile devices have always existed for practical reasons as part of permanent settlement. They appear in many ways as complementary elements within the built environment rather than as alternatives. Rising speed and changing rhythm of life with industrialization has led to many discourses that architecture has been unable to keep up with the changes that modern life could not meet the demands of modern life. Although mobile architecture is a reflection of the transformation process of the relationship between space, place and context, it is an operational expression tool that draws attention to the existence of urban nomads brought by urban life. The positive emphasis of nomadism allows mobile architectural devices to create free and mobile spaces that focus on functionality, user and people. Today, the same discourse is used when justifying the architectural products put forward under the name of mobile architecture:

“Society is changing dramatically! In a life that demands more demanding from the physical environment and where economic, social and cultural climate is in a constant change, an architecture that responds to change and has a wide variety and needs is sensitive” [8].

The paper argues the space has to be static or not considering architectural existence and urban continuity. Considering the concept of mobility, mobile (without building) designs have existed for centuries; they are in a hybrid category between auto-mobile and building. Mobile designs display a wide variety from nomad tents to temporary structures. The field is dramatically diversifying if the mobile is accepted as disappearing structures. The concept of mobility in architecture transforms into the re-shaping human experiences and spaces. It is the fact that the mobile spaces in urban area behaves the extend of static building area and provokes them. Beginning with the reality of urban nomads, the concept of mobility presents the users new experiences and spatial extensions.

In conclusion, the spaces being movable, portable, flexible, temporary, light and multi-functional creates new movement areas to users. In this respect the context of housing for users is changed strictly with urban mobility concept. Considering mobile design principles such as mobility, flexibility, light and multi-functionality, the study highlights the fact of re-shaping spaces: in-between mobility and place, mobility of materials, mobility, urban nomads and the changing sheltering habits in today's architecture.

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THE DISPLACEMENT OF MILITARY KNOWLEDGE: 19th CENTURY OTTOMAN BARRACK BUILDINGS

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ABSTRACT

Numerous changes were experienced in sociocultural, economic, administrative, and military fields throughout the Ottoman geography, especially in Istanbul, thanks to the process defined as westernization or modernization which started in the 18th century and gained its momentum throughout the 19th century in the Ottoman Empire. Previously implemented to ameliorate the inconveniences, innovations were now being carried out as fundamental changes. These innovations were especially reflected in the architecture of the 19th century and the western architecture design principles manifested themselves in architectural style and building types.

The innovations in question were directly reflected in the architectural practices with stylistic changes in such buildings as barracks, military hospitals, municipal buildings, jails, educational buildings, and residences, especially in the 19th century. Up until the 19th century, soldiers bound by the bound by the *Kapıkulu* household troops, one of the fundamental military forces of the Ottoman Empire, housed in buildings composed of rooms leading into a yard, built with wooden construction materials, and surrounded by high walls, similarly called “barracks” back in that period. With the removal of the *Kapıkulu* troops, architectural traces left behind by them were eliminated as well, and the places they lived in were turned into shops with commercial functions. New buildings where the newly formed systematic army would live and be subjected to disciplinary training were needed. The military system of Europe, whose superiority and success were accepted, was adopted by the Ottoman Empire and the architectural practices of this system were copied. The barrack buildings built accordingly became different from the *Kapıkulu* barracks in terms of architectural organization; thus, a new planning type and architectural style emerged.

In this study, the transfer of the military knowledge from Europe to the Ottoman Empire has been assessed with regard to the barrack buildings, one of its early reflections in the architectural practices. Having started during the reign of Selim the Third and continued to be seen throughout the later periods, the barrack buildings are an example of this military knowledge transfer never seen in the architectural practices before.

This study discusses how military knowledge was transferred to the Ottoman Empire and how it was accepted in this geography. The architectural features of barrack buildings have been examined as a trace of the thoughts and ideas of the 19th century Europe in the Ottoman geography. The interpretation style of the transferred knowledge as seen in the Ottoman barrack buildings have been analyzed by comparing them to their examples in Europe.

Key Words: Modernization; Military Knowledge; Replacing Ottoman Empire; Ottoman Empire; Barrack Building.

INTRODUCTION

Founded in Anatolia, the Ottoman Empire extended its reign throughout the Balkans and Europe with its sense of rule based on politics of conquest and military superiority. However, it started to lose the lands under its rule by getting weaker in the military field after the Treaty of Karlowitz in 1699 and the Treaty of Passarowitz in 1718. Serious innovations were deemed necessary for the empire to regain its old powerful status, and it was clear that this would only be possible by promoting relations with the scientifically and technologically superior West and adopting such knowledge into the empire from there. The first steps of the westernization process in the Ottoman Empire were taken during the Tulip Period in the 18th century and manifested as the remodeling of the Ottoman identity cards, adoption of the institutional building of the West, and its transfer into the Ottoman geography in the 19th century during the rule of Selim III. The westernization in the Ottoman Empire is defined as a change that started in the 18th century and was based on social, cultural, and esthetical assimilation with Western Europe being modeled after [1]. While the westernization moves started as a way to put a stop to the military defeats by readjusting the system of the state, the military and political relations promoted with the West brought along artistic and cultural changes as well. The "westernization" was perceived as a phenomenon involving the adoption of physical properties of the West, such as fashion, esthetics, and material culture and related to anything western, while also being accepted as an extent of social change in the 19th century [2]. In this century, changes in the architectural organization manifested themselves in the architectural function and style of the new building activities in relation with the adoption of the western construction laws, the acceptance of a new construction conception mostly based on that of France, and the effects of the western architectural movements.

Instigated to put a stop to defeats sustained in the military area but later manifesting in other fields as well, these innovation moves created a building type and typology that had never seen before in the military architecture within the borders of the Ottoman Empire. The Ottoman Empire tried to regain the old power that it had lost in the international arena by using the military knowledge it borrowed from the west in the architecture as well [1]. While the military system of Europe, whose superiority and success was acknowledged, was being transferred to the Ottoman Empire, the architectural practices of

this system were taken as an example. In this study, the transfer of the military knowledge from Europe to the Ottoman Empire has been assessed with regard to the barrack buildings, one of its early reflections in the architectural practices. The way that the transferred military knowledge was interpreted has been discussed by revealing the differences between architectural stylization of the barrack buildings in the Ottoman lands and the traditional Ottoman architecture and comparing them to other examples in Europe.

The Building of Barrack Buildings, One of the 18th and 19th Century Military Architecture Activities in the Ottoman Empire

The change of political ideology in the early 18th century and artistic expressions in direct relation to this started to be reflected throughout the physical environment and a new sense emerged in the architectural practices [3]. In the history of the Ottoman Empire, the 18th century under the rule of Selim III was a period in which significant reform initiatives were taken especially in the military field.

Barrack buildings rank first in terms of buildings that brought the western vision to Istanbul and these buildings can be said in today's Istanbul to be western monumental buildings with all of their architectural components. The contributions of the barrack buildings to the city outlook can be compared to those created by skyscrapers in today's world. Built in great sizes and with foreign impressions, these barracks paved the way visually for the cosmopolite capital of the 19th century. The barracks built in places far from the city center in that period, such as the three-story Kalyoncu Barracks built by the orders of Hasan Pasha of Algiers, the barracks of Tophane, Selimiye, and the two-story and extremely flamboyant Humbarahane built by the orders of Selim III, the Artillery Barracks built by the orders of Halil Pasha, Kuleli Barracks, and Ayazağa Barracks, completely changed the landscape of Istanbul with their architectural styles, construction materials, and unusual magnitudes [4]. Baroque, rococo, imperial, and neoclassical styles of the west were dominant over the barracks which were modeled after the western military architecture [5]. These buildings were built in the places of destructed old private gardens, mansions, pavilions, and palaces. They symbolically represented the most valued importance of the new army supposed to keep the Ottoman Empire on its feet in a city landscape which was emphasized by Istanbul's low and supine residences, domes, and minarets [4].

The Ottoman sultans visited the barracks, a representation of the military power of the state and also acknowledged to be a symbol of westernization, while they were being built and participated in their flamboyant grand openings, which showed the importance given to the military organization to the public and the army [6].

The fact that the Ottoman Empire reformed its political and military system with the knowledge it borrowed from Europe throughout the process that had begun in the 18th century and swimmingly continued into the 19th century even

though it was founded upon a military concept goes to show that the superiority of the West was acknowledged.

The Importance of Istanbul in Terms of Military Architecture Practices

Istanbul was the capital of Rome, the Byzantine Empire, and the Ottoman Empire for 16 centuries and besides its historical and cultural values, it had the properties of a military center thanks to its strategic geographical location. While the *Kapıkulu* troops, composing an important part of the military force of the Ottoman army, had an efficient position within the city from the 15th to the 19th centuries, Istanbul still kept its military center properties during the 19th and 20th centuries as the First Army Headquarters. Changes in the military organization and the administrative and army order in the 19th century affected the military architecture, and consequently, barrack architecture.

The fact that Istanbul was the headquarters of the state in both administrative and military sense caused the barrack constructions, intended to represent the state authority and the westernized Ottoman Empire, to be different from the traditional Ottoman architecture with new architectural styles, designs and construction techniques. Each barrack construction came to the forefront in the texture and the silhouette of the city like works of art exhibited in the show glass of the westernized Ottoman Empire.

The Transfer of Military Knowledge from Europe to the Ottoman Empire

Mutual information flow was experienced between the Ottomans and the Europeans through intense interactions such as wars and commerce. The early superiority of the Ottomans in the battlefields caused Europe to be technologically developed in terms of military, architecture, and arms. Especially the military buildings that were built for defensive functions, the early examples of which were seen in Italy and then later developed in France, drew interest in the period when the Ottomans started to lose their land. Foreign military engineers were brought to the country for this knowledge to be transferred to the Ottoman lands and new defensive constructions were built. During the rule of Mustafa III in the 18th century, the French engineer Baron de Tott was brought to Istanbul to modernize and train the army [7].

The innovations carried out within the context of westernization movements going on rapidly during and after the rule of Selim III did not only aim for a foundation of an army in a western sense, but also expressed a comprehensive approach involving military order, education, and architecture. Having started thanks to the contributions of the intellectuals coming from the west to Istanbul in the 18th century, these changes expanded their base in time also with the help of local intellectuals. Also, the messengers that were coming from or assigned to the west played an important role in the westernization process. For example, the experts brought with the help of the French messenger Choiseul-Gouffier were commissioned in the adjustment of land and navy forces and fortress buildings. The *Top Arabacıları* Barracks,

Humbaracılar Barracks, Selimiye Barracks (early form), and *Kalyoncular* Barracks in Kasımpaşa district, built with the help of foreign engineer-architect officers, can be counted among the examples of such implementations enabling the western architectural concept to occupy a place within the cultural environment of the Ottomans [8].

Today, there are books on military architecture, printed in the Military Academy Press in the late 19th and early 20th centuries and translated from French to Ottoman, in the library of Istanbul Military Museum. These books are technical specifications on where, how, and with which materials military buildings should be built [6].

All these developments in the innovation and westernization process of the Ottoman Empire show that Europe's superiority and success were acknowledged and the west was completely looked up to by casting aside the experiences before the 18th century.

The Implementation of Military Knowledge Transferred from Europe to the Ottoman Lands in Barrack Architecture

The military building activities of the Ottoman Empire in the 19th century are elaborated two-fold; before and after the removal of the *Kapıkulu* troops, i.e., before and after 1826 [6]. After the foundation of the new army following the abolition of the *Kapıkulu* troops, military buildings were tried to be built within a western and modern context to emphasize that the newly found army had a western and modern style as well. The barrack constructions in which the *Kapıkulu* soldiers lived were demolished. Wanting to regain its old power, the Ottoman government attempted to erase the physical traces of the barracks belonging to the *Kapıkulu* soldiers by demolishing them from the texture of the city. In that respect, the physical space forming within the city was tried to be rebuilt with new practices in the western sense [1].

Military buildings that comprised the Ottoman army in the city of Istanbul from the 15th century until 1826 and were built for the *Kapıkulu* troops and the Nizam-i Djedid army founded by Selim III thickened around the Historical Peninsula. "The Old Rooms", the first barracks for the Janissaries who were a part of the *Kapıkulu* soldiers, were built during the reign of Mehmed II. During the rule of Suleiman I, a bigger barrack building, known as "the New Rooms", was built in the city of Aksaray. While the Old Rooms, surrounded by high walls, had 47 rooms with furnaces, 26 arbors, 1 monastery, 90 drill fields, 26 stables, and 55 rostrums, the New Rooms had 368 rooms with furnaces, 130 arbors, 4 monasteries, 90 drill fields, 158 stables, 20 mansions, and 69 rostrums. (Figure 1). Built with wooden construct materials, the walls of these barracks were made of plasterboard. The wooden units of the barracks, which were built as masonries, such as mosques and baths, were frequently affected by fires [9]. With the abolition of the *Kapıkulu* troops, all these buildings were demolished and shops with commercial functions were built in their places. Therefore, no examples of these buildings have survived into our day.

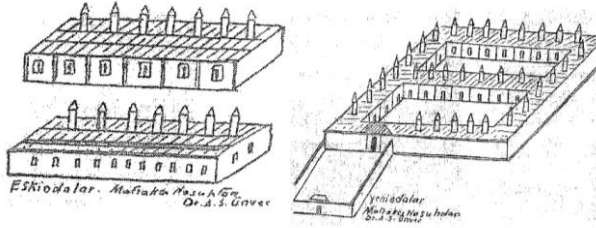


Figure 3. Old Rooms (Left) and New Rooms (Right) in Miniatures of Matrakçı Nasuh [9].

In 1826, the *Kapıkulu* troops along with Janissaries were abolished by Mahmud II and a modern military order was created. Previous locations of military buildings, front properties, planning types, building techniques, and the building materials utilized underwent a complete change with the specifications, technical drawings, and plans brought from Europe. Administrative buildings, barracks, schools, hospitals, outposts, factories, armories, storehouses, and bakeries were built for the rebuilding army [6]. 14 barrack buildings in total, 8 infantry, 4 cavalry, and 2 artillery, were built in Istanbul. 12 of these buildings are located in the European side of the city.

The barracks built in the 19th century were buildingd in high places far away from residential areas and there were not any higher buildings around [6]. High places in the city were preferred to signalize the modernization process of the state to the west and get the public to acknowledge this process. In terms of planning types, they were built linearly, U-shaped, or rectangle-shaped surrounding a yard based on the number or corps of the soldiers, similar to their European examples (Figure2).



Figure 4. The Courtyard of the Collins Barracks in England [10] and the Courtyard of the Selimiye Barracks.

In the examples seen in the Ottoman Empire, there were buildings such as armories, mosques, kitchens, baths, fountains, and stables apart from the units that the soldiers lived in. In European examples, there were no such units as mosques or baths. In both geographies, there were drill fields and administrative units apart from the places lived in. The barrack buildings were built as masonry, and bricks and stone materials were used in bearing walls.

The emergence of great barrack buildings evolving from wooden to masonry buildings in the urban stage can be interpreted as a signifier of the development indicating a transition to a more modern state [1].

The barrack buildings built within this period were constructed in baroque, rococo, imperial, and neoclassical styles so that they would symbolize the power and the western face of the state (Figure 3).



Figure 5. The Entrance Section of Taşkıışla Building Constructed in Neoclassical Style [11].

The facades of the barrack buildings were designed symmetrically based on their entrance sections. The entrance and corner sections of the barracks were brought into the forefront by building them higher and more emphasized (Figure 4).



Figure 6. Emphasis on the Entrance and Corner Section in the Examples of the Barracks in Paris [12] and Taksim Topçu Barracks [13].

Towers reminiscent of middle-age chateaus were built in the corners of the Scutari and Kuleli Barracks (Figure 5). In this way, the monumentality of these constructions was emphasized.



Figure 7. Kuleli Barracks and its Plan [14], Taksim Topçu Barracks [15].

CONCLUSION

Founded in the Anatolian region, the Ottoman Empire extended its reign throughout the Balkans and Europe at short notice. It started to lose its military superiority over Europeans in the 17th century. It was understood that to put a stop to this period of decline that continued through the 18th century, scientific and technological developments in Europe should be monitored. The westernization movements started as a way to ameliorate the shortcomings but seeing that this would not be enough, fundamental changes were carried out in political, military, cultural, and social fields as well.

Changes in political ideology in the 18th century were also reflected in architecture practices as a way of artistic expression. The military knowledge transferred from European lands to the Ottoman geography within the scope of westernization movements fundamentally changed the military architecture as well. This caused buildings with different properties, functions, and qualities from the past in the architecture which was perceived as an area in which to show the modern face of the state to the west and the public alike.

Among the military buildings that were built in Istanbul, the barracks draw attention with their architectural styles. The Ottoman sultans visited these military buildings which tried to show the power of the state and were perceived as the symbol of the westernization process while they were being built, organized flamboyant grand openings, and tried to show the importance that they gave to the military organization to the public and the army. The barracks occupied a significant place within the texture of the city with their locations and were built far from residential areas in accordance with the prepared specifications in their respective periods.

The barracks were built in neoclassical style, which was the dominant trend in the period, just like the other official and public institutions, in order to symbolize the greatness of the state and the power of the authority. Large-scale and reminiscent of monuments, the barracks were immediately recognizable thanks to these properties.

The architectural sense that the Ottoman Empire borrowed from the west after the 18th century reshaped the capital. Whether the process of transferring the western knowledge, starting in the military field but later also affecting cultural and social areas, from Europe to the Ottoman lands started due to the interest that the Ottoman Empire started to have in the modern world or due to the acknowledgment of the superiority of the west is an object of curiosity. As emphasized in this text, even though the Ottoman Empire was a state that was founded upon a military concept and enlarged thanks to this system, it modernized its political and military systems with the knowledge that it borrowed from the west after the 18th century. This suggests that western knowledge caught the interest of the Ottoman authorities and its military superiority was acknowledged.

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REPLACEMENT OF SHOPPING CULTURE SPACES: PERA PASSAGES

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ABSTRACT

19th century is a period in which both physical and mental changes are experienced rapidly for the Ottoman geography. The Ottoman Empire, which had lost its power with the form described in the traditional political history model, turned face to west. This situation, when it is viewed from a different perspective to the traditional narrative, can be read as a model of power that tries to keep up with the changing world and as social, mental and physical changes that arise as a result.

Pera passages, one of the physical changes in the 19th century that the mental changes experienced in the Ottoman geography was reflected and got visible. Passages were built in the city of Pera and Beyoglu, where the city of Istanbul and especially the non-Muslim settlement and international trade were built. In this context, the aim of this study is to find an answer to the question of how a trade structure is displaced between geographies, how semantic and functional it is adapted to geographies during this displacement. Are the architectural forms used in the passage buildings adapt to the physical and social conditions of the new place when they are displacing? Is there concern for conformity in the construction and planning process? Which of the economic, cultural and social impacts were seen as priorities in the construction of passages? In the light of these questions, which constitute the main research problem of the study, the positions of the 19th century passages in the city of Istanbul, their architectural features and the points in the Ottoman building culture are examined.

In the context of the study, it is explored how the trade structures in Istanbul were transformed as a result of the mental bridges established with the West, and the style of the passages from the new types of trade structures.

Key Words: Westernization; Displacement; Passage; Shopping Culture; Pera.

INTRODUCTION

"I'm looking at foreign geographies to get to know my own geography"
MARCEL RÉJA: *Aufzeichnung eines Irren / L'art chez les fous*, p. 131, Paris 1907.

19th century is a period in which both physical and mental changes are experienced rapidly for the Ottoman geography. The Ottoman Empire, which had lost its power with the form described in the traditional political history model, turned face to west. This situation, when it is viewed from a different perspective to the traditional narrative, can be read as a model of power that tries to keep up with the changing world and as social, mental and physical changes that arise as a result.

In other words, there are intellectual actions that arise as a result of the new power and belief understanding brought about by Renaissance in the European geography. They emerged in the 18th century as enlightenment and in the 19th century as industrial revolution and modernity. The Ottoman geography remained free of all kinds of mental and physical information flow due to the power model it possessed. But, the flow of mental and physical information began to infiltrate into the Ottoman geography of the 18th century, and in the 19th century this mental and physical information flow was transformed into an ideological acceptance by the Ottoman administration.

Effective Factors in the Emergence of Passage Structures

The Industrial Revolution, which began in England for the first time in the 18th century, spread to other European countries in the following years. In the Enlightenment century, science was systematically applied in production; new materials, new energy sources and automatic machines were used. For the first time, production exceeded the local or familial framework and reached national and international levels. At the beginning of the century, the method of making cast iron was developed by using coke; At the end of the 19th century, the machinability of cast iron was achieved. So, a new carrier material was incorporated into the architectural production process. Iron, which was used for the first time in the construction of greenhouse buildings at the beginning of the 19th century, opened a new era in architecture. In the following years it continued to make progress in the form of iron-frame buildings joined by profiles and rivets. The cement industry, which was developed at the beginning of the century, has also been used in architecture to create a reinforced concrete system. At the end of the century, iron will be replaced by steel [1].

All these scientific and technological developments paved the way for the construction of steel structures. Therefore, they play a key role in the formation of passage structures. In order to understand the emergence of the passages, which are shopping and social interaction oriented spaces, it is necessary to look at the social environment and socio-cultural factors that emerged in the 18th and 19th centuries.

The bourgeoisie, which was strengthened on the basis of monarchy in the

14th Louis period, faced obstacles after the death of the king. They were suspended from administrative, military, judicial and religious duties. After the 1789 revolution, the bourgeoisie, who came to parliament as the majority, took over the high civil service. The bourgeoisie, which saw the benefits of industrial revolution and political emancipation in the nineteenth century, eventually formed an ideal for itself [19]. This movement called "liberalism" has benefited in the economic and political sphere. Thanks to the liberalization of prices, competition, colonial expansion and imperialism, they have made their greatest wealth in production and trade. After the formation of a strong bourgeois economy, changes in entertainment and social life have been observed. New types of entertainment and new venues such as cinemas, theaters, shops, cafes, elegant shops, clubs have emerged. For example, renovations at the western end of the Champs Ellyse have created an outdoor recreation area for the Parisians. Champs Ellyse illuminated at night; In addition to the Palais del'Industrie, a circus, a building for exhibiting panoramas, two restaurants, 3 cafe concerts, two ice cream stalls, a cake stand, an open buffet and a tape stand with fountains, flower beds and a lot of cast equipped with iron urinal [2].

The passages were shelter to protect customers from snow in winter and from heat in summer. The 1852 illustrated Parisian guide, which contains a complete picture of the city and its surroundings on the banks of the Seine, includes:

"In the inner boulevards, passages opened to these places. These passages, one of the new discoveries of industrial luxury, are the passageways between the building blocks and the marble covered walls on top of which are covered with glass. It is a speculation of the owners of said buildings. The most elegant shops are located on either side of these walkways that take the light from above. Therefore, such a passage is a city in itself, moreover a small world. Those who enjoy shopping can find everything they need here. These passages are a shelter for people caught in rain in sudden downpours. It is a bit narrow for refugees, but provides a safe navigation. In the meantime, sellers benefit from it" [3].

Shopping on the streets was a difficult event in the cramped texture of cities and insufficient lighting places. Instead, it was safer for people to shop in a closed and illuminated building. It would also have been more attractive for shop owners to sell and store their goods in a more controlled space. These reasons have also contributed to the development of passages.

Shopping Venues and Trade Culture in Istanbul before Passages

While the industrial, economic and social changes experienced in European geography which were the developments in Ottoman geography, especially in Istanbul? This is one of the issues we should examine in order to understand the process of importing the phenomenon of passage into these lands.

In this context, it would be more accurate to examine the example of Beyoğlu where passages are found to be the most intense and integrated to life. This

is the area where the most characteristic and qualified examples of the passages, which have survived to the present day and are almost completely preserved. Considering the movement of the passage phenomenon from the streets of Paris to Istanbul, the last stop of this journey is Beyoğlu.

The 19th century was a period of great transformation in Istanbul regarding the opening up of the Ottoman economy to capitalist relations and administrative reforms. The transportation infrastructure of the city has been improved and railways, docks and railway stations have been built. The identity of Galata and Pera, which forms a new center of power, has become clear. Galata, where many foreign banks, bankers and brokers have settled, has become a financial center. In addition, this period is seen as the period in which the first steps were taken to form a city plan. Concentrations such as industrialization and migration have been reflected in the city, thus changing economic process has caused both structural and spatial changes in trade [4].

In addition to these developments, major steps were taken in transportation, which is one of the most influential factors in shopping and trade. New lines connecting to different points of Istanbul, new means of transportation and new centers began to be used. Taksim, Beyoğlu and Pera regions have gained a central place within this transportation network. These regions, where Armenian, Greek, French and other non-Muslim citizens live intensively, were the areas where foreign exchange and jewelery activity was the most intense. The following table shows how big steps were taken in the name of Istanbul and the empire in terms of transportation.

Year	Improvement
1830	First example of public transport: boats in sea transport.
1831	After the Tanzimat, it is possible to rent phaeton in every corner.
1836	A pedestrian bridge was built between Azapkapı and Unkapanı.
1837	Public transport started with Russian and British ferries in the Bosphorus
1844	The number of boats increased to 19,000. Opening of the Humapervaz ferry by the Hazine-i Hassa ferry administration.
1845	Construction of the first wooden bridge between Karaköy and Eminönü.
1851	Establishment of Şirket-i Hayriye, an urban ferry business.
1854	Opening of 6 ferries along the Bosphorus and spreading of settlements along the coast during the same period.
1862	Bridge was built between Ayvansaray and Hasköy
1864	After the destruction of the walls of Galata and the great fire of HocaPaşa, the divan road was extended to 19 m in order to allow vehicles to pass.
1869	Ferries started to operate between Kabataş and Üsküdar.

1869	Tophane-Ortaköy tram line was opened.
1872	18 meters wide wooden Unkapanı bridge was built
1872	Sirkeci - Hadımköy commuter line was commissioned by the Rumeli railways company.
1872	Azapkapi-Besiktas and Eminonu-Aksaray horse-drawn tram transport began. It carried an average of 17,000 passengers per day.
1873	Haydarpaşa-İzmit commuter line was opened by the government as 91 km.
1875	The tunnel, which was planned by Eugene-Henri Gavand, is the first rail public transport that connects Karaköy to Beyoğlu with the Galata-Pera axis. The system consisted of two wagons, carrying an average of 32,400 passengers per day.
1878	Galata Bridge was built as 14 meters wide
1907	Galatasaray-Tünel and Pangaltı-Tatavla tram lines opened
1908	The first car entered to Istanbul
1908	Galata bridge extended for double-track tramway
1912	Şirket-i Hayriye had a fleet of 25 ships. the number of passengers carried on the seaway per day was approximately 49,000.
1914	Eminönü and Beyoğlu tram lines were combined and started to work with electricity

Table 1. Developments in Transportation in Istanbul [4].

These developments in transportation and urban circulation increased the mobility of the people living in Istanbul. Increased human circulation has also had a positive impact on commercial circulation, creating new markets and trade opportunities.

The industrial revolution and the better relations between the Ottoman Empire and the western countries created new roles for Istanbul. Istanbul has become a bridge city that allows the transfer of eastern civilizations to the west and western civilizations to the east. Factors such as international fairs during the period, touristic promotions and the increase of the non-Muslim population living in Istanbul reinforced this role.

Two Civilizations, Two Cities, One Place: Passage

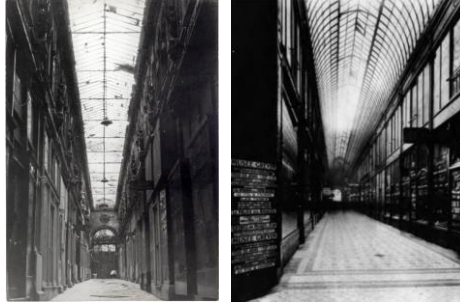


Figure 1. Europe Passage, İstanbul (1874) and Passage Jouffroy, Paris (1845) [8].

In this context, we can examine the French-Ottoman relations in order to understand both the international commercial environment and the exchange of trade spaces between countries. The economic, social and urban similarities between Paris and İstanbul, where the most important passage structures of the period existed, are illuminating titles on the importation of this type of structure.

In the 1840s, Beyoğlu became a major commercial district. The fact that it provides large quantities of imported goods has brought wealth to the region. The new imported goods, as an extension of European life in Pera, began to be sold in the stores here [5].

In the 1860s, the number of hotels and restaurants increased in Pera. Shops similar to those on Paris boulevards were opened. The spatial characteristics of coffees are similar to those of Paris. Café de Luxembourg is an example of these coffees. Lebon and Marquise are similarly of this nature [6].

Pera also followed the technical developments in Europe in terms of architecture. The region has developed as a Western city in terms of its physical environment, urban structure and spatial uses. Urban texture; It consists of large islands formed by converging congested buildings. These islands consist of passages connecting the streets passing through them and dark streets without green. Even if not exactly; the region is similar to the 19th century urban structure of Paris. The street contains original examples of Westernization movements in 19th century Ottoman architecture. The Ottoman Empire, which tried to capture the West, used Pera as a pioneer in its innovations [7].

Although Pera lost its vitality in some periods, it has been one of the most important regions of the city in the last two centuries and the importance of the street has survived in changing spatial uses. Galata is an important commercial center with its autonomous structure opposite the historical peninsula, and Pera, which developed in the 18th and 19th centuries, was

formed as an extension of this trade center. As a center of commerce, fashion and entertainment. This was the symbol of Westernization. The physical structure of the region is similar to Paris. The social structure of the region included a heterogeneous structure consisting of upper and middle income groups.

Historic city centers, embodying the formations and dynamics against the troubled, depressed, controlled, uniform situation of daily life, are embraced by artists and intellectuals. Thus it gains popularity [18]. This shows a process of social change called gentrification. Restorations are produced for commercial purposes and designed as an image design in order to meet the demands of social status, prestige and quality that have been seen in historical city centers such as Beyoğlu for the last 200 years. Similar changes are observed in districts such as Ortaköy in Istanbul [6].

An example of this is the French Street which was opened in recent years. French Street, shows the discontinuity in urban space. Rather than the pedestrians and residents of Istiklal Street, people who come with their cars do not enter Istiklal Street, Beyoğlu or other streets around Algeria Street, this space is among the other living styles existing in the above and below residential areas. This street, unlike Istiklal Street, has a homogeneous structure with different complex phenomena, lives and people [9].

If we look at an article about French Street in one of the magazines, we can get information about the place to be created. The text includes: Galatasaray's New Paris. Don't stay here any more French. Beyoğlu is the center of Istanbul's cultural and entertainment life. French Street became the new address of art, entertainment, conversation and culture [10].

The fact that one of the most important streets in a focal point such as Istiklal Street is called the French street and the use of the term 'New Paris' in the printed media clearly shows; how strong and accepted the connection between Paris and Istanbul. Particularly in the streets of Pera, where French levantines live intensively, many facade and interior designs inspired by the streets of Paris can be seen. This decor architecture is another strengthening factor of the common architectural language and social bond between two different locations.

Even the demonstration of French Street as the center of these actions in a place thought to be the center of Istanbul's culture, art and intellectuality in Pera, strongly reveals the connection between the two locations. From this point of view, it is expected that passage structures will emerge in this region and that it will be of great interest with the help of a demand-oriented construction process. All of the commercial spaces, hotels, restaurants and coffeehouses in the city have been inspired by western culture and created as a decor. Even today, there are passages that maintain this feature like *Çiçek and Avrupa Passages*. In recent years, although oriental spaces have been created to meet the interest of Arab and Middle Eastern tourists intensively, both the facade characters and the interiors of the passages still reflect the concerns of the time they were built.



Figure 2. Çiçek Passage [4].

Passage Structures from Paris to Pera

It is known that France has an important institutional potential that cannot be underestimated in numbers, which has gone far back in Ottoman lands and increased rapidly especially in the 19th century. These institutions are the product of the Eastern policy pursued by France and at the same time used them to the end. Because France tried to maintain its influence on various communities in the Ottoman lands [12].

This strong connection between the two aforementioned two countries has been reflected in architecture, especially through institutions. Many French-origin buildings, including education, religion, public, art and cultural buildings, were built on the streets of Istanbul. With the influence of intellectual circles' interest in French culture; ideal literature, ideal fashion, ideal life, as well as ideal architecture, approached the French school.

Architectural program and spatial arrangement processes that create architectural fiction. These processes transform the knowledge of the movement by associating it with spatial and topographic elements; however, the architectural design process is not a standardizable process. Design is a difficult process to model or uniformize [11].

The so-called displacement of architecture includes the adaptation and functional changes of a space, building type or décor as it moves between different geographies [17]. If there is such a displacement or unilateral flow of structure between the locations which are similar in terms of economic, social and environmental factors such as Paris-Istanbul, the changes are at a lower level. As in the example of the passage, in a passage structure built in Pera, it is the main purpose to make the user feel as if he is traveling in Paris, so the less changes, the more a purpose-oriented structure emerges. As can be seen from the comparison of the European-Jouffroy passages in the previous parts of the study, the interior of the European Passage was designed entirely with the western culture. This choice shows the purpose of the construction of the structure and a preference for the demand of the user if we consider that it attracts intense interest.

It has been mentioned in previous chapters that the perceptual character of the arcade structures in architecture and interiors does not differ much compared to the original structures in Paris. However, the functional adaptation was more than the other two headings mentioned. Western patisseries, restaurants and shops, as well as more Ottoman-based carpets, coffee shops and hookahs are also included in these passages. Especially when looking at the passages in the Pera region, as well as western commercial spaces; there were custodians, barbers, old-fashioned shoe-making shops and bookstores focused on Arabic culture.

When the passages used actively in the 18th and 19th centuries are considered, there are differences in the content of the passages built in different locations within Istanbul as well as these differences among countries. For example, in the passages in the Karaköy region, unlike the examples in Pera, there are maritime shops, seafood restaurants and flour, beer and wine merchants. This difference is a clear indication that the passage phenomenon imported from Western civilization, especially from Paris, came to Istanbul in terms of functionally different adaptations, even though it had the same concerns in form.

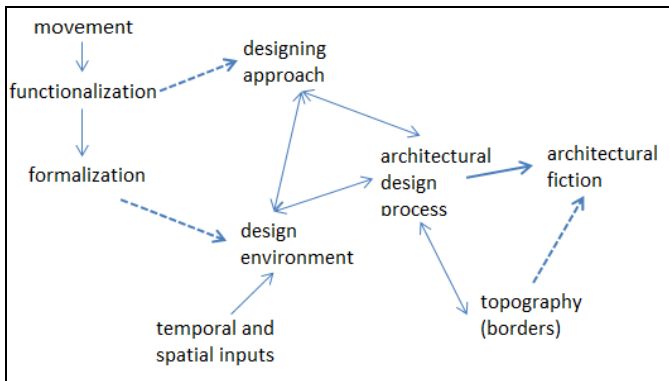


Table 2. Process Diagram between Movement and Architectural Fiction [13].

In this context, before the vital movement is formalized for architectural fiction; is located in life. Architecture involves the movement in its fiction and detaches it from life. Re-draws the boundaries of movement and topography according to his own fiction. All temporal and spatial elements of architectural fiction are limited and grouped according to the editing logic of fiction. Similarities are not seen as a plurality potential, but as a reason for belonging to the same group. Only the cause-and-effect relationships between the pieces in this fiction can be advanced [13].

When we look at the example of Pera passages from this framework, it is seen that it is parallel to relationship between movement and architecture [16].

The social and economic way of life of the intellectual environment that grew up with the French school approached the French way of life, as well as the progressive development of the interstate bureaucracy, as mentioned before, has reached the rhetoric of Little Paris. As a result of this interaction, the passages in Pera turned into a Paris fair which is open almost twelve months of the year.



Figure 3. Çiçek Passage (İstanbul) [14] and Galerie Colbert (Paris) [15].

CONCLUSION

Passage structures can be cited as an example of urban outdoor spaces differentiating from public space with land use in urban texture. Passages are undoubtedly included in the list of structures which are shaped according to the needs of the people and which give the city a certain identity with their social, physical and symbolic dimensions and the functions they undertake. [20] It is an urban base that enables people to come together and come into contact with the city. Passages are also multi-functional transit spaces such as shopping, social interaction and urban circulation.

Passage structures, which are among the multi-functional types that emerged after the industrial revolution, have a wide place in the building inventory with their fictions that meet many needs. The passages that can be described as the basis of today's shopping centers; trade models, social structure, social habits and daily life routines are among the cases that are flowing from the more advanced to the other countries. As mentioned in the study, these social and economic factors reflected from the Western civilization to the Ottoman social life constitute a base for the construction of the Passage structures.

The passage structures imported by Ottoman intellectuals and rulers from the streets of Paris to Beyoğlu are the result of the mentioned social changes. This mass, which describes the French way of life as ideal, and the non-Muslims who currently live in Pera, were concerned about building a Paris simulation for itself in Beyoğlu. When we think about the passage structures in particular, it is observed that this aim has been achieved in terms of architecture and perception.

In this context, the passages, which are examples of a new space in line with the integration of symbolic structure production in Europe to the Ottoman social life, have become a part of the Ottoman urban life, the passages, which are a spatial transition element, have a very different social life in the direction of an inter-geographical movement. in the city - in Istanbul - in the same way fictionalized and functionalized. Even today, these arcade structures constitute important commercial and touristic regions of Istanbul Pera.

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REPLACING ARCHITECTURE BY CONSUMING TOURISM INDUSTRY

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ABSTRACT

The social change occurring worldwide due to a range of causes had substantial effects on expectations regarding the industries serving in the field of tourism. Tourism ranks among the top fields affected by such changing social expectations. The efforts on part of the employers in this line of business to meet the changing and/or transforming expectations through architectural products lead to development of touristic architecture with a form based on popular assumptions, regardless of the characteristics of the users involved. In this context, architecture involved in an industry focused on consumption evolves into an object of consumption, so to speak.

Contemporary hotel buildings arbitrarily employ architectural elements associated with irrelevant cultures transposed from the past and addressing passing tastes of the users in line with the “fashion” in tourism. This attitude does not seek any theoretical, architectural, artistic or functional quality at all on the conceptual level, and it appears before us as exact copies/replicas of specific architectural forms and elements. Indeed, a quick peek into the backyard of a hotel building that is accessed through Ottoman porticos could lead to a walk on Chinese bridges, culminating in a stay in the highest tower of another section designed to look like a chateau. Architecture as a product for marketing is used and abused to create an environment of hyper reality, bringing about a confused memory on part of its physical and visual users.

The most degenerate examples of this state of affairs appears in the form of architectural works virtually “transposed” from their original geographies. Called replicas, these structures appear all around the globe. Imported from a range of cultures, symbols such as the Egyptian Pyramids, the Eiffel Tower and the Statue of Liberty are rendered objects of consumption, severed from their historical, temporal and local context, being offered as a transposed copy instead.

This study discusses the “replica” buildings developed in the tourism industry operating in various regions of Turkey in the context of “replacing architecture”. The discussions are conducted through these original buildings as well as their replicas. The cases that are focused on include the Asteria Kremlin Palace, Venezia Palace, Mardan Palace Hotel, Orange County Deluxe and Topkapı Palace. With reference to the cases, such severing of the

iconic symbols of global popularity from their original context caused by the virtual “administration” on “any” given holiday destination not only is derogatory for the replica, but also sheds away the value of the original as well as displacing it.

In conclusion, a call is made for opening the debate on imitation in architecture once again, which renders the original structures just “worthless” objects through the “consumption”-focused attitude on part of the tourism industry. In this context, the ultimate goal is to underline once again the importance given by architecture to the concepts of “place”, “space”, “context”, “memory” and “identity”.

Key Words: Tourism; Replica; Consumption; Identity; Populism.

INTRODUCTION

This study which discusses the phenomenon of “replacing architecture” through replica buildings selected touristic buildings that were built based on unique historical buildings as a sample. In the scope of the study, replica buildings may be considered as the replaced/transported form of what is unique. This approach, which also harbors the phenomenon of imitation/copying in architecture not only deems the newly constructed replica worthless, but also affects the unique building in a negative way. This situation brings architectural concepts such as identity, belonging, place and non-place back into debate, while leading to loss of quality regarding the architectural object in the perception and mind of the user. This is because architecture exists to reveal products that have a very strong connection to place, need to correspond to all characteristics covered by the place, are unique, matchless and carry creativity within.

There may be several reasons for frequent appearance of replica buildings especially in the tourism sector. Among these, the influence of the increasingly faster transformation of societies into consumer societies is large. Everything is consumed rapidly today. Reflection of this situation on architecture on the level of markers is inevitable. While Lefebvre [1] aid, “... markers are consumed as much as objects are: markers of happiness, satisfaction, power, richness, science, technique, etc...”, he pointed out a very important issue. In direct association with the scope and content of the study, he also emphasized that objects of consumption are buildings and even cities by stating “...are second or third Paris designed by contractors not centers of consumption that are carried onto a higher level with the intensity of consumption of markers?”

The problem area of the study is shaped right around this point. We face the most striking example of the situation mentioned by Lefebvre in identical imitation of cities such as Paris, Venice, Manhattan and Amsterdam and architectural and art works such as the Eiffel Tower and Egyptian Sphynxes in China. Likewise, in the city of Las Vegas in the United States, it is possible to observe the popular symbols of European countries, for example, the Eiffel Tower.

This phenomenon of imitation/copying was interpreted as replacing architecture in the context of this study, and thus, selected replica tourism buildings in Turkey were examined alongside some phenomena such as tourism, place, non-place and identity.

Imitation & Copy & Architecture

“Copy” is defined in the dictionary of TDK as an imitation of an artistic work or written text, identical correspondence of it [2]. Sözen and Tanyeli explained the term ‘copy’ in their book [Dictionary of Arts] as: “The replica of a work by another artist produced by someone else, a work of art that envies the style of another artist or another work. Such a product is not identical to what it envies, but only similar to it” [3] According to Deleuze, a copy may really be similar to anything only proportionally to the extent to which it resembles that thing’s idea. A copy is an image that has similarity, and the reason for copies position as good images is that they have similarity [4]. Some of the significant analytical theories related to art were mentioned for the first time in the dialogues of Plato. The concept of copy was mentioned in the 10th book of the “Republic”. Socrates shows the portrayal of a “bed” by the artist as a third-degree copy and states that, in fact, everything has three copies: what God created, what is materially created on Earth, like a bed produced by a carpenter, and a third copy portrayed by the artist. Based on this approach, everything presented by the artist is actually only an image and a copy of what actually exists. The artist does not create something knowingly, they are copyists who are ‘inspired’, sold their soul to an ‘inspiration’, lost themselves [5]. The form of copying objects has shown development in all periods with the help of technology. Technical reproduction started in the Ancient period rather with the purpose of communication in the form of casting and printing coins. Later on, reproduction became easier and faster with the techniques of wood, copper and stone printing, and it became possible for the reproduced copies to be dispersed into a wide area. Looking from this perspective, the concept of imitation/copy may be considered to be positive in terms of its dissemination and accessibility functions, and even from its position as the backbone of education in crafts and partly arts. In addition to handy-copying, usage of new techniques such as Lithography, Serigraphy and Gravure in art is also important, and these became prevalent with the Renaissance. However, the main turning point was the one experienced by usage of the printing press and mechanical copying [6]. Other than the aforementioned positive effects of it, the position and time of the object, which is a copy, its relationship by the original object of inspiration and its uniqueness became a topic of debate especially in the field of arts. Nevertheless, the uniqueness of the object that could be identically implemented by mechanical copying was damaged, and this made copying a negative phenomenon. The form of identical implementation corresponds to being fake by its contrast with creativity, inspiration and interpretation.

The act of copying has been a method of design that has been taken on at all periods in architecture as in other fields, and it could be used in design education with its positive aspects. The concepts of imitation, copy and similarity have been discussed together in architecture. This act has always

existed, and it has experienced new utilizations through the concepts that it has been associated with in different periods. Imitation and copying in architecture may be traced back to the ancient periods where similar implementations were made to objects that were in nature. Copying has existed from the ancient period to the modern period in architecture. Until the 17th century, copying and imitation had been not problematic but desired phenomena. Vanlı explained the reason for preference of imitation as: “repetition of tested truths that are important saves the designer from efforts that are needed to prevent the possibility of making a mistake.” Moreover, they stated that humanity learns by repeating, revisiting and imitating, it has learned languages by repeating sounds, similarly learned foods, garments and clothing, and likewise, by repeating architectural elements, it has learned architecture [7]. After the 17th century, it was aimed to reinterpret the elements by which one was inspired in the context of individualism. By the 19th century, an artist was demanded to be creative and make what had never been done before, and copying was opposed. As much as historical references, local and traditional elements of identity, some current linguistic elements are also open to being imitated. Here, the thing that deems the reference “pseudo” here is the level of alienation in it, reduction of its style of referencing into “direct displacement”. What is displaced is usually repeated in an emptied form, it is not seen as an obligation for it to relate to the context and transform within the context. What needs to be done is to focus on the meaning that is in the background of what is being referenced rather than its form that has directly become a marker, reevaluate this in the setting of the context it carries and achieve its transformation. References that are limited solely to a naïve eclecticism are patchworks that are added independently of the main elements of the design and cannot achieve a continuity with the tectonic existence of the building [8]. The concepts of time and space are what make architectural design practice unique. A design that loses its status of belonging to a time and a space through the act of copying loses its uniqueness and creativity.

After shortly explaining the journey of the phenomenon of imitation/copying in history, it is needed to explain how the phenomenon of copying in architecture becomes influential in the field of tourism which is the topic of research.

Tourism and Tourism Architecture

Tourism has become a fast-developing economic factor after the mid-20th century as a result of improved communication and transportation opportunities and increased individual economic incomes worldwide. While it is the largest foreign currency-related source of income for several countries following exports, it is in the first rank in some others. In this context, looking at it as an instrument of the market, the tourism sector also took part in searches to sustain its continuity within the changing and transforming consumption society, and with the idea to also market its architecture, it started a process of forming a new identity for itself under the name of theme hotels. The idea of building theme hotels was started by Walt Disney at the deserts of Las Vegas. In order to attract people to Las Vegas, spaces that seemed as if that are real were designed by prioritizing visual elements.

Instead of hotels that attracted people by casino games, thematic hotels started to be built. While the objects offered by Disneyland as the first example were unique works, the number of hotels worldwide that use historical symbols as their themes and imitate these historical symbols is increasing fast. Symbols taken from different cultures such as the Egyptian Pyramids, Eiffel Tower and Statue of Liberty have been turned into themes and presented by displacement after having been separated from their historical, temporal and local context. These theme hotels that are becoming prevalent in the world also aim to make themselves accepted in the architectural scene in Turkey in parallel to the developments in the world. In recent years, this concept started to spread as an architectural movement in touristic spaces in Turkey. The first theme hotel in Turkey emerged in the region of Antalya-Kundu by inspiration from the idea of Las Vegas. Rather than using the values that exist in the region, by carrying historical symbols that are known worldwide into Antalya, the number of hotels constructed in this context started to increase. These hotels that are shaped by taking historical values as a reference transform architecture as an instrument of the consumption culture.

This study examines some theme hotel buildings such as the Topkapı Palace Hotel, Kremlin Palace Hotel, Venezia Palace Hotel, Orange County Hotel and Mardan Palace Hotel that were built in identical scales in the Antalya, Kundu region in southern Turkey that are explained by the phenomenon of “replacing”. Historical buildings and spaces that are known by everyone were analyzed over hotel spaces that were built as imitations by taking all types of popular images that could be themes as a reference. The study discusses the transformation of the studied imitation buildings (replicas) into objects of consumption and into a “worthless” object as the copy of the original, while it assesses how the concept of copy is reflected on architecture and evaluates replacing of architectural identity from a place to another.

It was considered that clarifying the concepts of place, space and non-place before the analysis of the examples would be necessary.

Conception of Place, Space and Non-Place

The concepts of place, time and space are interrelated, and they are conceived by thinking over each other. Between the concepts of space and place, space denotes the general, while place denotes the specific. Place is a phenomenological concept that is shaped based on life experience. Other than its meanings as a geographical term, place is seen as a definition that shapes the state of the individual to be there. In the conceptual sense, place brings into existence the experience that will give rise to space as a result of its interaction with those who live on it. The experience of place is a construct that consists of multiple intertwined layers. Spatial production is the materialized form of this construct [9].

With the term “genius loci”, Norberg Schulz defined the phenomenon of place that is still under debate today as the architect’s creation of meaningful spaces that allow people to settle [10]. Architectural design is shaped between the concepts of space and place. The concept of place is defined as the space

that has a function gains meaning as a result of various experiences. The object of architectural design should reflect the place and time of it. According to Yürekli, "the actual component of architecture is exactly where it is." The product of architecture needs to reveal, make visible and conceivable and develop the character of its place, that is, its characteristics that separate it from other places, "genius loci" [11].

French anthropologist Marc Auge made the argument that there are two types of space in today's world in his book Marc Auge "Non-lieu: Introduction a une antropologie de surmodernite" and described the concepts of "lieu" and "non-lieu" as follows:

"If a space can be defined in a relational, historical and identity-related manner, a space that cannot be defined in a relational, historical and identity-related manner will be "non-space". A world where people are born at clinics and die at hospitals, transit points and temporary homes are becoming prevalent in luxury or inhumane conditions (hotel chains and undocumented houses, holiday clubs and refugee camps, suburbs...), again, an intense network formed by transportation vehicles that are spaces where people reside, regulars of supermarkets and machines that work with coins, credit card holders form relationship without words and with gestures with an abstract, unmediated exchange, therefore, a world that has surrendered to solely individualism and what slips from hand, is temporary and ephemeral, provides a new object to the anthropologist" [12].

These two concepts as Auge divided space into "lieu" and "non-lieu" may also be separated as "space" and "non-space". As described above, space has three characteristics according to Auge. People want space to be a place of identity, a place of relationships and a place of history. Spaces that cannot be defined in a relational, historical and identity-related manner are accepted as non-spaces. The space that is historical changes, develops in time and accumulates memories in the minds of people by forming relationships with them. As opposed to this, non-spaces get old, destructed and reshaped rather than being historicized. According to this definition by Auge, historical buildings and spaces that are known by everyone under the name of mass tourism architecture, hotel spaces whose imitations are built by taking all types of popular images that could be themes, may be defined as non-spaces. The reason for defining these spaces as non-spaces is that they cannot form a relationship with time, history and localness.

The part of the study after this point discusses the replica buildings in tourism over selected examples based on the concepts that are described above.

Replica Buildings in Tourism Architecture: Analysis of Example Buildings

In the scope of the study, 3 examples are examined under the theme of "replacing architecture". These examples were analyzed by comparing to the original buildings in terms of changing functions and images.

Topkapı Palace Hotel

The hotel whose information such as date of construction, architect and place is shown in Table 1 was mainly thought as a replica of the Topkapı Palace, but some historical elements were mounted on the building by utilizing different historical references. For example, the “Aya Irini Church” was adapted into a “disco bar”, while the “Ahmet III Fountain” was adapted into the space called “Lalezar Bar.” This way, we encounter an eclectic product where not only the Topkapı Palace but also other unique buildings that are mounted exist (Figure 1) (Table 1).



Figure 1. Topkapı Palace Hotel ³.


	Original Design	Replica	Original Design	Function	Replica	Function
Project's Name	Topkapı Palace	Topkapı Palace Hotel		Aya Irini Church		Disco Bar
Place	Istanbul	Antalya		The Justice Tower		Seyir Bar
Year	1460-1478	1999		Fountain of III. Ahmet		Lalezar Bar
Architect(s)	Mimar Sinan& Acem Ali& Sarkis Balyan& Davut Aga	Hasan Sökmen		Palace Kitchens		Main Restaurant
Images						

Table 1. Analyses of Topkapı Palace Hotel.

³ Visuals of all three hotels were obtained from the holiday websites: www.wowhotels.com, <https://www.etstur.com>

Kremlin Palace Hotel

Kremlin Palace Hotel, which was copied from the Great Kremlin Palace as the main idea, was built in 2002. The hotel that took its name and main idea from the Great Kremlin Palace, like the other examples, contains references from different historical buildings. The main hotel building was inspired by the National History Museum, its restaurant was built as a copy of the St. Basil's Cathedral, room blocks are a copy of the Kremlin Palace, and the disco building was copied from the Senate of the Kremlin.

Therefore, in the building that has become ready to be an instrument of consumption of the tourism industry, no architectural element or design principle that is as itself is encountered (Figure 2) (Table 2).



Figure 2. Kremlin Palace Hotel.




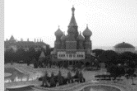





	Original Design	Replica	Original Design	Function	Replica	Function
Project's Name	Great Kremlin Palace	Kremlin Palace Hotel		National History Museum		Main Hotel Building
Place	Moscow	Antalya		Aziz Vasilis Cathedral		Restaurant
Year	1838	2002		Senate of the Kremlin		Disco
Architect(s)	Konstantin Thon & Nikolay Ivanovitsj Tsjitsjagov	Hasan Sokmen		Kremlin Palace		Room Block
Images						

Table 2. Analyses of Kremlin Palace Hotel.

Mardan Palace Hotel

As in the other two examples, the architect of this building is also the same person. Mardan Palace could also not be saved from being the copy of historical structures located in various areas of Istanbul.

The buildings that were imitated/copied are: the Maiden Tower, Kuleli Military High School, Haydarpaşa Train Station and Dolmabahçe Palace. As seen in Table 3, these historical buildings were equipped with functions that have no relation to their original forms. Therefore, an effort of the hotel for a search of a unique identity regarding itself, the place or its surroundings is not observed.



Figure 3. Mardan Palace Hotel.











	Original Design	Replica	Original Design	Function	Replica	Function
Project's Name	Dolmabahçe Palace	Mardan Palace Hotel		Maiden Tower		Restaurant
Place	Istanbul	Antalya		Kuleli Military High School		Room Block
Year	1460-1478	2008		Haydarpaşa Station		Restaurant
Architect(s)	Garabet Amira Balyan	Hasan Sökmen		Dolmabahçe Palace		Main Building-Lobby
Images						

Table 3. Analyses of Mardan Palace Hotel.

CONCLUSIONS and DISCUSSIONS

This attitude that is seen in the analyses and disvalue architecture is discussed in the study under two categories. These were determined as function and image. This is because displacement of especially function and images in the examined examples was seen as the two phenomena that damaged architecture the most. Replacing of function may be explained as emptying architecture as a physical phenomenon, while displacement of images may be defined as loss of meaning.

Replacing of Function in Tourism Buildings

In today's Turkey, a large proportion of tourism buildings are found in and around Antalya. In touristic buildings that are known as theme hotels, there is a dominant approach of architecture that takes part in construction by imitating all types of popular images related to known historical buildings by separating them from their place and time contexts. Here, not only were the architectural forms imitated, but they were imitated by displacing the idea of "architectural imitation" that is formed under its own conditions and in regions specific to itself (example: Las Vegas). In these buildings that were copied under the effects of consumption culture and by separation from the meaning and context of place and time, it is not possible to make an observation on design elements such as aesthetics, ethics, creativity, structure, function and material. The main objective of these buildings is to reach potential masses of remote customers/users by visual documents and sell form/shape. Nevertheless, the concept of "architectural form" as a visual value in the discussed examples is questionable considering the proportions and dimensions that are almost completely disrupted.

The historical symbols that were used in these copied buildings were equipped with functions that would not be associated with the original buildings. Considering the examples of the Kremlin Palace Hotel constructed as an identical copy of the Kremlin Palace which is known as one of the most significant buildings in Russian architecture and the Venezia Palace Hotel which was constructed as an identical copy of the San Marco Square found in Venice in Italy, functions were assigned as the main hotel building for the History Museum of the Red Square, a restaurant for St. Basil's Cathedral, disco for the Kremlin Senate and another restaurant for San Marco Basilica, while the Campanile Tower which has the original function of a lighthouse was left idle. While designing the space of the hotel, without regards to the own functions of the copied spaces, the architectural structure and elements were turned into an exhibition of imagery with visual images. It is also needed to preserve the function of an idea of architecture that is replaced by imitating its form and its relationship with the place. Venturi emphasized the transition from a high-quality source structure to a low-quality structure by repeatedly using the almost-copies of unique structures as the source. He argued that such an architecture composed of forms is an anti-space architecture [13].

Replacing of Images in Tourism Buildings

The following may be given as examples of touristic buildings that emerged in recent years in Turkey under the name of theme hotels deprived of the

concept of localness and any relationship with time and space that are especially prevalent in the Antalya region: Topkapı Palace Hotel which presents the glory and mystical structure of the Ottoman Empire, Kremlin Palace Hotel in the same area as the previous one copied from the Kremlin Palace which is accepted to be one of the most prominent buildings of Russian architecture, Venezia Palace Hotel which reflects Italian architecture, Orange Country Hotel that resembles Amsterdam with the slogan of Little Amsterdam and Mardan Palace Hotel that carries motifs of the Dolmabahçe Palace. These buildings were constructed by separating the original from its context of time and place and by identical imitation of displacing well-known symbols taken from history in a way that is separated from their meanings. Considering the hotels that were examined as examples, it is seen that the identical copies of the Aya Irini Church, Ahmet III Fountain on Sultan Ahmet Square, and the Mecidiye Mansion in Topkapı Palace Hotel, the Dolmabahçe Palace and Maiden's Tower in Mardan Palace Hotel, the Kremlin Palace, St. Basil's Cathedral and National History Museum in Kremlin Palace Hotel and the monumental structures found in San Marco Square in Venezia Palace Hotel were constructed without attributing any meaning to them. In the formations in these touristic buildings, the perception of space was always established on visual experiences (Figures 1, 2, 3).

In these spaces in tourism buildings, problems were experienced in the border between the original and copy symbols that need to carry the traces of the geography and culture they are in. Robins stated that the world we live in is a place where images are produced independently of the meanings and markers in the real world. Accordingly, in this modern life, we have now come to form relationships with images through similarities, and we try to define our identity with images rather than facts [14]. The phenomena of reality, place and time have turned into a visual show filled with images that have lost their meanings. It was attempted to create a new identity that could attract the interest of people by placing symbols that are known worldwide into a copy. However, the attempt to surround Antalya, which has a unique identity with its natural beauty, existing historical texture and local qualities, with such historical symbols has become the real proof of loss of identity in space formation in theme hotels [15]. Touristic spaces created with symbols that are known worldwide transformed what was produced based on temporary desires into spaces of consumption that have no traces of the history and cannot form a link with their place. In these spaces, the relationship between the concept of localness and geography and culture was destroyed.

Historical symbolic buildings that are known worldwide which were taken as a reference to have a place in people's minds lost their value and meaning by the loss in identity that occurred. Firstly, making sense of the space that forms the essence of architecture is important. According to the epistemological interpretation of space that would clarify the issue, the elements between meaning and form should be established in a strong relationship that keeps the whole intact. This point of view considers interpretation of space as a communication problem that is founded upon the relationship the person forms with the space. At this point, lifestyle becomes important, and the space and its interpretation meet on a mutual ground [16].

Consequently, if today's tourism buildings are considered with the phenomenon of replacing architecture, displacement of symbolic buildings that are known worldwide, taken from history and have monumental value may be thought to be an act that has negative consequences and leads to loss of meaning. Every architectural design may take references from examples that came before it. However, directly replacing an architectural idea and separating its contexts of place, history and identity leads to a confusion between the form and the meaning, and this undermines the value of the original buildings. In the architectural formations of these hotel buildings, by re-presentation of these as if they belong to the culture or members of that culture at the origination point of this image, a confusion is created between form and meaning, and these buildings are transformed into a reproduced meaning and liking with an eclectic and alienated design. In these spaces, the symbol that is pretended to exist, actually does not [17].

At this point, rather than identically copying buildings and images of history known by everyone, a new composition should be formed by also including the architectural forms and elements of the referenced building. The architectural installation named "the Parthenon of Books" designed by South American artist Marta Minujin may be shown as one of the successful examples of an interpretation of an image that is taken from history and copied. The structure which was a part of the Documenta 14 exhibition held in Germany took a replica of the famous Parthenon Temple as a frame, and instead of the marble that was used in the original structure, it was constructed by copies of banned books. The artist stayed loyal to the form of the Parthenon Temple taken from Acropolis, re-interpreted it and carried it to another geography (Figure 4).

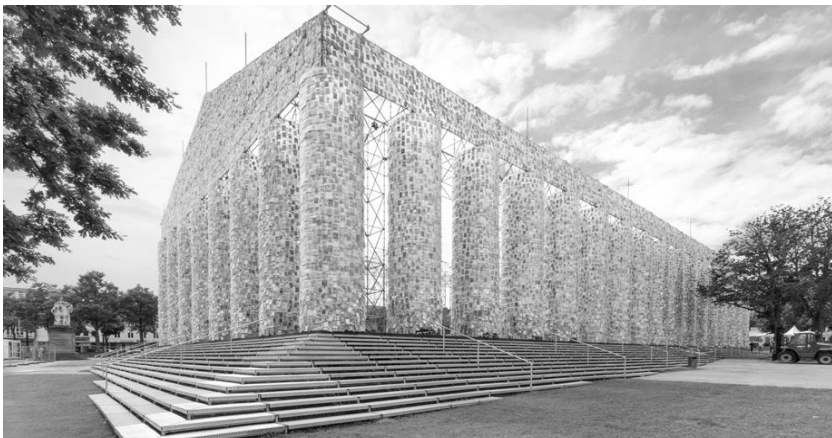


Figure 4. Architectural Installation Titled "the Parthenon of Books"⁴.

⁴ Image: <http://www.azuremagazine.com/article/parthenon-replica-banned-books/>

While it is meaningless to construct an identical copy of the Campanile Tower that is found in San Marco Square in Italy at a tourism establishment in Antalya by using the modern technologies of today, in fact, the idle function of this building, which is originally a lighthouse, in its copy or an unsuitable function for its copy makes this situation even more meaningless. The relationship formed in the context of function by an architectural idea that is replaced and carried to another place may be examined through the example of the Sangan Hotel built in Khorasan, Iran. The character of a planning schema of a caravanserai that used to be utilized for accommodation in the past was used in the hotel complex, while the cover was designed by taking the dynamic form of primitive tent structures as a reference (Figure 5).

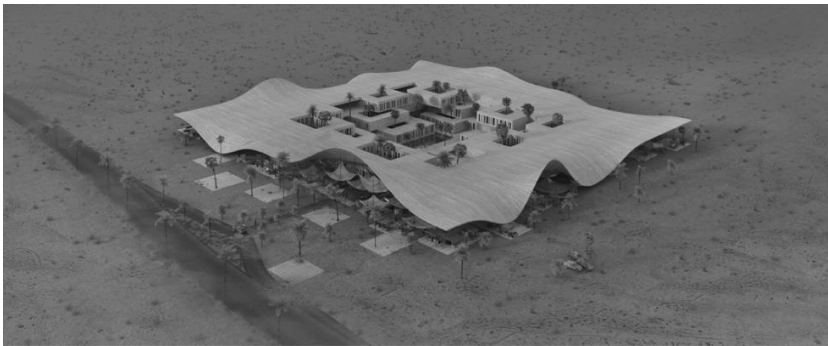


Figure 5. Sangan Hotel in Iran⁵.

Usage of popular images that are utilized as design instruments and are known worldwide in Turkey without questioning should be seen as a significant problem. Being genuine and creative in design is always valuable. Usage of emptied images produced by reference to history and displaced function as a design instrument corresponds also to the irresponsible consumption of the space. In case this attitude continues, as in several products of popular culture, these buildings will also be consumed and exhausted in time.

⁵ Image: <https://fmzd.co/projects/detail?id=4>

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RELATIONSHIP BETWEEN PLACE AND PLACELESSNESS IN THE UTOPIC/DYSTOPIC ARCHITECTURE

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ABSTRACT

The architectural product is heavy, stable and immobile due to its physical qualities; after construction, cannot turn, orient and mobilize. It exists on the Earth by building it with a certain latitude and longitude. On the other hand, Utopic/Dystopic architectural trends such as Archigram have questioned the relation of architectural product with the place by means of scientific and technological developments of the age and made experimental design suggestions which are not related to place. Even though they are a concept project, they are original experiments in order to criticize the fact that architecture is connected to the place.

This utopian idea, which is different from the conventional architecture theory and practice, has opened up to discuss how the concept of space can exist outside the architectural product. In the future, such as “building-vehicle” spaces that stand between the building and the vehicle, but not both, can become an important area of work for architects.

In this study, the experience obtained from “Relationship Between Place and Placelessness in the Utopic/Dystopic Architecture” carried out under the scope of the Architectural Project IV-III in the 2018-2019 Spring Semester of the Architecture Department of the Karadeniz Technical University was shared. In the last chapter, the theoretical investigations and the practice in the case study and the concept of place in architecture are discussed.

Along with the developing science, technology and technique, the architectural product gradually turns into a “building-vehicle” design. The concept of place by architects should be considered more specific for buildings developing towards an industrial product. In this context, it was emphasized that there may be different approaches to the relationship between architecture and place.

Key Words: Place in Architecture; Utopia/Dystopia; Utopic/Dystopic Architecture; Science Fiction; Futurism.

INTRODUCTION

Architecture, which is in the field of design, differs from other disciplines with its various features. One of the most important features that make this difference is the relationship between architectural products depending on the “place”.

We see that the importance of the relation of architecture with the place is frequently emphasized in the publications of architectural literature, the educational curricula of the architecture schools and the discourses of the generally accepted architects. Even for many architects, space is the main input of the design process. An entire architectural project can be designed based on the characteristics of the place where it will be built.

For example, Stanley Abercrombie (1984) emphasize that: “The effective relationship of the building with the place forms the basis of architecture.” Frank Lloyd Wright (2002) says “It really starts with architectural architecture, and somehow inevitably determines the shape and character of a good building, the place, the local industrial conditions, the nature of the material, and the purpose of the building.” Also, Ersen Gürsel (2017) explained his working principle as “Does the building live or not? This is the question that determines the working area of my life!” Similarly, Han Tümertekin (URL 1) emphasize that “Locality is a subject we are obsessed with. There is the place for me based on locality. We are busy doing everything that can be done to make every design belong to that place.”

In the context of utopia/dystopia, it is possible to see examples where “place” is not defined over a fixed location. This kind of questioning, which enlarges the intellectual boundaries of architectural design, is undoubtedly important for our definition of the discipline of architecture. Particularly in the studies for the establishment of new settlements beyond the world by human beings; the relationship between human, space and place is an issue that needs to be discussed again in terms of architecture.

“Place” in Architecture

According to Doğan Kuban (1973), in the early ages, when the feasibilities provided by nature did not suffice, people turned to-constructiveness themselves. With the development of the social structure, there was a need for structures with special functions. These structures came together in a certain order and emerged large settlement elements such as squares, streets and neighbourhoods that exceed the size of the person.

The physical dimensions of an architectural product are quite large compared to the human body. When evaluated with human perception, a building cannot be perceived to a large extent at a glance because of its dimensions. It has to be experienced to be perceived by a human being. Moreover, this experience cannot be made only on the product itself. Its location and its immediate surroundings affect this perception. Therefore, when an architectural product is constructed, it not only defines itself within an environment but also redefines that environment itself.

The size of the architectural product brings physical weight to it. As a result of this size and weight, a building depends on where it was built; then it cannot change direction and location. In this respect, the main feature of an

architectural product is that it belongs to a place in a certain geographical region located at a certain latitude and longitude on Earth.

Abstract Aspect of “Place”

In terms of architecture, the place does not only have a physical meaning. The place, with its buildings, structures, streets, squares, natural environment, also organizes a social living space for the people living there. Edward Relph (Roth & Akca, 2002) states, “Location is a holistic phenomenon. A particular environment of structured and natural elements is a pattern of social activity that can be adapted to the possibilities and values offered by this environment, and the totality of the personal and shared meanings it is attributed to ‘place’”.

According to Doğan Kuban (1973), architectural products gain identity not only by their size and shape but also by the opportunities they provide to people in the spaces they create. In a way, the symbolic physical environment is identical to daily life. Thus, the structure in which it is a first shell for the individual becomes a second shell for the society in the wider environment that surrounds it.

Ali Cengizkan (2009) states that “Place is more than a group of buildings that shine with bright facades, well-formed streets or the object of economic and social investments. It is home to our personal and social experiences, our daily routine, our memories and ceremonies. Although it is subject to physical wear in time, the place maintains this host”.

Gorbon (Koçyiğit & Gorbon, 2007) pays attention to the importance of place. He explained this as: “Deforestation in architecture means that the architectural product does not belong to any geographical region, cultural structure, intellectual system or time; whether its production does not matter here or there, at this time or at that time; it is the fact that it cannot acquire a place and country and cannot go beyond being a singular element. In other words, it is the process of the disappearance of the qualities that take place as a whole as the data that directs the architectural design, the decrease in the communicative power of the environment, the absence of the semantic integrity of the discourse in the architectural theory, and the separation of the concepts from the homeland of thought. In summary, the disintegration is a problem of independence seen from various dimensions or insights from the physical environment to the integrity of cultural values, from historical periodicity to the theoretical system.”

“Place” in Architectural Context

An architectural product is designed not only according to its formal, structural, functional aspects but also to the context of the place where it will be built. Therefore, the place and the environmental conditions of that place become one of the important inputs for design.

Leland Roth (2002) says “After construction, it becomes part of the environment, just like a tree or a rock.” According to him, the phenomenon of belonging to this place is two-fold. The first is how the design proposed by the designer, whether in the urban or rural context, will affect the environment and should be considered at every stage of the design. Secondly, when a building is completed, natural conditions such as rain, snow, sun and wind are constantly under the influence of everything else. In architectural structures,

the effects of the environmental forces on the structure should be taken into consideration as well as the impact of the structure on the microenvironment. From this point of view, Roth states that the architect's task is to select materials that will enable the building to withstand environmental influences within the specified lifecycle and to improve their integration details.

Since the early periods of history, people have observed the environmental context in the buildings they have built and made the most appropriate design decisions and material choices. Will this remain the same way in future architecture?

Utopia/Dystopia and “Place”

The word “utopia” means “the perfect place without it” (Sevinç & Şarman, 2004). Though the intellectual origin dates back to ancient times, the word “utopia” emerged in 1516 with the novel “De Optimo Reipublicae Statu deque Nova Insula Utopia” or “Utopia” by Sir Thomas More.

Utopias describe the perfect order in imaginary places. The first utopias were written about the social aspects of societies. “Dystopia” is simply the opposite of “utopia”. In a dystopic work, there is generally seen social chaos. Such works are dominated by a social and politically pessimistic environment. The natural and built environment is often extremely degraded.

In 20th-century, architectural utopias also emerged. Especially the destruction and despair brought by World War II enabled the new hope of people to be seen as scientific and technological advances in the period when a new order was established after the war. Scientific and technological developments have been considered as important actors in the utopias of this period, on which the future is built.

For modern architecture and High-Tech, the “place” is interpreted differently from the previous understanding of architecture with the possibilities of technology. Even modern architectural works have been criticized because they do not belong anywhere. Roth (2002), for example, has linked the distance from modern architecture to technological advances. According to him, especially since the beginning of the 19th century, western architects have not been concerned with the effects of sun, wind and heat with the development of effective heating, ventilation and air-conditioning devices. Architects believed that they could overcome any environmental challenge as long as they had enough tools. This situation can be considered to cause a decrease in the importance given to the place by modern architecture.

In the design spirit of that era, there is admiration for machines. The architectural product, which was designed and constructed in the context of the Renaissance, the Industrial Revolution and the result of modern architecture. The discipline of architecture, together with the spirit of the age, thought that a building could be a machine or an industrial product (Davies, 1988).

Architects such as Le Corbusier and Frank Lloyd Wright, who are considered as pioneers of modern architecture, also believed in technology. In the new world to be established, they made utopic urban design experiments about the cities where people would live in the new social order.

Frank Lloyd Wright's sketches of Broadacre City show high iconic buildings and horizontal small-scale buildings spread over a very well maintained and lush natural environment. Regular roads are connecting these buildings. The

city has a low density and people live with nature. The transportation is visualized with various utopic vehicles on land and air.

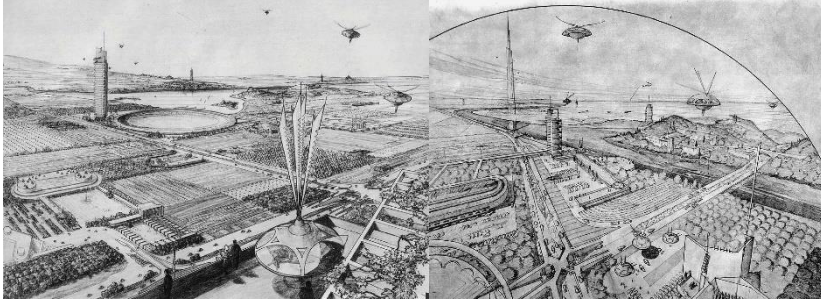


Figure 8. Broadacre City by Frank Lloyd Wright.

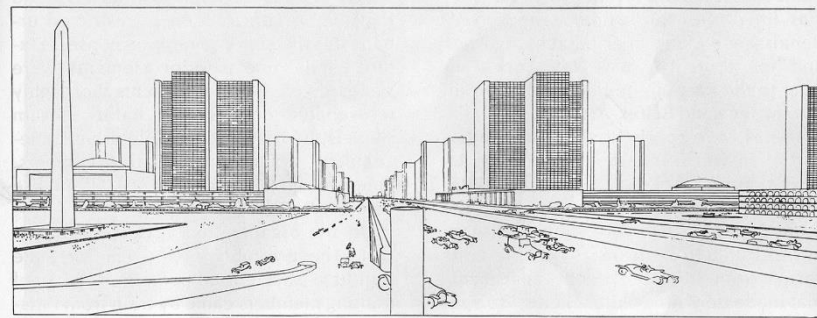


Figure 9. Le Corbusier's Plan Voisin for Paris.

Another utopic city example is designed by Le Corbusier for Paris in these years. Le Corbusier ignored everything that existed in his project for the reconstruction of Paris. In his new proposal, he developed a utopic proposal where there was no street concept, where pedestrian and vehicle paths were separated, and there were high-speed roads and large green spaces between the buildings (Marshall, 2004).

One of the most important groups of utopia in the field of architecture is Archigram. Coming together in the early 1960s, David Greene, Warren Chalk, Peter Cook, Michael Webb, Ron Herron, and Dennis Crompton produced a 9.5 issue comic book called "Archigram" (URL 2, URL 3). In this comic book, they managed to get out of the traditional patterns by freely presenting their architectural ideas.

In the utopic projects of the architects published in Archigram magazine, advanced technology and mechanization are visible. One of the most interesting projects belong to them is Walking City. Warren Chalk, Frank Brian Harvey, Ron Herron designed the Walking City project, the whole city walks on land and water. In the report, the project explained as "Like so many of Archigram's projects, Walking City anticipated the fast-paced urban lifestyle of

a technologically advanced society in which one need not be tied down to a permanent location. The structures are conceived to plug into utilities and information networks at different locations to support the needs and desires of people who work and play, travel and stay put, simultaneously. By means of this nomadic existence, different cultures and information is shared, creating a global information market that anticipates later Archigram projects, such as Instant City and Ideas Circus.” (URL 4).

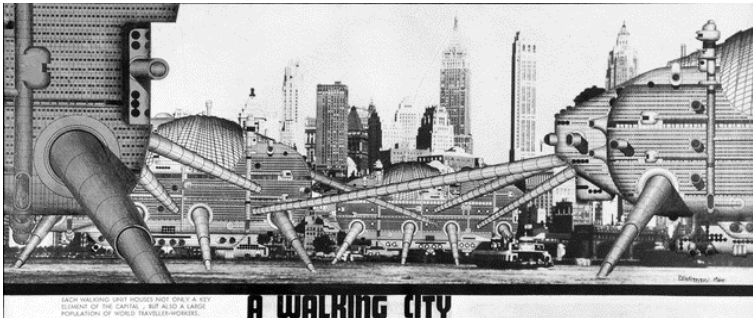


Figure 10. Walking City in New York (URL 4).

The Blow-Out Village, designed by Peter Cook, is inspired by contemporary technology. In the report project explained as: “Mobile villages can be used everywhere to rehouse people hit by disaster, for workmen in remote areas, and as fun resorts sited permanently or seasonally at the seaside and near festivals. When not in use the village is quarter size. This is done by drawing off the hydraulic fluid from the main mast and the arms: the village then contracts. It is moved on to a site by a hovercraft motor and anchored by the two feet seen in the diagram. The main mast is raised hydraulically to the chosen height. Air-inflated ribs fall from the top of the main mast supporting a weatherproof transparent plastic cover over the whole village.” (URL5).

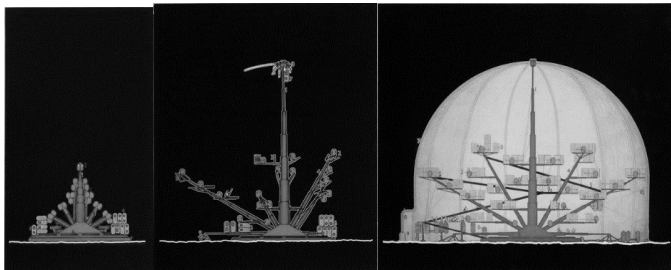


Figure 11. Blow-Out City (URL 5).

Place and Placelessness in the Utopic/Dystopic Architecture

In the third chapter, the experience obtained from “Relationship Between Place and Placelessness in the Utopic/Dystopic Architecture” carried out under the scope of the Architectural Project IV-III in the 2018-2019 Spring Semester of the Architecture Department of the Karadeniz Technical University was shared. Architectural projects focusing on how students see the relationship between architecture and space in the utopic/dystopic context were opened to discussion.

This project aims to increase the awareness of architecture students with the concept of place and to encourage them to consider how they can handle the place in an architectural product beyond the usual acceptances. During the period, various steps were followed in the process of project execution.

These are:

Explanation of Utopia/Dystopia

The concept of utopia/dystopia was introduced to the students in the architectural project group. They were asked to think about how to handle the concept of place within the flexibility of utopia/dystopia in architectural project processes. In this context, a booklet was prepared to help students understand the project better. The booklet contains a brief description of the topic of utopia/dystopia and the concept of place. Besides, the names of related architects and architectural groups, the list of local and foreign writers who have studied on utopia/dystopia, the list of film and documentaries related to topics and some interviews also included.



Figure 12. Booklet Cover (Main Image Atkinson+CO) (URL 6).

Giving Research Topics

A total of 9 architects, architectural groups, trends and subjects were given to the students to provide information about utopia/dystopia. The 9 students were asked to research the topic of their choice from the shared list and prepare a presentation and a poster by synthesizing the information they obtained.

The students presented their research to the faculty members and other group friends who carried out the project in the classroom for a few weeks to create a discussion environment. The course aims to provide students with feedback on research methods, techniques and presentations.

9 research topics shared with the students are Archigram, Futurism, Constructivism, Metabolism, High Tech, Frank Lloyd Wright / Le Corbusier, Buckminster FULLER, Future Systems, Utopia / Dystopia Examples After 2000.



Figure 13. Research Topics Presentation by Batuhan Kadir Kavgacı, Buse Turan, Zuhai İşçimen.

In addition, the students were asked to explore and present the topics of utopia/dystopia in literature, utopia/dystopia in cinema, and utopia/dystopia in architecture.

Recommendation of Utopia / Dystopia Films

Utopia/dystopia films in cinema are very important for architecture. The reason for this is that the space in which the script passes is quite effective in the quality of the film. The utopic/dystopic films shot in the last 100 years, which were elected to be important to the students, were shared for watching.



Figure 16. Scenario by Buse Turan.

Preparing Architectural Requirement Schedule and Function Diagrams

The students were asked to develop appropriate architectural requirement programs to determine the space needs in the architectural projects they will design by the scenario they wrote. This program helps students to design concrete spaces more easily in a blurred work environment such as utopia/dystopia. The faculty members did not limit the program during the project process. Only the number of users is required to accommodate a community by the fictionalized scenario. Besides, the students were expected to recommend places that would meet social needs.

According to the program prepared by the scenario, students were asked to prepare function diagrams.

Text Essays on the Concept of "Place"

While the students continued their utopia/dystopia research, they also thought about how to handle the place in their scenario. The place is one of the most important parts of the script. The process of maturing the concept of place in the scenarios and making them more consistent with the scenarios has been realized. To achieve this, at the beginning of the semester, students write how they saw the concept of place with short texts.

In the scenarios, it was seen that the students discussed the place under various headings. These headings are in a water-filled Earth (in the water), in an atmosphere (in the air), on a land covered with lava and ashes after a volcanic disaster (on land), in the depths of the earth's crust (underground), on an extra-terrestrial planet (land on different planets), as a mansion above a meteorite (in the meteorite) and in the deep space (space).

First Design Trials with Sketching and Working Models

After the determination of the script, preparing storyboards and architectural requirement schedule, the students made the first architectural experiments with sketches and working models.

While this process continued, they conducted more in-depth research on their utopic/dystopic subjects.

For example, for a utopic project developed at sea for immigrants around the

world, the student studied vehicles such as oil platforms, large cargo and passenger ships, and hovercraft.

Completion of Architectural Projects

At the end of the semester, the students were asked to present their completed architectural projects in 58 cm x 120 cm letterhead sheets and to prepare their 1/500 scale models. Although 1/2000, 1/1000, 1/500, 1/200 and 1/100 scales were used in the studies during the studio period, scale bar were used in delivery sheets in the final.

The students were asked to explain their scenarios in their layouts, to include the texts of the place, to show the concept stages and to use the schematic expressions explaining the utopic/dystopic scenarios. Below are the sample sheets for various projects.

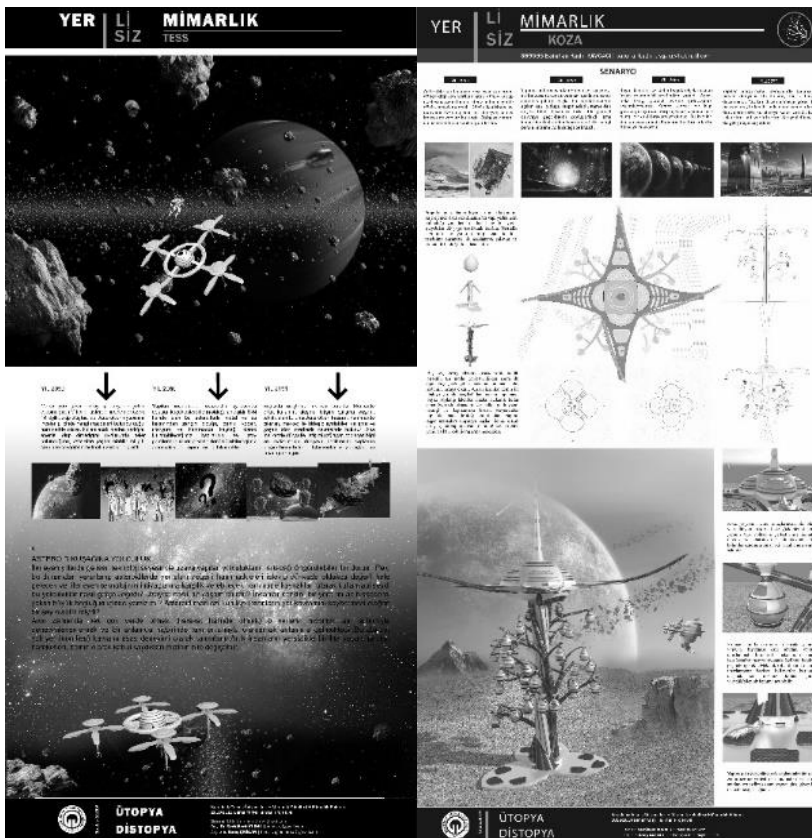


Figure 17. Final Projects by Batuhan Kadir Kavgacı and Sinem Tan.

CONCLUSION

The topic of utopia/dystopia in architecture is an instructive work since it allows us to rethink them on the most fundamental basis by questioning the basic concepts of architecture.

Undoubtedly, "place" is one of the most important inputs of the architectural design process. The place has both a physical and a social aspect. Physical environment conditions such as location, climate, sunbathing, wind and atmosphere on the earth constitute the physical aspect of the place. The cultural, social, political, economic and historical aspects of the environment constitute the social aspect of the place. Designing by evaluating all these data is necessary for good architecture.

Karadeniz Technical University Department of Architecture 2018-2019 Spring Semester studio work focused on "place" in the context of utopia/dystopia. It is once again seen that the place is important for a qualified space and that the place needs to be examined in depth to design such a space. However, the idea that space may no longer be connected to a fixed place in its environment is not illogical in the light of technological developments. In the future, it is thought that architectural products may emerge as building-vehicles rather than being just a building. The basic task of architecture is to design qualified spaces for people. These places do not have to be connected to a certain place.

A utopic/dystopic context encourages students to make more bold and original experiments, as can be seen from the project studio in this term. This is undoubtedly not easy for students of architecture; however, it is very enjoyable as soon as they start questioning. This great questioning effort is believed to be an encouraging experience for them to make original projects on the concept of place in their future lives.

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EXHIBITING BELONGING: OSLO ARCHITECTURE TRIENNALE 2016

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ABSTRACT

Exhibitions working like knowledge and research institutions make valuable contributions to architectural theory producing non-ephemeral printed materials such as catalogs and books. Since mass migration reshapes the world socially and politically today, exhibitions create important opportunities to evaluate different aspects of the issue in relation to architecture. In this context, the subject of this study is the sixth edition of Oslo Architecture Triennale titled *After Belonging: A Triennale In Residence, On Residence and the Ways We Stay in Transit*. The aim of the study is to investigate the current understandings of belonging and how people, objects and information in transit replace architecture.

Firstly the study focuses on selected exhibitions from Europe, showing examples from many contemporary exhibitions discussing migration with different approaches: Designing spaces, designing apps or handbooks, providing information or approaching the topic within a theoretical framework. After that, the following chapters are about Oslo Architecture Triennale, starting with a brief history of the event and then a short introduction about the sixth edition - the main scope of this study. Oslo Architecture Triennale 2016 included five different events however this study chooses to examine two of them, exhibitions *In Residence* and *On Residence*. Selected works from the main exhibitions, ten projects under five subheadings, are analyzed that discuss belonging, mobility and migration in relation to architecture.

The results of the study show, Oslo Architecture Triennale revealed how belonging is involved with different productions: everyday objects, common technologic devices, digital spaces, domestic spaces, public sphere, and public buildings. Each project evaluates architectural production socially; including but not limited to camps, neighborhoods, airports, borders, healthcare facilities, self storage facilities, workshops, homes and shared homes. Lastly, the Triennale doesn't define what belonging is today, on purpose. The closer idea we can get is that belonging today means belonging to "unstable contexts".

Key Words: Architecture; Migration; Exhibitions; Belonging; Oslo Architecture Triennale.

INTRODUCTION

In the last decade, millions of people moving through the world reshaped what we think of borders, maps, cities, architecture, design and also permanence, residence, replacement, inequality, identity, belonging. In line with this, recent international architecture biennales, triennales, and festivals addressed these changing paradigms, bringing what we used to think of these concepts into question. From Venice to Istanbul, exhibitions in Europe hosted heated debates and projects focused on these issues. However, none was as concentrated on how this mobility and its changes on what we know about belonging as the sixth edition of Oslo Architecture Triennale in 2016.

Established in 2000, Oslo Architecture Triennale chooses its topics and concepts through an international open call for curators. The winning team of the Triennale 2016 had developed a theme with the title: *After Belonging: a Triennale In-Residence, On Residence, and the Ways We Stay In-Transit* aiming to discuss architecture in a time of temporality with 251 participants from 30 countries [1].

The curators expanded the event outside the limits of the core exhibitions with various events and a publication: *After Belonging: The Objects, Spaces, and Territories of the Ways We Stay in Transit*. The book examines not just the spaces but also the objects and territories of our transforming condition of belonging. Explaining how the global circulation of people, information and goods has destabilized what we understand by residence, it questions spatial permanence, property, and identity which they suggest that concludes as a “crisis” of belonging [2].

For these reasons, this study aims to focus on this event in order to understand architecture’s role in this changing world of mobility and places no longer promising permanence. What happens after we no longer belong anywhere? What happens to the objects we owned? What happens to the goods we produce? It is believed that the subject is an important opportunity to discuss a fundamental topic – belonging – in this new context replacing architecture. With this specific attention on the event, the method of the study is qualitative, starting with a literature review, it is descriptive and exploratory aiming to analyze the theme with the selected projects in order to understand what belonging means at this time of temporality.

Exhibiting is a topic gaining importance globally as a part of architectural discourse. Some of the exhibitions choose not to display fancy design objects or buildings but producing ideas, questions, arguments, research, and knowledge. They aim to provide an environment for gathering, sharing and experimenting. The events are mostly expected to be related to the place of the event and also to be a part of current global arguments, to be a pioneer and even more, to be predicting the future. The 2010s were the years exhibitions included multiple projects on social problems, when the western media focused on the refugee crisis, exhibitions included more projects on migration. From this point of view, the next chapter will present examples and approaches to exhibitions dealing with migration and architecture. Migration, belonging and exhibitions

One of the most important social facts that marked this era is the refugee crisis and increasing numbers of humans in transit – forced and voluntary – highest since world war two. After all those years, it is still hard to argue that we are able to provide better conditions for the ones fleeing the war zones. Additionally, people do not migrate just because of wars; as a result of inequalities born of capitalist globalization, people from economically and politically oppressed conditions also seek better options. So, as millions leave their homeland and try to reach the first world, displaced populations become a problem for the Western world.

Just as the times of the world wars, once again borders are one of the most important subjects politicians bring up frequently today, concluding with physical and social outcomes. Nationalism and right-wing politics are on the rise as well as numbers of migrants, immigrants, asylum seekers, and refugees. Brexit and Schengen Zone in Europe, Mexican border in the USA, many borders of the neighboring countries of the war zones in the Middle East and Asia, we hear fewer ideas on removing the borders but more on strengthening them. On the other hand, borders don't mean closed doors for everyone, they just mean closed doors for underprivileged. If we take into account all of these, there are urgent topics that need to be discussed.

At this era, studies on migration are being produced by professionals including thinkers, philosophers, sociologists, and architects. Since exhibitions are one of the most important instruments of cultural production for art and architecture, artists and architects have been using exhibitions to be a part of public debates on migration. A very recent example from an exhibition in Europe started a big argument about this usage. At Venice Biennale 2019, a ship named *Barca Nostra* is being displayed and this is not any ship: it is a wreck of the vessel that sank in the Mediterranean in 2015 causing the death of between 700 and 1,100 refugees [3]. Many biennales have been including works about refugees but this is one of the extremes. Art aims to be more shocking even provoking when it comes to seeking public attention. Architecture and design exhibitions follow another path.

Next, with selected projects from exhibitions, the ways architects and designers discuss migration and belonging at these events will be exemplified. The first example is from the first edition of Istanbul Design Biennial, 2012. The project called *Ik zoek asiel* (I seek asylum) presented a 268-page handbook developed by Ben Landau for asylum seekers in the Netherlands. The guide is filled with detailed information about the Netherlands, asylum processes, legal framework, reception centers, and included basic words in Dutch for beginners listed with their English translations. It was shared online in order to be read, shared, printed and updated; to spread true first-hand information instead of hearsay that asylum seekers rely on. Lastly, it includes experiences of asylum seekers, for example talking about 10 years of their lives that they spent staying in the centers waiting for asylum [4].

A similar approach can be seen at another design from 2016 produced for "Refugee Challenge" – an international competition/social media campaign aiming "to encourage designers to use their skills and creative thinking to embark upon political activism" [5]. For the challenge, Amberpress designed a project called *Icoon* which is basically a free picture dictionary for refugees

and their helpers that can be downloaded for free [6]. Another project focusing on helping displaced populations is called *Open Transformation* from Oslo Architecture Triennale 2016. One of the steps of this project is an app called *bnbOpen* which aims to match asylum seekers who need accommodation with hosts who have a spare room or apartment [2]. Lastly, a parallel work is a project from 2018, displayed at the exhibition *Public Luxury* at the Swedish Centre for Architecture and Design called *Integration With App*. The project introduced the app *Welcome!* - a social platform offering a forum where people can contact and help each other when they need for basic information for daily lives [7]. Aiming to help with informative projects is not the only way to approach this issue. Projects with different methods will follow.

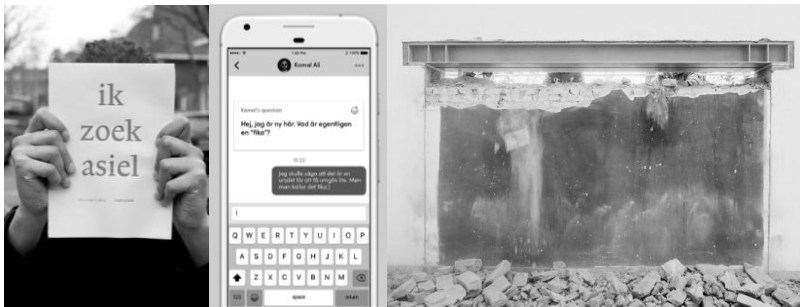


Figure 1. Images from *Ik zoek asiel* (I seek asylum) [8], *Integration with App* [7] and *Making Heimat* (Homeland) [9].

2016 was a very important year for this field, several architecture and design biennales included multiple projects about migration. For example, all four editions of the Istanbul Design Biennale included projects about migration from 2012 to 2018 since Turkey's location is very important for migration routes but 2016 was the peak year. In 2016, the curators' statement and multiple projects mentioned topics about migrants. At Venice Architecture Biennale in 2016 three national pavilions addressed these issues: German, Finnish and Austrian Pavilions with projects *Making Heimat* (Homeland) *Germany*, *Arrival Country*, *From Border to Home* and *Places for People* all discussed mass migration and architecture's ideal response to it. Figure 1 shows how the landmark-protected walls of the German Pavilion were torn down to create four large openings for the exhibition - a metaphor about refugees. The Finnish Pavilion exhibited the winners of an international architecture competition on developing residential solutions for asylum seekers and the Austrian Pavilion also displayed projects dealing with housing solutions for asylum seekers. In 2018 from Venice to Istanbul, exhibitions continued to have similar projects.

Between 2012 and 2019 many art, architecture and design exhibition referred to this topic following different paths to approach the subject. After a preliminary investigation of exhibitions, this study suggests that there are at least four different approaches: 1. Designing for the displaced populations aiming to help them, (as listed above) 2. Documenting and sharing their situation/words/production, 3. Researches and knowledge production, and 4.

Discussing the ideas on the issue socially and politically on a theoretic level. All of the projects mentioned above followed one of these paths. However, Oslo Architecture Triennale deserves more attention for having more projects on the topic than any event, evaluating the subject with many aspects. It is believed that analyzing the event may lead to a better understanding.

Oslo Architecture Triennale

Oslo Architecture Triennale was established by the National Association of Norwegian Architects in 2000. According to their website, the Triennale is a “knowledge-driven” Triennale and continues to develop content outside the Triennale dates. The Triennale states that they target the citizens and users of the city, decision makers, professionals and international guests [10]. The Triennale has been organized for seven times until today and has a history of 19 years. At the table below, themes of all the seven Triennales are listed.

2000	Ways of living
2003	Visions for the Capital
2007	The Culture of Risk
2010	Man Made
2013	Behind the Green Door – architecture and the desire for sustainability
2016	After Belonging: A Triennale In Residence, On Residence and the Ways We Stay In Transit
2019	Enough: The Architecture of Degrowth

Table 1. History of the Triennale [10].

The first Triennale discussed the urban and environmental challenges communities face, while the second Triennale aimed to start arguments about the urban development of Oslo as the capital city, inviting architects to propose visionary projects. The third Triennale was focused on the potential for new thinking with old and new approaches, on the other hand, the fourth dealt with the improvement of living conditions highlighting the role of landscape architecture. Both of them had examples from Norwegian architecture to examine the topic. The title of the fifth Triennale pointed out the theme “Sustainability” and the seventh chose to approach social problems rather than spatial production for the first time in the event’s history with the theme “Belonging”. The seventh edition and the most recent one from 2019 questions the desire for growth and announces we had enough of this pursuit as it is an unsustainable and an unfair paradigm.

With its special focus on belonging, migration, transformation, mobilization, and placelessness; the subject of this study is the sixth edition of Oslo Architecture Triennale with the theme *After Belonging: A Triennale in Residence, On Residence and the Ways We Stay in Transit*. This Triennale suggests that the mobility of people, goods, and information is a major force designing built environment today and this mobility changes many paradigms as well as belonging. Next chapter will reveal the details of the sixth edition of Oslo Architecture Triennale.

Oslo Architecture Triennale 2016: After Belonging-A Triennale in Residence, On Residence and the Ways We Stay in Transit

The curators and the theme of the Oslo Architecture Triennale 2016 has been selected as a result of an open call for curators, among 72 applicants [11]. According to the jury's citation, the reason for this choice is stated as "Oslo is the fastest growing city in Europe and the curators reminded us, according to statistics, half of Oslo's population in 2040 will consist of immigrants" [12]. The curatorial team, known as "After Belonging Agency" consists of five architects and academics - Lluís Alexandre Casanovas Blanco, Ignacio González Galán, Carlos Minguez Carrasco, Alejandra Navarrete Llopis, and Marina Otero Verzier.

Curators make clear that with the theme *After Belonging: A Triennale In Residence, On Residence and the Ways We Stay In Transit* they aim to start an investigation on our relationship to places and objects, as well as the notions of residence, being in transit, identity, belonging, and architecture in a time of temporality.



Figure 3. The Triennale poster, poster design for the exhibition *In Residence* [13] and Triennale publication *After Belonging: The Objects, Spaces, and Territories of the Ways We Stay in Transit* [14].

The Triennale program included six different formations for a period between 8 September–27 November 2016. The core exhibition was divided into two pieces, *After Belonging: On Residence* and *After Belonging: In Residence*. The first took place at the Norwegian Centre for Design and Architecture; while the second exhibition was established at the National Museum—Architecture. The third event of the Triennale was a conference: *The After Belonging Conference* was held at the Oslo Opera House. The fourth was an installation in the Oslo City Hall, *The Embassy* "a stateless embassy that represents the ideals of stateless democracy" [2]. In addition to these, a forum was organized by the Oslo School of Architecture and Design, for schools and students called *The Academy*. Lastly, a book called *After Belonging: The Objects, Spaces, and Territories of the Ways We Stay in Transit* was published by Lars Muller Publishers.

Edited by curators of the Triennale, the book consists of 400 pages, 85 projects, and essays. The most important parts of the book are the texts discussing counterproductive effects of minimal shelter, identity, displaced populations, borders, border spaces, reception and detention centers, housing policies, regulations of the spaces, globalization, nation, nationalism, nation-state, neoliberalism, social welfare, citizenship, precarity and normalisation of precarity, imagined communities, changing human behaviors, increase in mobility and its implications for contemporary architecture, spaces of trauma, counter-spaces, historicism, nostalgic locality, hospitality, host and guest.

Lastly, another important detail about the event is the design of the graphic identity. The communication design of the Triennale is developed by “This Is Our Work” - a firm based in Manhattan, New York. Their award-winning design manifests the theme of the Triennale, not belonging to one place. The designers state that they created a script that randomly selects diacritical marks to use with the font on a modernist typographic base in order to be “universally recognizable and yet unfamiliar”. They summarize their unique approach with a slogan “If the language you speak defines where you belong, this language belongs to no place” [15].

<p>If thè lanḡuagē yōù spèak dēfīnes wherē yōù bēlōng, thīs lanḡuagē bēlōngs tō nò òñe.</p>	<p>Āfter Bēlōngīŋ Āfter Bēlōŋjīŋ Āfter Bēlōŋgīŋ Āfter Bēlōŋîŋ Āfter Bēlōŋjīŋ</p>	<p>Āfter Bēl-ōŋīng: Ā Triennāle Īn-Resīdēnce, Ōñ Resīdēnce, ānd the Wāyş Wē Stāy Īn-Trānsīŋ</p>
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Figure 4. The Manifestation of the Graphic Identity [15] and Sample Usages [12].

While the book and the events include projects, talks, interviews, reports, intervention strategies, commissioned essays examining various topics; this study will focus on ten projects from the exhibitions, real-life examples, addressed under five subthemes. They are chosen among 85 projects and essays from the Triennale book due to their strong bonds to architecture and the built environment. Next chapter will present these projects.

Exhibiting Belonging

At this chapter, ten projects from the Triennale will be evaluated. Even though there were two different Triennale exhibitions under one theme, the Triennale book presents both exhibitions with intertwined texts. Therefore in the book, these ten projects from exhibition *In Residence* are listed under five subthemes from the exhibition *On Residence*. This chapter will follow this method, first, the subthemes will be presented, and then two projects for each subtheme will take part in the discussion explaining how the event exhibits

belonging. Other essays from the book and other projects from the exhibitions will be kept out. The five subthemes are *Borders Elsewhere*, *Furnishing After Belonging*, *Sheltering Temporariness*, *Technologies of a Life in Transit*, *Markets*, and *Territories of the Global Home*. The projects will exemplify these subthemes, giving real-life examples from different parts of the world. Five of them are from the Nordic region: from Oslo, Kirkenes, Stockholm and Copenhagen; and five of them are global: from New York, Dubai, Lagos, Risaralda, and Prato. The study will continue with the first subtheme.

1. Borders Elsewhere

As the theme of Triennale discuss borders and being displaced, this subtheme addresses legal and economic frames of borders, filtering transit of bodies and goods, dictating citizenship and sovereignty [2]. Building borders and border spaces, architecture helps to gather or divide populations. The following two projects will examine two border places from the Nordic region.

Border Definition in Oslo Airport Gardermoen

The first project of this section focuses on Oslo Airport in Gardermoen evaluating its relation with belonging. It states that airports, in general, define where people belong, as well as how their belongings should be handled. When the project examines this specific airport in Gardermoen and its users, the text informs us about tourists and “illegal immigrants”. Similarly, just right out the airport, hotels and a detention center await. At this border space, architectural and legal frameworks decide who you are, where you belong, what will happen to you and your belongings.

Resource Negotiations in Kirkenes

For this second project, the eyes are on Kirkenes and its harbor that is located on the border with Russia in the furthest northeastern area of Norway. Once, Kirkenes defined the only NATO border with the Soviet Union, and after the cold war, Nordic Countries made peaceful agreements with Russia in Kirkenes so now it is the physical limit of the Schengen region. Since the maritime border between Norway and Russia is rich in oil and gas, legal treaties are made for the control of the area for both countries’ mutual benefit. What used to be just a fishing town is now growing because of the land-based constructions of the energy industries. Besides, now that the Arctic is melting, Kirkenes will be an available stop for ships from China and South Korea. Moreover, new highways and rail links are planned as well as housing for temporary workers - Norway promotes job seeker visas - scientists, and tourists; these will increase the size of the city by around 20% [16]. This project is an example showing how architecture builds a border city, in relation to global geopolitical and environmental forces, industries tied to accommodation and circulation of humans and underground resources.

2. Furnishing after Belonging

This subtheme investigates domestic landscapes; spaces of expression, relation, communication, appreciation, commercialization, transformation, personal and national identity, property, ownership, and legacy. Two projects

under this theme are examples from famous world capitals, Stockholm and New York.

Tensta Transnational Neighborhood in Stockholm

This project examines Tensta Neighborhood in central Stockholm which consists of housing units built as a part of the famous Million Dwelling Program – a program set by the Social Democratic government of Sweden aiming to build 1,000,000 residences between 1965 and 1974 to end the housing shortage. The standardized apartments were designed for Swedish families and were inhabited by working-class families. Now, 90% of the population has a migrant background and the inhabitants are “reconstructing” Swedish modernist housing creating diverse domestic spaces [2]. The project is a source to discuss changing political contexts of Europe regarding welfare state projects, housing policies, migration, refugee crisis; opportunities for integration, homeownership, cohabitation, architectural adaptation, and reuse.

Self Storage Facilities in New York

Just as the title suggests, this project discusses self storage facilities of New York. According to the project text, self storage market used to target people from suburbs moving to denser areas but nowadays it is targeting young professionals moving frequently within global metropolitan networks. What is interesting about these units are that they are not spaces people just lock their belongings; on the contrary, users visit the storages frequently – “an extra closet on the way to work or a workshop” states the project – so these spaces act like complements of the domestic space. “I like my wife and kids, but I love my storage room.” says the giant ad on a building in Manhattan, New York from the photo for this project, showing the storage buildings. As if this place offers an alternative home, with a tiny difference, somewhere you won’t be disturbed by your wife and kids. The project’s main purpose is to address how we relate to our belongings nowadays. It successfully underlines that “despite constant changes of residence, belongings might remain fixed; and second, that regardless of the length of a stay in a specific residence, objects will keep circulating, as long as they can be stored.” [17]. The subject is related to housing designs and policies, contemporary buying trends, human behavior, consumption habits, home delivery systems, trading and job markets.

3. Sheltering Temporariness

Shelters and temporariness are both important concepts for the Triennale theme, but *Sheltering Temporariness* sounds like an impossible mission. This section includes one of the most important projects of the Triennale and both of the projects are related to the most basic human needs.

Asylum and Shelter Provision in Torshov, Oslo

This project is related to the subject the most: It informs the audiences of the Triennale about the centers for refugees and asylum seekers in Norway. It contains information about the physical conditions, administrations, regulations and different kinds of the centers. Architecturally, we find out that the camps are not designed for this purpose, they are usually old institutions or former military camps operated by private commercial agents reporting the

decay of the buildings. The *Torshov Transittmottak* in Oslo ran by an NGO, has the capacity for 200 individuals, each asylum seeker assigned a bed and a locker distributed in rooms accommodating four to eight people. It is important to know, asylum seekers are constantly moved from center to center during this “temporary” period while they wait for their application to be evaluated, which can last for several years so these temporary residences might mean being in transit for years. Lastly the operators of this center in Torshov are planning to shut down the place for its profitable land very close to the city center (real estate market will decide what will happen to the land) so inhabitants will end up in places very far to the city center.

Healthcare Tourism in Dubai

Health care is a basic human right but this project is about health care systems that operate within the logic of tourism, providing treatments for the “global citizen”. The Dubai Healthcare City (DHCC) was established in 2002 as a free economic zone - a hub for “medical tourism”. The project explains that “The presentation and the aura are just as important as the quality of care. Operating rooms and laboratories are combined with VIP rooms, seven-star hotels, fancy interiors with views to open spaces, a system of lakes, and a mosque.” [2]. There are aesthetic regimes for architecture, not just to attract rich clients but the interiors are supposed to help the healing process.

The project questions the role of the state in social welfare programming, government’s responsibility for providing medical infrastructure – health care transformed with tourism and the circulation of patients in search of treatments - the architecture of DHCC and the role that was given to architecture.

4. Technologies of a Life in Transit

The agenda of this chapter is how media and technology replace communities into networks, with social-bonding, technologically-enabled forms of socialization, removing boundaries of geographies, exchange of data, bodies, objects, and spaces; also inclusion, exclusion and otherness. This time, one of the projects is from Africa.

Techno-Religious Communities in Lagos

Communication technologies help communities gather both in real life and via live broadcasts on social media. This way of socialization reshapes huge interiors, public spaces, the physical landscape of the surrounding city, and temporary tent structures in Lagos, Nigeria to host spiritual and social celebrations. Physical and digital spaces are connected thanks to the massive use of mobile phones and tablets in Sub-Saharan countries; architectural and urban networks that this project investigates can reach into the enclosed rooms of contemporary spaces of residence in anywhere in the world [2].

Home Sharing Platforms in Copenhagen

This project reminds us that home-sharing platforms are becoming highly popular around the world, leading to new forms of cohabitation that challenge the relationship between commerce, residency, and ownership. The slogan of Airbnb - one of the most popular platforms established in 2008 - is “belonging

anywhere”. Renting rooms, couches, entire houses and apartments create an alternative to hotels, challenging traditional ideas of tourism. In fact for some, hosting unknown “guests” might be the only way to pay the rent, since rental prices have risen so high. The project focuses on Copenhagen, the city “was a pioneer in shared inhabitation models beginning with the introduction of co-housing communities in the 1970s” [2] and now a new way of cohabitation is popular again.

5. Markets and Territories of the Global Home

Last subtheme of the Triennale opens an argument about housing markets as well as labor migration. The global circulation of goods, money and the markets attached to them are the topics discussed.

Remittance Architectures in Risaralda

This project informs us that, as a result of migratory starting in the second half of the 20th century (primarily labor migration), Colombia is the country in South America with the largest emigrant population, primarily located in the United States and Spain. For this project, remittance means the transfers of capital from migrants to family members staying in the home country. According to statistic, in 2012, 10% of Colombia’s inhabitants benefitted from the remittance. Because of this fact, banks started to offer access to mortgages for families who receive monthly money orders from abroad that pay for the loans on their new homes [2]. So in Risaralda, new economic initiatives, and the influx of money created its own architecture. The renovation and expansion of the preexisting family houses and larger new constructions reshaped housing with new functional and aesthetic rules.

Manufacturing Assemblages in Prato

The Italian textile industry is famous with “Made in Italy” labeled products, and this success is a result of the quick work of cheap migrant workers. Historically developed as a textile center, Prato has witnessed major migration influxes, first coming from the south of the country and in the last decades from China. Today, Prato has one of the biggest Chinatowns in Europe, with more than 50,000 inhabitants (partly without work permits). The daily activities of these migrants are often confined to workshops where the employees not only work but also eat and sleep [2]. The architecture of hybrid spaces, between the factory house and the factory town is a part of the system feeding of the global circulation of goods and the market.

DISCUSSION

Focusing on ideas, needs and production of shelters, houses, borders, the Triennale examines different spaces, everyday objects, common technologic devices, apps, public sphere, and public buildings. The Triennale clearly states that architecture helps to build places of belonging as well as the systems preventing us to belong anywhere. Each project evaluates architectural production socially, economically and politically; showing who benefits from being in transit and who doesn’t. It is important that the

Triennale discusses the topic broadly because mobility isn't a phenomenon only affecting migrants.

With current conditions of global warming, natural disasters, political upheaval and the like, we are experiencing new forms and spaces of nomadism, and many of us are defined as migrants, refugees, precariats, etc... [18]. The event wants to question what we understand by residence, spatial permanence, property, and identity; suggesting what we face today is "a crisis" of belonging. However, migration isn't something started just today. What makes it an emerging issue today are the numbers which had never been higher after world war two and the fact that it is not a single wave that will hit only one spot just once; the movement is constant, everywhere and everyone's life has the probability to be a part of it. Alarming numbers don't indicate any crisis in human experience, they just show that the systems and governments are failing to manage the situation.

Besides, even without wars people will always continue to seek a better life wherever it may be. It is important to see that the real reason for forcing millions to migrate is inequality caused by politic and economic reasons (again something that didn't start today). Regardless of the visible reason - it may or may not be human-made or natural disasters - because of this transition movement of humans will continue as well as goods and information.

Neither the Triennale nor the publication makes it clear what "belonging" is in today's world, on the contrary they make it clear that it is not something static therefore not identifiable. The closest idea of belonging is "belonging to unstable contexts" [19]. And this event tries to detect and prove what these unstable contexts are.

CONCLUSION

There are many ways to approach migration and belonging, designers might design furniture, spaces or apps, anything useful for displaced people, they can share information or resources with them. Another direction is documenting their situation or promoting their work; while a third might be doing researches and knowledge production on the emerging issues. Lastly, designers might stick to theoretical arguments and that may also help detecting/understanding the roots of the problems. These might exist altogether as well. Oslo Architecture Triennale uses all these methods but the most successful projects are the ones connecting architectural theory and production, analyzing everyday situations with site reports. These projects are deep enough to look at physical outcomes and find their reason for being at another continent.

Movement of goods and information technologies alone has its own architectures and own ways of shaping urban environments. The Triennale gives examples from physical spaces like refugee camps, neighborhoods, airports, border spaces, workshops, healthcare facilities, self storage facilities, homes and shared homes, but also highlights the transit of objects and information as forces shaping them. This approach is an important addition to the literature. Another result of this study is that other exhibitions mainly

consider migration as the primary source of the changing conditions today but Oslo Architecture Triennale successfully detects in addition to migration, mobility of objects and information are key features. Our relation to spaces, objects, and information is changing at the same time. The ideas of the event suggest provoke new ways of thinking on belonging considering many fragments attached to it such as objects, places, images, trajectories, processes, protocols, territories which are redefined as social, material, and geopolitical conditions change. There is an argument about exhibitions, whether they should focus on architectural production or architectural discourse. This event, however, chooses to stay on the side of theory but seeks for opportunities to be in touch with the real world.

Thinking that there are refugee camps older than 20 years and there are inhabitants staying at the reception centers for 10 years, it is obvious that these settlements are not temporary. Knowing that there will always be new arrivals or people who will need affordable accommodation might let designing a better environment for everyone, regardless of their legal situation.

Being a part of society, it is understandable that designers feel responsible for the current events at a humanitarian level, like any other person in society. In addition to that, designers have more reasons to consider if they are a part of the problem or the solution since design also causes inequalities. But picturing designers and private companies as forces that can solve problems related to refugee crisis masks the reality that the real responsibility belongs to governments.

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THE EXPERIENCE OF RAILROAD JOURNEY: APPROPRIATION OF THE CITY AND LANDSCAPE DURING THE RAILROAD TRAVEL IN THE LATE OTTOMAN EMPIRE

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ABSTRACT

As its progress had shown throughout the nineteenth century, the railroad technology did not remain merely as a transportation innovation like steamships, rather it was a revolutionary machine, which changed the time, space and place conception of humanity. As many observers confirmed it, pulling the wagons by steam-hauled locomotives on rail tracks was the most revolutionary phenomenon of the nineteenth century. The invention not only provided the opportunity of carrying incredible amounts of passengers and merchandise in a short time between stations, the railroad journey overthrew the experience of the journey that a traveler had been accustomed to having before: the unimaginable high speeds that the locomotives surpassed significantly influenced the image and meaning of making a journey for any traveler.

This article posits the railroad travel experience in the Ottoman Empire in the late 19th century, to discuss how the experience of natural landscape and the city revolutionarily changed in this period. By referring to primary sources, I would like to discuss the new phenomenon from the eyes of the observes. Based on these testimonials, I would like to blend the subjective interpretation of railroad journey with the theoretical frame presented above.

Key Words: Railroad Journey; Ottoman Cities and Landscapes; Traveler Experience; 19th Century Developments; Railroad Station.

INTRODUCTION

*“The iron rails become a nerve system, which, on the one hand, strengthens public opinion, and, on the other hand, strengthens the power of the state for police and governmental purposes”,
Frederick List, 1841 [1].*

Being one of the leading nineteenth century enthusiastic economic theorists, Frederick List was among the intellectuals who foresaw the economic, political and social functions of railroad infrastructure as well as its economic benefits at an early date. As the progress had shown throughout the nineteenth century, -as will be introduced below- the railroad technology did not remain merely as a transportation innovation like steamships, rather it was a revolutionary machine which changed the time, space and place conception of humanity and was also a versatile tool used by the governments for their

countries' social, political and financial control and integration. In America, the popular literary magazine *New Englander* in 1851 was typically breathless in its assessment of the effects of railroads, telegraphs and steamships and predicted that technological progress would end slavery and seal the Union forever and noted that "Every rail laid along our mountain ridges, every steamboat wheel which disturbs our mighty streams, is adding a rivet to the union of these States, which the intrigues and bluster of neither Northern nor Southern demagogues can sever" [2].

In the first half of the nineteenth century, when the first phase of the industrial revolution had emerged, steam engines were the most influential invention of the time. Its prolific spread all over Europe and its use by means of transportation in terms of steam engine locomotives casted the old continent into a new economic model. As many observers confirmed it, pulling the wagons by steam-hauled locomotives on rail tracks was the most revolutionary phenomenon of the nineteenth century. The new invention not only provided the opportunity of carrying incredible amounts of passengers and good in a short time between stations, but also enabled European countries to complete internal political, economic and military territorialization and standardization processes and set up new economic affairs with their surroundings and with overseas. By means of railroads, more commercial items could be shipped at a time with less transportation cost and this was the fresh blood what nineteenth century European industrialists expected during the industrial revolution. Being mostly higher than the commodities' costs before the introduction of railroads; along with the steamships, the transportation fees vastly diminished in the nineteenth century with the expansion of the railroad network throughout the continent. Besides, commodities could be traded not only in the closer markets, but they could be conveyed to further distances to a larger economic hinterland so that burdens of economic geography stretched considerably to a larger extent.

In a parallel process, construction of high-capacity harbors and availability of steam-engine freight ships increased maritime traffic volume higher than ever before. It can be argued that if the low-cost transportation provided by railroads had not spread in the continent, the economic boom triggered by the industrial revolution could appear late or could remain in a limited extent for a long time. Railroads were the catalyst of the proliferation of new technologies, ideals and fashions as well [3]. On the other hand, railroad journey overthrew the experience of the journey that a traveler had been accustomed to having before: the unimaginable high speeds that the locomotives surpassed significantly influenced the image and meaning of making a journey for any traveler. Ordinary journeys taking several days by conventional means of transportation could be done within a few hours by railroads. The new experience made the passengers passive viewers of the surrounding while the wagons were passing among the picturesque natural scenes. Therefore this new experience was essentially different from how they had perceived before.

Railroad Journey in the Nineteenth Century: A Revolutionary Experience

Use of metal tracks as a transportation infrastructure goes back earlier than what most people think. The earliest existing line was found in mainland Greece at Diolkos which can be considered as a rudimentary form of railroad dated to the sixth century BCE and it was used to transport boats across the Corinth isthmus for centuries and in this short travel, the wagons were pulled by the slaves. This method was used for centuries [4]. During the middle ages, there were many narrow gauge lines installed to transport raw materials from mines to the nearest towns. In these cases, the tracks were usually made of either iron or timber. By the eighteenth century, the use of iron for tracks became common for mining operations and there have been examples of this kind in Britain still surviving until now. In the eighteenth century Europe, it was a common phenomenon to see that there were wagons hauled by animals which were placed on iron or timber tracks to carry commodities and raw materials for short distances [5].

Although the history of the use of metal tracks goes back earlier, owing to a few British men, the steam engines were first introduced in the eighteenth century. Probably the earliest working prototype was developed by Thomas Newcomen (around 1712), who was an ironmonger of Devon at that time. He invented the atmospheric beam engine for pumping water out of the mines that would be the preliminary step towards modern locomotives. However, in the end of the eighteenth century, the idea of developing models suitable for marketing can be attributed to the well-known name James Watt. He improved Newcomen's steam engine and in partnership with Matthew Boulton they patented new steam engine designs. The archetypal model of a locomotive was designed by Nicholas Cugnot of Paris, who aimed to draw artillery by means of steam power: his design called Fandieri reached the speed of four kilometers per hour but it ran out of control in the practice phase [6].

In Britain, the commercial use of railroads brought about shortly after the first successful attempts. The first line that could be used by anyone willing to pay the toll and using their own haulers was the Surrey iron railroad opened in July 1803, between Wandsworth and Croydon (14,4 km) in Britain and therefore it became the first public railroad. It was realized by William Jessop. [7] In 1806, another early model was transforming the railroads built to connect Swensea with the mines and quarries in Mumbles (eight kilometers away) to carry limestone. It carried the world's first fare-paying railroad passengers in March 1807 by using horsepower.[8] It was the early nineteenth century that the attempts to draw wagons by a locomotive on a railroad line were experimented. While James Watt was the inventor of the modern steam engine (in 1769 and revised in 1782), the idea of using a steam engine to pull wagons on an iron track is attributed to Richard Trevithick depending on his railroad journey with his unnamed steam locomotive in 1804 [9]. Although his name did not shine out in popular history, his most significant contribution was bringing the idea of putting a steam engine on iron tracks. In 1801, he invented his first successful machine and placed on tracks a year later. This engine pulled nine ton-weight wagons with a speed of eight kilometers per hour. However, his invention could not arouse public interest of that time [10].

After Trevithick, George Stephenson designed his steam-locomotive in 1814 but mistakenly, he was known as the inventor of the steam-locomotive. It can be argued that, although he was not the inventor, he can be named as the father of railroads since the railroad projects could be realized because of his motivation and everlasting effort to use the existing technological knowledge and even improving it in order to develop railroads [11].

At the beginning of the 1820s, as an engineer, Stephenson started consulting Stockton- Darlington railroad line which aimed to transport coal rather than passengers on a single track. Most of the wagons on line were pulled by horses and only one of the Stephenson's machines engaged in service in 1825 [12]. Concurrently, a capitalist group was in search for a locomotive design for their proposal of Liverpool-Manchester line. They set up a competition to race locomotive designs to determine which option was the best for their project. The locomotive called Rocket designed by Stephenson reached the average speed of 22 kilometers per hour and maximum speed of 48 kilometers in the race and by its unexpected success, it attracted the public interest and won the competition and 500 British Pound price. Thus, Stephenson became the consultant of the new line. The line was inaugurated in 1830 and initially aimed to transport property between two cities: Liverpool was the embarkment point of the cotton coming all around the world and it had to be fabricated in Manchester. However, when the construction works were completed, the freight wagons were not prepared for operation so the company decided to carry passengers instead and only within a year 500,000 passengers were carried on the line [13]. All the elements which made up a proper railroad were found for the first time between Liverpool and Manchester: locomotives hauled passenger and property and trains were running on a double-tracked railroad linking two main towns [14].

The unprecedented success of the line as a profitable business stimulated many capitalists to get into railroad construction and operation business, when there was money abundance in Britain after the industrial revolution. Only within a decade, while railroads were rapidly spreading in Britain, a main line connecting London to Liverpool and Manchester through Birmingham could be established. On the other hand, London was also connected to Bristol at southwest and Southampton at south. Advanced industrialization of Britain put it forward comparing to other European counterparts in terms of railroads and therefore it was the first country to use the unlimited potential of the new technology. The success of Stephenson's locomotive and his broad sense of engineering and business caught the public's attention and curiosity and the so-called "railway mania" took place in the middle of the nineteenth century [15]. Railroads were considered as a way of earning a fortune. Since the British government has no authority over railroad construction and business, the system was established and promoted by the entrepreneurs. There were hundreds of bills to parliament sent by the entrepreneurs to obtain the rights of railroad construction and since there was no official investigation about the financial feasibility of these proposals, a considerable amount of them collapsed due to poor financial structure. By the early 1850s, Great Britain had over 11,000 km of railroad, a stunning achievement given that only twenty years had elapsed since the opening of the Liverpool and Manchester Railroad [16]. Considering the relations between railroads and the British

cities, it can be argued that it was the impact of railroads, more than any other single agent, which gave the British city its compact shape, which influenced the topography and character of its central and inner districts, the disposal of its dilapidated and waste areas, and of its suburbs, the direction and character of its growth; and which probably acted as the most potent new factor upon the urban land market in the nineteenth century [17].

After the 1840s, starting from Britain, the railroad stations became the objective of competition among railroad companies and they were especially noticeable in Victorian cities. By 1890 the principal railroad companies expended over 100 million British pounds, more than eight of all railroad capital, on the provision of terminals, bought thousands of acres of central land, and undertook the direct work of urban demolition and reconstruction on a large scale [18]. In the early years, the typical stations of this period were all on the outskirts of the built-up areas. The main consideration in their allocation was to achieve the cheapest and simplest approach and terminus, with the minimum disruption of property and the termini themselves were mere departure sheds with clumsy roofing covering only the track and leaving passenger platform exposed. Even at the finest and most impressive of the London termini, Euston's splendid arch led only to the ramshackle collection of one-storey brick ticket offices [19]. In the meantime, the inauguration of Liverpool-Manchester line and its accomplishment as a business stimulated European enterprises to build lines in many European countries. The role of British experience was the determining factor in many cases: the British technology was imported to establish the basic infrastructure of the first lines and British capital was the sole financial source for many cases. Eventually, British railroad standards became internationally accepted for the railroad tracking [20].

When railroads were crossing British landscape in 1844, Joseph Mallord William Turner completed his painting called *Rain, Steam and Speed*. He depicted the image of the train approaching the observer from the midst of the fog. (Figure 1) He caught the image of the speed of the train as experienced in reality by the passengers in the open carriages behind the locomotive. The fuzzy view of the sky, the bridge behind and the surrounding agricultural fields were blurred by representing a running image so that much of it was unreadable. The only clear image in the depiction was the chimney of the locomotive as perhaps a clear symbol of the industrialization of the new mode of travel.



Figure 1. Rain, Steam and Speed – The Great Western Railway by Joseph Mallord William Turner, 1844, Oil on Canvas.

The emergence and rapid spread of railroad technology put the European societies into a cultural shock. The size and power of the locomotive, its thundering sound, and the boundless trace of the steams and kilometers of metal lines presented a totally unusual experience not only for people who watched this new means of transportation in motion but perhaps more excitingly, for passengers. As a witness of how it felt like traveling on a train, Victor Hugo wrote in 1841, after having made the journey from Antwerp to Brussels: “It takes a lot of effort not to imagine that the iron horse is a real beast” [21]. The steam engine running restlessly on the rails could not be depicted with the terms and thoughts of the early nineteenth century societies. Hugo also added:

“The motion is magnificent. You have to have felt it to know what it is like. The speed is unbelievable. The flowers at the track-side are not flowers anymore; they turn into blotches or red and white stripes. There are no points, only stripes. The corn is a huge mass of yellow hair; Lucerne, long green tresses. Towns, steeples and trees dance about in a crazy jumble on the horizon. Now and then, a shadow, a shape, the upright figure of a ghost appears and disappears in a flash beside the door... inside the carriage, peoples say “it is three leagues from here; we will be there in ten minutes” [22].

As can be exemplified in Hugo’s memoirs, the railroad journey produced novel experiences of self, of fellow-travelers, of the landscape (now seen as swiftly passing panorama) of space and time.[23] During the travel, the landscape became a swiftly passing panorama, or in Erwin Strauss’ words, a ‘geographical space’ [24]. Straus describes this effect as a change from the experience of travel through the landscape in which “each location is determined [mediated] by its relation to the neighboring space within the circle of visibility.”[25] In other words, beyond the new environs of track and tunnel required for the railroad, the traveler perceived the landscape as it was filtered through the machine ensemble and railroad tracks become the sharp edge where the wild life comes across with the civilization. The track and steam

power combined to produce a new-found- speed at which locomotives could travel over the land and thereby shrink time and space.[26] In this sense, the ‘annihilation of space and time’ was the nineteenth century characterization of the effect of the railroad travel [27].

Similarly, Asa Whitney wrote off excitedly after his first ride on train: “Time and space are annihilated by steam and we pass through a city a town, yea a country, like an arrow from Jupiter’s bow” [28]. Actually, after that railroad experience, Whitney, as a New England merchant, turned into a zealous railroad promoter and Whitney became convinced that America needed to build a transcontinental railroad for military reasons as well as for redirecting the flow of world’s commerce into its shores and across the inland. Consequently, he became the pioneering figure of the railroad project from Atlantic to Pacific [29].

The theory of ‘time-space compression’ which can be traced back to Marx’s ‘annihilation of space and time’ is developed by David Harvey in his well-known book, *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change* (1989). Paul Virilio’s *Speed and Politics* (1986) also contributed significantly to the analysis of the revolutionary time-space understanding in the nineteenth century. As these theorists explain, the diminution of transport distances seemed to create a new, reduced geography, yet it did not alter the size of the spaces between the points connected by the new mode of transport [30]. Furthermore, railroad not only opened up new spaces that were not as easily accessible before, but also diminished space namely the space between distant points [31]. So, mechanical power created its own new spatiality. The alteration of spatial relationships by the speed of the train was not simply a process that diminished space; it was a process that expanded space as well. The dialectic of this process reveals that the diminution of space, meaning shrinking of transport time, caused an expansion of transport space by incorporating new areas to transport network [32]. As Tim Cresswell observes, “Just as the railroad was instrumental in ordering modern life through the production of abstract time and abstract space, so it was the source of new anxieties” [33]. What should also be noted here is that railroads reshaped the natural landscape and brought alienation from immediate living nature [34] (Figure 2). Nature turned into a frozen image from a living entity. Slow, careful views of nearby objects were replaced by rapid, superficial scans of distant ones in the background, making passengers feel disembodied from the places through which they flew, leaving them with a fleeting, impressionistic understanding of their surroundings [35].

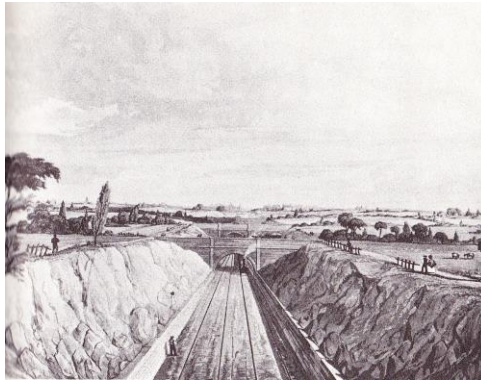


Figure 2. The Cutting as a Part of Nineteenth Century Landscape.

Railroad station became the traveler's first destination in travel. Thus a railroad journey appeared in no way different from a visit to a theater or library- the purchase of a train ticket was equivalent to that of a theater ticket [36]. The nineteenth century station, where this experience started and ended, was a source of fascination for contemporary artists. They depicted station scenes with full of people enabling the interaction of different social classes, as William Powell Frith did at London Paddington Station (Figure 2). Adjusting the speed of the trains and their scheduled movements, all of the individual figures were illustrated in motion, in a rush of catching the departing trains.



Figure 3. Railway Station by William Powell Frith, 1862, Oil on Canvas.

The Ottoman Experience of Railroad Journey: Changes of Perception of Space and Time

"There was a vehicle headed by a steam car which was hauling a number of wagons. We were put into the last coach. After everyone got on, the vehicle departed instantly and moved like the wind that no one can depict the scene well. It seemed to me that images flow in front of us while we are flying as we stand on", An Anonymous Ottoman Journalist, 1851 [37].

The excerpt above explicitly depicts the curiosity and astonishment of an Ottoman intellectual when he suddenly came across an invention abroad, the

coaches pulled by locomotives. These confused feelings were the usual characteristic for Ottoman travelers in European cities from the age of famous Ottoman ambassador to France Yirmisekiz Mehmed Çelebi of the eighteenth century. However, it should be noted that a century after him, Ottoman intellectuals became much more engaged with the recent developments in Europe by the increasing opportunities of communication between the discreet societies of Ottoman Empire and Europe. More than a decade before the curious account of Ottoman journalist, as early as 1839, the issue of railroad advance was a table talk topic in a dinner in Istanbul among Sir William Fairbairn, a well-known British engineer, who was visiting the city at the time, and some officers of the warfare and ordinance departments of Ottoman Empire. As Fairbairn wrote [38]:

“Conversation was chiefly made up of queries as to the improved state of practical science in England, and the introduction of railways, which appeared to them inexplicable, if not entirely beyond their comprehension. They could not realize the idea of travelling- at the rate of forty miles an hour, and doubted the correctness of the descriptions that had reached them. I could not object to this reserve, as railways had not extended beyond England and Belgium, and the results came so unexpectedly upon the public as to astonish those who had never seen a railway train”.

The curiosity of Ottoman intelligentsia in railroad technology was interwoven with their desire to develop new tools of control for the Ottoman state in its reform attempts. Therefore, while the unnamed journalist was anxious about his journey on a train, Ottoman bureaucracy had been accustomed to the benefits of railroads for around two decades, while the first railroad construction was about to begin in Ottoman Egypt. Decades after the Ottoman journalist’s railroad experience in Britain; a British traveler could have the opportunity to make a railroad journey in Ottoman Balkans. In 1900, George Frederick Abbott wrote about his first impressions about railroad journey in Ottoman Balkans as follows [39]:

“The journey from Zebevtche (at Serbian border) to Salonica is one of the most cheering. The speed of the train, such as it is, seems to decrease in direct ratio to the kilometers covered, as though the rusty old engine were getting gradually tired and wanted a rest... the train like a lazy Turkish pony, stops instinctively, as it were, at every wretched shed dignified by the name of station.”

While the train passes along the valleys and plains he noted the scene surrounding the railroad tracks as follows [40]:

“As the train crawls wearily on, it allows the passenger ample time to study the scenery, and, if he has been clever enough to rescue his camera from confiscation, he can even take snapshot views from the windows. A series of such views might form sometimes a picturesque, often an interesting, but hardly ever an exhilarating collection.”

The subjects of the empire shared this enthusiasm for having railroad connection between cities. Except some minor conservative fundamentalist groups, the arrival of trains to their cities was a festive event for most of the

inhabitants. When the first train departing from Vienna was approaching Salonica station on May 1888, a journalist, Paul Lindau could not hide his astonishment when he came across with the enthusiasm of the crowds around the station [41]:

“The arrival in Salonica made an almost overwhelming effect on us. Even a half-mile before the station, both sides of railway line was covered with dense crowd of people. It was a scream and gesturing as I have never experienced. And so it went in the roaring crescendo until our train finally stopped at the station, where it raised almost deafening fortissimo. A voice, a confusion which defied all description: The number of sightseers, who had gathered at the station and around the station, was given to thirty to forty thousand and I do not think this number is exaggerated”.

Shortly after the establishment of a direct connection between Istanbul and other European capitals, Istanbul became the last stop of famous Orient Express. On June 1, 1889, the first non-stop train to Istanbul left Paris. The Orient Express was not only the fastest means of travel to Istanbul from Europe; it was the mythical *mise en scene* of many literary works since its opening to public service. In the meantime, the construction of Sirkeci Railroad Station inaugurated on November 3, 1890 [42]. The inauguration of Sirkeci Station was a momentous event in terms of both nineteenth century architectural and social histories. Terminals buildings were not only notable, but as Kenneth Frampton describes, these “termini were effectively the new gates into the capital city” [43]. Similarly, in 1875, the Building News explained the meaning of railway terminals for the nineteenth century as follows: *“...railway termini and hotels are to the nineteenth century what monasteries and cathedrals were to the thirteenth century. They are truly the only representative building we possess...”* [44].

Since the establishment of continuous travel to many European destinations, it became a remarkable experience for many to travel to Istanbul by train. It took almost 40 hours to travel from Budapest to Istanbul via Belgrade and Sofia, which was more than 1400 kilometers in total. By having necessary transfer, once can travel to Berlin in 57 hours in total. [45] Wagon-lits trains with dining cars were leaving every day for Vienna and Paris. [46] Therefore, one can travel to most of Europe from Istanbul in less than three days in total. The travel books, as a new literary genre, became very popular in the nineteenth century. They aimed to provide basic information for the tourists about the countries they plan to travel. For many, Istanbul was among the favorite destinations and the visitors would like to have short excursions around Istanbul. For instance, John Murray’s renowned handbook depicts scenic landscape of Haydarpaşa - İzmit section of Anatolian railways as follows: *“...the line as far as İsmid runs close to the sea, and follows the great road which for centuries was the most military and commercial route in the country. The views across the bright blue water to Princes’ Islands, and the wooded heights of Bithynia with Olympus rising above them are ever changing and always beautiful”* [42].

Despite the common enthusiasm about having railroads in the Ottoman territories, the speed of the trains remained a common issue of complaint among passengers. A renowned Ottoman journalist, Ali Efendi of *Basiret*

newspaper, noted his observations in his column shortly after the inauguration of Istanbul-Edirne line. He had a return travel between Istanbul and Çorlu. According to him: “... *the train slows down in the section between Küçükçekmece and Hadımköy, to such extend that it goes as slow as an ordinary horse-driven car, and even an ambling horse may reach to Hadımköy earlier than the train*” [43].

CONCLUSION

All in all, these passages reflect how the foreign visitors or locals fragments of experienced and appropriated railroads in the late nineteenth century. The expansion of railroad network enabled more people experience railroad speed and time soon. Despite its relatively higher prices and slower speed compared to its European counterparts, it can be argued that within a period of less than a half-century, the idea of railroad travel turned from a phenomenon of curiosity to a daily life event. One of the most visible indicators of this change was observed at the integration of small settlements, which were once located at the peripheries, to major cities. Especially, the extension of railroads to European and Anatolian sides converted small summer resorts on Marmara shore to permanent settlements. The scheduled services on either bounds made them more accessible so that one could travel from Yeşilköy or Kartal to Istanbul on a daily basis. Especially, during the summer months, it turned into a popular event for many to stay in these suburban settlements.

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RAILROAD AND MODERNITY IN THE CITYSCAPE: DEVELOPMENT OF A RAILROAD NEIGHBORHOOD IN EDIRNE AND THE EMERGENCE OF NEW SOCIAL PRACTICES

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ABSTRACT

Railroads were among the revolutionary agents of change for the nineteenth century cities. They stimulated physical and social change of the cities in many ways. This paper aims to assess the development of Karaağaç neighborhood near Edirne as a new urban development zone by considering the social and spatial changes after the arrival of Ottoman-Balkan railroads to Edirne in 1870s. For this, many primary sources were taken under examination: A comparative examination of Edirne city plans, accounts of the travelers and other visual materials of different dates present rapid development of the new settlement in decades. Besides, official correspondences would provide invaluable information about the social life and new practices in Karaağaç. In short, this paper illustrates a comprehensive image of Karaağaç to understand the conditions of modernity in an Ottoman city at The End of the Nineteenth Century.

Key Words: Railroad Neighborhood; Edirne; Karaağaç; 19th Century Developments; Ottoman City.

INTRODUCTION

Edirne is located at the northwestern edge of Turkey and at the heart of the Thrace Peninsula. Once, it had been a multicultural city composed of Muslims, Bulgarians, Greek Orthodox Christians, Armenians and Sephardic Jews before the Turkish-Greek population exchange in 1920s and the exile of local Sephardic Jews in 1930s took place. Edirne is the city of rivers: there are three rivers passing around the city and defining its physical boundaries. While Tunca River passes within the city demarcating the old city from western suburbs; Arda and Meriç rivers join at the southwestern direction and join to the Tunca at the southeastern direction of the city. Therefore, the nucleus of the city composed of *intra* and *extra muros* city, which was primarily formed during the Roman period, was enclosed by rivers from west, southwest and south directions [1] (Figure 1).



Figure 1. Edirne, Plan by Osmont, 1854.

Legend: A: Selimiye Mosque, B: Muradiye Mosque, C: Old Mosque,
 D: Üç Şerefeli Mosque, E: Bayezid Complex
 F: Yıldırım Neighborhood, G: Intra-Muros Town.

Edirne was conquered by Ottomans during the reign of Sultan Murad I in 1361. The city served to Ottoman dynasty as the capital of the state from 1365. to the conquest of İstanbul in 1453 and beyond for almost a century. Especially during the fifteenth and sixteenth centuries Ottoman sultans ordered many public and pious endowment works in the city to develop it into a prosperous town. Throughout centuries, it was the major trade hub point for caravans between İstanbul and Ottoman Balkans and central Europe. From the opposite side, for the travelers coming from the west, it was the last major stop before arriving to İstanbul.

In the seventeenth century, the city gained a considerable importance by being the temporary capital of the state due to the long stay of the Sultans in the city: Ahmed I (1590-1617), Osman II (1604-1622), Murad IV (1612-1640) and Mehmed IV (1642-1693) used to stay in Edirne for long periods. Among them, especially during the reign of Mehmed IV, Edirne became the second seat of the throne in the Ottoman Empire [2]⁶. At the beginning of the nineteenth century, it was the second large populated city in Ottoman Balkans after İstanbul. However, the continuous invasions of the city and the growing popularity of the port cities caused shrinkage in the city's population throughout the century. The first invasion happened in Ottoman-Russian War of 1829, second was in Ottoman-Russian War of 1877-78; third one was in Bulgarian invasion in First Balkan War in the year of 1912 and the final invasion took place in Greece's Asia Minor Campaign after World War I and *Treaty of Sévres*.

In the late 1860s the Ottoman government was quite ambitious to own a railroad network in Ottoman Balkans which would provide military and

economic benefits to the Empire. In 1869, the sultan issued an imperial decree for the concession of a construction and exploitation of a railroad network of more than 2,000 kilometers in Ottoman Balkans, a main line stretching from Istanbul to Austrian frontier and branches to Salonica port near the Aegean Sea and Burgas port near the Black Sea. Besides, many prominent cities such as Edirne, Plovdiv Sofia), Skopje would be connected on rails. The government assured a kilometeric guarantee of 22,000 francs, which would be partially paid by the government and the exploitation company for 99 years. Baron Hirsch of Paris, the concession holder, set up a construction and an exploitation company in 1870, appointed engineers for land survey and project development and found subcontractors for different sections of the network. As shown on the map, Edirne was one of the important stations on this railroad scheme.



Figure 2. Ottoman Balkan Railroad Network at the End of 1874.

Being the former capital of Ottomans and the last major stop before arriving to İstanbul, the Sublime Porte demonstrated a special emphasis for the passenger station building and its other facilities in Edirne. This interest depicted itself in an explicit way in the written documents and conventions as well. For instance, as a part of the second convention signed with Baron Maurice de Hirsch in May 18, 1872; an auxiliary text of the concession agreement which was titled as “*Convention for the location of the stations and buildings held by Imperial Government*” [3] mainly dealt with the responsibilities and liabilities of the state and the concessionaire in terms of their allocation and construction. The sixth article of the agreement manifested a clear aspiration of Sublime Porte to build exceptional the stations at İstanbul

and Edirne.⁷ The parties agreed that the Oriental Railroads shall spend one million francs for the terminus station at İstanbul two hundred and fifty thousand francs for the station at Edirne. It was also recorded that if the construction costs for the establishment of the two stations and all their amenities would exceed the amounts set above, the Ottoman Government, - when appropriate- had to defray the amount of the excess of expenditures.

However, the story developed in a different way than what was signed in the convention. In both cities, small station buildings were constructed by the company. It took a long time to build a great terminus station in İstanbul and could be inaugurated in 1890. Edirne had to use the old station building until 1910s until a new series of negotiation between the parties started.

The first issue to introduce is why Karaağaç had chosen for construction a large railroad yard outside Edirne city center. It can be argued that, the issue of the appropriate place for the railroad station was specified after the land surveys in the region were completed. Being a member of the survey brigades commissioned by the Oriental Railroads; Ferdinand Hochstetter noted that he was hosted by Austrian vice-consulate and stayed in his summer residence located in Karaağaç for a time. However, he did not mention a project of a station to be constructed in Karaağaç [4]. Therefore, it can be claimed that the decision of passing the railroad tracks out of Edirne old town and building a railroad yard in Karaağaç was finalized at a later time after the completion of land surveys and detailed maps of the region.

The railroad route maps were prepared by the engineers of the contractor company and they were sent to the Ministry of Public Works for the examination and approval. Finally, after minor technical corrections done by the Ministry of Public Works, the site works began in June 4, 1870 [5] in the section between Yedi Kule and Küçük Çekmece from İstanbul side. Shortly after its formal inspection was approved on December 1870, the first and very short phase of the line was officially inaugurated in January 4, 1871 [6]. Although it had priority among other phases, the site works on Edirne – Filibe direction could be commenced on May 1871 [7].

In short, It can be argued that the reason for the selection of Karaağaç for the railroad station and railroad route mainly depended on avoiding extra costs such as expropriation expenditures since the extension of the railroad into the city center had the difficulty of finding large empty areas in order to build stations in the city centers. It was the case for most of the stations of Oriental Railroads that were located outside the city centers. On the other hand, as an alternative route, the line passing from the northern part of Edirne or from Yıldırım suburb would require an extra railroad bridge passing over Tunca River. Thus, the route proposal passing from the southern outskirts of Edirne would be the cheapest and most reliable alternative for the Oriental Railroads Company. Therefore, similar to other cases, the whole area where the railroad yard located was assigned officially from *mir'i* status lands around Edirne.

Besides, it can be assumed that the inhabitants of Karaağaç at that time, mostly composed of Levantines, non-Muslims and consulates, would

influence the construction company to increase the importance and population of their suburb.

Spatial Formation of a Railroad Neighborhood

Comparing to the other neighborhoods and suburbs of Edirne, Karaağaç has been the least known, most recently developed and one of the most severely damaged settlement by the disasters. It is depicted as a peculiar, a divergent suburb outside the old town which became flourished in the last quarter of the nineteenth century after the establishment of railroad connection [8]. Karaağaç is located four kilometers southwest of the city center on the left bank of Meriç River. In order to reach Karaağaç from city center, one should pass over Tunca and Meriç Rivers. Today, Karaağaç is the only land piece on the left bank of Meriç River in Turkey's territories. As it was century ago, Karaağaç is still a remote area away from the direct impulse and influence of the Edirne city center and a suburb with a low density settlement.

The information on the urban history of Karaağaç is very limited, that is no more than a number of articles, a few theses and a group of visual materials such as photos and postcards and maps. Karaağaç was situated on the ruins of old *Orestiada* town that is named after the mythical hero of Troy War Agamemnon's son Orestes. As Rifat Osman stated when Edirne was conquered by Ottomans, a village called Maraş was founded and in 1543, depending on a struggle among villagers, the village divided into two pieces called old and new Maraş villages. After a while, old Maraş name turned into Karaağaç. Therefore, it can be said that Karaağaç has been a continuous settlement area for a long time. It is argued that the name Karaağaç was borrowed from an *elm tree* forest once grown at the southwest of the village settlement [9].

The earliest physical depictions of Karaağaç were done by traveler *John Covel* who was a doctor travelling in the Levant in 1670-79 period. During his stay in Edirne under the protection of Mr. Parson, a plague appeared in the city and they suddenly forced to flee out of the city and went to his lord's summer house in Karaağaç. His depictions of the town were based on his obligatory stay to protect himself from epidemic flourished in Edirne [10]. According to him, there were around fifty Greek families living in Karaağaç and there were around ten farmyards and summer houses owned by Turks. There were two churches within the town devoted to saints namely *Hagios Theodoros Stratilatis* and *Teodoros Tiron*. The major trade facility was wine production and merchandise within the town [11]. Later, nineteenth century travelers George Keppel (in 1831), Adolphus Slade and Dr. Constantin Jireck visited Karaağaç and recorded that its population was composed of non-Muslims' and Levantine families' and foreign states' consuls' summer houses [12]. Being a continuous settlement area for a long time, the mid-nineteenth century Karaağaç village at the southwest of Edirne was characterized as a summer resort for the Levantines, non-Muslim groups and vice-consulates. The summer residences surrounded by large gardens were located in a rough pattern at the northwestern direction of where the new railroad yard would be constructed.

Working in Oriental Railroads construction company's one of the land survey groups, Ferdinand von Hochstetter explored partially railroad route to make surface analyses before construction and to prepare local maps as well. His exploration took place in summer of 1869. Hochstetter noted that there was a French (European) colony of 25 families in Edirne who had summer residences in Karaağaç to spend summer days. These were rich and long standing families and doing business and consuls of foreign countries as well, such as Vernazza family as Italian consulate and Badetti Family as German consulate [13].

The major development factor for Karaağaç in the nineteenth century was the establishment of railroad facilities at there. However, in the first sense, it seems hard to understand the logic of building a station at a remote place outside the city edge. The reason for the selection of the site for the railroad station and railroad route depended on avoiding expropriation expenditures significantly increased when the route extended into the old town. Besides, considering the physical size of the railroad yard, there was another difficulty of finding large empty areas enough to build stations in the city centers. Therefore, like most of the stations of Oriental Railroads located outside the city centers, in Edirne, Karaağaç was chosen as the place of the railroad yard.

Within the first phase of the construction, Istanbul- Edirne- Sarımbey railroad line was inaugurated in June 17, 1873. In *The Times*, the correspondent from Edirne with the title of "The Adrianople and Stamboul Railway" heralded that "there was a festival in Edirne on that day. The inaugural train from İstanbul, which left the day before morning with Grand Vezir and other ministers arrived Edirne in the following evening. The population along the course of the line displayed great enthusiasm. The Grand Vezir and the ministers were very well satisfied with the construction of railway" [14].

The vast area around the station had been once registered as *mir'i* property and it was temporarily assigned to Oriental Railroads Company to build up railroad station and other facilities. In Karaağaç, in a similar fashion, the assigned area was much more than required space for the construction works. In addition, the state authorities did not back reclaim the unused remaining parts immediately after the site works finished. With the increasing popularity of the area, new settlers moved to the town and demanded plots to construct buildings for commerce and accommodation facilities. Consecutively, the officers and workers of the Oriental Railroads Company also demanded new dwellings for themselves close to the station. The urban layout of the town developed into an orthogonal plan, which was originally drafted by the railroad engineers to increase the revenues of the railroad company by means of either selling or renting the empty spaces to the new settlers. As it happened in other cases, the Ottoman authorities reacted against the illegal revenues of the company. For the state, the *mir'i* status field was *de facto* occupied without official recognition and the state could not apply property tax for the occupied buildings and plots. A document in Prime Ministry Archives clearly demonstrates the conflict in the local authorities' minds. They asked the official response of Sublime Porte and stated their problem as "despite the fact that it is forbidden to build on *mir'i* property without obtaining an imperial decree, it is kindly asked how to act against the

buildings erected or under construction on the *mir'i* properties around Edirne railroad station and Karaağaç village” [15]. The Sublime Porte found a resolution by offering the local governor to apply a building license fee (*ruhsat resmî*) for the existing building and also apply as field occupation rent in the response and in a consecutive document, the local authorities asked the Sublime Porte the amount of the tax and the rent and how to deal with the buildings to be erected after then [16].

New Spaces & New Practices in Karaağaç

After the inauguration of the Edirne – İstanbul line in 1873 and more significantly after the establishment of a continuous railroad connection with Vienna in 1888, Karaağaç witnessed a considerable physical and social changes. Different from the older Karaağaç resort located on the northwestern side of the station, a new neighborhood based on an orthogonal layout emerged on the northern side of the passenger station and on the both sides of the station street (Karaağaç Road) connecting the city to the station. After the inauguration of the train station, the population of the town increased in years [17] and the necessity of new houses and many public functions aroused such as religious buildings, schools, bank, post offices, cemeteries, cafes, brasseries and hotels along with religious buildings for the community. With its large, specious houses and mansions with gardens and straight streets parallel and perpendicular to each other the urban character of Karaağaç was distinct place and it attracted attentions of foreign visitors. It was depicted as a town which was western in its design, consisting of detached residences in gardens, many of them was handsome villas and all of modern European type [18].

Comparing Edirne city plans of different dates, namely Mehmed Selami and Karl Baedeker and General Staff's ones would present the rapid orthogonal development of the new settlement and the spatial differences between older and new Karaağaç settlements from 1880s to the beginning of the twentieth century. As it is seen in Mehmed Selami's plan of 1885, the old Karaağaç settlement can be distinguished physically from the recently emerging buildings at the north of the station (Figure 3). There are many empty parcels in the new neighborhood. In the plan, there are two perpendicular streets defining the boundaries of Karaağaç: the station street and the one connecting the station street with old Karaağaç.

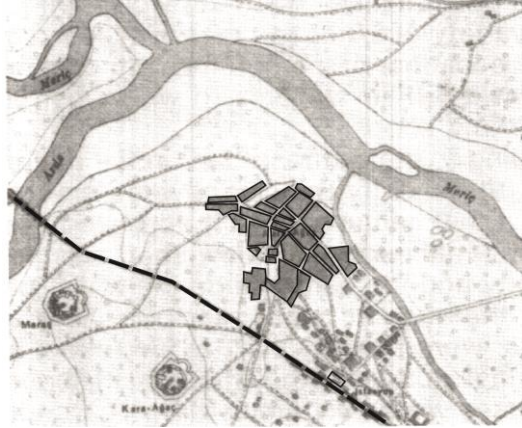


Figure 3. Edirne, Karaağaç and its Surroundings in the City Plan by Mehmet Selami, 1885.

Printed decades later, Karl Baedeker's Edirne plan demonstrates how Karaağaç developed into a certain layout in a short time: the uniform layout of new settlement explicitly differentiated itself from the old Karaağaç settlement (Figure 4). Probably dated to the beginning of the twentieth century, there are still empty plots existed in Baedeker's plan which are all in rectangular form and fitting into the existing layout. Probably a decade later, during the Balkan Wars, most of the empty building blocks were to be occupied by new buildings as shown in the plan of Edirne and its environs showing the military fortifications prepared by General Staff. (Figure 5).

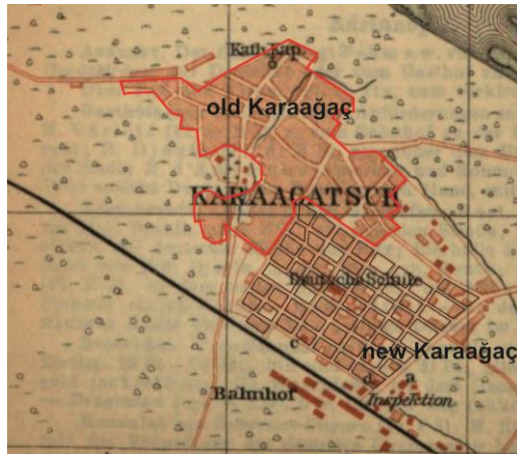


Figure 4. Edirne, Karaağaç Plan Printed in Karl Baedeker's Travel Guide Book.



Figure 5. Karaağaç and its Environs near Edirne, Drawing, No Date.

Owing to its location, the layout of Karaağaç of the early twentieth century has still preserved. The new neighborhood spans around 500m x 650m in dimension. The building plots are mostly in rectangular form that were around 50m x 60 m in dimensions and accommodated 4-5 houses with gardens on each one. As a final issue to deal, the demands of Oriental Railroads Company workers, mainly in Austrian and German origin, were not limited only with dwellings. In time, they required a primary school for their children. This school was constructed by the Oriental Railroads and inaugurated in 1883 and its location was marked in city plans [19]. In addition, with the support of the railroad company, the foreign residents of Karaağaç bought a land around 2,000 m² to found a protestant cemetery at the north of the Karaağaç in 1897 and loyal decree was issued in 1899 allowing them to use the land as a cemetery [20].

In Edirne, shortly after the establishment of a continuous travel with European capitals, Karaağaç became an attraction point for the travelers who had to stay one night before arriving to Istanbul. As a consequence of it, about a century ago or more, a traveler would depict Karaağaç with the small cafes on the ground floors of the small buildings flanking on the road leading to the old station building crowded with people, the tables and chairs spread over the street and it turns into a busy pedestrian area occupied by the passengers people coming from Edirne for entertainment and amusement. After the arrival of the railroads it slowly turned into a stage for entertainment and night shows businesses in Edirne. Not only the people residing in Edirne but also the travelers who were making train voyage stayed in Karaağaç hotels and enjoyed live performances before arriving in Istanbul. It was the regular social meeting point for the rich bachelor of Edirne and the surrounding area.

Besides, the entertainment and music groups of Europe that staged in Istanbul, stayed for a few days and performed at Karaağaç during their return trip. Owing to its fancy and lively aura, Karaağaç was called "small Paris" [21] by its visitors and inhabitants. Mustafa Kemal (Atatürk) also spent a few days

in Karaağaç during the Balkan Wars. For Mustafa Kemal, with the cypresses, clubs and restaurants similar to the ones around Beyaz Kule (White Tower) of Salonica; Karaağaç was a reminiscent of Salonica of his past and he was keen on spending time in those places alone as well as with his friends [22].

There were Canik (Djanik), Atina, Europe, Londino, Konstantinapolis, Variete and Panhellenion and D'Europe hotels in Karaağaç [23]. Apart from them, there were also ballrooms, cinemas, cafes, taverns [24]. The other entertainment places were Rosulato's ballroom, Varietes and Pahellenion cinemas, Café Chantant where the residents of Edirne frequently met in the summers. More than being an ordinary hotel, Hotel Canik facilitated an open air cinema, a restaurant, a brasserie, a casino, a ballrooms, so it was a complete entertainment center [25]. Being the most famous place in Karaağaç, it was located at the intersection of the street in front of the passenger station and the station street leading to Edirne. The exact foundation date of Hotel Canik was not clear but it can be assumed that it was founded shortly after the arrival of railroads in Edirne, since it was recorded in an imperial decree that Canik Agha (Dirkan Canik) [26] was granted a Mecidiye medal in 1877 for his public responsibility by running a hotel close to the Edirne station [27]. It had 20 rooms, which were all located on the first floor. On the ground floor, there were a restaurant, a tavern, a café and a summer cinema called Orestia Park. The brasserie was called as Brasserie Bomonti which brought beers from Istanbul Bomonti Brewery [28] (Figure 6).



Figure 6. Left: Hotel Canik (Djanik) In Karaağaç, Not Dated, Postcard.
Right: Brasserie Bomonti on the Ground Floor of Hotel Canik (Djanik),
Not Dated, Postcard.

Apart from social and recreational activities, there were remarkable educational institutions established in Karaağaç. There were a German Boarding School, a French St. Basil School, an Italian School serving the Levantines and other religious groups of Edirne [29]. Among them, German School which was constructed by Oriental Railroads Company in 1883 has been still in use (Mustafa Necati Primary School now). It is located at the center of the new Karaağaç suburb. French St. Basil School was founded by Assumptionist Missioners. The exact building time is not clear. However, it can be assumed that the construction date is prior to 1895.[30] Furthermore, a document records the demand of the opening up of an unrecognized school founded by Italian priests under French control and protection, [31] though it is not clear whether the school mentioned in the document was the French St. Basil School or not. Today, there is no more than ruins remained from the school main building [32]. The other non-Muslim school was the Greek Agion-

Theodorion School located in the courtyards of Greek Agion Theodorion Tiron and Stratilatu Churches. Being demolished in time, it was the oldest school in Karaağaç founded in 1863. It was two- story in height whose ground floor was reserved for girls and the first floor for boys. In 1892, the girls' school was moved to a new building. There was also a teachers' lodging in the courtyard [33].

For the travelers arriving at Edirne station, there was only one means of transportation to the old town: there were hackneys ready outside the station taking the passengers to the city center and this was the recommended means of transport to arrive in the city in tourist guide books [34]. From the very beginning, the local government were seeking to find an alternative public transport system to be installed to connect the city with the station. For them, the solution was establishing a tramline leading to the station.

An initial attempt was made at a relatively early date. Shortly after the inauguration of Istanbul – Edirne line in June 1873, during İzzet Pasha's governorship period, an official report was sent by Edirne local government assembly (*Meclis-i İdare*) to the Sublime Porte to establish a construction and exploitation company for a tramline between Edirne and the railroad station [35]. In response, the Sublime Porte asked Edirne governor - general to send the terms and conditions of the proposed company in order to examine [36]. The document submitted and after a short examination, the Sublime Porte decided to postpone the project [37]. After a short time period Edirne governorship sent an official petition and a project of Monsieur Eştol (?) who applied to the municipality to get the concession of establishing tramlines and running omnibuses between Edirne, Philippopoli and Tekfurdağı (Tekirdağ) stations and their city centers [38]. However, this proposal was refused by the Sublime Porte.

After a couple of years, when the continuous travel between Istanbul and major European cities provided, the demand for a tramline aroused again. After his official application, a tramline establishment concession was given to Monsieur Tokas by the Council of the State (*Şura-yı Devlet*) [39] and a convention was signed to decide the guarantee fee and it was proposed to start construction in six months after the convention. However, he failed to meet the conditions, therefore his concession was cancelled and it was announced to find another candidate for the contract or to set up a company to take the necessary actions [40]. However, no temporary resolution could come to an end. For the third time, starting from April 1907, an official report was sent from Edirne to the Sublime Porte about the lightening of the city with electricity and the establishment of electricity hauled tramline and to grant a concession in order to realize these projects together. [41] The Sublime Porte started to examine the report and responded both projects in a positive manner and emphasized the issue of having an eye on protecting the State's interest [42]. The Council of the State (*Şura-yı Devlet*) decided to grant the concession to Edirne Municipality [43]. In that period, Dilaver Beg, the famous mayor of Edirne, was on duty. He worked extremely hard to realize the project. The correspondence between municipality, government and Istanbul lasted for a long time. The municipality started negotiations with capitalists about projects in 1911 [44] then, shortly before the World War I, the

municipality reached a resolution for the longstanding projects and agreed with an Italian originated capital group. The capitalists set up a company called “Le Société Commerciale d’Orient” (Eastern Commercial Company) to electrify the city, to establish a tramline and to distribute water in the city center [45]. The outbreak of World War I interrupted all of the ongoing project works and made them obsolete.

It can be concluded that for more than 40 years, it had been attempted to realize the tram project many times however it could not be established a connection by trams between the city center and station. Although it ended up with a failure, long-lasting story expresses the awareness of the local government of the importance of integrating in-city transportation with inter-cities transportation, however the historical context did not allow the realization of the project.

During the Balkan Wars, Karaağaç was left to the Bulgarians after defeats of Ottomans in March 1913 and shortly after it was regained again in July 1913 during Second Balkan War [46]. During World War I, in order to be a part of central forces, Bulgarians demanded lands from Ottomans and by Sofia Agreement of September 1915; Ottoman lands in Western Thrace including Karaağaç were left again to Bulgarians. After the war, the administration of the Western Thrace was handled by Allied Forces and a local administration was founded in Dimektoka, Gümülcine, İskeçe and Karaağaç that was governed by French military authorities. It was a short-lived foreign domination since after a plebiscite voting, the whole Western Thrace was annexed to Greece. After Turkish War of Independence (1919-1922) and Treaty of Lausanne, Karaağaç was left to Turkey as a war indemnity by Greece. It can be argued that the strategic position of the station and the town was so significant that instead of Dimetoka or other border towns, Karaağaç was agreed to be paid as a war indemnity. Shortly after, in 1925, Greek population left the town after population exchange agreement and founded a new town on the Greece side of Meriç River named as *Nea Orestiada*. Concurrently, Muslim immigrants coming from Greece settled into Karaağaç. Being very close to the boarder and leaving Karaağaç station out of use since the railroad lines partially passed into Greek territories, the spatial properties of Karaağaç remained untouched for a long time.

CONCLUSION

Different from many other railroad neighborhoods, Edirne illustrated the foundation of a suburban town at the outskirts of the old town. Being initially inhabited by the railroad workers and officers, it, then expanded to a neighborhood where many services were offered to the railroad passengers and locals of Edirne including cafes, brasseries, hotels, inns, theaters and clubs. Therefore, Karaağaç suburb became a popular place to entertain the residents and passengers. Secondly, the development of Karaağaç can be regarded as the emergence of a railroad suburb out of Edirne as the oldest example of its kind. Developing simultaneously, the old villages on the railroad route became the core of suburban towns at both flanks of Istanbul urban area. By providing regular transportation service, railroads became the stimulus of this kind of spatial development.

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SEARCHING FOR THE POSSIBILITIES OF TRANSFORMATION IN OPEN PUBLIC SPACE NETWORK FROM CARTESIAN TO DYNAMIC SYSTEM: LOOKING AT TRIPOLI AS A SMART CITY

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ABSTRACT

In the light of contemporary global changes, it is necessary to adopt new approaches to economic, social and environmental development, which define smart cities as the use of cleaner more efficient and natural resource conservation technologies. Today, over one half of the world's population lives in urban areas, the Mediterranean territory is highly urbanized, looking at the fact that more than half of its population lives in cities: 74% of the population in Europe, and 63% of the population in the Middle-East and Northern African countries, and this number is growing (UN Department of Economic and Social Affairs). In this context, "Smart City" solutions become an opportunity to address the urban challenges of the region, tightly linked to the cultural, political, social and territorial frameworks.

The purpose of this research is to summarize the current situation and understand the concept of smart city and provide a proposed communication platform for the development of Tripoli city's public open space system. The city core of Tripoli is experiencing very strong contradictory pressures aiming at rehabilitating the urban fabric according to the new context linked to the national reform implemented during the recent years. The research aims to bring a new perspective future formation of open space network in Tripoli which transformed because of the socio-political problems during the revolution. The main purpose of this research is to open a new debate about possibility of implementing new technologies in cities that are trying to renew themselves after a phenomenological trauma.

There already exist studies and publications that try to respond or define the better approach of the smart city concept and all parameters involved (Essay of a systematic approach towards a sustainable urban transformation SHC 2015, Smart Cities and the Future Internet: Towards Cooperation Frameworks for Open Innovation may 2011). Some of these studies rank cities according to social, economic, and environmental criteria and describe well-performing cities, such as New Songdo City South Korea, Barcelona in Spain, Masdar smart city in United Arab Emirates, Manchester in England.

This study proceed in three steps: (1) The investigation of smart cities which have similar characteristics with Tripoli city and (2) The analysis of Tripoli's potentials in terms of open space structure (3) To develop an approach which suggests systematized tools to apply the concept of smart city in Tripoli.

The methodology of the study will be based on mixing qualitative and quantitative methods. The theoretical framework will be structured by analysing the layers and tools of selected existing smart cities of the world as we mentioned above.

The data for Tripoli will be collected through taking the required information from physical plans, municipal reports, socio-economic statistical data, and reports of on-going urban development plans. We will filter all these data from down to up and then from up to down way to get exact integrated data, and capture the complex interactions between the different layers for developing a systematic framework of smart city application promoting the sustainable open space network in Tripoli .

According to our initial findings Tripoli's smart city open space network will consist of three layers:

Socio-economic regions of Tripoli
Green spaces, Public open spaces
Transportation infrastructure

We expected to suggest a model which change the transformation process of Tripoli's open public spaces network from "Cartesian" to "Dynamic" with the addition of intelligent tools creating spatial identity and public ownership.

And we will search for innovative answers for future development of urban open spaces of Tripoli:

- How do ICT (information and communication technology) challenge with the Cartesian transformation of open public spaces and green spaces especially in the third world countries?
- What could be the added value of ICT to the collective use and public ownership of green and open spaces?

Key Words: Smart Cities; Green Spaces; Public Open Spaces; Information Technology; Transformation.

INTRODUCTION

The expression "smart city" has been used for several years by a number of technology companies and serves as a description for the application of compound systems to integrate the operation of urban infrastructure and services such as buildings, transportation, electrical and water distribution, and public safety. As urban population grows and cities become more complex and diverse, the need for new models of management increases. The phenomenon of the so called "Smart Cities" is spreading worldwide as a synonym of an innovative and improved model of sustainable city. In the same way that happened with the terms Sustainable or Ecological in the past, Smart is the new need-to-use adjective. We are surrounded by Smart houses, Smart PCs, Smart Phones, Smart TVs and many other examples of smart-things. There is a shared perspective with the marketing field, where the term Smart is often related with an approach centered on the users' needs, thus, the Smart City concept.

Envisions the opportunities that pervasive computing technologies can provide for the inhabitants of the city. Although we strongly believe that a good internalization of the Smart City concept can contribute to a better, greatly interconnected and highly efficient way of Managing city issues, a misunderstanding of the real goals of a Smart development can lead to great losses on investments and to a devaluation of the great potential that the concept itself has.

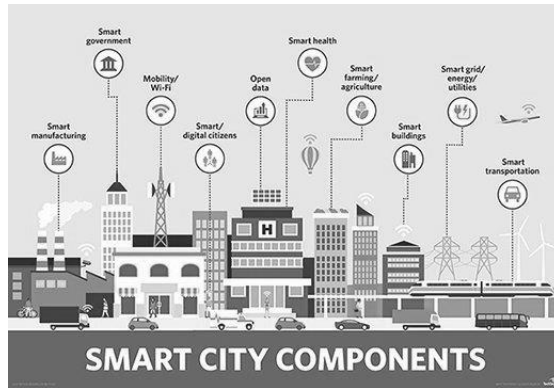


Figure 1. Smart City.

Smart City Definitions

A city that integrates data-driven insights gathered from connected technology to improve the efficiency of city operations and create an optimized, more enjoyable urban experience. A smart city is a developed urban area that creates sustainable economic development and high quality of life by excelling in multiple key areas; economy, mobility, environment, people, living, and government. - Business Dictionary. The final goal of a Smart City is to provide a new approach to urban management in which all aspects are handled considering the interconnection that takes place in the real life of the city. For that purpose, improving just one part of an urban ecosystem does not imply that the problems of the whole are being solved. On the other hand there are some authors that emphasize how the main difference of the Smart City concept is the interconnection of all the urban aspects.

Urban Public Open Space

Public space plays an important role in defining the flavor of the city. The need for public space and the value of parks has only grown as environmental and societal changes exacerbate issues that parks improve.

In the last few years there has been growing interest in public open space in urban contexts, with numerous definitions of urban open space according to the perspectives involved. The term “public space” is generally understood as a “place” that is “public” and generally accessible and available for use. It is considered to be that space to which citizens of a polity have access and

enjoy free right of use. Chen et al. describe public open space as a main component of urban space that caters to the urban public daily life. The public open spaces reduce stress levels. Open spaces such as streets, parks, playgrounds, trails, and waterfronts are generally considered “public open spaces”; and they can offer local communities recreation settings in addition to various other environmental, social, health, and economic benefits. It can be concluded that there are three main factors related to the effective use of public open spaces, namely users’ needs, the quality of the physical features and the spatial structure of the space. Understanding users’ needs is a cornerstone for any well designed open space, and its design fundamentally attracts people, facilitates their activities and encourages them to spend more time using the space. Open spaces include covering from 15-20% of the total land use area. Public spaces present health benefits, both physical and mental: people feel better and tend to be more active in attractive, public spaces. The benefit of open urban spaces:

- Environmental benefits
- Socio cultural benefits
- Economic benefits

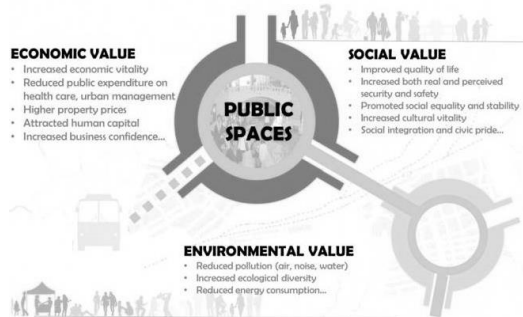


Figure 2. Public Spaces Benefits.

Tripoli is thousands of years old, and it is many advantages justifying its living and urban quality, but the city also faces many difficulties. Firstly, there is a manifest degradation of urban space, with green spaces further decreasing during the 2000s [46]. Roads and sidewalks are in bad condition and public space furniture is non-existent or heavily damaged. New projects with poor design and developing operations bring in architectural elements that harm the city’s image. Due to the on-going conflict since 2011, all projects are effectively stopped.

Liteature Review

A cyber park is a new type of urban landscape where nature and cyber

User's needs	The ICT Solutions
Basic	Security, navigation, access control, monitoring, positioning/ locating etc.
Emotional	Performance, lighting scenarios, music, games, etc.
Cultural & spiritual	Integration with existing social networks, mobile apps with place/ event/ condition driven content, smart park furniture, etc.
Rational	Wi-Fi connectivity, charging stations, educational games, quests, workshops, possibility to create "own" virtual tour, etc.

technologies blend together to generate hybrid experiences and enhance quality of life. The attributes of a Cyber park (referenced from the Smart Cities initiative) could be defined by the use of sensor technologies in a connectable space. Information and Communication Technologies (ICT) and mobile devices, as a key achievement of human being, profoundly affect several aspects of daily life.

Table 1. Relationships between Needs and ICT Solutions.

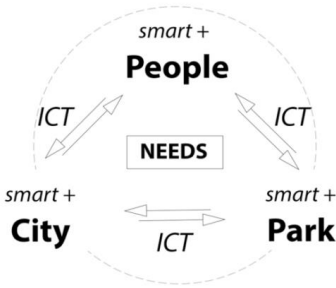


Figure 5. The Main Components of the System and their Relationships within a Smart Environment.

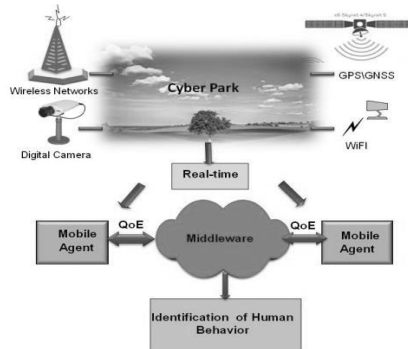


Figure 6. System Model.

Cyber Park implements various ICT tools to determine the user location the received information from ICT tools will be stored. The obtained data bases are organized according to the kind of ICT tools. Mobile agent manages the obtained information from ICT tools. Furthermore mobile agent protects the

information from cyber-attacks. The information of the user should be secured.

Songdo International Business District (IBD) is the greatest actual development in history. Built on 1,500 acres of land, the district is organized to contain 80,000 apartments. This Free Economic Zone is envisaged as a major business hub between Japan, China, and South Korea.

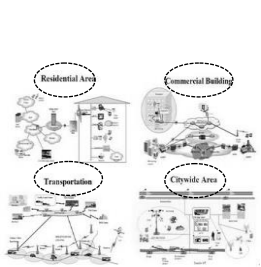


Figure 8. Relationship and Site Plan.

Figure 9. Perspective

RESEARCH METHODOLOGY

Case Study Selection-Location

Libya is in the north of Africa, Libya covers 1,759,540 square kilometers of land, making it the 17th largest nation in terms of land area. Libya became an independent state in 1951, the population of Libya is 6,733,620 (2012) and the nation has a density of 4 people per square kilometer.



Figure 10. Libya Location Map.



Figure 11. Tripoli Map.

Tripoli City has been rapidly growing and its population has almost quadrupled in less than 20 years, from 0.5 million in 1993 to 1.5 million in 2013 [5]. Tripoli agglomeration area contains 85% of the Tripoli sub-region population, which in turn holds 27% of Libya population. Tripoli has significant assets, specific in urban and architectural heritage as well as in urban planning and urban design. However, as a capital city Tripoli confronts important challenges. It is facing a lack of maintenance of urban design, which has been disregarded by successive Libyan governments, as evident in poor maintenance of open spaces, pedestrian paths and street furniture etc.

Furthermore, the city of Tripoli is separated from the sea (a natural open space) by the high speed coastal motorway that makes the crossing the road to the coast more dangerous. Moreover, the regulations of land use applied since the 1990s preclude overcoming most of these difficulties. Many Open spaces and streets which were for the pedestrians have been destroyed under these regulations. Also, the crisis in Libya now has helped the rise random construction, as well as spread illegal phenomena, such as parking on pedestrian ways and selling merchandise in the street. Additionally, the lack of clear pedestrian's pathways from Martyrs' Square to Omer main Street, and the mix between the cars traffic and pedestrian movement, does not improve comfort of aesthetic enjoyment of the central area.



Figure 12. Tripoli Photos.

METHODOLOGY and APPROACH

The methodology of the study will be based on mixing qualitative and quantitative methods. The theoretical framework will be structured by analyzing the layers and tools of selected existing smart cities of the world as we mentioned above.

The analysis of the urban morphology, a typology of the urban fabric, a historical analysis of the city evolution and of urban dynamics at work. The analyses of the physical, infrastructure, demographics, socioeconomic context, legal framework in force and of ongoing projects are summarized in the diagnosis report.

The extensive documentation collected during the project has allowed taking into account all the major components of urban development, construction and infrastructure projects in process, and to articulate this project depending on other projects being prepared, that is to say:

Planning documents adopted and in process as National Physical planning 2006-2030 3G, Tripoli region 3 G main report, Tripoli Sub region and metropolitan region synthesis Third Generation reports and sub-reports (housing, transportation, natural factors, building survey 2005, land use map), Tripoli Second Generation metropolitan master scheme, Tripoli First Generation metropolitan master scheme.

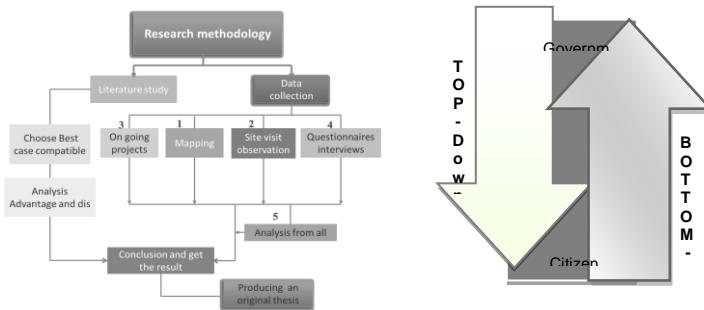


Figure 13. Methodology Approach.

Growth of Urban Area

The first of the results from this analysis was a comparison on the changes occurred in the Tripoli area focusing on the expansion of the urban area. The result showed that the urban area of Tripoli doubled in the last 25 years; in fact from the 11,587 ha of 197, it reached 22,534 ha in 2001. The expansion of the urban area has been shown below comparatively as per the years 1976, 1989 and 2001.

The increase of Tripoli population also means an increasing food demand. The agricultural area shows a constant expansion following the urban area spreading out. But, if the urban expansion affected especially the agricultural land around Tripoli, the agricultural land grew up mainly at the expenses of tree plantations. The chart below shows the evolution of agriculture land over the three dates.



Figure 14. Growth of Urban Areas (1976).



Figure 15. Growth of Urban Areas (1989).

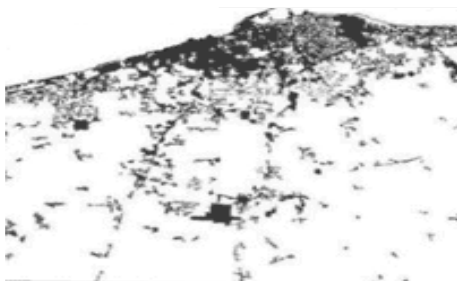


Figure 16. Growth of Urban Areas (2001).

The results of land use change analysis are presented in figures illustrate land use change history and quantity of change in each land use class. By studying these outcomes further, one can know land use change rhythm, land use change behaviors and its change speed. These important information would be very helpful for urban planners and decision makers. However, in time

period 1976–2001. Additionally, the total amount of urban area increased which is considered very high land use change in a short time period. However, this remarkable rate of land use change (agriculture area to build up areas) raises many questions about urban growth patterns, driving forces of urban growth process, urban policies followed and sustainable environmental regulation implemented in the studied area.

Tripoli Land Use Plan



Figure 17. Land Use Plan.

Analysis of the Existing Situation

The boundary for the Agglomeration Plan is delineated, taking into account a GPC resolution in September 2008 and the existing situation of physical and socio economic factors are analyzed .Tripoli is not very much exposed to any natural hazards other than soil degradation, which is to a large extent triggered by human activities. The risk of a major devastating earth quake in the area is fairly low. Pollution by untreated waste water is having severe consequences for the coastal areas. Un-controlled disposal of solid and hazardous waste has serious impact on the human health and the physical environment. The most important environmental issue is the over utilization of ground water with decreased water quality and lowered water tables as consequences. Other concerns regarding natural resources are consumption of agricultural land, removal of tree cover and unsustainable utilization of water resources in general .Addressing the issues of saline water intrusion, water table declination, and over extraction of ground water etc. holds prime importance. Domestic and non-domestic water demand should be met, both quantitatively and qualitatively, in a sustainable manner. Local road networks are not pedestrian friendly and lack proper planning.

They are not uniformly developed. The share of public transport is very low because of the inadequate and less attractive public transportation, coupled with increased car ownership. Bus lines are poorly developed and far from being attractive as a choice.



Figure 18. Master Plan.

Available public transport is irregular and less frequent ultimately leading to poor standard and providing an even less attractive option. The coverage of health care, higher education and religious buildings are adequate.

The Libyan government has embarked on an ambitious program of economic development. The economic infrastructure needs to be strengthened so that more domestic and foreign investments can be attracted. The oil sector economy is the single most important component in the Libyan economy as a whole including Tripoli Agglomeration area. Trade and commerce, Transport, Professional Services, manufacturing and construction Industry are the other major economic sectors. Tourism is also contributing significantly to the economy of Tripoli at present.

Despite its importance and economic share, Agriculture and Oil sector provides relatively less employment. The service sector is the highest employment provider within Tripoli Agglomeration area. The female work participation is less than that of male labor force participation rate, which need to be increased by creating better job opportunities suitable for women.

Diversification of heavy fuel for power production and effective utilization of available power should be done for local economic development. Rationalized pricing of electricity should also be thought about and alternate energy resources like solar power, wind power etc. shall be harnessed.

Land is categorized under Vacant land, Undeveloped land, Agricultural Residential land, Agriculture land and Forest and Green Areas based on their suitability for development for different uses. The agricultural residential category used in the 2nd Generation Planning Project has been used in this

chapter also for the analysis of existing land use. For the future development, the parcels in this category should be analyzed more carefully to determine which undeveloped areas are valuable for agriculture, and which areas can be used to supplement the existing urban structure. The main functions of the Agglomeration will not be considerably changed in comparison to the existing situation. Tripoli Agglomeration will still play a dominant role in the socio-economic sector at the sub-regional, regional and national level and the dominance may even increase in the coming years. The Agglomeration will have higher growth rates than elsewhere in the Tripoli Region. The reason is that major cities generally provide a larger variety of economic opportunities than small cities and, therefore, most often perform better during economic downturns than economic areas with less diversification. This applies in particular to construction, trade, transportation, business services and tourism.

Green Open Public Spaces

Tripoli City Centre Plan consists of 10 (districts): Al Madina Al Kadima (Old City); Al Masira Al Kubra; Ad Dahra; Shuhadaa Ash Shat; 7 April (As Sabea); Al Manshiya; Bab Ben Ghashir; Sharee Az Zawiya; Az Zahf Al Akhdar; Shuhadaa Abu Malyana; Al Mansura and this districts have many different categories' of open and public spaces.



Figure 19. Green and Open Public Space.

As shown in the map the green spaces are unevenly distributed in the city. But districts lacking the most of public gardens (especially on the East side) are also those provided with the main resource for the creation of new green spaces, that is the formerly cultivated lands, most of them in fallow. As also explained in the diagnosis, these lands, bearing mature vegetation and a high biodiversity, are the most appropriate places to be transformed into gardens, instead of bare lands as it is too often done. Most of the pieces of land still cultivated, or that bear abundant vegetation, evidence of a living soil, are

therefore proposed as future green spaces, most of them of public access. These parcels are many, but their number is necessary to provide these districts with a network of neighborhood (districts) gardens, allowing them to reach 27 sq. m per inhabitant, far above the 10 sq. m standard, and 80 % of the territory located less than 250 meters from a public garden.

No	Type	Public access	Use
1	Public gardens	Full	Leisure, decoration
2	Road green spaces	Possible	Decoration
3	Street trees	Full	Shade, decoration
4	Institutional parks and gardens	More or less restricted	Leisure, decoration
5	Private gardens	No	Leisure, decoration
6	Private vegetation out of gardens	Variable	Shade, decoration
7	Forest	Full	Leisure
8	Former agricultural research Centre	Currently more or less restricted, planned as full	Formerly research, planned for leisure
9	Green Belt parks	Planned as full	Leisure
10	Sports grounds	More or less restricted	Sport
11	Agriculture	Possible	Production
12	Coastline	Full	Shipping, leisure
13	Wadi Al Majnīn	Full	Water evacuation
14	Streets	Full	Traffic, walking
15	Squares & circuses	Full	Parking, walking

Table 1. Type and Access and Use of Green and Open Spaces.

Swot Analysis:

S

Capital of country
Long water front
Availability of financial
Old city
New ongoing projects

W

Poor infrastructure
Leakage of services
Leakage of transportation system
Safety
Developing new and high technology industries

O

Give high education and training for people

Familiar with technology

Save time, and cost

T

Did I have smart people

recent political instability in the region

availability of data

CONCLUSION

The smart city concept is strongly dependent on the adoption of technology. The literature on smart cities and other related approaches (digital city, intelligent city, information city, etc.) has focused on the importance of the deployment and accessibility of technological infrastructures. The concept of smart city has been related (often almost uniquely) to this aspect, as the following definition suggests: "The use of Smart Computing technologies to make the critical infrastructure components and services of a city. In many cities, people suffer from inadequate transportation, sub-standard buildings, lack of sanitation, and poor public safety, highlighting the need for sustainable smart and livable urban planning.

ICTs is one of the major factors development public spaces ICT tools can increase the attractiveness and competitiveness of public spaces, in opposition to several approaches stating that technologies can only encourage segregation of individuals. ICTs represent a part of everyday life, helping people to receive the latest news, to keep track of their friends and relatives and to make informed decisions. A wide range of networks, applications, software and hardware support the daily routine, and, each second, a huge amount of data is transformed to relevant informing From the Literature studies and existing situation for Tripoli development plan the challenges which faced Tripoli to achieve a smart on public open spaces are: Leakage for open public space inside city center.

Technology challenges with coverage and capacity.

Existing infrastructure for energy water and transportation systems Legislation and policies.

Funding and business models.

Mismanagement of essential services like electricity and water.

High cost of living as opposed to lower quality of life.

Understanding the current state of parks is the first step towards creating public spaces geared to improve the lives of all residents.

Exposure to green space helps reduce ADD/ADHD, lower blood pressure, expedite medical recovery, improve mood and sleep, and boost immune systems.

Parks and open public spaces provide great economic, cultural, environmental, and social value to cities. Despite their importance, parks often do not receive adequate funding to test out innovative strategies and expand operations.

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PART 2



IDENTITY



CULTURE



TRADITION





FACADE FEATURES OF THE STRUCTURES OF RUSSIAN PERIOD (1878-1918) IN ARTVIN PROVINCE

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ABSTRACT

Artvin has the status of the center of population of more than one civilization, as of its geopolitical position throughout the history and because of having fertile and safe lands located in Coruh basin and protected by mountains. The city, referred to as the name of Livane in the Ottoman period, is known to have become a center, intended to be captured due to being located on historical Batum-Kars road. With Treaty of San Stefano signed in consequence of Ottoman-Russia war between 1877-78 years, Kars, Ardahan, Batum ve Artvin were given to Russia as a war indemnity, and they stayed under the administration of Russia throughout the period referred to as “dark days of forty years”, until the Treaty of Brest-Litovsk signed in the year 1918. While Russia meanwhile redesigned Kars for their military purposes, they also pursued the policy of making Muslim public immigrate abandoning their own lands, in order to provide Armenian population to constitute a majority in the administration of Artvin province. Noble Armenians transferred from Istanbul, inhabitant Armenians and officials knowing Russian language, having a voice in the management, were managing left public and directing them simply to agricultural and heavy works.

These structures existing in Artvin province, reflecting the aforementioned period, were located side by side with those wherein Muslim people live, and are easily distinguished in frontal design. In contrast to Muslim structures, free from ornament, the structures belonging to Russia period are ornamented by decorative elements, such as a cornice, jamb, cornerstone, plaster stone plant motif panels, and angel symbols. The cover coat cover arched roof windows, decorative chimneys, adapted to saddle roof forms appropriate to the territory. The gap elements are regularly available in the structure. The cantilever balconies with handrails reflecting decorative metal working in the frontal alleviates frontal fix rigid order. These structures with mentioned features are under the protection, and some of them are used as administrative buildings or houses. But, any detailed study has not been conducted on these structures detected for guard purposes, and any work to be utilized as an architectural source has not been found. For this reason, the source researches and historical movements were initiated to be determined with the methods used during the study. Then, the photos of the structures were taken and the measures of the structures were identified and recorded in the electronic environment.

This study aims to identify the frontal features of the structures built in the period of (1878-1918) in which Artvin was occupied by Russia, and reveal their specific characteristics, and to use them as a reference in sustaining the historical identity of the city.

INTRODUCTION

Even though the traditional architecture in Anatolia showed resistance to foreign influences until the middle of the nineteenth century, it began to change gradually in line with the effects of neo-baroque, neo-classical, neo-gothic and art nouveau movements with wars, trade relations and along with the demands of well-educated upper class during the period of Abdulhamid II. Contrary to the houses built in the inner parts of Anatolia being far from these events, a new house typology emerged with the effect of trade in Western Anatolia. Foreign style houses built with the use of domestic materials were found with the influence of foreigners ruling the regions passed into other hands due to maritime trade and wars and with the non-Muslims settled by them in the Black Sea and its Eastern part [1].

During this period when various trends could be observed at the same time, the ground floors begin to be on the streets with the consciousness of free society. Fringes with embroideries with art nouveau effect, attic designs and roofs with balconies became widespread. Although foreign styles are mostly felt on masonry architecture, wood craftsmanship with art nouveau effect became fashionable in the Ottoman Empire by means of the skilled local carpenters. Contrary to the clear structure of traditional architecture, curved forms, geometric and floral figures; facades, railings and cornices can be observed [1].

Examining the reflection of the foreign style on the facade; it has been seen that the top windows were removed, and the size of the windows expanded and increased in number instead. Circular arches, triangular frontals, keystones, columns, moldings; many different decorative elements such as badges, flags, leaves, tughras applied with plaster were determined [2].

It is known that such houses are built in a traditional way with traditional materials and construction method in Istanbul, the capital and provincial centers [1].

Examining the houses in Artvin, it is seen that the non-Muslims and masters who brought foreign trends during Russian sovereignty (1878-1918) reflected their architectural perspective to the houses according to the materials, techniques and life in Artvin.

It is seen that the facade facing the road of any traditional Artvin house is decorated with decorative elements such as jambs, keystones, columns, panels with plant motifs and angel symbols. While there was no difference in construction systems depending on local material properties, many different approaches were realized in terms of facade order.

Study Area and the Investigated Samples

This study was conducted on 10 houses built in the city center of Artvin during the Russian ruling and preserved until today. The selected houses are all of the examples used in housing in the 2012 Artvin Culture Inventory (Figure 1) [3].

Entrance design, balcony, window form (basement-entrance-first floor and attic) door form, roof form and decorative components were considered while analyzing the facade characteristics of the houses in the study area. (Table 1).

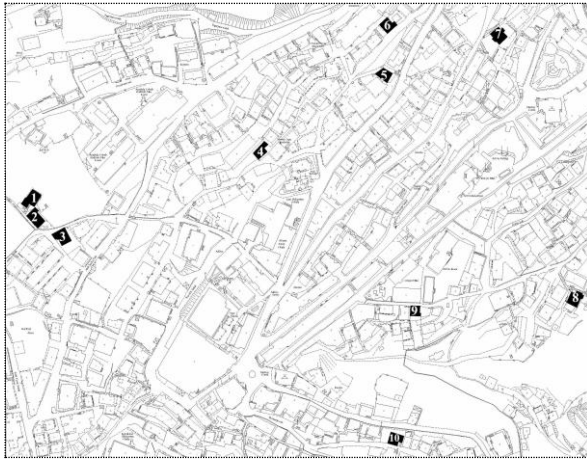


Figure 1. Study Area in Artvin.


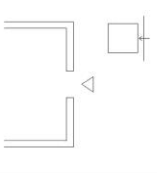
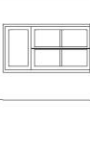
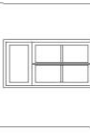



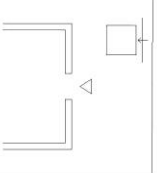

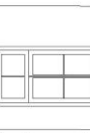
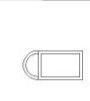


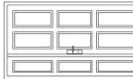


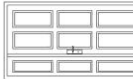


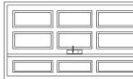


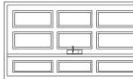


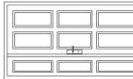


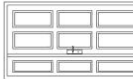

SAMPLE 1	ENTRANCE DESIGN	WINDOW FORM			DECORATIVE COMPONENTS
		Basement	Ground f.	First f.	
					
					
<p>ENTRANCE DESIGN</p>		<p>WINDOW FORM</p>			<p>DECORATIVE COMPONENTS</p>
		<p>Basement</p>	<p>Ground f.</p>	<p>First f.</p>	<p>DECORATIVE COMPONENTS</p>
		<p>BALCONY</p>	<p>DOOR FORM</p>	<p>ROOF FORM</p>	<p>SYMBOL</p> <input type="checkbox"/>
					<p>PILLAR</p> <input type="checkbox"/>
		<p>DOOR FORM</p>	<p>ROOF FORM</p>	<p>ACROTHERIUM</p> <input type="checkbox"/>	<p>CORNICE</p> <input type="checkbox"/>
					<p>PILLAR</p> <input type="checkbox"/>
		<p>BALCONY</p>	<p>DOOR FORM</p>	<p>ROOF FORM</p>	<p>MOLDING</p> <input type="checkbox"/>
					<p>MOLDING</p> <input type="checkbox"/>
		<p>DOOR FORM</p>	<p>ROOF FORM</p>	<p>ACROTHERIUM</p> <input type="checkbox"/>	<p>KEYSTONE</p> <input type="checkbox"/>
					<p>KEYSTONE</p> <input type="checkbox"/>
		<p>BALCONY</p>	<p>DOOR FORM</p>	<p>ROOF FORM</p>	<p>JAMP</p> <input type="checkbox"/>
					<p>JAMP</p> <input type="checkbox"/>
		<p>DOOR FORM</p>	<p>ROOF FORM</p>	<p>ACROTHERIUM</p> <input type="checkbox"/>	<p>RAILING</p> <input type="checkbox"/>
					<p>RAILING</p> <input type="checkbox"/>

Table 1. The Investigated Samples.


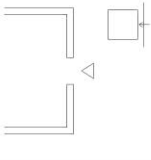



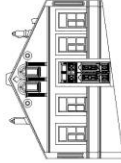
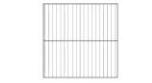
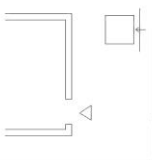
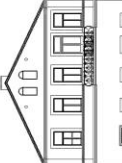

SAMPLE 3	ENTRANCE DESIGN	WINDOW FORM			DECORATIVE COMPONENTS
		Basement	Ground f.	First f. Attic	
					 SYMBOL <input checked="" type="checkbox"/> ACROTERIUM <input checked="" type="checkbox"/> PILLAR <input checked="" type="checkbox"/> CORNICE <input checked="" type="checkbox"/> MOLDING <input checked="" type="checkbox"/> PANEL <input type="checkbox"/> KEYSTONE <input type="checkbox"/> PARAPET <input type="checkbox"/> JAMP <input checked="" type="checkbox"/> RAILING <input type="checkbox"/>
	BALCONY	DOOR FORM	ROOF FORM		
SAMPLE 4	ENTRANCE DESIGN	WINDOW FORM			DECORATIVE COMPONENTS
		Basement	Ground f.	First f. Attic	 SYMBOL <input type="checkbox"/> ACROTERIUM <input checked="" type="checkbox"/> PILLAR <input checked="" type="checkbox"/> CORNICE <input checked="" type="checkbox"/> MOLDING <input checked="" type="checkbox"/> PANEL <input type="checkbox"/> KEYSTONE <input type="checkbox"/> PARAPET <input checked="" type="checkbox"/> JAMP <input checked="" type="checkbox"/> RAILING <input checked="" type="checkbox"/>
BALCONY	DOOR FORM	ROOF FORM			

Table 1. Cont.


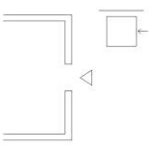
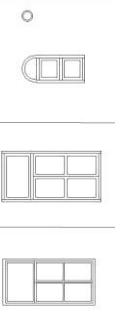
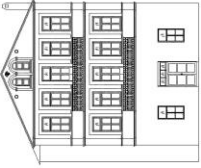

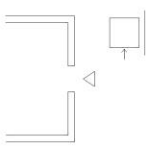
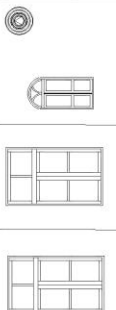
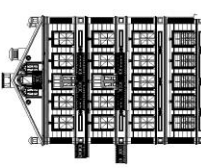
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		Basement	Ground f.	First f. Attic	
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		BALCONY	DOOR FORM	ROOF FORM	
SAMPLE 6	ENTRANCE DESIGN	WINDOW FORM			DECORATIVE COMPONENTS
		Basement	Ground f.	First f. Attic	
					 <p>SYMBOL <input type="checkbox"/> ACROTHERIUM <input checked="" type="checkbox"/> PILLAR <input type="checkbox"/> CORNICE <input checked="" type="checkbox"/> MOLDING <input type="checkbox"/> PANEL <input checked="" type="checkbox"/> KEYSTONE <input checked="" type="checkbox"/> PARAPET <input type="checkbox"/> JAMP <input type="checkbox"/> RAILING <input checked="" type="checkbox"/></p>
		BALCONY	DOOR FORM	ROOF FORM	

Table 1. Cont.


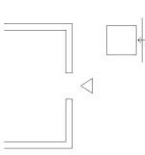
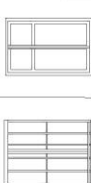

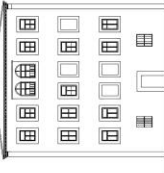

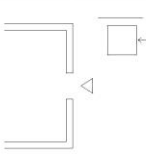


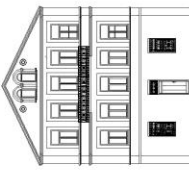

SAMPLE 7	ENTRANCE DESIGN	WINDOW FORM			DECORATIVE COMPONENTS
		Basement	Ground f.	First f. Attic	
	ENTRANCE DESIGN				 SYMBOL <input type="checkbox"/> ACROTHERIUM <input type="checkbox"/> PILLAR <input type="checkbox"/> CORNICE <input type="checkbox"/> MOLDING <input type="checkbox"/> PANEL <input type="checkbox"/> KEYSTONE <input type="checkbox"/> PARAPET <input type="checkbox"/> JAMP <input type="checkbox"/> RAILING <input type="checkbox"/>
	BALCONY		DOOR FORM	ROOF FORM	
SAMPLE 8	ENTRANCE DESIGN				 SYMBOL <input type="checkbox"/> ACROTHERIUM <input type="checkbox"/> PILLAR <input type="checkbox"/> CORNICE <input type="checkbox"/> MOLDING <input type="checkbox"/> PANEL <input type="checkbox"/> KEYSTONE <input type="checkbox"/> PARAPET <input type="checkbox"/> JAMP <input type="checkbox"/> RAILING <input type="checkbox"/>
	BALCONY		DOOR FORM	ROOF FORM	

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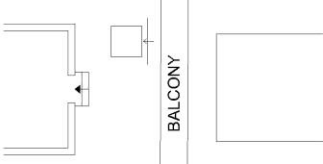




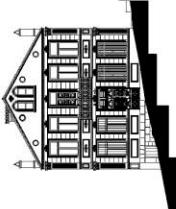
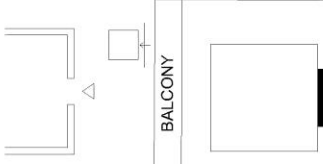

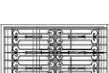


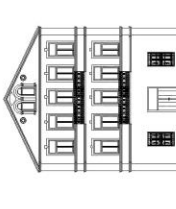
SAMPLE 9	ENTRANCE DESIGN	WINDOW FORM				DECORATIVE COMPONENTS
		Basement	Ground f.	First f.	Attic	
	 BALCONY	 DOOR FORM	 WINDOW FORM Ground f.	 WINDOW FORM First f.	 WINDOW FORM Attic	 SYMBOL ACROTERIUM PILLAR CORNICE MOLDING KEYSTONE JAMP PARAPET RAILING
SAMPLE 10	 BALCONY	 DOOR FORM	 WINDOW FORM Ground f.	 WINDOW FORM First f.	 WINDOW FORM Attic	 SYMBOL ACROTERIUM PILLAR CORNICE MOLDING KEYSTONE JAMP PARAPET RAILING

Table 1. Cont.

Facade Features of the Structures of Russian Period

Entrance Design

Houses generally have flat entrances. These entrances are under the balcony in the middle of the facade. The entrance takes shape like a staircase with the slope of the street in houses connected to the street.



Figure 2. Entrance Design Sample 1 [4].

Doors

In the houses entered from the street, the doors are usually double winged. In the example of the house with the entrance from the garden, the entrance is through a single winged door. All doors have a lighting window. Doors are generally wooden.



Figure 3. Door Sample [4].

Each wing of the doors usually consists of 2-3 rows of platforms depending on the horizontal and vertical dimensions. In some examples, the middle platform is the largest and the lower and upper platforms are smaller. In some other examples, it is the opposite. A new step is created with the laths formed inside

the platforms. Doors without decoration are formed by forming surfaces with these laths in the simplest form. Some other examples are available decorated with floral and various motifs.

Windows

The windows are usually placed in a rhythm maintaining the distance between them. The houses have two rooms facing the facade and they divide the façade equally. This plan order affects the window order on the façade.

General windows are vertical ones whose length is longer than its width. The upper parts of the windows with wings are fixed and about 30cm in length and the lower parts are divided into sections with laths. The number of fixed and movable wings depends on the width of the windows.

The windows protected by small iron bars are generally used in the basement. In most of the examples, roof windows are proportional to the use of saddleback roofs in the attics. When you look at the pictures of the old Artvin, the houses with saddleback roof and twin windows draw the attention. In the example houses, the shapes of the roof windows are distinguished by arches. There are usually 2 windows placed symmetrically on the roof. There is a ventilation gap next to each roof window.



Figure 4. Window Form on Facade [4].

Balcony

Generally, the houses have balconies placed symmetrically in the middle of the facade. There is also an example of a balcony close to one side of the façade. The balconies have iron safety railings and these are usually decorated with decorative motifs. The solid view of the façade is lightened with balconies.

Balconies protect the entrance door from the rain. There are iron fringes with decorated buttresses at the entrances on the façades without balconies.



Figure 5. Balcony [4].

Roof

In the houses examined in the study area, wooden construction-inclined roof applications are observed due to the rainy climate and the effect of the use of wooden materials. Generally, saddleback roof applications creating the use of inclined roofs to both sides are seen.

Decorative Components

In some of the selected houses, angel, rectangular and fan symbols were used in the middle of the triangular roof pediment.



Figure 6. Symbol [4].

Acroterium is the figures such as decoration or mini sculptures located in the middle or on the two sides of the roof pediment in ancient Greek architecture. In some examples, similar acroter-like chimneys in the middle of the pediment are observed.



Figure 7. Acroterium [4].

It is a technique called pillar or pilaster where half of the column is used attached to a wall. In some of the examples, this decorative element is used on both sides of arched windows on the roof pediment and on both sides of the windows.



Figure 8. Pillar [4].

The row of mouldings on the roof is called a cornice. Simple and threaded cornices are found in the examples

These are the embossed ornaments on the façade between the floors. In most of the examples, floor mouldings are formed by the order of bricks and plastered with gypsum plaster.

Horizontal panels are used between the floor mouldings under the window. Boards are usually empty. In only one example there is a panel with floral motifs.



Figure 9. Cornice, Molding and Panel [4].

Keystones are used in the upper midpoint of the doorjambes surrounding the windows. In the examples, flat keystones or with angelic figures and floral motifs are found. Keystones are usually plastered.

Jambs are exterior elements protecting the windows and doors from external effects providing an aesthetic appearance on the facade. In the examples, window and door jambs are formed with bricks and plastered. Although the window frame dimensions are nearly same, there are windows looking more monumental due to the jamb.



Figure 10. Jamb and Keystone [4].

There are iron wrought safety parapet in the houses with balconies.



Figure 11. Parapet [4].

Iron safety railings are used in the basement and ground floors to ensure security in the windows.



Figure 12. Railing [4].

CONCLUSION

When examining the houses, it is seen that the foreign trends affecting Anatolia in the late nineteenth century and the early twentieth century shaped the houses which are playing a role in the traditional structure during the Russian occupation in Artvin.

In terms of the entrance, the presence of two rooms on the front facades shaped the entrance from the middle of the facade and the use of balconies protected from the rain. Doors usually have double winged doors with lighting windows. These windows are in a rhythmic order, and they are large in number with wide space compared to the ones in traditional Turkish houses. There are arched windows on the attics, and they have twin ventilation windows. Balcony is widely used. In the Artvin traditional houses by wooden accessions, the presence of iron-embroidered lightweight balcony extensions made the houses to be distinguished easily. In terms of decorative elements, it is seen that the facade is activated with many facade elements and foreign movements are reflected on the facade in the houses of this period where mass movements are not found.

Even though these houses rarely found in the traditional urban fabric of Artvin are taken under preservation, they are dilapidated due to the public reaction towards non-Muslims. The value of these houses as the products of a

different culture should be explained to the public and necessary promotions and refunctioning should be made in order to pass them to the future generations.

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**DISCUSSION OF NON-PLACE AND PLACELESSNESS CONCEPTS
IN TOKİ HOUSINGS:
CASE OF BURSA DOĞANBEY URBAN RENEWAL PROJECT**

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ABSTRACT

This paper aims to discuss non-place and placelessness concepts, which are mentioned by Marc Augé and Edward Relph, and their consequences in monotype housing developments done by Mass Housing Development Administration (TOKİ) in Turkey. Bursa Doğanbey Urban Transformation Project is chosen as a case study for this discussion. The project was applied in the north edge of the historic commercial center of Bursa, which is named as the Han District accepted to the UNESCO World Heritage List. Bursa has a unique historical city identity and urban fabric through the stratification of different civilizations' heritages, especially being the first capital city of the Ottoman period is the most contributory layer to this fabric. This historical urban tissue deserves a preservation and development plan which are realized with detailed research and a well-planned urban design process done by professionals and academicians to protect city identity.

Doğanbey Urban Transformation Project applied by the Bursa Metropolitan Municipality and TOKİ has created a lot of discussions between shareholders, public authorities and town people before and after application. It has led to many negative consequences both in the neighborhood and city scale. These consequences are not only about physical problems such as design, scale, infrastructure and facilities but also sociological problems such as lack of neighbourliness, collective memory and cultural references. It is blamed for ruining the historical city identity and urban tissue with its monotype architectural design and enormous scale which is not suitable for citizens and surrounding regions. In the study, the change of the place concept's definition and its adverse effects are examined in mass housings by an analysis on the case study's physical and sociological settings.

Key Words: Urban Renewal; Placelessness; Non-place; Housing; Bursa.

INTRODUCTION

With the development of globalization and the change of urban development schemas and lifestyles with guiding of neoliberalism, the dwelling and housing concepts have altered, and different methods have been discovered to satisfy needs of the increasing population owing to migrations to city centers. While the formation and types of public facilities have changed such as transportation hubs, shopping malls, and airports, the housing typology has begun to change from low-density houses to high-density residences into gated communities mostly. Therefore, place perception has changed. It cannot be seen and discuss in the same way anymore owing to the effects of these global factors. For this reason, academicians, such as Christian Norberg-Schulz, Marc Augè, and Edward Relph, discussed place itself and tried to find different definitions for environments which do not satisfy the general place definition. Norberg-Schulz defines place as follows: “a totality made up of concrete things having material substance, shape, texture and color. Together these things determine an ‘environmental character’, which is the essence of place” [1]. This essence is named as “genius loci” by Norberg-Schulz, also he emphasized the importance of this term with these words: “it is meaningless to imagine any happening without reference to a locality” [2].

Environments which cannot enable specialties of the place concept are named as non-place and placelessness according to different situations by Marc Augè and Edward Relph. They develop these ideas mostly on public facilities and spaces of super modernity. This situation can be seen as a lack of literature because the housing case deserves to be discussed in the light of anti-place theories. By seeing this need, the study aims to discuss and to see non-place and placelessness approaches in housing developments which are constructed by TOKİ. These housings have become famous with their monotype designs, lack of social facilities, not protecting local people, not connected with city identity and genius loci, and losing neighbor relations due to its gated community rules. These factors have caused that people feel lonely and unsecured, even they cannot associate these feelings with non-place and placelessness concepts. To discuss these issues, Bursa Doğanbey Urban Renewal Project is chosen as the case study. In the paper, firstly, the place of non-place and placelessness approaches in the literature is given under separate sections. Then, brief information about the renewal project is mentioned. Lastly, these concepts are discussed with the help of the case in terms of urban transformations applied by TOKİ. Therefore, it is emphasized that these housings affect communities from the point of urban sociology and social sustainability.

Concept of Non-place

The place concept has begun to change its definition for some spaces under the influence of globalization and late capitalism. Augè who has realized this difference, tries to find an explanation and defines the situation as follows: “If a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, or historical, or concerned with identity will be a non-place” [3]. In these non-places, humanistic and

social relations cannot be built, and collective memory cannot be formed. They do not present any clues about history, culture, and social values. According to Augé, history can be only a part of a show in non-place and the user loses her identity during the use of this non-place [4]. Moreover, Tanyeli argues that identity only comprises the function of the non-place [5].

In addition to non-place, Rem Koolhaas suggests “junkspace” term defines it as follows:

“If space-junk is the human debris that litters the universe, Junk-Space is the residue mankind leaves on the planet. The built product of modernization is not modern architecture but Junkspace. Junkspace is what remains after modernization has run its course, or, more precisely, what coagulates while modernization is in progress, its fallout. Modernization had a rational program: to share the blessings of science, universally. Junkspace is its apotheosis, or meltdown...” [6].

In non-place, individuality plays an important role. Places are used by societies which communicate with each other face to face and collect memories. On the contrary, the space of supermodernity is occupied by this contrast, it deals with only individuals, such as users, passengers, and customers, who are identified only on entering or leaving [7]. Individuals interact with each other with different means. For instance, a customer uses his identity and credit card to prove her information, her entity. If a person has not an identity, she does not have the right to anonymity [8]. In urban scale, means of communication are non-verbal mediums such as texts, signs, and cards. Arefi summarizes this situation as indicated below:

“Under such conditions individual behavior is not based on pre-modern place-centred, shared values and beliefs accumulated over time and experience. Instead, individuals react to a set of predetermined instructions, codes and numbers programmed for carrying out certain activities, i.e. boarding an aeroplane, taking money from an ATM, shopping at a supermarket or driving on a freeway” [9].

There are some discussions about whether non-places have to be areas such as airports, supermarkets or highways. Can it be possible to define any other spaces as non-places? If space has an uninviting design and it is unrelated to genius loci, users do not have any pleasure during use it. Other reasons can be security problems and the absence of face-to-face interaction. Therefore, they cause loss of pedestrian-friendliness. Moreover, space can be identified as non-place due to the perception of users, such as insiders and outsiders think differently from each other for a specific busy location [10]. Therefore, we cannot define non-places exactly with some rules, it can be specified just by people’s feelings. Marc Augé summarizes: “Today we have the illusion of being near everything and a feeling of increased individuality and loneliness” [11]. Non-places are the locus of segregation for socially incapable individuals. Therefore, non-places are spaces that introduce individualistic super modern atmospheres.

Concept of Placelessness

According to Edward Relph, there are two types experienced geographies, first of them is the place, identified by variety and meaning, the second one is placeless geography, a labyrinth of limitless similarities [12]. Relph defines place as follows: “Places are not abstractions or concepts but are directly experienced phenomena of the lived-world and hence are full with meanings, with real objects, and with ongoing activities” [13]. He lists the important qualities of place as a meaningful experience, a sense of belonging, human scale, fit with local physical and cultural contexts, and local significance. On the contrary, placelessness is connected to the main concern for efficiency, mass culture, and anonymous, exchangeable environments [14]. The concept defines both spaces without remarkable places and underlying manner that does not approve significance in places [15].

Roots of placelessness lie in commodification, devaluation and globalization which produces standardized landscapes and inauthenticity [16]. According to Uzunkaya, there are three ways for being placeless: uniformity of places, the commodification of history and formation of artificial place [17]. It is seen that specialties owned by place cannot be used anymore because globalization causes to lose borders and to create one uniform, homogeneous space without local identity and architectural products that do not bond with genius loci. These spaces that have problems about identity and locality produce placelessness with the way of uniformity of places. In that sense, Marx claims that place is eliminated by time in the globalization process and Harvey uses “time-space compression” term for this situation [18]. In daily life, hotel chains, coffee shops, cloth stores, malls, and housing settlements can be given as examples of placeless and timeless architectural products.



Figure 1. Similarity between Housings from İstanbul and California.

The second way of placelessness is using history produced by the accumulation of many localities as a commodity while producing new places. The aim of behind using history is drawing the attention of people to achieve profit from investments. Local authorities begin to rebuilt and design not only new urban places also historical tissue to prove that they give importance to them. However, these renewals are unable to exceed kitschy elements and it is too important to explain the difference between benefiting from history and copying it. Taksim Square events and hotels that are constructed just like historical buildings can be given as examples of how the way of using history can create problems.

Last way of placelessness is the formation of artificial places that are creating pseudo identities for unidentified spaces. The aim of this manner is getting profit by putting the space into the global market [19]. The best example of this way is the city of Texas which has developed in a short time in an empty desert area. The city has constructed by using copies of famous buildings and big signboards. Even the aim was commercial, kitschy buildings take more attention than original ones [20]. These pseudo spaces can be seen in big housing projects, such as İstanbul Viaport/Venezia project tries to imply Venice as a lifestyle for their customers. Moreover, they use this proposal as a method of sale [21]. To sum up, placelessness exemplifies the mass-production culture and homogeneity trend at the present.

In the Edge of the Old City: Bursa Doğanbey Urban Renewal Project

Bursa Doğanbey Urban Renewal Project includes four neighborhoods which are Doğanbey, Kiremitçi, Kırcaali, and Tayakadın. These neighborhoods are located in the north of the historical city center. In the south of the project area, there is the Bursa Historical Hans District which is in the UNESCO World Heritage List since 2014 [22]. There are modern buildings around the site which have commercial functions. There is an urban protected area in the east of the area and registered structures located in the renewal site. This information shows that the project area has a historical potential and identity which should be protected and developed concerning them.

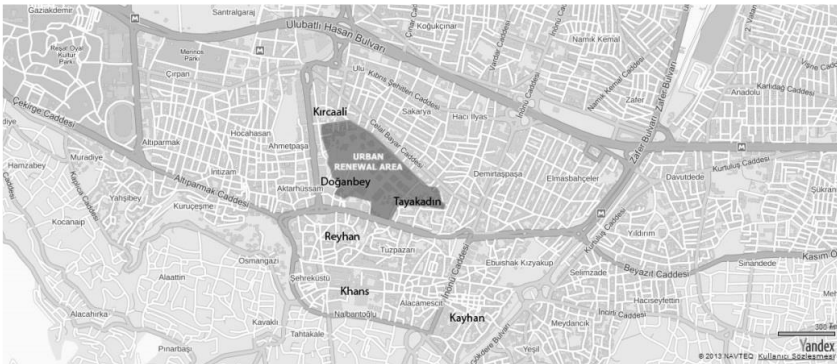


Figure 2. Location of Doğanbey Urban Renewal Project.

Before the project, low-income residents were living in 1-2 storey housings in an organic urban street layout. The old urban fabric could not be preserved because of partial and multiple properties, legal reasons, social problems, construction rights and socio-economical situation of residents [23]. In 2006, Bursa Metropolitan Municipality, Bursa Osmangazi Municipality and Mass Housing Development Administration (TOKİ) compromised on the Doğanbey Urban Renewal Project which would enable to build 2500 luxury houses and 5000 m2 of open space on the 282.000 m2 area of four neighborhoods [24].



Figure 3. The Project Site Before and After Construction.

Changes in the project done by authorities without asking shareholders caused to start legal processes between residents and local government. These problems are storey numbers of blocks, size of flats, and lack of social facilities, school, and local health center. These problems continued with the realization of poor structural quality and security problems after construction. The project affects negatively not only residents living in the area also the city center. According to Eren and Tökmeci:

“The current project seems to have ignored the specialties of the area and concentrated on the building of skyscrapers which contrast the present urban fabric, in order to obtain economic benefit. This style of monotype construction threatens the city silhouette visually as well as bringing new physical and spatial problems to the area” [25].

As a result, the renewal project has many points to discuss in terms of architecture, urbanism, and sociology. These consequences have the potential to discuss the project from perspectives of non-place and placelessness concepts.

Discussion of Non-place and Placelessness Concepts in TOKİ Housings: Case of Bursa Doğanbey Urban Renewal Project

As mentioned before, non-place and placelessness concepts are not restricted to hotel chains, shopping malls, airports, amusement parks, and highways. With the effect of globalization, the intention of gaining profit or creating one homogeneous universal space is no longer valid for just commercial spaces. It is possible to see this purpose in housing settlements. Because of the increase of surplus housing stock, companies in the real estate sector search for different ways to sell more housings. They found different ways, such as low price, credit installment in the long term and offering new lifestyles with attracting housing settlement designs. Last way is the most used one because, people like the idea of living differently from their current life, especially who have budget enough. In this chapter, non-place and placelessness concepts will be discussed specific to housings with the help of the case which is Bursa Doğanbey Urban Renewal Project. Two concepts will be discussed under separate subtitles.

Non-place: Non-place is mostly related to social life in an environment. In this concept, the social life continues with individuality, unsecured spaces, and non-verbal communication. It does not change even dwellings in this global world. Boren states that: "People now pass from even those places which they dwell in since they are no longer the real subject of those places" [26]. To go into their houses, they use cards with chips for opening the door of the apartment block. They have to prove their identity to dwell here because they are not recognized by their neighbors. Therefore, it creates a feeling of insecurity. Moreover, they communicate with other residents with announcement boards, uses bank accounts for paying their rent and subscription fees. They cannot let go of their children for playing in playgrounds conveniently, because they are afraid of unknown people. The urban realm of non-place has weakened the communal bonds that were considered as the main characteristics of a place-bound and sustainable community [27].

These problems today exist in Doğanbey Project too. In the questionnaire that is done by Aslihan Uyan, it is seen that the rate of recognition of neighbors has decreased after the renewal project [28]. Besides, the location of the project, which is next to the historical city center, causes security issues. Residents complained about this problem and as a result, cameras and card systems were applied to doors of apartment blocks. They could not find their old life with community ties and confidence in their new lifestyle. Moreover, the lack of social facilities and open spaces in the neighborhood promote these problems negatively.

The project has neither a certain characteristic which has harmony with the historical city nor any clues about local references and collective memory. Augé states that the non-place does not represent singular identity or relations, it creates a space with solitude and similitude [29].

Placelessness: Edward Relph claims that the places of contemporary capitalism are mostly designed through simulations and spectacles as alienated from experiences of the lived world [30]. In this way, spatial differences that come from meaning, experiences and socio-spatial roots face disappearing. Therefore, the dominance of uniformity brings the production of monotonous and anonymous environments [31]. According to Gür, globalization represses concepts of place, belongingness, and identity, also post-capitalism holds us equal to all directions. For this reason, architectural production should be aware that existence is fed from belongingness, culture, and geography and should be applied with this awareness [32].



Figure 4. An Inner View from Doğanbey Urban Renewal Project.



Figure 5. The Project View from Outskirts of the City.

Large scale housing settlements constructed by TOKİ are applied in all cities as monotypes without looking local qualities such as climate, geography, culture, history. Therefore, it causes the uniformity of all cities. These settlements present a life that is disconnected to the local context and surrounding life. These problems are acceptable for the case of Bursa Doğanbey Renewal Project. Even the unique historical potential and physical tissue of the city center, the project cannot fit the site with its design, scale which is not suitable for human and surrounding, and the lifestyle presented to residents. Then, placeless spaces spread around the world unrestrainedly.



Figure 6. "TOKI'nin Bursa Kentine Tokadl" Photography Competititon 2. Prize.

CONCLUSION

In conclusion, with the effects of globalization, place concept is changed its definition starting with airports, terminals, highways, malls, and chain hotels, stores. Also, this change affects not only public functions but also housing settlements. All around the world, it is seen that monotype housings are unrelated to genius loci and its local context. This problem also can be seen easily in TOKI urban renewal projects. These homogeneous, mass cultured apartment blocks affect people's social life with its placeless and non-place identities. People begin to live lonely, unsecured and unexperienced life, and they begin to be a type, not a character as a human being. Jansson concludes as follows:

"When images become more important than their referents, when the copy foregoes the original, the simulacrum rules the world. The society of the spectacle is thus a society in which people get alienated from their own existence, as well as from reality itself" [33].

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FIGURE LIST

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RELATION BETWEEN PLACE-PLACELESSNESS and NOMADISM

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ABSTRACT

The habit of periodically changing places for the sake of the social unity in the past is defined as a nomadic life. Nomads are the communities that travel with tents, animals and other tools depending on the geographical and climatic conditions (Akgul, 2006). In the past, natural factors were shaping the living conditions but now, things such as the information era and technological advancements change societies' socio-economical and cultural structure and effect the term of nomadic life.

Nomadic society's constant change of the place, instead of creating the phenomenon of "placelessness", proves them feel belonged to every place they have been to. For nomads, these new places create the opportunity to know, discover and experience different societies, cities and habitats (Seamon & Sowers, 2008) For example; itinerants, by constantly changing places and describing the time and space they have been in, get the attention of people with their identities that provides different perspectives to the history. Instead of living a settled life, these people who prefers to constantly change places and live in so many different areas got the chance of analyzing the identity of the places they have been and played a huge role for these analyses to be inherited to our time.

While societies travel to the places where geographical and climatic conditions are better to improve the life standards of the mass society and the individuals; in our time, natural catastrophes, wars and political reasons force societies to migrate and cause migration to be understood as something negative. This causes people to avoid seeing the positive sides of migration.

Societies used to migrate to places where geographical conditions and climates are more appropriate to raise living standards, nowadays, natural disasters, wars, forced migration of societies due to political reasons have led to the perception of nomadism as a negative concept and ignoring the positive aspects.

The aim of the study is to examine the concepts of place, incongruity, belonging, nomadism and their relations with each other from the past to the present. It is aimed to examine the relations of these concepts with the

concept of stateless through the neglected aspects. In the light of the aims, the literature will be analyzed with historical method and the relations between the concepts with comparative method will be explained with examples.

Key Words: Place; Space; Placelessness; Belonging; Immigration.

INTRODUCTION

In the Paleolithic period, societies lived a nomadic life in order to hunt and protect themselves depending on the climate. In the Neolithic Period, land ownership and agriculture became an economic activity, which led to the establishment of settled life but freedom of movement is restricted. (Gursel, 2005). Despite this situation, nomadic culture has continued to manifest itself sociologically and economically in societies that are indirectly involved in agriculture and in societies that have been excluded from the subsequent urban culture by factors such as variability of environmental conditions, evolution of social movements and attitudes, and the concept of belonging to the cultural structure. Various occupational groups that retain nomadism have survived.

In the Industrial Age, people have regained their freedom of movement with the inclusion of vehicles (steam ships, trains, automobiles and airplanes) in daily life. Various occupational groups that retain nomadism have survived. In the nomadism that developed on the basis of societies living and continuing their lives in a single space before the Industrial Era, make this holistic understanding of space was replaced by spaces that were divided into work and accommodation. Also with becoming a freer transportation, transfer between these places it has emerged. Today, with the technological developments, the concept of space and time has changed and as a result; physical and mental freedom of movement is regained. The development and dissemination of production and distribution forms have enabled societies to perceive their environment in more and different ways. This has led to a faster movement of communities within an area and a change of specific routes.

Nomadism, which has existed since historical times, has a dynamic structure depending on environmental conditions throughout history.

This research is based on the concept of nomadism which constitutes a negative perception due to political and economic problems. It provides a comparative assessment of various groups of nomadic lives and offers different perspectives.

The Concept of Nomadism-Nomad

Nomadism occurs when a community's natural standards of living are deteriorated and natural resources become insufficient. Changes in environmental conditions create the need to find more suitable places. (Sayilir, 2012). In general, a community or a social cluster which has to live in order to maintain the survival of the descendant and of the season to relocate is expressed as nomadic.

Before the settled life, societies lived in livestock for gathering and hunting. One of the factors that influence these societies to determine where they live is the availability of natural resources and appropriate climatic conditions required to establish their own living standards. The other case is the environment in which the animals can maintain their conditions of care, meet their basic needs and adapt to natural life. In other words, these societies are what keep their survival and livelihood; it determines their lifestyle and functioning. Therefore, in nomadism, people change their places depending on the climate and shape the location according to the mobility of environmental conditions based on the natural life of the animals. As natural resources begin to run out and living standards begin to decline, societies are constantly moving with their animals over long or short distances. The displacements follow a certain route according to the seasons and the societies that constantly change the displacement into lifestyles are called nomads (Sayilir, 2012).

With the transition to settled life, nomads have domesticated their animals, started farming and started to live as a group in adaptation to this culture. However, in the settled order, people needed different communities to raise and feed their animals or to search for materials, and as a result nomadism continued.

In fact, nomads have become accustomed to relocation and have adapted to this culture. The act of displacement is a ritual for them. The community acts together and leads a regular life with this movement (Arayıcı, 1999). These nomads establish close relations among themselves and lead a closed life and migrate together. Mobile life is the most important phenomenon of nomadic identity, and nomadic societies emphasize these characteristics when defining themselves. Today, up to forty million nomads have been identified in various countries around the world (Akgul, 2006).

Nomadism, culturally; varies according to sociological, political and economic reasons and differs according to the place and purpose of the accommodation.

In this context, when the nomadic lives are examined in the historical process, it can be evaluated in two groups. These are non-compulsory and compulsory nomadic lives.

Non-compulsory Nomadic Lives

Non-compulsory nomadic lives are the displacement of societies or individuals according to their own desires or lifestyles over a certain period of time. These non-compulsory nomadic lives emerge in different ways. These are generally; the search for places that meet the living standards of nomadic societies or migrations made by societies engaged in livestock and have to get animals to higher places in summer, voluntary displacement of people living on seasonal labor and long-term or short-term trips by travelers or tourists.

Fertile soils with favorable climatic conditions and intense natural resources are ideal areas for nomads who live on livestock, gathering and hunting. For example, in history, Anatolia is one of the geographies where nomads settled in because of the ideal conditions. In addition, this land, which is used frequently by nomads, enables societies to interact with each other and exchange information between them. And thus includes cultural riches. These influences of nomadism also change the societies living in Anatolia nowadays and together they provide the development of culture and environment.

For those who are engaged in livestock, go to high plateaus because of the grasses in the plains turn too yellow to feed their animals. This is a way of life that we can call vital for the tribes; they migrate between certain pastures to feed their animals.

There are also people who live a nomadic life in different cities or regions to work according to their wishes depending on the climate. For example, seasonal agricultural workers in Turkey have a traditional nomadic life. Depending on agriculture, for example: collecting cotton at time in the Cukurova region, collecting hazelnut time in the Black Sea and collecting hazelnuts collectively nomadic communities for harvesting crops. That is why they travel in a wide range from orchards in the Marmara and Aegean regions to large agricultural steppes in Central Anatolia, cotton workers in Eastern Anatolia, and fruit trees in the Mediterranean.

Another non-compulsory group is travelers or tourists on long or short trips. Itinerants, by recording their observations about the places that lived and visited in different periods, contributed to the scientific discoveries in the world and enable us to learn about history today and also enable us to evaluate events, times and places from their perspective. Today, tourists create a digital information library by recording the places they go with technology. This information is the source for the future. For example, in the restoration of

historical buildings damaged by factors such as natural disasters and war, buildings can be visualized with the digital archive provided by tourists.

Another example is that they cannot find suitable jobs in their region and cannot reach their own living standards; people who move from villages to cities or other countries to better economic, education and health conditions also migrate in hopes of a better life.

Mandatory Nomadic Lives

Mandatory nomadic lives arise as a result of political, political, economic and natural disasters. This situation causes people can not to live where they want, cannot return to their own lands or people do not want to return due to negativities such as war.

According to the treaties made as a result of wars, people are forced to migrate with the exchange which means exchange between the countries that signed the treaty. In the agreement signed at the Lausanne Conference of 1923, approximately 350,000 Muslim Turks and 200,000 Christian Greeks were subjected to forced migration (Kayam, 1993). The Turkish-Greek exchange also makes forced migration legal. And later in 1944 Poland and the Soviet Union, and in 1946 Czechoslovakia and Hungary between the population exchange is an example (Bozdaglioglu, 2014). Forced migration, the exchange affects not only people who have been subjected to migration but also countries politically, economically and culturally.

People are forced to emigrate from the regions where they live because of conflicts and wars and life safety. For example, in Diyarbakir in Turkey for the reasons mentioned in the Surici region, it forced the people living here were compelled to emigrate from this region. In this case, the people who were subjected to forced migration were forced to abandon their living order and leave their property and assets.

The occupations and civil wars caused by political disagreements between countries have led people to flee from their countries and forcibly migrate to other countries. The concept of refugee that emerged at this stage, unlike the concept of nomadism, is not voluntary but describes a process that emerged for forced reasons. To about a current issue; there has been a civil war in Syria and there are also political crises. So Turkey is a massive migration from here. Since Kilis is a city adjacent to the Syrian border in this process, it is becoming a city where refugees take shelter and live in camps there (Cengiz, 2015). This situation brings with it many problems in the communities that migrate and accept these migrations.

In addition, with the increase in the rent values of the slum areas, these regions are transformed with projects prepared for high-income people, making it obligatory for the society living here to settle in other regions. The living order of the people who were subjected to forced migration was disrupted and they were forced to adapt to the lifestyles they did not belong to.

Place-Space-Concepts of Belonging

The concept of place is a common concept studied by different disciplines. It is used in daily life in idioms such as “finding its place, being out of place” and may cause various shifts in meaning. “Place” contains controversial meanings from ancient Greek philosophers to the present day. Because the measurable and immeasurable quantities of the place do not have a certain limit.

In philosophy, “place” is related to the daily life of the human being and it is important to perceive what the daily life is like. The meaning of “place” lies in the connection between people and the world. A Meaningful place; includes identity, meaning and history. The place includes people who live together in a certain area and are related to each other. Multiple encounters are required for the “place” to occur. Having a permanent residency address nowadays enables us to describe the person as reliable and safe. People, want to make sense of his personal existence, and a permanent address increases his sense of belonging. In this way, the connection between the physical environment and the living space of the person is strengthened and the “place” becomes more meaningful (Auge, 2016).

It has an identity with its features such as location, geography and topography and provides socialization and acting in a meaningful harmony. It has an identity with its features such as location, geography and topography and provides socialization and acting in a meaningful harmony. The weakening of the relations between the community and the place negatively affects the identity of the people who experience the place. This is because place and life are integrated concepts.

According to Doğan Kuban, space is defined as the space that separates the human environment from a certain extent and is suitable for continuing its activities. Although it is defined as the special space that separates the human from its natural environment, it does not mean only space. Space is a volumetric phenomenon and contains movement. A space contains historical and social data and forms a place according to the shape of the environment, topography and vegetation. The place contains different identities and belongings and environmental character; it reflects intangible qualities such as its historical structure and the social structure of society.

Non-place

There are contradictions between place and placelessness, such as historical/non-historical, identity/non-identity, culture / non-culture. Non-place is an area that does not reflect a historical area, culture or identity, only objectively responds to needs today and is uniform, and has not lost its originality. Because of the context has been replaced by consumption in the modernizing society. Repeated encounters in no-places do not meet at all, daily life activities are not experienced, are temporary and therefore do not develop a sense of belonging.

For non-place 'location are arising from the opposition area with space' definition can be made. The size and function of spaces are outside the human scale. The structures have a larger volume than the parcels and even the islands. Internal and external life and functioning are independent of each other. In this context, improperness indicates areas such as airports, highways, shopping malls, large hotels and parking lots that cannot be contacted with the location.

Social ties break with the interruption of relations and the change of daily life practices and the concept of place changes. In this context, not every definable space can create space, not every piece of land is also located (Auge, 2016).

The Concept of Non-place/Place for Nomads

Nomadic settlements are dynamic structures that are shaped according to the conditions and they are shaped according to the materials of cultural value and the materials they find in the immediate surroundings. Climatic resistance and flexibility are important in the materials and generally consist of single living spaces (Bunn, 2002).

In nomadic structures, the comfort conditions created by the order are not sought, but nomadism is considered by nomads as an action that improves the quality of life. This is closely related to the freedom of movement of nomads, which is independent of the ground and has a flexible structure culture.

In nomadic life, a shelter can define a place regardless of its topography and environment. Portability leaves the context of the place in a concept that seems to be out of place. The newly non-place is actually a cultural space, formed only as a result of the need for shelter. Its relationship with the place is temporary, but its culture is permanent. Therefore, no matter where the tent is set up, it is permanent because it reflects a certain habit. (Waterson, 1998)

Repetitive temporary accommodation has a meaning opposed to the definition of non-places and therefore describes a place. Even the installation of tents, for example, is under certain rules, repetitions and traditions. Therefore, instead of talking about misfortune for nomads, not to take root but it can be said that it constitutes a “place” and that place has meaning.

EVALUATION

The concept of nomad, which is more frequently encountered with its negative perception, is a cultural phenomenon that has come from the historical ages to the present day.

When nomadic life is the subject, important issues such as place-belonging-space come up. This is because; it is a contradictory action when viewed from outside. From historical times to the present, nomadic societies have seen their mobility as an advantage and have always meant relocation for better conditions. Even if the nomadic culture is combined with the concept of misfortune today, nomads make their tents according to a certain rank and maintain their own culture.

Inspired by nomadic culture; today, living units that are perceived as negative, independent of place and belonging to belonging are designed. These units built with today's technology are produced based on the examination and portability of nomadic communities. The concept of nomad has been used in this context even in designing the necessary units for the people who are displaced from their homes as a result of natural disasters.

While nomads continue their culture, they know new places, people, discover different cultures, gain different perspectives on life and increase their awareness of the environment. They also interact with cultures in the places they meet and mutually feed each other. This provides cultural richness in the world. Today, with the development of technology, transportation routes have increased, transportation time has been shortened and transportation vehicles have become comfortable. These developments allow more people to travel and move people more quickly.

With the liberation of travel, various branches of business have increased. As in nomadism, people traveling for a living, follow certain routes and return. This situation can be evaluated as the reflection of the mobility of nomadism to our age.

However, in case of intensive migration from the regions where they are obliged to certain regions, it causes these communities to want to maintain their own culture, cultural conflict with the communities where they go, or assimilate their culture. In the case of forced migration, country managers

need to make more careful decisions for migrating people and places receiving migration. In this way, negative perception of nomadism can be prevented.

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URBAN IDENTITY AND MEMORY PROBLEMS: A CASE STUDY OF SAMSUN

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ABSTRACT

In addition to its physical presence, the city becomes a phenomenon with the accumulation of certain memories and stories in social memory. With the accumulation of common experiences of societies, the city is moved beyond physical objectivity and reconstructed fictitiously in social memory. This structuring has become meaningful by society as it can be transformed into images by associating memories and experiences. The spaces that are changed in the historical process, stories and events attributed by the society are remembered in some patterns even though their existence has disappeared or a new unit has been changed instead of using the purpose. Samsun has embraced many civilizations throughout the history and has turned into a rich geography with their culture and heritage. It has lent assistance the beginning or continuity of some important events and it has many structures which have historical significance in their geography. In this study, the structures of Samsun which have changed in historical processes and affected the urban and social memory are examined. The effects of identity change between the past and present history on the society were studied. The relationship between urban memory and urban identity, historical and spatial components that are important in the spatial development of the city are discussed. Beyond the concrete knowledge of Samsun, which is determined as a place, the historical processes of the spaces that have created the city memory in total and which are located in the memory of each citizen are explained. Urban space and its equivalents in urban memory were investigated and the importance of the relationship between urban space and urban memory in the formation of urban identity was discussed.

Key Words: Urban Memory; Urban Identity; Collective Memory; Samsun.

INTRODUCTION

In addition to its physicality, which exists as a living image, the city evolves into a conception by the cumulative nature of the experiences and collective memories in urban memory. Cities are the places of social life that change and grow over time, while growing up, and memory the accumulations of the past. [1]. Event stakeholders with confirmed and remembered memories make the city t with their shared experiences by combining borrowed memories, even though they are not physically present. This qualitative image of the city is reassembled in social memory and transformed into a collective consciousness. It has altered in recent history the construction of which is

known to be remembered in memory. The space serves as a backdrop to the emotions and actions experienced, and a framework for memories. As the elements of the visual structure in which the habitual and emotional connection are established change, memory looks for the old instead of the new one, the time to accept the new one is long and painful. The images, which are the marker element, help to create a store of consciousness and memories about the city in memory. Memory can be transformed into data by inferences of people with common space and belonging. This study examined how collective memory and urban memory are affected by the purposes of use of the space to which they belong and how they affect each other. The city identity of Samsun city, how it was affected by the use purposes of the place it belongs in urban memory and the places defined in collective memory were examined and the historical processes of these structures were discussed.

Urban Memory, Urban Identity, Collective Memory and Samsun

Urban Memory

The concept of memory is defined in the Dictionary of Turkish Language Association as the power to consciously keep the experiences, the subjects learned and their relationship with the past, repertoire, mind. Memory, as it exists collectively, also bears the traces of an individual's life and gains a relative individual meaning.

According to Nora [2], the atomization of a general memory into a special memory necessitated the recall and preservation of the recall by internal coercion. Even if the memory no longer has the presence of what he remembers, if one does not take responsibility for restructuring it in individual ways, the remembered is truly destroyed. Urban communities are organized societies which are heterogeneous, immigrated from the village and alienated and where individual identity is at the center of social relations. In this context, as cultural accumulation, ethnicity, gender, income diversity increases, there is a rich mosaic in the inner fabric of cities. When these variations are examined, urban memory consists of memories on space as well as physical space. Thus, while shaping the relationship between urban and space, the names of neighborhoods, streets and squares of the city where the citizen lives are important in shaping memory.

Even if the public sphere is a lifeless element, the contact established with the human and the experiences of the space accumulate and during this process individual memory becomes collective memory. Although perceived differently by people, the city feeds on these differences and leave in wake of common memory. According to Steve Nash and Austin Williams [3], the purpose of the urban memory industry is to provide people with a sense of belonging and roots to their land. In addition to maintaining and maintaining this root, it allows us to establish an emotional connection with space and history.

Public spaces knot together past, present and future, and provide reference points. Therefore, they are not only a physical plane, but also the founder of the originality of the identity of the city. In addition to being the founding points for cities, these areas reveal as unique living spaces reflecting the collective memory and urban consciousness of the society [4]. It plays a major role in the place of social relations and experiences of space in urban memory and in expressing this accumulation in different ways. Space serves as a backdrop to the emotions and actions experienced and a frame for memories. As the visual structure and elements of the familiar and emotional bonds change, memory searches for the old instead of the new. The time to accept the new is long and painful. The images, which are signal elements, help to create a store of consciousness and memory about the city. Memory can be transformed into data with the inferences of people with common space and belonging.

Urban Identity

The city is a place where the phenomena that generations have inherited from each other are physically historicized. We define it by following the definition of the intergenerational relationship by linking a place on the time scale with architectural structures, monuments, parks and residences. Affecting the image of the city, each city has its own unique qualities, shaped by physical and cultural factors, is a meaningful integrity. In fact, as this integrity is discovered, the main components of the central landscape reveal.

Although the identities of cities differ with a qualitative personal perception, they are present in our memory with the continuity and movement of the elements forming the identity. Memory helps to transfer the collective mental memory of the common mental process to the generations based on spaces. The city is consisted of elements of identity that are unique to them and are not present in any other city. As Lynch explain, considering the city as a whole; as a spectator, we perceive the city as paths, edges, districts that help to separate the city, nodes with gathering and separation areas, landmarks easily located in our memory helps to gain and limit the identity of the city [5]. As Çöl mentioned, the people living in that city and their way of living shape the identity of the city. The identity of the city, which is necessary for the maintenance of historical continuity, can exist only through democratization and civilization [6].

Collective Memory

In the Merriam-Webster Dictionary, memory is defined as the power and process of replication or reminder of what is learned and maintained through relational mechanisms. Collective means that according to Dictionary of Turkish Language Association, it is the result of the gathering of many people and objects, including many people or objects.

Memory is a collective formation produced by society, and therefore should be called collective memory. Priority in collective memory; individual, social,

historical, cultural, etc. meaningful relationship with values. Since these relationships are not established by individuals with collective memory, the act of remembering is inadequate in some cases. We can say that the situations and phenomena that Halbwachs mentioned are difficult to remember belong to the common area and everyone, and that we can remember what we want, as long as we can based on the memory of others [7].

Every city on which society establishes its memory has its own existence and this gives birth to the specificity of the city. When the time and breaking points are taken into consideration, society changes the city when it changes. This active change occurs when the society reproduces the city as social relations and works [8]. History is concerned with differences, as Halbwachs emphasizes, but we abstract similarities by remembering events whose common features belong to the same consciousness. In addition to collective memory, we also collect memories in our individual memories by breaking apart from the divided group [9].

City of Samsun

As shown in Figure 1, Samsun is a coastal city with a population of 1.5 million and a coastline of 120 km on the Black Sea Coast. Due to its geographical features, the city has developed parallel to the coast and has a temperate climate with varying coastline and interior areas. The average annual number of rainy days is around 156 days and it has a continuous North Winds. The fertile Çarşamba Plain and the Bafra Plain and Yeşilırmak and Kızılırmak, which give life to these plains, are distinct geographical characteristics of Samsun (Figure 2). Thanks to these natural features, agriculture is highly developed. Figure 1 shows the 15 existing districts of Samsun as shown on the map. It has advanced level in highway, maritime, railway and airport [10].

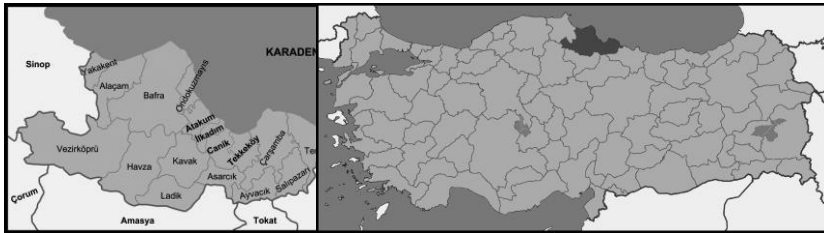


Figure 1. Views of the City of Samsun, Turkey Map.

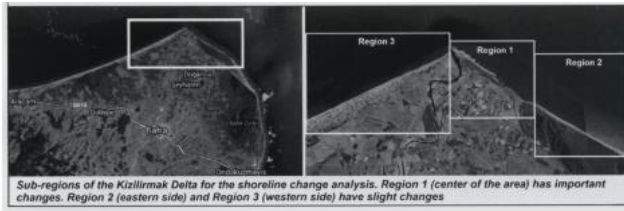


Figure 2. Location of Kizilirmak Delta.

As Ozaydın and Mutlu emphasize, Samsun has a cosmopolitan social texture. The factors that contributed to the formation of the cosmopolitan structure were the settlement of approximately 22 thousand Muslims from Greece in Samsun in the exchange that took place in 1923. The other is the intense migration from different provinces to Samsun, which became a center of attraction after the 1970s. Samsun, which developed along the Ordu-Sinop Highway axis, has started to receive more migration with the development of its industry. We can define Samsun, the big city of the Black Sea, as a city that develops rapidly in a short time and takes the pulse of the region, directs urbanization policies, expands employment opportunities, tries to meet the needs of the citizens with its tourism infrastructure and strives to integrate the city with the coastline [11].



Figure 3. The Historical Development of Samsun City.

Figure 3 shows the historical process of the settlement of the city of Samsun. The horizontal development, which began in 1850, shaped by geographical conditions, continued until the First World War. The stagnation that began with the outbreak of World War I continued until 1945. After 1945, the city population started to increase again and this situation continued to accelerate in 1950 and later [12].



Figure 4. Atatürk and Bandırma Ferry.

Although many civilizations (Hittites, Ionian Nations, Persians, Macedonians, Pontus, Roman, Byzantine) dominated throughout the history of Samsun region, after the 1071 Malazgirt Victory, the era of the Ottoman Empire started. Undoubtedly, the greatest celebrity of Samsun known throughout history is the place where Mustafa Kemal Atatürk instilled the hope of independence. As can be seen from *İstiklâl Savaşı Gazetesi* in Picture 4, one day after the Greeks' invasion of Izmir, Ataturk set off for Samsun with 18 officers and Bandırma Ferry, which he trusted. Mustafa Kemal Atatürk, who was assigned to the security of Samsun and its environs, took the first step of the War of Independence, which we won with great determination.

The Changing and Renewed City Memory Items of Samsun

Samsun has accumulated cultural treasures from past civilizations on the land that smells of history. Along with their important structures, natural or artifact elements have become the symbols of Samsun. In Table 1, Samsun's certain fictions, items and settlement of city are briefly listed.

<p>Bazaar Fiction</p>	<ul style="list-style-type: none"> -Demolition of tobacco factory and building of Bulvar Shopping Mall -Demolition of Saathane Square and allowing traffic, shift of pedestrian axis and shopping density to Mecidiye Street -Intensification of the pedestrian axis with pedestrianization of İstiklâl (Çiftlik) Street to vehicle traffic and the exchange of spaces for shopping
<p>Urban Natural Artifact Water Element</p>	<ul style="list-style-type: none"> -The construction of the Baruthane Park where the boats can be seen by giving the impression of a river with the help of a channel of the Black Sea -Filling a part of Mert River and building Lovelet Shopping Center -Separation of a part of Kızılırmak into Kızılırmak Delta Bird Paradise
<p>Historical Urban Elements</p>	<ul style="list-style-type: none"> -Restoring and making the Bandırma Ferry available to visitors -Arrangement of the coastline where Atatürk set foot in Samsun as Kurtuluş Road -Making sculptures of Amazon women
<p>Transportation Options</p>	<ul style="list-style-type: none"> -Construction of special roads for bicycles and pedestrians on the coastline of the coastal city of Samsun, some parts being completely closed to motor vehicles -Phaeton transportation on the coastline -Cable car access to Amisos Hill -Trams with a distinct axis in the city -Buses and vans -Trains -Short-distance cruise ferries
<p>Layout of Roads and Streets</p>	<ul style="list-style-type: none"> - Wide roads on Sinop-Samsun Highway and Atatürk Boulevard due to the heavy flowing traffic axis -Narrow streets -Single lane and ramp roads -Driving outside the coastline is quite common. The tram is located on the main road. Roads outside the

	coastline are not suitable for cycling.
Urban Open and Green Area Arrangements	<ul style="list-style-type: none"> -Public opening of Çakırlar Grove and a wooden bridge built -Construction of dining places on Amisos Hill and visiting the wooden bridge -Landscaping of East Park and West Park on the coastline, eliminating the desolation by adding healthy living equipments

Table 1. Past Memory Items and Changing Memory Items.

In certain periods of history, the places of Samsun known where commit their functions in memory have been damaged or deserted over time. These places have been renovated and either restored to their old usage or presented to the citizens for new usage.

Tobacco Factory

Blending a rich history within its borders, Samsun has hosted different cultures. Performing tobacco cultivation by the masters increased the quality of tobacco and opened an export channel and offered a great job opportunity to the public [13].With the Industrial Revolution, developments in technology needed manpower as well as factories developed under the influence of Fordism. The mutualism between the Tobacco Factory employees and the factories in need of manpower fed the Samsun economy.

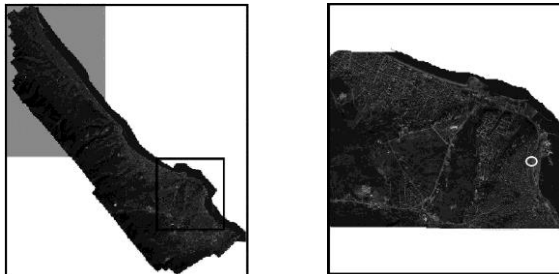


Figure 5. Samsun Map and Tobacco Factory Location.



Figure 6. Bulvar Shopping Mall Location.

Towards the end of the 19th century, the Ottoman Empire signed an agreement with the French Reji Company and established cigarette factories in Istanbul, Izmir and Samsun, which consisted of buildings with rationality and functionality [14]. As shown in Figure 5 and Figure 6, it is located in a central area of Samsun in proximity to transportation and resources. As Lefebvre mentioned as a result of industrialization, the tendency to settle close to the sources increased and the city's settlement plan was affected by this process [15].

When the Tekel Tobacco Factory Campus units are examined, cigarette production, storehouse, administrative units, refectory, wet spaces and security units, the main building where the production is made in the middle of the land, the courtyards where employees can breathe in their spare time, and the building have been adapted to other factory examples. In addition, wood flooring, which is generally used in tobacco stores in tobacco factories to improve the quality of tobacco, is also used here [16]. As Ertler and Edinsel emphasize, it is seen that the baroque architect style is used when examined from an architectural point of view, as is frequently seen during the period [17].



Figure 7. Samsun From Past to Today.

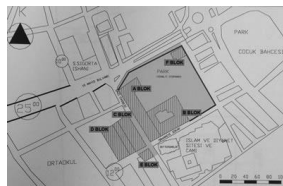


Figure 8. Layout Plan of Samsun Tekel Tobacco Factory Campus.



Figure 9. Bulvar Shopping Mall- Present.

In time, the place became deserted with the closure of the factory, but it was re-used but its function changed (Figure 7). Located in a central location; As shown in Figure 8, A, B, C, D, E and F are divided into 6 blocks and made suitable for shopping, recreation, square and entertainment activities. At present, the current situation of Samsun Tobacco Factory is used as Bulvar Shopping Mall shown in Figure 9 and constitutes one of the important knots of the city.

Monument of Honor

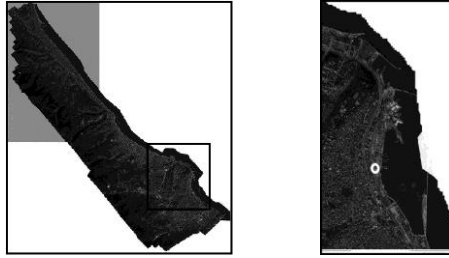


Figure 10. Samsun Map and Monument of Honor Location.

Mustafa Kemal Atatürk took the first steps to start the war of independence and the establishment of the new Turkish state to Samsun. On May 19, 1927, the tender was held by Governor Kazım Pasha regarding the stones to be used on the pedestal of the sculpture whose foundation was laid in the position shown in Figure 10, and the bronze Atatürk statue made by Austrian sculptor Heinrich Krippel was brought to Samsun in 1931. Together with the statue, Monsieur Heinrich Krippel and a Viennese engineer named Monsieur Mayer came to Samsun. This sculpture is the 8th in the world because of the horse's tail, which touches the ground to capture balance [18].

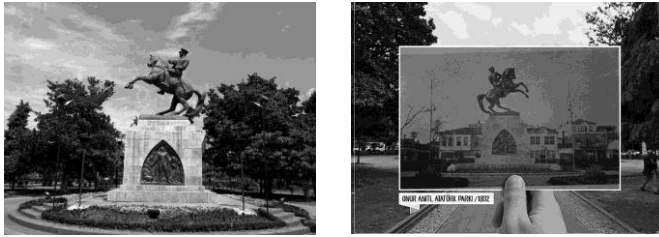


Figure 11. Monument of Honor.

The Monument of Honor consists of two sections: a 4.75 meter cut stone veneer plinth and a 4.10 meter bronze sculpture, as seen in Monument Figure 11. On the four facades of the pedestal are niches in the form of pointed arches, and four bronze, embossed plate, two of which are inscriptions and two of which are figures, are mounted. In the relief on the right side, as seen in Figure 12, Atatürk was shown in the middle with the Marshal's uniform, with his arms and legs open on both sides, and the figures on both sides wrapped in their hands, arms, and kneeling symbolize the Turkish people. The relief on the left side, shown in Atatürk's Figure 12, depicts the War of Independence with the people carrying ammunition from sea to beach. Figure 11 shows the figure of Atatürk, on a horse raised to the throne on the pedestal, in the uniform of the marshal, who is seen ready to lead the war, with his left hand firmly grasping the mark of the long sword at the waist, and with his right hand holding it from the hilt of the sword [19].



Figure 12. Left and Right Side View of the Monument of Honor.

The park where the monument is located has been improved over time by various landscaping works, and although the square around the monument has not changed, the playground, tea gardens and urban furniture have changed over time. It is an important node point and sign element of Samsun.

Saathane Square

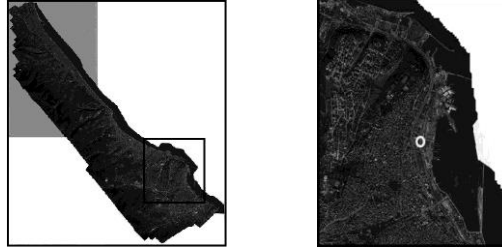


Figure 13. Samsun Map and Saathane Square Location.

A Clock Tower was built on Samsun Pier Square for a French engineer of Belgian descent. In the time of the Seljuks, Samsun started to become a city with the Muslim Castle-city which started to rise around Saathane since 1194. This square, shown in Figure 13, is located in the city center and one of the busiest streets for shopping and pedestrian access and is an important node and landmark for Samsun. In addition to its visual appearance in past dates, it also included Fire and surveillance functions, as well as the action of showing the clock, which was its main function [20].



Figure 14. Saathane Square.

From the date it was built to the Samsun earthquake, it was restored without modification after it was damaged as seen in Figure 14. A new wall and Arch were also found in the works around the damaged clock tower. When the typology of the building was examined, it was observed that single-storey and wooden-built dwellings were frequently seen in the Black Sea [21]. It is currently used as a junction. Shopping is carried out in the back streets and eating and drinking activities are carried out in the places around it. This square and its surroundings, which are mostly small-scale shopkeepers are far from residential buildings and quite close to public spaces.

Amisos Hill, King's Cemeteries and Amisos Treasures

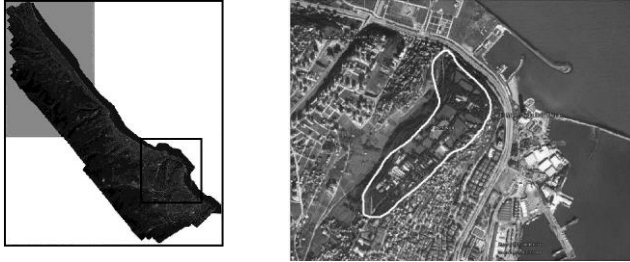


Figure 15. Samsun Map and Amisos Hill and King's Cemeteries Location.

The name of Samsun seen in Figure 15 is known to be Greek word Amisos but the use of the name Samsun is after the Turks dominated here. In Turkish Sources the name Samsun is used and the name Sampson is recorded in Western sources in the same dates [22].

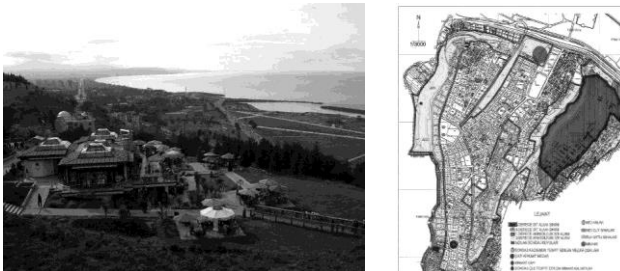


Figure 16. Amisos Hill and King's Cemeteries Map.

It is known that the first people of Samsun were the Gaskas, after which the rule passed to the Hittites and Phrygians respectively, and that the Cimmerians, Persians and Lydians and cultural heritage prospered. In some ancient Greek sources, there are written sources that warrior women called Amazon lived in and around Samsun and that they never introduced foreign men into their land. During road widening works in the ancient city of Amisos, a whole was seen which opened on Tuesday, November 28, 1995, and different tombs were scattered in this area, as shown in Figure 16. It is thought that the tomb of the male may belong to one of the most senior rulers of the Kingdom of Pontus, one of the female tombs may belong to the wife of this famous person and the other to her daughter [23].

Amisos Hill is a place where drinking acts and ceremonies are held in its current state. It has been converted from a residential area to a public area

and can be navigated by footpaths within it, providing visitors with a bird's-eye view of the trip via cable car.

RESULT

The urban identity consists of the original values of the cities. By accumulating different experiences and memories, the city increases its past and present by interacting with the past, present and the environment. The city remembers certain parts in its memory, encodes the space with certain symbols, and thus creates urban memory. Memory is a phenomenon that is nourished by identity and meaningful. In time, the components that make up the identity are changed or renewed, different meanings are loaded, so it is inevitable for the memory to come up in different ways. In the social dimension, the structure of the individual has been examined and the concept of urban memory has emerged. The city of Samsun witnessed the turning points of history and these points were still readable in the city. Samsun is trying to keep its history alive without changing the items coming from the past. The historical importance of the structures brought to their place should be emphasized and the freshness in memory should be preserved. Unless this measure is taken, new generations of structures and elements will serve the future generations.

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URBAN IDENTITY AND MEMORY PROBLEMS: A CASE STUDY OF KONYA

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ABSTRACT

Like each living thing has an identity, every city has its own identities. One of the most important elements of urban identity is the concept of urban image. Urban image; sensory and intellectual traces left by people in urban life and this is the most important step in the recognition of urban identity [1]. In this study, Konya in different periods and changes in the identity elements will be discussed.

Konya one of the oldest settlements in Anatolia. The city was establish on the hill of Alaeddin. Alâeddin Hill is the most prominent identity element of the city from the time the city was founded. In 1097-1308, Konya was the capital city of the Seljuk. In this period, the city formed its main identity and was located within the wall surrounding the hill of Alaeddin. When we look at the identity of the city in the Ottoman period, there is no development as much as the Seljuk period. Ottoman Empire has the city of Konya 1465-1923. After the establishment of the Republic of Turkey has entered a period of repair and reconstruction work has started across the country. As a result of the first zoning plan implemented in Konya in 1944, arrangements were made to a large extent, urban development areas were determined and road works were focused. In 1966, the city began to gain its original identity. With the insufficiency of the 1966 development plan, the zoning plan of 1983 was published and the urban development was completely shifted to the north. In 1987, as a result of the increase and growth of the urban population, the city was divided into three central districts: Meram, Seljuk and Karatay. These central districts formed their own zoning plans and as a result, each district's own texture began to form.

Key Words: Urban Memory; Urban Identity; Konya; Urban Image.

INTRODUCTION

The social, economic, cultural and technological developments experienced in the historical process affected the societies and as a result of this, the cities were shaped according to different qualities. Cities have had their original identities over time and have survived with these identities. The identity of the city is the main element that differentiates and differentiates one city from another.

The perception created by the cities on the people formed the concept of urban image. The concept of urban image can be defined as the effects of the planning, appearance and architectural features of the city on people [2]. According to Kevin Lynch, urban image; It is the sensory and intellectual traces left by people in urban life and it is the most important step in recognition of urban identity in these traces. Lynch identified five different elements in the formation of urban identity and the definition of urban image. These are; paths, borders \ edges, regions, nodes \ focal points, and cue elements [1]. While the urban image is a mental process formed as a result of the experience of the city; urban identity is the social, cultural and spatial characteristics of the city [3].

The concept of identity generally refers to the status of any object being different from the others, its unique status. As each person has his own characteristics, identity and personality, cities also have their own identity and personality (Sağsöz and Zorlu, transferred from 1996, Topçu, 2011). Urban identity has been defined by renowned urban planner Kevin Lynch as a sense-laden wholeness in which a great process emerges that affects urban image, is shaped by physical, cultural, socio-economic, historical and formal factors that have unique qualities in each city, that is formed by urbanites and their lifestyles, that perpetuates the concept of an ever-evolving and sustainable city, that stretches from [3].

The identity of a city; identity elements originating from natural and artificial environment, spatial elements of these elements, historical and cultural values, architecture, social structure, geography, living civilizations, social traditions, life style, phases of the first settlement, topography, vegetation, climate, geopolitical location, openness or closure to other cultures, economic structure, living species, occupations and wars, earthquakes, whether or not a state capital and can change with many factors and thus gain unique features [4].

Cities are not only natural environment and architectural features, but also the places where people who come to or live in the city are in contact with their environment and with each other. Halbwachs emphasized that the elements of time and space are decisive in our memories by saying "It is a fact that the ordinary images of the external world are inseparable from our self" [5] [8]. Aldo Rossi emphasized that the collective memory of the inhabitants constitutes the city itself [9]. Norberg-Schulz stated that an act cannot be considered independent of the locality where it took place. According to Norberg-Schulz, space is an inseparable part of existence. According to Norberg-Schulz, the place is an integral part of existence and, beyond an abstract concept, gives character to the locality in which it is found with its form, texture, color, and material. Within this framework, the city's buildings, streets and physical components together with an urban memory also provide

the formation of urban identity [6]. Therefore, a change in space brings about a change in urban memory. The changes of the cities create permanent traces. Preserving these layers provides an understanding of how urban space shapes the city's memory. It is also important for those who use the city that the elements of the past urban memory should be preserved during the change process of the city [9].

Changes in urban identity brought about changes in urban memories as well. The city of Konya has achieved the historical continuity of identity elements without destroying them completely with the changes that took place in the historical process without destroying the existing identity.

Change of Urban Identity and Urban Memory Elements of Konya City

One of the oldest settlements in Anatolia, Konya, which has centered on important cultures, has a deep-rooted cultural accumulation. As a result of the excavations carried out in the vicinity of the city and on the hill of Alaeddin, it was determined that the history of the city dates back to 6000 [3].



Figure 1. Alaeddin Hill and its Surroundings in the 1950s.

The development of Konya city started in and around Alaeddin Hill, an old mound (Topçu, 2011). Alaeddin Hill is an important sign item in Konya and is one of the elements reflecting the identity of the city from the past to the present. During the excavations carried out on behalf of the Turkish Historical Society in 1941 on the Alaeddin Hill; It has been proven that it has been inhabited since the 2000s. During the excavations, Phrygian, Hellenistic, Roman, Byzantine, Seljuk and Ottoman settlements were determined [3]. During these periods, Seljuks had the greatest impact on the identity of the city.

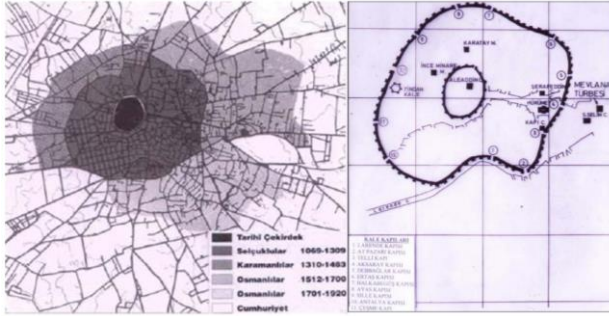


Figure 2. Historical Development of the City and City Walls.

Between 1097-1308, Konya was the capital of the Seljuk state. During these periods, the city experienced its most brilliant period in social and political terms. The city, which gained its main identity during the Seljuk period, was located in the city wall surrounding Alaeddin Hill. The most important characteristic of the Seljuks period is the concentration of commercial activities in the city walls and the transformation of these gates into shopping districts [3]. Alâeddin Mosque, İplikçi Mosque, Sırçalı Madrasah, Karatay Madrasa and İnce Minaret Madrasah were built around the axis of Mevlana tomb in this period.



Figure 3. Alâeddin Mosque.



Figure 4. İplikçi Mosque.



Figure 5. Sırçalı Madrasah.



Figure 6. İnce Minaret Madrasa.

The city started to gain the basic characteristics of the Turkish-Islamic city in this period; houses with interior architecture integrated with indoor garden, neighborhood texture shaped around tekke, lodges, madrasa in the city, organic urban texture with dead-end streets in harmony with nature with elements of mosque-Turkish bath-bedesten [3].

When Mevlana came to Konya in 1229, the scholars and thinkers of the period settled in the city. As a result of the increase in population in Konya, the city within the city wall began to settle outside. Thus, the 'quarters', spread over a wide area outside the city walls, free-textured, green-abundant, intertwined with nature and often gathered around a mosque, tekke and lodges, began to exist in Konya as the settlement units that gave the Turkish-Islamic cities their basic identity [3]. After the death of Mevlana, the city became known as the 'city of Mevlana' with the influence of Mevlevi. The structures built around the Mevlana's tomb at that time were the product of the processing of Mevlana's belief system in the form of stones, motifs, dwellings into the city space[3]. In spite of the expansion and growth of the city, Mevlana culture is still an important part of the identity of Konya. Mevlana and his tomb are important structures that introduce Konya.

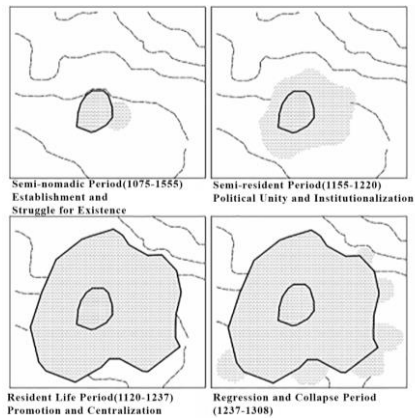


Figure 7. Stages of Urban development in Seljuk Period.

The city was dominated by the Ottoman Empire from 1465 to 1923. The city has lost the distinction of being the capital during this period. The city's identity formation in the Ottoman period is not seen as much as in the Seljuks period. During this period, the Mevlana Mausoleum and its surroundings are the most respected area of the city. The word 'house in front of the shrine, vineyard in Meram ' also appeared during these periods.



Figure 8. Mevlana Tomb (1985-1910).
 Figure 9. With its Green Nature and Beauty, it is a View from Meram that has been Mentioned in Every Period (1996).

After the fire that occurred in Konya in 1867, the zoning movements gained momentum. Between the years 1998-1902, zoning movements accelerated and many important buildings were connected between the Station and Mevlana Tomb and some important buildings were demolished and some of them were destroyed [3].



Figure 10. Wide Roads to Mevlana Mausoleum.

Turkey has entered the repair period after the Republic. The 1930s were the years when reconstruction work began around the country. The first reconstruction works for Konya started in 1933 with surveys, but the project could not be implemented.

The first reconstruction plan implemented in the city was prepared in 1944. The primary goal of the zoning plan was to ensure that the urban order was under control and to eliminate the deficiencies of the social and technical infrastructures by organizing the close circles of the monument Works [7].

In this plan; a road arrangement around Alaeddin hill, the Government House, a wide road arrangement between Cumhuriyet Square and Mevlana, which are the main focal points of the city, were proposed to open a road between Istasyon Street and Kayali Park [7].

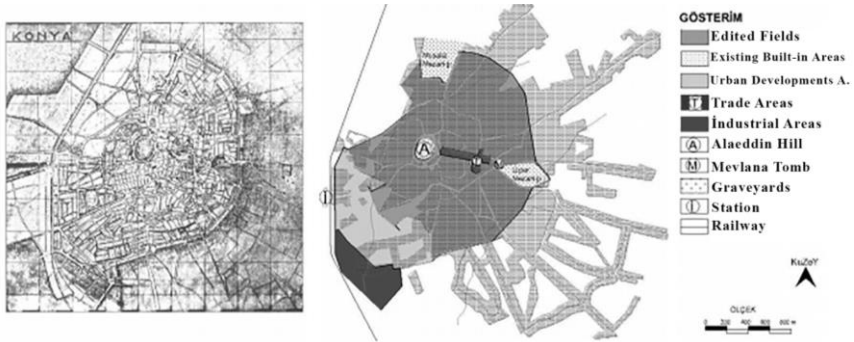


Figure 11. 1944 Konya Zoning Plan and Urban Analysis Scheme.

As in other cities until the 1960s, although reconstruction works were carried out in the city of Konya, there was almost no change in the city. With the change of the zoning plan in 1966, the city began to gain its original identity. This plan was not discussed with the concept of protection on the environmental scale; the protection of a few buildings in the city from the Seljuk and Ottoman periods to the present day was found sufficient in the single building scale; the Integrative structures of the filling nature were considered to be absent in most places (such as Konya houses that make up the old tissue) [3]. Some decisions taken in the zoning plan prepared by Yavuz Taşçı-Haluk Berksan selected as a result of the project competition; As a result of the increasing population in the city, north, west and Northwest were planned as new housing areas.

A second administrative center has been established close to the traditional center and associated with it.

Extensive pedestrian paths have been proposed between the newly planned residential areas.

Alaeddin Hill Mevlana axle has been completely closed to vehicle traffic and it is planned to shift traffic to the North and south of this axle; however, it has not been implemented (anonymous, Konya Zoning Plan Contest Winner of the event description report) [7].

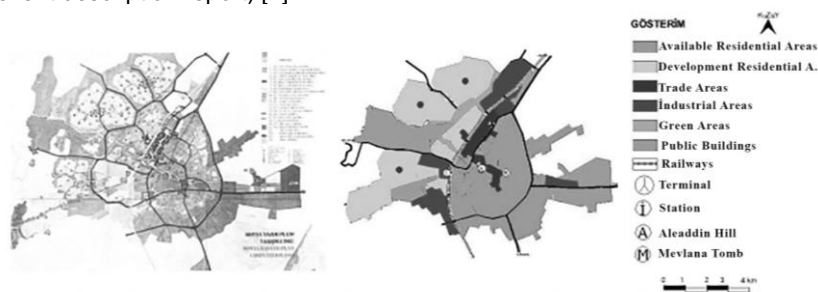


Figure 12. 1966 Konya Zoning Plan (Competition Project) and Urban Analysis Scheme.

Until the 1970s, the understanding of house in front of the Shrine, vineyard in Meram ' continued, and as a result of this understanding, the shrine has

preserved the historical city texture of the surrounding area. However, as a result of the decisions taken later, when the traditional garden house tissue in the region deteriorated, the wealthy people living in this region moved to the Meram region. As a result of this, the historical region has started to become a village [3].

Since the 1966 zoning plan was not sufficient for the spatial development of the city, a new zoning plan was published in 1983. According to the 1983 zoning plan, the development of the city was planned to be directed North. The fact that the agricultural lands in the south of the city were to be protected and that the west - east areas of the city formed a topographic threshold caused the development of the city to be directed to the North [7].



Figure 13. 1983 Konya Environmental Plan and Urban Land Use Scheme.

The city was divided into three central districts: Seljuq, Meram and Karatay in 1987. After this date, each municipality was organized according to its own zoning plan and as a result, each district has different identity elements [3]. Meram region is a region with a texture of single or two storey houses located in large parcels, situated within natural sites, with its vineyards and gardens in the historical process and with its green texture in the memories and with low spatial spread as a result of the zoning plan decisions due to being a natural site, today, it is a region differentiated by its urban texture [3].

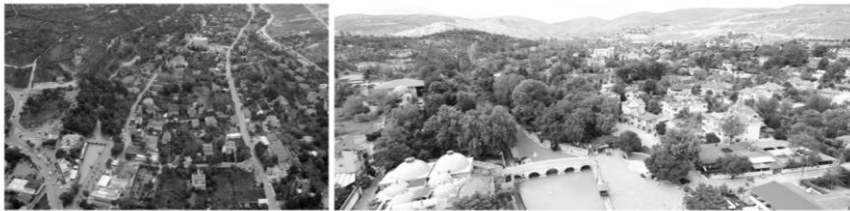


Figure 14. The Urban Texture of the Meram Region.

Karatay region is the first residential area of Konya, which has structural changes in the historical process, where old historical tissues exist and these tissues are felt intensively, which is under the conservation plan due to the

large number of historical structures in the region, which addresses the lower income group as a result of changes in the early years of the city [3].



Figure 15. The Urban Texture of the Karatay Region.

The Seljuk region is a region formed as a result of the growth of the city in the north direction as a result of the 1983 reconstruction plan, where apartment building is dense with rapid urbanization process, 8-10 floors are allowed to be constructed, which reflects the present urbanization model, which appeals to the middle and upper income groups, which reflects the present it is a region that reflects the fabric of today's city and, unlike other regions, does not reflect a unique identity [3].



Figure 16. The Urban Texture of the Seljuk Region.

CONCLUSION

Cities develop, grow and change from the date they were founded. In this process, they have their own identities. Cities affect people and leave images in people's memories. These images, which are located in the memories of the people who experience and live the city, constitute the urban identity. The city of Konya dates back to 6000 BC and has a rich cultural background. The city has been home to many civilizations since its establishment. With the changes and transformations experienced in each period, the city gained different meanings and took place in urban memories. Certain areas that have existed since the time the city was established have been the focal points of the city with its unique texture, architecture and values. As the city grew, the lower focal point was formed. The continuation of these focus to the present has provided continuity in urban memories. When the city is evaluated in the historical process in general, the transformation and change of these values without completely destroying the existing values has become a city that has reached the present day with the addition of new values.

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**THE ROLE OF MEMORY AS A BENEFIT OF PLACE ATTACHMENT ON
REFUGEES' ATTACHMENT TO PLACE:
CASE STUDY ON TURKISH CYPRIOT REFUGEES IN REFUGEE
VILLAGE, NICOSIA, NORTH CYPRUS**

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ABSTRACT

The relationship between migration and place attachment has always been a significant part of the attachment studies. However, little attention has been paid to the context of involuntary relocation which involves place attachment of refugees and bases of emotional bonding after displacement. Thus, this paper investigates issues arising from involuntary relocation of Turkish Cypriot refugees from Southern to the Northern part of the island of Cyprus. After the internal conflicts and series of events, in between 1965-1968 participants in this study were relocated into Refugee Houses in Refugee Village in Nicosia. Along with spatial mobility, Turkish Cypriot Refugees had to experience various living environments. This is appeared to mention three different forms of the living environments which are (i) original-untransformed housing unit and its neighbourhood (ii) transformed housing unit and its neighbourhood and (iii) childhood house and its neighbourhood. Therefore, the main aim of the present study is to investigate place attachment, its benefits for each type of living environment and the role of childhood place attachment benefits on Turkish Cypriot Refugees to their new living environments. In this sense, data obtained from field survey, participant observation, semi-structured in-depth interviews and drawing respectively. The results of the study suggest that each living environment involved different benefits of place attachment and memory is the significant benefits that connect the participant to a childhood place. Although participants are 51-54 years of residence with the feeling secure and aesthetic pleasure in Refugee Village, they are not attached to their current house and its neighbourhood in reality. The childhood memory of Turkish Cypriot Refugees is a determinant benefit of their attachment to place. Only satisfying with places is inadequate to be an attachment to place.

Key Words: Migration; Place Attachment; Benefits of Place Attachment; Refugee; Memory.

INTRODUCTION

The island of Cyprus, once a unified, independent state, is currently divided into two parts according to the ethnicity of its inhabitants. During the time the island has been exposed to various political, economic and social issues. Consequently, the internal conflicts, triggered the process of the fragmentation of settlements, street by street, neighbourhood by neighbourhood, and, in some instances, house by house, between the two ethnically and culturally diverse populations on the island. Conflict-related violence between Greek Cypriots and Turkish Cypriots first erupted in 1958 and led to mass displacements of people from several mixed villages. In late 1963, when inter-communal fighting broke out again, the displaced were largely Turkish Cypriots who abandoned their villages for the security of protected enclaves. Many of their homes were looted and destroyed. Displaced Turkish Cypriots had to temporarily live in various spaces for surviving until provided a permanent place to stay in Northern portion of the island.

Refugee Village in Nicosia which is constructed for solving the homeless issue for the desperate displaced Turkish Cypriot Refugees (TCR) in the Northern part of the island has become vital mass housing projects which put a smile on TCR' face. The project was started to construct in 1964-65 and completed in late 1968 into two stages and Refugees was started to resettle in these houses as soon as the construction completed. Today, it is possible to observe TCR in this village, those who left behind their roots, childhood place and settled down in Refugee Village since 1965-68. According to Atun [1], today it is not possible to see the original identity of Refugee Village in Nicosia. Living circumstances and lifestyle of TCR's have been changed over time. Thus this, both social and physical transformations appeared in the settlement. Most housing units were physically changed or sold by its user. Unfortunately, today Refugee Village lost its original Identity [1]. Along with the displacement, the involuntary journey of TCR has begun with the abandonment of childhood place where they grew up and proceeds the resettlement to Refugee Village for sheltering and end with homemaking process which means that TCR's transformations on the settlement where they currently live in, in line with altered life conditions over a lifetime of TCR.

This issue caused to reveal 'three different living environments' which are (i) original-untransformed housing unit and its neighbourhood (OUHN) which are physically and socially untransformed Refugee House and its neighbourhood, (ii) transformed housing unit and its neighbourhood (THN) that refers physically and socially transformed current house and its neighbourhood of TCR and (iii) childhood house and its neighbourhood (CHN) in spatial memory of Turkish Cypriot Refugees up to today. This multiple home knowledge of TCR caused to examining their place attachment to each living environment and its benefits which identify how the (if ever) positive emotional bond occurs. Hence, the present study investigates TCR' place attachment and its benefits as well as the impact of the childhood place attachment benefits on attachment to their new living environments.

Place Attachment and its Benefits

Place attachment is a cognitive-emotional bond to a meaningful place/s [2], is a mutual phenomenon which has been ascertained across cultures, diverse place types and eras [3-6]. Several scholars defined attachment to place in a different manner regarding the various disciplines. Thus this, in general, these definitions involve three basic ideas such as (i) the content of the bond: affective, cognitive, and/or symbolic [2] ; (ii) the valence of the bond: positive or negative [7]; and (iii) the specificity of the bond. Although the number of research examined to define and describe the concept of place attachment and distinguish its multidimensional nature between human and environment [2, 8], focusing on its outcomes are also vital phenomena as a number of studies have begun to identify [9, 10].

Accumulating body of evidence asserts that well-being is one of these outcomes of place attachment as the number of scholars mentioned (e.g., Eyles & Williams, 2008; rollo & de piccoli, 2010). According to scholars place attachment links, positively correlated with quality of life [3], life satisfaction [5] concerning interpersonal relations, family life, employment, health and finances [4] and other dimensions of well-being (e.g. Rollo & De Piccoli, 2010).

Although the broader research has been investigated about the relationships between wellbeing and place attachment that identifies the creation of a positive link between human and environment, place attachment may represent negative implications for well-being when it is distributed [11]. For example, the migration movement is one of the forceful phenomena that affect the well-being of individuals. Separation from one's significant place through voluntary or forced relocation may cause devastating [7]. As Fried [12] asserts, immigrants who were displaced from their childhood place mourned their lost homes. Similarly, other studies indicate that the association between distributed place bonds and 'physical health problems, lower grades, sadness, longing, alienation and disorientation [13, 14]. All those both positive and negative implications of well-being may represent themselves on the different place types such as house, neighbourhood, community and city scales [15, 16]. It is noteworthy that, to have a sense of well-being in a new era may not ensure to feel an attachment to the new living environment, especially if the person is a 'Refugee' whom involuntary separated from their home.

Individuals can develop either positive or negative emotional bond toward a place/s along with some fundamental conditions. This is also explained reason/s of the formation of an emotional bond between person and place. In other words, it describes the main reason/s for the place attachment apart from the explain it superficially. For example, Scannell and Gifford [17] investigate how this positive emotional bond occurs and added new dimensions on Place attachment studies. According to them attachment is functional when it ensures a positive outcome for the individual, for instance, by helping individuals satisfy certain psychological needs. They defined this function as a benefit of place attachment and focused on to expose benefits of place attachment that built on their previous attempt which is a *tripartite*

organizing framework [18] to outline the multidimensionality of place attachment [18]. In order to their work thirteen categories of benefits were revealed which are “memories, belonging, relaxation, positive emotions, activity support, comfort-security, personal growth, freedom, entertainment, connection to nature, practical benefits, privacy, and aesthetics” [17]. Therefore, place attachment, its benefits and wellbeing are three interrelated concepts that should take into consideration in attachment studies.

Three Major Benefits of Place Attachment for Refugees

Refugees are ordinary people facing extraordinary conditions. They have experienced war, persecution, discrimination, racism and oppression. They've been forced to flee from their homeland because of nothing more than their ethnicity, religion or beliefs. Involuntarily replacement ensures to consider the different living environments which are started from the origin and destination. During the involuntary journey of Refugees, they were separated from their important place, event and people which connect them to the past, and then desire to security for surviving. This process resulted with the replacement of need of security by another need of individuals when the basic need is achieved saturation point. Concerning the present study, this section was discussed three benefits of place attachment which are 'comfort-security', 'aesthetics' and 'memory' respectively [17].

Comfort- Security

The need of safety which involve comfort and security is accepted as a basic human needs [19] which are also has been discussed in the attachment studies by several scholars [7, 17, 18]. Feeling protect and safe ensure to create positive emotional bond towards to place. Individuals can be attached to place if they feel comfort and secure. In other words, place attachment ensures physical comfort when the physical features of the place meet the needs of the body and psychological comfort when the place offers security and acts as a veritable safe haven. A number of migration studies were mentioned the significance of comfort-security while considering the attachment of migrant to the new living environment [15, 20]. Particularly the case for refugees who displaced from their homeland desire to survive during these painful experiences. In this sense, feel security is a primary need of the human being as well as Refugees for survival. According to data houses were more likely than the other place types to provide physical and psychological comfort and offer a sense of security [17]. Therefore it has a sheltering function for Refugees, who had to flee from home and seeking for a roof over their head.

Aesthetics Pleasure

Ancient truth obvious since the times of Pythagoras, its conceptual golden section and precise geometrical specification dictates architectural beauty. Along with the construction of houses with the aesthetic appeals in mind, by the layperson, its attractiveness is not entirely dependent on the architect's practical experience and training. The owner's emotional response plays an important personal and contextual role [21]. Individuals benefit from places of attachment that ensure them with aesthetic pleasure. The significance of aesthetics is thought to associate to an evolved preference for environments where survival is more likely [22], although aesthetic appraisals vary among individuals [23]. Environmental psychologists have linked aesthetics to the neighbourhood and residential satisfaction, which is one of the component of well-being, as well as judgements of buildings and architecture (e.g., [23]). In some case, housing users make changes or transformations for various reasons such as for personal needs, functional requirements or just for aesthetic appeal to have better life quality [24, 25]. Modifications or additions to the housing units are a reflection of the needs of well-being. Furthermore, the aesthetic value of their place as a key reason for the attachment [17], however, in some case as other benefits of childhood place such as memory may affect attachment to the new living environments, even though individuals have happiness in the current place. Moreover, that spatially transformed places of attachment met an aesthetic need may partly be related to other functions, such as connection to nature, relaxation, comfort, or positive emotions. However, the experience of visual beauty may serve its intrinsic function.

Memory as a Trace

Several scholars mentioned the significance of the benefit of memory that ensures to connect individuals to past events and people [26, 27]. Therefore it is an important emotional-cognitive function in an individual's life [28]. According to Bergson [29], memory is an accumulation of both past and present experiences. According to him, time and memory are two interrelated concepts that relate individual's past, present and future. Places of attachment serve the important function of memory storage, organization, and retrieval. The concept of place is always considered in the childhood memory of individuals. Chawla [30] emphasized the significance of childhood memory while considering the adults' attachment to place. Experiences which take place in childhood place are unique, accessible, and meaningful only to that person in that those specific memories embedded in place could not be fully experienced by anyone else [26]. Particularly, playgrounds of children are the most recollection place in adult memory. Memories which are created in the middle age can be unforgettable. After the age of ten, it is difficult to forget memories when individuals become older. After many years individuals look at their behind and remember their memories. Past experiences are included various meanings which sometimes recalls good memories of individuals. In the absence of prior experience, individuals attempt to examine the meaning of the current living place [31]. This issue is common for Refugee children

when they separated from their back home because childhood place is a unique place where they felt happy.

Analysing Place Attachment and its Benefits of Tcr

Overview of Research Site: Refugee Village in Nicosia, North Cyprus

Through history, the island of Cyprus presents several internal conflicts. A series of events took place in 1963, which led to the 1974 conflict, and the Turkish army's subsequent intervention resulted in the division of the island into the Greek South and the Turkish North. The internal conflict between Turkish and Greek Cypriots resulted with the involuntary migration movements and increased the housing needs of TCR who had to leave behind their home. 'Refugee Village' in Nicosia became an essential part of the dark story of Turkish Cypriot Refugees which met urgent housing demand of helpless Refugees. On the other hand, The Refugee houses were planned for low income, Refugee families. The affordable mass housing project was planned for 2500 TCR and constructed into two phases with respect to the modern conditions of that period which include 452 of mass housing units, two shops, one coffee shop, two children's park, car parking area and school with six classes. The first phase of the project was constructed in 1964-65 while the second stage construction was started in 1968 [1]. Concerning to the housing project, various housing types were designed such as one and two storeys 'row houses (with one or two bedrooms)', 'semi-detached' and 'tetrad housing units' as it is illustrated in figure 1 and 2. In this regard, each original housing units' involve living room, kitchen, bathroom, one or two bedrooms and garden/s respectively.

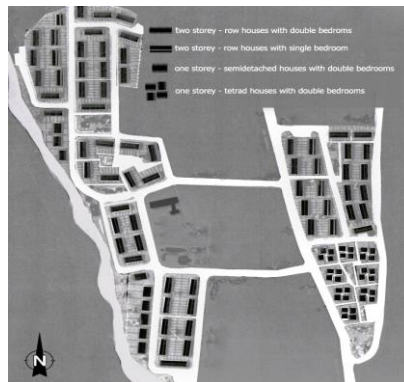
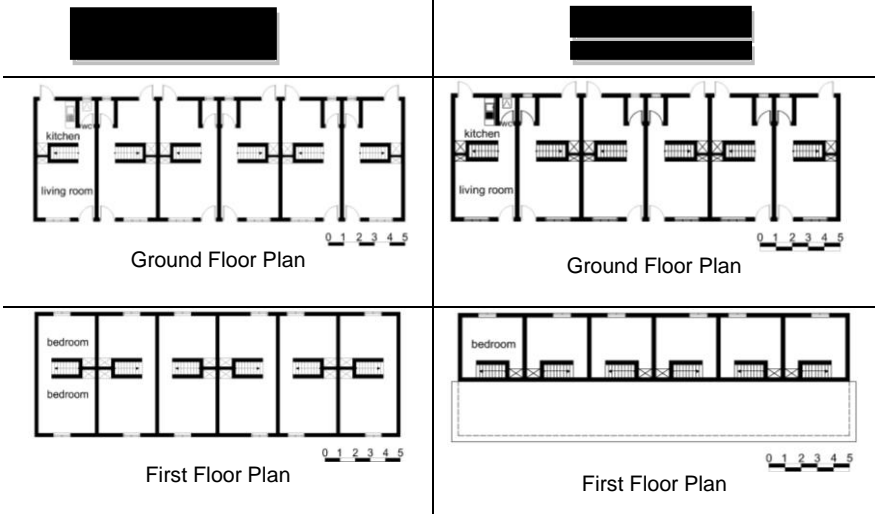


Figure 18. Original Site Plan of Refugee Village Project.

Two Storey Refugee Houses



One Storey Refugee Houses

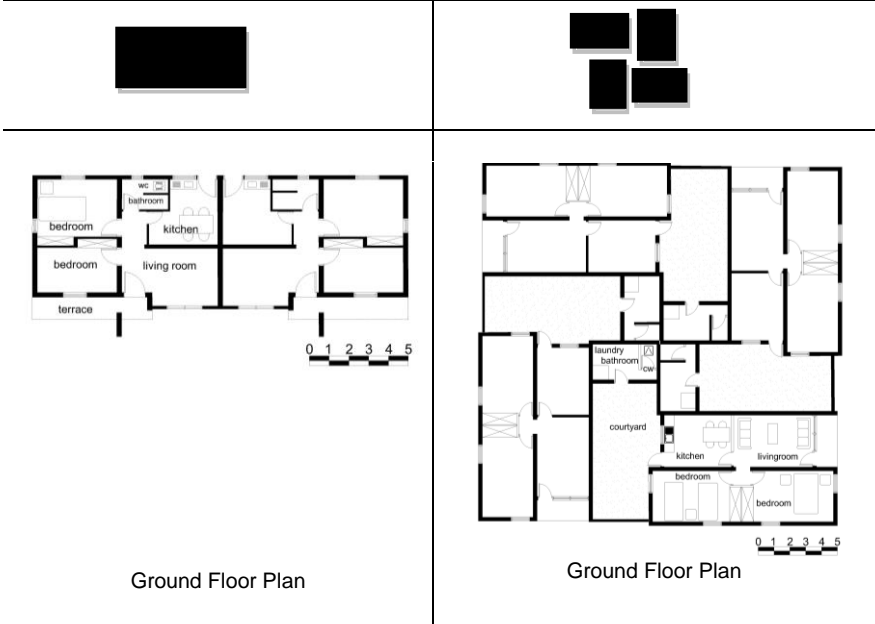


Figure 19. Original Floor Plans of Refugee Houses.

According to Atun [1] the strategy of Refugee Village project was aimed to meet housing demand for low-income families in the beginning, nevertheless changed living conditions of Refugees in time caused to deviate from the main aim of the project. Along with the political alterations and new legal regulations about housing property in 1974, led to Refugees became a homeowner of the resided Refugee housing units. Hence, in time, low-income refugee families were become middle-income families and have a chance to make changes on their houses in terms of their needs. Unfortunately, this is caused to the lost identity of Refugee Houses. Most housing users made extensions, modifications and additions on existing plan layout. For instance, living rooms and kitchens were extended, new rooms were added or houses were reconstructed in some cases. Today Refugee Village is almost both physically and socially transformed by its user.

The Methodology of the Study

Considering the methodology of the present study, a qualitative research method was used for achieving the results. Hence, this study is based on the results of field survey, participant observation and semi-structured in-depth interviews with the participants (TCR) in the selected environment. Thus this, data was gathered through field notes and tape recording data collection techniques during the study.

Sampling and Procedure: Sample Selection

In selecting the sample housing complex for this study, some basic criteria were followed. Thus this, the sample selection was determined in order to two major criteria such as types of housing 'units' and its 'user' respectively. Hence, initially the spatially most 'changed' 'two storeys' 'row' housing units was researched, second first owner of housing units who are 'TCR' and has already resided in the refugee house were identified. The research saturation method which means "no new information or themes are observed in the data" was used for determining the number of housing users as several scholars used and obtained successful results [32]. It is noted that for the present study two-storey housing units were selected because the great number of two storeys transformed housing units (N= 402) exist in the selected region. Other types of housing units which are 'one storey' houses (N=50) will be analysed for further study considering with its user profile.

Data Collection Procedure

In order to investigate the place attachment, its benefits and role of childhood place attachment benefit on place attachment of TCR to their new living environments, information was sought with respect to how participants felt about living in all three living environments. Hence, first of all, participants were asked their emotions about their living environments which are (i) OUHN, (ii) THN, (iii) CHN and reason/s of their emotions which provide to get information about TCR's benefits of place attachment along with the detail

information. These questions are also determined the TCR's role of place attachment benefits.

In this respect, forty most transformed two storey row type (N=20 with one bedroom and N=20 with two bedrooms) housing units were visited till achieving the data saturation from participants. Hence, the data has been obtained a total of 34 participants (16 participants from houses with one bedroom and 18 participants from houses with the two bedrooms). The semi-structured questions for the interview were conducted by the author, who visited each house in the sample area.

As it is already mentioned above, the present study was considered three living environments of TCR. Thus this, interview questions were prepared into three stages. Therefore, first of all, six open-ended questions designed to probe the emotions with its reason/s which are related to TCR' attachment to places and benefits of place attachment. The questions included;

'(Q1) Were you happy with your original untransformed house before the physical transformation? Why? Please provide reason/s.', '(Q2) Are you happy with your transformed houses after transformation where you currently live in? Why? Please provide reason/s.', '(Q3) Were you happy with your childhood house? Why? Please provide reason/s.', '(Q4) Were you happy with your original untransformed neighbourhood before the social transformation? Why? Please provide reason/s.', '(Q5) Are you happy with your socially transformed neighbourhood where you currently live in? Why? Please provide reason/s.', '(Q6) Were you happy with your childhood neighbourhood? Why? Please provide reason/s.' respectively.

Secondly, participants were asked to answer an additional four questions about Refugees childhood place, which were designed to provide more detail information about their childhood place and examine the impact of its benefit on Place Attachment to their new living environments. The questions were:

'(Q7) Please, describe your childhood house and its neighbourhood', (Q8) Are you missing your childhood house and its neighbourhood? Why? Please provide reason/s.' '(Q9) If I had the chance would you prefer to continue to live your life in your childhood house and its neighbourhood from that moment? Why? Please provide reason/s.', (Q10) Where do you feel attachment when you comparing three diverse forms of your houses and its neighbourhoods of you? Please provide reason/s.'

It is noted that all participants were interviewed individually in their houses. These interviews lasted about one hour.

DISCUSSIONS AND FINDINGS

For the purposes of this study, the data analysis involved separately identifying, coding, and categorizing patterns found in the data. Information gathered from interview and participant observation. Hence, the interviews were analyzed for each participant and then set of common themes was identified. After this process, interviews were re-analyzed to identify all comments related to these themes.

Concerning the open-ended responses were generally positive with regard to the level of satisfaction with the original untransformed houses (OUH). During the interviews, participants mentioned that they were happy with their OUH where they relocated immediately after migration. The general theme of the participants about the reasons for their happiness with their OUH that feeling 'comfort-security' in resettled housing units with their family members. Those who satisfied with their new OUH mentioned that they felt security when they settled into Refugee houses after stressful events. As it is indicated in the literature, in late 1963, due to conflicts between Greek Cypriots and Turkish Cypriots resulted with displacement. Turkish Cypriots who had to abandon their villages for the security purposes were left behind their home, neighbourhood involuntarily and were in search of shelter for surviving. As one of participant stated:

"...after involuntarily move from my childhood home, I was grateful for finding a house for sheltering, we had a place for surviving that protected ourselves from bad conditions".

This is consistent with other research showing that feeling secure tend to show less negative affect and emotional reactions [33]. They were also reported that they had to be live temporary in another place until the construction of Refugee Houses completed. Thus this, they were resettled into Refugee Village as soon as the houses finish.

Concerning the literature review, involuntarily relocations are disruptive to neighbourhood relationships [7]. However, in this study, participants stated that they were happy with their neighbourhood in the beginning. According to data from the interviews, having a common fate of participants provided to establish relationships with their neighbours. Besides this, as it is reported from the participants that they were living close to their relatives those who migrated with them from the same village. Thus this, they had a close relationship between their relatives in Refugee Village.

As it is stated that by several participants *"in this village we were all refugee, there was poverty.... people had a strong relationship with each other compared to today... there was cooperation..."*.

Although they were happy with both their OUHN with the different benefits of place attachment after migration, their reasons of feelings were changed parallel with both physical and social changes on housing units and its neighbourhood in time. According to data from the question which is about

feelings and its reasons about transformed houses (TH), all participants are satisfied with their transformed houses. In order to observation in the field, all participants have changed the original identity of Refugee Housing units over time. Along with the social transformation and changing needs of participants resulted with the physical transformations on standard housing units. Hence participants extended living room, kitchen and added bedrooms and bathroom to the original plan of Refugee Houses. Considering the interview with participants, they described their happiness with their TH parallel with aesthetic characteristics which is also relation relaxation and comfort of their houses as a common theme about question. For example, one of participant identify his happiness with this statement:

"I am happy with my house, especially after changes... I changed everything for our comfort and relaxation from the former form of the house. I extended the living room, kitchen...also, add two bedrooms to my children. I am happy because my house is beautiful...."

Even though they are satisfied with their house they are not happy with their neighbourhood. As it is already mentioned above, the social transformation in the Refugee village was affected feelings of participants to their neighbourhood. According to them, their neighbourhood in Refugee village was almost changed comparing with the former social structure of the neighbourhood. More precisely, some refugees were sold or rented their houses to other people from a diverse ethnicity. Thus this, participants are not felt comfortable and secure themselves in their neighbourhood. On the other hand, the social ties between neighbours were weakened, participants could not establish strong relationships with their new neighbours as they had done in their former environment. TCR are feel insecure themselves in the settlement as one of participant stated:

"... in the past, I was leaving the door of my house open even I was not in the home, ... we were now each other, but today... even I have not met my next-door neighbour."

Apart from these, participants responded to the questions about their childhood place. It has been demonstrated that the importance of childhood place in adult memory with the positive affects [30] and such a process was observed among the interviewees in the current study.

Similarly, emotions about the OUH and TH, participants' responses to questions about their childhood house (CH) was presented sameness with feelings of the OUH and TH, however, the benefit of place attachment was different. Participants were mentioned about their childhood memories when they are expressing their happiness in childhood place. As it is mentioned that, togetherness with family members in childhood house was a common theme of TCR while considering their feelings to childhood house. This reason was explained depend on the size of their childhood houses and lack of social activities during the interviews. For example, one of participant stated that:

“...we were happy with our house because we have a big family.... our house was small, it was two storey adobe house which involves kitchen and cowshed on the ground floor and two bedrooms on the first floor, I have six brother and I was sharing bedroom with them, but I was happy for sharing this bedroom with my brothers because we were playing there...we had the only a kitchen there was no living room. That’s why all family members were meeting in the kitchen or sometimes in the courtyard for eating or chatting. There was a no television as today, I think... that’s why we had chance to socialization with each other.... we were happy when we have a guest because our home would become crowded...” participant also mentioned about the locked cupboard which includes special snacks for guest and its unforgettable taste while considering the happiness in the childhood home.

According to an interview with participants that they came from organically developed vernacular houses in their birthplace (from different villages) and moved to the more modern Refugee houses in Refugee Village. Thus this, they were expressed their memories in childhood house comparing with their new houses during the interviews.

Parallel to these, all participants were replied similar theme about feelings about their childhood neighbourhood. Participants expressed their happiness in the childhood neighbourhood while considering their playground in the neighbourhood. For instance, one participant shared his memory about their happiness when they are playing the game with his friends in their neighbourhood. As he stated;

“We were living with Greek Cypriots in our neighbourhood and only me and my brothers are Turkish Cypriot among our friends.... as soon as our dinner finishes we were running towards to wall of the water ditch and sit on it, then excitedly waiting for a turn on the street lamps. We were happy when the street lamps turn on and we were saying “apseni lambes” in Greek which means ‘lamps were turned on’ as a choir. We have no toy, that’s why we were creating our toys ourselves like ‘lingiri’ and we were very happy...”

After these questions participants were asked to answer other questions which give more detail about their childhood place and ensure to understand its effect on place attachment to their new living environment.

Based on data from the interview, participants give similar responses to question about longing to their CHN. According to data from the interviews all TCR missed their old place where their roots are from, where they grew up, where they laughed and share their happiness.

The responses to the question which is ‘If I had the chance would you prefer to continue to live your life in your old house and its neighbourhood from that moment? Why? Please provide reason/s.’ was difficult to answer for the participant. All participants answer the questions with the respect of today’s circumstances.

For example, all of them stated that they would prefer to live their CHN

because they have root in place as it was reported by them, however, they also mentioned their new family members in the new house and stated that *“it is difficult to go back home even if I have a chance to go, because all my family members, my children and grandchildren are here...how can I go...”*

Beside these, participants replied the last question similar to the previous question (Q9). In order to data from interviews, all expressed a similar theme when asked: *“Where do you feel attachment when are you comparing three diverse forms of your houses and its neighbourhoods?”*:

“After migration, my children have married here in the Northern part of the island and they have children here...I fell an attachment to my childhood place because I was happy there, my roots were there, my home was there, I still remember our good days there...but now I am not expect anything more from life...now our home is here...we used to live here...but...i wish there were no conflicts, who would want to leave home...everything...”

In brief, therefore, although the participants were all asserted that they have family members and used to live in their new house and its neighbourhood, they still feel an attachment to their childhood place.

CONCLUSION

Place attachment is an emotional bond between human and environment and this emotional bond develops with the benefits of place [17]. The collected data from the interviews indicated that there are three different benefits are revealed for each different forms of houses in terms of positive emotions of TCR to their living environments. In this sense, benefits such as ‘comfort-security’ for an OUH, ‘aesthetics’ (which is also intersects with other benefits such as comfort and relaxation) for a TH and ‘memory’ for the CH appeared. OUTH were provided protection function when they resettle after displacement. Hence, comfort-security has occurred happiness with the house after migration. This is consistent with other research that emphasises the priority of houses which ensure physical and psychological comfort and suggest a sense of security compared with other types of places [17]. OUTN was also provided security for the TCR. The feeling security is based on social ties between relatives and neighbours those who are TCR as participants. Besides this, for participants, their TH was beautiful which serves aesthetic pleasure, relaxation and comfort. This positive emotional bond based on physical changes on housing units.

Scannell and Gifford [34] claim that attachment is functional when it ensures positive outcomes for the individual and they defined these outcomes as a benefit. However, in the present study, participants have negative outcome while considering the feelings about their socially TN. The change of social life in the village decreased the social ties between refugees and appeared feeling of insecurity in the neighbourhood. Thus this, TN is not provided benefit to participants.

Childhood memories are always important phenomena that bring traces about

the early life of individual and link to past events, place or people [30]. The present study also reveals that; CH of participants provides the important benefit of memory support. Participants were satisfied with their CHN because they are connected to their family members in the house and friends in the neighbourhood.

Participants are inhabited around fifty-two years in Refugee Village, paradoxically, however, the happiness of living in the house for over fifty years did not appear to foster a particular attachment as was postulated in previous studies. This is because of the childhood memory of individuals in childhood place. Everybody lives with own past. Therefore, memories play an essential role in memories of the present and future during the time. Thus, the data of the present and future experiences are supported by previous data because past experiences are traces of today's events. According to data from the interviews, refugees were happy with their childhood house and its surrounding because they had important places such as gathering place with a family member and playing areas as they stated. An important place connects us to past events and people [26, 27], therefore it is possible to the mentioned the impact of memories in childhood place of Refugees on attachment to the new living environment. Although they used to live in their THN and they have friends and other family members (children and grandchildren), in reality, they feel an attachment to their childhood place. As they responded to the interview questions. As Schward et. al.[35] stated attachment is a process in which people 'fall in love' with a place and this love cannot easily be traded for a new one.

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CONFLICTS of CHANGE in the CITIES: PLACE ATTACHMENT and URBAN MEMORY in BORNOVA, İZMİR*

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ABSTRACT

As one of the basic rules of life and the universe, change inevitably manifests itself in different forms and processes from the smallest scale to the largest scale, from a single individual to the whole society in every field. Therefore, the urban space where social life expresses itself with all its conflicts and diversity has been the area where this change is concretized. The conflict at this point is the one between the continuation of its unique structural components that give the city its distinctive character and the unceasing change of the city and all its social, cultural and physical components that would result in an erosion of its uniqueness.

Thus, for the disciplines that are basically concerned with space, such as the planning and architecture, the question is that is it possible to change the cities which will not erode their social, cultural and spatial components, formed in relation to each other in a harmony from the past to the present that gives the city its unique character? The search for an answer to this question is crucial for the rapidly changing countries, such as Turkey, not only in the intellectual field but also spatially. The cities we live in today draw attention to the necessity for developing new method and tools to develop a balanced relationship between the change, and the city and the components that construct its uniqueness, within the disciplines, such as architecture and planning, from research to praxis. In this context, the study will focus on belonging and spatial memory to search new methods and tools for understanding, explaining and sustaining the city and its social, cultural and spatial components which have been shaping the city in relation to each other from the past to present.

Therefore, the relationship between urban space and memory in Bornova district of İzmir will be discussed through the concept of “belonging” that will enable to sustain the quality of urban space and its character that differentiates it from others. In this study, the components of spatial memory will be revealed with the data obtained through oral history method and the physical elements producing spatial belonging will be shown on memory maps. Thus, the relationship of urban change with urban memory and belonging will be questioned.

Key Words: Space; Urban Memory; Place Attachment; Bornova; İzmir.

INTRODUCTION

In this study, understanding essential features of place attachment and how this knowledge can be used are discussed through using the oral history method. In the scope of study, it is attempted to develop a comprehension on changing qualities of the built environment in time by interviews with inhabitants of Bornova. Thus, it is aimed to examine the relationship between the change in urban space, its users and place attachment. The study aims to reveal the change in the physical environment and urban memory through the narrations of the users of the built environment. Hereby, it is intended to contribute to sustainability of the place attachment in the era of rapidly changing cities through discussing new approaches for urban design and projects that would consider the knowledge of tangible and intangible components of the space.

İzmir, a city that has multicultural character, changed rapidly after nineteenth century. Bornova is a district of İzmir with its intrinsic characteristics that comes from multicultural structure just like İzmir. Nevertheless, Bornova experienced demographic and spatial changes after 1920s. In this study, the traces of the components of the city that constitute the intrinsic characteristics are examined and also how these components would contribute to the sustainability of the character of the settlement is discussed.

Space and Time

Space, historical processes and social structure are inevitably interrelated to each other (Braudel, 2007: 162). However, within the paradigm shifts in science, the conception of space and history changed. Conception of absolute space, which depends on the Euclidian geometry, availed homogenization of space through the use of maps and brought them together on the same plane despite their differences. Yet, the space is conceived as universally homogenous in its qualities. The use of space is consolidated as universal, homogenous, objective and abstract in social practice. The uniformity of the space across different locations avoided the possibilities to trace the practices that produced it (Harvey 1990: 253-254; Tekeli, 2010: 23).

As the conceptualization of space changed, the epistemology of history as a field that records the shifts in social life had also faced with changes. The cyclical history model of the antiquity was replaced by the medieval thought of history. Although the cyclical model was taken over again during the Renaissance, the linear view of history was evident within the Enlightenment process during the eighteenth century (Tosh, 2002: 13).

While positivism, which aims to achieve the universal laws through experimentation and observation, conceived the space as a homogenous, objective and abstract phenomenon. Therefore, both space and history began to be constructed due to the requirements and needs of rational thought. In this vein, the scientific and technical instruments of rationality were perceived to control the chaotic urban form through the use of urban plans and architectural projects (Boyer, 1996: 11).

In parallel to the deterministic view that takes the space as a passive phenomenon to be shaped objectively according to the exact and absolute rules, and depending on linear and progressive historical understanding, shaping the space accepted that the future of societies and their spatial development can be predicted exactly (Harvey, 1990; Işık, 1994; Ersoy, 2007: 117). Thus, urban space began to be shaped without any reference to the local context (Tekeli, 2001: 18-19). However, this generalization did not only cause wiping the *sui generis* character of the space, but also homogenized the subjective experiences and practices of people in space through eliminating the differences.

However, in the second half of twentieth century, critics on the deterministic approach questioned the relationship between the space and the social structure. According to Harvey (1990: 259), the homogenization of space posed significant problems for the conception of place, which is the site of being. In the newly emerging circumstance, the space is conceived not only a three-dimensional object but also defined and positioned in relation to other objects and entities, and space began to acquire new meanings that were not gained before (Harvey, 2008: 272; Tekeli: 2010, 23). Emphasizing the relational and context-based characteristics of space, Harvey (2008: 273) pointed out that the space and the social processes reproduce each other and, he drew attention to the relationality of space-time. Similarly, Lefebvre (1991: 38-39) discussed the shaping of urban space in relation to the modes of production in society and developed his conceptualization on the evolution of space.

Similar to the changes in conception of space, historical thought also ran through distinctive changes during the twentieth century. As Iggers (2005, 3-4) denotes, the narrative and event-oriented history was evolved into social science-oriented forms of historical research methods and writing. While the former had focused on the agency of individuals and on elements of intentionality, the new approach dealt with the social structure and its dynamics of change. The Marxist and Annalist historians of the new approach aimed to extend the historical perspective from politics to society.

Despite the change in the conception of space and historical thought (conception of time), power relations retained their significance in reproduction of space and changing conceptions on both. However, it is crucial to use the power relations in production of the built environment as an equally-used phenomenon by the individuals who used and shaped it, sustaining the distinctive characteristics of the place and improving the sense of belonging without discrimination to those individuals. Then, in order to shape the urban space, it is crucial to understand, elucidate and explain its structure and components that are rooted in the history of the city and gave its distinctiveness. It is also essential to scrutinize the reciprocal relation between the individuals and the "space" within its cultural and historical evolution. Such an examination will allow us to conceive the dynamics of place attachment.

In this context, “oral history” method provides opportunities to inquire the relationship between the person (citizen/denizen) and the space (city). Since, oral history method gives opportunity to “the voice of ordinary person”, “the voice of space” and also to understand terms of the place attachment. Memory always has a spatial dimension and place is an integral part of existence and it is not possible to imagine any event without any reference to its context (Norberg-Schulz, 1984: 6). The individual memory is constructed within its connected social and physical context (Halbwachs, 1992: 53). In this reciprocal relationship between the space and person and/or society, the changes in the built environment give effect emergence of changes in the memory (Ringas et al., 2011, 326).

Accordingly, urban space that is connected to the daily life practices is the significant component of the collective memory (Boyer, 1996, 9). Such that, as Rossi (1984, 130) highlights, the city itself is the collective memory of people since it is associated with places and objects. The experiences and values constitute its memory and form (Rossi, 1984, 21). So, the city is the locus of collective memory. Oral history method ensures potentialities to examine the evolution of collective and individual memories.

Researches that utilized oral history method made a significant contribution not only to the history but also to many disciplines through transcending the social structures and process and revealing the individual life practices. The face-to-face interviews with the individuals can avail us to understanding the meaning of the space for them and, distinctive characteristics of the place. Thus, the knowledge that is acquired through oral history will avail the individuals to develop a comprehension to understand the place and meaning of the components of the *locus*, in which they are living. By this way, it would be possible to figure out the distinctive qualities of *locus*, which are embedded in the memories of individuals and their sense of belonging to the place. Belonging to place or place attachment is an emotional bond between people and their environments is imprecise, resulting in considerable debate in the literature about how to more precisely define and measure it. It is difficult to comprehend whether place attachment is a single order factor, a secondary factor comprised of primary components, or one component of a higher order factor such as sense of place (Anton and Lawrence, 2015, 452). Nevertheless, record on urban memory can help to researchers to grasp relationship between place attachment and urban components in the face of change.

Bornova as a Multicultural Settlement in İzmir

Bornova developed as a suburban settlement before nineteenth century, like Buca, Karşıyaka and Seydiköy in İzmir. However, railway connection of the suburbs to the city center provided these suburbs to be settled in both summer and winter (Kuyulu Ersoy, 2013, 167). Thus, part of Levantine population, who settled in city center, built new houses in the urban fringe, in Buca, Bornova, Karşıyaka and Seydiköy. According to Ottoman archives, Bornova was a Turkish settlement in 1500's. In seventeenth century, Rum (Greek) population were living in Bornova as a rural place. From seventeenth

century, European community came to the fore in the population in Bornova (Birol Akkurt, 2004, 63). In 1900s, population of Bornova (city center) was 2 152, Buca was 2 603 and Karşıyaka was 1 080 (Beyru, 2000; Beyru, 2011). Bornova was the most remarkable among them, characterized with Levantine's mansions (köşk) within large gardens.

Thereby, Bornova took the shape of a multicultural city with its population diversity and architectural complexity in the nineteenth century. In that period, there were three morphological regions that refer to three socio-spatial contexts; Ottoman Bazaar (Büyük Çarşı and Küçük Çarşı), residential area of Turkish, Greek, Armenian and Jewish communities and the residential area of Levantine population. Levantine population settled in the south part of the city in particular and the other communities concentrated in the north and around the Ottoman Bazaar. Urban pattern in these different areas exhibits different socio-economic and socio-cultural identities. Plot size and urban tissue indicate differences within the socio-spatial and socio-cultural structure of the settlement. There were no strict boundaries for the neighbourhood, and communities, but urban development and tissue took shape in accordance with life style of the different communities (Figure 1).

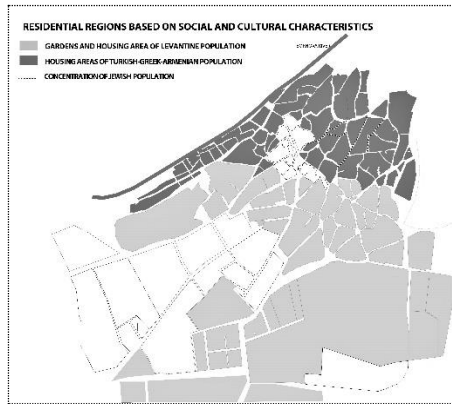


Figure 1. Residential Regions Based on Social and Cultural Characteristics in Bornova, in the 19th Century.

After the Independence War and establishment of the Republic of Turkey in 1923, the population in Bornova began to change. While Levantine population was the majority in eighteenth and nineteenth century, Turkish and Greek population came after them. However, after Population Exchange Treaty in 1922, Greek population left the country and demographic structure changed. In parallel, relinquishing of Levantine community started in 1940s due to their weakened position in economy, in particular within the new circumstances of new economy policy of the young republic (Birol Akkurt, 2004, 71).

Nevertheless, many members of different families that came from different communities still live in Bornova today and in the scope of study, many

interviews have been made with denizens of settlement. The interviews were conducted with eight participants to get information about different socio-spatial areas and different socio-cultural structures in Bornova. Three of them are chosen for represent for Levantine community (23 March 2018-Interview with Brian Giraud, 27 March 2018-Interview with Valerie Whittall Sağel, 28 March 2018-Interview with Daphne Aliberti), four of them are represent for Turkish-Greek and Jewish population and quartier (02 May 2018-Interview with Beria Yaltrık Yurdatan, 21 Mayıs 2018 -Interview with Altan Altın, 24 May 2018-Interview with Hasan Arıcan, 25 May 2018-Interview with Mine Kavala), and the one of them (24 March 2018-Interview with Bilge Umar) is chosen for inquiring of the place of Bornova in the context of Izmir.

Interviewers are chosen according to their socio-cultural belonging and asked to reply same open-ended questions about their family biography, living environment, socio-cultural and socio-spatial experiences on daily life, not only for the past but also for today. Also, it is requested from them to narrate the most important components of the built environment that has meaning on their personal memory and on collective memory of Bornova. Visual documents, such as historical maps, postcards and photographs, are used during interviews as supportive materials and the interviewers are asked to present the component(s) of built environment which is/are at the back of their memory. Also, it is required to sign the routes of spatial practises of their daily routine. Then, the knowledge that is acquired from individual memories of interviewers is visualized on maps for producing the memory maps.

The narratives are considered as intangible knowledge for analysing the socio-spatial structure of the past and its changes. Nevertheless, it is difficult to develop a comparison throughout the data for built environment for past and present because of the difficulties to gain similar spatial knowledge. So, oral history method helped to collect and recognise the spatial knowledge that provide information about the effaced traces of space of the near past. The information, based on narratives, is categorized according to components - paths, edges, nodes, district and landmarks- they are exhibited to constitute the image of the city, as reflected in the analysis method of Lynch (1960). In this context, information comes from narratives, evaluated and presented on maps by using common keywords for two different periods. When the case studies and narratives are evaluated inclusively, it is seen that Bornova experienced two-phased change, before 1960s and after 1960s. Despite some overlaps, it is possible to say that settlement maintained its characteristic features that come from multicultural structure, reflected not only in the social pattern but also in the spatial and architectural diversity until 1960s. Narratives display that establishment of the Republic of Turkey was the crucial turning point for the weakening of settlement's cosmopolitan character, yet its tangible effects occurred few decades in Bornova. Until 1960s, the settlement still continues to expose its spatial organization that comes from the period before The Republic although demographic structure changed dramatically. It is still seen that there are many mansions within gardens in large plots in the south part of the settlement in this period.

Similarly, around Ottoman Bazaar (Büyük Çarşı) that is placed in north and

northwest parts of the settlement has carried on its pattern that was characterized through meandering streets and one or two storey small houses until 1960s. This organic pattern of urban tissue is still substantially maintaining today, but it is seen that the transformation began at some part of the area. Today it is possible to see the multi-storey apartment blocks in this region. In this area, houses have front gardens and rear courtyards. However, in comparison to Levantine residential area, this morphological region is quite dense, due to the small plots with high level of plot coverage.

In this region, which Turkish, Greek, Armenian and Jewish population lived together, organic pattern of urban tissue is still substantially maintained today, but it is seen that the transformation began at some part of the area. Today it is possible to see the multi-storey apartment blocks, but a number of the buildings are renovated by local government or owners in this area.

Paths in Urban Memory of Bornova

It is seen that there is differentiation through either urban pattern or demographic and socio-cultural structure in two districts, not only in past but also today. Similarly, narratives represent that there were some differences at daily routine and spatial practises, derived from their socio-cultural entities of different population in the settlement. However, it is seen that there are many common spatial components in urban memory of Bornova. Narratives reveal that there are some routes (paths), which took shape pedestrian movements in particular, in the first period. According to the narrations, the route that placed at the urban memory began from the railway station as a starting point of the settlement and to Ottoman Bazaar as a sign for finishing point of the urban district. In fact, trace of this path exists today, but it is serving as a traffic street anymore (Figure 2).

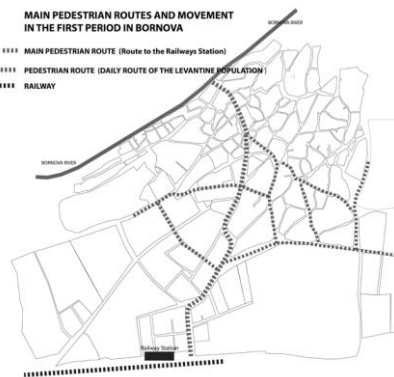


Figure 2. Pedesterian Movement and Routes in the First Period in Bornova.

Edges in Urban Memory of Bornova

Narrations refer to some spatial components, which point out the edges of the built-up area of Bornova in the first period. Large sporting areas, cemeteries and olive groves at the edge of the city, which were the part of the urban environment (Interview with Mine Kavala, 25 May 2018). There were many cemeteries that refer to multicultural structure of Bornova in near past. Such that, largeness of the cemeteries attracted the voyagers in nineteenth century (Mert, 2008). There were English, Jewish, Orthodox, Catholic and Muslim cemeteries at the fringe of built-up area until 1930s. The cemeteries were moved in time and urbanized from 1930s (Interview with Mine Kavala, 25 May 2018; Interview with Beria Yaltrık Yurdatan, 22 May 2018; Interview with Altan Altın, 24 May 2018). Again, golf, tennis and football areas as large sporting areas at the east and south edge of the settlement until 1960s are another sign for the border of the built-up area (Figure 3).

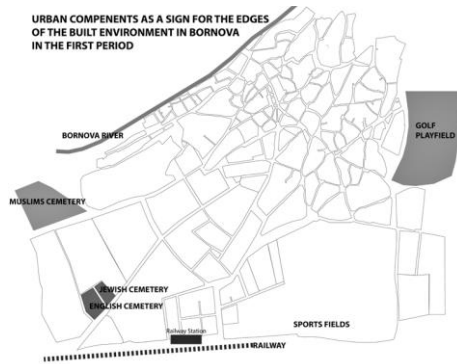


Figure 3. Urban Components as a Sign for Edges of the Built Environment in Bornova, in First Period.

Nodes in Urban Memory of Bornova

Lively social life on public spaces is seen as a reflection of European culture and lifestyle for citizens of Bornova. Since the first period, *Büyük Park* and sports areas (golf club, football ground, tennis courts etc.) were the essential public spaces in the settlement (Atay, 2014; Baltazzi, 2008) (Also, Beria Yaltrık Yurdatan and Brian Giraud refer to Tennis Club and tennis courts that placed northeast part of the settlement and Altan Altın mentions Bornoubat Golf and Sports Club). Games and races that are held in these areas give information about the organized social life in the city at this time. Especially Forbes and Giraud families gave importance to horse racing and they bought large plots for the games and races thanks to their prosperity (Kuyulu Ersoy, 2002, 74). Such that, there were clubs, as the branches of their centres in the city (Beyru, 2011). One of them that is placed in memories was English Club (Interview with Brian Giraud, 23 March 2018).

In addition to these public socialization spaces, Levantine mansions belong to wealthy merchant families were places for social and cultural events for upper strata in particular in the past as well (Zandi-Sayek, 2012, 155). Whereas, cinemas as another public socialization spaces were not just for upper strata but also for every walk of life. There were many cinemas in the settlement, Park, Mehtap, Dokuz Eylül, Hayat, Hamdi Bekir, Ata, Emek, Bahar, etc. Especially open-air cinemas in Bornova were favourable in terms of the climate and social centre for the young generation of 1960s (Interview with Beria Yaltrık Yurdatan, 22 May 2018; Interview with Hasan Arıcan, 25 May 2018; Interview with Mine Kavala, 25 May 2018; Interview with Valerie Whittall Sağel, 28 March 2018)

Cultural vitality and multicultural lifestyle of the settlement shaped the built environment and produced public spaces as well. It is possible to see the reflections and traces of this cultural and social life even today in Bornova at the public spaces and recreational areas in particular. *Büyük Park* is one of the most important public space among them. As a big garden, it is a meeting point for families, young people and children from every social strata and entities since 1930's. Narrations present that *Büyük Park* was the socialization centre along with the generations with community centre, big pool, tall cypress-pines, cinema, and patisserie and has strong place memory of dwellers for daily life (Interview with Daphne Aliberti 30 March 2018; Beria Yaltrık Yurdatan, 22 May 2018; Interview with Hasan Arıcan, 25 May 2018; Interview with Mine Kavala, 25 May 2018; Interview with Valerie Whittall Sağel, 28 March 2018; Interview with Altan Altın, 24 May 2018) (Figure 4).



Figure 4. Büyük Park.

(Source: Facebook, Fotoğraflarla Eski Bornova, [Old Bornova Photographs], Oğuz Özçamlı, Date of access: November 2018 and Archive of Mine, Kavala courtesy of Mine Kavala).

Therefore, it is seen that the nodes, which are embedded in urban memory are parks (Büyük Park), sporting areas, and cinemas as reflection of the lively social and cultural life of Bornova.

Districts on Urban Memory for Bornova

Narrations indicate that denizens point out same districts despite their different socio-spatial practises and different cultural identities. The first and foremost of these districts is Ottoman Bazaar (Büyük Çarşı and Küçük Çarşı) as a commercial and public space. It is a meeting point that provides socialization opportunities for people, apart from commercial activities of the citizens who speak different language and come from different cultural background. According to narratives, Ottoman Bazaar was a place that merging social lives come from different milieu. Coffees at the bazaar were meeting point for every one (Interview with Brian Giraud, 23 March 2018 and Interview with Hasan Arican, 25 May 2018). However, there were two different parts in the bazaar in the past. One of them was used mostly by Greek merchants and in the other part Turkish merchants were intensified. But, there were no rigid boundaries in between these parts (Interview with Altan Altın, 24 May 2018).

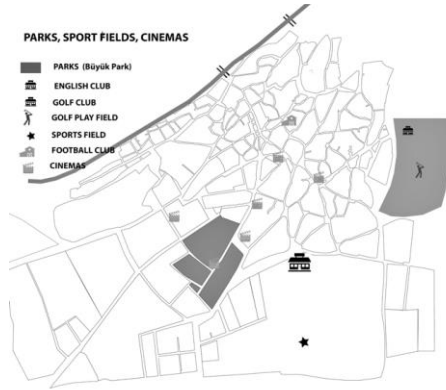


Figure 5. Büyük Park, Sporting Areas and Cinemas.

Hence, as it is understood that despite the distinction based on national identity, religion or social strata that brought about spatial segregation, there were no separation for the social life in the settlement (Tansuğ, 2008, 82). Ottoman Bazaar as an area is still enduring the same function today despite changing commercial activity subjects. According to narratives, in the past, bazaar was a market where rural and local products were sold for not only local people but also the people comes from near rural areas and villages (Figure 6).

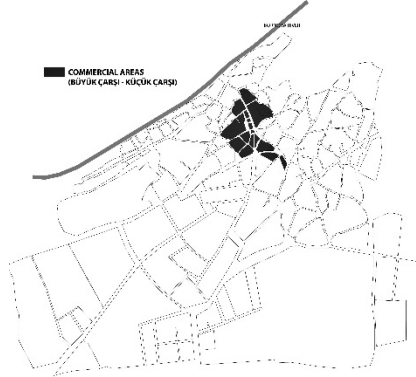


Figure 6. Ottoman Bazaar (Büyük Çarşı and Küçük Çarşı) is Still Most Important Place for Social and Commercial Life of Bornova Today as well as in the Past.

Landmarks on Urban Memory for Bornova

According to oral history interviews, apart from these memory spaces, there are landmarks also as memory places in the settlement. These urban components that are referred by the interviewers are varied. It could be a Levantine mansion, religious building, school or just a wall.



Figure 7. Levantine Mansions in Bornova.

As it is seen that one of the landmarks within the spatial memory of the settlement is Kars School (Kars Okulu). Kars School, the oldest school apart from those schools that gave education for the other non-muslim population in the past in Bornova, still exists. Today, school is not in the same building. The

building that the education started at is demolished in 1970's and school with the same name moved to the new building that is built next to the former area (just to the next north plot) with the same function today (Mert, 2009, 167). Kars School is imprinted in citizens' memory either through its educational function and architectural features and its demolition in 1970's. (Interview with Mine Kavala, 25 May 2018; Interview with Hasan Arıcan, 25 May 2018). In relation to Kars School, House of Lane Family, which was placed close to the Kars School's garden in the past, was just one example of Levantine mansions in the settlement (Interview with Valerie Whittall Sağel, 28 March 2018). It is clear that, as the significant component of the image of Bornova is still Levantine mansions even today, although some of them were destroyed and some of which the functions were changed. Most known of them are Edward Whittall Mansion, House of Charles Giraud, The Big House, Paterson Mansion, Murat Mansion, House of Pasquali, and La Fontaine Mansion (Figure 7).

The south part of the settlement, where Levantine mansions are intensified in particular, characterized with the high walls that still exist. These walls are traces of the life style of the past. As an important part of urban memory, they are not only an isolation element in built environment, but also provide shelter for negative effects of hot weather, especially in summer (Interview with Mine Kavala, 25 May 2018; Interview with Beria Yaltırık Yurdatan, 22 May 2018). High walls were also widely preferable for the Levantine community in order to provide enclosure for their houses and lives. They point out the existence of the self-enclosed life and indicate the demand of isolation. Also, Mansel (2011, 47) propounds that the walls are constructed to protect the epidemics in the past. Furthermore, the walls of the quartier are remembered as a breakpoint within the adjacent banks for resting and having a talk in the past.

Another component of the built-up area, placed at urban memory, is draw wells. It rooted in denizens' memories as a landmark, which referred to north edges of the urban area. It is used for water requirement for dwellers, animals and also agricultural issues in Bornova as a settlement has many water resources thanks to region's geographical features and rural character in the past. According to narrations, there were many draw wells in the settlement, on streets or in gardens or courtyards of the houses. One of the draw wells was at close to the Ottoman Bazaar for peasants come from rural areas around the settlement and they watered the pack animals. The camel train in particular which transport the local product of the peasants' rest and drink water in this draw wells, since it is called "Cameleer Draw Wells" (Deveci Kuyusu) (Interview with Mine Kavala, 25 May 2018; Interview with Hasan Arıcan, 25 May 2018). It is seen that the draw wells and water ditches, which are served different functions, were in some places and some streets in the near past.

Other physical component of the urban memory as landmark of settlement is a transformer station (Transformer station is called "*ölüm tehlikesi*" by dwellers because of its danger. It means danger of death) placed at the centre of the Levantine residential area. Transformer station (*ölüm tehlikesi*) was far away the lively centre of the settlement and located at secluded district in residential

area at the south part of the district that has high walled houses. Because of location it was the meeting point for young secret lovers in the past and in some sort of prohibited area for young person of the family in particular (Interview with Mine Kavala, 25 May 2018; Interview with Beria Yaltrık Yurdatan, 22 May 2018).

Another landmark, placed at the memories of denizens, is railway station as an entrance door for Bornova. Meaning of the station for the people, living in Bornova, was its being a starting and finishing point at the same time (Interview with Mine Kavala, 25 May 2018; Interview with Daphne Aliberti; Interview with Altan Altın, 24 May 2018). It is understood from narratives that railway station points out the beginning of the route that reaches to Bornova and end point for the transition to the rural area at the south part of the settlement (Baltazzi, 2008). Railway station with a beautiful building has pleasant reminiscence in urban memory for inhabitants.

While shaping the urban space, it is substantial to understand and analyse its structure and components that are rooted in the past of the city and gave its character. What produce the character is not only the tangible and concrete components of the place but also meanings of these physical elements for the citizens. The components of the built-up area's, which embedded on urban memory, constitute place attachment. Components of place attachment, place dependence and place identity, are correlated with environmentally responsible behavior and advocacy for the environment. Benefits of place attachment to the individual include a better quality of life, better physical and psychological health, more satisfying social relationships, and greater satisfaction with one's physical environment (Anton and Lawrence, 2014, 451). It is crucial for the cities developing rapidly.

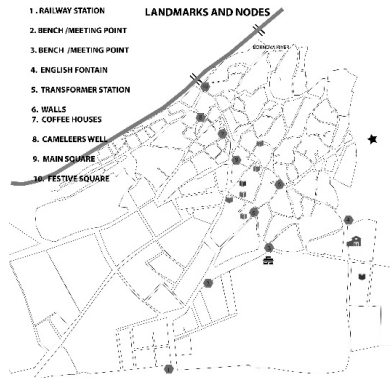


Figure 8. Landmarks of Bornova in First Period.

DISCUSSION

In this vein, oral history method provides opportunities to “the voice of space” and also to understand the meanings of the components of place on denizens’ daily life and memories. So, knowledge from spatial memory, acquired from face-to-face interviews with the individuals, can avail us to understanding the meaning of the space for them, its distinctive characteristics and change. On the other hand, interviews with different groups of varying age, gender, generation, social strata, entity etc. enable us to recognize different spatial perceptions and changes on space and memories in time. Therefore, perpetuity of the built environment and its components, which give distinctiveness character to a settlement, maintain continuity of urban memory and place attachment as well.

Accordingly, spatial memory is important for the cities that lose the physical components of spaces during their rapid development. Because, people as being aware of their sense of place when the place they are attached to is threatened in some way (Anton and Lawrence, 2014, 453). A number of studies about place attachment focus on changes on built environment by through natural disasters or large-scale infrastructure projects (Bailey et al., 2016, 201). However, changes on built environments can also result from rapid development in the cities.

Izmir is only an example for these cities among many others Bornova is a district with its intrinsic characteristics comes from multicultural structure just like İzmir. In time, the built environment changed rapidly in parallel to the change in cultural diversity and demographic multiplicity. Thus some of the traces of components of the built environment in urban memory based on spatial memory began to become indistinct. Components of the built environment, which have meaning in the memories of denizens’, are considered as paths, edges, nodes, districts, and landmarks in this study. It is seen that some of them do not keep their existence, while some of them are still continuing their presence. The place-based knowledge that is acquired through oral history points out not only changing (or standing) social life and daily routine of inhabitants but also gives information for appropriate intervention programmes and decisions for designing the built environment.

In Bornova, it is clear that some of public and commercial spaces and landmarks keep their existence both on memories and on the space. But then, some of nodes and paths although they do not exist today, only recorded on memories of denizens. For instance, the nodes, such as *Büyük Park* as a most important social centre and Ottoman Bazaar as a district (*Büyük Çarşı*) and a commercial centre of the settlement are still continuing their existence and importance for the inhabitants today. The pedestrian routes in the past that starts from railway station and reaches Ottoman Bazaar (*Büyük Çarşı*) and the pedestrians from the railway station to the mansion (named as *Gençlik caddesi* today) have transformed to a traffic route mainly. Railway station lost its function in time because of the transportation links, changed in the city. Accordingly, railway station (building) that was embedded in the urban memory as an edge became indistinct today. The other component as

an edge like transformer station (ölüm tehlikesi), cameleer draw wells (deveci kuyusu) do not exist either and these do not have a place on memories of today's people living in Bornova. Narrations exhibit that the boundaries of urban area became indistinct as a result of rapid urban expansion. There is no spatial reference to edges of the settlement for today in narratives.

Again, it is understood that some of the places, such as sporting areas and cinemas as a reflection of the life style in the past, underwent changes and this transformation effected the built environment or on the contrary transformation of the built environment changed the daily life and practises at the same time. Narratives present that *Büyük Park* is still the most important place for social life by some new functions, such as marriage office, municipality on the edge and cafes. Besides all, there is a new public space in Bornova today. According to narratives, Cumhuriyet Square became an important place as a new meeting point and the only open space for denizens after 1970s when it was constructed. Cumhuriyet Square is the most known place for the inhabitants of the settlement for today within Monument of Amazon , which is, accepted a symbol for woman of İzmir (Figure 9) (Table 1).

On the other hand, narratives reveal that cafes have been raising in parallel to the new socialization style and daily life practises in the recent time. The cafes are getting attention by the new young inhabitants of the settlement, in particular, after establishment of Ege University. Therefore, it changed not only the meaning of public spaces but also the place.

As a result, it is seen that there is a very close relationship in between the built environment and spatial memory. Changes on space cut into the memories or cause the fade them day by day. Narrations indicate that dwellers remember many physical components, which have meaning for their personal life, but they became indistinct today and they loose their place attachment in the period. Rapidly changed built environment cause to loose of the meaning of the streets, public spaces, houses etc. As a result of this process rupture the relation dwellers and the city in time.



Figure 9. Cumhuriyet Square is the most Important Public Space at Bornova Today.

	First Period (From 19 th Century to 1960s)	Second Period (From 1960s to Today)
Paths	Routes of Pedestrian Movements	Traffic Roads
Edges	Sporting Areas (Golf, tennis and football areas) (Reference to East and South Edges of the Urban Area) Cemeteries (Reference to West Edges of the Urban Area) Railway (Reference to South Edges of the Urban Area)	-
Nodes	Parks (<i>Büyük Park</i>) Sporting Areas (Golf Club, English Club, Football Ground, Tennis Courts) Cinemas	Parks (<i>Büyük Park</i>) Cumhuriyet Square (<i>Cumhuriyet Meydanı</i>) Cafes
Districts	Ottoman Bazaar (<i>Büyük Çarşı ve Küçük Çarşı</i>)	Ottoman Bazaar (<i>Büyük Çarşı</i>)
Landmarks	Levantine Mansions Kars School The Walls Cameleer Draw Wells (<i>Deveci Kuyusu</i>) (Reference to North Edges of the Urban Area) Transformer Station (<i>Ölüm Tehlikesi</i>) (As a Sign for Finishing the Safe Zone for Child) Railway Station (As a Sign for Finishing the Built-up Area)	Some of Levantine Mansions Monument of Amazon (<i>Amazon Anıtı</i>) Railway Station

Table 1. Change of Built Environment Components in Bornova.

CONCLUSION

Spatial changes have a substantial effect on the relationship between space and inhabitants. Disruption to relationship refers to the negative impact that sudden ecological or human-induced change can have upon pre-existing place attachment bonds (Bailey et al., 2016, 201). Therefore, it is crucial to manage and conduct the inevitable change of the cities without any detriment to its intrinsic character. For that, first of all, it is required to investigate the meaning of the urban space and its components. The knowledge that comes from oral history has potential for understanding the urban space and its importance on urban memory and urban practices for not only past but also today. So, it could be possible to develop new approaches and methodologies for sustaining the relationship between the city and the inhabitants.

In the case of Bornova, it is seen that, some of the physical components of built environment, which was embedded on urban memory, is destroyed. Some of them became indistinct or some of which the function is changed, and some of them is sustaining existence. For instance, Büyük Park is enduring its function as one of the most important public spaces in the settlement although its spatial organization faced with some changes. Likewise, Ottoman Bazaar (*Büyük Çarşı*) is still being used for the same function, as a social and commercial centre of the settlement, as it was used in the past. So, it is very important for two parts of the built environment to carry on their usage that has strong links to past.

On the other hand, there are many steps for sustaining and enhancing the place attachment and also improving quality of the built-up environment by reconsidering the urban memory and its reflections on urban space. Apparently, for the case of Bornova, opening of the open-air cinemas again as an important place for socialization would be one of the recommended actions. Another one would be to use the Levantine mansions, the significant symbols of the socio-cultural past of the settlement, for residential or cultural functions. The other action for sustaining and enhancing the place attachment and improving quality of the built-up environment would be to reconsider today's circulation system with reference to the transportation system of the past that had pedestrian priority. Besides, construction of new sports areas in and around the settlement would revive the character of Bornova as a settlement famous for firsts of many sporting branches. The last but not least, designing and reshaping the urban space in Bornova should take into consideration the natural elements as water and greenery that are referred to past of the city in order to sustain and enhance the place attachment and improve the quality of the built-up environment.

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THE PAST'S MAGNIFICENT, BUT TODAY'S DERELICT BUILDINGS AND URBAN SUSTAINABILITY: KARABÜK YENİŞEHİR CINEMA

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ABSTRACT

This study was carried out to attract attention to the importance for urban sustainability of buildings that were symbolic structures at one time but are in an idle state today. The problem was addressed in a way to determine the meaning of the building for the city and user and to investigate the concepts of value affecting the significance of the building. A questionnaire was prepared to collect data about the user's relationship with the building, its significance, its meaning, and what might happen to the building in the future. Karabük Yenişehir Cinema, which was the symbol of modernization during the Republican period, was chosen as the research site. The sample was selected from among the people who lived in different periods in the city. The study, which was discussed theoretically within the framework of urban sustainability, urban identity and social memory concepts, was conducted through the individual's experience with the building and the emotions and thoughts that followed it. In the study, the participants' opinions were presented in order to reveal the importance of the building. The importance of the building was explained by the participants through its place in the socio-cultural life, its architectural features, its being a symbol of the Republic and the life experiences. The Semantic Difference Scale was also created to assess the properties of the building. Yenişehir Cinema was found to be positive in terms of architecture, semantics and identity value. A Mann-Whitney U test was carried out, which showed that the architectural and semantic values were statistically significant, leading the participants to find the building important. In terms of the sustainability of the building, almost all of the participants thought that the building should be "repaired and must continue to serve the same function." It has emerged in the study that symbolic buildings should be preserved because of the value they have, even if they lose their effective role and function in the urban identity and in social memory.

Key Words: City; Cultural Sustainability; Identity; Social Memory; Idle Building.

INTRODUCTION

Today, cities are changing and transforming rapidly and becoming places of consumption with globalization. They lose their identities and begin to resemble each other. It is, therefore, of paramount importance to establish and maintain urban identity. Preserving urban identity is only achieved by passing down the physical environment that constitutes it to the future. “Spaces” and “places” constituting urban texture should be preserved in the face of developments and transformations in order to achieve the sustainability of urban identity.

There are four types of sustainability: ecological, economic, social and cultural. Cultural sustainability is an approach that involves the passing down of past signs and symbols from generation to generation to achieve social, cultural and urban continuity. Urban sustainability focuses on meeting the needs of future generations without disturbing the natural and social balance of cities. Not only social interactions and urban spaces that facilitate them but also the strong sense of belonging, commitment and urbanity play a key role in ensuring sustainability [1]. Preserving urban structures and passing them down to future generations is necessary to ensure uninterrupted cultural sustainability. The buildings that have urban significance, bear the traces of the period in which they were built, have witnessed important events, and thus, are anchored in collective memory should be sustained. Even if buildings have lost their physical function, their symbolic values should be preserved and they should continue to carry out their function of transmission of culture, which facilitates intergenerational communication.

Given the current conditions, urban transformation is inevitable. Urban sustainability ensures that transformation takes place within the framework of environmental concerns and allows cities and their architectural structures to be passed on to future generations. Some studies focus on cities and buildings to investigate urban sustainability and highlight the significance of refunctionalization to achieve cultural sustainability [2], [3]. Some other studies address preservation with cultural heritage and sustainable tourism [4], [5], [6]. However, few studies focus on the position of a single building in collective memory to address cultural sustainability. They tackle the position of iconic buildings in collective memory and the relationship between space and memory [7], [8]. The aim of this study is to focus on an iconic building of modernization in the Republican period and to determine its significance for the city and users and explore the value that affects that significance for urban sustainability. Buildings that play a key role in the formation of urban identity and collective memory should be sustained. This study focused on Karabük Yenişehir Movie Theater, which was the symbol of modernization during the Republican period to draw attention to the significance of reintegration of iconic buildings in urban life. When the movie theater was up and running, it was a symbol of urban life and served the city both functionally and physically. This study investigated the place of the movie theater in collective memory and explored its urban significance in order to pave the way for its sustainability. When buildings are shunned from urban life and left to idle, it leads to intergenerational discontinuity and breaking-down of cultural sustainability. Even if buildings lose their functions, they continue to be

important urban structures due to their significance and meaning. Therefore, iconic buildings that have an important place in urban identity should survive. However, the mere physical existence does not suffice. Those buildings should be actively involved in urban life with their original functions or new functions. The number of studies on Karabük Yenişehir Movie Theater is very limited. We, therefore, believe that this study will contribute to the literature.

Urban Sustainability: Building and Space

Identity is the unique property of an object that makes it different from others. Like every human being or object, every city has its own identity. Urban identity is the sum of tangible and intangible characteristics of a city [9] and allows it to be defined, understood and planted in people's minds. People forge a bond with the city where they live. Urban identity is only possible if people living in a city value it, make sacrifices for it and feel a sense of belonging to it. Urban identity is, in a sense, an idealization imposed on a city and the manifestation of emotional ties that makes living in that city meaningful [10]. Urban identity is determined by the physical structures and spaces that make up a city. Buildings have different characteristics and provide physical spaces for urban dwellers, and therefore, they play a key role in the definition and development of that city. Even if buildings lose their physical functions, they do not lose their symbolic values. The sustainability of buildings is of paramount importance because they are the manifestation of social consciousness through architecture.

People develop common hopes and pleasures in buildings and spaces, and thus, they construct a collective urban memory [11]. The status of a city in a given period provides data in many areas such as tastes and skills, social, cultural and economic relations and dominant mode of production. Those data are combined with individual, social, historical, cultural, social, architectural and traditional values and construct collective memory as a result of emotional and meaningful experiences related to space [12]. Space, through its characteristics, witnesses the moments of residents and establishes a deep relationship with memory. This relationship allows us to explore the past in the present and forms urban identity [13]. The places that make up collective memory are those where people can relate to them, connect to them, feel a sense of belonging to them, and remember and miss them. People's emotional ties with and experiences in spaces enable them to recognize and make sense of those spaces [14]. Spaces that play a critical role in describing experiences have concrete traces of memory [15]. Another feature of spaces that make up urban memory is that they have different layers of cultural knowledge and interaction. The sustainability of those spaces depends on the cultural interaction of urban dwellers [16]. Besides, the sense of ownership for what is urban results in preserving what belongs to urban memory [17]. Urban memory can only be sustained if places with cultural memory is sustained.

UNESCO defines sustainability as the long-term survival of socially constructed relationships between society and nature [18]. Ercoşkun defines it as keeping the negative impact of humans on the ecosystem less than its capacity for the continuation of non-renewable resources [19]. A key objective

of sustainability is to pass assets down to future generations [20]. Today, there are sustainability problems in all areas. Sustainability on urban scale is defined as economic developments that keep social balance to improve the quality of life of cities and preserving their natural capacity and to maintain the balance between the economy and the ecosystem without compromising the ability of future generations to meet their own needs [21], [22]. Değirmenci and Sarıbiyık define sustainable urban development as an approach that ensures the harmony between socioeconomic interests and environmental concerns to promote change and development [23]. Urban sustainability depends on the development of cities in harmony with the environment and passing down to future generations.

Today, rapid change and transformation in cities makes urban sustainability hard to achieve. Social transformation also changes the physical urban environment, and therefore, cities lose their meanings and significance. Restoring the meanings and significance that cities lose rapidly due to changing value judgments and lifestyles, sustainable urban development provides people with livable environments [24]. As cities change, they produce new layers, meanings and spaces. In this cycle, cultural dynamism and continuity of cultural interaction is an objective that urban sustainability strives to achieve [25]. Continuous urban change at different times is related to the cultural sustainability of spaces. For socialization, the environment should continuously be able to convey the signs and images of cultural change to people [26]. This can only be achieved by passing down architectural elements, which are cultural carriers that constitute the urban fabric, to future generations. The more important the architectural structures become in the daily life of urban dwellers, the longer they can maintain their realities. Places that can establish social ties resist urban change and transformation and provide urban continuity [27]. Spaces that ensure the sustainability of cultural memory provide unity and solidarity and remind themselves in the context of time and space, and thus, give rise to the feelings of sociality. Therefore, cultural values accepted by society constitute the building blocks of identity in the long run.

In order to define each stage of urban life, urban buildings should be continuous over time, in other words, there should be enough examples representing different eras [28]. The transformation or destruction of buildings, which are critical for cities, leads to changes in physical environment and urban memory. Therefore, the concept of reuse is important in architecture. Allowing cultural and historical sustainability in line with needs, reuse focuses on preserving and revaluing the old instead of rebuilding a new, and this way, prolongs the lifetime of buildings [29].

Buildings, as cultural carriers, constitute cities. Not only do they bear the traces of the past but also reflect the eras in which they were built and the lives of people who lived in those periods. Buildings are in the memory of people and make them feel a sense of belonging to the city. Thanks to these features, buildings play a key role in the sustainability of urban memory. The abandonment or destruction of buildings, therefore, causes a gap in collective memory, resulting in cultural unsustainability and perishment of urban identity.

Investigation of Derelict Buildings in Urban Sustainability

Rapid urban change and transformation makes the formation and preservation of urban identity and collective memory hard to achieve. This study focuses on Karabük Yenişehir Movie Theater, which was a symbol of the city and had an important position in socio-cultural urban life in terms of urban sustainability and has witnessed important events. The study discusses the significance and meaning of the movie theater in collective memory and possibilities of re-functionalization in order to achieve sustainability by passing it down to future generations. The study not only deals with the concepts of urban sustainability, social memory, urban identity, place attachment and reuse, but it also highlights the significance of reintegration of iconic buildings in urban life.

Study Area

The study area was the Karabük Yenişehir Movie Theater, which was a symbol of modernization in the Republican era. The movie theater, which was located in the Karabük Iron and Steel Factory campuses, was designed by Münici Tangör in 1953 and completed in 1958 (Figure 1). The building, which covers an area of 941 square meters, was used not only for movie screening but also for plays and operas. The building reflects the international approaches of the 1950s. A mosaic material, also known as btb, was used on the exterior of the building. The movie theater, with a movie hall for 750 people and traditional bird houses in the interior, had a significant place in the socio-cultural life of the city (Figure 2-3).

The Yenişehir Movie Theater has the characteristics of modern architecture such as form, color, light, transparency and dynamism and therefore, it is an iconic building. The movie theater shows how the Republic of Turkey imagines and implements modern architecture in cities other than the capital, and therefore, it is a local version of modernism. It also symbolizes the ideal of the early Republican era to create a modern society. It is a building with a modest size and design principles of modernism [30], [31]. It was one of the most important movie theaters of Turkey between 1960 and 1990 and was used as a cultural center between 2008 and 2013, and then closed down.

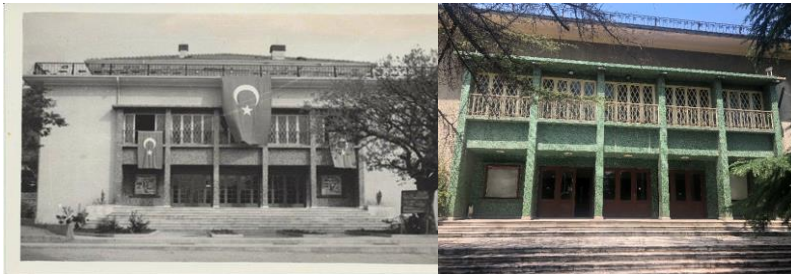
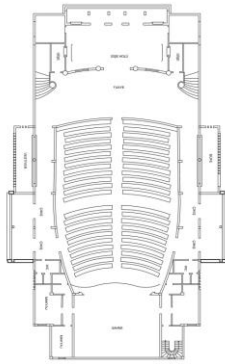
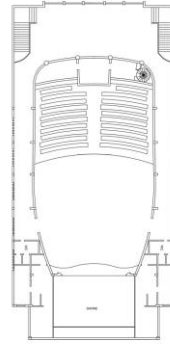


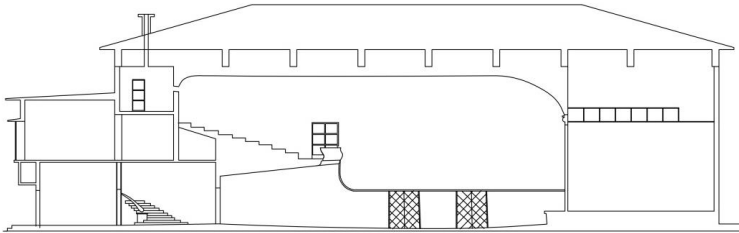
Figure 1. Images of Yenişehir Movie Theater [32], [33].



Ground floor plan



Gallery floor plan



Section

Figure 2. Plans and Cross-Sectional Drawings of Yenişehir Movie Theater.

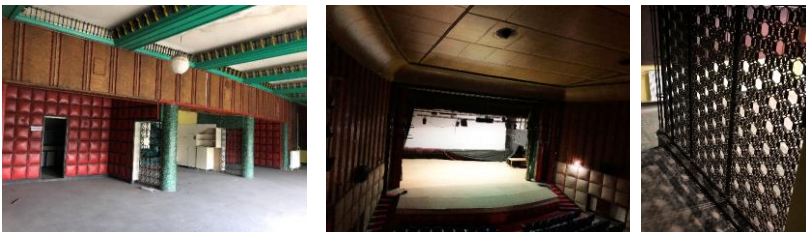


Figure 3. Interior Images of Yenişehir Movie Theater [34].

Hypotheses

The main hypothesis of the study was "Iconic buildings play a critical role in the formation of urban identity and collective memory." In order to test this hypothesis, the question "*What does Yenişehir Movie Theater mean to you and to the city?*" was asked. The secondary hypothesis supporting the main

hypothesis was “Although iconic buildings become idle over time, they do not lose their value.” To test this hypothesis, sentences consisting of adjective pairs depicting the building were used. Participants were asked “*Do you think the building is still important for the city today?*” “*Do you think the building should be passed down to future generations?*” and “*How do you think the building can be reintegrated to the city?*”

Research Method and Application

A questionnaire was used to prove the hypotheses. It consisted of 3 sections: (1) participant characteristics, (2) use of Yenişehir Movie Theater and (3) meaning and future status of the building. The study sample consisted of 124 participants over 30 years of age (given the time interval when the movie theater was up and running) who lived or live in Karabük. Table 1 shows the participants' characteristics.

Participants' Characteristics	Group	%
Gender	Woman	47,6
	Man	52,4
Age (Years)	39-30	29,0
	40-59	24,2
	≥60	46,8
Education Level (Degree)	Middle School	8,1
	High School	28,5
	Associate	17,9
	Bachelor's	33,3
	Master's	12,2
Marital Status	Married	84,3
	Single	15,7
Employment	Yes	44,4
	No	8,1
	Retired	45,2
	Sporadic	2,4
Economic Status (class)	Low	4,1
	Middle	56,9
	Upper	39,0

Table 1. Participants' Characteristics.

Data were analyzed using Excel and SPSS. Content analysis was used for open-ended questions. Descriptive analysis was used for closed-ended questions. A scoring technique was used for the questions in which ratings were required. Factor analysis was used for the question using meaning-related differentiation scale. Mann-Whitney U test was used to analyze the relationship between the significance of the building for the city and the

features of the building.

RESULTS

Findings were assessed in three groups. First, the relationship of the participants with the movie theater was revealed. Second, open- and closed-ended questions were used to determine the significance and meaning of the movie theater for the city and participants. Third, the information regarding in what way participants think the movie theater should be used in the future was addressed.

Participant's Relationship with Yenişehir Movie Theater

The facilities of Karabük Iron and Steel Factory played an important role in the social life of Karabük, especially between 1960 and 1990. Today, all the facilities are idle, except for the Worker's Club that is used as an entertainment venue under the name of the Great Club. This study focused only on Yenişehir Movie Theater.

This study identified the buildings/areas that were the most prominent in terms of architectural, usage and visit among Karabük Iron and Steel Factory social facilities. For participants, Yenişehir Movie Theater (65%) was the most prominent building/area.⁸ Participants were asked to mark the first three buildings/areas in terms of their use and visit. Again, Yenişehir Movie Theater ranked first in terms of use (277 points) and visit (285 points).⁹

The building was used by participants from the 1960s onwards. They first encountered the building in the 1970s (35%) and in the 1990s (34%). Of participants, 37.8% used the building for 9 years and less, 31.1% between 10 and 19 years and 20 years and over. 49.2% used the building frequently, 38.1% moderately and 12.7% rarely. 32.7% used the building for movies, plays and concerts, 24.8% for movies and 13.3% for movies and plays.¹⁰ All participants experienced the building in different periods and years and used it for more than one purpose.

Yenişehir Movie Theater in terms of Urban Identity and Memory

Participants were asked what the building meant to them and to local people in order to determine the significance of the building for urban identity and

⁸Followed by Pool Garden (12,5), Worker's Club (10,0%), Engineers' Club (10,0%), Civil Servants Club (1,3%) and Yenişehir Summer Movie Theater (1,3%)

⁹Followed by Pool Garden (156 points), Workers' Club (135 points), Engineers' Club (57 points), Yenişehir Summer Movie Theater (56 points) and Officers' Club (41 points) in terms of usage and followed by Worker's Club (138 points), Pool Garden (127 points), Engineers' Club (66 points), Yenişehir Summer Movie Theater (66 points) and Officers' Club (35 points) in terms of visit

¹⁰Others: for watching movies, plays and concerts and going to the cafe (12.4%), watching movies and plays and going to the cafe (6.2%), watching movies and concerts and watching movies and going to the cafe (5.3%)

collective memory. They emphasized three aspects regarding what Yenişehir Movie Theater meant to local people. Those three aspects were (1) its position in socio-cultural life, (2) the fact that it is a symbol of the Republic and (3) its architectural features.

Most participants emphasized the position of the building in socio-cultural life. A participant stated *“The building, which is the center of the Yenişehir neighborhood that appeared with the establishment of Iron and Steel plants, is an important venue where different cultural, political and social meetings are held, aside from movie screening... It was one of Turkey’s top three movie theaters in the 1970s and an important center because the city had very few social facilities.”*¹¹ Another participant stated that *“It is the first place where children of my age got to see movies.”*¹² Another participant stated that *“It is a building that testifies to the history of Karabük. Not only is it a half-century-old building, but it has also witnessed important events in Karabük.”*¹³

Concerning the fact that the building is a symbol of the Republic, a participant stated that *“This beautiful movie theater hosted many plays staged by Lale Oraloğlu, Kenterler and Genco Erkal and also the Presidential Symphony Orchestra in the 1950s...It is a cultural heritage that has made the most significant contribution to the socio-cultural development of Karabük and the way it has transformed into a Republic city, and therefore, it deserves great respect.”*¹⁴ Another participant stated that *“It is a nice example of the heritage of the Republic city...and it played an important role in the development of the social aspect of the people of the Republic city...Yenişehir Movie Theater is a way of life.”*¹⁵ Some participants used such expressions as culture, civilization, social life and entertainment center to describe the movie theater.

Participants also emphasized the architectural features of the movie theater. The meanings attached to it indicate that although it has not been used in the recent years, it keeps its place in collective memory and is valued. The participants emphasized the location of the building and saw it as an iconic building. They stated that they saw the building as physically beautiful, unique, special and warm.

The building lives in memories, as one of the participants stated: *“I still remember every movie, play and activity that I’ve watched there. Especially the top floor was very valuable for us. The movies we watched in the loge were more special. We were kids back then. I remember its smell, seats, light, hallways, stairs etc. vividly. I miss that building very much and I would like to go there again.”*¹⁶ Participants mostly talked about the fact that the movie theater had two floors and bird houses and bird models. For example, *“...the stuffed pigeons that look alive on the walls, the magnificent seats and a magnificent building that smells of civilization, it was one of a kind.”*¹⁷ Another

¹¹A 58-year-old male participant who used the building between 1970 and 2009

¹²A 35-year-old female participant who used the building between 1993 and 2001

¹³A 35-year-old male participant who used the building between 1990 and 2000

¹⁴A 52-year-old female participant who used the building between 1976 and 2000

¹⁵A 61-year-old male participant who used the building between 1970 and 2000

¹⁶A 34-year-old female participant who used the building between 1994 and 2002

¹⁷A 60-year-old male participant who used the building between 1973 and 1988

participant stated *“An amazing movie theater with its bird houses and wooden bird models on its walls and its atmosphere and acoustics that is so impressive, it is the first movie theater that I had been to.”*¹⁸ Another participant stated *“The movie theater had lower and upper floors. I was so happy to watch movies in the loge and besides I couldn’t help but look at the white pigeons around the nests on the walls. I think that it was the most beautiful movie theater of the time.”*¹⁹ Another participant, who made contributions to the movie sector, said the following about the bird houses: *“They need spotlights for the scene, but they forgot to install it when they were building the theater. So, they put pigeon houses to install the spotlights, I mean, they put pigeon houses to hide the spotlights”*²⁰ (Figure 4).

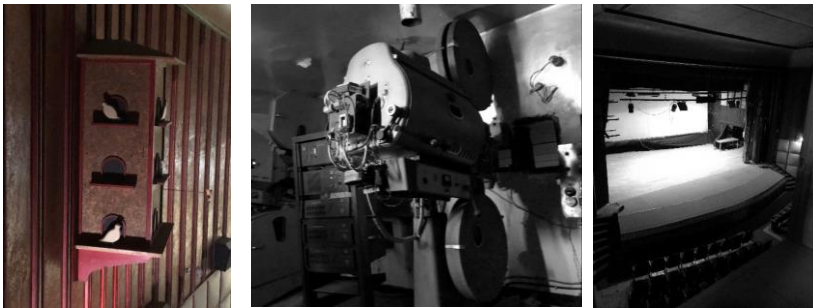


Figure 4. Items in Participants’ Memories (Bird Houses, Machine Room, Saloon) [35].

Participants mostly explained the significance of the building through their own experiences: Firsts, friendship, youth and childhood memories, plays, films, concerts, conferences, women’s matinee and graduation ceremonies. For example, *“We used to look forward to weekends, especially Sunday. We would watch two movies at 9:00 in the morning and 13:00 in the afternoon, and in between, we would buy something from the canteen and have a chat.”*²¹ Another participant stated *“I have seen my first movie and play there, and I went on stage there for the first time for school activities. I had my many firsts in that building.”*²² Another participant talked about her experiences related to the movie theater with a kind of longing by stating *“Two movies at 09.00 on Sundays. It was a meeting place for all Karabük children.”*²³

Participants’ common views of the movie theater was that it played an active role in city life back then. It was a meeting point for Karabük people and an exemplary architectural structure and served as the center of social activities. Due to its historical and individual significance, participants think that the

¹⁸A 52-year-old female participant who used the building between 1975 and 2010

¹⁹A 52-year-old female participant who used the building between 1976 and 2000

²⁰A 73-year-old male participant who used the building between 1964 and 1993

²¹A 55-year-old male participant who used the building between 1965 and 1997

²²A 30-year-old female participant who used the building between 1998 and 2005

²³A 62-year-old male participant who used the building between 1961 and 1975

building should be reintegrated into city life as soon as possible. Buildings that have a significant position in individual and collective memory should be preserved and passed down to future generations for the sustainability of urban identity in the face of rapid urban and social change.

Yenişehir Movie Theater in terms of Urban Sustainability

Of participants, 52.1% stated that it is still an important building, 32.8% not an important building and 15.1% a partially important building. Those who found the building still important for the city touched upon its impact on social and cultural life from the date it was built and emphasized its architecture and the fact that it was the only movie theater in the city back then. They also made references to their own childhood and youth to point out what the movie theater meant to them. For example, they described it with the following remarks: *"Its location is unique,"²⁴ "there is no alternative to it"²⁵ "It has historical and cultural meaning"²⁶ and "it is the symbol of our memories."²⁷*

Those who found the building partially important or unimportant emphasized that the building is shut down, abandoned and idle. According to them, the fact that the building is neglected and idle makes it less important to the city. They also addressed the impact of new lifestyles involving shopping malls and television. However, they agree that the building is important to the city and to them. They think the building is unimportant or partially important because it does not play an active role in city life. One participant stated *"The building is about to collapse because nobody takes care of it, and every time, I see it, I feel bad. It brings back my childhood memories."²⁸* while another one pointed out that the building is still appealing despite the changing conditions by stating *"They've built a lot of shopping malls, and movie theaters are now in those shopping malls. But, no shopping mall can entertain you as much as Yenişehir Movie Theater used to."²⁹*

A meaning-related differentiation scale consisting of 18 items was developed to assess the movie theater in terms of urban sustainability. The scale gave the participants positive and negative meanings of adjective pairs that best describe the building and asked them to rate them. As a result of factor analysis, 13 items were collected under 3 themes, and 5 items were removed from the scale. The groups were named as "architectural value," "meaning value" and "identity value" depending on the item content. The question was rated on a 7-point Likert scale. The mean scores of the items were calculated. A value between 0 and 3.49 indicated a negative state, a value between 3.50 and 4.49 indicated a neutral state, and a value between 4.50 and 7.00 indicated a positive state. Yenişehir Movie Theater was found positive in terms of architectural value (4.64), meaning value (4.77), and identity value

²⁴A 36-year-old male participant who used the building between 1998 and 2002

²⁵A 33-year-old male participant who used the building between 1998 and 2002

²⁶A 66-year-old male participant who used the building between 1970 and 1990

²⁷A 63-year-old male participant who used the building between 1961 and 1970

²⁸A 53-year-old female participant who used the building between 1972 and 1976

²⁹A 35-year-old female participant who used the building between 1993 and 2001

(4.72) (Table 2).

Factors	Items	Mean
Architectural Value	The exterior view of the building	Unimpressive/Impressive
	The building is in harmony with its surroundings	No/Yes
	The building is	Useless/Useful
	Interiors of the building are	Gloomy/Refreshing
	The atmosphere of the building	Unimpressive/Impressive
Meaning Value	The building is symbolically	Meaningless/Meaningful
	The feeling that the building evokes in me is	Cold /Warm
	My memories of the building	Negative/Positive
	To me, the building is	Unimportant/important
	I feel a sense of belonging to the building	No/Yes
Identity Value	The building has the traces of the period in which it was built	No/Yes
	Historical value of the building	Unimportant /Important
	The building reflects the identity of the society.	No/Yes

Table 2.Value Table of Yenişehir Movie Theater.

This study also investigated the relationship between the characteristics and sustainability of the building. Mann-Whitney U test was used to determine the relationship between the building's architectural, meaning ve identity values and its significance for the city today. Participants think that the building is important (Table 3) due to its architectural value ($p = 0.003$, $p < 0.05$) and meaning value ($p = 0.036$, $p < 0.05$).

Significance of the Building for the City		N	SO	ST	MW	z	p
Architectural Value	Important	53	61,96	3284,00	1009,000	-	2,947
	Unimportant	54	46,19	2494,00			
Meaning Value	Important	53	59,68	3163,00	1130,000	-	2,102
	Unimportant	54	48,43	2615,00			
Identity Value	Important	53	57,79	3063,00	1230,000	-	1,404

Table 3. The Relationship between the Importance of Building for the City and its Value (Mann-Whitney U Test).

To the question, “Do you think the building should be passed down to future generations?” 94.3% of participants responded “yes.” To the question “How do you think the building can be reintegrated to the city?,” participants marked the options “the building should be repaired and used with its original function” (95%), “the building should be repaired and refunctionalized (3.3%) and “the building should be demolished and replaced with a new one” (1.7%). These results indicate that most participants think that the building should be reintroduced to city life with its original function.

CONCLUSION

Industrialization and globalization have caused cities to possess different dimensions and meanings. In the face of this reality, cities are transformed into the center of capital and are either reconstructed or preserved. The main problem at this point is that cities become increasingly similar to each other and cannot preserve the values that make up their identities. Cities lose not only their original forms but also their cultural integrity and uniqueness [36]. This leads to the loss of local values and unique architectural structures that play an important role in the formation of urban identity. Cities are rapidly changing as a result of urban regeneration, gentrification and renovation. They, therefore, change physically and socio-culturally and take on different faces that even local people have difficulty recognizing. Sustainability of buildings, which are the elements that create cities, is once again becoming important. Especially those with a symbolic value in urban life and with historical and architectural characteristics symbolizing the era in which they were built should be sustained. Steiner argues that keeping buildings physically intact is not enough but that they should be refunctionalized and brought back to urban life [37]. This allows us to pass down the meanings and values that we attach to buildings to future generations.

The awareness of city dwellers should be raised in order to make sure that they look after and preserve their city. For this, they should be in contact with the city and feel a sense of belonging to it. One way of feeling a sense of belonging is the preservation of spaces and buildings that have witnessed important events. Losing such buildings causes them to be deleted from collective memory after a certain point. Yenişehir Movie Theater is a good example of this. Iconic buildings left to decay on the grounds that they have completed their service life or due to economic or political reasons eventually collapse [38], [39], which is the case everywhere in the world. The aim of this study was to draw attention to the subject by focusing on Yenişehir Movie Theater in order to emphasize that urban policies should consider the meaning and value that iconic buildings have for cities and their residents. According to Rossi, not only do buildings exist physically and functionally, but they are reproduced over time by the meanings that people attach to them and by the images they generate in their minds [40]. Therefore, the position of buildings in urban and collective memory should be taken into consideration and their sustainability should be ensured. It should be kept in mind that

demolishing a building means erasing an era and people's experiences.

In his books, "How Modernity Forgets" and "How Societies Remember," Paul Connerton argues that along with modernity, architecture serves as a means of remembering and forgetting. He states that architecture, apart from its original function, today plays a key role in consumption, memory creation and destruction and social manipulation. Buildings affect people's behavior and play a role in the formation of memory by creating them socio-culturally. Destruction of modernity on the one hand and the need for the preservation of individual and collective urban memory on the other hand make iconic buildings crucial for cities.

Yenişehir Movie Theater played a key role in the socio-cultural life of Karabük when it was operational, and thus, its existence is seen as an important privilege for urban identity. It has a positive place in people's minds because it has been the center of some of the memories of everyone. It is, therefore, an iconic building. According to participants, it has high architecture and meaning values. It is an Early Republican building that symbolized the ideal socio-cultural life of the time and witnessed its era; therefore, it should continue to exist in urban life. Local people embrace it. It has been idle for a while, and therefore, it appears to have been shunned from city life. The main result of this study is that the movie theater should be repaired without forgetting its value and meaning and should be reintroduced to city life. Public buildings in cities or rural areas should be preserved because they served the general public and are symbols of the eras they were built in. The iconic buildings that have been left to decay and are in danger of collapse should be reintroduced to city life to preserve urban identity. Policies should focus on "reusing" rather than on "demolishing." We should preserve our values in order to survive the rapidly blowing winds of change.

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THE DISPLACING OF CULTURAL KNOWLEDGE IN BETWEEN GEOGRAPHIES: OTTOMAN THEATRE BUILDINGS IN 19th CENTURY

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ABSTRACT

Due to power structure of the Ottoman geography, information exchange with the European geography until the 18th century was limited to the military field. After the 18th century, cultural leaks started from the European geography to the Ottoman geography that occurred with the Enlightenment after the political changes, French Revolution, Renaissance and Reformation movements in European. In the 19th century, the changes in the structure of the Ottoman society were influenced in many areas such as state administration, economy and education, Ottoman geography has begun to be affected by all the cultural artifacts in Europe. This situation can be interpreted as the displacement of culture from one geography to another. Cultural data such as architecture, literature, urban formation, painting, music, interior design, furniture design, costume and clothing can be included in these cultural artifacts. By taking the example of Europe in every field in the 19th century, significant changes in the form of thought and life of Turkish society made itself felt in the theater. The perceptions of the intellectuals of the period to live in Europe in their countries have led to the formation of a theater in the Western line. The target group of the theater works, which were initially exhibited in foreign languages, were foreigners living in the Ottoman Empire and Ottomans who knew foreign languages. However, by translating the works into Turkish, the theater has reached other parts of the people. With this Western theater approach, it was aimed to close the gap of the theater building which is not in the traditional Ottoman shows such as Gölge Oyunu, Orta Oyunu and Meddah. The theater was opened to the theater with great interest by the public and the palace. After the announcement of the Tanzimat, the theater buildings, which had no history in the Ottoman geography, were replaced by European geography, became a copy of the theater buildings in Europe.

In this study, it was evaluated in the 19th century that the cultural environment changing between geographies in Istanbul was handled through the Ottoman Theater. The aim of this research is to evaluate how European theater structures are formed, the transition of these structures to the Ottoman geography, the differences they experienced in the new place and the developments in the theater art and the issues discussed. In the study, the traditional Ottoman performing arts and venues, which are alternative to Western theater art, are explained and the process of coming to the European geography from the Ottoman geography is explained. Ottoman civil theaters

and palace theaters which were moved from Europe to the Ottoman geography in the Tanzimat Period were examined in terms of history and architecture. Chronologically examined structures ; Naum Theater (1840), Dolmabahçe Palace Theater (1858), Gedikpaşa Theater (1860), Yıldız Palace Theater (1889).

Key Words: 19th Century Ottoman Empire; Westernization; Cultural Change; Theater.

INTRODUCTION

The contacts of the Ottoman Empire with the West and the policy of westernization that followed by Ottoman Empire existed intensively in the 19th century. In this period, the Ottoman began to produce innovations according to Europe. Innovations that first started in the military field and then showed their effect in the fields of science, political, social life, economy and architecture have influenced theater in Ottoman cultural life as well as in other branches of art such as literature, painting and music. The art form, which is accepted as a traditional Turkish theater, can be played both verbally and nonverbally. In the improvised performances without being dependent on a written text, songs, dance, imitation, speech games are used and its main element is humor. Since there is no need for a defined and planned place in the traditional Turkish theater, which does not need a place, the theater buildings built in the 19th century were the applications of the Western theater buildings. In this study, Western-shaped theater structures that were produced in the Ottoman geography in the 19th century will be examined. The theater in the western sense began to develop in the Ottoman geography in the Tanzimat Period that the cultural transition between the geographies experienced by the westernization was felt most. In this period; the interest of the sultans and statesmen to the theater, theater activities of the non-Muslim people intertwined with Europe, theatrical activities in the embassies and foreign theater groups visiting the city have enabled the development of theater culture to a significant extent and caused the transition of theater culture from European to Ottoman geography. Like many innovations experienced under the influence of westernization, theater performances began to develop primarily within the palace. In this period, that Sultan Abdulmecit was educated in the Western style and was closely interested in the theater and often went to see the theater in Beyoğlu and wanted to see such a theater in his own palace resulted in the construction of the Dolmabahçe Palace Theater in 1855. After moving to the Yıldız Palace, II. Abdulhamit built a theater building in 1889 where the old tavla building was located in the palace and gave representations to the local and foreign theater actors and ensembles [1]. The construction of theater buildings, where almost all kinds of plays were exhibited, gained rapidly as from 1840. Naum Theater was established in 1840 in Galatasaray where the present Çiçek Pasajı is located and which included Istanbul as one of the few cultural centers with its stage in Italian operas [2]. That reaching today only an interior photograph and a facade painting in the flyer of the Ottoman Theater is Gedikpaşa Theater, which was designed as a circus and then used as a theater, is one of the important theater structures of this period. Many of the theater structures built during this period were burned or demolished. The fabric and wooden

materials used in the interior of the buildings could not resist the big fires. In this study, similar theatrical structures built in Istanbul with the application of European theater buildings in Ottoman geography are examined chronologically through examples of civil and palace theaters. Naum Theater (1840), Dolmabahçe Palace Theater (1858), Gedikpaşa Theater (1860), Yıldız Palace Theater (1889) were examined in this study. These examples were chosen because the Naum Theater was accepted as the first theater building in Istanbul, the palace theaters had a great effect on the adoption of the theater by the public and Gedikpaşa Theater, which gave Turkish representations for the first time, enabled the Muslim community to come closer to the theater. The aim of this study is to create a cross-geographical roadmap of a cultural structure and to trace how the theater buildings, which are used in European geography, and shaped in Ottoman geography which is another geography. It is explained how the same building type is handled in two different geographies which do not show historical and social similarity. It is given information about preservation status of buildings, architectural and historical features. In this study, the answers to questions such as who built these structures, where they built them, for what purpose, and whether there is an ideological idea behind them will be sought.

Theater Buildings in Europe

With the Renaissance that influences Europe, theaters began to be staged in theaters especially in Italy, England and France. These theaters played in the halls have become a symbol of wealth and dignity. Theatrical scenes became widespread as a classical Italian frame scene. The Farnese theater, which is regarded as the first example of the modern scene, was built in Parma, Italy. It is accepted as a theater with frame stage that has survived until today [3]. Elizabethan theater structures are shaped differently from classical period theater structures. Examples of these structures, which are referred as the Elizabethan theater, are the Swan, Fortune, Hope and Globe theaters. The theaters, which had a circular plan, had an audience section consisting of three storey galleries. The stage was a raised, covered platform on a side of this circularity. The audience circled the stage on three sides. The backstage was leaving the stage with a curtain. Thus, the Italian stage theater with frame stage took its first shape [4]. After the Farnese Theater, the frame stage continued to evolve over the years. At the beginning of the 17th century, the orchestra pit was added to the theater as a new understanding. There was no place for the musicians in the Renaissance Theater and they were placed in the space called "Parter" between the audience and the stage. In the meantime, the orchestra pit have taken its place as an architectural element in theaters with being in a request and the emergence of opera as a new show type in Italy. It shows the plan of the official theater scene of the Cuvillies Theater in his architecture book "Architecture Recreation". (Picture 1.) The lodges were placed on the three walls of the hall, although the theater appealed to the nobles, the nobles had lodgings arranged among themselves in a hierarchical order. This attitude is an understanding that has settled in the theater since the staging of the theater [3].



Figure 1. Cuvillies Theater, München, Germany.

(http://2.bp.blogspot.com/-j9Jlo71GZOo/Ujxs1rAUhjl/AAAAAAAAAVA/PLvoZjEOf_c/s640/mu_res_cuv.jpg)

The Appearance of Theater in the Western Sense in Istanbul and the First Theater Environment

The Western system which has been applied in every field in the Ottoman Geography has also affected the Ottoman art understanding. One of the innovations in this field is theater. The theater, which has been one of the main branches of art in European geography for centuries, came to the Ottoman Empire in general and to Istanbul in specific before the Tanzimat Period. However, people met theater in Istanbul for the first time after the Tanzimat. In the declaration of the Tanzimat Edict, first of all, the French families invited important people of the Ottoman Empire and showed their plays in their home. It is known that the Ottoman Empire met the term of theater through embassies in the second half of the 17th century. In 1673, the French ambassador, Marquis de Nointel, gave an amateur theater group the representations that were watched by foreigners in Pera, Greeks and Armenians in the embassy. In 1676, a new hall was built for theatrical activities at the embassy, and the Turks showed interest in the ballet and plays staged here, too [5]. In addition to the interest of the Sultan III. Selim Period increased with the proximity of the theater to the West, it is only during the II. Mahmud Period that the theater activities will be removed from the embassy and bore the Ottoman identity [2]. The establishment of Muzika-ı Hümayun by Giuseppe Donizetti who is brother of the famous composer Gaetano Donizetti who was brought to Istanbul to establish a band during the II. Mahmud Period, helped the theater activities in the palace and increased the importance of Western theater. The first Ottoman theater was established in the II. Mahmud Period, which is understood from the abundance of theatrical works in the library which is devoted to Western art [6].

Initially, there are various actors influencing the opening for public and development of the modern theater which was active as an amateur at home. The first of these is the embassies. In the 17th century, Western art was introduced with the participation of prominent people of the state in the plays staged especially in the French and Italian embassies. The second actor in the development of the Western theater is the Ottoman Palace. The Ottoman

statesmen gave great importance to the performances they attended and met theater before the public. This interest of statesmen contributed greatly to the development of Western theater. That a theater was made in Dolmabahçe Palace in 1859, the Yıldız Palace in 1889, that sultans interests in the theater outside, that they support these with edicts and appropriations, that Sultan and important foreign guests have a place to go increased the image of modernization of the palace [7]. In addition to the influence of the palace and its environs, government officials, outgoing Turkish ambassadors, the newly developing local press and publications also contributed to the development of the Western Theater.[8] Foreign traveling companies and levantines who came and staged plays in the city, were also influential in the formation of theater culture in Istanbul. These companies especially affected non-Muslim Ottoman people and established close relations. Especially during the periods of intense domestic turmoil in Europe, many groups from Italy, France and Germany visited the cities and sometimes famous artists from all over Europe came to Istanbul [9]. Another actor is the non-Muslim Ottoman people. The most important of these are Armenians and Greeks, and they are known to exhibit plays and theater buildings in the city. Theatrical events that began with the Tanzimat period accelerated during the reigns of Abdülmecid who went to the operas in Beyoğlu in the 1840s and 1850s, even with the request of the Sultan, a theater building was built for Dolmabahçe Palace Complex at the beginning of the road leading to Gümüşsuyu in 1858, as in the European palaces. However, in the Sultan Abdulaziz period, the building attracted reaction from the conservative sector and the Sultan was accused of wastage and debauchery. Therefore, the disappearance of the building with a fire in 1863 is interpreted as arson. In the ensuing period, especially from 1884 to 1908, the theater would lose its vitality due to the tight control of II. Abdulhamid, and it would regain its former effectiveness after that date [10].

19th Century Construction Areas and Location Choices of Theater Buildings in Istanbul

With the effect of cultural approchement of the Greek, Armenian and Jewish - non-Muslim- people living in Galata - Pera region, the first theater buildings began to emerge in Beyoğlu, not on the Istanbul side where the Turks live. Considering that the plays were mostly foreign languages, and the lack of development of roads and vehicles, and that it was dangerous to go out at night in terms of security, only very courageous people could risk the adventure of going to the theater [11]. That European entertainment began to spread in Beyoğlu was seen in II. Mahmut period. Although it is not known who owns the first theater building in Beyoğlu, in 1838, with the help of Italian Gaetono Mele and the representation of Italian and French plays, theater entertainment gradually began to settle in this region.[12] Like many innovations that came to the Ottoman geography through the ambassadors sent to Europe, the palace also tried the theater and supported the theater initiatives in Pera, which is considered the center of Westernization. Theaters have become a status as they do in Europe because they address to a certain segment of the foreign and foreign-speaking society. This situation prevented the theater from reaching all the public and delayed the construction of theater buildings on the Istanbul side where the Turks live mostly. With the support and privileges given to Güllü Agop, the Gedikpaşa Theater was established in

Beyazıt, where the Muslim community live mostly, and where only Turkish plays will be displayed. However, the representation of the Ottoman Theater in Gedikpaşa was preceded by Güllü Agop. An announcement of this theater saved the people from going to Beyoğlu and the difficulties of hotels and restaurants. When the demonstrations under the direction of Güllü Agop began permanently and continuously on the Istanbul side, than it became difficult for those on the Beyoğlu side to go to these places. However, a foreign friend of Ahmet Vefik Pasha wrote in his article that Beyoğlu's theater enthusiasts often went to the Gedikpaşa theater, risking the long way during the night. In addition, Turkish theater troupes of Istanbul side gave performances in Beyoğlu and other parts of Istanbul [11] (Picture 2).

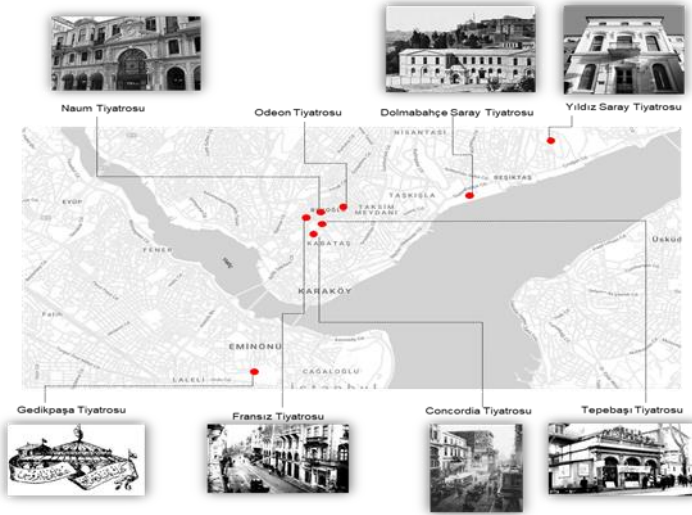


Figure 2. Map Showing 19th Century Theater Buildings.

Architectural Features of Theater Buildings in Istanbul in the 19th Century

Unlike the traditional Turkish theater, the western theater which is connected to a written text, has been constructed in different districts of Istanbul with Western emulation that will respond to the need for area for play displaying with the development of the Western theater in Ottoman geography. These structures are palace and civil theaters and theaters are examined in two separate groups. The first group of theaters, the buildings they use are designed or likely to be designed as theater buildings, having regular and long-term stagings, including those who have shown the palace of the theater. These are: Naum Theater, Palais de Cristal which is represented by the French Theater, Concordia, the Odeon Theater by Barborini and the theaters at Tepebaşı and Gedikpaşa theaters. The second group is the one that has been transformed from a cafe and entertainment hall to a theater hall, the stagings are discontinuous and the theater activity is shorter. The most

important of these are the Rumeli Theater, Cafe Des Fleurs, Cafe Luxemburg and Cafe Oriental [9].

Naum Theater (1840)

History

This civil theater, which was used in Beyoğlu between 1844 and 1870, is named after Mihail Naum, the manager of the theater. Tütüncüoğlu Hoca Mihail Naum Efendi belonged to a Syrian Catholic family who settled in Istanbul. After the Beyoğlu fire in 1831, the house was burned and rented to the rope acrobats to evaluate the land which is opposite row of today's Galatasaray High School. In 1840, an Italian by the name of Bosco, who came to Istanbul after the Tanzimat period, built a wooden theater building where the various shows were done. In this building, Bosco gave representations to troupes who came from Europe, mostly pantomimes and vodvilles except his own job which is juggling or magic etc. During the 1841-1842 season, operas were played by Italian artists on this stage. From 1844 onwards, Naum took over the theater and began to perform opera performances there repairing it as if it were all over again [7]. The building, which was played in Naum Theater before Paris and hosted many operas such as Verdi's famous opera *Il Trovatore* was one of the most important centers. Sultan Abdulhamid and Sultan Abdulaziz, who were interested in theater, came here to watch the theater. The Naum Theater in Pera, which looks like a town in Paris, also welcomed senior guests. Naum Theater was also destroyed because of a fire that reaches Pera from the Valide Çeşme neighborhood of Taksim at noon on Sunday, June 5, 1870 [8]. Hristaki Zografos Efendi, one of the Greek bankers, bought the place of the burning Naum Theater. He had Greek architect Cleanthy Zanno build a new type of bazaar and building that will be an apartment on this plot by having him draw his projects. Under the building, which was completed in 1876, there were 24 shops in Pera fashioned in Parisian style and 18 luxurious apartments on their top. The passage which was made up by shops was called "Hristaki Pasajı" and the building was called "Cite de Pera" [13].

Architectural Features

Naum Theater is one of the projects prepared by Giuseppe Fossati. According to the picture of the banquet organized for the feast of the Garibaldi of the Italians, the structure has 3 floors and the interior is completely wooden and horseshoe plan. Italian plan type with frame stage is used. (Picture 3.) The plan of the building, which is perpendicular to Istiklal Street and fits on a rectangular wide base, consists of three main parts: A square foyer, accessed from a colonnaded entrance volume on the street, and a large stage with a large parter, which is designed as a horseshoe and bounded by three lodges. The entrance section is two floors high, the parter and the scene part are four floors high [13]. According to Fossati's drawing, the facade is symmetrical. In this facade, there are three arched windows on the central axle of the ground floor and larger arched windows on the sides. There are three arched windows in the projection on the middle axle and jamb windows with triangular pediment over the windows on the sides. The first two layers end with a coat of arms on the middle protrusion and a floor wiping. On the ground floor, there

is an entrance with a total of four columns with an ionic cap, the ones on the sides are plastr. Corinth head plastrums are used in the first floor façade design. The neutral facade on the first two floors continues the space arrangement of the lower floors [8]. The Naum Theater has a rich interior decoration elements. It is decorated with white walls painted in gilding, medallions on the ceiling, pictures of famous musicians, a crystal chandelier and red velvet curtains with golden fringes. The lodges are very luxuriously furnished and made for a private lodge.

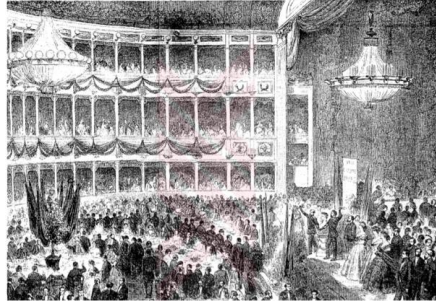


Figure 3. Feast of the Italians at the Naum Theater in 1863 due to the Garibaldi Festival.

(<http://www.butundunya.com/pdfs/2017/06/097-100.pdf>)

Dolmabahçe Palace Theater (1858)

History

Sultan Abdulmecid's, who goes to Naum Theatre to watch opera, interest in opera led him to build a theater as in the European palaces. Dolmabahçe Palace Theater is the theater building built by Abdulmecit near the Dolmabahçe Palace on the corner of the road leading to the Bayıldım hill near today's İnönü stadium [13]. Can states that architecture of build may be made by Fossati-Barborini and decoration may be done by Dieterle, Hammond (decorator) and the build may be made by Nikoğos Balyan (contractor), remarking that the main place of the theatre, in which some artists like Barborini, Sechan, Nikoğos Balyan are called, is suitable for Palace Theatre, which is one of the theater projects of Fossatis' for Istanbul in his doctoral thesis examining the structures of 19th century western and levantine architects. The official opening date of the theater is known as 1859. The engraving published at L'Illustarion Journal Universelle in 1859 shows the history of 1857 - 1858 near the ceiling in the interior of the building. (Picture 4.) Again in this news, it is reported that Sevengil has written that the Turkish Palace Theater is beautiful enough to compete with the Palace of Versailles Theater [1]. Dolmabahçe Palace Theater was partially burned in a fire in 1863 and could not be repaired. The building remained in ruins for a long time. It was then used as a tobacco store. In 1939, Ayaspaşa - Dolmabahçe road was demolished because it remained on the route. There is no trace of the building since today [13].

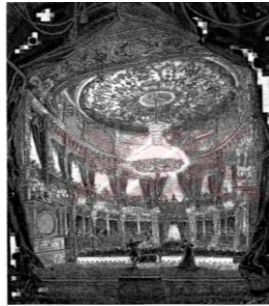


Figure 4. Engraving Showing the interior of Dolmabahçe Palace Theater, Published in L'Illustration Journal Universel dated 25 June 1859 (Tuğlacı, 1993).

Architectural Features

The Dolmabahçe Palace Theater, which is similar to the Western-style theater structures that have never been seen before in Ottoman palace structures, is located outside Bezmialem Valide Sultan Mosque. In 1859, It was reported in the L'Illustarion Journal Universelle that the theater hall was the same as the theater and opera house of the Palace of Versailles which was designed by Ange-Jacques Gabriel in Paris, France, with a column of corinthian columns separating the lodges, and there was a column of Corinthian columns separating the chambers from each other, and the chandeliers that shine brightly between the columns that brighten the hall, which was brightened by gas oil, brightens like daylight. The main entrance of the building which has 3 different entrances is in the direction of Dolmabahçe Palace. In this photo, the entrance is arranged with the hilly section above the high arch between the double Doric columns. The keystone of the circle arch is adorned with a stylized half-acanthus leaf. There is a wreath motif in the architrave above the Doric columns. The hilly part that follows them is in the form of flat, rectangular panels. The only ornament is the symmetrical moon-star figures [10]. It is accessed the information on the interior of the building from a ball photograph given at the Dolmabahçe Palace Theater by British Ambassador Lord Redcliff with engraving published in 1859. (Picture 5.) According to these pictures, it is thought that the columns extending between the carriers on the high legs and expanding upwards are not carriers. There is also a thin column between each supporting leg. These decorative columns fit on their bases with a narrow ring. The lower portions of the fluted column body are slightly bulky and are in a bowl with acanthus leaf. Columns end with Corinthian capitals. The second floor lodges, which are followed by two sets of friezes and cornices, are among the most decorated parts of the theater. In the pictures, only corrugated column bodies are seen between high and abundant curtains. The lodge of the Sultan is located in a high arch above the columns with Corinth capitals. Not only with this arrangement in architecture, but with flags - possibly with tığra - and a locket decorated with lodges, rises up to the third floor. The head chambers on this floor are also kept high and the front faces are decorated with decorated cornice pieces. The structure, which ends with a flat cornice, is covered with a very flat domed cover on the top. The veil

was painted with curved decorations and musical instruments collected in four clusters.



Figure 5. A Ball Given by British Ambassador Lord Redcliff at Dolmabahçe Palace Theater (Tuğlacı, 1993).

The facade of the building is in neoclassical style. In the plan, the symmetry created by the masses stuck in the long rectangle perpendicular to the sea is reflected on the facade. These masses are marked with triangular foreheads on the façade. There are round arched windows on the ground floor and flattened arched windows on the upper floor. Under the floor level and eaves, there are simple profile floor moldings that circulate the facade. The roof of the building is a loft [8].

Gedikpaşa Theater (1860)

History

The Gedikpaşa Theater was built in 1860 by a Frenchman named Souliee on the road descending from Beyazıt to the sea in the Gedikpaşa neighborhood for acrobatic demonstrations. In 1866, a foreigner named Razi rented this place and had foreign artists play Pantomima, Ballet and Opera. The announcements of these representations contain the words "Ottoman Theater in Gedikpaşa". After this announcement, the name of Ottoman Theater was used instead of Gedikpaşa Theater, too. The old wooden circus was demolished and a wooden civil theater building was built in its place and in 1868, Turkish representations were began to be given under the direction of Güllü Agop [14]. Gedikpaşa Theater, where many firsts took place, staged Turkish plays for the first time and Muslim actors took the stage. The engineering School takes place in the Pervititch map dated 1924 is located on the island in which Gedikpaşa Theater, one of the most important theaters of the period takes place, and which is destroyed by saying that a school will be built instead.

Architectural Features

Information on the architecture of the building can be found from an interior drawing published in the newspaper Hayal and from the outer façade of the theater in the flyer of the Ottoman Theater. (Picture 6.) The entrance facade of the theater is located on the left side when descending from Beyazıt Street towards the sea. The theater building is located in a large courtyard separated

by a wall from the street. The courtyard is entered through a door with columns built of bricks. The theater has marble columned doors. There is a buffet on the right side and a cloakroom next to it [8]. According to the drawing in the newspaper Hayal, the structure is 3 storey and wooden. The hall is in the form of a horseshoe plan seen in theatrical structures in Europe. The stage was raised to the first floor and ended on the ceiling of the third floor. There are lodges on the floors and there is a lodge reserved for the sultan across the stage.

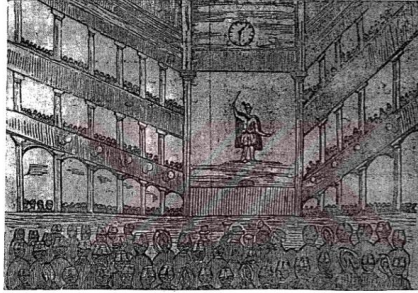


Figure 6. Drawing Showing the Interior of Gedikpaşa Theater Published in Hayal Newspaper (Sevengil, 1968).

Yıldız Palace Theater (1889)

History

The Yıldız Palace Theater, which was adjacent to the Hünkar's room, the Warrant Concubines and the Musahip Ağalar's room in the Second Courtyard in the northern part of the Yıldız Palace garden, was built by Abdulhamid Yanko, the son of Kalfa Vasilaki in 1889. [8] Having lived in Beyoğlu's cultural environment and watched plays at the Naum and Dolmabahçe Theaters, Sultan Abdülhamit built a theater building that he could use without leaving the Yıldız Palace. It is said that Sultan Abdulhamid went to the theater with a corridor without leaving the building to watch a play. After the construction of the theater, Abdülhamit allowed two local and foreign theater groups to work in his palace and tied his actors to the palace with a salary. Sultan also let to stage many operas and plays in the theater. Foreign statesmen, emperors, kings and princes who came to Istanbul were invited to the Star Theater and they were watched by an opera in their hospitality programs surely. The emperor of Germany II. Wilhelm's visits in 1889 and 1899 exemplify this. After the proclamation of the Republic, the theater hall of the Yıldız Palace, which was used by the War Academies, was used as a conference and cinema hall. Yıldız Palace Theater is used today as Theater Museum. The representation of the building, which was used as a theater by the Ministry of Culture, was terminated after a while on the grounds that it was dangerous for security reasons [8].

Architectural Features

It is entered through a narrow passage and reached a small hall and a

rectangular hall which is part of the theater to the Yıldız Palace Theater where Sultan Abdulhamid II made Yanko, the son of Kalfa Vasilaki build and where many plays and operas staged. Three sides of the hall are lined with chambers. There is a Hünkar Lodge opposite of the raised stage part. The hall is surrounded by a gallery carried by wooden columns and covered with a wooden dome. The building has two simple facades. Since the theater building is built between the buildings group, it does not have a single facade. The northern façade of the building is very plain. The general character of the facade consists of floor moldings at the floor and roof levels, and the elements formed by plastered facade with symmetrically used stone imitation plaster. The entrance facade is more decorated and livelier than the north facade. The surface rising up to the eave at the roof level is arranged with jointed plaster. The edges of the entrance door are highlighted with stone imitation plaster. There are also wooden motifs on the wooden massive door. [8] Yıldız Palace Theater draws attention with its wooden dome on the ceiling of the hall, columns with ionic and corinthian capitals, wooden motifs on the parapets and ceilings, red velvet fabrics and rich wooden decoration. (Picture 7.) In decoration, yellow and Kaaba green were used as the dominant color. The wooden columns on the ground floor have an ionic head. The ceiling of the hall is decorated with gilded stars and floral motifs on a blue background. Musical instruments motifs are placed on the parapet walls. It is pointed out that the walls covered with wallpaper are also covered with red plush [8].



Figure 7. A View from Inside Yıldız Palace Theater (Bilgin, 1988).

CONCLUSION

The Ottoman Empire, which turned its face to the West since the beginning of the 18th century, experienced a period in which modernization efforts in the Western sense gained rapidly in the 19th century. The innovations experienced in many areas on the Ottoman Empire's interest in European culture also affected the architectural field. New concepts, new needs and new habits that have entered into the life of society have led to the emergence of new types of structures in the Ottoman geography that were not needed and applied until that day. New formations have been experienced not only as a building type but also as a function. One of these new buildings is the theater buildings. The Western theater, which is different from the traditional

Turkish theater, has no history in Ottoman geography. Since there is no structure to respond to the function of the concept of theater, which is new in Ottoman geography, the typology of theater in European geography has been applied one-to-one. Pera, which is accepted as the center of Westernization, started to construct the first theater buildings of the Ottoman Empire in the Western sense. Selection of this region in the construction of theater structures have ensured that theater buildings are accepted and spread with the effect of the cultural rapprochement between the Greek, Armenian and Jewish non-Muslim people living in Galata-Pera region. Theater activities of non-Muslim people intertwined with Europe, impressions of Turkish ambassadors which were sent to Europe, foreign theater groups visiting the city theatre activities that were done in embassies have enabled Istanbul to develop this type of building that is came and accepted from the European geography. The theater, built by an Italian in the 17th century in the French embassy, was a small scale similar to the Teatro Farnese, which architect Aleotti performed in Parma in 1618-19 [9].

The interest of the sultan and the palace leadings to the theater contributed to the survival and development of the theater. Theater groups were granted concessions and supported by grants. In this period, as well as European palace structures, the Dolmabahçe and Yıldız Palaces were also built with theater buildings. As in the European countries, the presence of a theater building where the sultan and his guests can go has increased the respectability of the palace. The report, published in L'Illustration Journal Universelle in 1859, states that Dolmabahçe Palace Theater is the same as the Palace and Theater of Versailles and is beautiful enough to compete with the Palace of Versailles Theater. The theater buildings, which came from the European geography and brought a new scheme to the Ottoman architecture, did not show a big change during the process of their relocation. Although Western theater buildings and plan scheme, space shaping, interior decorations and interior materials show similarities, there is no similarity in mass shaping on the facades of theater buildings. There are generally triangular pediments on the facades, moldings under the floor and eaves, and arched windows. When the important theatrical structures of that period exemplified in the study are evaluated, it is understood that as in the European theater buildings, these structures in the Ottoman geography generally adopt a horseshoe plan, and it is made up from main parts like foyer, parter and stage, and it has three lodges and is a lodge for the sultan just across the stage, and wooden materials are used in buildings, and there are friezes and cornices of the decorative columns separating the floors and chambers, and there are ceiling decorations increasing around the stage, and a large chandelier in the middle of the hall and velvet curtains brought from Paris and Vienna.

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THE STORY OF EXISTENCE IN THE SHADOW OF DESTRUCTION HÜSEYİN AVNİ AKER STADIUM

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ABSTRACT

Although destruction is seen in every age, modernity has changed its meaning. Destruction in cities has the connotations of clearing, erasing and forgetting, and has undertaken the task of making space for the new. Given the urge of consumption and seeking for the new, the only way to do this in cities is to destroy. The most striking example of this is the recent demolition of sports facilities and the use of those areas for different purposes in Turkey. The aim of this study is to determine the effect of the destruction of an urban architectural structure on urban memory and to draw attention to the need to protect and restore such structures. The research problem explores the impact of the destruction of a building that has an important place in collective memory and urban life. An interview form was developed to elicit information on the meaning and impact of destruction. Hüseyin Avni Aker, which is the city stadium of Trabzon, was chosen as the study area. Interviews were conducted with players who played for the football team, Trabzonspor, in different periods. The study was theoretically discussed in the context of urban identity, collective memory, meaning of space and transformation, and focused on the meaning attributed to space in individual memory. Interviews were analyzed on the basis of common trends and differences in order to determine the effect of meaning and destruction. Results show that the meaning of architectural structures in urban life and collective memory is associated with physical environment, place identity, sociability and experiences. It is recommended that the impact of destruction on society be taken into account and such structures be protected.

Keywords: Urban Identity; Collective Memory; Meaning; Space; Stadium.

INTRODUCTION

Urban identity is a collection of the values of a city and its dwellers. Those values accumulate over time and constitute urban identity according to physical and social structures, history and culture. Urban architecture interacts with city dwellers, who experience urban spaces and make room for it in their minds and take those spaces beyond physicality over time. Physical spaces become permanent in memory and form urban culture [2]. Spaces and experiences embodied by urban dwellers' interaction allow the formation of urban collective memory.

People attach meaning to urban spaces that turn into places over time. That meaning has a significant effect on the way people recall what they conceive in their minds. The aim of this study was to explore what kind of meaning people attach in collective memory to the spaces that have an important position in their social life and determine the effect of the destruction of those spaces on collective memory. Recent research on collective memory and architecture addresses the sense of continuity produced by memory [7], interaction between architectural structures and collective memory [10] and urban dwellers' awareness of interventions in spaces embedded in collective memory [17]. There is, however, no research on the meaning-related aspect of spaces that bonds society with its past and on the effect of the destruction of those spaces on collective memory. This study, therefore, focused on exploring the impact of the destruction of significant urban spaces on collective memory.

The aim of this study was to determine the repercussions of the demolition of an important urban structure on collective memory and to raise awareness regarding the necessity of the preservation of socially significant architectural structures and their reintroduction into urban life. Today, perceptual change on people affects societies and cities. Therefore, rapid urban transformation is under way. This study asserts that we should focus on preserving architectural structures rather than completely destroying them under the name of urban transformation. It also argues that the effect of urban spaces on people and their position in collective memory should be preserved. In Turkey, especially city stadiums are demolished to be rebuilt. This study focused on Hüseyn Avni Aker Stadium. Interviews were conducted with users and former Trabzonspor football players to analyze the impression of the stadium in collective memory and the impact of its destruction on collective memory. This study is different from others in the sense that it focused on the physical environment and the identity and sociality of the stadium and the experiences of its users. No studies have been conducted so far on the transformation of stadiums in Turkey. We, therefore, believe that this study will contribute to the literature.

Conceptual Framework

Cities are geographically, historically and culturally transformed [12] and construct identities. Cities and city dwellers keep all historical experiences in mind and transfer them in different forms to urban spaces and their own lives. Aside from the environment that constitutes urban identity, urban dwellers both produce and are produced by urban identity [3]. Urban spaces that constitute urban identity are produced by society. Everyday spaces are constructed as places where subjective and psychological processes of life are experienced and perceptions and experiences turn into consciousness, personality and memories [11]. In this context, urban spaces are the carriers of collective memory and urban identity.

Collective memory is a dynamic phenomenon that shapes people's common past and present [9]. For the past to become a memory, it should be experienced and expressed as a powerful stimulus [8]. In this context, people remember their memories through collective memory. According to the French sociologist, Halbwachs (2016: 358), people recall their memories through frames of collective memory because he argues that individual recollection occurs through collective codes of memory. He associates interrelated individual memories with a collective formation. For Assmann (2018: 26), the content of memory and its organization and preservation depends on external (social and cultural) factors rather than on individual brain capacity and disposition. Cultural memory leans towards certain points of the past. The past does not remain the same as it is, but rather concentrates on symbolic figures to which memories are connected [1]. It allows experiences to be relived.

Spatial information is collected in memory. If a space carries the traces of society and culture, it has a meaning in collective memory. A space with meaning is also valuable for urban identity. Rossi associates collective memory with city and defines the former as a living thing. Once a space is built, there emerges a *genius loci*, which means "the protective spirit of a place." Rossi sees city and architectural structures in it as the focal point of memory. Spaces reflect urban memory, meaning and spirit through collective memory formed by social relations [7]. Spaces are associated with the values and meanings that people attach to them. According to Neill, if an architectural structure has witnessed or even directly participated in the urban life of the era when it was built and if it reflects the architectural and cultural elements of that era, then it is meaningful to the people who live in that city. This meaning is not only nostalgia involving respect for the dream of the past but also includes the collective experience of the present [6].

Spatial history involves social and cultural data and is transformed into places. People accumulate the meanings they have experienced and create a world of their own, resulting in the formation of new places. The spirit of those places can be understood through the concepts of space and character. Space is a three-dimensional organization of elements that make up a place while character is the atmosphere of that place [4]. Anthropology examines the origins, evolution, biological characteristics and social and cultural aspects

of human beings. Therefore, there must be a space that contains all the characteristics, sensations and determinations of people. According to Augé, that space is explained by the concept of anthropological space. In order for an anthropological space to turn into a place, people should be involved in constant encounters there and develop impressions in their minds through complex connections. The factors that make up the identity of anthropological space are physical structure, landmarks, socio-cultural characteristics, user-participant activities and permanent identity. This concept carries memories within itself and transforms within history. Thus, this place is in our memory with those memories [4]. In order for spaces to become places, they should be collectively and individually experienced by society.

One of the concepts regarding space containing social memory [17] is “existential space” based on social, cultural, symbolic and meaning-related data and experiences rather than concrete fictions of people. According to Öymen, existential space exists through people’s sense of belonging (2000). As a result of experience, concrete spaces turn into abstract ones [5]. The concepts of existential space and anthropological space are related to each other because anthropological space is the place of unsaved and symbolized meaning in terms of experiences of relationships with spaces [4]. In this context, the demolition of urban spaces is destructive for urban dwellers as well because they accept and attach meaning to those spaces and form a bond with the city through them. The demolition of urban spaces affects urban identity and collective memory and undermines the sense of belonging, loyalty and trust.

RESEARCH DESIGN

Study Area

This study focused on Hüseyin Avni Aker Stadium located in the center of the city of Trabzon. The construction of the stadium started in 1948 at Kavak Square under the leadership of Hüseyin Avni Aker, the first physical education teacher of the city. The stadium made a great contribution to the sports history of Trabzon. Three years later, the first stand of 60 people was built. The capacity of the outdoor stands was increased, and the field was covered with grass in 1982. In 1994, lights were installed on the field. In 1996, an additional project was developed to expand the stadium, which was last renovated in 2008 to increase the audience capacity to 24.000 [13]. The stadium hosted all many sporting activities for a long time. Trabzonspor won its first and many other championships there. It, therefore, means a lot to the people of Trabzon. It was used as the main stadium at the Black Sea Games and the 2011 European Youth Olympics [15] but it was completely demolished between 2017 and 2018.



Figure 1. Illustrations and Images of Hüseyin Avni Aker Stadium (URL1; Sofuoğlu, 2018)³⁰.

RESEARCH METHOD

The study area was Hüseyin Avni Aker Stadium. Interviews were conducted with nine former football players of Trabzonspor. They were asked questions regarding the significance of the stadium for the city, feelings evoked by its demolition and whether the new stadium matches the impression in individual memory. The questions were grouped under two categories; (1) participants' characteristics (Table 1) and (2) their views of the stadium. The second category was analyzed under three sections; (1) the meaning of the stadium, (2) the impact of the demolition of the stadium and (3) post-demolition period. This study was carried out within the year the stadium was demolished.

³⁰ Hüseyin Avni Aker Stadyumu. Reference: <https://www.socratesdergi.com/omrumuzun-en-guzel-yesili/> Date of Access: 20.05.2018: b. After Collapse Hüseyin Avni Aker Stadium (Sofuoğlu Archive).

Participants' Name	Participants' Age	Participants' Birthplace	Participants' Position
Hami Mandıralı	49	Trabzon	Forward
Serdar Bali	62	Istanbul	Midfielder
Hüseyin Tok	66	Trabzon	Forward
Necmi Perekli	69	Trabzon	Center forward
Necati Özçağlayan	65	Trabzon	Freeman
Turgay Semercioğlu	64	Trabzon	Right half-back
Ilyas Akçay	70	Trabzon	Midfielder
Bekir Barçın	68	Trabzon	Midfielder
Ali Kemal Denizci	68	Trabzon	Right half-forward

Table 1. Participants' Characteristics.

After the Demolition of a City Stadium

This section addresses the results regarding the meaning of the stadium, the impact of its demolition and post-demolition period;

Results Regarding the Meaning of the Stadium

This section discusses the participants' responses regarding the meaning of the stadium;

Participants were asked "What does Hüseyin Avni Aker Stadium mean to Trabzon?" They agreed that the stadium was the spirit, heart and identity of Trabzon. Regarding the demolition of the stadium, Bali stated "They put a bullet in the heart of Trabzon. Participants also agreed that the stadium played a key role in the international recognition of Trabzon. For example, Necati Özçağlayan stated "The stadium is the window of Trabzon to the world. The whole world recognized Trabzon thanks to Trabzonspor's success there."

Participants focused on common themes in their responses to the question "What does Hüseyin Avni Aker Stadium mean to you?" Those themes were love, respect, success, sanctuary, pride, championships, the essence of Trabzonspor, the place where they earned their living, and memory book. Some quotes from participants are below:

"The stadium is like a sanctuary for our football lives. I mean, it is a football university where we loved and respected. It is an indelible memory book of our sports life." (Necmi Perekli)

The years I spent at the stadium were the most successful years of my youth. I learned success, love and respect there." (Necati Özçağlayan)

"The stadium is a place I dreamed of when I was little. I used to ask myself "Will I ever get to play football there? I realized my dream and won championships there." (Hüseyin Tok)

Participants were asked “Can you tell us what kind of architectural structure Hüseyn Avni Aker Stadium is?” Some quotes from participants are below.

“I used to go to the stadium when I was a kid (7-8 years). It was very small back then, for about 5-6 thousand people. I saw it being expanded step by step. It’s demolished now, it’s destroyed. They destroyed a sanctuary, they destroyed history. But its spirit will live in me.” (Turgay Semercioğlu)

“When I started (1973) [playing footbaal], the ground of the stadium was earth and it seated only 7000-8000. The locker room was at the end of a very narrow corridor. The small VIP box had 7-8 rows of seats on 3 sides. The rooms were heated with stove. The stadium then expanded and its capacity increased to 25000 and its field was covered with grass, and so, it turned into a stadium that left its mark on Turkish football.” (Hüseyn Tok)

“The wooden stands had been replaced by two-storey concrete stands, which was revolutionary. It was where the voices of the revolution resonated.” (Serdar Bali)

“The stadium has a soul. The people of Trabzon shared joys and sorrows there. They miss it. It is the venue they miss most after the community center.” (Necati Özçağlayan)

Participants focused not only on the physical characteristics of the stadium but also the emotions it evoked in them. In terms of physical characteristics, they touched upon the changes that the stadium went through; such as increase in capacity and construction materials used in the stands and in the field. In terms of emotions, participants made references to such themes as the soul of the stadium, home to their memories and football history of Trabzon.

Participants were asked “What section of Hüseyn Avni Aker Stadium do you think is more prominent than the others? Why? Can you tell us about that section?” They emphasized two sections; the locker room and the field. The reason is that players sweat together, overcome challenges and enjoy achievements together and demonstrate their skills on the field while they form stronger bonds and share their joys and sorrows in the locker room.

Results Regarding the Impact of the Demolition of the Stadium

This section discusses the participants’ responses regarding the impact of the demolition of the stadium.

Participants were asked to sum up their feelings about the demolition of the stadium in three words. They mostly used sadness, dreams and perishment. They also used past, lonely future, strange, where I played and where I left.

Participants were also asked how they felt when they heard that the stadium was demolished and how they felt when they saw that the stadium was

demolished. They stated that ‘they were very sorry’ and that ‘they could not believe’ it when they heard that the stadium was demolished. For example, Hami Mandıralı stated *“I felt like it was the end of an era and a sad look at the past...”* while Necati Özçağlayan described his feelings as *“it hurts me deeply that an era filled with achievements is a thing of the past now...”* Participants stated that they had had mixed emotions when they saw that the stadium was being demolished. İlyas Akçay stated that he had wept from within. Four participants stated that they watched the stadium being demolished. They said that they had had a flash of memory and that they felt like their experiences had gone away. They shared these in great sorrow. Quotes from the four participants are below.

“I felt like all my beautiful memories have been erased and so I was terribly upset. I went to Aker from time to time when the stadium was being demolished. I watched how our memories were crumbling and turning into dust. I saw that there was nothing I could do, and so, I went back...” (Necmi Perekli)

“I was so sad. My old memories came back when I saw that narrow tunnel to the field behind the posts. I had mixed feelings that are hard to describe...” (Necati Özçağlayan)

“Huge buckets began to demolish the walls. The pictures on the wall overlooking Yavuz Selim Stadium and all memories have been destroyed. In a sense, the championships have just gone away...” (Turgay Semercioğlu)

“I watched it being demolished. I felt very upset. Seeing the locker room being demolished made me very sad...” (Hüseyin Tok)

As a response to the question *“How do you think the demolition of Hüseyin Avni Aker Stadium has affected the social life of Trabzon?”* participants highlighted three aspects of the stadium: a means of socializing for the city dwellers, a source of life for the city dwellers and it means as much to the city dwellers as it does to football players. Some quotes from participants are below.

Considering the stadium as a means of socializing for the city dwellers, Bekir Barçın stated *“Kavak Square was the cradle of football. People happily waited there for the match to begin and chat. It was a meeting point. It was a place of happy moments and achievements”* while Necati Özçağlayan stated *“People were looking forward to Sunday but now they have lost their only entertainment venue.”*

Considering the stadium as a source of life for the city dwellers, Serdar Bali stated *“Trabzonspor is an important export item of Trabzon. When it wins, everybody wins. Trabzonspor means Avni Aker. So, the stadium affects the social life of the city very much”* while Hami Mandıralı stated *“Hüseyin Avni Aker Stadium was a sanctuary and the source of life for the people of Trabzon, and, maybe, a means of livelihood. But now people feel a void in their hearts.”*

Considering the fact that the stadium means as much to the city dwellers as it does to football players, Necmi Perekli stated *“Maybe it will mean nothing to future generations but all the memories, joys and sorrows of my and the previous generation were torn up like a book and thrown away”* while Necati Özçağlayan stated *“Trabzonspor means everything to the people of Trabzon. The stadium was easily accessible to everyone. Everybody spent a great deal of time there, so I’m sure they are as sorry as we are.”*

Results Regarding Post-demolition Process

This section analyzes two questions together; *“How would you compare Hüseyn Avni Aker Stadium and Medical Park Stadium in terms of their location and immediate surroundings?”* and *“Do you think Huseyin Avni Aker Stadium has some things that Medical Park Stadium does not? If so, what are they?”* Common factors were identified for analysis. The quotes below explain the factors:

Remote:

1. *“The new stadium has no connection to its surroundings...”* (Ali Kemal Denizci)
2. *“Although the new stadium has more, it is cut off from the city, and so, it is like missing everything...”* (Serdar Bali)
3. *“Avni Aker connected with the people and with the city. Medical Park is disconnected from the city...”* (Hami Mandıralı)

Direction:

1. *“Avni Aker was in the city center, so, it was accessible to everybody. It integrated with the community more easily...”* (Necati Özçağlayan)
2. *“Avni Aker stadium was in the city. Everyone had a memory there and remembered it when they saw the stadium. The new stadium is more modern but almost outside the city...”* (Turgay Semercioğlu)

Space:

1. *“Medical Park does not have the same soul and sincerity as Avni Aker...”* (Hüseyn Tok)
2. *“The disappearance of the soul of Trabzonism and of the determination of struggle and competition and assertion. These affect both the team and the spirit of the stadium...”* (Necmi Perekli)

3. *“Avni Aker had a mystical feel to it, which Medical Park does not...”* (Ali Kemal Denizci)
4. *“No stadium can replace Avni Aker. History lies in Avni Aker. What Medical Park has now is just sadness...”* (İlyas Akçay)
5. *“Avni Aker is the pride of Trabzon but Medical Park is just a stadium away from the city...”* (Bekir Barçın)
6. *“There is a game every 15 days. Medical Park, can turn into a living center if the right steps are taken, it can contribute to Trabzon...”*

The responses show that Hüseyin Avni Aker Stadium, thanks to its location, succeeded in establishing a connection with the city and with the city dwellers. Therefore, the space turned into a place. However, Medical Park Stadium is cut off from the city and lacks in experience because it is a new stadium. Therefore, the space has not turned into a place yet.

Lastly, participants were asked *“How do you think Hüseyin Avni Aker Stadium site should be used?”* Table 2 shows the participants’ responses.

Ideas for the Site	Number of Respondents
A multifunctional sports complex where people can socialize	✓ ✓
A site devoted to Trabzon football.	✓ ✓ ✓
A public park	✓ ✓
A public park with a museum about the stadium	✓ ✓

Table 2. Ideas for the Site.

The participants’ ideas were for the preservation of the memory of the stadium on the site. They suggested that a multifunctional sports complex where people can socialize (2 participants) or a public park (2 participants) or a public park with a museum about the stadium (2 participants) be constructed on the site or that the site be devoted to football activities (3 participants).

CONCLUSION

This study identified the meaning attached by people to an architectural structure that played a key role in the social life of a city and determined the impact of the demolition of the structure on the city and its dwellers. The study focused on Hüseyin Avni Aker Stadium. Interviews were conducted with former football players to analyze the relationship between collective memory and space. First of all, the study investigated what the stadium meant to

participants and then explored the impact of the demolition of the stadium on them and the post- demolition process.

Architectural structures that make up cities are the identity-forming elements with which cities and their dwellers interact. Society attaches meaning to urban spaces. As a result of experiences, those spaces turn into memories. Past life practices form the culture of today. Spaces, which have played an important role in the history of cities and its dwellers, turn into places, which become part of collective memory and give birth to urban soul.

Hüseyin Avni Aker Stadium is part of the identity, culture and soul of Trabzon. It has a unique meaning that makes Trabzon Trabzon. It was the scene of numerous memories and emotions of the people of Trabzon, and therefore, it is part of collective memory. It is a commonly shared value for Trabzon and Trabzon people. Participants expressed the development and transformation of the stadium through their own emotions. Their feelings for and commitment to the stadium had an effect on the way they evaluated the stadium spatially. The locker room and the field were the most prominent sections of the stadium because they were the stages for numerous experiences and emotions. Trabzon and its residents has attached meaning to the stadium that transformed it into a place. That meaning also had an effect on the way participants evaluated the stadium.

The impact of the demolition of the stadium is as great as the meaning that people has attached to it. Participants feel the absence of the stadium and think that it can never be replaced. For participants, the demolition of the stadium is a blow to their past.

For participants, the new stadium cannot replace the old one. The city feels the absence of the stadium in terms of its location, identity, sociality and experiences. The new stadium does not reflect and connect with the identity of Trabzon. It should take some time before it earns a position in collective memory. It is imperative that the city and its dwellers embrace the new stadium and attach meaning to it. Participants agree that site of Hüseyin Avni Aker Stadium should be a reminder of its past. The destruction of the stadium in collective memory should be compensated by refunctioning its site in a way that will remind people of the glorious days of the stadium.

In conclusion, the people of Trabzon have transformed the stadium from a space into a place and attached meaning to it. Since the stadium is no longer, that meaning will fade away in time. The demolition of the stadium makes it harder for people to sustain its meaning. Architectural structures that reflect urban identity and have an important position in collective memory should be sustained, not demolished. The perceived meaning of architectural structures and their position in collective memory should be preserved during refunctionalization to achieve urban sustainability.

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PLACE ATTACHMENT in ARCHITECTURE: OLD and NEW YUSUFELİ

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ABSTRACT

Attachment to the place in societies emerges with the physical and cultural values of the society. For this reason, it is very difficult for a society to leave a place and maintain the old way of life. In this study, Yusufeli district, which is forced to move due to dam construction, is discussed. In this context, the historical, physical development and socioeconomic structure of the district, which shaped the traditional architecture, was investigated. Obtained in line with the literature researches the traditional architectural features and new architecture planned in the new settlement are evaluated under the following headings; layout, material and construction system and space organization. Contrary to the existing Yusufeli, the new settlement is very scattered and not suitable for pedestrian access and also does not allow the houses with gardens. The lack of local materials in the newly built apartment houses showed that traditional architecture was only considered in the facade and that the culture of life of the people was not regarded. People who are forced to relocate and whose place attachment have been disconnected must continue their culture in order to survive. Therefore, when designing a new settlement, local lifestyle economic activities and traditional architecture should be taken into consideration.

Key Words: Attachment; Migration (Forced); Yusufeli; Artvin.

INTRODUCTION

Given meaning to the place and attachment to the place are of great importance for individuals and societies. Attachment to the ground in societies; physical layout, neighbourhoods, housing, social and cultural factors, such as occurs with the values held by the society. Therefore, it is very difficult for a society to leave from a place and sustain its former life in development. In this context, Yusufeli district of Artvin, which has been relocated many times for various reasons, has been dealt with as a subject of the study. The district centre, which was founded in 1950, will be relocated today due to the construction of Yusufeli Dam.

The district has quite mountainous terrain; beekeeping, agriculture, vegetable and fruit growing and livestock are traditional livelihoods of district. Yusufeli district, is very different according to the its environment in terms of climatic

conditions, fruits such as especially to the olive, fig, persimmon, pomegranate due to favourable climatic conditions can be grown. Another important feature of Yusufeli and its surroundings is its traditional housing, historical, cultural and urban texture. The old houses in Yusufeli show texture characteristics which are built with local material and are in harmony with nature and climate conditions. The presence of forest in the district centre and its surroundings has led to the use of wooden materials with stone materials in the construction of two storey traditional houses which have 'ayvan' and 'ambar'. In particular, the stone material used in the construction of traditional houses, because they are common in the environment, is provided from the nearest environment. In the district's central, there are usually two or more multi-storey houses built with modern building materials due to the influence of trade and management functions. The traditional texture has been preserved thanks to the difficult access to the city and the protection thought of the Yusufeli people.

The new settlement is planned to be built in the rocky area of Yansiticilar and Sakut creek. Although the houses built in the new settlement area are low-rise, the fact that they are modern apartments does not coincide with the socio-economic and cultural values of the people. The sustainable development of these modern apartment buildings, which belong to a different way of life, is a controversial issue.

In this study, the general characteristics of the traditional houses in Yusufeli center and villages were determined as a result of literature review since the population to be moved to the new campus within the scope of forced migration is both from the district center and from the villages. The housing in the new settlement is compared with the traditional houses in terms of architecture.

Place Attachment Concept

According to Altman [1], localities or places; it is not only physically present, but also the contexts in which interpersonal, social and cultural relations occur, and those relations that represent them. Culture factor is a phenomenon that shapes the concept of place attachment. The use of space and the values it spaces are different in line with the rituals and social acceptances of different cultures, beliefs and social groups. Therefore; the criteria and degrees of attachment to the place, that is, the place belonging, also differ [2].

The vital features that give the place its character provide a sense of place. The high level of personalization in the design and the strong relationship established directly with the ground in informal residential settlements increases the loyalty to the place. In formal housing settlements such as mass housing, there is a disconnection between the housing and its surroundings [3].

Attachment to the place in societies can be evaluated according to various elements of society such as values, memories, close environment, houses, symbols and traditions. For this reason, it is very difficult for the society to remain stable and to continue its old life in a sustainable development after having to leave or break off. Because after the trauma, the society does not expect change, and has great difficulties in adapting to the departure [4].

Yusufeli District Geographical Characteristics and Climate

Geographical Characteristics

Yusufeli district is located southwest of Artvin. The district center was established in a valley where the Coruh River and the Barhal Stream meet. Although the altitude is 560 m above sea level, the altitude exceeds 2000 m in settlements and agricultural areas on mountain slopes. The surface shapes of the district are generally formed by mountains extending in east-west direction and valleys separating these mountains from each other. Yusufeli has a very rough, mountainous area due to its geographical location. Plains are almost none [5].



Figure 1. Yusufeli [6].

Climate

There is a transitional climate between Black Sea and continental climate throughout the district. The district center and its environs and close to the Çoruh River are hot and dry in summers, winters are mild and rainy. It resembles the Mediterranean climate with this feature. The continental climate prevails in the higher parts of the valley. Summers are cool, winters are cold and rainy. The diversity of surface shapes plays an important role in the formation of local climate types. Mediterranean vegetation such as olive groves, sandalwood shrubs, Aleppo pines and pomegranate trees in the Coruh Valley of Artvin are among the most important biological riches of the region [5].

Historical and Physical Development of Yusufeli District

Historical Development

Historical data indicate that the first migrations to Yusufeli started in the copper age and because of the strategic importance of the mountain range between east and west, there were many wars between Persians, Romans, Byzantines, Armenians, Ottomans and Russians. Georgian princes ruled from 9th to 11th centuries and churches and monasteries were built in their time [7].

The district center, which was established in 1879 under the name of Kiskim in the current village of Alanbasi, has been changed many times due to various reasons (moved to Ersis village (Kılıçkaya) and then to Ödem) . In 1912, the name was changed to Yusufeli. It was transferred to its present place by a law enacted in 1950. Yusufeli District center, which consists of seven separate neighborhoods, is located in the valley formed by tea and creeks that form the Çoruh River and its side branches [6].

Physical Development

When selecting settlement areas; ease of transportation, water supply, topographic features and soil characteristics are taken into consideration.

The form that the town of Yusufeli has gained today is a direct result of the topographic characteristics of the establishment. On the one hand, the river and on the other hand the inclination of the mountainous mass rising by inclining at short distances, made it obligatory for the settlements to be built along the valleys. The problem of locating forced the families to use narrow valley bed flats and very sloping rocky surfaces as lands [6].



Figure 2. Yusufeli [8].

There are no structural and formally straight roads in Yusufeli depending on the topography. The fact that there are no steps on the roads that connect even the streets with a large elevation difference between them and the

reason for using only natural slope is to facilitate the transportation of cargo and the movement of animals [9].

Socio-Economic Structure of Yusufeli District

Beekeeping, agriculture, vegetable and fruit growing, ovine and bovine breeding are the traditional livelihoods. Since the research area is highly mountainous and hilly, the agricultural land where the rural population can operate is scarce. In addition, the fact that there is not a significant employment provider activity area in the region and having very low economic resources causes a significant unemployment. The people of the district live on agriculture and rapidly developing tourism.

The agricultural lands in Yusufeli are mostly terraced orchards built on the edge of the mountains. These are the result of intensive work by local people. The area around Yusufeli is largely stony and people carried the world on their backs and built terraces to form orchards. For this reason, orchards are highly valued by their owners, who will be very productive in the end and have as much care and knowledge as possible to receive four different harvests per year. Most of the orchards will be lost after the dam is built. People living in mountainous regions depend on life-related ones. Therefore, when the dam is completed, more than 15,000 people above the dam reservoir will regress due to the economic social situation. This population has been fed by orchards for years. It should be analyzed not only with regard to the past, but also with regard to the region's sustainable development [10].

Agriculture: Since the district is heavily cleaved by the Çoruh River and its tributaries, there is almost no land that can be cultivated outside the valley floor [11]. Vegetable and fruit cultivation is carried out along the deep valley formed by Çoruh River. At the base of the valley, two crops can be grown in one vegetation period. As you climb the mountain slopes, one crop is grown [5].

The territory of the district is extremely rich in minerals and is the only region with a Mediterranean climate outside the Mediterranean. All kinds of Anatolian fruits, including lemon, olive, walnut, mulberry, grape, apricot, apple, pear and cherry are grown as culture plants within the district borders. In addition, wheat rye is grown in high quarters. There are all kinds of wild fruit plants in the mountains. The valleys are natural a greenhouse, and every slope above which the water can go on the slopes of the Coruh Valley is an agricultural area for Yusufeli. The region is the only place where rice and wheat are taken from the same field in the same year, and with Yusufeli olives, Yusufeli rice and Yusufeli grapes and other cultural plants, the people of the region continue their agricultural life. Coruh Valley is one of Turkey's richest natural plant diversity field [5].

Greenhousing: In 1997, greenhouse activities were started to increase the income level of people by obtaining maximum yield from insufficient agricultural land. Because of the greenhouse values on the valley floors,

greenhouses were generally established on the Coruh and Oltu valley floors. Since the district is extremely hilly, the temperature distribution changes in vertical direction and short distances. For this reason, greenhouse activity depends on the valley bottoms whose altitude is less than 1000 m [11].

Tourism: Trekking and rafting, which are two branches of alternative tourism, can be performed in Yusufeli alone. Çoruh River rafting is the world's first economic and second most exciting river. In addition, the region is rich in historical monuments and religious tourism movements have started to increase. Yusufeli has incredible richness in terms of winter tourism, detox cure tourism, mountain hiking trekking, highland festivals tourism [7].

Yusufeli Traditional Architecture

In this study, the common architectural features of the traditional houses in the center of Yusufeli district and the traditional houses in the villages are mentioned. The differences in the center and the villages are indicated. Traditional houses were examined under the headings of layout, material and construction system, space organization.

Layout

The terrain structure is in the form of steep rocks. Many settlements that make up the district sits on sloping terrains and rocks. The scattered settlement, which is characteristic of the Black Sea, appears to be in groups [12].

In the settlements, housing is designed considering the topography; it is seen that the housing slope provides access to the housing at different elevations. One of the double entrances on the living floors opens to the garden and provides access from the building to the garden independently of the street. Vegetable and fruit gardens are located near the residence [9].

Traditional settlements are generally slope settlements. The houses are located in a relationship that is perpendicular to the slope in the direction of the landscape and is generally close to each other and will not obscure the landscape views on the living floor. Narrow street formations are observed in the settlements. In the settlement areas where the houses are close to each other, the stables and haystacks are located outside the residential area, within a pedestrian reach of the residential area [13].



Figure 3. Traditional Architecture [7].

Since there are very few commercial places in the districts other than the Central Street of the district, almost all of the dwellings are reserved for families. The dominant image in these areas exhibits rural settlement characteristics, the traditional housing types of the region and animal shelters are concentrated in these neighborhoods [6].

Material and Construction System

Stone and wood were used as building materials in the housing architecture throughout Yusufeli. The residences are usually two and three storey. The first two floors are stone masonry, on the last floor is wood masonry system was applied. Structure material is obtained from the immediate surroundings.

There are mainly volcanic and sedimentary rocks in the region and the material is obtained from the quarries they have opened by their own means. While the material in the residential architecture is mainly stone in rural areas, the buildings in the district center were built as stone or wooden skeleton filling. The wooden framework stone filling systems called "Bağdadi" are mostly concentrated in the center. Masonry stone structures in the town center are generally plastered, while the villages are used with their natural appearance. To make the masonry walls more robust and more resistant to lateral loads such as earthquakes, "hatıl" are used in the walls. Hatıl, help to make the wall a more durable whole; as well as creating a kind of frame beşik çatı system to simplify the construction work. In buildings, wall thickness was increased and block stones (keystones) were used at the corners to increase the strength. The thickness of the stone walls reaches from 60cm to 100cm. In the traditional residence, the top floor with a balcony is either built entirely of wood masonry or stone masonry [13].



Figure 4. Material and Construction System [13].

In terms of construction systems in the region, wood masonry, stone masonry and sometimes both were applied together. Partially wood filling masonry and brickwork systems with wooden framework were seen. In the settlements within the scope of the research, the roofs were either covered with a hipped roof or with a saddle roof. Regardless of the type of roof, the material used on the top is mostly corrugated tiles. However, it is also seen that sheet metal is used as cover material in the structures that are made or corrected later [9].

Space Organization

In Yusufeli traditional residence, plan type with "sofa" is seen. "The Sofa" is a transition area between indoor and outdoor. It is also the common area where the relations between the rooms are established. However, this is not only a transportation area or a place with a specific function. "The sofa" in the traditional residence is in a sense the center of economic activities. In traditional houses, the sloping structure of the topography was turned into an advantage and independent access was provided to the ground and first floor. Independent access to the floors has enabled the independent use of the floors for crowded families. Rooms meet basic needs. Each room has a stove, walk-in wardrobe, "seki" seating areas and hidden bathing areas in the "seki". Connection to the floors is usually provided by a single-arm staircase located in the hall. As the top floor of the houses is used for drying and storing the products, it is mainly made of wood. Each house has a storage unit (ambar) and is located on the last floor of the house. Some of the traditional houses have a storage unit also and a mill outside the housing [13].

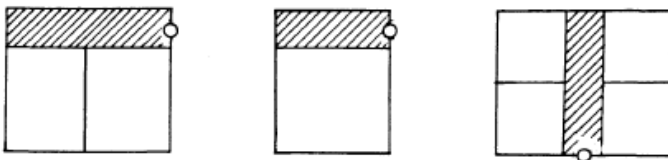


Figure 5. Housing Plan Scheme [12].

The preferred plan form in housing is mostly square or rectangular close to square. In multi-storey houses, the plans usually repeat each other on each floor. As a difference, on the last floor, the so-called "hayat" area is left open. The majority of the houses in Yusufeli have their back facades to the ground due to the slope, and the front facades are facing the valley. There are almost no windows on the back of the house. Windows are usually placed on the front facade, but rarely on the side facades. In most of the buildings, there are bay windows specific to the region called "köşk". There are also instances of closed as well as open [9].

In the villages, the toilet is located outside, sometimes opposite the entrance and sometimes adjacent to the building. The lower floors of the buildings are used as stables. The top floors are open spaces in the form of balconies in front of which food is stored where they are dried. The kitchen is also often found on this floor. The balcony on the living floor is a small balcony in the form of a "köşk".

Yusufeli New Settlement

The new settlement is planned to be built in the rocky area of Yansıtıcılar and Sakut Creek. Although it is foreseen that employment will be concentrated in the greenhouse, fisheries and beekeeping sectors, especially in Artvin and Yusufeli dams within the framework of the action plan, the tendency of local residents to these sectors is low. Flooding of limited fertile agricultural lands and the emergence of employment in rural development triggers the problem of rural and urban migration. The Yusufeli people are obliged to leave their places due to the Yusufeli dam, which is still under construction. It is not enough to understand the life of the people by looking at the fields (that they own by carrying soil with their hands for sowing rice and other agricultural products) just a measurable quantity. The life style of these local people must be taken into consideration in the region where they will be resettled [14]. In this case, Yusufeli new place should not cause a desire for the past.

Effects of Yusufeli Dam

Settlement center and land completely affected by the dam construction: Yusufeli district center and İrmakyanı, Yeniköy, Çeltikdüzü, Kınalıçam, Meşecik, Tekkale, some of the land affected villages: Arpacık, Bahçeli, Bostancı, Cevreli, Darica, Dereici, İshan, Kılıçkaya, Küplüce, Morkaya, Mutlugün, Sebzeçiler and Pamukçular [15].

The reservoir area of the dam is 712 m. is level. This means that almost all productive agricultural lands will be lost. 15,000 people who will have to live above the dam level will be badly affected economically. The construction of the dam caused the population of the district to migrate to other provinces and prevented the population increase.

Possible damages as a result of the completion of the dam are as follows: [7].

Environmental losses (endemic plant and animal breeds, social cultural values, tourism opportunities),

Loss of public land and underground wealth (estimated 22 km² of land and mine),

Other losses (loss of people from production to consumer, adaptation problems of people migrating to big cities, negative effects on life in that city, destroying opportunities for urban migration back to the village, commercial losses in the environment)

New Settlement

The “Yansıtıcılar ve Sakut Creek” locality, which is determined as the new settlement, is located at a distance of 500 m to Yusufeli district center.

It is planned to build 2,600 houses, 270 workplaces, 9 schools, three mosques, public buildings and dormitories for Yeni Yusufeli. Within the scope of the first phase of the project, 334 residences, a high school, a health center and a gendarmerie building were completed in the 3rd Region (Tekkale Village Side). When the Yusufeli Dam starts to hold water, the city is planned to move [16].

Layout

The Prime Ministry Housing Development Administration (TOKI) has prepared development plans for the resettlement site. According to TOKI's Zoning Plan Explanation Report; this plan provides opportunities for Urban Resettlement. Other rural settlements will also be affected by this new settlement. Therefore, the dominant feature of the plan is urban and urban uses have been proposed. Since the area is very steep and steep (50%), settable areas were identified and improvement was suggested in areas where the slope was 40% [13].

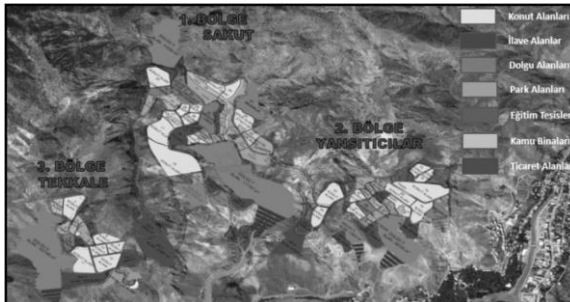


Figure 6. New Settlement [17].

Material and Construction System

In the new blocks made with reinforced concrete system, in order to reflect the traditional architectural texture, stone on the lower floors and wooden covering material on the bay window; In order to give the appearance of traditional hatil at the level of flooring, wood covering material was used. Roofs are in the form of hipped roof.



Figure 7. New Houses [18] [19].

Space Organization





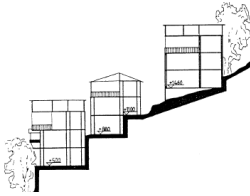



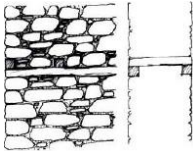
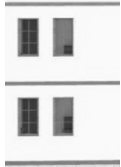
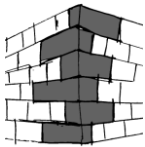
It is seen that the kitchens are narrow and the balconies are small in the apartments without garden. In accordance with the opportunities provided by the sloping land, the buildings were given from upper and lower levels.



Figure 8. New Housing Plans [20].

EVALUATION

According to the information obtained as a result of the literature research, the houses built in traditional and new campuses were compared under the headings of layout, material and construction system and space organizations.

	Traditional houses in village and center	Newly built houses in new Yusufeli
Layout		
		
		
Material and construction system		
	<p>"Hatıl"</p> 	
	<p>Corner Stones</p> 	

Layout: The present Yusufeli is a settlement in a linear form, in which trade, housing, administrative facilities, social and cultural facilities and vineyards and gardens are intertwined. Access to the pedestrian is quite easy as the slope in the city center is almost non-existent and the urban area is concentrated at some point. On the other hand, in the new Yusufeli, due to the rugged topography, the urban area separated and fragmented in three regions.

Material and construction system: It is seen that the traditional architecture built with the stone and wood materials and local construction systems in the region is handled only within the framework of the facade cladding and the local features constituting the spatial texture are ignored. In the new Yusufeli, the 5-storey buildings that will be exposed by the high retaining walls is far from the way of life and economic production that the local people are accustomed to.

Space organization: The new housing units which are in the nature of apartment; it is seen that the agricultural people are not suitable for the culture of the people who use warehouses and storage units for storing and drying their food, growing all kinds of vegetable fruits in their garden and socializing on their balcony and open terrace called "hayat".

The implementation process of the new settlement plans of Yusufeli district center, which will be moved to the new settlement site due to the dam project, continues. When the implementation processes of the plans are completely completed and local residents are moved to the area, it can be measured whether the plan is planned in accordance with the disasters, geographical conditions, culture or needs of the region [14]. As a result, care should be taken to establish a settlement that enables to continue local lifestyle, economic activities and social relations.

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THE IMPACT OF HARMONIOUS RECONSTRUCTION WITH THE URBAN ENVIRONMENT IN ENHANCING THE BELONGING AND ARCHITECTURAL IDENTITY OF DAMAGED BUILDINGS BY WARS AND DISASTERS

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ABSTRACT

As a result of the increasing wars and disasters in our world today, whose effects have led to the obliteration of the features of the civilizations that have emerged over the ages and the destruction of the architectural and urban heritage of the damaged cities from them through the destruction of their architectural identity, in addition to spreading the culture of fear, displacement and refuge among the peoples. It was there had been a need to develop reconstruction plans and strategies that contribute to enhancing the architectural belonging character of the reconstructed buildings to ensure the preservation of its architectural and historical heritage.

The problem of the research paper is putting the reconstruction strategies that are not in harmony with the urban environment of the buildings damaged by wars and disasters. And the creating buildings that have a modern architectural character, which weakens the architectural identity's value of these buildings.

The objective of this paper is to identify and propose strategies for harmonious reconstruction with the urban environment, to benefit from the universal projects in this field, and to clarify the importance of enhancing the belonging and architectural identity of damaged buildings in an attempt to preserve the architectural character of these buildings.

This paper depends on two approaches: Firstly, the descriptive approach by collecting and discussing theoretical information related to the paper's subject. Secondly, the analytical approach by analyzing a set of universal projects and taking advantage of them in the preparation of an integrated strategy for the harmonious reconstruction with the urban environment of damaged buildings.

The paper concludes to confirming the importance of implementing reconstruction strategies that enhance the architectural belonging and make reconstructed buildings consistent with their urban and historical character. And the paper also recommends the need to develop studies to design proposals for the reconstruction of buildings damaged by wars and disasters.

Key Words: Reconstruction; Urban Environment; Belonging; Architectural Identity; Wars; Disasters.

INTRODUCTION

There are many different concepts for disasters and wars, many of these different concepts have developed according to their nature and causes. According to the international definition of the International Civil Defense Organization, "the disaster is a large situation that causes great loss of life and property and may be natural (Seoul, earthquakes, Volcanoes), or it may be an unnatural disaster, which is the result of human action. And for facing it, requiring aids at the national or international level" [14].

As well as, war defined as "A state of armed conflict between states, governments, societies and informal paramilitary groups, such as mercenaries, insurgents and militias. It is generally characterized by extreme violence, aggression, destruction, and mortality, using regular or irregular military forces" [11, 18]. The war may be fought for various reasons (economic, ideological, religious and other reasons).

With the increase in the incidence of disasters and the emergence of new types of them have been classified the disasters in several ways:

1. Natural disasters: Disasters that occur as a result of natural phenomena without interference from humans, such as earthquakes, floods, volcanoes, and epidemics.
2. Non-natural disasters: This includes those disasters that are directly related to human practices, whether intentional or unintentional, such as wars, environmental pollution, and natural disasters caused by human's erroneous actions, such as slips caused by cutting of trees and forests [1].

Impact of Disasters and Wars on Architecture

The effects of disasters and wars on the architectural and urban environment are as follows:

1. Physical Effect: It is one from the most of visible, costly and urgent impacts of the reconstruction process, affecting buildings, public utilities, infrastructure, and urban environment.
2. Economic Effect: The economy is affected in the aftermath of disasters and wars and consequently, lack of funding affects both individual and public levels, at a time when the need for funding is especially needed for the purpose of reconstruction.
3. Social Effect: At the time of disasters, social problems are exacerbated, living conditions deteriorate and poverty spreads and deep social problems need to be resolved very quickly, such as homelessness and the emergence of slums in housing.
4. Cultural Effect: In times of war and disaster, cultural and historical evidence, whether material or moral, are destroyed to falsify history and impose a new identity on the place [14].

The General Concept of Reconstruction

The term of reconstruction refers to the restoration of the building completely or the replacement of damaged architectural elements or a comprehensive repair of all parts and local infrastructure in the urban environment and the rehabilitation of the war-affected population.

Therefore, reconstruction means rebuilding, and this term can be used to refer to works carried out using modern or old materials or both with the aim of rebuilding damaged or destroyed elements, and the reconstruction process must be based on accurate archaeological and architectural documentation and not on a guesswork at all [5].

Reasons for Reconstruction

There are many reasons for reconstruction processes, which can be summarized as follows:

1. Social and historical reasons: the need to continue the social function and linking it to the memories of the old city, the reconstructed building can continue to serve its former job or used to serve a new job and different, provided that the building has a symbolic and national value, that has an important role in the history of the country.
2. Economic reasons: The tourist function of architectural heritage is an important source of income. With the potential to reuse historical buildings, such as museums and mosques. In the ancient cities, the artistic, philosophical, technical values, and as well as engravings and materials used in buildings, are an invaluable asset.
3. Religious and ideological reasons: It is the strengthening of values of religious links in the urban groups (in houses of worship, housing, markets, and others).
4. Educational and research reasons: The reconstruction process can be rewarding for any research project and the resulting building is an important educational tool.
5. Reasons for the preservation of sites: protection of sites from development pressures as well as preserving the destructive structures from risk [12].

Definition of Post-Disaster and War Reconstruction Strategies

The process of reconstruction after disasters and wars may be understood as the process of rebuilding what destructed from the buildings by disaster or war, but this definition neglects the rest of the surrounding urban environment, and cultural, social and economic sides.

Another definition of post-disaster reconstruction strategies is: "A set of disaster preparedness processes and policies before they occur, thus meeting the urgent need during the disaster and rebuilding damaged building after the disaster, both short-term and long-term. So that these policies encompass all

of the social, economic and cultural aspects" [5].

Principles of Reconstruction Strategies

A reconstruction strategy is based on five principles:

1. Preventive: not only preparation of plans to deal with the effects of the disaster, but plans to avoid the disaster before it occurs.
2. Inclusive: All impacts of disasters are addressed equally at their various levels (social, cultural, and economic).
3. Integrated into development plans: This strategy is part of urban development plans.
4. Sustainability: This strategy achieves sustainability, and re-manages the wheel of life for sustaining itself. And it strengthens communities in the face of disasters.
5. Flexible: adjustable and adaptable with the latest developments on the ground. [15]

The architectural reconstruction strategies are divided into: Reconstruction of modern buildings and reconstruction of old buildings (historical buildings).

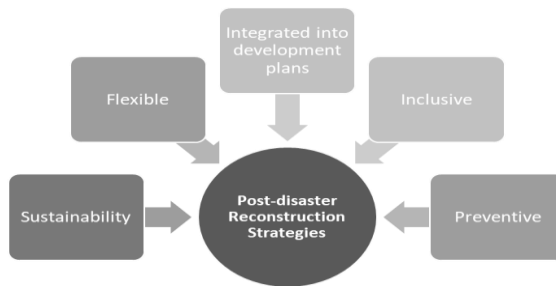


Figure 1. Principles of Reconstruction Strategies [From Researchers's Work].

The Concept of Reconstruction of Historic Buildings As Stated in the International Charters

The international laws issued by UNESCO and the International Council of Antiquities and (ICOMOS) Sites dealing with the concept of reconstruction of historic buildings. The following are the main points:

1. UNESCO recommendations: UNESCO believes that there is no objection to the transfer and reconstruction of architectural heritage threatened by public and private works if this is the only solution to protect them and this type of reconstruction is a re-installation rather than a reconstruction.
2. The Australian Charter: it considers that reconstruction is to restore the form to as close as possible to the first situation, and it supports the use of modern or old materials, provided that it is based on real documents and not

based on guesswork, and it sees the reconstruction is necessary for survival of building and Statement its cultural significance.

3. The Canadian Charter: it is in line with the Australian Charter on the concept of reconstruction, but adds that it is a process of a complete or partial reconstruction of the archaeological building in order to revive the cultural values of the building [6].

The Particular Requirements for Reconstruction processes within the Historical Areas

The process of reconstruction of buildings and historical areas consist of several requirements, the most important of which:

1. Reconstruction should include the improvement of traditional neighborhoods with the reconstruction of historic areas as essential for the preservation of the city's identity.
2. Reconstruction must be as translate for a comprehensive mobilization of society, with emphasis on the first phase on the reconstruction of communities with historical heritage.
3. The need to ensure harmony between modern buildings and traditional buildings in the historical center of the city, with the no need for the reconstruction of the damaged heritage and endanger it without resorting to traditional or historical methods.
4. Reconstruction needs a comprehensive plan, which is included economic, social and cultural aspects of the need to preserve heritage [8].

Belonging to Place and the Architectural Identity

Belonging to a place means that people belong to a place that expresses their identity and culture. This relationship generally is known as a sense of place that affects people in a very profound way and enhances the memory and identity of a place in the human. In fact, Sense of belonging to a place is a higher level of the sense of a place that plays an important role in order to help humanity to adapt and sustain in place. Figure (2) shows a sense of place and its effective factors [19].

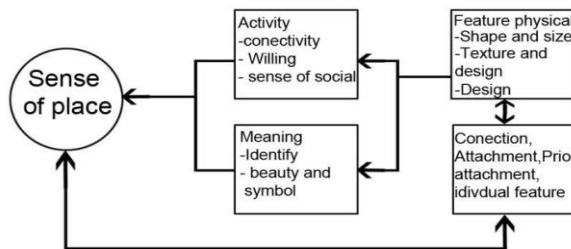


Figure 2. A sense of place and its effective factors [19].

As well, belonging to a place is a symbolic and emotional relationship with the place, and in addition, it includes cultural attachments of people to the place, too [19].

Architectural identity is the possession of architecture to a special essence that represents harmony and continuity between form, culture, and place. And buildings acquire their identity from functional and environmental solutions.

The architectural identity is part of the cultural identity of the peoples. In this meaning, it is impossible to unify the architectural style because of the cultural diversity of the people in each geographical region. As well the built environment is based on the social identity of them [17].

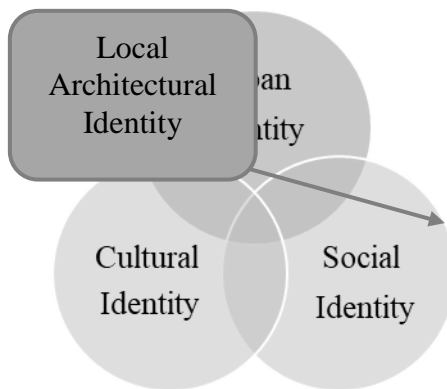


Figure 3. Configuration of local architectural identity [From Researchers's Work].

Architecture Trends after Disasters and Wars

In the reconstruction projects, there are several directions of architecture after the war or disaster, some of them are concerned with the symbolic aspect of memory and collective identity and others are concerned with the functionality aspect. In general, each case has a special strategy in the application of the following: [14]

1. The direction of modernization and renewal: This trend is concerned with the creation of a new building that did not exist before, away from the history and identity of the community, to meet the needs of housing quickly and effectively and shelter the displaced. This trend spread after the Second World War in European countries.

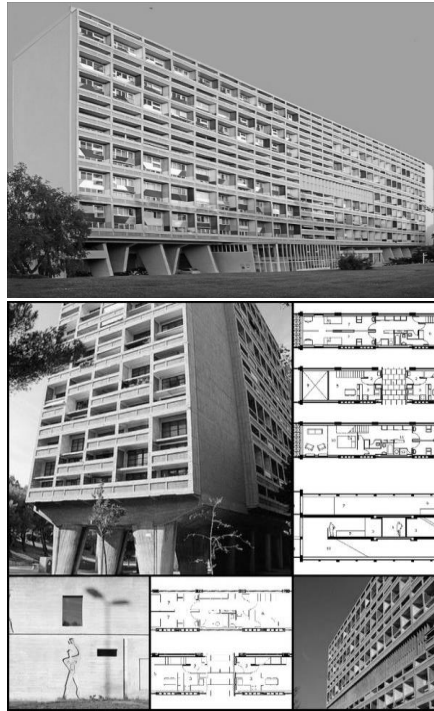


Figure 4. Unit of Housing in Marseille, France – Architect: Le Corbusier [9].

2. The trend of rehabilitation: This trend is concerned with the restoration of the historical buildings that were destroyed before the disaster or the war, in order to preserve the identity and heritage. This type requires prior and accurate documentation of the buildings and focuses mainly on historical buildings that have a special symbolic value.



Figure 5. The Old Town of Warsaw, Poland [4].

3. The trend of mixing old and modern: this direction is a combination between old and modern methods in construction, which is expressed by the renewal of old buildings and the use of modern methods in them, in order to preserve the historical identity in addition to keeping pace with the needs of rapid development in historical buildings.



Figure 6. German Parliament Building – Berlin [7].

4. A Symbolic Direction as a witness to the events: This trend focuses more on the symbolism of the event that is on the building itself. It works to preserve the effect of destruction_of the buildings to preserve memory and show the horrors of war. This trend is applicable only in certain buildings of special symbolism which are selected by specialists in various fields.



Figure 7. Kaiser Wilhelm Memorial Church - Berlin [14].

Universal Projects in Post-War Reconstruction of Buildings

Disaster is occurring all over the world and does not exclude any place, either natural or man-made, such as wars. In order to understand the impact of these disasters on the urban environment and knowledge of reconstruction strategies, we will highlight some of the reconstruction projects in the aftermath of disasters and wars.

Post-War Reconstructed Buildings by Using Traditional Technologies

The Reconstruction of the Historic Warsaw City / Poland

Much of the historic city of Warsaw was destroyed during the Second World War as a result of the missiles and bombs that hit the city, where the Nazis staged a systematic program to destroy its cultural heritage.

The Germans identified important monuments, and buildings of symbolic and historical value as well as buildings with distinctive architectural styles, and were then completely destroyed. The result was the destruction of more than 84% of the urban fabric of the city. That destruction was a way of beating the identity and erasing the history of the city [14].



Figure 8. Destruction of Warsaw, Poland – 1945 [14].

Reconstruction of the Historic Warsaw City

In the wake of the war, people in Warsaw took upon themselves the reconstruction of the city and its cultural heritage as a silent and symbolic resistance, the restoration of destructive history and the preservation of identity by rebuilding historic and cultural landmarks.

There was a determination to rebuild the destroyed city as it was, building in detail all the buildings, symbols, churches, houses and markets. During the

construction process, the use of the original building materials was taken into consideration, such as the old building stones that were removed from the rubble and repaired. Then try to identify the original places, and reconstructed the city as its history and past, and the old building materials, as a witness to the history and identity of Warsaw [13].

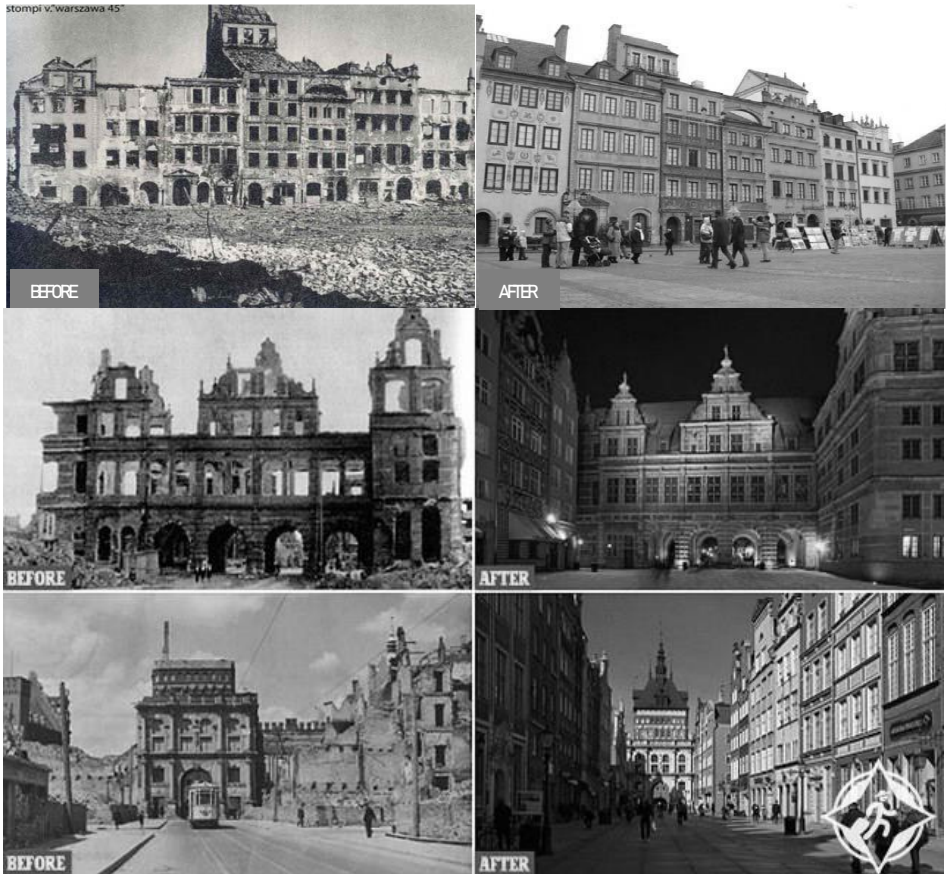


Figure 9. Photographs of Some Areas and Buildings in Warsaw during the War and After Reconstruction [13].

The Reconstruction strategy of the Historic Warsaw City

In 1980, the historic center of Warsaw was classified as a global human heritage and was recognized by UNESCO as a prime example of a full reconstruction for a period of time and was the most important features of the

reconstruction strategy:

1. Preparing and planning for the future: One of the things that helped reconstruct the city in its original form was its people's expectation of the Nazi attack on Poland, and therefore readiness for it. The population worked hard to conceal what could hide it from pieces of art of historical value, or transfer them to safe places. In addition to keeping architectural and urban documentation by students of the School of Architecture, to save the urban heritage in the case of destruction, and these documentations were the basis for reconstruction.

2. The preservation of identity: The reconstruction of the historic city as it was in all its features and symbols that confirm the identity, history, and heritage of the population and originality of the city. For its people, is a complex of accumulated memory [3].

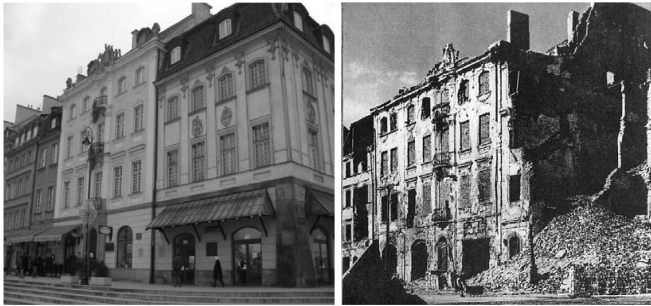


Figure 10. One of the Buildings in the Warsaw City during the War and After Reconstruction [3].

3. Maintaining Collective Memory: Warsaw reconstruction aims to preserve the collective memory of the Polish people by returning their city to nature life from the rubble, with all its features, symbols, and buildings, in the same places, the same shape, and the same materials if possible.



Figure 11. One of the Streets in the Warsaw City during the War and After Reconstruction [3].

4. The use of construction methods and traditional materials: During the reconstruction of the historic city of Warsaw, the original building materials were re-used that were found. It is important to note that the use of construction methods and traditional materials is very useful in preserving the identity of the place and that its use preserves the old traditional building style.



Figure 12. Using Traditional Materials in the Warsaw City before the War and After Reconstruction [13].

5. The encouragement of the community institutions on contribution to reconstruction: The civil society organizations in Warsaw had taken the greatest responsibility in the architectural documentation and keeping of architectural documents from the damage, in order to preserve the history, identity, and heritage of the city from destruction [3].

The Reconstruction of the Our Lady Church-Dresden/Germany

The city of Dresden in the Second World War received a large part of the destruction. The center of the city had fallen into rubble in all its landmarks, including the Baroque Our Lady Church, built in Dresden in 1736 with a circular sandstone dome.

The Our Lady Church was reopened after more than 11 years of reconstruction work. This church was one of the most famous churches in the world. It was characterized by its concave stone dome, which resembled the bell in its form, and was also characterized by a good audio design for distribution of sounds [10].



Figure 13. The Church of Our Lady in Year 1736 (Before War) [10].

Engineer Arno Kiesling, who led the restoration of the church, decided to restore the original shape according to the situation of 1736. The reconstruction project began in 1992. The old stones (856 stone of the church stones) were recovered and reused them from the rubble. The old and new stones were combined on the facades of the church with the truss. Using an accurate computer program, it was reused in the same old way, but using modern technology, and a basic database was created to reconstruct a replica of the church in order to preserve the city's landmarks. Thus, the reconstruction of the church gave the opportunity to restore some of the surrounding urban areas, some of which are still restoring so far [10].

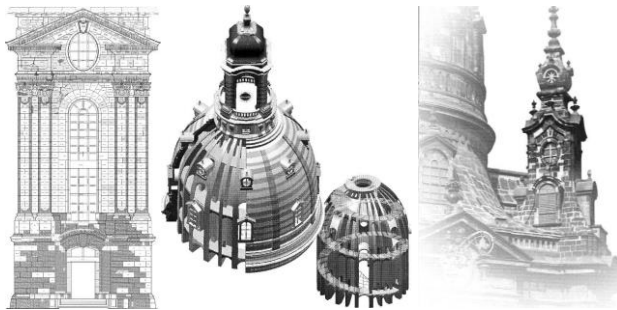


Figure 14. Reconstruction of Church Facades & Combination between Old and New Stones [10].

The Reconstruction Strategies of the Church:

Accurate documentation and engineering survey, in addition to the preparation of comprehensive plans for the church and the details of its internal and external architecture.

Conducting intensive studies, structural calculations and stress analysis to ensure that the reconstruction of the church is carried out according to the current building codes. Thus recreating the external shape module, building

and supporting the internal architectural structure.

Reuse original materials as much as possible, including restoration of salvaged elements from the rubble.

Achieving a balance between restoration and reconstruction on the one hand and the requirements of the new user on the other.

Rebuilding the Church of Our Lady as a replica of the pre-war church, where it was not rebuilt as a monument but as a place for religious rites [10].



Figure 15. The Church of Our Lady: Before and After Reconstruction [10].

Through the study of two reconstruction experiments of Warsaw city and Our Lady Church, starting with a review of the causes of destruction and its effects and consequences on historic buildings, to the used strategies in the reconstruction process. We note that in these experiments, the rehabilitation trend has been followed in the urban and architectural fabric reconstruction of the historical city in all its details.

Post-War Reconstruction of Buildings by Using Modern Technologies The Reconstruction of the German Parliament Building-Berlin/Germany

The opening of the new German Parliament building in Berlin was an important architectural event. The building, which features a glass dome, has happened controversy in European architectural circles because it is symbolizing the history of Germany.

The building dates back to 1884 when the German architect Paul Wallot began to oversee its construction. It was completed in 1894. It was built in the style of construction known as the New Renaissance where the artistic elements of Renaissance and Baroque ages overlap with it. It was rebuilt and restored after the destruction of important parts of it during the Second World War and the great fire in 1933.

Wallot was influenced by the industrial and engineering advances of the 19th century, which made him use iron and glass to create a square glass dome [2].

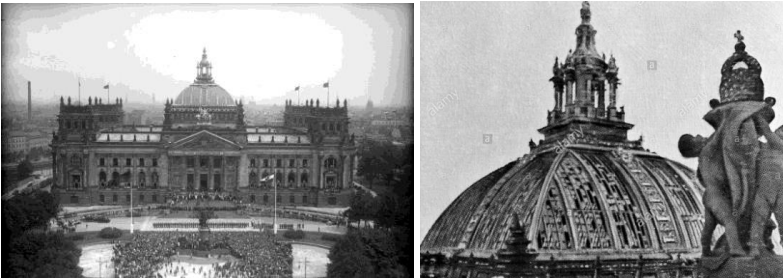


Figure 16. German Parliament Building in Year 1894 [7].

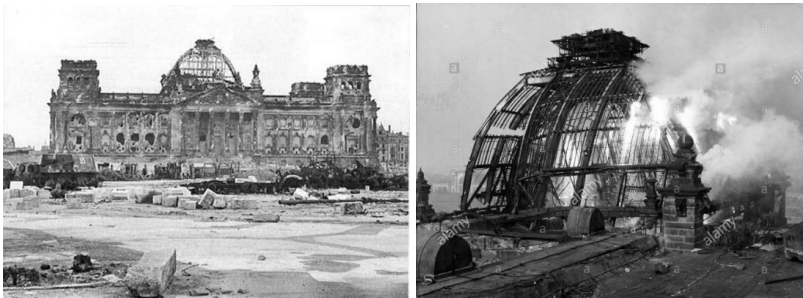


Figure 17. German Parliament Building after Fire [7].

Between 1961 and 1971, the building was rebuilt in a simple form, without the dome that was destroyed in 1945 in accordance with Paul Baumgarten's plans. After the reunification of Germany, the current German parliament of Federal Germany decided to use this building as the Parliament building again. The importance of reconstruction of the old Reichstag building appears from four interrelated issues: the importance of the German parliament as a democratic forum, an understanding of history, a commitment to free access for all, and careful consideration of the environmental agenda [2].

Reconstruction of the Building's Glass Dome

Between 1994 and 1999, British architect Norman Foster redesigned the old parliament as a modern parliamentary building while remaining its deep-rooted historical dimensions. Since then, the glass dome has become a landmark in Berlin.

In the beginning, Foster followed his usual design methodology, which is based on the use of modern technologies to create wide open spaces and process the way the building is connected to the site and movement in it. In

this proposal, Foster placed the historic Reichstag building under a huge roof covering a large part of the surrounding area, forming a one-story public square.

This proposal has been modified largely for historical and economic reasons. After many of the prototypes, Foster decided to adopt the idea of the glass dome above the parliamentary hall, which reminds us of Paul Wallot's dome. Norman Foster's dome was not merely an addition to the building, but an achievement of advanced technology in itself. The dome was built to symbolize at the reunification of Germany and was designed with preservation the historical value of the old building [12].

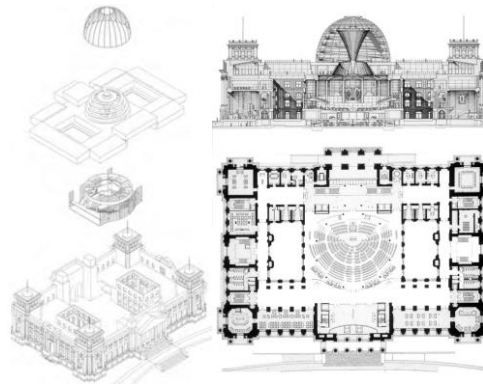


Figure 18. The Installation of Glass Dome above Parliament Hall as Wallot's Dome and its Details [16].

The glass dome is unique because it performs several functions at the same time, but its main function is to control sunlight and artificial light by reversing light instead of directly reaching it, so the dome's mechanism is important to minimize the thermal effect of light and its glare that reaches into the building.

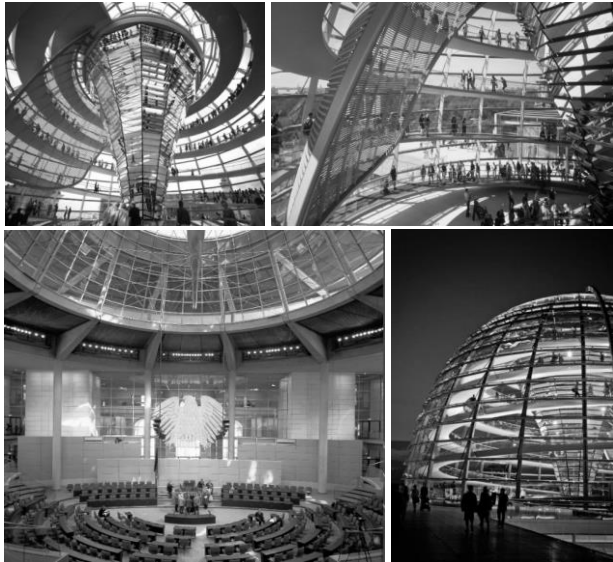


Figure 19. The Glass Dome in German Parliament Building [16].

The Reconstruction Strategies of the Parliament Building

The old building had a special character and important architectural value, as it recounts the events that have passed through Germany throughout history. The building was built in Baroque style, and its decorations are inspired by the Renaissance age, this is a trend that prevailed at the beginning of the 20th century. Hence the value of maintaining it. Foster's sketches show two points:

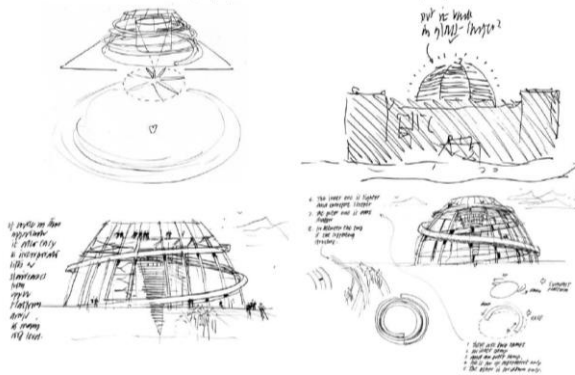


Figure 20. Foster's Sketches for Parliament Dome [16].

1. Trying to reach a good result as shown in Figure (21), and using
2. Several attempts before reaching a final solution to design the dome.

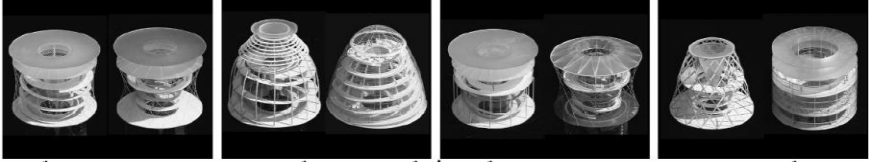


Figure 21. Foster's Several Attempts before Reaching a Final Solution [16].

3. Do not repeat the old, but try to belong to him and make a new architecture to be integrated with him, as shown in Figure (22).



Figure 22. Integration between Old and New German Parliament Building. [16]

- The use of panoramic and illuminated glass dome as a tourist attraction of the viewer, so it became a symbol of the place as a whole.
- The connection of the new expansion with the old building and not to go beyond its limits. And making the internal solution is characterized by modernity and freedom away from the classic old building [12].

Through the study of reconstruction experiment of the German parliament building, starting with a review of the causes of destruction and its effects on the building, to the used strategies in the process of the building reconstruction and its glass dome. We note that in this experiment, the trend of mixing old and modern has been followed in the reconstruction of the building in all its details.

The Proposed Strategy for Harmonious Reconstruction with the Urban Environment after Wars and Disasters

We have been working on the preparation of an integrated strategy for reconstruction after the wars and disasters, through analysis and benefit from the global experience in the reconstruction so that the reconstruction based

on systematic basics that take into account all components of the urban and architectural environment.

And also this strategy works to manage the disaster properly and make the reconstruction process as a part of the plan to improve the reality for the better, and lead to the preservation of historical value and architectural identity of damaged buildings.

The Main Objectives of This Strategy are:

To Prepare for disaster and reduce the risk on buildings, and work to improve the efficiency of the urban environment in the face of disasters.

To achieve a comprehensive reconstruction of all aspects of the urban environment.

To ensure the preservation of architectural identity and memory and enhance the concept of architectural belonging in buildings.

To Support the active participation of all sectors of society in all phases of the reconstruction process.

Proposed Conditions for Achieving This Strategy:

1- The reconstruction process should be inclusive and balanced by finding a balance between all stages of the reconstruction process and finding a balance between the process of rehabilitating the buildings and preserving the cultural and architectural heritage of these buildings.

2 - Preparation of a plan for the rehabilitation of certain buildings to be designed according to their models itself.

3 - Preparation of a documentary study through, which is put the physical and structural solutions that fit the advantages of this building.

4 - Avoiding the introduction of strange architectural elements in the building that damage its architectural identity.

5 - The use of materials and methods of traditional construction itself as possible, and avoiding the restoration of these buildings with modern materials in contrast with their traditional materials.

6 - Raising the awareness of the community on the importance of preserving the buildings through the process of rehabilitation, and encourage the people to participate in the reconstruction process with their architectural memory about the damaged buildings.

7 - Preparation of a program for the management of reconstruction and rehabilitation, used by specialists in this field. And it contributes to preserving the architectural and urban character for damaged areas.

8 - Classification of historical heritage buildings, which suffer deterioration of their structural and physical. And working for restoring them as possible, because it represents the history of the area in which it was built.

CONCLUSIONS and RECOMMENDATION

1. Reconstruction only for damaged buildings individually in isolation from their urban environment is not enough to retain the features of this environment to its original form before destruction but must include the surrounding urban environment of them, too.
2. Harmonious reconstruction strategies with the urban environment in damaged areas by wars and disasters, help to preserve the historical value of these areas. As well as to the local architectural identity with keeping pace with modern architectural development. These strategies differ from region to region depending on its importance and location.
3. The possibility of the damaged building's parts restoration by using modern materials. And this Restoration should be homogenous in both design, color, and texture. This is done according to certain historical memory and not inspired by modern architectural elements of buildings, and does not damage the general form of the existing elements.

And the researchers recommend:

1. Working for the development of the studies and alternatives for the selection of proposals for the damaged buildings reconstruction by wars and disasters, which identify the used techniques for reconstruction in it.
2. The need to prepare integrated reconstruction strategies to deal with damaged buildings and areas by disasters and wars, depending on their historical and architectural importance, that is, through working to preserve and enhance the belonging and identity by harmonious reconstruction projects with the urban environment.
3. Enrichment of the damaged architectural environment with new ideas, provided that intensive use of modern architecture does not lead to the subversion of the urban fabric and the lack of integration between old and modern buildings.
4. Adopting the principle of popular participation in the development and implementation of reconstruction processes for damaged buildings, so that local communities are involved in all stages of these processes, in addition to coordinating the relationship between them and the various institutions concerned with this field.

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PART 3



CONSERVATION



TRANSFORMATION



RE-USE





REFUNCTIONALIZATION OF HISTORIC BUILDINGS: OLD SELAMET HOTEL IN TRABZON

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ABSTRACT

Throughout history people have built structures by combining their cultural values and technical knowledge. Historic buildings, therefore, reflect a society's culture and identity. These buildings are regarded as cultural heritage and handing them down the next generations is of great importance for the preservation of history and cultural values. Refunctionalizing historic buildings and bringing them back to life rather than building new ones result in more efficient use of time, energy, and national and natural resources, and facilitate cultural continuity. More studies should be conducted on the preservation of historic buildings. Needs and actions are changing day by day, therefore, historic buildings can no longer be used in their original functions. The continuity of historic buildings can be realized by giving them new functions and reintegrating them into society. Restoration of historic buildings in this way secures the continuation of their existence. The refunctionalization of historic buildings and their reintegration into urban life show how significant they are to the city.

This study discusses the significance of the re-functionalization of historic buildings. The study area is the city of Trabzon, which has hosted different civilizations throughout history. Many historic buildings in the city today are used in different function. Nearly all the historic buildings around the square reflect the historical and cultural characteristics of the city. This study focuses on the Old Selamet Hotel, which is located in the center of the square and has undergone several functional changes. The study has three stages: literature review, observation and field work. The literature review address studies on refunctionalization of historic buildings, rationale behind the renovation of historic buildings and its benefits, and determination of appropriate functions for historic buildings. The second stage describes the study area and provides information on the Old Selamet Hotel. The third stage involves the analysis of the refunctionalization of the Old Selamet Hotel. A detailed literature review was conducted, experts were consulted, reports were obtained from the protection board and photographs of the building were used. The aim of this study is to highlight the significance of historic buildings that are refunctionalized.

Key Words: Historic Buildings; Refunctioning; Transformation; Trabzon Old Selamet Hotel.

INTRODUCTION

Cities are organic beings, and therefore, they are in constant change and transformation. Social and economic changes bring about new actions and needs, resulting in the rise of new buildings in cities [1]. Refunctionalizing historic buildings is an alternative to constructing new buildings. Otherwise, historic buildings, which are our cultural values, will inevitably disappear in the face of constant change. Preserving the cultural identities of historic buildings and ensuring their survival should be seen as passing down traditions to the next generation.

Trabzon is a city which has hosted many civilizations throughout history. The historic buildings in Trabzon are refunctionalized so that they can serve the community. Especially the square of the city is home to numerous buildings that make up the historic fabric and are used in different functions. Bearing traces of the past, those historic buildings not only make Trabzon a cultural city but also contribute to tourism and economy. The preservation of historic buildings as cultural heritage raises public awareness on many issues and inspires modern designs.

This study focuses on the Trabzon Old Selamet Hotel to analyze the refunctionalization of historic buildings. Since its construction, the Old Selamet Hotel has been used as a telegraph office, hotel, municipal service building, shop and cafe-restaurant. It is located close to the square and used as a hotel to offer accommodation to foreign merchants. The building, which has served the city with many different functions until today, is still intact.

Refunctionalization of Historic Buildings

Society can protect its identity as long as it preserves historic buildings and pass them down to the next generation. Historic buildings can survive by preserving their original functions or by assuming different functions. These methods highlight some concepts, which, first of all, should be defined.

Conservation refers to taking measures for the preservation, repair and maintenance of buildings, natural values or urban segments with historical or artistic values [6]. According to Ahunbay (1996), the objective of preservation is to save history from extinction and to integrate cultural heritage into contemporary life. Renovation is defined as the employment of specific techniques to conserve by renewing specific parts of a city or a building. What is important here is that some of the components that make up the whole acquire a completely new quality [7].

The original functions of historic buildings may not meet the demands of today's standards. Changing social and economic conditions create new operational needs. Refunctionalization of historic buildings may, therefore, be a more appropriate solution. (Renovation) The refunctionalization of buildings also ensures cultural continuity. It is also a time- and cost-effective method.

The primary criterion for the refunctionalization of a historic building is

accurately identifying needs and checking the suitability of the new function to the building, and then, renovating and refunctionalizing the building in accordance with regulations.

Reconstruction according to needs is always thought to be easier. However, it makes more sense to refunctionalize buildings rather than watch them disappear. Bringing the traces of history to the present plays a key role in preserving today and passing it down to the next generation. The easiest way to do this is to define historic buildings as living beings [3]. Refunctionalization, therefore, allows for the transformation of buildings.

Causes and Benefits of Refunctionalization of Historic Buildings

There are many reasons for the refunctionalization of historic buildings. The main reason is that historic buildings become obsolete as they lose their functions in the face of historical and cultural changes that shape today's needs. Historic buildings are palaces, madrasahs, caravanserais, churches, baths, residences and hotels. The historic buildings used as baths, residences and hotels may still be in service, however, others are no longer in use due to changing needs.

For example, churches are no longer used or are now used as mosques due to cultural changes (change of belief system in a region). In other words, buildings lose their functions over time and become obsolete [3].

The second reason is that the refunctionalization of historic buildings is considered more profitable. The re-functionalization of functionally obsolete historic buildings is, therefore, extremely important. Refunctionalizing buildings rather than constantly building new ones is a cost-effective and eco-friendly solution.

Some of the advantages of the refunctionalization of historic buildings can be listed as follows:

Social advantage: Refunctionalization allows cities with historical textures to retain their identity.

Cultural advantage: Refunctionalization allows monuments to preserve their artistic, architectural, archaeological and documental values.

Financial advantage: If a building is intact, it is used, which allows us to avoid demolition costs, save energy and benefit from existing roads and services [5, 9].

Conditions, values, technology and needs are constantly changing in this day and age. Developing to adapt to change is an inevitable fact of the contemporary world. In addition to constructing modern buildings, historic buildings should be refunctionalized as well. Refunctionalizing historic buildings should be a common goal to preserve cultural heritage and pass it on to future generations.

Identifying Suitable Functions for Historic Buildings

In the process of refunctionalization of a historic building, it is critical to determine whether the new function will be suitable for that building. Therefore, the first thing to do is to determine a function suitable for the building. According to Altinoluk (1998), some factors should be taken into consideration in determining the new function, which can be listed as follows:

1. Spatial formation: The building may consist of a single volume or repeated volumes and may have a complex layout. The spatial scheme of the building is directly related to its new function. This is the most important factor to be addressed. For example, it is a wrong decision to transform a building into a movie theater if its layout is not suitable for it.
2. Volumetric dimensions: It is wrong to transform a building which is not suitable for multiple services into a public building or a hotel which involves multiple services. If this mistake is made, the building cannot function and serve properly.
3. Fiction of functional relationships: For example, if the building to be refunctionalized is an inn, it consists of a row of shops around a courtyard because it is used for commercial purposes. An inappropriate new function may not allow the use of open spaces. Therefore, the original spatial function of a building should be taken into consideration when choosing a new function for the building.
4. Location: The new function should be location-related. For example, a public building should be within easy reach of everyone. The refunctionalization of such a building as a residence would not be appropriate for the privacy of residents. Hence, the building cannot serve.

User requirements also play a key role in determining new functions. Accurate requirement analysis is another factor affecting refunctionalization. Assessing data (location, area of use [m²], plan, section and facade) of a historic building helps designers to determine the most appropriate function for the building. If designers fail to designate appropriate functions for historic buildings, then the refunctionalized versions of those buildings may not be able to meet requirements. In that case, they are modified, which causes them to lose their authenticity. The objective of refunctionalization should be to preserve originality rather than making radical modifications. Addressing the refunctionalization of historic buildings from this perspective can yield successful results.

Study Area

The study area is Ortahisar district of Trabzon province of Turkey (Figure 1). The ancient history of the city makes this study possible. Therefore, it will primarily address the historical process of the city.



Figure 1. Geographical Location of Trabzon (Wikipedia, 2018), (Geography Map, 2018).

History of Trabzon

The historical narratives of the Trabzon Museum were used to explain the history of Trabzon. Dating back to 3000-2000 BC, Trabzon has hosted many civilizations throughout history. It came under the rule of the Ottoman Empire in 1461. After the conquest, the Black Sea became a Turkish lake and was used in domestic trade without foreign ships being allowed to enter. Trabzon, which had been referred to as the State of Trabzon, were named the Province of Trabzon in 1864. Public buildings started to be built with the emergence of the understanding of municipalism after 1869. After the second half of the nineteenth century, Trabzon began to go through a drastic change. With the opening of the port to international trade, many consulates were opened in Trabzon, which then witnessed social, political, economic, religious and cultural changes. During this period, the square and the port became both commercial/economic and cultural centers. City squares are city centers. The economic and cultural life of Trabzon was shaped around the square, which was at the center of the city. Trabzon Square has had numerous names throughout history such as Kafir Square, Gavur Square, Meydan-ı Şarki, Meydan-ı Cedid, Hürriyet Square, Municipality Square, Taksim Square, Cumhuriyet Square and Atatürk Square [4, 8]. Muslims lived in the west and non-Muslims lived in the east of Trabzon. Muslims used Kavak Square to the west while Non-Muslims used Gavur Square to the east of the city [8].

This study focuses on the Old Selamet Hotel in Meydan, formerly called Gavur Square.

History of Old Selamet Hotel

It is not known exactly when the building was constructed. However, the construction technique of the building and of other public buildings suggests that it might have been constructed in the late nineteenth century or early twentieth century. The postal service in Trabzon started on 4 November 1842 and was carried out by the Istanbul Postal Administration until the proclamation of the Republic. This also suggests that the building might have been constructed at that time. In the late Ottoman period, wooden buildings were built by Muslim craftsmen while stone buildings were built by non-Muslim craftsmen. The building was a rubble stone structure constructed using masonry technique. In terms of the shape of the parcel, the building has a

nearly triangular plan. The three-floored building has a hipped roof, which is covered with Marseille tiles [10]. The building was allegedly constructed as a telegraph office and was used as an Electrical Operation Building and Municipal Additional Service Building until 1931. Like other public buildings in Trabzon, the ground floor of the building consisted of shops while the upper floors were used for public service. The building was used as the Selamet Hotel from 1930 to 1971. At that time, 5 shops on the ground floor were used as auto mechanics-spare parts, coffee houses and restaurants etc. The shops were separated from each other by wooden partitions. The entrance and lobby of the hotel were also on the ground floor.

Since its construction, the building has been used as:

- A telegraph office from the nineteenth century to 1931
- Selamet Hotel from 1930 to 1971
- Mola Hotel from 1971 to 1985
- Municipality Zoning Directorate, Municipal Police Directorate and R & D Building (lower floor: a super market) from 1985 to 2010
- Restored but not used from 2010 to 2018
- A Cafe-Restaurant from 2018 on

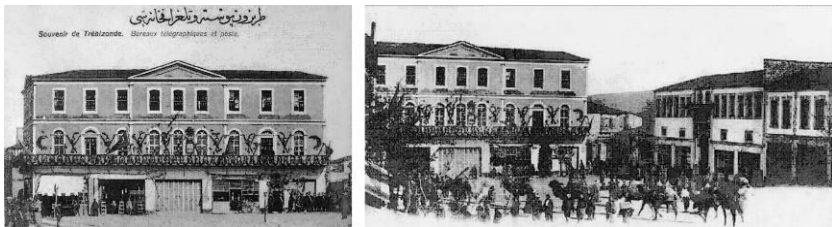


Figure 1. Telegraph Office and Selamet Hotel [10].

The attic of the building was not used until 1985 but was put in service after the building started to be used as the Municipal Additional Service Building. The lower floor was a supermarket from 1985 to 2010. The shops on the ground floor were rented by one enterprise, which removed the partitions and turned the entire floor into a single shop. The building was restored but was not used between 2010 and 2018. The building now serves as a cafe-restaurant.



Figure 2. Trabzon Municipality and Telegraph Office [10].

Analysis of Functional Change of Old Selamet Hotel

Telegraph Office

It is known that the building was constructed as a telegraph office around the end of the nineteenth century. It was used as a public building until 1930. Its ground floor consisted of shops like other public buildings constructed at that time. The floor was covered with tile mosaic and the ceiling was covered with wooden lath. The first and second floors were used as telegraph offices. The ground of the first and second floors was covered with wooden parquet flooring and the ceiling was covered with wooden lath. The floors consisted of a single volume separated from the staircase hall by a wall. The floors had shared toilets, the ground of which was covered with tile mosaic. The entrance hall of the telegraph was planned separately from the shops. There were wooden stairs between the floors. The woodwork of the shops has not reached the present day. The windows and balconies of the building have retained their originality. There is no original drawing of the use of the building as a telegraph office. During the restoration, the building was surveyed, and the data were used to make drawings portraying the building as a telegraph office. Table 1 shows the assessment and drawings of the building.


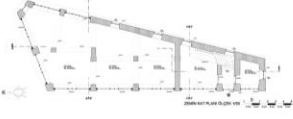
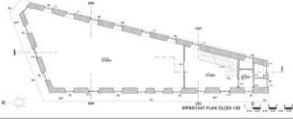
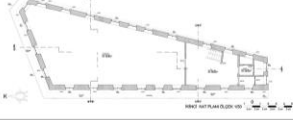

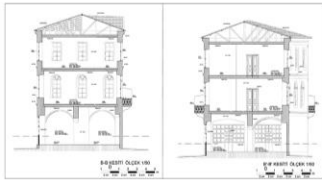

TELGRAPH OFFICE	
IMAGE	DESCRIPTIONS
	<p>FUNCTION: Telegraph Office SERVICE LIFE: From the nineteenth century to 1931. It is not known exactly when the building was constructed. It might have been constructed as a telegraph office in the late nineteenth century or early twentieth century.</p> <p>TYPE OF CONSTRUCTION: Masonry Construction The building was constructed using masonry system and was made of stone rubble material. Its hipped roof is covered with Marseille tiles.</p> <p>Number of Floors: 2. (There is also an attic.)</p>
PLANS	SECTIONS
<p>GROUND FLOOR</p>  <p>1.FLOOR</p>  <p>2.FLOOR</p> 	 
ELEVATIONS	
	

Table 1. Telegraph Office Function Analysis Table [11].

The intended function of the building was determined prior to construction and was built as a telegraph office, i.e., a public building. Therefore, it achieved to meet the needs of its era.

Hotel

The building was used as the Selamat Hotel between 1930 and 1971 and as the Mola Hotel between 1971 and 1985. When it was the Selamat Hotel, the ground floor had shops (an auto mechanic-spare part, a café, a restaurant etc.) separated from each other by wooden partitions. The entrance and lobby were also on the ground floor. The Guillotine door on the ground floor and shops on the ground floor have not reached the present day. The ground floor was covered with tile mosaics and the ceiling was covered with wooden slats. The hotel rooms were on the first and second floors. The hotel had 21 rooms. There were wooden stairs between the floors. The wooden staircase has not reached the present day. The windows and balconies of the building have retained their originality. The floors of the first and second floors were covered with wooden parquet and the ceiling was covered with wooden lath. The floors of the toilets were covered with tile mosaics. The toilets were shared. The hotel rooms were quite small and were only used for sleeping. The rooms did not have a bathroom and the toilets were shared. Guests were eating and bathing somewhere else. A different business continued to use the building as a hotel between 1971 and 1985. The new business also used the existing floor plans and did not make any functional modifications to the building. There are no original drawings of the building as a hotel. During the restoration, the building was surveyed, and the data were used to make drawings portraying the building as a hotel. Table 2 shows the assessment and drawings of the building. Given the functions and conditions of today's hotels, the building cannot be used as a hotel anymore. The building is on a central and vibrant location, which gives the impression that it can very well be used as a hotel. However, the area of the building is far from satisfying the requirements of a proper hotel.


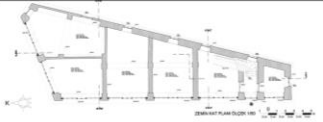





HOTEL	
IMAGE	DESCRIPTIONS
	<p>FUNCTION: Hotel SERVICE LIFE: Between 1930 and 1985 . Selamet Hotel between 1930 and 1970 . Mola Hotel between 1971 and 1985 . It is not known exactly when the building was constructed. It might have been constructed as a telegraph office in the late nineteenth century or early twentieth century.</p> <p>TYPE OF CONSTRUCTION: Masonry Construction The building was constructed using masonry system and was made of stone rubble material. Its hipped roof is covered with Marseille tiles.</p> <p>Number of Floors: 2. (There is also an attic.)</p>
PLANS	SECTIONS
<p>GROUND FLOOR</p> 	
<p>1. FLOOR</p> 	
<p>2. FLOOR</p> 	
ELEVATIONS	
	

Table 2. Hotel Function Analysis Table.

Municipal Additional Service Building

The building was used as a Municipal Development Directorate and Municipal Police Directorate and an R & D Building between 1985 and 2010. In other words, the building was re-used as a public building after being used as a hotel. First, the whole building was used as a Municipality Development Directorate. There were two entrances on the ground floor. One of them led to the stairs that provided access to the upper floors while the other led to the ground floor office spaces. There was also a boiler room on the ground floor. The first and second floors had office spaces, meeting rooms and toilets. The first floor had two wooden doors to the balcony. The wooden stairs of the building was destroyed, and therefore, they were reconstructed. The attic was renovated and brought into use during this period. Second, the building, which was used as the Municipal Police Department, continued to serve as a public building without any functional change. The whole building was used this time. Third, as the building was being used as an R & D building, its ground floor was rented to a supermarket. (the 1990s) The market and R & D building had separate entrances. The entrance to the R & D building was where the staircase was. The first and second floors were office spaces with toilets. During this period, the attic was used as a storage and a kitchen. The toilets and stairs of the building were in the same locations. The building has been renovated many times, and thus, has lost its interior authenticity. However, the facade of the building, except for the ground floor, has retained its authenticity. The ground floor of the building has been used as a supermarket for many years. However, the building is not suitable for use as a supermarket. The façade of the ground floor consisted of glass. When the ground floor was a supermarket, there were shelves in front of the windows of the façade. The ground floor of the building is not suitable for use as a large supermarket. We could not access the R & D building and supermarket projects.

The building was used as a Municipal Additional Service Building between 1985 and 2010. In other words, the building started to be used as a public building, which is in line with its original construction purpose. Tables 3 and 4 show the assessment and drawings of the Municipal Development Directorate and Municipal Police Directorate.

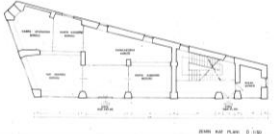
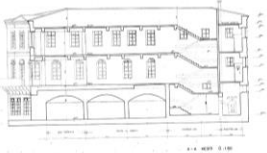
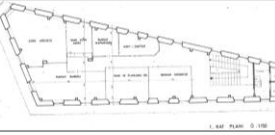
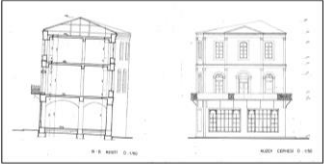
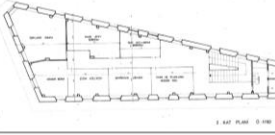

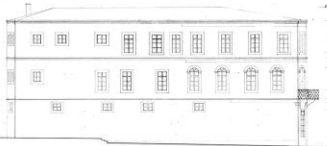
MUNICIPAL ADDITIONAL SERVICES	
IMAGE	DESCRIPTIONS
NO ACCESS TO VISUALS	<p>FUNCTION: Municipal Development Directorate SERVICE LIFE: Between 1985 and 2010 It is not known exactly when the building was constructed. It might have been constructed as a telegraph office in the late nineteenth century or early twentieth century.</p> <p>TYPE OF CONSTRUCTION: Masonry Construction The building was constructed using masonry system and was made of stone rubble material. Its hipped roof is covered with Marseille tiles.</p> <p>Number of Floors: 2. (There is also an attic.)</p>
PLANS	SECTIONS
<p>GROUND FLOOR</p>  <p>GROUND FLOOR PLAN @ 1/500</p>	 <p>A-1-A SECTION @ 1/500</p>
<p>1.FLOOR</p>  <p>1. FLOOR PLAN @ 1/500</p>	 <p>B-B SECTION @ 1/500 NORTH CORNER @ 1/500</p>
<p>2.FLOOR</p>  <p>2. FLOOR PLAN @ 1/500</p>	
ELEVATIONS	
 <p>WEST CORNER @ 1/500</p>	 <p>NORTH CORNER @ 1/500</p>

Table 3. Municipal Development Directorate Function Analysis Table [11].

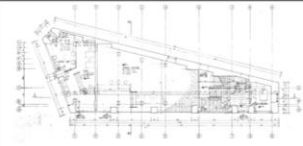
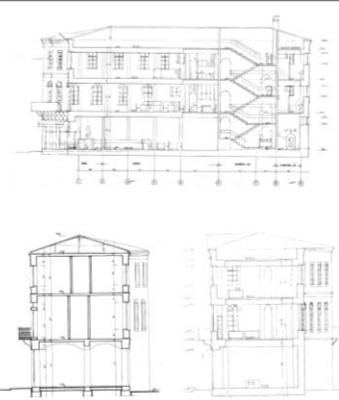

MUNICIPAL ADDITIONAL SERVICES	
IMAGE	DESCRIPTIONS
NO ACCESS TO VISUALS	<p>FUNCTION: Municipal Police Department</p> <p>SERVICE LIFE: Between 1985 and 2010 It is not known exactly when the building was constructed. It might have been constructed as a telegraph office in the late nineteenth century or early twentieth century.</p> <p>TYPE OF CONSTRUCTION: Masonry Construction The building was constructed using masonry system and was made of stone rubble material. Its hipped roof is covered with Marseille tiles.</p> <p>Number of Floors: 2. (There is also an attic.)</p>
PLANS	SECTIONS
GROUND FLOOR 	
1.FLOOR 	
2.FLOOR NO ACCESS TO PLANS	

Table 4. Municipal Police Department Function Analysis Table [11].

We could not access the R & D building projects. During this period, the ground floor of the building was used as a supermarket. Between 1985 and 2010, the building was used as a Municipal Development Directorate, a Municipal Police Department and an R & D building, which was suitable for the initial construction purpose of the building. The building did not go through a functional change but was used in accordance with the original construction purpose.

Cafe-Restaurant

The building started to be used as a cafe-restaurant in 2018. Table 5 shows the assessment and drawings of the building as a cafe-restaurant. The entire building is used by a single business. The ground floor and first floor are used as the cafe-restaurant. Apart from the hall and toilet section on the ground floor and first floor, the cafe-restaurant area is used as a single volume. The

cafe-restaurant has bar areas to serve tables. The other areas of the floors have tables and chairs in different configurations (Cedar tables with lodge area, tables for 2 people, tables for 4-6 people etc.). The second floor is used as a service area with a kitchen, a storage and an executive room. Toilets and stairs are located where they were in the original plan. The staircase area has an elevator. The ground floor has stone columns, stone arches and stone walls. The final state of the building was assessed using on-site observation techniques, indicating that the building is suitable for use as a cafe-restaurant. Eye-pleasing historic buildings can be transformed into cafe-restaurants where people enjoy themselves. In terms of its location, usage area and volume, the building is suitable for use as a cafe.



Figure 3.Cafe-Restaurant [11].

PLANS		SECTIONS	
GROUND FLOOR			
1.FLOOR			
2.FLOOR			
ELEVATIONS			

Table 5. Cafe-Restaurant Function Analysis Table [11].

CAFE-RESTAURANT	
IMAGE	DESCRIPTIONS
	<p>FUNCTION: Cafe-Restaurant</p> <p>SERVICE LIFE: From 2018 onwards</p> <p>It is not known exactly when the building was constructed. It might have been constructed as a telegraph office in the late nineteenth century or early twentieth century.</p> <p>TYPE OF CONSTRUCTION: Masonry Construction</p> <p>The building was constructed using masonry system and was made of stone rubble material. Its hipped roof is covered with Marseille tiles.</p> <p>Number of Floors: 2. (There is also an attic.)</p>

CONCLUSION

Analysis shows that the building has been used in many different functions since its construction. The building, which was originally constructed as a public building, was later used as a hotel. It may have fulfilled its function well as a hotel in the past, however, it is not suitable for use as a hotel under today's circumstances. It was later used as a public building. Its use as a municipal additional service building is suitable for its original construction purpose. Its ground floor originally had four shops. In the original plan, the ground floor consisted of shops, which was the same in the most public buildings of the period. When the building was an R & D building, its ground floor was used as a supermarket. However, since the ground floor consisted of shops, the façade of the ground floor was designed as permeable and in connection with the outside. However, the shelves of the supermarket screened off the front windows, indicating that the building is not suitable for use as a supermarket. Today, the building is used as a cafe-restaurant. On-site observations show that considering its location and structural features, the building is suitable to be used as a cafe-restaurant. People go to cafe-restaurants to enjoy themselves, to meet friends and to eat and drink. Recently, historic buildings have been refunctionalized as places of entertainment. The building, which has a historical background, appropriately serves as a cafe to users and the business owner. Refunctionalization of historic buildings in accordance with their physical properties and the current conditions ensures their sustainability. With their experiences and traces, historic buildings are our cultural values which are passed down from one generation to the next. Buildings convey urban culture, identity and essence to the future. The refunctionalization of historic buildings in accordance with the changing conditions of today allows us to preserve our cultural heritage and pass it on to future generations. Table 6 shows the analysis of all functions of the building.

USE OF BUILDING FLOOR PLANS ACCORDING TO FUNCTION				
BETWEEN THE NINETEENTH CENTURY AND 1930 A TELEGRAPH OFFICE				
BETWEEN 1930 AND 1985 A HOTEL				
BETWEEN 1985 AND 2010 MUNICIPALITY DEVELOPMENT DIRECTORATE				
BETWEEN 1985 AND 2010 MUNICIPAL POLICE DIRECTORATE	PLANA ULAŞILAMAMIŞTIR.			
AFTER 2018 A CAFE RESTAURANT				

Table 6. Use of Building in Different Functions [11].

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FIGURE REFERENCES

Figure1: The following internet resources were rearranged and used by Cansu Niyet Hayal.

Url1: Wikipedia, 2018.

https://upload.wikimedia.org/wikipedia/commons/6/67/Trabzon_in_Turkey.svg
Date Accessed: 20.12.2018

Url2: Geographical Map 2018

https://www.google.com/search?q=trabzon+harita&source=lnms&tbn=isch&sa=X&ved=0ahUKEwib_Jij1-XfAhWMZFAKH0kBEwQ_AUIDigB&biw=1536&bih=723#imgrc=sDL4PBLXkgLJ2M
Date Accessed: 20.12.2018

TABLE REFERENCES

Tables 1, 2, 3, 4, 5 and 6: The drawings in the Tables were obtained from the Trabzon Regional Board for the Protection of Cultural Heritage.

THE SCRUTINISE OF TRADITIONAL RURAL ARCHITECTURE IN CONTEXT OF BELONGING AND TRANSFORMATION: TİRE-EĞRİDERE VILLAGE

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ABSTRACT

The rural architecture can be defined as all houses and other structures designed to meet certain requirements by the public. It is shaped by many factors which are topography and climate of their location, local materials, traditional construction practices, economic activities and life culture. The combination of these factors constitutes the rural architectural heritage value.

The sustainability of rural architecture and the continuity of rural life and life culture are closely related as one of the most effective ways to protect architecture is the use of structures and the continuation of life. However, there are a number of transformations that affect sustainability in rural life. Economic changes such as the weakening of the rural economies, demographic changes such as the decline of young population and migration, social and cultural changes such as lack of adaptation to changing living conditions, loss of local life culture and diversity are among the factors triggering the transformation in rural life. Changes in rural life are also influential in the transformation of rural architecture. The unused architectural values are lost or failed to keep possession of original features by the wrong interventions in the buildings. The preservation of the architectural texture in the rural settlements reinforces the sense of belonging, while these transformations in the texture erode the sense of belonging.

In this study, the village of Eğridere, which is one of the oldest settlements of Tire has been examined. Eğridere is a rural settlement which has historical value coming from the past, aesthetic value with its traditional dwellings, social value with its traditions and information value of architectural, social and cultural aspects. In this context, documentation and analysis studies were carried out in the field to determine the conservation status and transformation of the structures in the texture. The physical changes in the texture and the effects of the transformation on the rural architecture were scrutinized.

Key Words: Conservation; Rural Architectur; Eğridere Village; Belonging; Transformation.

INTRODUCTION

The aim of the study is to reveal the values of rural settlements and to examine the effects of the transformation on the architecture in the example of Eğridere village. Furthermore, to contribute to the sustainability of the village by examining the character and values of the village in the context of belonging and to emphasize the necessity of protecting the rural architectural heritage.

In the scope of this study, first of all, rural architectural heritage concept will be discussed and the relationship of the characteristics of rural architecture and the factors affecting its formation with the concept of belonging will be examined. Then, in the context of rural architectural heritage, the features of the settlement texture and the architectural character of Tire's Eğridere village will be examined and the transformations seen in the traditional architecture of the village will be graded and conveyed.

In this study, firstly as a method, the literature on rural architectural heritage and related concepts was investigated. Then, in order to comprehend the values of Tire district and Eğridere village, geographical features and historical past were examined. Afterwards, field studies were carried out to determine the traditional texture, architectural features and transformations observed in Eğridere village and documented with analysis and photographs.

Theoretical Framework

The concept of rural is considered as the places where agricultural production is predominant in the local economy, at the same time the production type and social structure are in close relation and the density of population is much lower than the cities [1]. Rural settlements are defined as all settlements outside the city. At the same time, these settlements vary according to vegetation, climatic features, topographic structure, state interventions, social and economic life, natural disasters, transportation conditions and agricultural production [2].

Folklorist Mahmut Davulcu describes folk architecture "as a cultural phenomenon which is shaped according to the needs of the people who are the creators, and which presents the life style, relations, production and consumption forms, beliefs and traditions of the society in the simplest way" (p.1019) [3].

The formation of rural architecture differs from locality to locality, as it completely reflects the tangible and intangible distinctive qualities of the region. In his book *House Form and Culture*, Amos Rapoport mentioned that culture is the most important factor in shaping rural architecture and lists the other factors as follows; climate and sheltering needs, materials, construction techniques and technology, land, conservation, economy and religion [4]. As for Batur and Gür the factors shaping the rural architecture of Anatolia is addressed in 4 main items:

Environmental factors such as climate, topography.

Cultural factors such as religion, language, relatives and community relations,

Social factors such as family size and lifestyle

Individual factors such as interpretation and education of the individual on cultural norms [5].

In all of the studies addressing the formation of rural architecture, it is seen that the most important factor is the culture and social structure of the society as well as the environmental factors coming from the characteristics of the settlement. Rural architecture has a strong sense of belonging with these local and cultural features.

Belonging theory; suggests that individuals try to stay close to things like people, places and objects while developing a positive bond. Closeness and distance are an important element of belonging theory. These are not only spatial, but also emotional and functional [6]. According to Tuan, places have meaning according to the experiences of individuals, the social relationships they have established, the feelings they feel and the thoughts of that place [7]. The meanings attributed by individuals to those places affect the belonging they develop.

The intensity of belonging is influenced by the physical and social characteristics of the environment, the individual needs, and the evaluation of available alternatives and selection possibilities [8]. Altman claims that, culture is a phenomenon that shapes the commitment to the place [9]. The use of place and the values it ascribes to places are different in line with the rituals and social acceptances of different cultures, beliefs and social groups. Therefore, the criteria and degrees of attachment to the place, in other words, belonging of place, also differ.

In this respect, rural architecture should be considered as a heritage and should be transferred to future generations not only because of its existence in the physical environment, but also because it has a strong sense of belonging, carries historical, aesthetic and economic values and reflects the lifestyle and cultural structure of the society living in it. However, with the effect of globalization, a number of transformations are taking place with the weakening of agricultural economies in rural areas, migration from rural to urban areas and the decrease in population. Some of these transformations are; the aging of the population living in the villages, the inability to adapt to changing living conditions, the loss of local life culture and diversity, the loss of unused architectural values, and the loss of original qualities through incorrect interventions in architecture.

Case Study: Tire-Eğridere Village

Eğridere Village is one of the rural settlements to the east of Tire. Dibekçi is located in the southwest of the village, Osmancık in the northwest, Yenişehir village in the northeast, and Güney village of Ödemiş in the southeast. The village is located on the 7th km of the Tire-Ödemiş road and the distance to the

town center is 20 km. On the sloping northern sides of the Aydın Mountains, unlike the southern sides, the stream lengths are shorter and the permanent rivers are smaller. However, since water can be found in the central parts of the rivers passing through Gökçen in the eastern part, settlements here were established in the valley [10]. Egridere Village is located at the end of settlements in the valley such as Çobanköy, Saruhanlı, Sarılar, Osmançık. Even though villages have become neighborhoods with the Metropolitan Law No. 6360 in 2012, in this study, the rural settlements are defined as villages.

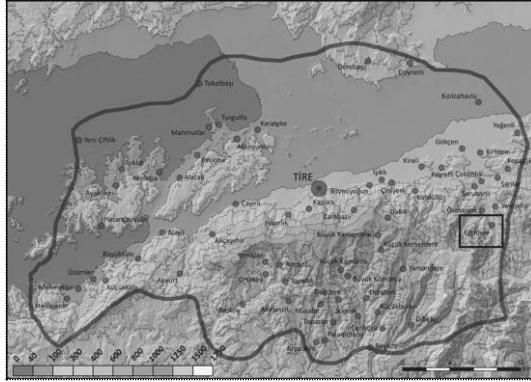


Figure 1. Location of Egridere Village in Tire District [11].

The history of the village goes back to ancient times and there is no clear information about this period. Therefore, in order to obtain information about the history of Egridere village, the history of Tire district, to which it belongs to, was examined.

The history of Tire dates back to 2000 BC [12]. Hittites, Phrygians, Lydians, Cimmerians, Persians, Romans and Byzantines settled in the pre-Turkish period, but it is not known exactly when and by whom Tire was established [13]. From one of the margraves of Seljuk Empire Menteşe Bey's son-in-law Sasa Bey along with Aydınoğlu Mehmet Bey conquered Tire, Efes, Kiraz and Birgi in 1308 and thus, Tire joined the Turkish territory [14]. With the commencement of the beylic period in the city, the social structure also began to change and provided numerous services for the development of the city.

Tire became a political, economic and cultural center with the Ottoman Empire. In this period, Tire had an administrative importance especially being the starboard center of Aydın Province [15]. The 15th and 16th centuries are the brightest periods of Tire in social, economic and cultural terms [16]. Many places of worship, inn structures, madrasas and libraries were built during this period in which the district developed in every aspect [17].

Tire became one of the cities of the province of Aydın until 1867 due Aydın being the center of starboard in the 19th century. It was occupied by the Greeks in 1919 and after the Turkish War of Independence, on September 4, 1922, it was taken into the hands of the Turks again and became one of the biggest districts of the province of İzmir [18]. The village of Egridere, one of

the important settlements of Tire in the Ottoman period, is the most populous village after Peşrefli village in the 14th and 15th centuries.

Despite the declining rural population, the village is still one of the most populated villages of the district. According to the Turkey Statistical Institute data for 2018, Eğridere has a total of 683 people, including 342 women, 341 men.

The livelihoods of the village are largely based on agriculture and animal husbandry. The village of Eğridere and its environment has a very suitable soil for chestnut and walnut fruits. Therefore, the major agricultural products of the village can be listed as chestnuts, walnuts, olives and cherries. Another livelihood of Eğridere Village is animal husbandry. Almost all of the traditional houses have barns on the lower floor. In addition, some households in the village earn their living through beekeeping.

Settlement Texture Features of Eğridere Village

The Eğridere village, which was settled on the slopes of mountainsides, has large building blocks mostly composed of many small parcels. These building blocks of various forms are located close to each other and form a compact settlement pattern. The street pattern of Eğridere village forms the main arteries extending in the north-south direction and the east-west side streets connecting to these main arteries. The main axis providing the approach by extending in the same direction as the river and the other main arteries dispersed from the village square are wide streets parallel to the slope. Other streets connecting these parallel main arteries are sloped roads that narrow and expand. These streets are narrow enough to not allow vehicle passage.

Another important characteristic of the street structure of Eğridere village is the dead end streets that provide access to the parcels on the inner parts of the large building blocks. There are many dead ends in the settlement fabric.

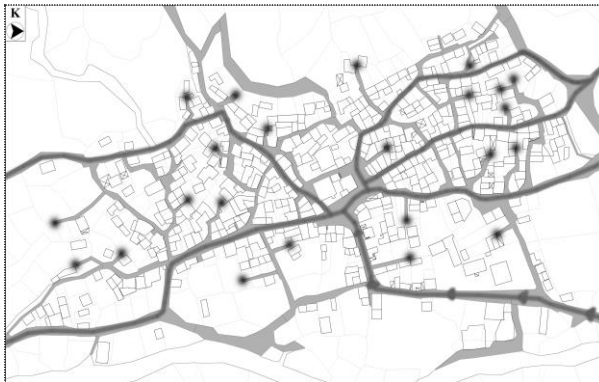


Figure 2. Main Arteries and Dead End Streets in Eğridere Village.

The main axis providing access to the village from the Tire-Ödemiş main road leads to the village square by sweeping to the west. This village square is located in L shape by surrounding the building blocks where the mosque, the mukhtar and the coffeehouse are located. There are historical trees and commercial units which are an important element in defining the village square as a socializing area where the villagers gather and spend a long time.



Figure 3. Egridere Village Square.

A total of 438 buildings were found in the village. When these buildings were analyzed in terms of function, it is seen that the houses (194) are the most abundant. The housing + barn function (147) is another of the most common functions in the settlement. The majority of these buildings, which house and barn function together, are the traditional ones where the basement is a barn and the upper floor is a residence. When the buildings in Egridere village were analyzed in the context of the number of floors, it was found that the basement + 1 storey buildings (195 buildings) were the most common. After these, another common example in the village is single-storey buildings.



Figure 4. Number of Floors Analysis.

When the traditional houses in the settlement structure of Egridere village were analyzed in terms of construction system and material properties, it was found that they were built as masonry with stone and brick materials. In new

buildings, reinforced concrete system and steel structure were used. Some of the traditional houses, built as stone masonry, were repaired or some parts were added with new materials, such as concrete or steel.



Figure 5. Construction System and Material Analysis.

In Egridere, new buildings and buildings that have lost their originality are predominant. There are 194 new buildings, 122 of which have lost a lot of their originality, 74 of which are original and 48 of which have lost some of their original features.



Figure 6. Originality Analysis.

Architectural Features of Eğridere Village

Most of the traditional buildings in the settlement have their own small garden or courtyard. Although most of the traditional dwellings are accessible through these gardens or courtyards, in some cases it is observed that buildings are reached directly from the street. On the other hand, new buildings are generally located covering almost the entire parcel they are located in.

The plan organization of 74 traditional buildings identified as 'original' in Eğridere village was examined. The traditional dwellings of the village are basement + 1 storey dwellings, usually built as masonry with stone material. In these dwellings, the lower floor is used as barn both as a part of the structure remains at minus elevation due to the sloping terrain and because it provides an advantage in terms of heat. The upper floor, which is accessed independently from the ground floor, is designed as a living floor. The classification of Eğridere dwellings according to the plan typology was based on the location of the hall on the living floor.

The characteristic plan typology of Eğridere village consists of dwellings with exterior sofas. Samples of single-storey houses can rarely be seen with exterior sofas. Apart from these, the most common basement + 1 storey houses, with an exterior sofas in the village is accessed from the sofa space. The exterior sofa section is mostly equipped with a fireplace. From there it is accessed either to rooms arranged side by side or to L-shaped rooms. These residences are grouped as one-room, 2-room, 3-room and 4-room. Among the houses that have the plan typology with the external sofas were examined, those with two rooms are the largest in number.

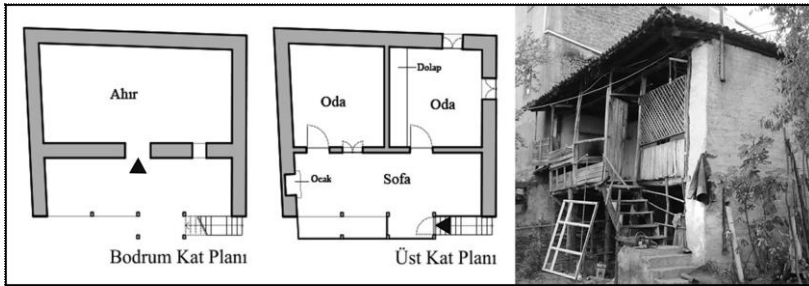


Figure 7. Example of the Traditional House with Two Rooms.

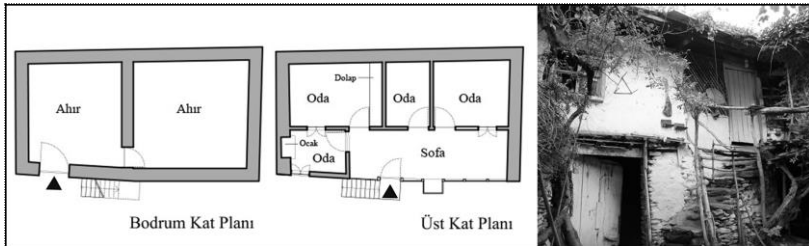


Figure 8. Example of the Traditional House with Four Rooms.

Access to the houses is provided by the stairs outside the building. These stairs are usually one-arm stairs parallel to the facade of the exterior sofa. Slate stone was used in the steps of these buildings which was built with stone material as masonry. The fireplaces are another building element found in the houses of Eğridere village. Most of the fireplace samples found in the rooms and sofas of traditional houses in the village are quite simple with flush to walls. Another element in the rooms of traditional dwellings are the closets and bathing cubicles. In some of the houses, there is a wooden closet, which is covered by only curtains, and in another part, there is also a bathing cubicle made of wooden material.



Figure 9. Example of Stairs, Fireplaces, Closets and Bathing Cubicles.

Another characteristic element in Eğridere residences is the parts that offset from the exterior sofa to the facade like a bay window. These parts are used as counter in some houses, while others include kitchen sinks. The front surface of these protruding parts is covered with wooden cages made with privacy purposes and providing controlled visual permeability.

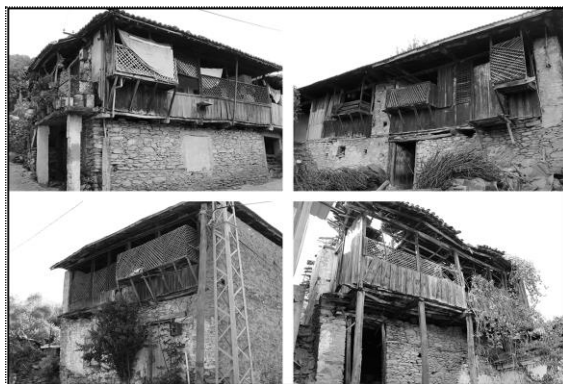


Figure 10. Examples of Wooden Cages on the Facades of Buildings.

Transformations in Traditional Architecture of Eğridere Village

In traditional houses that continue to be used in the village, rather than structural problems, there are unqualified interventions that are incompatible with the original character of the buildings.

One of the most common transformations in the village is the construction of new structures incompatible with the traditional texture. The village of Eğridere has a certain full-empty balance with its traditional structures and open spaces such as the garden or courtyard in the parcels. However, the new buildings in the village are built into open spaces in the parcel, as well as destroying this full-empty balance, it is discordant with traditional structures as clearance height. Moreover, it is seen that some of these new buildings were built where the traditional structure is located due to the small open area ratio in the parcels. This situation leads to the disappearance of the original traditional structures in the village.



Figure 11. Examples of New Structures Incompatible with the Traditional Texture.

One of the largest scale transformations in the traditional structures in the village is the reconstruction of the upper floor of the house. In the basement, which is used as a barn or storage area of traditional buildings, the stone walls constructed with masonry system are preserved and the upper floor which is the main living floor is rebuilt with new materials and system. The main problem here is that the original top floor is demolished by users to make a new one rather than repairing. Another negative aspect of this transformation is that the plan organization of the newly constructed floor does not comply with the main plan characteristics of the traditional buildings. In addition, these floors create a larger volume due to protrude from facade of the building, spread over the open area at the entrance to the parcel and exceeding the storey height of the traditional houses, and thus distort the general mass language of the traditional structure. The facade construction of this new mass is also incompatible with the facade organization of traditional houses.

In some of the traditional houses in the village of Eğridere (mostly single storey houses) wet areas such as kitchens or toilets are added to the entrance sections. These additions, which use materials incompatible with the

traditional structure, have a negative impact on the facade order as well as changing the organization of the plan. Furthermore, in some of the interventions on the door and window openings, there are some transformations in the original facade order of the traditional structure. These unqualified interventions are the closing of the original facade openings or changing the proportions.



Figure 12. Examples of New Floors Added, Incompatible with the Traditional Texture.

One of the most common applications that lead to the transformation of buildings that are still in use is repairs made with inappropriate materials. Some of these repairs are;

The repair of the traditional roofs of the village that have wooden bearings and covered with pentile, using steel structure and new material, incompatible with the original character.

Repair of parts of the original wall that is demolished for various reasons, of traditional houses, which are generally made of stone material, with non-original perforated brick material.

Replacement of guillotine or double casement window profiles made of wooden materials, using inappropriate materials (such as PVC) which are not suitable for the original.

In some of the traditional houses, the staircase was renewed with reinforced concrete, in some of them the steps were flattened by pouring concrete on the surface of the stairs, and in some, paving stones were used in the steps.

On the other hand, there are some transformations in the physical durability of traditional non-residential houses. In traditional houses, which are not used and therefore not regularly maintained, structural problems arise over time and the structures gradually disappear.



Figure 13. Examples of Repairs Made with Inappropriate Materials (Repairs on the Roof, Wall, Window Profile and Staircase).



Figure 14. Examples of Structural Problems in Unused Houses.

CONCLUSION

Traditional rural architecture is a heritage that should be passed on to future generations with its values and features. It is positioned in harmony with the geographical characteristics of the region, reflects the traditional types of production in its architecture and is shaped in line with the culture of the society which lives in it. Because of these features, both buildings to the region and people to the traditional structures have a strong sense of belonging. However, due to some demographic, economic and legal problems, there are some transformations in the architecture of rural settlements. These transformations adversely affect the belonging of rural settlements.

Eğridere is one of the rural settlements to be preserved with its specific settlement texture and traditional houses with characteristic features. However, there are some transformations that threaten the sustainability of traditional architecture. The vast majority of these transformations arise from unqualified interventions in traditional structures to keep up with contemporary living conditions. Another part is the result of not using traditional structures. The transformations in the village either cause the loss of the original features of the traditional structures or the gradual disappearance of the traditional houses. Therefore, these affects the continuity of the culture of life in the village and belonging. Guidelines for rural settlements should be prepared and technical support should be provided in order to ensure the continuity of rural architecture.

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ADAPTABLE EDUCATION BUILDINGS FOR ALTERNATIVE INSTRUCTION APPROACHES: REVIEW AND SUGGESTIONS

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ABSTRACT

Currently, the means to react to social, economic and technological changes, both through existing buildings and new designs, is an important concern for architecture. Given the transformation caused via such rapid changes, changing spatial demands become inevitable and these demands result in the reconfiguration of urban, suburban and rural settings and require innovative spatial approaches that are aligned with social, economic and technological advances, both in existing and new buildings. Concepts such as environmental responsiveness, sustainability, information modeling, were readily absorbed by pioneering architects, however architecture still needs to deliver “*custom design services*” in the present “*product-infatuated society*” [1]. In this respect, the concept of adaptability should as well be taken into consideration as a sustainable and novel way of re-using existing buildings and providing appropriate design decisions for new buildings. Replacing the capacity and performance of an existing building to provide spatial solutions for diverse functions is highly effectual given the changing demands of the society. Education, on the other hand, is a social construct that is both constitutive and constituted by the social practices within a specific context. Given such characteristic education buildings could be accepted as one of the most influential examples to disentangle the links between the current social, economic and technological contexts and the changing spatial demands. Therefore, the present study explores the connections between adaptability in buildings and alternative instruction approaches, sets forth a discussion on the current practice of educational buildings based on a systematic literature review and provides architectural, functional, urban, economic, social, environmental and value considerations based on selected studies focusing on adaptive re-use and adaptable design of education buildings.

Key Words: Adaptive Re-Use; Education Buildings; Adaptable Buildings; Alternative Instruction Approaches.

INTRODUCTION

In 1979, Alex Gordon, the ex-president of RIBA, delivered a speech, *“The Impact of Accelerating Change on Architecture”*, in the annual Royal Society of Arts Bossom Lecture series. In his speech, Gordon quoted Pat Nuttgens (1976), stating that *“all the major buildings of history have never had a single use or unchanging one. History shows that buildings are constantly flexible; they change and become multi-purpose”*. Gordon further quoted Nuttgens’ example on King’s Manor building in York, which was at the time occupied by Institute of Advanced Architectural Studies, yet previously served for various functions such as residence, office building, girl’s boarding school and as a school and workshop for the visually impaired. Gordon argued that King’s Manor should be one of the most adaptable building in the UK [2]. The descriptive terms prefixed to the word *architecture*, such as adaptable and flexible are considerably new in defining architectural design decisions, yet the applications pertaining these terms are as old as history of architecture. Architecture was always concerned with the changing needs of everyday life, however, the idea of adaptability or flexibility, although discernable in history, became prominent due to the modernist movement in the 20th century [3]. Consequently, scholars, historians and architects focused on the changing definition and experience of space and the accompanying social transitions [4].

Changing functional and spatial demands aligned with the changing social economic and technological contexts require certain reconfigurations in urban, suburban and rural settings and it becomes essential to adopt innovative approaches for spatial organization. Relatedly, current focus on adaptability in the built environment stems from a number of factors, especially the need for *“future proof”* buildings for social, economic and technological transformations [3]. Richard Rogers [5] emphasized the significant effects of the accelerating change on the physical form of the city and argued that *“[...] railway stations are converted into museums, power plants into art galleries, churches into night clubs, warehouses into homes – and it is now commonplace to anticipate that a building will outlive the purpose for which it is built in a matter of a few years. Modern life can no longer be defined in the long term and consequently cannot be contained within a static order of symbolic buildings and spaces [...] Buildings no longer symbolize a static hierarchical order: instead, they have become flexible containers for use by a dynamic society”* [5]. Similarly, Kronenburg [6], defined adaptability in architecture as a form of responsiveness to the fact *“[...] that future is not finite, that change is inevitable, but that a framework is an important element in allowing that change to happen.”* Kronenburg [6] particularly emphasized that adaptability in architecture is an essential approach that focuses on the changing demands and the future scenarios through an organized approach for designing adaptable buildings that adjust to dissimilar functions based on occupant activities.

The scope specified above places a prominence on architecture in terms of redefining complex creative processes, for instance, functional, structural and spatial organizations, systems, utilities, and sensory connections such as

visual or auditory. The concept of adaptability, a sustainable and novel way of designing the new and reusing the existing, offers necessary capacity and performance that provide spatial solutions for diverse functions and an effectual response to the changing demands of the society. Chen, Chiu and Tsai [7] argued that adaptive re-use of historic buildings focused on value-preservation and benefit-maximization in terms of features such as culture, economy, and physical quality of the environment, and further stated that current conservation efforts were commonly tourism-oriented (museums, accommodation etc.), thus the access of local residents to historic buildings were limited. Instead, Chen, Chiu and Tsai [7] suggested that publicly accessible re-use attempts should include functions such as libraries, community centers, kindergartens and education and such functions should be determined with respect to the context and multicriteria decision-making. The authors did not randomly mention education buildings as an example for re-use functions, on the contrary, their emphasis was quite spot-on given that education is a concept that is in constant progression and necessitates appropriate spatial organizations. Education is a social construct that is both constitutive and constituted by the social practices within a specific context. Due to such intrinsic features, education, as a function, could be considered as one of the highly influential examples that should be taken into account for disentangling the links between the changing relationships of the new era and the changing spatial demands that are predicted to reconfigure the future spatial approaches. As Lefebvre argues, space is not a container that is inhabited by the people, it also places *"its imprint on those same people. Thus, space can both enable and disable; it can facilitate, or hamper, human actions"* [8]. Education approaches and education spaces are in constant, interactive transformation. Therefore, the present study aims to establish the links between adaptable architecture/adaptive re-use within the scope of innovative education approaches by delineating the contributing concepts reviewed from the relevant literature. The study constructs its approach on a systematic review of adaptability, adaptive re-use and education buildings and underlines the precincts based on drivers, education approaches and architectural, functional, urban, economic, social, environmental and value considerations.

METHODOLOGY

The present study intends to conduct an extensive literature review through Web of Science, outline the research design, building types, publication years, education systems, drivers and considerations related to adaptability and education buildings. A graphical representation of the methodology employed in the study was presented in Figure 1. Web of Science literature review was conducted via specific keyword sets presented in Table 1. The keyword sets were selected based on the extents of adaptability in architecture, school buildings and certain education approaches. The keyword use was detailed in in order to cover as many publications as possible. The Web of Science search provided a total of 541 publications, however several studies explicitly combined one or more parameters, such as spatial qualities of an education environment, adaptability, re-use, alternative instruction approaches, historic

buildings/sites and/or school buildings and 21 publications were selected for further evaluation. The preliminary examination of the selected publications indicated that qualitative research design was prevalent with 81%, therefore, meta-synthesis, a commonly used technique to develop a descriptive model that explains the findings of a group of similar qualitative studies [9], was employed for the present study.

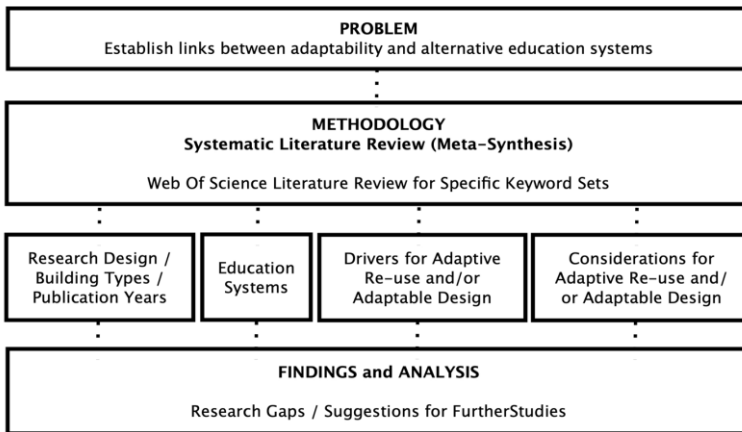


Figure 1. Methodology Employed in the Present Study.

Keyword Set	Publications indexed in WOS	Years	Number of Selected Publications
Adaptive reuse/re-use + Education + Building	20	2004 – 2018	3
Adaptive reuse/re-use + School + Building	14	1982 – 2018	1
Adaptable building + School	46	2018	0
Adaptable building + Education	98	2014 – 2017	3
Adaptable architecture + Education building	14	2014 – 2017	1
Adaptable architecture + School building	4	2011	1
School building + Montessori	11	1980 – 2017	2
School building + Waldorf	4	1995	1
School building + Reggio Emilia	7	2016 – 2017	2
School building + Democratic Values Schools	76	2017	1
School + Adaptability in buildings	40	2011 – 2017	3
Alternative Education Approaches + School Building	101	2015	1
Flexible design + School Building	106	2016 – 2019	2

Table 1. Search Strategy: Keyword Sets and Number of Selected Publications.

The examination of the selected publications was conducted based on the following criteria set: (a) General Information (building Type, year of publication, type of research), (b) Education Approaches (c) Drivers and (d)

Considerations for Adaptive Re-use and/or Adaptable Design (architectural, functional, urban, economic, social, environmental and values).

FINDINGS and DISCUSSION

General Information

The Web of Science search provided a total of 541 publications, however the number of selected studies that discussed one or more of the spatial qualities of an education environment, adaptability, re-use, alternative instruction approaches, historic buildings/sites and/or school buildings were 21 (4%) (Table 1). The initial finding of the literature review indicated that there existed a significant research gap for establishing the links between adaptability and alternative education systems (Figure 1). Figure 2 presents the frequency of selected studies based on publication year and there exists a slightly increasing trend for studies that focus on adaptable education buildings and alternative instruction approaches. The review indicated that different building types were taken into consideration with 23 instances. Seventeen of the instances focused on education buildings, including kindergartens and primary schools (74%) [7,8,10–24] and other studies focused on community (2; 9%) [7, 25], commercial (1; 4%) [7], residential buildings (1; %4) [26] and no specific building type (2; %9) [27,28].

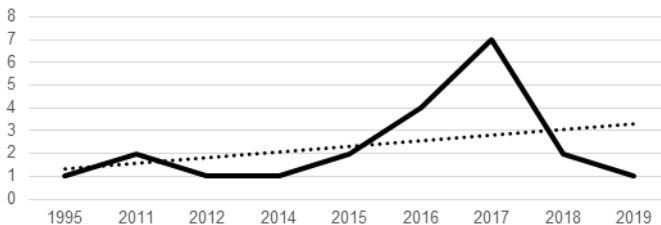


Figure 2. The Frequency of Selected Studies Based on Publication Year.

Four of 21 publications [7,11,14,27] combined quantitative and qualitative research and 17 studies employed only qualitative research design such as literature review, descriptive studies etc. [8,10,12,13,15–26,28]. Such finding indicated that the research area was still in the phase of explaining the drivers and considerations related to the links between adaptability and alternative education systems. Furthermore, four studies explicitly focused on adaptive re-use of historic buildings through case studies [7,11,22,25] and remaining studies indicated the potentials in adaptive re-use and/or adaptable design principles with respect to discussed building types [8,10,12–20,21,23–28].

Education Approaches

Education approaches were addressed in 11 of 21 publications (52%), with seventeen instances that placed significant emphasis to the relationship between the adaptable quality of education spaces and the nature of education approaches [8,12,13,15–21,23]. Commonly reviewed studies partly addressed a certain education system or outlined the nature of an education system through definitions such as formal, informal, democratic inclusive etc. Montessori, Reggio Emilia and Waldorf education systems were the most frequently indicated approaches (Figure 3) and were discussed along with the potential of specified spatial qualities regarding the components of education [15–19,23]. The findings indicated that there was certain need to address specific education approaches and the related adaptable spatial qualities in order to align design decisions with *“the developing and evolving understanding of pedagogy, teaching and assessment”* [19]. Hall [19] placed an emphasis on the Reggio Approach and stated that education building design should entail participatory and socio-material processes that affect and be affected through the learning space. Erten Bilgiç and Surur [18] focused on Dewey, Montessori, Waldorf and Reggio approaches and indicated that such education approaches required interior-exterior spatial relationships and classroom spaces that were connected to a central, multi-functional shared space. Mayoral-Campa and Pozo-Bernal [16], who focused on Montessori schools built by Hertzberger*, quoted Aldo van Eyck, *“a house is a city and a city is a house... house and city become an extension of each other in a continuous and articulated world and, at the same time, they influence and transform each other”*, and argued that Hertzberger adopted such view in his Montessori school designs, through which classroom transcends learning space by breaking ties with the traditional understanding of spaces and functions. Such remarks provided that there existed tangible and intangible relationships between the spatial definition of an education space and the relevant education approaches.



Figure 3. Frequency of Education Approaches.

* Hertzberger H. Space and Learning, Rotterdam:010 Publishers, 2008.p 67. As cited in [16].

Drivers for Adaptive Re-use and/or Adaptable Design

The review of the adaptive re-use potential and/or adaptable design strategies within the scope of spatial potentials and the structure of several education approaches indicated that there was an array of drivers that could be classified under four main approaches: *demands* (44%), *insufficiencies* (19%), *rejections* (14%) and *actions* (23%). Figure 4 indicates the frequency of the main approaches and the related sub-drivers. It was determined that *demands* behind adaptive re-use potential and/or adaptable design strategies, especially for education buildings, stemmed from the dissemination of and/or advances in technology (37%) [7,12,19,21,23,27,28], population increase (32%) [10,11,12,14,26,28], performance (16%) [11,12, 27], underdevelopment (11%) [10, 14], and high occupancy in school environment (5%) [22]. With respect to the first sub-driver, *demands*, dissemination of and/or advances in technology, Chen, Chiu & Tsai [7] argued that adaptive re-use of historic heritage as education buildings could help knowledge and technology dissemination through spatial functions such as galleries, classrooms, or auditoriums. Kretzer [28] highlighted that the increase in technological advances and human population necessitated architecture to develop into a more responsive and adaptable nature in order to provide a response to the future unique social and environmental challenges. Sherry and Easthope [10] discussed the relationship between the population increase, second-ranking sub-driver, and the under-supply of schools, especially in gentrified and regenerated inner cities and argued that future development proposals should include sufficient public space and infrastructure for schools, also via taking adaptive re-use into consideration. Performance, underdevelopment and high occupancy were the least referred to sub-drivers and, respectively, addressed high performing building design through adaptable features that facilitated a better indoor environment in education buildings [11, 12].

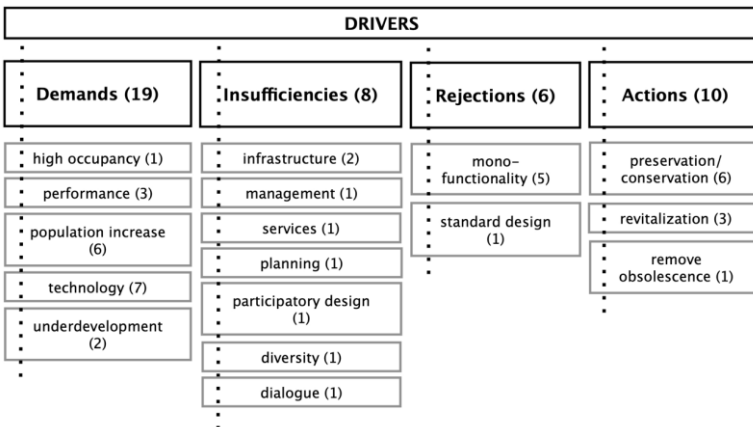


Figure 4. Frequency of Drivers behind Adaptive Re-Use / Adaptable Design.

Insufficiencies that were reported via the selected publications were more scattered in frequency, compared to the previously explained driver, *demands*. It was determined that *insufficiencies* related to adaptive re-use

potential and/or adaptable design strategies were infrastructure (25%) [10,26], management (12.5%) [7], services (12.5%) [10], planning (12.5%) [26], participatory design (12.5) [19], diversity (12.5%) [21] and dialogue (12.5) [23]. *Rejections*, accounted only for 14% of the mentioned drivers, however strongly emphasized an architectural design approach that seamlessly led to the requirements related to adaptable architecture. The sub-drivers of *rejections* were determined as mono-functionality (83%) [15–18, 25] and standard design (17%) [13]. Eshrati et al. [25] stated that majority of adaptive re-use attempts focus on mono-functionality, however functional diversity provided a more progressive effect in terms of addressing different modes of occupancy in a space. Al et al. [15] explored the connections between Montessori and multi-functionality within spatial organization in schools. Roth-Éerina [13] studied standardized kindergarten designs (1960s and 1970s) in Zagreb and concluded that although standardized projects stemmed from the idea to optimize relationships between the normative spaces, these spaces resulted with a significant shortcoming of uniformity given the contemporary educational tendencies, since they could not adequately adapt varying functional requirements. In this respect, rejecting mono-functionality and standard design strongly corresponded with the requisite of adaptability in contemporary education spaces. *Actions*, which were reported as drivers via the selected publications, focused more on adaptive-reuse at building or urban scale. Sub-drivers were determined as preservation/conservation (60%) [7,11,20,25–27], revitalization (30%) [7,26,28] and preventing obsolescence (10%) [12]. Common emphasis was placed on the obsolete buildings, heritage buildings and declining urban areas and their potential for further use through adaptive approaches both in terms of sustainable material, resource and energy and social and economic redevelopment.

Considerations for Adaptive Re-use and/or Adaptable Design

Given the comprehensive discussion provided in the Introduction, the adaptive re-use and/or adaptable design for innovative education approaches entail architectural (38%), functional (9%), urban (10%), economic (4%), social (10%), environmental (19%) and value (10%) considerations.

ARCHITECTURAL CONSIDERATIONS				
Plan Organization (29)	Spatial Quality (31)	Physical (25)	Material (23)	Accessibility (4)
adaptable (8)	temporary (2)	envelope (7)	artificial (1)	circulation (3)
expandable (2)	social (2)	scale/ dimension (6)	color (2)	visual (1)
flexible (11)	shared (1)	structural system (12)	local (2)	
modular (7)	satellite (1)		n/a (4)	
moveable (1)	interrelated (1)		natural (2)	
	individualized (2)		new (3)	
	inclusive (2)		permeable (2)	
	evolving (4)		reflective (2)	
	ergonomic (3)		re-use (2)	
	dynamic (1)		smart (1)	
	diverse (4)		traditional (1)	
	creative (1)		transparent (1)	
	contemporary (3)			
	collective (1)			
	cellular (2)			
	articulated (1)			

Figure 5. Frequency of Architectural Considerations.

Architectural considerations: The review of the adaptive re-use potential and/or adaptable design strategies within the scope of spatial potentials and education approaches indicated that there existed five architectural considerations: *plan organization* (26%), *spatial quality* (28%), *physical* (22%), *material* (20%) and *accessibility* (4%). *Plan organization* was the most significant consideration taken into account in terms of adaptive re-use potential and/or adaptable design strategies in education buildings (Figure 5) and its sub-drivers were determined as adaptable (30%) [7, 12, 14, 21, 22, 25–27], expandable (7%) [12, 26], flexible (37%) [7,8,12,13,15,16,18,21, 24,27,28], modular (23%) [12, 13, 21, 26–28] and moveable (3%) [12]. It was evident from the selected publications that these terms were used interchangeably in defining a degree of freedom and a capacity to enable functional diversity in *plan organization*. There existed no clear distinctions, both in theory and practice, between the terms adaptable, flexible and modular, whereas expandable referred to a certain offset of building boundaries in order to provide space for additional/developing functions and moveable referred to a component of movement in the supposedly fixed elements that define an architectural space.

Montazami, Gaterell and Nicol [22] focused on building adaptability in UK schools within the scope of the capacity of a building to respond to any unpredictable future conditions that could occur due to environmental changes. De Vrieze and Moll [21] defined adaptability in school buildings as the capacity to be “flexible enough to grow with changes and adaptive to incorporate future changes”. Schmidt III, Deamer and Austin [27] denoted that adaptability was rarely considered as a fully embodied design principle, instead its elements appeared partially and in an unplanned manner based on requirements over time. The term flexible, which was used to denote a certain

type of *plan organization*, did not yield references that were ambiguous as adaptable. Benade [8] suggested that the current, technology-oriented and flexible learning environments were “*characterized by large open spaces, permeable boundaries and diverse furnishings*” and such design decisions placed a premium on “*student comfort, health and flexibility*”. Benade [24] also emphasized that flexible learning spaces facilitated the relationship among the occupants and the relationship of the occupants with the space. Mayoral-Campa & Pozo-Bernal [16] Hertzberger’s Waterrijk School in Eindhoven and his exploration for spatial and programmatic flexibility in classrooms, galleries and patios and how Hertzberger prioritized the interaction between the interior and exterior, which was expressed through the thresholds architectonics that were designed as a tool for transformation and interaction. Thus, the term flexible referred more to the physical or perceptual manipulations of the space through *plan organization* and material use. Modular *plan organization* was discussed by Slee and Hyde [12], through a demountable classroom system designed as an adaptable solution to provide the population with an economically, socially and potentially environmentally efficient building system. Kretzer [28] focused on building integrated module systems that could facilitate a state of environmental adaptability in a building.

Spatial qualities, indicated intangible perceptions of and/or expectations from spatial organizations and exhibited a more scattered frequency, compared to other architectural considerations. Most frequently mentioned spatial qualities were evolving (%13) [19,24,26,27], diverse (13%) [15,16,19,21] and ergonomic spaces (%10) [15,18,21]. Hall [k] indicated that emerging and evolving physical design of spaces for schools and classrooms affected teacher-student interaction. Hu et al. [26] focused on a modular open building system, which was capable of evolving and transforming over time. The term “evolving” was commonly used to address the *spatial quality* of a building to accommodate functions in a manner that responds requirements over time. Diverse space referred to generating new associations through already acknowledged situations, which renders the space is no longer multi-functional and facilitates diverse and complex experiences, and it could be achieved through architectural design features such as difference in floor height and non-cellular spatial organizations [16]. Ergonomic space on the other hand referred to matching with the requirements of children needs in school environments through appropriate design decisions [15].

Physical qualities were mainly based on physical features of a building such as building envelope (28%) [8,11,14,21,22,27], scale/dimension (24%) [12,16,18, 26,27] and structural system (48%) [11,12,21,22,25,26,27,28] Studies that focused on the adaptability of the building envelope commonly focused on the responsiveness of the education building to the changes in the exterior environment and the effect of the building fabric on student learning (such as light, ventilation and acoustics) [8,11,22]. Building scale/dimension and the structural system were also considered highly effective in terms of formulation adaptability approaches in architectural design [27]. *Material* was also a significant architectural consideration. Several studies provided an emphasis of the importance of *material* use without indicating the related characteristics or qualities (n/a; 17%) [11,17,22,23]. Other indicated material

qualities included qualities such as new (13%) [12, 24, 25] and smart (4%) [28], which commonly referred to envelope adaptability, permeable (9%) [11,24] and transparent (4%) [15, 16, 24], which referred to indoor spatial qualities in adaptable environments and re-use (9%) [14,27] and natural (9%) [21] which referred to sustainability considerations aligned with achieving adaptability in architecture. Finally, the latter and least frequently mentioned architectural consideration was determined as *accessibility*, which was composed of accessibility via circulation (75%) [8,18,21]. These studies argued that both physical and visual accessibility was important for the realization of adaptable and flexible design approaches.

Functional considerations: The review of the adaptive re-use potential and/or adaptable design strategies within the scope of spatial potentials and education approaches indicated that there existed three distinct functional considerations: *functional diversity/multi-functionality* (42%) [7,8,16,22,24–28], *exterior/service space use* (38%) [7,10,15,16,18,19,24,27] and *other functions* (20%) [20]. Figure 6 indicates the frequency of the main *functional considerations*.

It was determined that *functional diversity/multi-functionality* was the most significant consideration in terms of functional considerations. Commonly, reviewed studies indicated that *functional diversity/multi-functionality* should be accepted as a design decision, especially for achieving the spatial adaptability that is required by the innovative education approaches [8,16,24]. Furthermore, *exterior space / service use as a learning space* was highly emphasized as one of the most significant requirements of education approaches such as Montessori and Reggio Emilia [15,16,18,19]. Other functions that were considered to support collaboration, collective behavior and interaction in education spaces were reported as dialogue spaces, experimentation spaces, atelier spaces, studio spaces and curriculum-specific spaces [20,23].

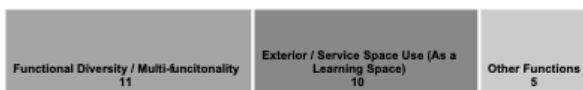


Figure 6. Frequency of Functional Considerations.

Urban Considerations: Urban considerations, mentioned partly within the scope of the sub-section that focused on drivers, also appeared as a consideration related to adaptability. Urban considerations included the requirement of site-specific decision-making (43%) [7,10,11,13,14,25–27], response to context and surrounding environment (39%) [7,13,14,19, 25,27,28] and urban density (18%) [10,12,26,28]. An emphasis was placed on site-specific decision-making, scrutinizing infrastructure or land use features of an urban environment and reaching design decisions by taking such considerations into account [7,10,26]. Context and surrounding environment referred more to exterior/public space qualities and was mentioned explicitly

by Eshrati et al. [25]. Urban density was considered as an input for developing adaptive re-use and adaptable design approaches by Sherry & Easthope [10].

Economic Considerations: Economic considerations were the least addressed concern within the reviewed publications (4%). *Construction and service costs* (66%) [7,10,12,14,22,26,27], *contribution to local economy* (17%) [7,25] and *increase in land value* (17%) [7,26] were briefly addressed as measures, however no quantitative evaluation or prediction accompanied relevant suggestions.

Social Considerations: Social considerations were defined as the expected social outcomes from an education space designed due to adaptability principles and the related curriculum requirements of certain education approaches. It was determined that *collaboration/collective behavior* (28%) [8,16,18–21,23,24], *interaction / communication* (28%) [15,16,18–21,23,28], *participation* (28%) [8,18,19,20,21,23,26] and *interest / awareness* (16%) [7,11,20,23,25] were the main social considerations stated in the selected publications. The abovementioned social considerations were commonly used to establish links with the outcomes of an education approach carried out in spaces designed with respect to adaptability considerations.



Figure 7. Frequency of Urban Considerations.



Figure 8. Frequency of Economic Considerations.



Figure 9. Frequency of Social Considerations.

Environmental Considerations: The review of the adaptive re-use potential and/or adaptable design strategies within the scope of spatial potentials and education approaches indicated that there existed four environmental considerations: *environmental degradation* (50%) [7,10–12,14,21,22,25–28], *indoor environmental quality* (27%) [7,12,14,18,21,22,24], *passive strategies* (5%) [12,21,22] and *sustainability* (18%) [7,11,14,19,21,22,25–28]. Selected publications placed a significant emphasis on *resource scarcity* within the scope of environmental degradation and indicated that adaptability in architecture and/or adaptive re-use is a significant step towards conservation of resources. Chen, Chiu and Tsai [7] indicated that the re-use of historic buildings is beneficial in terms of strategic environmental assessment and the environmental impact assessment. Similarly, Slee and Hyde [12] suggested

that developing climate adaptive solutions for the diverse climatic effects was highly significant for contemporary architecture. Other studies placed a premium on indoor environmental quality; however, few employed a quantitative approach to evaluate indoor environmental quality within the scope of adaptive re-use and/or adaptability in architecture [7,11]. Passive strategies and sustainability were also mentioned as significant environmental parameters, however the insight based on these concepts were not fully provided.

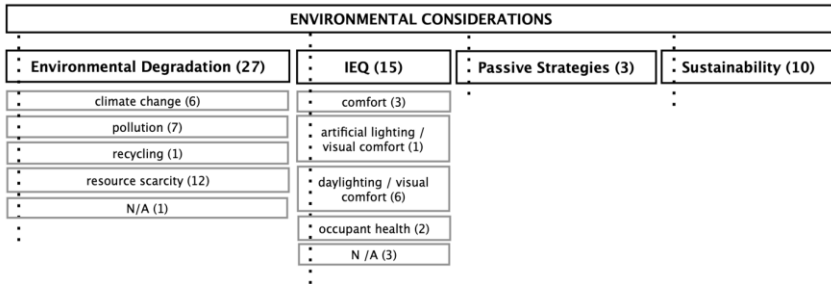


Figure 10. Frequency of Environmental Considerations.

Value Considerations: Value considerations were commonly related to adaptive re-use potential within urban context, emphasizing the fact that historic or not, many obsolete buildings serve significantly for the memory and fabric of an urban environment. In this respect, such buildings and their further use through adaptable approaches were noteworthy since they had the potential to contribute to *cultural* (25%) [7,10,11,18,20,21,25], *aesthetic* (21%) [7,11,17,19,21,23], *historic* (14%) [7,11,22,25], *regional* (14%) [7,14,25,26], *authentic* (7%) [7,25], *integrity* (7%) [7,25], *identity* (9%) [7,21] and *natural* (9%) [20,21] values.



Figure 11. Frequency of Value Considerations.

CONCLUSION

The literature review, conducted via meta-synthesis, indicated a significant research gap for establishing the links between adaptability and alternative education systems. Although there is a slightly increasing trend in studies that focus on adaptable education buildings and alternative instruction approaches, the research area is yet in an emerging state. Half of the studies emphasized the relationship between adaptable qualities of education spaces and the nature of the education approaches. Further studies could focus on specific education systems and the inherent adaptable spatial characteristics for these education approaches. It is also essential to discuss adaptive re-use as an intrinsic employment of adaptability in architecture, since buildings that necessitate conservation or are obsolete are large scale industrial buildings and provide flexibility in accommodating diverse functions, especially due to their plan organization, structural characteristics etc. It is also evident that education building design should entail required spatial relationships based on specific education approaches. Technological advances and increase in human population should be taken into account in order to develop more responsive and adaptable spatial organizations and a response to the future unique social and environmental challenges. Further studies should make an attempt to clearly define the terms related to architectural considerations, such as adaptable, flexible and modular and their functional, structural and environmental capacities.

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READING THE MUSEUM AS TIMELESS AND PLACELESS SPACE: THE ADANA NATIONAL TEXTILE FACTORY

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ABSTRACT

Museums are defined as the places where an expanded time interval is gathered simultaneously at one place by means of a variety of things (collection, building, site etc.) put on display. This offers the visitors a timeless and placeless experience which lets us consider the museum within the framework of *heterotopia*. Michel Foucault's accounts on museums as *heterotopias* in which "all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted" (<https://foucault.info/documents/heterotopia/foucault.heteroTopia.en/>, accessed on July 16, 2019) is the guideline of this paper which allows us to analyze the museum, converted from an industrial site, through the lens of timelessness and placelessness. The Adana Milli Mensucat (National Textile) Factory has been re-functioned as a modern museum complex recently. The factory has witnessed a long historical period including the late Ottoman, early Republican, and modern Turkey. The factory, named Simyonoğlu was built in 1906 in Adana which was a prominent industrial city of Anatolia. In the Early Republican period the factory come to be regarded as a production center to produce "national textile" of the newly established nation-state. The factory continued production with some short ruptures up until 2000. By 2000 it became a warehouse and re-functioned as a service area. In 2006 the factory was included in the list of the Industrial Heritage Sites by the Ministry of Culture and Tourism and the construction of a museum complex was started in 2013.

The city had a long history; with its archaeological and cultural heritage as well as its weaving industry based on cotton farming since 13th century. The Adana Museum Complex still under construction is composed of five parts; Agriculture, Industry, Urban Ethnography, Archaeology, and the part that is the Milli Mensucat Factory itself. The museum project could be regarded as an attempt at displaying not only the history of making cotton fabric but also rich and deep-rooted past of the city in many aspects. The museum has been organized to invite people in to display cultures and values of the public which is peculiar to the city and surrounding region. It is also an attempt at turning a

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restricted use industrial site into a public institution that is accessible for all by presenting them new experiences. This paper tries to discuss the Adana Museum Complex in the context of Foucaultian concept of *heterotopia* and revisit potential link of the museum and industrial site with the concepts of timelessness and placelessness. The study hence aims to analyze to what extent it is possible to read the conversion process into a museum, in case transformed from an industrial site, through those concepts. In the overall, the study attempts to discuss if the museum founded on an old industrial site (with its location, site, building, machinery, museum collection etc.) presents a different perception of time and place to the visitors and acts like a mirror and a stage between real and unreal world, going back and forth in time.

Key Words: Placelessness; Timelessness; Museum; Industrial Heritage; Adana.

INTRODUCTION

In the 18th century the inventions of new machines and techniques and transformation of the rural, agrarian societies into urban ones initiated the revolutionary period of industrialization. It has been mainly assumed that it was the second turning point in history (after human settlement in the Neolithic Period) that marks a radical change in urban planning, architecture, socio-cultural, political, and economic life.

Those industrial sites as the significant examples of cultural heritage carry historical, industrial, economical, social, cultural, and technological values. The concept of "Industrial Archeology", firstly mentioned in 1955 by Michael Rix, emphasized the importance of those industrial sites which is under risk for some reasons such as destruction, lack of awareness etc. This initiation started in UK marked a new field of research in the 1960s by opening up new horizons in many fields such as architecture, engineering, urban planning, social sciences, and history. TICCIH (The International Committee for the Conservation of the Industrial Heritage) is the world organization interested in specifically industrial heritage that was established in 1973. The Nizhny Tagil Charter (July 2003) approved by ICOMOS and UNESCO defines the headlines of industrial heritage in 7 matters; concepts of industrial heritage, industrial archaeology, historical period, values of industrial heritage, importance of identification, recording and research, legal protection, maintenance and conservation, education and training, presentation and interpretation. TICCIH defines industrial heritage as a concept that includes all the remains of industrial culture with history, technological, social, architectural, and scientific value. Those include buildings, machinery, workshops, stores as well as social areas such as housing, religious worship, education. The multi-disciplinary approach of industrial heritage protection, on-site examination, research and documentation studies, all the industrial process including material and immaterial documents are totally named as

industrial archeology (<http://ticcih.org/about/charter/>, accessed on July 16, 2019).

After a brief introduction to industrial heritage the following point should be examination of why and how it needs to be preserved. The Joint ICOMOS-TICCIH Principles for the Conservation of Industrial Heritage Sites, Structures, Areas and Landscapes (known as The Dublin Principles), adopted in November 2011, defines them as follows:

The industrial heritage is highly vulnerable and often at risk, often lost for lack of awareness, documentation, recognition or protection but also because of changing economic trends, negative perceptions, environmental issues or its sheer size and complexity. Yet, by extending the life-cycle of existing structures and their embodied energy, conservation of the built industrial heritage, can contribute to achieving the goals of sustainable development at the local, national and international levels. It touches the social as well as the physical and environmental aspects of development and should be acknowledged as such (http://www.icomos.org.tr/Dosyalar/ICOMOSTR_en0914909001536912340.pdf, accessed on July 16, 2019).

Those invaluable industrial spaces as evidence of identity, culture, memory and history of a country should be preserved as a result of socio-cultural necessity and transferred to the next generations. Geijerstam evaluates industrial areas as the:

... focus of societal planning. They are also a symbol and metaphor, a foothold for individual and collective memories and a source to the past. They are a cultural heritage. At the same time these abandoned sites are turned into new uses, sometimes also in explicit efforts to interpret the past (Geijerstam, 2006:114).

The industrial sites become abandoned, un-functioned, or left in city center because of the expansion of cities. Those depreciated industrial sites are the contemporary problems that the administrators and professionals have to deal with in order to provide sustainability of its existence. One of the efficient ways of ensuring its conservation without losing its essence is the adaptive re-use of those sites. The industrial site is a specific category which were materialized, in the past, for the needs of economic development. And in parallel to this, adaptive reuse could be defined as a "process by which structurally sound older buildings are developed for economically viable new uses" (Austin, 1988:49). The adaptive reuse of former industrial sites as museums is a good strategy for preservation of existing potential as well as for creation of new scenarios. The mission of the museum basically coincides with the conservation principles of industrial heritage sites. ICOM Statutes, adopted in August 2007, defines museum as follows:

A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches,

communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment (<https://icom.museum/en/activities/standards-guidelines/museum-definition/>, accessed on July 16, 2019).

In order to ensure the participation of cultural heritage in daily life, conversion into a museum provides opportunities for making the value of the structures visible and making them available for the experience of the society (Kandemir, 2013: 214). One of the most common practices to preserve industrial heritage is to re-function it as a museum particularly for industry, technology, and science. Those new spatial designs for exhibiting the industrial buildings as well as equipment used in the process of industrial production present an interesting and untouched field for architectural studies (Zelef, 2004:4). The essential architectural features such as wide openings, high ceilings, and flexible plan organization make those industrial buildings very suitable structures for the museum collections.

Heterotopia in the Framework of Place and Time

Originally the term *heterotopia* derives from the Greek words; *hetero* (another) and *topos* (place) referring to a Greek medical expression of the other spaces used for the “parts of the body that are either out of place, missing, extra”, in short for displacement or place of otherness (Hetherington, 1997:42). Michel Foucault defined museums as *heterotopia*. He mentioned the concept of *heterotopia* in one of his lectures in 1984 and that was firstly published in the journal of "Architecture-Mouvement-Continuité" in 1986 titled "Of Other Spaces, Heterotopias". The theoretical foundation of the concept is given in the preface of his book titled "The Order of Things" (1994). He conceives the museum as follows:

First of all, there are *heterotopias* of indefinitely accumulating time, for example museums and libraries, museums and libraries have become *heterotopias* in which time never stops building up and topping its own summit, whereas in the seventeenth century, even at the end of the century, museums and libraries were the expression of an individual choice. By contrast, the idea of accumulating everything, of establishing a sort of general archive, the will to enclose in one place all times, all epochs, all forms, all tastes, the idea of constituting a place of all times that is itself outside of time and inaccessible to its ravages, the project of organising in this a sort of perpetual and indefinite accumulation of time in an immobile place, this whole idea belongs to our modernity.

(<https://foucault.info/documents/heterotopia/foucault.heteroTopia.en/>, accessed on July 16, 2019).

The concept of *heterotopia* in this discussion implies the concepts of utopia, otherness, placelessness, and timelessness which needs to be dealt with all together in search of theoretical aspect of museums. Hetherington evaluates

heterotopia as the "places of Otherness, whose Otherness is established through a relationship of difference with other sites..." and otherness may indicate a variety of things, "something without, something excessive or something incongruous, a hybrid combination of the incongruous" (Hetherington, 1997: 8). In order to understand *heterotopia* it is necessary to discuss basically what place means. The notion of place was formed in Ancient Greece and turned into a substantial entity rather than a thing perceived by senses at the end of the Middle Ages (Nalbantoğlu, 2008). According to Giedeon, the space is not a passive entity to be perceived alone. It is a phenomenon that is constantly being re-created and shaped by human actions (Giedion, 2002:443). And those human actions constitute social interactions which give meaning to an empty space (Simmel, 1997:11). Such discussions on place has brought a multidimensional understanding. The concept of *heterotopia* has been also associated to the concepts of non-place, placemaking, spaces of conflict, alienating spaces conducted in similar disciplines such as architectural theory, geography, anthropology, and urban studies. In his book titled "Place and Placelessness" Relph mentions of the concept of placelessness which is the annihilation of "distinctive places" and making of "standardized landscapes" by allowing an identity loss of the places where they seem alike (<https://www.placeness.com/overview-of-anti-place-terms-and-processes-placelessness-non-place-rootshock-etc/>. accessed on July 16, 2019). Furthermore, the concept of non-place asserted by Augé is a space without any history and identity or having no special relationship to the place which it is located (Augé, 1995:77).

But Foucault's concept of placelessness is actually different than what Augé describes. Foucault evaluates placelessness as space shift. He is interested in the situation when it refers to being felt in more than one place at the same time. A *heterotopia* as a placeless place which is both real and unreal, both physical and virtual. This brings us the issue of utopia. It is better to consider Thomas More's renowned book called "Utopia" as a starting point. More evaluates Utopia, referring to the society of 16th century, "as a good place that existed nowhere except in the imagination" (Hetherington, 1997:VIII). According to Foucault: Utopias are sites with no real place. They are sites that have a general relationship of direct and inverted analogy with the real space of Society. They present society itself in a perfected form, or else society turned upside down, but in any case these utopias are fundamentally unreal spaces. There are also, probably in every culture, in every civilization, real places — places that do exist and that are formed in the very founding of society... (<https://foucault.info/documents/heterotopia/foucault.heteroTopia.en/>, accessed on July 16, 2019).

Besides to idealized spatiality of utopia, *heterotopia* is a spatial concept that includes different, contradictory realities, otherized subjects, and dissimilar systems. Foucault explains *heterotopia* through utopia. In this description he uses the mirror as a metaphor. It's a placeless place. According to Foucault: The mirror is, after all, a utopia, since it is a placeless place. In the mirror, I see myself there where I am not, in an unreal, virtual space that opens up behind the surface; I am over there, there where I am not, a sort of

shadow that gives my own visibility to myself, that enables me to see myself there where I am absent: such is the utopia of the mirror. But it is also a *heterotopia* in so far as the mirror does exist in reality, where it exerts a sort of counteraction on the position that I occupy. From the standpoint of the mirror I discover my absence from the place where I am since I see myself over there. Starting from this gaze that is, as it were, directed toward me, from the ground of this virtual space that is on the other side of the glass, I come back toward myself; I begin again to direct my eyes toward myself and to reconstitute myself there where I am. The mirror functions as a *heterotopia* in this respect: it makes this place that I occupy at the moment when I look at myself in the glass at once absolutely real, connected with all the space that surrounds it, and absolutely unreal, since in order to be perceived it has to pass through this virtual point which is over there (<https://foucault.info/documents/heterotopia/foucault.heteroTopia.en/>, accessed on July 16, 2019).

In the metaphor of mirror, the interpretation of reality and unreality can be called as a stage. The museum becomes a stage where time and place cannot be estimated by the visitors in Foucaultian *heterotopia*. Foucault's notion of *heterotopia* on museums is a pioneering work, however his comments have been questioned in terms of its suitability for today's museums. Beth Lord takes up the museums to understand the essence of museums by seeking to what extent Foucault's concept of *heterotopia* is accurate and why Foucault's work should be known to understand contemporary museums. Foucault developed his discourse referring to 19th century museums in Western culture. This understanding quite fits dominant ideologies of time, history and evolution which were at its peak. The relationship of the museum with time is conceived by Foucault who evaluates the museum as a "space that contains and represents the totality of history" (Lord, 2006:4). Today's museums no longer need to gather all times in a place. Instead they gather collections considering geographical, functional and historical similarities, and even sometimes not putting any object on display by letting the visitors develop a bond by means of strong narratives and experience of architectural space (Lord, 2006:4).

According to Lord, Foucault evaluates museum from both temporal and spatial perspectives. The museum combines different objects from different time periods in one space that aims to embrace totality of time. Lord calls this situation as a "double paradox".

... it contains infinite time in a finite space, and it is both a space of time and a 'timeless' space. What makes it a *heterotopia*, then, appears to be threefold: its juxtaposition of temporally discontinuous objects, its attempt to present the totality of time, and its isolation, as an entire space, from normal temporal continuity (Lord, 2006: 3).

If the museum is examined through the concept of timelessness one should consider the meaning of it. It is something "unaffected by the passing of time

or by changes in society, fashion, etc., especially with the result that it is always valued or admired" (Sinclair, 1988: 1534). Foucault evaluates the relationship of museums with time by saying "the idea of accumulating everything" with "the desire to contain all times, all ages, all forms, all tastes in one place" by "constituting a place of all times". His criticism about museums is their attempt of representing "totality of history" (<https://foucault.info/documents/heterotopia/foucault.heteroTopia.en/> accessed on July 16, 2019). But it would not be accurate to say that all the museums today are organized to present all the history.

In the light of discussions presented above on *heterotopia* and the concepts that it calls such as timelessness and placelessness will be the basis of this paper to evaluate the Adana Museum Complex as a former industrial site

From an Industrial Site into a Timeless and Placeless Museum

The Milli Mensucat Factory founded in Adana, an important industrial city during the late Ottoman and early Republican periods, has been recently converted into a museum by the Culture and Tourism Ministry (first stage completed in 2017). The Milli Mensucat Factory (1906) is the only industrial heritage site in Adana that has been converted into a museum. This method of conservation attributes a new meaning to this particular industrial site. Adaptive re-use as a museum is a kind of tool for ensuring its sustainability of its historical value and furthermore the collection is not limited to its former function. It can be called as an initiation of a new type of dialogue between the site and the inhabitants of the city.

The construction of the museum comprises of two stages. It has been planned that the first stage covers conversion of the storage units and courtyard into a museum called Adana Museum of Archeology which was opened to visitors in 2017. The second stage under construction is the conversion of the areas (production, administrative, social) into different types of museums called Museum of Adana Milli Mensucat Factory, Museum of City Ethnography, Museum of Agriculture, and Museum of Industry.

It would be convenient to pose the question if it would be possible to read the Adana Museum complex, originally an industrial site, as *heterotopia*? In order to figure this out one should compare the existing state of the Adana Museum Complex with how Foucault describes *heterotopia*. Such comparisons will be proceeded initially by the comments of the architects who conducted the restoration work of the factory site and thereafter evaluations on existing state of the museum complex. Thus we could have a clear vision where we can discuss the museum in relation to the concepts of placelessness and timelessness.

The industrial site has changed through the century, hence acquired layers as the trace of historical process. The architects of the restoration project aim to preserve every kind of trace imprinted on the industrial site for more than 100 years (Özgönül, Nalbant and Özcan, 2017). The architects also attempt to

restore the historical layers of the structure in a legible manner by eliminating the later interventions made in various periods throughout the time (Özgönül, Nalbant and Özcan, 2017). They prepare the restoration project by considering the following concerns: how the historical industrial site could communicate with the city dwellers again, how and to what extent the Adana museum complex is regarded as a tool of perpetuating cultural, industrial and historical values, how the new museum complex integrates to the city as a form of re-invented public space without losing its sense of place and contextual related values of the site.

After a long lasting function until 2000 the factory has been transformed into a museum in 2017. The layers of the evolving process of the factory through almost a century due to change of conditions in time and culture is still apparent which keeps of its industrial texture. The essential feature of the restoration work is to design a museum space without altering its existing architectural elements. From doors, rain gutters to downpipes and various panels, everything has been cleaned and re-installed for use. The brick walls, ceiling trusses, supporting pillars have been cleaned and kept as it was in the original position. The building has been structurally strengthened with steel elements and the ceiling trusses have been supported with steel trusses. It can be observed that the ceiling openings belonging to the factory were left unchanged and by means of light cones specifically designed for it the transferred the light to the exhibition spaces where it is required. Textures and colors of the newly added materials have been selected which is in a harmony with the original identity of the factory. All the layers and elements associated to industrial architecture are now a part of the museum collection which become visible by the visitors.

The objects displayed in the museum complex belong to different historical periods which can not be found naturally side by side. The museum collection actually offers the visitors an unexpected scene with an expanded time interval by means of a variety of collections such as Hellenistic sarcophagus, a Byzantine coin, a textile machine dated 1920s, and a plane etc. In this case, the museum becomes a timeless place where time is accumulated with a wide range of time layers. It is also possible to call the museum as a placeless place where a great variety of fields/sites related to history and culture of the city (Agriculture, Industry, Urban History, Ethnography, Archaeology) are presented to the visitors as a bunch of things. The collection of the museum is not limited to display industrial past of this particular site with its buildings, machinery, objects used in daily life. The Industry Museum also contains objects reflecting industrial past of the whole country. Similarly in other parts of the museum complex the collection is not only consisted of the objects brought from Adana and its surrounding, but also rich and varied cultural heritage of Turkey. The architects commented on diversity of the museum collection by saying that the aim of the museum is to represent the antique period of Adana with the archeological collection put on display, development of industry depended on basically cotton plantation (leading industry of Çukurova) with basic tools to machineries demonstrating development of the

industry as well as transformation of the city as the result of those dynamics. All those are displayed taking the industrial site in the background (Özgönül, Nalbant and Özcan, 2017:37). It would be possible to read the museum as "accumulating everything" that is associated to Agriculture, Industry, Urban History, Ethnography, and Archaeology.

The museum presents a journey throughout the time. The transformation from a restricted use of factory site which was in the memories of the city dwellers into a new public space and become a new focal point by means of museum facilities is amplified on this museum project. Now it turns out to be a cultural heritage site for all. The architects of the restoration project attempt to create a museum site which is living throughout the day (Özgönül, Nalbant and Özcan, 2017). Thus, to open the museum area to the public use, by expanding time of access, to the venues such as open-air cinema, workshops and conference halls until midnight is one of the main ideas of the project. The basic feature of *heterotopia*, the controlled access to the museum by the visitors mentioned by Foucault in his criticism of museums has somehow loosened in this museum site due to socio-cultural programme of the site which now acquires a new form of public identity.

The Adana Museum Complex founded on an industrial site with its all contents presents a different perception of place and time to the visitors. This contains a diversity of collection in the same place by putting the existing potential of Milli Mensucat Factory, destructed Döşeme neighborhood and surrounding factories, and new urban fabric developed recently. As a *heterotopia*, museum complex combines different spatial layers, collections, and exhibition forms by accumulating past, present and the future at the same time. As in Foucault's mirror example, Adana Museum Complex is there by asserting a double identity with being both old factory and new museum. The museum complex acts like a mirror and a stage between real and unreal world, going back and forth in time.

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ADAPTIVE REUSE IN INTERIOR ARCHITECTURE: A CONCEPTUAL AND THEORETICAL FRAMEWORK

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ABSTRACT

Interior architecture is a discipline related to the alteration of existing building into new uses. Adaptive reuse, in this sense, one of the important areas of study, research and practice of interior architecture is a discipline related to the alteration of existing buildings, which have their peculiar and unique characteristics. Adaptive reuse can also be defined as adapting existing buildings into a new use as structurally, environmentally, aesthetically, contextually and functionally for keeping them as cultural and architectural identities for future generations and making them suitable for new uses for the purpose of sustainability. In contrast to conservation, adaptive reuse is related to the re-reading, re-interpretation, rediscovery and redesign of the existing buildings, structures and spaces for developing new design proposals. This paper, in the context of interior architecture, will focus on 'concepts and terminologies' related to adaptive reuse and examine the 'intervention approaches', 'degree of intervention' and 'design tactics' of adaptive reuse through examples. In this sense, the aim of the paper is to define a holistic conceptual and theoretical qualitative framework both architects and designers for analysing, understanding and interpretation of existing buildings through their cultural, symbolic, aesthetic, structural, functional and environmental qualities for developing new adaptive reuse proposals for sustainable environments and future generations.

Key Words: Adaptive Reuse; Interior Architecture; Intervention Approaches; Design Tactics; Degree of Intervention.

INTRODUCTION

Existing buildings have their peculiar and unique characteristics for keeping and transferring them as cultural and architectural identities for future generations. Interior architecture is a discipline dealing with alteration and adaptation of existing buildings into new uses (Figure 1). As Cordan and others stated that "excluding examples that require massive structural renovations, all reorganizations and rearrangements within an architectural shell fall within the scope of interior architecture both in practice and theory as well" (1).



Figure 1. Interior space, Caixa Forum, Herzog& de Meuron, Madrid, Spain, 2008.

Adaptive reuse is one of the important areas of study, research and practice of interior architecture. Adaptive reuse, in this sense, is a process of adapting existing buildings into a new use for keeping and improving their qualities as structurally, environmentally, aesthetically, contextually and functionally. Adaptive reuse process begins re-reading of an existing structure, building or space. As Brooker and Stone mentioned that designer gives an importance to context, history and structure of the existing building, that is, analysis of the context (2).

This paper, in the context of interior architecture, will focus on 'concepts and terminologies' related to adaptive reuse and examine the 'intervention approaches', 'degree of intervention' and 'design tactics' of adaptive reuse through examples. In this sense, the aim of this paper is to define a holistic conceptual and theoretical qualitative framework both architects and designers for analyzing, understanding and interpretation of the peculiar and unique characteristics of existing buildings for developing new adaptive reuse proposals for sustainable environments and future generations.

Definitions for Adaptive Re-Use

Ahunbay (1996) stated that the conservation and adaptive reuse of buildings and settlements worth of protection was accepted with Venetian Chart (1964) in accordance with the requirements of public and contemporary life (3). In this process of conservation of an existing building by preserving its peculiar and unique characteristics and making it suitable for new uses for the purpose of sustainability define the main aspect of conservation. Adaptive reuse is not only a conservation, but a reuse of a building worth of preservation (4). Contrary to conservation, adaptive reuse is the process of significantly changing the existing building or structure to make it suitable for new use (5). Additionally, as Cordan and Teixeira (2014) stated that adaptive reuse is a process of projecting beyond mundane and nostalgic approaches for existing environments, buildings and spaces and related to improving their qualities to the level of seeing them as a long and valuable past (6).

The notion of adaptive reuse was first mentioned in 1970s. A pioneering of adaptive reuse in 1970s was Sherban Cantacuzino. As he stated that it came to establish as a creative discipline with a philosophy or a theory behind it (7). As Plevoets and Cleempeel (2013) mentioned that there are four main approach related to adaptive reuse as 'typological, technical, programmatic and strategic' ones (7). Machado (1976), who was the pioneer of strategic approach, described in his article titled "Old Buildings as Palimpsest" that "remodeling (adaptive reuse) is a process of providing a balance between the past and the future (8). Adaptive reuse has a different design process in which time and existing meaning layers are important factors for designing. In other words, adaptive reuse is related to the re-reading, re-interpretation, and redesign of the existing environments, buildings and spaces for developing new design proposals. As Brooker and Stone (2010) mentioned that the designers give importance to analysis stage related to context, history and structural features for adaptive reuse process (2). In addition, the decisions related to intervention approaches and design tactics are also important factors for improving new design ideas in decision-making process of adaptive reuse.

In the process of adaptive re-use, as Machado (1976) stated that "the past takes on a greater significance because it, itself, is the material to be altered and reshaped. The past provides the already written, the marked 'canvas' on which each successive remodeling (adaptive reuse) will find its own place. Thus the past becomes a 'package of sense' of built up meaning to be accepted (maintained), transformed or suppressed (refused)" (9). The adaptive reuse of existing buildings is not only a bridge between our cultural heritage and social memory, but also an environmental friendly action (10). In other words, adaptive reuse assists the promotion of development of sustainable built environment (11).

Concepts and Terminologies related to Adaptive Reuse

Adaptive reuse defines a process. This process is related to revealing the layers of the building relation to its surroundings, previous uses, structural and / or monumental qualities, past uses, history and narrative as well as the spirit of the time and place. In other words, adaptive reuse is the exploration of all traces of the past as a source of inspiration to make new intervention both for building shell and interiors.

As Brooker and Stone stated that "there are number of different approaches to the problem of the particular attitude to take the existing building and it is important to distinguish between the different methods used in conservation of a structure" (11). Those are "preservation", "restoration", "renovation / alteration", "adaptation" and "reprogramming, and "remodeling / adaptive reuse" as shown and described in Table.





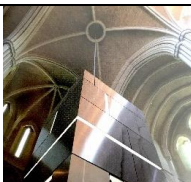
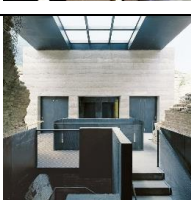
Methods		Definition
Presevation a. Library of Celsus, Ephesus, Turkey		<i>Preservation maintains the found situation for ensuring the historical understanding of the place. The existing building is made safe for preventing any further demolition (11).</i>
Restoration b. The Saint Paraskeva Church, Nesebar, Bulgaria, 2014		<i>Restoration, a type of alteration, is the process of returning the condition of the building to the original situation through materials and techniques of the original period to ensure the building appears that it has been just constructed (11).</i>
Adaptation/ Renovation c. Musée d'Orsay, Gae Aulenti, Paris, 1986.		<i>Adaptation or renovation is the process of alteration a building for new uses. The initial use or function of the building is usually refurbishment and this modification often requires significant changes such as new spatial organization and circulation routes (2).</i>
Alteration d. 9/11 Memorial and Museum, Davis Brody Bond, New York		<i>Alteration is the mediation between preservation or demolition. It sets out to make a concord between the new and the existing, or even a discord. Either way, it is a proposal concerning how the designers may from a response in their new work to the host building (12).</i>
Reprogramming e. Queen Mary Medicine School Library, Londra.		<i>While adaptive reuse is merely a kind of reprogramming when the existing structure of a building is in compliance with the new function, a new spatial organization would be required for the cases where the original and proposed functions contradict each other (13)</i>
Re-modelling/ Adaptive reuse f. Forte di Forteazza, Markus Scherer&Walter Dietl, Forteazza,2007		<i>Adaptive reuse is to determine the new functional program, necessary structural interventions, and space allocations for ensuring the all historical and cultural features of the existing building worth preserving to be harmoniously intermingled with the new additions for better results.</i>

Table 1. Concepts and Terminologies in Adaptive Reuse.

Intervention Approaches in Adaptive Reuse

Adaptive reuse is important in terms of protecting and maintaining the existing built environment, buildings and spaces and keeping them for future use as an artefact of a valuable past. As Latham stated that “adaptive reuse or re-functioning is important both because it offers us ways to live our past and also it offers inspiration for new design ideas” (13). Adaptive reuse combined with understanding this core concept thus emerges as a solution.

Misirlisoy and Gunce (2016) stated that it is important to consider the factors affecting adaptive reuse decision-making process such as actors, analysis of existing fabric, heritage values, needs of the district, conservation actions, adaptive reuse potentials and functional needs (15). The adaptive reuse of an existing building depends on which intervention approach the designer will adopt. However, in some cases, almost every designer follows the same way for conservation and preservation of the existing building related to its monumental character, its importance in social memory and its symbolic significance. In addition, most architects would agree that distinctive landmark buildings with peculiar historic features, such as the Parthenon should be preserved without modern interventions. The strict interpretation of this attitude leads to freezing the building in time (16).

Except those monumental artefacts, there are different tendencies for adaptive reuse of existing buildings which are not as important as monumental ones in terms of their historical, cultural and symbolic features. In general, the basic approach is to design through grasping the context, conditions, architectural characteristics and dynamics of existing building as a source of inspiration. In other words, it is important to read, understand (*genius loci*), interpret and design based on the essence of the existing built environment, buildings and spaces. While designing in existing built environment, buildings and spaces, two general tendencies are common: *'design integrity'* and *'contrast'*.

Design integrity is not a highly preferred for intervention and additions to the existing building shell, except for some architects and architectural periods. Viollet-le-Duc, the most powerful representative of this approach, advocated this understanding in the 19th century France and integrated structural elements and additions and annexes that were not belonging to any historical period into the existing building (Figure 2). Unlike Viollet-le-Duc, who accepted the idea that the new must be an indistinguishable part of the old, John Ruskin argued that it was impossible to restore the old to its original, (16). In this sense, design integrity is typically sought by maintaining the relationship of size, massing, colour, materials to provide a visual connection between new and old (17).



Figure 2. Towers Added to the Old City Walls, Viollette-le-Duc, Carcassonne, France.

Contrast is a more preferred intervention approach in interventions and additions to the existing building than design integrity. On the other hand, in this approach, it is essential to provide design integrity by creating contrast between old and new. Considering that each building is the product of its own age and time, it is important to adopt this approach in adaptive reuse of the existing building. In this way, it is possible to combine both new and old and original and contemporary in adaptive reuse of existing building stock.

As Semes stated that “contrast is usually provided by using an identifiably modernist style and, on occasion, a contrasting material palette for the new work” (17). The degree of contrast, on the other hand, would vary from designer to designer from building to building. Bloszies mentioned that contrast may be subtle or overt and the degree of contrast can be defined as ‘extreme’, ‘restrained’ and ‘referential’ (16), (Figure 4a, b, c). In extreme and restrained contrast, the new interventions and additions are such that the old and the new components can be perceived together easily. Contrary to both, referential contrast is related to interventions and additions that are not perceived at first glance but through the use of hidden references of the existing building or space.



Figure 3 (a, b, c). Examples of Degree of Contrast in Adaptive Reuse.

Another classification of using the contrast approach in adaptive reuse was proposed by Brooker and Stone (2004) under the category of “Strategies” as ‘*intervention*’, ‘*Insertion*’ and ‘*installation*’ (11). Intervention can be defined as a strategy based on revealing the potential and hidden features of a place to intertwine old and new components (Figure 4a). Insertion is a category, in which strong and independent features of old and new existing separately, to establish an intense relationship between new and old components (Figure 4b). Installation, on the other hand, is to merge old and new components and elements without interfering with each other. In other words, when the new additions are removed, the existing building returns to its previous state (Figure 4c).

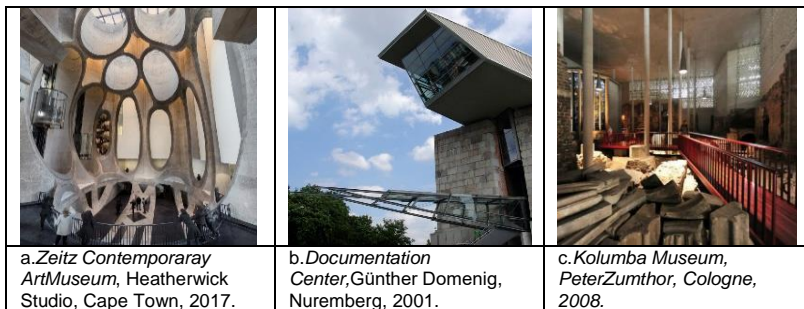


Figure 4 (a, b, c). Examples of Strategies in Adaptive Reuse.

Degree of Intervention in Adaptive Reuse

Adaptive reuse involves making structural interventions and spatial arrangements required by the new function to the existing building. The degree of intervention has an effect on the identity of adaptive reuse process resulting from the combination of old and new components. The degree of intervention reflects designer’s understanding of the context of the existing situation such as conditions, architectural characteristics, past uses and story of the building.

Bloszies (2012) classified the degree of intervention as ‘small interventions’, ‘major additions’, ‘repurposed buildings’ and ‘extreme examples’ (16). Small interventions are mostly limited to spatial interventions required by the new function (Figure 5a). Major additions are to create a new identity compared to the original character of the existing building. It covers a wide range of alterations both architectural shell and interiors of an existing structure and new building program (Figure 5b). As Bloszies (2012) stated that “repurposed building retains its original exterior appearance but its interior is entirely refitted with no visible evidence of the former use” (16), (Figure 5c). ‘Extreme examples’ don’t fit any of these categories. This category is clearly and distinctly executed to distinguish the new and old parts of the existing building (Figure 5d).



Figure 5 (a, b, c, d). Examples of Degree of Intervention in Adaptive Reuse.

Tactics for Adaptive Reuse

In adaptive reuse, each building should be evaluated by taking into account its unique characteristics and existing conditions such as structural, tectonic, historical, contextual, aesthetic and functional, that is, by grasping a holistic understanding of a building. A detailed analysis and holistic understanding of the current situation also influences the decision-making process on which intervention approach will take part for a designer to intervene. In addition to intervention approach, the designer uses design tactics for alterations unifying both old and new components.

Tactics shows the qualities of the building, what it looks like, how it looks, how it feels (11). For example, a new wall element can be designed in many different ways through its material, spatial location, customer's need and request and the designer's approach. It can also constitute variable perceptions and situations on a new identity. As Brooker and Stone (2004) stated that "tactics help us to improve design proposals both aesthetically and spatially" and can be divided into six as '*planes*', '*objects*', '*light*', '*surfaces*', '*openings*' and '*movement*' (11).

Planes constitute of vertical and horizontal surfaces both organize and merge and separate spaces and define them (Figure 6a). *Objects* are furniture and other accessories that give the place visual appearance and special character (Figure 6b). *Light* both natural and artificial is one of the most influential atmospheric elements on identity and character of a space (Figure 6c). *Surfaces* that limit interiors are effective in constructing identity, character and meaning (Figure 6d). The *openings* (Figure 6e) ensuring both visual and physical relations and *movement* (Figure 6f) defining circulation routes are other tactical tools using in adaptive reuse.



Figure 6 (a, b, c, d, e, f). Examples of Design Tactics in Adaptive Reuse.

CONCLUSION

Lanz (2018) stated that “adaptive reuse today may be summarized as a design-based intervention aimed at bringing new life to a building—often neglected, abandoned, under- or misused—which, for any reason—be it historical/artistic, cultural, or economic—has been considered worthy not to be demolished” (18). This view is related to interior architecture discipline in a sense that is ‘the spirit of interior’ (7) as argued Plevoets and Cleempoel in 2013. From the more poetic and meaningful point of view, adaptive reuse is dealing with to evaluate each building in its own context and describes the design proposals and process according to unique characteristics and values of an existing buildings. In other words, the process of adaptive reuse is related to rethink the existence features and meaning of the buildings and to design through re-reading and re-interpreting of these uniqueness. Thus, the “palimpsest”¹ (8) quality of existing buildings, which derives from its architecture, interiors and past uses, inspires designers for the new design proposals, and maintain the current meanings, memories, values and narratives for transferring those qualities with new additions and interventions to future generations. Shortly to say that each approach to define an overall framework for adaptive reuse as strategic, typological, programmatic or technical point of view and/or combination of these should take into account those ‘soft values’ (7), besides the technical and programmatic issues both the intervention approach and the degree of intervention and the design tactics for adaptive reuse.

NOTES

(1) Rudolfo Machado (1976) uses the concept of 'palimpsest' as a metaphor for the remodeling/adaptive reuse of buildings. He also mentioned that additions carry the traces of the past with new uses and new functions.

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KALE TAVAS AS A DEPARTURE LOCATION OF A REPLACED TOWN

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ABSTRACT

Kale Tavas is an abandoned historic castle town of Kale, Denizli. The main intention of this study is understanding settlement layout before replacement of the town. Qualitative research methods of the discipline of architectural restoration were used. Literature review, archive research; field survey, data analysis and evaluation were realized.

Kale Tavas was built on the top of the single hill jutting out of Tavas Plain. It was a historic, multi-layered settlement. At the end of the 1960's, it was abandoned due to a landslide and its inhabitants were replaced in a newly established town three kilometers far from their departure town. They carried the material of their old buildings to build their new homes in their destination town: Kale.

The archive documents, historical aerial photos, parcel information, and the memories of the former inhabitants of Kale Tavas provide a framework for interpreting history of Turkish period. Based on the so far gathered data, it is understood that the inhabitants made their living out of animal husbandry and wool production. So, the prairies and the routes of the shepherds in the environs of the castle were important elements of the cultural landscape. The housing units and monuments had very tight relation with each other in Kale Tavas. Most of the buildings had single stories. The buildings with two stories can be observed especially in housing units with large parcel sizes, and high ceilings. The houses were at the same time production units for fabric out of wool.

In conclusion, site survey, archive research and in-depth interviews should be carried out for holistic understanding of the history of replaced towns which have lost majority of their building material. The cultural landscape of the departure town should be evaluated as well so that traditional life pattern is fully deciphered.

Key Words: Kale Tavas; Castle Town; Replacement; Cultural Landscape.

INTRODUCTION

Castles were built primarily for defense purpose. They were in close interaction with their natural surroundings, which played major role in their formation. They were usually built at strategic locations such as road junctions, along main roads, the strait between mountains, the promontories extending to the sea, the islands far from the shore, and by bridgeheads. They had benefited from the natural characteristics of the land [1].

The town in a castle is an enclosed settlement. This characteristic makes it self-sufficient. It is in harmony with nature, and accommodate local way of life just like rural settlements. Thus, a castle town has both tangible values in terms of their land use, functions, spatial characteristics, structural and architectural elements, construction technique, landscape and geographical features, and also intangible values such as way of life, production techniques and traditions.

Nevertheless, many of the castles were demolished or devastated as the impact of castles on city defense diminished and started to lose its strategic importance [2]. In addition, these settlements had begun not to be preferred due to transportation difficulties in time. Although some castles had been important settlements and center of *kaza* because of their strategic location, criteria for selecting settlement location changed based on lifestyle. Accessibility became more important than safety. Not only the importance of these settlements and population declined in time, but they were also abandoned completely which made castle towns face with lack of maintenance and destructive effects of natural conditions followed by ruining. This threat the integrity of the castle towns and their landscape. So, the evaluation of a castle town as a whole with its landscape, and all tangible and intangible values should be undertaken in the preservation aimed evaluation of castle towns.

Although there are many studies about the physical organization of historical settlements in Anatolia, there are limited studies about castle towns: Sevgen (1959) [3], Tanyeli (1987) [4], Batmaz (1996) [5], Boran (2002) [6], Stein (2007) [7], Sakoğlu, (2008) [8], Cesur (2009) [9], Pekin and Yılmaz (2009) [10], Tülek and Atik, (2014) [11]. The reason beyond this limited investigation may be their large sizes, accessibility difficulties and abandonment. Furthermore, these studies did not emphasize the context of the castles. In addition, current research on Kale Tavas has focused exclusively on the history [12], [13], [14], [15] or the archeological remains [16], [17], [18] of the settlement and especially on the monuments [19], [20]. So, there is no study examining the area as a whole, with all its cultural values.

So, the main intention of this study is understanding the castle town Kale Tavas in Denizli, Turkey; together with its cultural landscape as a departure position of a replaced town. The study is carried out in two different scales: settlement and landscape. Qualitative research methods of the discipline of architectural restoration are used. Literature review, archive research; field survey, in depth interviews, data analyses and evaluation were realized. In archival research, historical documents and photographs were tried to be reached since the departure location is not in use at present and there are no

structures that have sustained their integrity other than a recently reconstructed mosque, a minaret, and a fountain. In the process of this research, aerial photos of the settlement were requested from the General Directorate of Mapping: eight photographs of different years of the settlement were obtained, (1946, 1949, 1953, 1954, 1960, 1965, 1972 and 1992).

The parcel information before the abandonment of the settlement has been reached from the parcel inquiry application from the website of the General Directorate of Land and Cadaster. Information regarding the past land use, parcel size, locations, storey system, construction areas, and construction techniques of all the buildings have been obtained in this process.

The field surveys were carried out on 19-20 September 2018 in the landscape and settlement scales. During the field survey at cultural landscape scale, the geographic difficulties, and natural and man-made elements; past agricultural areas, pasture, shrub lands, roads were observed and identified. The borders of the cultural landscape of the settlement were determined. Photographs were taken especially from the vista points; some limited sketches were realized. In addition, old photos and documents of the settlement were tried to be collected in order to reveal the past physical and socio-cultural realities of the settlement. In the field survey at the settlement scale, the limited number of monuments in the settlement were examined both from the outside and inside, and physical remains showing past land use and, the remains and traces of the buildings were tried to be observed. However, since the surface of the area was covered with vegetation, structural traces could not be observed in detail. With the survey was conducted in the area on 14 June 2019 and interviews were carried out the former inhabitants who used to live in the settlement before its replacement. A questionnaire consisting of open-ended questions was prepared for these interviews. Answers were video recorded in order to document the local dialect and gestures.

Geographic Characteristics

Kale Tavas is built on the top of a central hill jutting out of Tavas Plain 55 km to the center of Denizli, a province in Aegean Region of Turkey. Kale Tavas is enveloped by a natural ditch and surrounded by plains, basins, streams and mountain series. It has full vista of Barza and Tavas Plain. These fertile agricultural lands were cultivated by the farmers who lived in the villages at the skirts of the mountains bordering the area. Kale Tavas has opportunity of viewing the road; hence, this feature makes it a safe place even without its citadel walls. The only access to the area it controlled was provided through the historic caravan route passing by a bridge at the east direction. The cliffs surrounding the edges of the bridge provided a controlled entrance and exit.

Historical Development of Kale Tavas

The castle town is a historic, multi-layered settlement located at the historic region named Caria [12]. Its former name was Tabae in the Middle-Late Bronze Age [16]. Tabae was one of the centers of bishopry in the 7th century

[21]. The Caria region was fully Turkified in the 11th century [13]. However, Tabae was one of the castles that the Byzantine population, continued to live in, when Turks began to live on the lower zones of the region [13]. The castle and its surroundings were domineered by Turks completely in the early 12th century. From this date onwards, the castle was called Kale Tavas [13]. Before the Ottoman rule, Kale Tavas was used for defensive purposes, then it was used as a residential area. Nomadic communities settled in the castle during the 16th century [14]. The information coming from the archive research and old aerial photos present that housing units and monuments had very tight relation with each other due to restricted area for habitation. The population of the region increased and spread around the surrounding plains. The surrounding of Kale Tavas called Tavas district consisted of 36 villages and the center of the *kaza* was *Nefs-i Tavas*. The farmers in these villages were the ones who cultivated the agricultural lands. On the other hand, the inhabitants of Kale Tavas dealt with animal husbandry and weaving. The caravan route brought foods such as; vegetables, fruits, grain to the area, woven fabric was sold to the tradesmen [14].

Criteria for selecting settlement location changed based on economic and scientific reasons in the 19th century. As new weapons changed the definition of safety, ease in accessibility was given privilege. Thus, the importance of the settlement declined in the 19th century and the centre of *kaza* shifted from Kale Tavas to Yarengüme on the Tavas plain in 1868. Population movement from Kale Tavas to Yarengüme accelerated in the end of the 19th century. The agricultural lands in the surrounding plains decreased, and the settlements and population in these plains increased. Nevertheless, until the 1950s, Kale Tavas was used as a settlement. It was replaced due to a landslide and almost the entire city was devastated [17]. Almost all the building materials of old buildings were relocated to the destination town, Kale, which was newly constructed at three kilometers far from Kale Tavas. The archaeological studies of Tabae Ancient City, which started in 2007, are still in progress.

The Cultural Assets of Kale Tavas

The cultural asset characteristics of Kale Tavas are analyzed at two different scales: cultural landscape, settlement scales.

Cultural Landscape Characteristics

Presence of geographic boundaries is a necessity for the perception of an area as a unity by a pair of human eyes. Boundaries of a cultural landscape are defined by difficulties of its natural areas. These zones are basically the butte, trench, and the hill skirts at the dies of Barza and Tavas plains. The components within these boundaries are analyzed with their location, geographic features, form, meaning for the settlement and function in a perceived order.

The hill sides of Babadağ Mountain at the north and Sandıra Mountain at the south, Kesir Mountain at the west and the lower hills at the east facing the

settlement, constitute the visual boundaries of the settlement. Within these boundaries, the elements; plain, fertile agricultural areas, hill sides, roads, paths, prairie, shrub lands and pastures formed as a result of interaction between man and nature throughout the history constitute a rich and diverse cultural landscape. In addition, the settlement itself is considered to be a cultural landscape element with all its tangible and intangible characteristics. In addition, animal husbandry and weaving traditions, and historic commercial habits had been influential in shaping the cultural landscape of Kale Tavas.

Geographic Elements

Kale Tavas is settled in the middle of Tavas Plain located between mountain ranges. Thus; mountains, basin, open wet areas are inseparable parts of Kale Tavas. The tangible components of the landscape are analyzed under the four geographic headings; the butte, trench, plain and hill side.

Butte: A butte is an isolated hill with steep, often vertical sides and a small, relatively flat top. Buttes are smaller landforms than mesas, plateaus, and tablelands (Figure 1). The word "butte" comes from a French word meaning "small hill". Buttes are frequently landmarks in plains and mountainous areas [22]. Buttes form by weathering and erosion when hard caprock overlies a layer of less resistant rock that is eventually worn away. The harder rock on top of the butte resists erosion. The caprock provides protection for the less resistant rock below from wind abrasion which leaves it standing isolated [22].

Kale Tavas is on a butte differentiated with its peculiar form. From the butte, the whole plain can be viewed, and the road can be controlled. The top of the butte is difficult to access since it is elevated. These all create the sense of being secure in a castle.



Figure 1. The View of the “Butte” from the North Direction, 2018.

Trench: The fortresses are generally constructed in one or two coats and the trench is carved out of the walls at the most exposed parts [1]. Kale Tavas is enveloped with a natural trench. It is difficult to reach the settlement thanks to these ditches (Figure 2). This natural feature of the Kale Tavas had become an advantage for settlement during periods of security need. Kale Tavas could

only be reached from one side by a stone bridge. One-stop access is a feature that must be possessed by fortress structures [1].



Figure 2. The Trench and the Stone Bridge of Kale Tavas, 2018.

Plain: The castle is surrounded by plains from all directions. Tavas Plain is located at the north direction of the settlement (Figure 3). Its height from sea level is 950 m. Tavas plain is not rich in terms of water sources. So, wheat, tobacco and chickpeas are grown. Barza plain is located at the south east direction of the settlement. Here, cotton and grain are grown.



Figure 3. The View of Tavas Plain from the Northeast Direction, 2018.

Hill Side: The hill sides of Babadağ Mountain at the north and Sandıra Mountain at the south, Kesir Mountain at the west direction and the lower hills at the east facing the settlement, constitute the visual boundary of the settlement and the plains. Some settlements are located at the hill skirt of these mountains.

Kale Tavas is not fully dominated by the ancient Carian road. In the field study, it was observed that the hill at the southwest of the area may be the hill which was in visual contact with Kale Tavas due to its dominance of the road and its proximity to the area studied. It is known that a castle had means of communicating with its surrounding hills for following arrivals [5].

Usage of Natural and Man-Made Elements

The geographic elements are evaluated according to their usage for different periods in this section.

Before Replacement

The butte was used as a residential area throughout history until the replacement (Figure 4). Housing units and monuments of various civilizations had very tight relation with each other. Advanced cisterns, Roman tombs carved into rocks and Turkish graveyards at the east are other important assets.

Tavas and Barza Plain have always been fertile agricultural areas. Grains yards; especially, wheat, barley and cotton yards; were present. These agricultural areas were located at Delibağ, Kazas [23] at the hill skirt of the Kesir Mountain located at the west direction of the settlement [20]. There was no agricultural area on the butte. The inhabitants of Kale Tavas migrated to these lower zones every summer for agricultural activities following specific routes. Nevertheless, the agricultural production was sufficient for their self-nourishing. Thus, the main source of income was animal husbandry and weaving. The authentic prairies, pastures and shrublands were located at the Kepezaltı, Boncuklu [23] located at the east direction of the settlement.



Figure 4. The Aerial Photos of 1953 (General Directorate of Mapping Archive, 2018) and the General View of West Direction, (Kale Municipality, 2018).

In addition to tangible constitutes, Kale Tavas had also intangible components which were revealed in cultural landscape scale. Traditional activity patterns at cultural landscape scale include seasonal migration of inhabitants for agriculture, animal husbandry in the prairies and commerce by the caravan route.

Sense of place was a human feeling stemming from the physical and spiritual features of the castle town. The use of the settlement as a fortress determined its spirit. Living on the isolated hill surrounded by steep ditches in safety, and

the feeling of loneliness were apparent to its inhabitants. These impossibilities led to the development of methods of coping with them and strengthened the relationship among people.

Spiritual connection comprises of native traditions; stories about the name of the settlement and the way of the settling, dialect, gestures and the names of local objects. In addition, recreation activities were folk songs, folk dances, and wedding ceremonies [24].

Situation after Departure

Although it is abandoned, the hill is still a focal point with its physical form. Although agricultural activity decreased compared to the past on the plains, it continues. In addition, Mediterranean woodlands are observed at the hill sides of the mountains surrounding the plains. These are natural cultural landscape elements of Kale Tavas.

Traces of historical residential and public areas, monuments, graveyards, archeological remains, tracks of monuments, niche carved in the rock, demolished and abandoned areas constitute the man-made features of the cultural landscape of Kale Tavas. They are essential in the way of proving that the history of the area dates back more than four thousand years ago: Middle-Late Bronze Age. Different states such as the Byzantine Empire, the *Beyliks* of Menteşe, and the Ottoman Empire have lived in Kale Tavas, and had left their traces here. The archeological remains are important since they are documents of the fact that the settlement has been in use for more than four thousand years.

The cultural landscape of Kale Tavas was transformed after replacement (Figure 5). Especially, agricultural areas diminished in size with their transformation into residential areas and changing lifestyles over the years. Decrease in agricultural areas due to increase in construction resulted in the loss of the integrity of the cultural landscape and vanished the spirit of the settlement. After the replacement, weaving and animal husbandry were still the main sources of income of the former inhabitants. However, the location of the prairie, pastures and shrub lands shifted towards Tavas which is located at the southeast of Kale Tavas. In addition, the former inhabitants continued to migrate to the agricultural lands every summer, but the agricultural lands were also relocated to Oğlupınar and Gülpınar [25].

Although the communication between the inhabitants continued after the replacement, the authentic spirit of place had disappeared. The cooperation and traditions stemming from the impossibility of departure location were transformed. In addition, the former inhabitants had better infrastructure opportunities in their destination towns. So, cooperation became less critical.



Figure 5. The View of Kale Tavas from the West Direction of Different Years.

Settlement Characteristics

The settlement characteristics are evaluated for different period in this section.

Before Replacement

According to the aerial photos, old photos and parcel information, the settlement was characterized by homogeneity in the positioning and relationship of its buildings. The historical settlement consisted of organic urban lay out, and small lot organization with limited voids and compact relationship with neighbors. The housing units and also monuments were interwoven to each other very tightly. There were 779 buildings in the settlement before abandonment. Housing units constituted the majority of the settlements. There were 706 housing units; 327 of them were housing units with courtyards, 376 of them were housing units with only main masses; and three housing units with shops. In addition, there were two mosques, six masjids, two baths, 50 shops, six coffee houses, nine independent service buildings and 47 empty lots in the settlement. The bazaar area was by the Pazaryeri Mosque.

According to the Account of the Vilayet of Anatolia, dated 1530, numbered 166 [26] the population of Kale Tavas was approximately 2250 which consisted of two mosques, three masjids, five *Zaviyes*, one bath, two caravanserai, 1640 houses, 8 hamlets, eight farms and four communities located at the Kale Tavas in the 16th century. On the other hand, Evliya Çelebi visited Kale Tavas in the 17th century. He mentioned that "Tavas was square planned with 3000 steps around the castle, an iron gate on the east side and a deep horn in front of the door in 1670 [27]. According to this description, geographic characteristics of the settlement had not undergone major change, however, it is understood that the number of houses in the settlement decreased by 43%. This reduction occurred in all settlements located at high

elevations due to security reasons [28]. As criteria for selecting settlement location changed in the 19th century, the importance of the settlement and accordingly the number of population and houses had also decreased.

It was observed in aerial photographs taken in 1946, 1949, 1953, 1954 and 1960 that all the buildings in the settlement were almost standing before replacement. Furthermore, the solid-void proportion was approximately equal in the settlement. The lots of the houses frequently consisted of an open space and a main mass. Green areas, ruined lots, empty lots and roads constituted the voids; while housing units, public and service buildings constituted the solid area of the settlement.

The construction technique of the residential area was hybrid system. The stone masonry base supported the timber frame construction of the upper floor and timber frame roof. This system represents the typical construction technique of the Ottoman House. Only one stone masonry wall continues as a service wall until the roof in a typical Ottoman house. However, according to visual sources, more than one stone masonry wall could be observed at the upper floors stemming from the frequency of adjacent buildings. In addition, all of the monumental buildings were constructed with stone masonry.

Majority of houses had a single floor with one or two rooms, and they had terrace roof with earth covering. In addition, timber posts were observed in front of the external walls. These posts prove that housing units had terrace roof with earth covering. These houses were called as *dam* house. while the majority lived in these houses, a few wealthy families had two storied houses with high storey heights in large lots. These houses had hipped roofs with over and under tiles (Figure 6). The houses had small courtyards called *hayat*. It generally had a storage space called *kaydırma*. There was a semi-open space in front of the room(s) called *ayazlık*. If *ayazlık* was closed, it was called *alan*. This was generally recorded in bigger housing units. There was a fireplace located generally in the closed space. The sitting place located in front of the fireplace was called *bucaklık* [25].

Although there is limited information about built environment of Kale Tavas, according to visual sources and comparison with other rural settlements, it can be said that the housing units were generally two storied and had U plans. Majority of the lot organizations of the housing units consisted of a mass, and a courtyard or a garden. The other lot organization was housing unit consisted of only mass. All of the components of the housing units were under a single roof. The monuments had also an open space. On the other hand, other traditional buildings; coffeehouse and shops, consisted of only mass. The housing units interwoven to each other very tightly creating the effect of a castle, strengthened the feeling of safety.



Figure 6. The Old Photos of the Residential Area
(The Archive of Kale Municipality, 2018).

Some historic activities are related with history of construction techniques in the rural settlement, e.g. using *loğ* stone to compress the roof after the rain and before snow. Some other historical activities were weaving and making ice. In addition, cuisine traditions such as *biber tatarı*, *patlıcan musakka*, *tarhana* soup, *kırık çürük*, dried vegetables and fruits such as apple, grape and pear were famous [23]. Continuation of the presence of the congregation in most of its mosques and sustaining of the spirit of *Zaviyes* are spiritual values of Kale Tavas.

Situation after Departure

Today, it is hard to define the settlement characteristics of Kale Tavas. Until the end of the 1950s, the city was used as a settlement, however it was abandoned due to natural disasters and almost the entire city was devastated except for its two mosques, a bath and a few fountains [18]. In addition, the name of Kale Tavas changed as Kale and the name of Yarengüme changed as Tavas [13]. During the relocation, the people of Kale Tavas who could not buy the new houses built by the administration moved the building materials at the place of departure and built new houses with these materials to the parcels specified by the administration in their destination towns. So, almost all of the building materials of other buildings were relocated to the new location called “1003-1005-1008 *Evler*” located three kilometers far from Kale Tavas. It is still possible to observe reused materials in the new settlement (Figure 7).



Figure 7. A Courtyard Gate in Kale Constructed with the Replaced Building Material, 2019.

The relocation was carried out gradually. In the air photograph taken in a 1965, it was observed that some of the buildings in the settlement were completely destroyed, and some of the buildings had no roofs or walls. It was observed that the buildings in the settlement were extinct to a great extent, only 10-15 houses were standing, and only the basements or a few walls remained in 1972. It was observed from the aerial photography in 1992, that the settlement had no structure other than the Cevherpaşa Mosque and the minaret of the Pazaryeri Mosque just like today. Thus, replacement continued in between the 1970s and the 1990s, and the stock was destroyed (Figure 8).

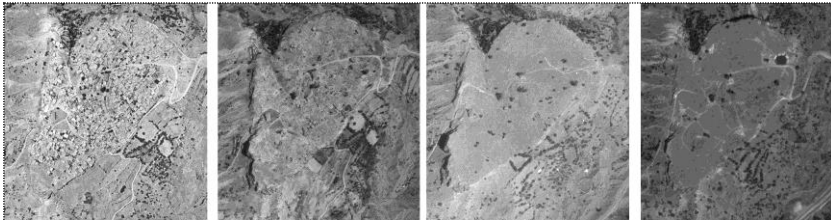


Figure 8. The Aerial Photos of Replacement Process of Kale Tavas (General Directorate of Mapping Archive, 2018).

There are architectural remains of Roman baths, fountains, a chapel with niche carved in the rock, and some cisterns constructed in the Roman Period. The remains of the bases provide information on the lot organization of residential areas and spatial organization of housing units. Graveyards are settled in settlement itself and in the south east hill side of Kale Tavas. The inscriptions on gravestones give information about this long history of the settlement.

The original stone covering is observed at the entrance of Kale Tavas. In addition, while climbing to the settlement, service structures located in some terraces on both sides of the road are observed. It is thought that the *zaviyes* mentioned in the archive sources can be located on these terraced zones.

After the replacement; weaving and animal husbandry still constitute the main source of income for people. In addition, the fact that all the building materials in the settlement were replaced and that there was nothing except archaeological remains, a mosque and a minaret of mosque in the area, caused the departure settlement to transform into an archaeological area. In addition, abandonment of the settlement, its agricultural areas and prairies have ruined the integrity of the cultural landscape.

EVALUATION and CONCLUSION

Kale Tavas was a safe place for its inhabitants due to its strategic location and natural features. Prairies, agricultural lands and villages at the mountain skirts in the area under its control, and the caravan route providing access to this enclosed area were all elements of the cultural landscape of Kale Tavas. The replacement of this castle town to the plain under its control gave way to a rapid loss of both its tangible and intangible assets. All building materials in the departure location to the destination location caused to lose all of authentic castle town characteristics of the settlement. Although the seasonal migration and weaving activity, continued in the years after replacement, today they are lost in the destination town. Nevertheless, animal husbandry, dialect and cooperation of the former inhabitants still continue. The loss of physical, economic, socio cultural integrity of the castle with its landscape is the major preservation problem detected. In the related presentations, the archeological potential of the castle should be evaluated together with the cultural landscape values.

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AN EXAMINATION OF GÖLCÜK SARAYLI VILLAGE'S CHANGE-TRANSFORMATION PROCESS

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ABSTRACT

Settlements are places that inevitably transform in time due to physical, social and economic reasons. These transformations which are important in terms of urban memory can have negative effects on patterns and settlements when they get developed in a fast and unplanned manner. The identity of settlements is a historical formation that occurs when different layers form a harmonious and meaningful whole [1]. As the continuity is achieved, the memory continues to grow and gets refreshed.

Saraylı is located on a sloping green pattern 3 km southwest of Gölcük District of Kocaeli. It is one of the oldest historical villages that continues to protect the property of being Anatolian village with a 750-year-old sycamore, coffeehouse, mosque and traditional residential architecture. Saraylı was founded in 1326 by the Ottoman Empire after the Kingdom of Bithynia, Roman and Byzantine Empire. It can be stated that the historical pattern of the village which have characteristic elements as traditional wooden houses which have 19th century civil architectural features, historic cemetery, Roman column headings in the square and sycamore could be partly preserved. The rural life in Saraylı has been maintained with natural and historical beauties. The life of local people had to change due to earthquake and various factors. Eventually Saraylı was included as a new neighborhood of Gölcük.

In this study, Saraylı will be explained in terms of its history, rural life cycle and the impact of the 1999 Marmara Earthquake will be discussed on transformation of the village. The negative effects that existed on the village due to many factors including the earthquake, increase of population, new housing settlements in post-earthquake, changing construction system, non-use of houses pattern will be determined by the physical site visit and collective negotiations in the case area. The aim of this study is to ensure that the traditional pattern can be sustained in the context of the concept of belonging and to shed light on the preservation of cultural heritage.

Key Words: Gölcük; Saraylı Village; 1999 Earthquake; Rural Pattern; Transformation.

INTRODUCTION

The formation processes of spatial sites are shaped around the axis of environment-human-site. The traditional way of life in the rural settlements, the fictional order of the sites and the cultural relations developed with the common life. The rural area fact, has gone through different phases since its emergence; has experienced many changes qualitatively with their experiences. In this direction, Saraylı Village has been chosen as the field of study on the transformation of rural tissue over time and questioning the concept of belonging.

This study, have been expounded through Saraylı, rural tissue that undergoes various changes and forms an original memory due to these changes of how it has been influenced by the transformation processes it has gone through from its historical past to the present, change of spatial production, development of socio-cultural life, relevant appreciations of the concept of conservation in rural areas such as implementation practice and neighborhood-village dialectics. Firstly, the physical characteristics of the Saraylı Village settlement, the historical and spatial development-planning process will be examined, then the rural pattern, architectural production, changes in the daily life of the local people will be examined and the relationship between the concepts of transformation-belonging will be discoursed.

Aim of Study

Saraylı Village is a part of Anatolian culture with its existing pattern and examples of civil architecture. Since its establishment, Saraylı Village has created a unity that blends Byzantine, Roman and Ottoman, Turkish cultures in spatial and cultural terms. The transformation of traditional pattern with earthquake is one of the most important problems in rural areas in our country. In order to serve as an example for the preservation of rapidly disappearing historical settlements, the change-transformation of Saraylı Village in the process has been evaluated critically on urban conservation. The aim of this study is to gather the data that will form the basis of the literature. It is aimed that the information obtained as a result of the researches will shed light on the protection of traditional pattern and cultural heritage.

MATERIAL and METHODS

In the preparation of this study, first of all, the literature search and geographical position properties for the earthquake and the historical development of Saraylı was investigated. The past-present photograph archive of the field, resources and inventories obtained from institutions and organizations were also collected and contributed to the development of the study. The existing building stock in the area has been examined and the structure, material, function and usage status of the registered traditional buildings and the structures produced with today's technology after the earthquake have been tried to be determined by on-site observations and collective negotiations.

Analyses were made on the urban and single building scale and the problems that would constitute the basis for the improvements to be made for the current pattern of the region were identified.

General Properties of Settlement, Historical and Spatial Development Process

Saraylı Village is 3.6 km southeast of Golcuk Center and 160 meters above sea level. Saraylı, which square measure 2,27 km², is surrounded by the village of Örcün and Gölcük Yunus Emre Quarter in the north, Gölcük Düzağaç, Şirinköy Quarters and İhsaniye in the east, Yukarı Değirmendere in the west and Selimiye and Hamidiye Villages in the south [2].

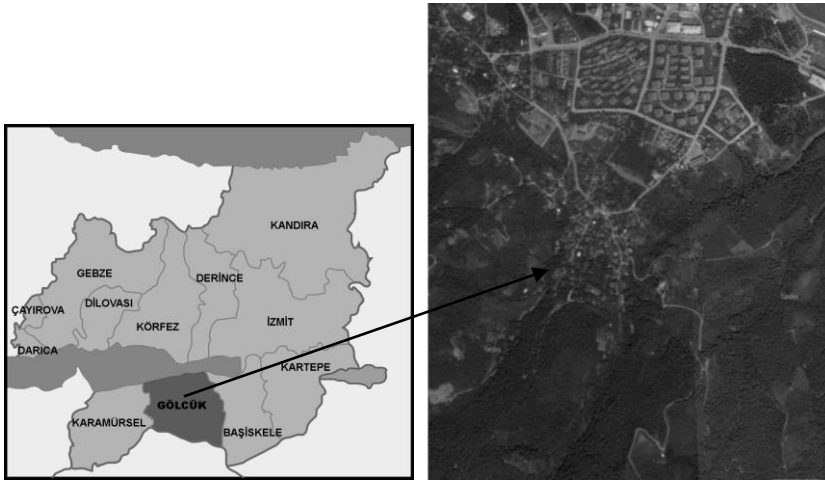


Figure 20. Geographical Location of Gölcük-Saraylı.

Saraylı is located on the steep slopes of the Samanlı Mountains facing west and south, and it is observed that the climate is mostly close to the Black Sea climate. The agricultural economy, which is based on fresh fruit and vegetable cultivation on highly productive agricultural lands, has a rich content consisting of cherry, mulberry, sour cherry, hazelnut, chestnut, walnut and plum as well as a special product totally local to the region such as sweet white grape. It is seen that this rural economic cycle started to transform with the shipyard built in Gölcük on 1936. The shipyard and the ancillary services created by the shipyard functioned as a new source of income in addition to agricultural income. In both villages, it is understood that a male member of households with low agricultural income went to work as workers in the developing industry in Gölcük. With the shift of economic income into the industrial sector, the agricultural activities and especially the production of original products such as sweet white grape have paved the way for a gradual decrease.

It is understood that the rural economy has maintained its vitality in the region for many years and has witnessed a rich spatial organization in terms of non-agricultural services.

Primary school, barbershop, butchery, shoe repair, tailoring, guest rooms connected to the neighbourhood unit and single rooms where seasonal vineyard diggers are accommodated are data proving that the village had a lively social life in the past. In addition, the village fountains which are no longer used and the Turkish bath in Örcün, which is located to the northwest of Saraylı, have functioned as common areas of use, many years especially for increasing the spatial visibility of women.

It is seen that large pastures, which exist until about 30 years ago, are mostly used as natural spaces of common social activities and games for young people and children.

The historical background of Saraylı Village dates back to the Byzantine and Roman periods. The first inhabitants of the village are thought to be from the 'Yuruk Crew' which means 'nomadic people'. The Roman and Byzantine influences were preserved until the Ottoman conquest and they were rich in Ottoman period works. As a matter of fact Saraylı, have taken its name from the remains of the palace within the village. Another rumor is, it is also known that the grapes sent to Saray were named after the grapes grown in this region. Founded by the Ottomans in 1326, the village is one of the settlements established with the first conquest of the region. It is one of attract attention village of the district with old village houses, mosque whose door can be considered as one of the rare examples of wood carving, 750-year-old plane tree in the square surrounded by Roman capitals, coffeehouses around the plane tree and the natural beauties. The most interesting elements of the village are the traditional houses with 19th century architectural features and the cemetery with the Roman historical ruins.

With these values, the region has been declared as an urban site and the cemetery where the antique ruins in the village borders is located as a first degree protected area by the decision of the Istanbul numbered II Regional Board of Conservation of Cultural and Natural Properties with the numbered 4194 dated 18/07/1996. With the same decision, Saraylı Mosque was declared a monumental cultural heritage, plane tree nature heritage and also 46 civil architecture products were registered [2].

The square where the irregular, organically formed village roads are connected is an important assembly area for the village people. Plane tree which is under protection in the square, mosque, neighbourhood unit, grocery store, bakery and coffeehouse is a surrounded assembly area. The fact that the column headings and pedestals of the Roman period served in various functions from the city furniture to the entrance or gardens of the houses within the boundaries of the village as well as the square indicate that the village continues to reflect its historical pattern.



Figure 21. Age-old Sycamore and Column Headings in the Village Square (Uzuner Archive, 2015).

The village houses, which are organically spread around the square, are generally settled to form of borders on the streets connected to the road that passes through the square and continue to the district center. The village houses do not settle the whole parcel and enable the use of a garden. The gardens of the houses in the back, not facing the street, while the entrances are mostly on the front facing the road. While there are various fruit trees in the gardens, also sowing and planting is done to meet the needs of the homeowner. Ovens in some gardens still in use [2]. It is known that in the 1970s, when peasant labor was not sufficient in agricultural activities, workers were brought from outside to the village and single rooms were built to accommodate these workers. There is no trace of mentioned rooms at the present time.



Figure 22. Examples of Traditional Civil Architecture (Uzuner Archive, 2019).

Changes in Rural Pattern and Architectural Structure

It is possible to examine the construction process around the village in two periods. The first period was the development of the settlement in the northern wall of the city due to the development of the district center which continued from the 70s to the 80s, and the second period was the rapid construction process that took place after the 1999 Marmara Earthquake with the opening of agricultural lands in the southern wall of the city and the construction of permanent houses. The location of the permanent houses close to the village boundaries leads to further weakening of the northern wall of the village. This is confront as a threat for the protection of rural and historical pattern. In addition, Hüseyin Kahvecioğlu's "Time-Resisting Settlements Saraylı and Örcün"; in the first period, it is stated that the construction of the city was developed by the effect of socio-economic life depending on the development of industry rather than physical environment. In the second period, it is expressed that these impressions were happened on development on physical environment and structuring was gotten increase because of construction of well-founded agricultural land.

The earthquake of 17 August 1999, the epicenter of Gölcük, caused serious destruction and damage throughout Marmara. The impact of population density on construction is very important. The migration of the people living in Gölcük to other regions with the fear created by the earthquake has been a turning point in the construction process of Gölcük. If the census examine in the region from the past to the present for the purpose of evaluating for the Saraylı; the comparison of population censuses made in 1990 and 2000 will provide important evidence to understand the impact of construction on the population.

	F*	M*	T*
1965	224	252	476
1970	227	248	475
1975	233	225	458
1980	285	284	569
1985	296	292	588
1990	229	305	604
2000	341	319	660

Table 1. Population information of Saraylı Village based on General Census Turkish Statistical Institute (TÜİK).

	F*	M*	T*
2007	287	261	548
2008	332	293	625
2009	323	283	606
2010	321	281	602
2011	309	286	595

T: Total, F: Female, M: Male

Table 2. Population information of Saraylı Village based on Address Based Population Registration System Turkish Statistical Institute (TÜİK).

The increase of village population in 2000 after population census in 1990 according to the numerical data in the table; it shows that the population in Saraylı isn't affected negatively post-earthquake. However, it would be more accurate to make on-site observations in order to make healthier determinations.

When we look at the present spatial pattern of Saraylı, it has turned into settlements almost similar to urban areas. This seems to have created some new spatial arrangements while destroying some of the traditional possibilities of rural spatial organization. For example; while the pastures, which are the natural spaces of social activities and playgrounds, disappear completely, the street gaps and digital playgrounds in Örcün have become the new favorite places for children. Similarly, women have almost completely lost their visibility in the village and have been get drawn into themselves houses and gardens.

Saraylı, which was taken under protection by the decision number 4194, was evaluated with registered civil architecture examples one by one after the 17 August 1999 Earthquake, it was decided to prepare restitution projects of the registered buildings destroyed due to earthquakes, to make maintenance of the registered buildings which are damaged in a little way, to send the survey and restoration projects to the board when comprehensive repairs are needed, and to take the necessary security measures in terms of safety of life and property by the Municipality and the related persons. With the decision of the numbered 8543 dated 28/06/2001 of the Bursa Regional Board for the Protection of Cultural and Natural Assets, construction conditions have been specified to be applied till is made "Zoning plan for protection in urban archeological site and urban archeological site affected transition areas", a fountain and six other civil architecture buildings were also registered [4].

In 2007, when the necessary information collected during the conservation plan research; It was found that one of the 51 civil architecture buildings registered until this period was demolished and the buildings renovated by the board intervened unconsciously by the landlords. In 2010; Zoning Plan for Protection of Saraylı Village Urban Archeological Site has been approved by Kocaeli Regional Council of Conservation of Cultural and Natural Heritage with the decision numbered 1666 dated 02/11/2010.

Saraylı, which is under protection, is an ancient settlement which is home to various scientific studies, the most well-known among Gölcük, both Kocaeli Metropolitan Municipality and Gölcük Municipality. Since 1996, the whole village and 46 village structures are under legal protection, in 2001, the introduction of temporary zoning conditions intended to maintain the qualities of the village, the existence of the Saraylı Conservation Development Zoning Plan since 2010, unfortunately, it could not provide that the village was in a qualified protection process. As a result of field-wide observations, it is clear that most of the proprietary structures are of medium quality, some of them are neglected and some of them lose their original characteristics day by day due to incorrect interventions. On the other hand, the fact that the village comes out of the administrative status of the village and that it is a neighborhood leads to the formation of a settlement between the urban-village pattern and the village people are dissatisfied with this situation. This situation is a threat that may cause Saraylı to lose its rural life completely.

There are around 290 buildings within the borders of Saraylı Village at the present. 63 of these buildings were built with traditional wooden carcass

system and the rest was reinforced concrete. The construction system of the civil architecture examples reached to the present day is the filling material between on the masonry stone and wooden carcass frame. Basement floors of the buildings are masonry stone. The other floors were built with a flat and / or herringbone brick filling between the wooden carcass system. In some of the buildings, unqualified reinforced concrete inserts are observed.

Constructions constructed with traditional system are generally two or three floor. Some structures have structural elements such as bay windows and oriel. When the facades of the buildings are examined, attract the attention some of them the original wooden windows and doors, and some of them the doors and windows made of materials produced with today's technology. In spite of these interventions, the buildings retain their original facade characteristics to a great extent. It is known that these buildings have qualities close to today's ecological and sustainable design criteria.



Figure 23. Reinforced Concrete Structures in the Village (Uzuner Archive, 2015).

RESULT and SUGGESTION

Traditional housing and settlement pattern are the material cultural elements that document the continuity of the society with its traditional quality, form the ground memory, connect the elements of the society to each other and the geography where they live and their protection is of great importance in this respect.

To try to preserve the existing order of the structures formed according to the production relations in this environment where the production relationship based on soil is weakened and therefore the inhabitants leave the area and the production relations do not continue and even proposing to produce the present new construction in the form of a replica of the old pattern, which cannot be claimed by the indigenous, is an important point of the problem of protect / sustain the rural area.

Saraylı Village, which can be stated as an ancient settlement based on the ruins of the ancient period, it is a settlement of Gölcük, the epicenter of the 1999 earthquake. The village was declared an urban site in 1996 with its centuries-old plane tree, renovated mosque and coffehouse trilogy in the square, which includes 46 protected civil architecture examples and some of

which is a first degree archaeological site. While the village was a typical rural settlement with fertile agricultural lands and vineyards taken to the Palace during the Ottoman Period, the land-based livelihood until 1930s was transferred to the industry through the construction of Gölcük Shipyard, which led to the transformation of the agricultural peasants into paid labor. However, it did not lose its active connection with the peasant land for a long time.

In the aftermath of the 1999 earthquake, agricultural land with solid ground was opened to construction by urgent expropriation, the loans obtained from the World Bank, be at the forefront safety-ground site selection decisions for new residential areas, the housing production processes tendered to subcontractors, and the agricultural production areas of the village and its surroundings were surrounded by a large number of permanent houses in a short time.

Saraylı Village is a settlement between traditional-modern, rural-urban, old-new pattern with two-three storey reinforced concrete houses and high-rise buildings constructed in recent years. On the one hand, although the ties of the village people are still active and strong, the village women have established village bazaar every Sunday in the village square for year-round, which ensures the continuity of the rural identity of the village. It is seen that the village has not yet turned into a rural settlement with tourism influences such as Safranbolu, Cumalıkızık, Beypazarı, Taraklı, and there are still villagers who are interested in their gardens, but the fact that a few landlords use the ground floor of their homes as a food and beverage shop and generate economic income is an indication that the village is becoming a tourism-oriented settlement.

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LESSONS LEARNED FROM POST-WAR CITIES FOR THE RE-CONSTRUCTION OF CULTURAL HERITAGE IN NINEVEH, IRAQ

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ABSTRACT

The world has always been suffering from disasters and crises whether of natural phenomena or anthropogenic such as wars. After every crisis, humanity usually has been losing a part of their history as a result of the devastation which sometimes impacts on heritage. From Beirut to Mostar, from London to the centre of Berlin, from Warsaw to Jerusalem, from the cities in Europe to the others cities of Africa, everywhere, after the ravages of war comes the necessity for reconstruction. The main philosophy of this study is based on questioning the "Reconstruction versus Demolition". Much has been written about the impact of war and terrorism on peoples' lives and there is no-doubt that such impacts are detrimental to human physical and mental well-being in the short and long terms.

In this paper, the idea of reconstruction of the cultural heritage will be handled with the comparison of cities having war experience in the history. The methodology of the research is based on comparative analysis of three cities depending on literature sources, maps and visual documents. With regard to this framework, the study consists of three parts: (1) Analysis of reconstruction experiences of chosen examples: Warsaw and Beirut (2) Analysis of Nineveh, change of Cultural Heritage Sites after the civil war (3) Comparative analysis of experiences to define a set of proposal for Nineveh. For the analysis of reconstruction process, two cities Warsaw and Beirut from western and eastern part of the world, has been chosen as example sites in which were suffered from loss of their culturally significant sites after the war. These two cities, which were heavily destroyed after the war experience, rebuilt their historical areas after the war.

In the first part, it has been explained how the reconstruction of the cultural heritage sites was pursued after the wars in Warsaw and Beirut. In the second part, the existing situation around cultural heritage sites at Nineveh was being explained with the aerial photographs between the years 2015-2017, real-time site photographs and local newspapers.

After the descriptive analysis of these war-experienced cities, the reconstruction tactics classified according different dimensions: infrastructural, social, cultural & identical, local knowledge and technical dimensions. All dimensions has been displayed on a comparative matrix in order to draw lessons from two experiences for improving a proposed approach on Nineveh's cultural heritage sites. "Under the "infrastructural dimension" we try to explain the effects of planning tools and planned approach to the re-

construction process while in the "social dimension" you are going to see how the government promotes the social awareness and the unity of the people in two cases. In the "culture & identity dimension", the significant effects of loyalty to the original material and original fabric of the city on the reconstruction and recall of cultural identity. On the other hand, "the technical dimension" will shows us the value of usage of collected original material and native experts from the site in the re-making of damaged cultural buildings. Finally in the "knowledge dimension" we can see the comprehensive documentation process on the cultural heritage of the old city, not only buildings but also street networks, and landscape elements should be documented in detail. Finally, it is clear to see that all these dimensions have dynamic networking connection with each other's which effects the public ownership and future sustainability. On the evaluation matrix, we also try to show how we can get some lessons from each dimension for the reconstruction of historical sites and buildings in Nineveh. This comparative matrix has been paving the way of our proposed approach for future actions in our world's oldest historical cultural heritage.

Key Words: Post-War Reconstruction; Cultural Heritage; Nineveh; Warsaw; Beirut.

INTRODUCTION

Before beginning the reconstruction of Nineveh city, after its liberation in late 2017, lessons can be drawn from the past by studying similar situations in other cities, where war have left an enormous amount of rubble and devastation. Warsaw, Beirut, Coventry, Hiroshima, Dresden and others are cities that suffered from war over a long period of time with very hard conditions, they rapidly established themself by made use of their ruins. There are many ways that cities can be reborn from ashes—and each city does it differently.

Warsaw and Beirut have been chosen as example cases area through their wartime experience, During World War II, Nazi Germany razed the old town of the Polish capital, Warsaw and Beirut the scene of Lebanese Civil War (1975-1990) and aerial attacks by Israel. Both cities have introduced different ways of postwar reconstruction. Warsaw's city center had received extensive bombing in the Second World War, with no experience civil war. In addition, it was united in its fight against a common enemy, rapidly established itself as a different city, full of modern architecture and infrastructure along with recapturing the past by faithfully reconstructing the historic fabric of the area. The city associated its national identity with its historic buildings, familiar structures and open spaces that existed before the war. (Bevan, R. 2006).Beirut, on the other hand, was introduced ways of resolving hostility by bringing people together in public spaces, a subject of some significance to landscape architects which the destruction focused around the central district and historic core of Beirut. (Gavin, 1996).

The aim of this study how to find way to rebuild Nineveh city after war from the remains of the old city, which can meet the modern living standard without

jeopardizing the city's unique cultural heritage and identity, by using other post war experiences.

The Methodology in this research, we will pursue comparative analysis of three cities depending on the literature sources, maps and visual documents. The pictures and literature documents will be analyzed to understand the general approach to the cultural heritage and reconstruction in the cities. For Nineveh we are going to use site photographs, comparative analyses of maps, newspapers and literature studies, and comparing all this materials with other case study approach. For Warsaw and Beirut we will try to explain the experiences.

After the descriptive analysis of these war-experienced cities, the reconstruction tactics classified according different dimensions: technical, social, cultural identical, local knowledge and infrastructural dimensions. All dimensions has been displayed on a comparative matrix in order to draw lessons from two experiences for improving a proposed approach on Nineveh's cultural heritage sites for the future implementation on cultural heritage restoration and reconstruction process.

Case studies of Post-War Reconstruction

Warsaw

History & Geography of City

Warsaw is the capital and largest city of Poland. The metropolis stands on the Vistula River, at the crossroads of ancient trade routes running from the east to the west and from the north to the south. The trade routes contributed to the development of the town, but from time to time they changed their character to become routes of war and destruction. Warsaw is 700 years old, and for nearly 400 years it has been the capital of Poland, the center of its science, culture and industry. On the eve of the Nazi invasion of Poland, Warsaw with 1.3 million inhabitants counted among the quickly developing European capitals. Warsaw takes a special place among Europe's cities destroyed during the Second World War, in terms of the extent of its destruction and the mode in which it was effected. Whereas the other cities were destroyed in the course of war operations, in Warsaw the Nazis carried out a previously prepared plan for total annihilation, something that went far beyond war damage (Official website of the city of Warsaw, 2005).



Figure 1. Warsaw Map (Portal gov.pl, 2018).

Analysis of War & Post-War Period

During World War II, Nazi Germany razed the old town of the Polish capital in retaliation for the famous Warsaw Uprising, the city became a virtual sea of ruins. Figure 2: Shows the devastation of the Royal Castle Square through WWII.



Figure 2. Warsaw Devastation (Portal gov.pl, 2018).

To rebuild, Warsaw made use of its ruins. The city turned bits and pieces of rubble into new bricks, and when those weren't enough, they imported materials from other cities ravaged by the war. The rebuilding process went on between the years 1945 and 1966 when the 85% ruined city was completely rebuilt. The reconstruction included the holistic recreation of the urban plan, together with the Old Town Market, townhouses, the circuit of the city walls, the Royal Castle, and important religious buildings, the city was rebuilt as a symbol of elective authority and tolerance (Bevan, 2006: 181).

From the start of the rebuilding process, the city's own rubble was utilized in the reconstruction process, and original fragments of old town buildings were recovered. "Rubble from the former ghetto district was used to produce new bricks for the modern quarter, while architectural details from demolished buildings in the Old Town were put on to the reconstructed facades" (Guardian, 2016). While much of this work was done by construction workers and specialized builders, Malgorzata states that local people were required to help clear the vast amounts of debris. "The entire nation builds its capital" became the city's rallying cry (Guardian, 2016).

In an attempt to save as much as can be saved of the city's historical treasures, architects, planners, art historians and teachers took action, before and during the war they worked on documenting the architecture of Warsaw hoping that one day the time will come to rebuild the city. Then, their collective comprehensive documentation of historic Warsaw was hidden in an architectural school, after the end of the war, the documents were found intact

and were used as a basis for the city's reconstruction.

During the thorough reconstruction process, original material was taken into account, original stones that could be recovered and reused were pulled out of the rubble. They were identified and placed back in their original locations. Throughout the city, in every corner and facade of the old town's reconstructed buildings, can see evidence of the past and the history of memorial of the devastating destruction. Figure 3: Shows the reconstruction of the Royal Castle Square after WWII.



Figure 3. Warsaw Today (Portal gov.pl, 2018).

The decision to rebuild the city in the same old form was made for many reasons. Firstly, after the war Warsaw became under the communist rule. The population of the city was non-communists however. For the citizens, rebuilding the historic town would be a symbol of resistance and pride as opposed to designing a new model city of social justice endorsing communist propaganda, (Tung, 2001: 84). Secondly, Polish sociologists put the idea of collective memory, that it is essential for the distressed community of Warsaw to see the comeback of their ruined city in the original ambiance with all its landmarks and monuments in their same locations. They recommended the reconstruction of the original street layout, landmarks, parks, and buildings. Another reason for reconstructing the old city is the cost. Rebuilding the same street pattern -for instance- in other cities' experience has proven to be more cost effective since the old network would provide a sub street infrastructure (Niemczyk, 1998) Other issues relative to the reconstruction of the city came up during the process, it was discovered during the cleanup process that older layers of historic fabric were hidden under the buildings' finished facades. They revealed the oldest fabric available, and reconstructed the building to its earliest appearance. In the year 1980, the historic center of Warsaw was inscribed as World Heritage Site. It was acknowledged by the UNESCO (UNESCO, 1980).

Finally, in the case of Warsaw, we learned some lessons, that people started rebuilding immediately as an act of patriotism and national pride. One reason that helped them through their mission is the anticipation of the attack and -as a result- the readiness. The fact that they saw the destruction coming helped them prepare for it. They worked hard to protect and hide what they could move and to document what they could not. Just five years after the war ended the entire city was rebuilt to its detailed prewar appearance.

Beirut History & Geography of City

Beirut is the capital of Lebanon, located in Western Asia, northwest Arabic region. Lebanon has a rich history and a cultural identity of religious and ethnic diversity because of its location in between the Mediterranean Sea and the Arabic neighborhood, the city plays significant link as a between east and west. In more modern history, Beirut's history dates back to over 5,000 years. Under the city's downtown area lie remnants of Ottoman, Mameluke, Crusader, Abbasside, Omayyad, Byzantine, Roman, Persian, Phoenician and Canaanite Beirut. This history of cosmopolitanism is a point of pride for the Lebanese. Beirut is rich with Roman Baths while Byblos is rich in Crusader ruins. In addition, many ancient mosques, synagogues, and churches are spread all over the Lebanese territory (History of Lebanon, 2004).



Figure 4. Lebanon Map, (URL-5).

Analysis of Civil War & Post War Period

The Lebanese Civil War started from 13 April 1975 and ended on 13 October 1990 due to internal religious problems and foreign interventions. During the war Beirut was a battlefield; the old city center along with its historic churches, mosques, and public buildings faced 15 years of warfare, in this war, Beirut lost most of its archeological sites and many historical buildings were either completely destroyed or partly damaged. The losses have been shocking: A Canaanite city wall, Crusader fortress walls and Iron Age tomb. Politics and money played a disproportionate role in the rebuilding of Beirut; Instead of maintaining the surviving monuments, the argument was: "We are in rush to rebuild". In a span of 14 months the city's archeological sites have been bulldozed and crushed into cement. By wrecking of mosaics, walls, columns, the old markets which preserved Beirut's 2,500-year-old urban grid, and other archaeological monuments.

More than 7 million cubic feet of ancient Beirut have been lost forever. Unfortunately, these archeological sites were demolished to be replaced by hotels, bars, malls, and office towers. (Sukkarieh, 2015). Figure 5: Shows the devastation of the center of Beirut city through Civil War (1975-1990).



Figure 5. Beirut Devastation, (URL-5).

Solidere s.a.l. is a Lebanese joint-stock company responsible for planning and redeveloping the Beirut Central District following the end of the devastating Lebanese Civil War in 1990. The design of the urban landscape played a key role in the restoring of the community's morale by providing Beirut with a social arena, initiated through programs of temporary landscape use. The Solidere project led at a first glance to a re-integration of urban space divided by the Green line during the war. In the reconstructed centre, a 'Garden of Reconciliation' emerged as a space of contemplation amidst archaeological – not war- ruins, reminiscing all Lebanese about their common Phoenician roots and the layers of history that came after. This process stimulated the rebuilding of a public environment providing locations for festivals, cultural animations and events. The plan gives opportunity for higher rise buildings which can lead to the creation of a new set back and the widening of streets. Thus creating more space for parking lots and less space for pedestrian passages and public squares, with a large pedestrian-friendly. Environment, providing diverse cultural entertainment, shops and heritage attractions (Gavin 1996). Figure 6: Shows the reconstruction of the center of Beirut city after Civil War (1975-1990).



Figure 6. Lebanon Today, (URL-5).

Nineveh History & Geography of the City

Mosul is the provincial capital of Nineveh province located in northwestern Iraq, around the banks of the Tigris River. The history of Mousl dates back thousands of years, it was first inhabited around the Nineveh plain (UNESCO, 2018) and is referred to as Ninawa or Nineveh locally as it's there that the ancient Assyrian city of Nineveh lays, together with what is believed to be the tomb of the biblical prophet Jonah, on the left bank of the Tigris river or (East Mosul). Assyrians who were north Mesopotamian people were great inventors

and mathematicians. On the right bank of the Tigris (West Mosul) lays the old walled city of Mosul established originally in the 7th century BC as a citadel for the Assyrian Empire, which succeeded the ancient city of Nineveh and became a center of commerce and a link between different civilizations Mesopotamia, Anatolia, the Mediterranean, and Asia. Hence the name Mosul. After the fall of the Assyrian empire and Mesopotamia in 225 BC, the city became part of many other empires including Greek, Persian, and Byzantine. Christianity reached Mosul in the 1st century AD, and, by the 6th century, Mosul became the episcopal seat of the Assyrian Church of the East (UNESCO, 2018). In the 7th century, it became a central part of the first Arabic Islamic empire which gained control of the city without a battle (Dabrowska & Hann, 2008). The importance of the city is played an in important role in the Islamic world as a centre of knowledge, commerce, and industry. Like the rest of Iraq, Mosul was part of the Turkish Ottoman empire from 1534-1918. Despite decades of war and sanctions, Mosul retained its status as one of the most populous urban centers of the region, and, it was known for its places of knowledge and learning, commerce, and exchanges. Its Old City was surrounded by a fortified wall until the 19th century, where it retained the medieval architecture and layout of its historic centre until it was bombed to the ground in 2016-during The war (UNESCO, 2018).

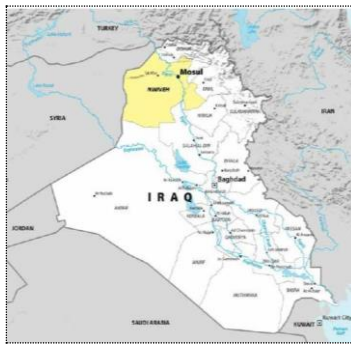


Figure 7. Iraq Map (Ipsos-Worldbank, 2018).

Analysis War & Post War Period

In June 2014, Nineveh fell under the occupation of the so-called Daash for three years. During which the living condition deteriorated severely in a city which was already in crisis there was a systematic destruction of its ancient cultural heritage and monuments, including libraries, museums, religious and archeological sites, in October 2015 100,000 books and manuscripts were destroyed during the burning of Mosul University and Central libraries (UNESCO, 2018).

In late of 2016, the Iraqi forces and U.S.-led coalition forces launched a major military offensive to retake Mosul from the Daash. In the beginning of 2017 Nineveh city has gotten its liberation with big devastation. The map in the figure (8) shows the scale of devastation in the city during the war, the heavy

bombardment and artillery rockets destroyed more than 96 % of the densely populated and ancient “Old City” of Mosul on the West bank of the river, and more than 84% of western Mosul while eastern Mosul on the right bank remained partially intact with only 45 % damage of its built environment (UN-habitat, 2017).

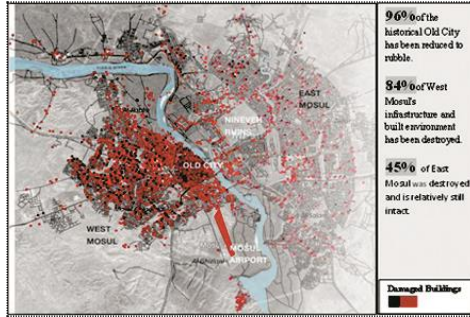


Figure 8. Map of Mosul Analysis from the Result of War (Ipsos-Worldbank, 2018).

Table 1 shows the name, date and the civilization with images before and after to see how the scale of devastation in different historical sites in the city of Mosul during the war, which are considered one of the most important heritage sites not in Iraq only but in over the world, which were destroyed by heavy bombardment and artillery rockets and robbing (UN-habitat, 2017).

Figure#	Name	Date	Civilization
1	The Old City with, wall & Gates	7th century BC	Assyrian
2	Minaret of the Great Mosque	The late 12th century	Abbāsid caliphate
3	Nimrud (ancient Kalhu)	The city existed as an important trade center from at least the 1st millennium BCE. Then became the capital of the Assyrian Empire under Ashurnasirpal II (reigned 884-859 BCE).	Assyrian
4	Nebi Yunus Tomb (Prophet Jonah)	the 13th century	Abbāsid caliphate
5	Contents of Mosul Museum	-----	Assyrian & Romanian & Islamic periods

Table 1. Damage Cultural Heritage sites in Mosul/Nineveh with before & after War Images



Figure 9. Images Prepared by the Researcher on Google Map, 2018.

Also we try to analyze before and after satellite images and data collected from UN Habitat Mosul portal and other international and local news agencies reporting on the ground, as shown in figures (9) and (10). As well as, Figure (9) which was published via WorldView-2 satellite shows the impact of the war on the city's urban fabric in Nineveh and how the city became a virtual sea of ruins and rubbles. For comparison of before and after images of key locations in western Mosul.

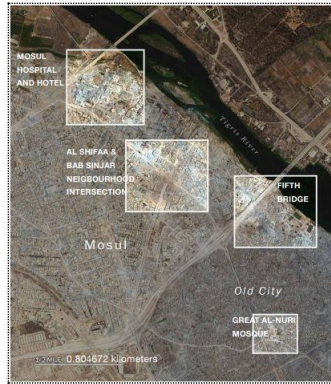


Figure 10. Maps Shows the Devastation sites in Mosul (The image prepared by the researcher on google map, 2018).

Figure (10) shows four site image taken in November 2015 before the offensive and July 8, 2017, after the offensive. The 9 months offensive on Mosul destroyed half of the city's built environment, including all vital infrastructure such as roads, bridges, water supply, power stations, hospitals, schools and universities. Whole neighborhoods were flattened to the ground.

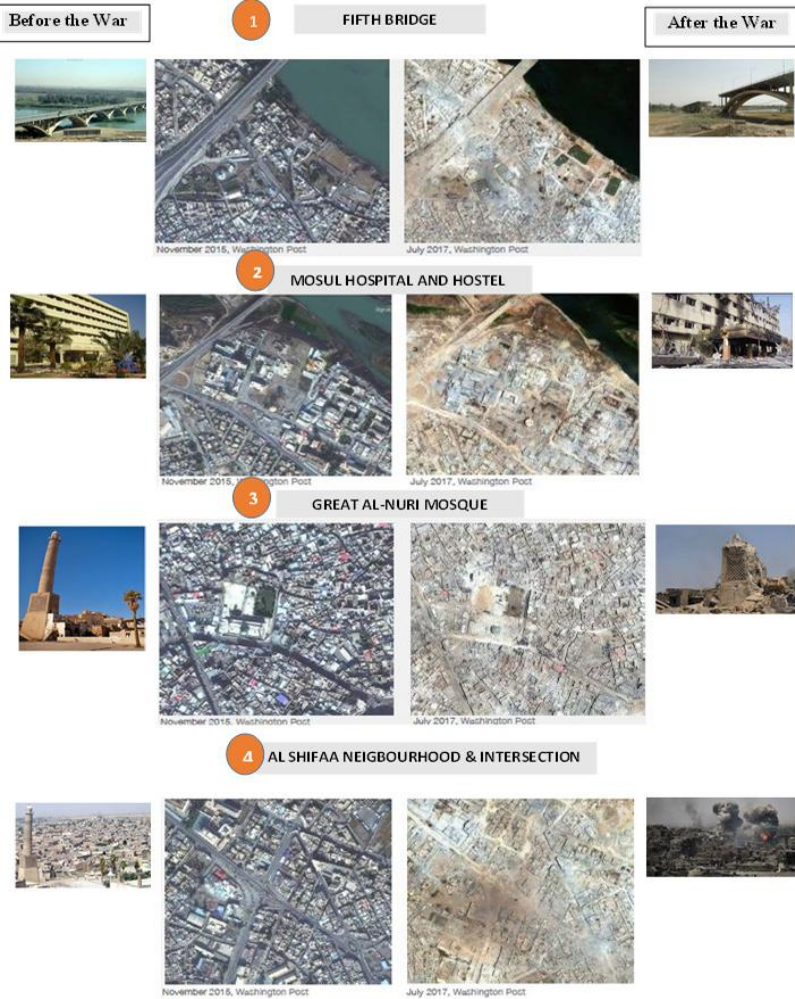


Figure 11. Images Show the Devastation Sites in Mosul (The image Prepared by the Researcher on Google Map, 2018).

For accurate analyses, the area around Great Al-Nuri Mosque has been analyzed in figure 11. This site is at the heart of the Old City on al-Farooq street next to the iconic al-Nuri mosque which was bombed at the end of the war, it is the historical city center of Mosul with medieval buildings and urban layout and inter-religious places of worships, that it reflects the diversity of the Mosul and Iraq in general. We analyzed the site using data found on the internet such as maps, satellite-images and published images, matched with different locations on the site to give a more holistic view of the area and help us to understand the situation.

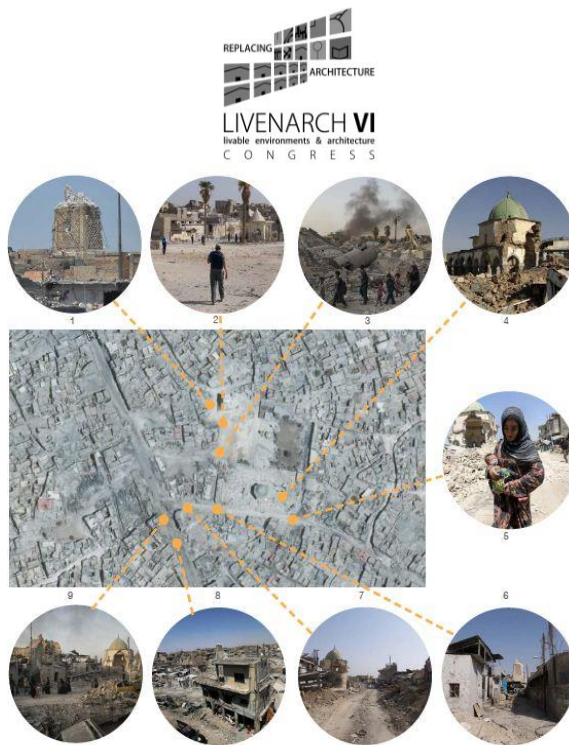


Figure 12. Historical Site's Devastation (Great al-nuri Mosque) (The Google Map, 2018).



Figure 13. Title of Local Newspaper Talks about the Devastation in Nineveh (AL Sabah Newspaper, 2016)

In figure 12, it can be seen that even the local newspaper Al Daily Sabah has been talking about the devastation and in the picture, it is clear to see how the people are trying to destroy the historical monuments in Mosel museum.

In this research, we will pursue a descriptive analysis and case study approach to the issue. We have three cases post war studies. We have been analyses the maps, newspapers and literature studies, and compared the results with other example case areas. For Warsaw and Beirut we will try to

explain the experiences, then all results will be compare on a matrix which explain the dimensions of reconstructions process of three cases. Finally, for Nineveh we will put some principles and proposals for the future implementation on cultural heritages. In Table 2 we have been chosen five dimensions, infrastructure, Social, Culture & Identity, and Knowledge. Under the infrastructure dimension we try to explain the experiences about the planning tools and the experts in the area of Warsaw and Beirut for getting some lessons to Nineveh in the future implementation. In the Social dimension you are going to see how the government promote the social awareness and the unity of the people in two cases. In the culture & identity dimension, it is clear and important to see thorough reconstruction process, original material -if found- should take into account, reconstruct the buildings to its earliest appearance by using original stones. Then, in Knowledge dimension we can see the comprehensive documentation process on the cultural heritage of the old city, not only buildings but also street networks, and landscape elements should be documented in detail. Finally, it is clear to see that all these dimensions have dynamic networking concoction with each others.

		<i>Experiences</i>		<i>Outcome-Proposal</i>
		<i>Warsaw</i>	<i>Beirut</i>	<i>Nineveh</i>
Infrastructure	<p>The reconstruction project utilised any extant, undamaged structures built between the 14th and 18th centuries, together with the late-medieval network of streets, squares, and the main market square, as well as the circuit of city walls. Two guiding principles were followed: firstly, to use reliable archival documents where available, and secondly, to aim at recreating the historic city's late 18th-century appearance. The latter was dictated by the availability of detailed iconographic and documentary historical records from that period. Additionally, conservation inventories compiled before 1939 and after 1944 were used, along with the scientific knowledge and expertise of art historians, architects, and conservators.</p>	<p>They depended on a private company (Solidere). Which is a joint stock company, responsible for the reconstruction of infrastructure and the entire public domain, which on completion will be handed back to the state?</p>	<p>We learned from the case studies the importance of reviving traditional building methods and studying old materials. It is essential in this case to train craftsmen and construction workers on traditional techniques in order to have a staff ready to repair the damages to harmed structures and to maintain what is still standing in a sensitive manner.</p>	
Social	<p>Postwar reconstruction period gave people of the city kind of public awareness and informed them about the value of their cultural heritage and the harm that could be brought on the community if lost, they became united.</p>	<p>The design of the urban landscape played a key role in the restoring of the community's morale by providing Beirut with a social arena, large pedestrian-friendly environment. They aimed to unite people through the rebuilding of common places like Beirut souqs and public spaces projects such as the Garden of Forgiveness.</p>	<p>The cultural heritage of a people is essential for their existence in a place, and for their connection to the area and the history, so people of the city and particularly those who live inside the historic district should be educated and informed about the value of their cultural heritage and about the harm that could be brought on the community if lost, which means Public Awareness.</p>	

Culture & Identity	<p>During the thorough reconstruction process, original material -if found- was taken into account. Original stones that could be recovered and reused were pulled out of the rubble. They were identified and placed back in their original locations. Throughout the city, in corners and facades of the old town's reconstructed buildings, evidence of the past and the history of Warsaw can be witnessed. The original material stands as a testimony on Old Warsaw, and as a memorial of the devastating destruction.</p>	<p>The success of Beirut in restoring the nation's morale, resolving hostility and mitigating grief has been achieved through the design and restoration of a public realm which responded to the cultural and emotional significance of the historic fabric of the city. Balance of new and old development where the culture and heritage of the community is represented by the various buildings and public squares in the historic quarter as well as the integration of groups and the promotion of a unified city</p>	<p>During the thorough reconstruction process, original material -if found- should take into account, to reconstruct the buildings to its earliest appearance by using original stones.</p>
Knowledge	<p>They worked on documenting the architecture of Warsaw, then, their collective comprehensive documentation of historic Warsaw was hidden in an architectural school, after the end of the war, the documents were found intact and were used as a basis for the city's reconstruction.</p>	<p>Restoring the nation's morale, resolving hostility and mitigating grief has been achieved through the design and restoration of a public realm which responded to the cultural and emotional significance of the historic fabric of the city. This has been achieved because it has been designed and rebuilt by people who love the city.</p>	<p>The comprehensive documentation process should closely be supervised by experts on the cultural heritage of the old city. Not only buildings but also street networks, and landscape elements should be documented in detail. This is an important step to avoid the loss of a chance to rebuild the composition -if chosen-, or keep the memory and evidence of it. Local Knowledge of the local people is important also.</p>
Technical	<p>They used the original materials such as, original stones, bricks and old monuments parts. As well as, traditional building methods. On other hands, the native experts like architects and painters were in charge of reconstruction processes.</p>	<p>They used the original materials also in reconstruction processes.</p>	<p>It should be pointed out that employing traditional building methods is beneficial in the sense that it keeps the traditional building techniques alive. In addition, when a huge project follows this strategy, it functions as a school for a new generation to learn from the experienced craftsmen.</p>

Table 2: Shows the Dimensions, Experiences and Outcome Proposals of this Comparison.

CONCLUSION

No one could predict the scale of destruction and human cost to be that devastating. It was hard to imagine how this once ancient and diverse city could rise again from the rubble. However, the faith in its people's resilience and willingness to live and rebuild their city was strong. Although similar in war situations, Warsaw and Beirut had ways to reborn from ashes, and each city did it differently. In case of Warsaw had tried deeply to preserve a historical heritage that people started rebuilding immediately as an act of patriotism and national pride, one reason that helped them through their mission, is the anticipation of the attack and -as a result- the readiness and they worked hard to protect and hide what they could move and to document what they could not.

In case of Beirut, they aimed to create a new 'old' downtown to unite people through the rebuilding of common places like Beirut souqs and public spaces projects such as the Garden of Forgiveness. There are some lessons learned

from the two example case studies, we hope can help Nineveh city to rebuild again after war from the remains of the old city. One of the important major element in a postwar reconstruction is public awareness, people of the city should be educated and informed about the value of their cultural heritage and the harm that could be brought on the community if lost, this will not only gain public support for the reconstruction process, it will also help limit man made deterioration, and -like in the case of Warsaw- it could employ public effort to gather funds to support the reconstruction process. In addition, the comprehensive documentation process should closely be supervised by experts on the cultural heritage of the old city. Not only buildings but also street, networks, and landscape elements should be documented in detail. It is necessary for each city especially when a conflict is expected to make a plan to protect cultural heritage; move it to a safe location. As well as, during the reconstruction of Warsaw, original material was used if found, if not, traditional building methods were applied to replace it.

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THE INVESTIGATION OF THE PERIODICAL CHANGES IN THE CITY CENTER OF TOKAT BY HISTORICAL MONUMENTAL BUILDINGS

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ABSTRACT

Human beings have changed their continent, country or region throughout history by migrating because of climate change, wars, conquests etc. It is thought that the underlying factors of all these place seeking are the sense of belonging, the need to adapt, the desire to connect with the place where they are, and the drive to discover the area where they can provide environmental, social and economic sustainability. Because it is required belong to place and to be able to exist and live in all aspect in the place, in order to maintain the existence in a place. These buildings were produced with different functions in order to meet the social and economic needs along with the production of housing for the sheltering needs. This change has been realized in the function, design, structure and material of the buildings. This is especially seen where the buildings of different periods are preserved today. Tokat, which is one of the important cities in Anatolia in history, is one of these cities. The city where different periods such as Danişmendli, Selçuklu, İlhanlı and Ottoman took place, still bears traces from these periods. Since the city is located on the historical trade routes, monumental buildings serving economic / commercial and social purposes are concentrated in the city [1]. As societies or states that live in the city change, the city has also undergone change and transformation. This, in buildings in the city has led to periodic changes. In this study, historical monumental buildings in the historical city of Tokat have been examined by literature review and field study and the periodical changes in the city have been evaluated. During the evaluations, monumental buildings and building types in the city were examined by periodic classification. In the examinations made; periodic changes in the monumental building types in the city. It was understood that these changes were caused by the differentiation of the communities that prevailed in the city, the migration through the caravan routes and the commercial life. It was found that the city settlement on the southern skirts of the castle shifted to the east and developed on the north-south line.

Key Words: Tokat; City Center; Traditional Settlement; Periodical Changes; Monumental Buildings.

INTRODUCTION

The people and the societies changing, migrating have connected with the place where they are and caused the place to change in character according to their social identity. This change is clearly seen on monumental buildings. Because these buildings are the basic elements in revealing the identity of a place and reflecting social identity. Therefore, it is known that the first construction works and changes were carried out on these monumental buildings. Since these buildings are the symbol of identity and belonging, the sustainability of the buildings has been tried to be achieved [2]. These buildings, which can reach enormous dimensions, are usually made of solid and durable materials. For this reason, many monumental buildings that have survived from different periods could be found in very different geographies. The city of Tokat is one of the historical cities where different periods have lived and many monumental buildings that have survived to the present day. These historical traces could be found in the city center. The monumental structure of the city is one of the basic elements in the formation of the urban fabric. In the city where there are Danişmendli, Seljuk, İlhanlı and Ottoman monumental buildings, the buildings could be classified according to their periods. With this classification, the change and transformation of the city according to periods could be followed. For this purpose, the monumental structures in the city were determined and period classifications were made and the change in the city was investigated periodically.

Tokat, City Center

The city center of Tokat was founded in the 4th century BC as a result of the migration from the ancient city Komana [1].

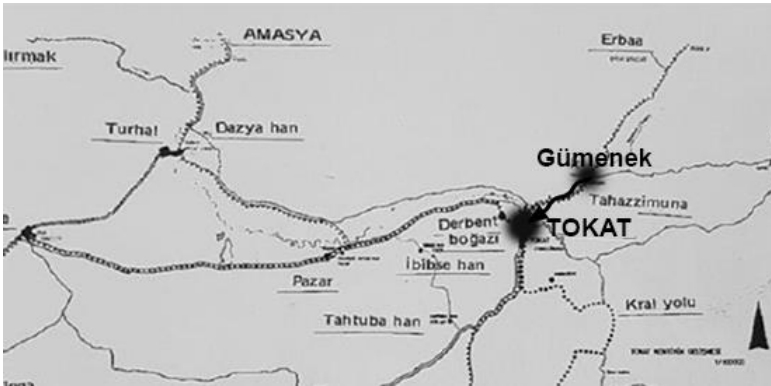


Figure 1. Immigration from Komana to the City Center.

Roman, Danişmendli, Seljuk, İlhanlı and Ottoman periods were experienced in the city from the Ancient period to the present day.

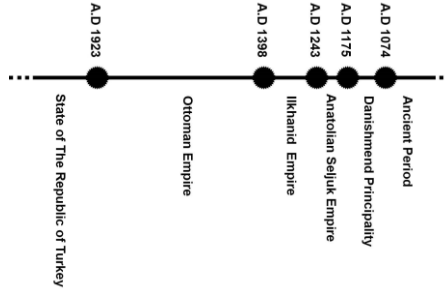


Figure 2. The States that Left their Works in Tokat City Center.

The city center is located to the south of the city and its surroundings are surrounded by hills. In the early periods, the northern parts of Yeşilırmak are marshes. The first settlements in the city, where natural disasters (earthquakes, floods, etc.) were observed, were carried out on the Hisar (Kale) Hill and the rocky area on the southern skirts of the hill. As a result of urban developments, settlements expanded and spread to the Behzat Stream.



Figure 3. Tokat City Center is Surrounded by Hills.

The fact that the city is located on caravans and migration routes has been effective on the development of the city as well as its physical structure. The city is located at the intersection of the caravan routes extending on the east-west axis and the north-south axis [3, 4].



Figure 4. Migration and Caravan Routes Passing through the City of Tokat.

The caravan road extending along the east-west axis was effective in the development of the city in the early periods. Sulu Street, one of the first settlements of the city, was conducted on the east-west axis of the settlement [5]. Although this street axis is known as Sulu Sokak Mevkii along with its immediate surroundings, today only the street name is given as ulu Sulu Sokak [1, 9]. The settlement has moved south and east from Sulu Street with urban developments [6]. Formation of the north-south axis by filling the marshy area in the north of the city in the 16th century After the Sulu Street in the city, Ali Pasha Mosque and the surrounding area and the fairground area between Gülbahar (Hatuniye) Mosque and Gökmedrese (madrasah) became important [1, 8].



Figure 5. The Squares in Tokat City Center.

The Monemental Buildings in the City Center

The city is at the intersection of historical trade routes and is a trade center. For this reason, monumental structures were built in the Roman, Danishmend, Seljuk, Ilkhanid and Ottoman periods [3, 4, 7, 10].

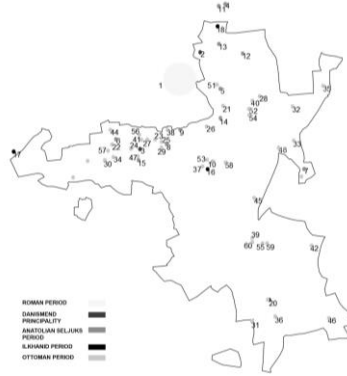


Figure 6. The Monumental Buildings in Tokat City Center and Places Where They Were Built.

ROMAN PERIOD	ILKHANDID PERIOD	OTTOMAN PERIOD	
1. Tokat Castle	Tombs 16. Burğaç Hatun Tomb 17. Ereñler (Kıçı Hatun) Tomb 18. Nured-din İbni Esentimur Tomb 19. Acepşir Tomb, demolished Zawiyes 20. Abdullah bin Muhyi Tomb and Zawiyeh (Abdullmuttalip Zawiyeh)	Public Houses and Covered Bazaar 21. Taşhan (Voyvada) 22. Paşa Public House 23. Sulu Public House 24. Deveçiler Public House 25. Katircılar Public House 26. Yazmacılar Public House 27. Arastalı Covered Bazaar Madrasah and Public Soup-Kitchen 28. Hatuniye Public Soup-Kitchen Small Mosques and Mosques 29. Kazancılar Small Mosque 30. Tatar Hacı Mosque 31. Akdeğirmen Mosque 32. Çekenli Hamza Bey Mosque 33. Kaya Small Mosque 34. Kadı Hasan Small Mosque (Düdükcü Ağa Small Mosque) 35. Genç Mehmet Paşa Mosque (Örtmelönü Mosque) 36. Mahmut Paşa Mosque 37. Ali Paşa Mosque 38. Ulu Mosque 39. Hacı Behzadi Mosque 40. Meydan (Hatuniye) Mosque 41. Takyeciler Mosque 42. Yolbaşı Mosque 43. Huruç (Horuç) Mosque 44. Güdük Minare Mosque (Rüstem Çelebi Mosque) 45. Ahmet Ağa Camii 46. Deveğörmes Mosque 47. Hacı Turhan Small Mosque 48. Tabakhane Mosque 49. Acepşir Mosque 50. Gaybi Mosque	Tombs 51. Anonim (Kitabesiz) Tomb 52. Pır Ahmet Bey Tomb (Horzoğlu Tomb) 53. Ali Paşa Tomb Zawiyes 54. Horzoğlu Zawiyeh 55. Mevlevihane Bathhouses 56. Mustafa Ağa Bathhouse 57. Paşa Bathhouse 58. Ali Paşa Bathhouse 59. Mevlana Bathhouse 60. Tokat Clock Tower Demolished Buildings Madrasah Hatuniye Madrasah (Located in the area called "Meydan" (Square), opposite the Gülbahar Hatun Mosque).
DANISMEND PRINCIPALITY Mosques 2. Melik Gazı Mosque (Garipler Mosque) Madrasahs 3. Çukur (Yağibasan) Madrasah	ANATOLIAN SELJUKS PERIOD Bridges 4. Hıdırlık (Yeşilirmak) Bridge Public Houses, Caravansary *The public houses and caravansaries built during this period will not be included in the study since they are far from the city center (Pazar Mahperi Hatun Caravansary, Çiftlik Public House, Tahtaoba Caravansary)		
Madrasahs 5. Gökmedrese (Pervane)	Demolished Buildings Hisariye Madrasah		
Small Mosques and Mosques 6. Alaca Small Mosque 7. Murad Sevdakar Tomb 8. Ali Tusi (Ebu'l-Kasım) Tomb 9. Tokat Sefer Paşa Tomb (Ebu Bekir bin Lokman Tomb)	Tombs and Zawiyes 10. Ebu Şems Tomb and Zawiyeh 11. Şeyh Meknun Açıkbaş Tomb and Zawiyeh 12. Halef Sultan Tomb and Zawiyeh 13. Sumbül Baba Tomb and Zawiyeh		
Bathhouses 14. Pervane Bathhouse 15. Sultan Bathhouse			

Figure 7. Monumental Buildings in Tokat City Center and Their Periods [1, 6, 7, 8, 11].

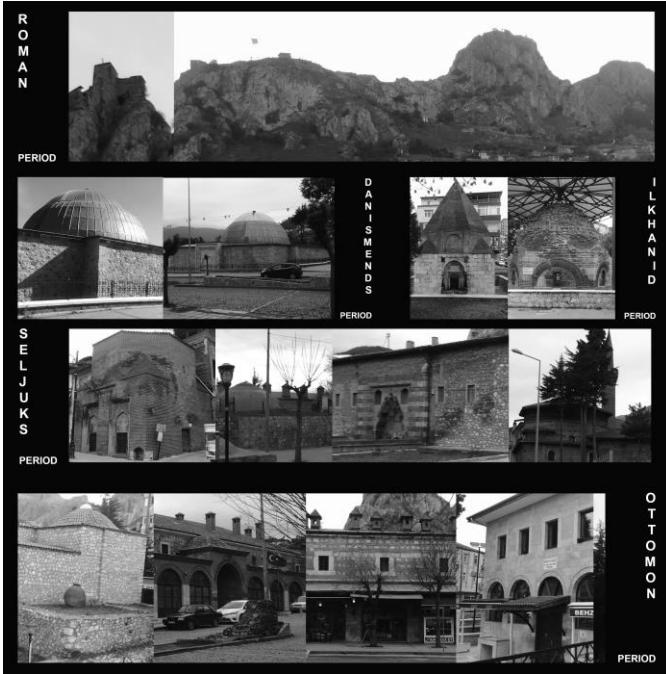


Figure 8. The Monumental Buildings in Tokat City Center, Periodically [11].

The first settlement in the city center was carried out in the castle remaining from the Roman period. The castle ruins on the hill of Hisar have survived to the present day [1, 6,7, 8, 11].

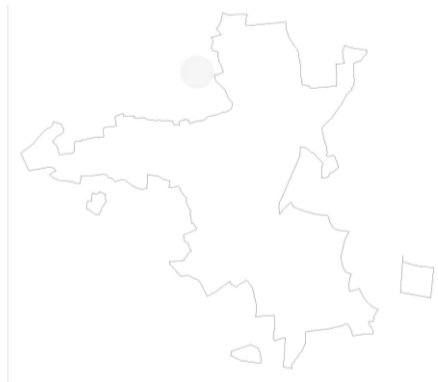


Figure 9. The Monumental Buildings from Roman Period in Tokat City Center.

During the Danishmend period, the settlement was first shown in the castle; but the ruins inside the castle have not survived until today. Garipler Mosque to the east of Hisar Hill and Çukur (Yağıbasan) Madrasah to the south of the hill are the works that have survived from this period to the present day [1, 6, 7, 8, 11].



Figure 10. The Monumental Buildings from Danishmend Period in Tokat City Center.

The monumental settlement during the Seljuk period was carried out on the eastern and southern skirts of Hisar Hill. The monumental structures remaining from this period to the present day are bridges, madrasas, masjids, mosques, tombs and zawiyes. The public houses and caravanserais built during this period are not located in the city center but in the districts [1, 6, 7, 8, 11].

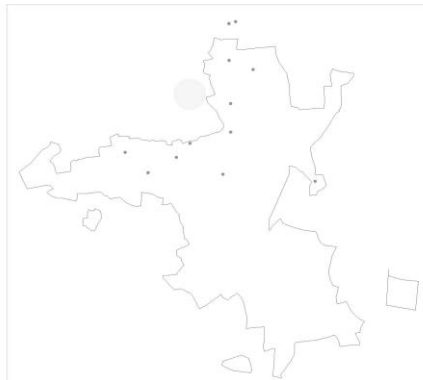


Figure 11. The Monumental Buildings from Seljuk Period in Tokat City Center.

It is known that the Hisariye Madrasah, which was built during the Seljuk period but could not survive, is located adjacent to the Takkeciler Mosque on Sulusokak.

Sentimur Tomb, which is one of the monumental structures that have survived since the Ilkhanid period, is located to the northeast of Hisar Hill. Abdullah Bin Muhyi Tomb and Zawiye is located to the southeast of the hill. The monumental structures remaining from this period to the present day are tombs and zawiyes [1, 6, 7, 8, 11].



Figure 12. The Monumental Buildings from Ilkhanid Period in Tokat City Center.

The monumental buildings that have survived from the Ottoman period to the present day are public houses, covered bazaar, public soup-kitchen, masjids/small mosques and mosques, tombs, lodges/zawiyes, bathhouses and clock tower [1, 6, 7, 8, 11].



Figure 13. The Monumental Buildings from Ottoman Period in Tokat City Center.

Hatuniye Madrasah was built in the north of Hatuniye Mosque during this period, but it has not reached to the present day.

RESULTS and EVALUATIONS

Historical monumental buildings in Tokat city center, which is a historical trade center and located on migration routes, were investigated. Roman, Danishmend, Seljuk, Ilkhanid and Ottoman period's buildings were classified and the changes in the city were examined through monumental buildings. In the examinations, it was found that the monumental settlements that started in the southern skirts of the castle in the city center developed towards east and north.

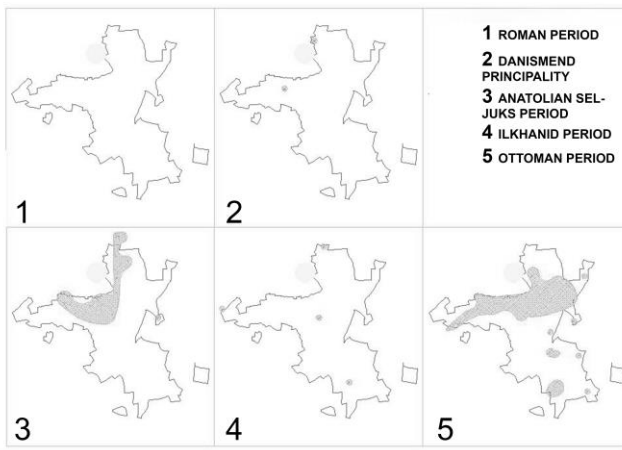


Figure 14. The Monumental Buildings and their Close Surroundings in Tokat City Center, Classified according to their Historical Periods.

When the monumental building types in the city are examined, it is seen that there are periodic differences. Construction of madrasah and mosque started in Danishmends period and continued in Seljuk and Ottoman periods. Public houses and caravanserais built during the Seljuk period are not encountered in the city center. The bathhouses, tombs and zawiyes of the city in the historical period were first encountered during the Seljuk period. Only tombs and zawiyes from the Ilkhanid period were found and they were scattered in the city. The most monumental building remains from the Ottoman period. Public houses and covered bazaar buildings that have survived to the present day in the city center, zawiyes independent from the tombs, public-soup kitchen and clock tower are encountered in this period.

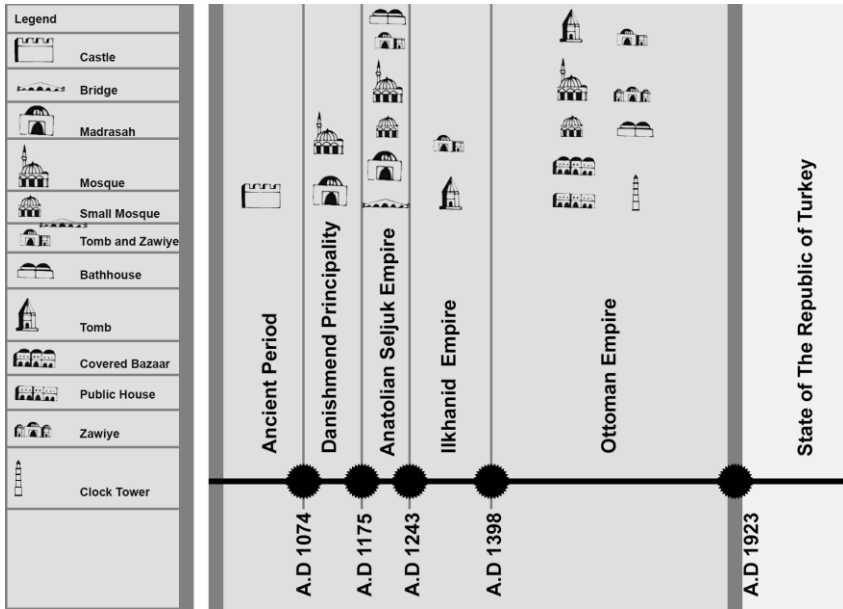


Figure 15. The Types of Monumental Buildings in Tokat City Center, Classified according to their Historical Periods.

CONCLUSION

A lots of monumental buildings have been built in the historical city of Tokat since it is a commercial center at the junction of the caravan roads. Due to the durability of the materials used in the buildings, many monumental buildings have survived to the present day. These buildings that make up the urban texture were examined periodically and the changes in the city were examined. As a result of the investigations, it was found that the monumental buildings affecting the city character started from the southern skirts of the castle and moved towards the east as a result of urban developments and continued to develop on the north-south axis.

The settlement, which started in the Roman period in the castle, continued in the Danishmends period and spread towards the skirts of the castle. However, most of the ruins inside the castle have not survived to the present day. It is known that the Hıdırlık Bridge, which was a work of the Seljuk period, was built on the remains of the bridge from the Roman period. By providing continuity of this bridge, caravan migrations on the north and south axes of the city were made possible. During the Seljuk period, small mosques called small mosques were built. The tombs of the Seljuk period are located adjacent to the zawiyes. Since the Ilkhanids period, tomb buildings independent from the zawiyes have been encountered. During the Ottoman period, large zawiyes without tombs were built. It is known that guests can be

accommodated in dervish constructions such as zawiyes, as in public houses and caravanserais. This shows that the city on the migration routes can be accommodated in different types of buildings. The most monumental buildings and type of buildings was found in the Ottoman period. This situation is thought to be due to the fact that the Ottoman period lasted longer than the Danişmendli, Selçuklu and İlhanlı periods. In addition, it is thought that during this period, the use of stone construction materials, which generally have a long life span, was more recent in the Ottoman period than the other periods, and therefore, it was thought that the period of exposure of the buildings to external conditions was less than that of the other periods. Beginning of the construction of public houses and caravansaries in the city during the Ottoman period (Taşhan, etc.) shows that caravans migrating through the city have increased and commercial life has developed gradually along with caravan routes in the city. As a result of these developments, the urban squares and focal points have also been changed. Covered bazaar, public-soup kitchen buildings are unique to the Ottoman period, such structures were not seen in previous periods. The fact that the covered bazaar, which is located in the center of trade, is located on Sulu Street, shows that the street was also the city's commercial center during this period. This restored building is now used as a museum and still keeps the street alive. Another type of building that is unique to this period is the public-soup kitchen buildings that were established to give food to the poor and madrasah students. It is understood that the Hatuniye public-soup kitchen in the city center constitutes a complex with the Hatuniye Mosque and the destroyed Hatuniye madrasah. The area between this complex and Taşhan is the focal point of the city, like the area between Ali Pasha mosque and the bathhouse after Sulu Street. It is understood from the periodic investigations that there are multiple focal points in the city with urban developments and shifts from the first settlement to these new focal points.

As a result, settlements developed in the city center due to caravans and commercial migrations. It can be understood through the monumental buildings that the city developed along the east-west axis as well as the north-south axis, and with the urban developments the city center shifted from south to east and developed on the north-south line. Differences in periodic building types and increases in building types such as public houses show that the city maintains and increases its importance as a trade center. Although urban settlements are changing and new settlement centers are formed, the first settlement remains important.

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A STRUCTURE RELOCATION: THE RIZE ORTA (MIDDLE) MOSQUE

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ABSTRACT

Theories and practices have paved the way for us to address the concept of preservation with reference to laws and conventions. One of the preservation techniques is relocation, which is only resorted to in special cases. Structure relocation is a preservation technique involving moving a historical structure from one location to another. Construction projects (roads, dams, etc.) or geological factors or natural disasters may make it difficult or impossible to preserve historic buildings in their original locations. Although relocation sounds like it might jeopardize the integrity and originality of historic buildings, it is actually used as a preservation method. Historic buildings are relocated in the face of construction projects (roads, dams, etc.) or geological factors or natural disasters posing a threat to their existence in their original locations. This study focuses on the Rize Orta Mosque, which has been relocated due to road construction works. According to its inscription, the Rize Orta Mosque was built in 1150 (Hijri year)/ 1737 A.D. The mosque, which had been burned down as the Russians were retreating after the First World War, had been restored in 1929. However, the repair was inadequate, and therefore, it was rebuilt to its current form in 1941. It had previously been located in the city center and claimed to cause traffic congestion. Therefore, the projects that called for its relocation had been proposed since the 1990s. With necessary permits obtained, it was demolished and relocated to the Timya Valley in 2018. This study addresses the architectural features of the Rize Orta Mosque, the factors in the selection of the new location and the relocation project and its applications. It also explains the issues taken into consideration during relocation with images. All in all, this study highlights the struggle for survival of a historic building in a constantly changing world.

Key Words: Relocation; Restoration; Preservation; Rize Orta Mosque; Relocated Buildings.

The Concept of Preservation

Preserving historic buildings and passing them down through generations is becoming more and more important. The concept of preservation is as old as the architecture itself. That is why some important structures have made it to this day, sometimes even in their original state [1]. Theories of restoration started to come along under the leadership of Eugène Emmanuel Viollet le Duc in the nineteenth century in Europe. Those theories are based on the understanding of the integrity and originality of structures within themselves and with their surroundings [1], [2].

Law No. 2863 on the Preservation of Cultural and Natural Heritage defines the conservation of immovable cultural and natural heritage as preservation, maintenance, repair, restoration and refunctionalization [3].

Experts focusing on different theoretical and conceptual terms define the concept of preservation in different ways. Burden (2004) defines preservation as maintenance and interventions to prevent decay, demolition, abuse and neglect of buildings, and therefore, emphasizes that preservation should be based on care [4]. Orbaşlı (2008) defines it as repair, restoration and adaptation of buildings while retaining their originality. He also emphasizes that some important buildings should be refunctionalized to make sure that they continue to provide a connection between the past and the future [2], [5].

In the past, preservation meant keeping buildings physically intact just to protect stylistic integrity. However, today, buildings are regarded as documents that provide information about the urban and architectural order, construction techniques and social life of the period they were built in [1]. Therefore, preservation begins with understanding the value of a building to be preserved and proceeds with the selection of a restoration technique that will not jeopardize its authenticity.

Restoration Techniques/Methods

Preserving historic buildings should include not only consolidation but also all measures that prevent decay and protect the historic fabric. Buildings should be regarded as structures with all their physical and technical and cultural features, and their preservation should be approached from this perspective. All measures for the protection of historic fabric of buildings should be thought of as an effort under the umbrella of preservation and should be properly implemented [6]. Preservation should focus on the social/urban context and uniqueness of buildings to be able to pass them down to future generations.

For the sustainability of buildings, one of the following techniques should be selected:

Consolidation,

Reintegration,

Renovation/Reusing,

Reconstruction,

Liberation,

Relocation [1].

We should address cultural assets in their own context and select the most appropriate method to preserve them and pass them down to future generations.

Preliminary research on the preservation of historic buildings allows us to eliminate or minimize potential causes of damage and to select appropriate preservation methods. When necessary, different techniques are used together. Preservation should involve as little intervention as possible to avoid damaging the aesthetic and documental value of historic buildings. The intensity of intervention increases from consolidation to reconstruction. However, reintegration and reconstruction, which involve higher rates of intervention, may sometimes need to be used to preserve historic buildings [1].

Consolidation involves the reinforcement of the materials, structural systems and floors of historic buildings. Reintegration is the completion of a partially damaged or completely destroyed building or its components using conventional or contemporary methods. Due to changing lifestyles and developing technology, buildings fail to meet user needs and comfort conditions over time and lose their original functions. Some buildings that end up in that situation are refunctionalized using renovation/reusing method. Reconstruction is the process of rebuilding a historic building that has been completely destroyed or largely damaged. This method is applied only in very special cases. The techniques and materials used in reconstruction are not entirely authentic. The new building cannot go beyond merely reflecting the mass and spaces of the original one stylistically, and therefore, lacks historical value. Liberation is the purification of a building from all kinds of parts and annexes that do not have historical and aesthetic value. Relocation is the process of moving a building from one location to another due to construction projects (roads, dams, etc.) or geological factors or natural disasters posing a threat to their existence in their original location. The type of relocation method depends on the dimensions, materials and construction techniques of the building [1]. It is of paramount importance to take into account the integration of historic buildings with their surroundings and to preserve them in their original context. It is, however, inevitable in some cases to uproot historic buildings from their original locations for their own sake. In that case, selecting the right relocation method requires a great deal of precision.

Examples of Relocation from Turkey and around the World

The precise documentation of historic buildings requires good organization and qualified workmanship. Detaching buildings from their contexts undermines their cultural values, and hence, their authenticity. However, this method can be used as a last resort. There are two types of relocation: (1) disassembling and then reassembling a structure at the new location and (2) moving it whole. The topography and landscape of new location should be as

similar as possible to those of the original one [2], [5], [6]. Topographic settlement, foundation construction and assembly steps should be recorded during relocation for the future validity and integrity of relocation and restoration [7].

A method used in relocation is assigning identification numbers to building components to be disassembled, which is easily used especially in wooden structures. Cut stone buildings should, however, be surveyed and photographed in detail before labeling their components with an appropriate identifying number. All facade stones are sequentially numbered. Horizontal and vertical lines are drawn, showing the connection of stones with each other and with neighboring stones. After the building is photographed, the stones should be carefully disassembled one by one and stacked in an orderly fashion. Those that are damaged during disassembly and relocation are replaced with new ones, and the building is reconstructed at the new location. It is impossible to assign identification numbers to the components of rubble masonry buildings. Therefore, such buildings should be moved whole, which requires engineering knowledge. The procedure for the move depends on distance, road condition and building dimensions and weight. Before the move, the building should be photographed and surveyed [1].

According to the Venice Charter, historic buildings belong to the historical process and the settings in which they are located. A building should be relocated only for national or international interests. The preservation of natural and cultural heritage should be kept in mind when developing road and dam projects, and relocation should be implemented as a last resort when all other options have been exhausted [1].

When deemed necessary, relocation is undertaken as a preservation option in Turkey and all around the world.

The Fairmount Hotel in San Antonio, opened in 1906, symbolizes the architectural features of the era when it was built. The company that owned the hotel decided to demolish it to make room for retail and lodging. However, people who respect their history strongly opposed the demolition decision. As a result, the hotel was moved on wheels five blocks from its original location in 1986. The relocation of the Fairmount Hotel was deemed the largest structure to ever be moved on wheels by the Guinness Book of World Records [8].

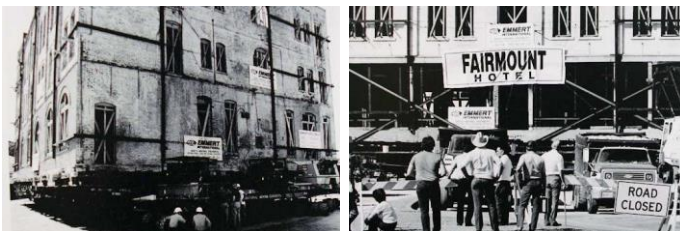


Figure 1. The Moving of the Fairmount Hotel [8].

The Mystic Bank, which was built in 1833, was bought by Mystic Seaport. The company decided to dismantle and move the structure in 1947. The building was disassembled stone by stone and reassembled on its new site [7].



Figure 2. Disassembly of the Mystic Bank [7].

The most popular and oldest example of moving a structure in Turkey is that of the Moving Mansion (Yürüyen Köşk) in the city of Yalova. The building was relocated in 1930 on Atatürk's order so that the tree next to it would not have to be chopped down. Rails were placed on the foundation of the wooden structure, which was then towed 4.80m to its new site [9].



Figure 3. Moving Mansion in Yalova [9].

The Rize Orta Mosque

Location

The Rize Orta Mosque is located outside the protected area of the Merkez Çarşı Mahallesi (Quarter) of Rize. It is registered in layout no 2, block no 8 and plot no 1. It is a registered mosque owned by the Sheikh Huseyin Aga Mosque Foundation. The building has been taken under first-degree protection by Trabzon Regional Council for the Protection of Cultural and Natural Heritage (Decision No and Date: 335/02.06.1989) [10].



Figure 4. Rize Orta Mosque: Original Site and New Site [11].

Historical Background

The mosque was built in 1150 (Hijri year)/ 1737 A.D. (Rize cultural heritage inventory, 46). The neighborhood where the mosque was located used to be called Cami Şerif Mahallesi and was later called Yeniköy Mahallesi. The first records of the mosque date back to 1583. According to the documents, the name of the mosque was Hüseyin Ağa Mosque since 1668 [12] [13]. After 1842, it had different names: “Mumcuoğlu’ nun bina eylediği Orta Cami,” “Mumcuoğlu Cami” and “Orta Cami.” It has been called “Orta Cami” since 1941 [12].

The Rize Orta Mosque, which was in ruins since the Russian occupation in 1939, consisted of four walls and no roof. Marketers used to sell fruit and vegetables in it. Philanthropists such as Hacı Memiş Efendi and Mustafa Topçu raised the issue of reconstructing the mosque. It was reconstructed to its current form in 1941 [13], [14].



Figure 5. The Date on the Railing of the Section/Gathering Floor 1361/1941 A.D. [13].

The inscription on the mihrab of the mosque reads “Salih Köse 1363,” indicating that the construction of the mihrab was completed in 1943 (A). The inscription on the north entrance of the mosque reads “1364,” suggesting that the main door was completed in 1944 (B) [10], [15].



Figure 6. A- The Date on the Mihrab 1363/1943 B- The Date on the Main Door 1364/1944-1945 [15].

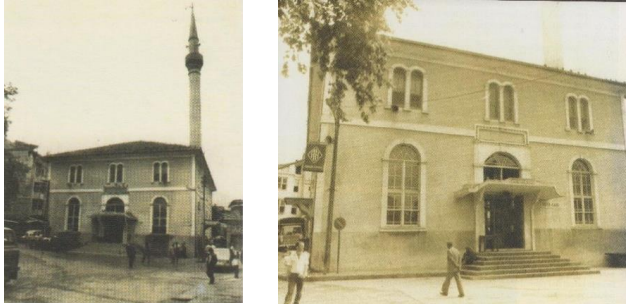


Figure 7. Images of the Rize Orta Mosque from 1965 and 1970 [12].

Architectural Characteristics

The main outer walls of the mosque are plastered rubble stone walls. The masonry walls in the interior are supported by horizontal and vertical reinforced concrete beams. The minaret is made of stone. The two main columns and the section floor in the interior are made of reinforced concrete. The window profiles, door leaves, ceiling and floor coverings and pulpit are made of wood. The mosque has a rectangular plan a four-shouldered pitched roof covered with Marseille tiles [13], [14].

The mosque has entrance doors on the north, east and west sides. It has no porticco courtyard but has a section right after the entrance. One can reach the minaret in the northwest through the section. The main outer walls have round arched windows in two rows. There is a wooden dome on the ceiling carried by two round concrete columns. The mihrab is made of marble, the pulpit of wood with no decoration and the minaret of local black stone [13], [14].

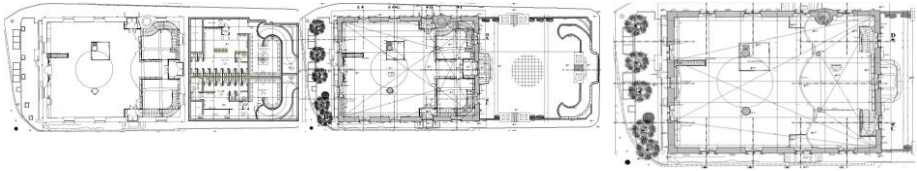


Figure 8. The Rize Orta Mosque Floor Plans [15].

The reconstructed mosque has three entrances: one in the front and two on the side facades. It has a hipped roof. The main dome of the mosque is carried by two octagonal and two cylindrical columns. There are staircases on both sides of the women's section carried by two columns. The balcony of the section consists of Gothic C and S scrolls. The pieces binding the windows, the mihrab, the pulpit cone and the dome have ornaments in the form of plants and Qur'anic verses in the form of calligraphy [12], [16].

The front façade is made of cut stone and has a three-step platform. Above the arch span is a vertical rectangular inscription. The two-wing doors at the entrance are made of wood. There is a large-sized window symmetrically arranged on each side of the entrance. The jambs of the windows with vertical rectangular and round arch span are made of cut stone. The window profiles are made of wood and has colored windows.



Figure 9. The Rize Orta Mosque before Relocation [17].

The east and west facades of the mosque are symmetrical. They both have the same material and shape. Each has a secondary entrance and windows to the right and left of the entrance. The southern façade consists of 2 lower and 4 upper windows. There is also a round window in the middle of the windows.



Figure 10. The Rize Orta Mosque Facades [15].

The interior sections of the entrances have intermediate spaces in the form of landings. This area is wider than the secondary entrances. On the right side of the entrance is a spiral staircase that leads to a balcony with wooden railings.



Figure 11. Interior of Main, East and West Entrances [15].

The wooden spiral staircases on either side of the entrance lead to the women's section corresponding to the northern wall. The bearer of the women's section is made of reinforced concrete and the railings of wood.



Figure 12. Interior [15].

The mihrab is in the middle of the south wall of the ground. The pulpit is adjacent to the south wall west of the mihrab. At the intersection of the south and east walls is the podium. The roof is a four-shoulder Baghdadi dome. The roof sitting on the main outer south, east and west walls is supported by reinforced concrete columns in the middle and north [15].



Figure 13. Mosque Ceiling [15].

The mihrab with a half-rounded niche protrudes slightly from the main outer wall. The wooden pulpit is adjacent to the west of the mihrab [15].



Figure 14. Mihrab and Pulpit [15].

The baldachin muezzin section adjacent to the west column is made of wood. The gap between the wooden columns bearing the muezzin section is surrounded by wooden railings on the floor. The entrance to the lower part of the muezzin section is on the north facade. The minaret is in the middle of the south part of the west wall. The minaret made of cut stone has an octagonal base, a hexagonal body, a bowl and a conical cone. There is a copper finial on the cone [15].



Figure 15. Muezzin Section [15].

Moving the Rize Orta Mosque

The mosques, which were burned by Russian-Armenian soldiers in 1918, were classified in 1933. The decision on the Rize Orta Mosque was to sell and demolish it. It was then decided that the mosque to be moved due to the TOKI Timya Valley Urban Transformation Project to be undertaken in the city center. It was a registered building and in the borders of the Boulevard Project connecting the Meander Boulevard and the South Ring Road and Dosma junction. That is why the mosque was to be moved to a different site. The mosque was closed down on July 30, 2017 Friday after the night prayer.

The Rize Municipality Plan and Project Directorate announced a tender on 05.12.2016 for the relocation, restoration and reconstruction of the mosque. The Emre Construction, Electricity, Furniture, Decoration, Transportation, Contracting, Industry and Trade Limited Company won the tender. The

mosque was demolished and relocated in 2018. After the completion of the landscape plan, the mosque, which looks the same as before, was opened with the Friday prayer on 29.03.2019 [18].

Relocation Process

The General Directorate of Cultural Heritage and Museums Department of Boards, the Rize Governorship Provincial Directorate of Culture and Tourism, the Regional Directorate of Foundations and the Rize Municipality collaborated before and during the relocation of the mosque. As a result of meeting, correspondence and investigations, those institutions made decisions on how to carry out the relocation process and followed the steps below to move the mosque to its new site.

As a result of board decisions, discussions and analyses;
The reinforced concrete walls of the mosque were not portable, and therefore, reconstructed at the new site.



Figure 16. Outer Walls.

The wooden ceiling and beam system were carefully disassembled and then reassembled at the new site.



Figure 17. Wood Ceilings and Beams.

*The wooden components (the stairs, muezzin section and pulpit) were disassembled, and those that could not be reused were replaced with new ones in accordance with the details of the project. The intact components were carefully moved to avoid deformation.



Figure 18. Stairs.

The mihrab and window jambs were carefully scrapped. They were then dismantled and numbered and then moved to the new site. Necessary precautions were taken to prevent the components from being destroyed in the process. It was found during scraping that the concrete of the mihrab and window jambs lost its strength. Therefore, they were reconstructed using stone materials as in the original.



Figure 19. Mihrab.



Figure 20. Window Jambs.

The circular ceiling decorations were carefully moved whole. Necessary precautions were taken to prevent the components from being destroyed in the process.



Figure 21. Ceiling.

The stone components of the railings of the minaret balcony were disassembled using appropriate techniques and moved to the new site. Other parts of the minaret were not suitable to be moved intact, and therefore, reconstructed at the new site using an appropriate technique.



Figure 22. Minaret.

The wooden doors and the pulpit were moved to the new site. The dome of the mosque was not suitable to be moved intact, and therefore, reconstructed at the new site. The wooden stairs, wooden section, railings and door windbreaks were not suitable to be moved intact, and therefore, reconstructed to their original from wood of the same type and size. Only the handrail and spiral stairs were disassembled and moved to the new site [15].

CONCLUSION

Historic buildings should be considered as a whole with their original location and environment to ensure their preservation. However, in some cases, buildings may need to be moved to preserve their original qualities and to pass them down to future generations (construction of new roads and dams, ground conditions etc.).

The Rize Orta Mosque is an example of relocation. There have been debates on the relocation of the mosque from time to time and it was closed down on July 30, 2017 as part of an urban transformation project.

Interviews, observations and investigations show that some components of the mosque were disassembled and then reassembled at the new site while those that could not be moved intact or lost their originality were reconstructed at the new site. For the success of the project, the decisions made before and during relocation were executed, and numerous analyses were performed. During relocation, the original features of the mosque were preserved and its application details, material properties, construction techniques and dimensions were taken into account. It, therefore, continues to exist at its new site. Possible problems should be identified, and preventive actions should be taken, different disciplines and organizations should collaborate, and the right relocation technique should be selected to move historic buildings successfully. Using relocation methods provide us with the opportunity to preserve historic buildings and pass them down to future generations.

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CONVERSION OF MEMORY IN ARCHITECTURE AND CULTURE OF İSTIKLAL STREET BETWEEN 2005-2019

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ABSTRACT

Beyoğlu which was called “Pera”, meaning “other”, “other side”, “opposite side”, by Genoese and Venetians, and plays an important role in the existence of İstanbul, had faced different transformations in different periods. The main route of this district called as İstiklal Street had been affected by this transformation in cultural and architectural aspects. The rapid progress of this transformation, especially between the years 2005-2019, brought about a negative conversion. This conversion had led to a serious architectural and memory destruction of the Street and this situation is still continuing. The fact that this damage/transformation cannot be sustained/avoided in terms of memory and belonging prevents future generations from establishing a bond with their past. Therefore, the purpose of this study is to underline the reasons for triggering this process instead of preventing the original values of İstiklal Street which is an important data for user profile and memory. Within this scope, the paper draws attention to negativity by emphasizing the main reasons for changing the cultural structure, demography, and architecture of İstiklal Street. In this paper, a comparison was made between street photographs of 2005 and 2019 to ascertain how the architectural conversions were made based on façades and functions. The changes that happened between 2005-2019 over the existing, destructed and new buildings were discussed. The relationship between functional changes in buildings, design approaches for new constructions and user profiles were evaluated within the scope of memory and transformation. In addition, a profound literature review was conducted, and it was investigated whether there were connections between the previous transformations of the street and the dates mentioned in the paper.

Key Words: İstiklal Street; Memory; Conversion; Transformation.

INTRODUCTION

Memory of a city can be defined either with its cultural or architectural heritage that can be discussed together. Istanbul is a very good example in terms of exemplifying the memory of a city. There are countless cultural and architectural memories that helped Istanbul to gain its present form. However, there have been many incidents that triggered this formation; battles, conquests, migrations, political and natural disasters, etc. In this paper, the memory and transformation of culture and architecture of Istanbul have been studied in a micro scale. This scale is limited as İstiklal Street, one of the most precious and important streets in the world. The street has a very strong and lasting transformation. The main aim of this study is to emphasize the positive and negative consequences of rapid conversion in terms of memory, culture and architecture of İstiklal Street. Literature review and analysis of mostly transformed buildings are the main research methods of the study. The Yapı Kredi Culture Centre, Şark Aynalı Arcade (Markiz Patisserie), Hasan Bey Apartment, Botter Apartment, Cercle D'Orient and Narmanlı Khan are selected based on their cultural and historical backgrounds which define this rapid transformation in the most appropriate way (Figure 1).

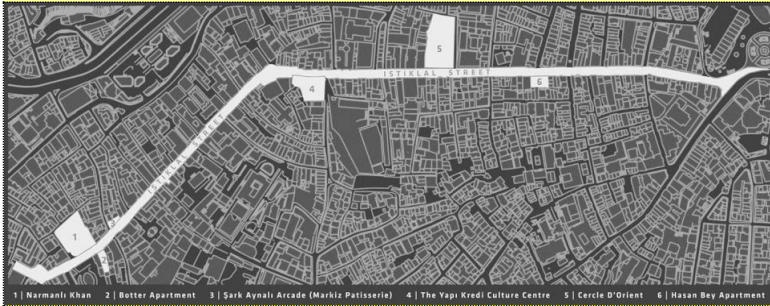


Figure 1. The Map Showing Selected Buildings on İstiklal Street (Sav, 2019).

Photographing technique has been used to record the current situation of selected buildings in years 2005 and 2019. Meanwhile, photos showing previous situations of the buildings are also included to clarify the transformations in terms of memory and architecture.

The concept of memory has always linked to space. Space is one of the triggers of remembering. For example; in his study, Connerton states that the act of remembering takes place explicitly, implicitly, and in different ways through different experiences, while considering memory through commemoration ceremonies and bodily practices [1]. According to this study, which examines the concept of social memory, the knowledge of all human activities in the past can be obtained from today's traces of these activities. Connerton noted that “even a very basic question of what the form of the twentieth century resembles is firmly attached to the social group to which we accidentally belong. For many people, especially Europeans, the story of this century is unthinkable without recalling the First World War” [1].

According to Halbwachs, who studies similar subject; remembering has spatial, temporal, and social frameworks. All of these representations allow us to remember the basic events of our past [2]. Accordingly, in each image in memory, there is a general aspect that links the image with all the concepts in consciousness. Through this relationship, the whole frame has the power to reconstruct the image. Halbwachs, who lays weight on the importance of the social dimension of memory, states that every act of remembering, no matter how personal, is related to things like people, histories, places, words, and forms of language. In this case, remembering takes place with all material and spiritual components of the society in which we are part of. Halbwachs underlines this notion “as these components and the age changes, the regulations also change; the streets are demolished, rebuilt and buildings are demolished, rebuilt... The group may remain uninterested in the meanings that a person or a family tie to one place but resists the change of structures connected with the tradition” [3].

Spatial images play an important role in social memory. The identification/ marking of a place/ city is made by linking certain places with memory to events, people or situations. According to Bilgin, who describes the relationship between memory and identity, memory is directly articulated to identity because of its self-reference effect, that is effortlessly recall what is related to one's self's [3]. Therefore, as long as an individual exists in a society, his / her identity will also depend on social memory. Similarly, social identity consists of a tradition full of symbols, memories, ceremonies, places, values, beliefs and information, in other words, social memory which is the legacy of the past. Every society, that wants to consolidate itself as a group, wants to create places as a symbol of their identity and the basis of their memory [4].

This link between memory and identity was also considered by political powers. The political powers use this link on a going-forward basis. They take not only the past but also the future, they want to be remembered. They do things to remind themselves and they aim to make these works infinite with monuments or at least to be included in the archives [4]. In the following chapters, İstiklal Street is discussed in this context, and the parameters of the conversions it has undergone have been formed depending on this conceptual framework.

Historical and Architectural Background of İstiklal Street

İstanbul is known as one of the most ancient and cosmopolitical megacities in the world. It is a unique city in terms of its culture, multiple religions, architecture, geographical location and the Bosphorus which divides the city into two; Asian and Anatolian sides and connects two continents via Black Sea and Marmara Sea. During the early settlements, this geographical connection brought different cultures to the historic peninsula and this continued until today, and still continuing. Istanbul has welcomed many different civilizations and cultures. This difference can be seen in many areas around Istanbul and one of them is İstiklal Street located in Beyoğlu which was so called Pera.

Pera, means the opposite shore or beyond in Greek, located at the opposite side of historic peninsula [5]. Name of Pera was given by Venetians and Genoese. The main street of Pera, known as Cadde-i Kebir during the Ottoman Period, connects Taksim square with Tunnel and since 1927 it was called İstiklal Street [6].

Pera was a unique place for Levantines (European descent near eastern). Levantine comes from the word of *Levant* in French used for the Eastern Mediterranean in east of Italy [7]. During the Ottoman period, it was used to describe the Christians who mostly settled in the major port cities and engaged in trade. Levantines made Pera very European and brought many different cultures and architecture. Also, this characteristic has affected its development very fast. In 1535, upon the Ottoman-French Trade Agreement, the French ambassador was allowed to settle in Pera [6]. Therefore, France was the first country to bring its embassy to Pera. This had followed by several other countries and it was the major start for Pera to urbanize [8]. However, a water problem that Beyoğlu had faced delayed this transformation. Right after solving the water problem and the announcement of Tanzimat in 1839, Pera has turned into a very classy and elite street. This situation has brought many merchants from different European countries to İstanbul. In the course of time, these merchants settled in İstanbul mostly on the street where Levantines own their businesses due to its closeness to Karaköy and Galata. By year 1840, passages were built for shops that could not find a place on the street [6].

The settlement of Levantines (mostly Greeks, Jewish, and Armenians) has caused a very big change on the demographic structure. These socio-economical changes had affected Pera's reconstruction and architecture. Mustafa Reşid Pasha who was the ambassador in London in 1836 has mentioned many times that buildings in Turkey were made of timber and caused many fires and insisted on the reorganization of the city. However, his warning couldn't be considered until great Beyoğlu fire (Harik-i Kebir) in 1870. During this period, Turkey and İstanbul had seen many firsts in Beyoğlu. Foreign merchants started to build masonry buildings instead of timber ones; apartments, monumental buildings, schools, places of worship, khans, and passages, theatres that designed in Art Nouveau and Neo-Renaissance, schools belong to Levantines or foreigners. This major architectural change has affected the spoken language as well. Italian, French, and Greek became their mother tongues. Elite and rich business people brought their culture to Pera. It can be stated that all these conversions started with Mustafa Reşid Pasha [8].

Mustafa Reşid Pasha provided opportunities for students to go abroad for architectural education. Balyan family members were the first ones who later became architects of the Ottoman Empire and had very important influence on the development of the city.

1837, others followed such as Barborini, Semprini, D'Aronco, Vallaury, and Mongeri [8]. These architects have designed very important buildings which shaped the street in terms of architectural transformation. Architecture and

culture are two important terms that have a very strong relationship. If a place changes architecturally, it changes culturally as well. Pera was the very first place that contributed to this conversion (Figure 2).



Figure 2. Pera, 1930s, It can be easily Seen in this Photograph, from Galatasaray to Tünel, that the Street was very European (Taha Toros Archive).

However, this positive change stopped in second half of 20th century. Four major political and economic facts had changed the demographic structure and entertainment life in İstiklal Street eventually. The first one was the migration policies applied to non-Muslims originating from the inclusion of capital tax between 1942 and 1964. This had forced them to leave their lives, homes and businesses and leave the country forever. Most of Armenians, Jewish and Greeks had to leave Beyoğlu. Their places have been captured by others who newly arrived from Anatolia. The second fact was the establishment of the state of Israel in 1948. State of Israel welcomed all Jewish from all around the world, provided them home and job, as a result Jewish people preferred to settle in Israel. The third fact was the incidents of September 6-7 in 1955 which most of Greek minority have faced terrible attacks; their homes offices, graveyards, schools, churches were destroyed. The last fact was Cyprus problems. 6-7 September incidents happened at the same time with Cyprus negotiations held in London and the Turkish government made a sudden decision to deport Greeks who had a Greek passport. All these facts led to a major cultural change at the street [8].

Apart from these incidents, there were other facts that affected the culture, memory and architecture of the street adversely. After most of these Levantines and foreigners had left the country, Beyoğlu had lost its power, distinction, aesthetics and cultural diversity. Those valuable neo-renaissance, art deco and art nouveau buildings lost their importance. Some buildings were abandoned to their fate, while some buildings were smuggled. That elite and aesthetic Beyoğlu has lost its magical atmosphere and became a bad frustrating place for evil-minded. At the end of the 1980s, at the very edge of destruction, Beyoğlu mainly İstiklal Street, started to gain its previous days back by changing its cultural and architectural characteristics. All those historically valuable buildings have been renewed, street closed to traffic in

1990, nostalgic tram started, restaurants, bars, theatres opened again (Figure 3) [8], [9]. That arabesque culture had been removed from Beyoğlu.



Figure 3. İstiklal Street Closed to Traffic, 1990 [9].

Transformation of İstiklal Street between 2005-2019

From the buildings that carry a very important history to the present day, suddenly encountering with buildings with no history reveals how culture and architecture have changed at İstiklal Street. This can be experienced just by walking down the street and observing the user profile. This street has faced many transformations, some of them were fast some took longer. Firstly, buildings started to change; some of them were demolished and replaced with concrete so called modern buildings, some renewed and some had to carry extra additional floors.) Addition of illegal floors to old buildings dates back to 1940s and became very normal in recent years (Figure 4 and 5).



Figure 4. Illegal Floor Additions to a Historic Building (Karabetça, 2005).



Figure 5. Deveaux Apartments in Late 19th Century (left) and Shopping Mall in 21st Century with its Additional Floor, 2011 [10].

Some of them have been demolished completely only left the front façade, such as 19th century Deveaux Apartments now replaced with a shopping mall. With this major transformation street has lost its historical power.

In this chapter, a very recent period has been studied, 2005-2019. This is because these dates represent the fastest transformation of the street due to political and cultural changes both in the street and the country. This study indicates how fast this transformation had happened by analyzing six different major buildings on the street. İstiklal Street has left its elite and European style to a middle east style where culture, food style, entertainment, language, etc. changed mostly (Figure 6).



Figure 6. Shows an Example Shop Façade on the Street Representing a Middle East Style (Karabetça, 2019).

Radical changes that started in 2002 in politics have substantial affects in cultural and architectural memories. This was followed by some unnecessary rules taken for the street; such as removing tables of restaurants from streets, banning and limitations brought to alcohol sales in restaurants. Within all these years till 2010 demography of street has changed enormously. During 2010 so called “arab spring- the common name given to the popular movements in the Arab world that began in 2010 and continue to this day- Turkey has received thousands of refugees mainly from Syria. This

unexpected population had changed the cultural behavior of İstiklal Street. Restaurants, cafes and accommodation buildings changed into arabesque styles once again.

Conditions of the Selected Buildings in 2005

In this section of the paper, there are six buildings selected to be analyzed in terms of their cultural and architectural conversions and their relationship with the street in 2005 (Figure 7). After major renovations in Beyoğlu, street became popular again in 90s. Many buildings have gained new functions.

Hasan Bey Apartment



The Yapı Kredi Culture Centre



Cercle D'Orient



Botter Apartment



Şark Aynalı Arcade
[Markiz Patisserie]



Narmanlı Khan



Figure 7. Conditions of the Selected Buildings in 2005 (Karabetça, 2005).

Hasan Bey Apartment

19th century was the golden age for Pera which made it very famous with the new city planning. This also increased the number of rich families moving to Pera. Kamondo family, one of the most well-known of these families, was a Jewish family active in the development of Beyoğlu in terms of architecture [6]. They were very rich and provided many job opportunities. Family built many apartments, schools, mansions and pavilions. One of these buildings is at the İstiklal Street so called Kamondo Mansion (Figure 7). This apartment building, thought to have been built by Levantine architect Giulio Mongeri of that period, is one of the most beautiful examples of the street and İstanbul, symbolizing the classical neo-renaissance architectural trend with a common terrace designed to live a family on each floor [11]. Building's upper floors have been used as apartment flats and ground floors as shops during 2005 until 2013. However, due to economical fluctuations and changing of user profile on the street, shops were rent by several brands while upper floors stayed as flats. As it can be seen from Figure 7 that an illegal floor was added to the building. Most of the façade kept as its original situation but interiors have faced many changes.

The Yapı Kredi Culture Centre

The Yapı Kredi Culture Centre, which started to serve in 1992, became the most influential cultural center of the street (Figure 7). Hendrik Bohle and Jim Diamond stated below information about the building in their book, İstanbul Architecture Guide "This bank building, is the only work of the German architect and lecturer who lived in Turkey. Paul Bonatz and Paul Schimthenner are two of the main representatives of the Stuttgart ecol, which follows traditional approaches. The effect of the monumental cubic mass is supported by small window openings. The arches on the ground floor were completed by Muhtar Oral during the application." [12]. The Yapı Kredi Culture Centre building was built as a residence in 19th century and redesigned as an office in 1950s. The building was renovated to extend the function of art and culture. It was used in this way until 2013 [13]. This center had had a very special influence on the cultural and architectural memory of the street.

Cercle D'Orient

Cercle D'Orient was the most popular and elegant club on the street. The regular users of this building were very rich and high-ranking people, such as statesmen, businessmen, bankers, Levantines and foreigners who live in İstanbul for years [6]. Abraham Pasha was the owner of the building and the architect was Alexandre Vallauray. He was a member of a rich Armenian family and built many mansions, residences, shops etc. After his death, this building was taken by retirement fund (Emekli Sandığı) and called as Emek Pasajı [8]. The building itself has got a unique characteristic with its 45 meters length façade. The axial façade is both symmetrical and eclectic. The first two floors had faced some major changes and rest were no longer used (Figure 7) [14]. Apart from the ground floor shops, building stayed empty for a long time until it was renovated in 2016 named as Grand Pera. Cercle D'Orient or Emek Pasajı had a big effect on architectural memory of the street. It was an iconic

landmark which contained important shops and cinema, such as Inci Patisserie, Emek, Rüya and İpek Cinemas and a city theatre.

Botter Apartment

Botter Apartment was built by famous Italian architect Raimondo Tommaso D'aronco in 1900 for Monsieur Jean Botter who was the couturier of Abdülmecit II. The family used the ground floor for fashion house, first floor for atelier and the rest as their residence. Although the building is known as the first Art Nouveau style example in Turkey, it also has Vienna secession style including some Neo-baroque elements. Botter's facade was a unique genuine example of the style and designed according to the wider street format which had been brought after great Beyoğlu fire [15]. However, in 1909 after fall of Abdülmecit II, shop was closed and transformed into an office building [14]. In 1960, the ground floor was rent by a bank which removed most important parts of the shop and atelier during the restoration [11]. In 2000's including 2005, building's ground floor was used by a music store, upper floors used as residences (Figure 7). Botter was functioning until 2009, except ground floor. This building had a very special architectural memory on Istanbulite's minds in terms of its unique style and its dramatic situation [11], [14], [15].

Şark Aynalı Arcade (Markiz Patisserie)

Şark Aynalı Arcade is the second oldest arcade after Panaia Arcade. It was built in 1840 with its original name Passage Orientale [11]. This building complex is consisting of two large five storey khans including an arcade, two shops one facing to Asmalı Masjid street other to İstiklal which first Lebon and then Markiz Patisseries were serving to Pera. This arcade had sheltered many important shops which made it very important commercial center during its most functional times. Unfortunately, all these valuable shops got lost by the time. Markiz was very famous patisserie after Lebon has left the building. It served until 1965. All those political issues that mentioned above were so powerful that Markiz couldn't stand anymore. During its loneliness, Markiz was almost transformed into a vehicular mechanics but Haldun Taner who was a writer, journalist and lecturer prevented this, thanks to him [8]. In 2003 Markiz re-opened but after few years it was closed again due to highly dynamic transformation of the street (Figure 7) [8], [11].

Narmanlı Khan

The khan is one of the oldest neo-classicist styles that was built in early 19th century on the Street (Figure 7). The building was designed as a Russian Embassy and built around 1831-1833 by Italian architect Gaspare Fossati as regards most secondary sources. During its most popular times, khan was used by Dersaadet Russian Embassy, until a new one opened on the Grand Rue de Pera [14]. The building itself, as a group of buildings around an inner garden and all surrounded by an outer enclosure wall, makes Narmanlı Khan one of the significant buildings on İstiklal Street. The large gate which leads to the inner garden welcomes people from the street. Its façade, where there are five ionic columns supporting the façade, is very unique in comparison to its neighbors. From early 19th century to its middle, building was empty. Later in

1933 the building was bought by Narmanlı brothers. Since then it has served for business companies, famous artists, and writers, such as Jamanak journal, Ahmet Hamdi Tanpınar, Aliye Berger, Bedri Rahmi Eyüpoğlu, etc. and became a cultural center within İstiklal Street [16], [15]. Narmanlı Khan continued to serve for its guests from early Republic period until 1980s. Since then until its renovation khan was left to its fate [8].

Current Conditions of the Selected Buildings in 2019

In this section of the paper, selected six buildings were evaluated based on their historical and architectural past and the rapid transformation of the street. Some of these buildings are left to their own fate; some of them have been renovated and refunctioned (Figure 8).

Hasan Bey Apartment



The Yapı Kredi Culture Centre



Cercle D'Orient



Botter Apartment



Şark Aynalı Arcade
 [Markiz Patisserie]



Narmanlı Khan



Figure 8. Current Conditions of the Selected Buildings in 2019 (Karabetça, 2019).

Hasan Bey Apartment

Nowadays known as Hasan Bey apartment is used by a popular clothing store since 2013. The building was used by different brands at ground floor and residence at upper floors until that year. It seems that the building is not well known as Kamondo Mansion, rather it is known as Hasan Bey Apartment which shows that this rapid transformation is adversely affecting the architectural memory of the street. As time progresses, this transformation may cause an architectural oblivion on the future generations.

The Yapı Kredi Culture Centre

This building which was built between 1958-1962, has been renovated and opened in 2017. Until 2013, building has served as a cultural center and hosted many valuable exhibitions, and this continued after its opening in 2017. Yapı Kredi Cultural Center is one of the rare buildings that continues to increase the level of art and culture not only in Beyoğlu but also in Istanbul. It contains a large book store facing to street, extensive museum, exhibition halls, library and event halls. Its fascinating modern look glass facade brought a new contemporary but respectful appearance to the street (Figure 8). According to the designers, Shmittener's building did not have a dialog with the street. This was the most important fact that building had a glass façade [17]. Inside this façade, within the sculptural stairs, visitors of the building could have various views of İstiklal Street and Galatasaray square when they wander inside the building. In terms of sustainability of the memory, it could be stated that new building trying to have a link with the old and original one. From a glimpse of the new buildings façade, it's easy to notice old one's traces. Additionally, this project accommodates İlhan Koman's "Mediterranean Statue" inside the stairs. The sculpture with its welcoming glass façade in front of it becomes a part of the Galatasaray square and the city as well

Cercle D'Orient

Cercle D'Orient, nowadays known as Grand Pera, has lost its authentic and historical atmosphere after it renovation in 2016. In 2016, the building refunctioned as a shopping mall complex in the name of Grand Pera Shopping Mall. The non-governmental organizations were against this renewal and reuse project by reason of the fact that Emek, Rüya and İpek Cinemas and Melek Apartment, nearby attached to Cercle D'Orient, will be demolished. Eventually, the project has been built like the way it was designed. Decorations of Emek Cinema hall have been removed and enumerated one by one, placed alike the original version. Yet, it's just a replica which stands upon the spirit of Emek Cinema. Emek has a very special cultural memory on the street; moving it from ground floor to 5th floor made the cinema unreachable for district's local people has lost its effect. With this major renovation, all the cinemas and shops, such as 68 years old İnci patisserie, had to move somewhere else. Such places were unforgettable for a vast majority of people in Istanbul.

Botter Apartment

Today, this beautiful apartment, a unique example of Art Nouveau, is abandoned to its fate. Many important lives have gone through this building. It carries too many historical information and memories of İstiklal Street and Pera. It is one of the most iconic buildings on the st Botter is in the first group of antiquities list which makes it much more important to be taken care of. Unfortunately, its beautiful façade is sprayed for graffiti and patterns which show how large the damage is. According to an information on a newspaper web site [18], Beyoğlu Municipality said that council of monuments has approved the restoration projects. However, because the building is a private property, the restoration cannot start due to the lack of approval of the shareholders. The ruined building stands right next to the German Book store and in front of Markiz Patisserie, waiting to be saved and regained into the street.

Şark Aynalı Arcade (Markiz Patisserie)

Markiz is still one of the few projects which interior elements have conserved. Art Nouveau wall ceramics, L'Automne (autumn), Le Printemps (spring), signed by J. A. Arnoux and brought from Paris in the 1920s, still decorates the wall of Markiz Patisserie. However, L'Hiver (winter) and L'Ete (spring) themed wall ceramics' fate is unknown [19]. After its renovation and re-opening in 2003, Markiz Patisserie started to serve as its original function. Afterward, It has another conversion that turned Markiz into a coffee shop called *Robert's Coffee* and later on a restaurant called *Yemek Klubü*. Due to economic prospects, all new investors of Markiz Patisserie developed some changes in management. Both of *Robert's Coffee* and *Yemek Klubü* are kind of managements that serve fast food with low-price. It could be stated that these changes could not meet the expectations of the prior users and probably that caused Markiz Patisserie to close its doors once more in 2016 within its last management *Yemek Klubü*. From that year to now, Şark Aynalı Arcade and Markiz Patisserie left to their fate.

Narmanlı Khan

In the 2000s, Narmanlı Khan's fifteen percent of ownership sold to Yapı Kredi Koray Incorporated Company to start a restoration project. The restoration project, based on adding a three-storey concrete block above the historical building, was approved by the conservation committee [20]. By reason of the protests of non-governmental organizations, the project could not even start. In 2013, the property of Narmanlı Han sold to businessmen Tekin Esen and Mehmet Erkul. Afterward, a new restoration project approved by the conservation committee in 2015, and then the project also has been protested many times by the non-governmental organizations. Despite these protests, details about the project haven't been shared with the public. Nevertheless, restoration works in the historic building started in 2017 and finished recently. In brief, all parts of the building except front facade were demolished and new interior space were identified. An ornamental pool which has no relation with the building's history designed in place of where the trees in the inner garden were dismantled. By the reason of architect used modern construction

techniques to build a new space, now it's hard to understand the techniques of the era in which original building was built. It could be stated that it is not possible to transfer any kind of information about the techniques, traces, layers, sediments that the building has once to future generations.

CONCLUSION

It can be clearly seen that within this very short period of time, a very important architectural and cultural memory transformation has happened and if something is not going to be done it will continue with a growth. Some of these transformations can be found beneficial while some can be accepted as total destruction of the history.

Society does not take new ideas and replace the past but inherits it differently from other groups that have been influential until then. Therefore, social memory works forward and backward; not only constructs the past but also affects the present and the experiences of the future [4].

When the street and even the district are considered as a whole, it can be said that these destructions are supported politically. Political powers' concerns of iconic memorization, shaping the society have always been reflected into social spaces. Istiklal Street has always been the place of intervention of political powers in every period with all its unique features. Many political activities and meetings took place in the street that led to many cultural changes. Later on these changes affected buildings, such that, the original values of historical buildings are used to provide financial gain. Although users come to street mainly for shopping and eating, they also come to street for its unique cultural, architectural and authentic values. Investors who are aware of this situation do not hesitate to demolish all the walls behind the facades and create new spaces while holding the original façades of the buildings. As long as this approach continues, it will not be possible for us as past generations to establish a bond with future generations. Perhaps more importantly, the connection of future generations with the past has collapsed and/or is collapsing.

On the other hand, it is possible to see the value of the projects produced by assimilating the historical buildings in which they have taken place.

These projects also provide the opportunity to meet the newly formed needs of the place today. The differences between the new and the old can be perceived.

The only concern for the street should not be gaining financial benefits. However, cultural, architectural and memory traces should also be handled and protected.

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THE ARCHITECTURE OF MOVEMENT: TRANSFORMABLE STRUCTURES AND SPACES

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ABSTRACT

The concept of movement is not new in the field of architecture. The root of the idea of capturing movement within structure dates back to ancient times. It continued and played a significant role through the architectural history. Starting from the simple nomadic tents shown as the first examples of transformable structures, various systems were applied in architecture even in mediaeval times and Renaissance as retractable roofs for the protection against sun and rain. In the twentieth century, the dynamic nature of the environment and the need for adaptive spaces led architects and engineers to develop innovative design solutions and structural systems that can respond to variable climate conditions and occupants' preferences. Those systems allow not only transforming the structure into different geometric shapes, but also transporting the structure from one location to another numerous times. They may become self-standing structures as the conventional ones and be used for different applications in architecture such as temporary protective covers for outdoor activities, emergency shelters, exhibition halls and sporting fields. The objective of this paper is to introduce the the concept of movement in architecture and the transformable structures that are capable of changing their geometries repeatedly and reversibly relative to environmental conditions and occupant requirements.

Key Words: Concept of Movement; Transformable Structures; Kinetic Architecture; Retractable Roofs; Moveable Bridges.

INTRODUCTION: The Concept of Movement in Architecture

For centuries, architecture has been perceived as permanent structures that are identified with the concepts of stability, rigidity and immobility, [1]. The dominance of static notions in architecture also restricted the flexibility in space design. It has not been considered that the spaces or the structures might be changed according to the future needs. Even though the change has been neglected in the architectural design, it has always been a part of human being and society since the needs, lifestyles, activities and space requirements are changing constantly. Thus, the architecture should respond to the changing needs of dynamic society. Moreover, the concepts of movement, fluidity and adaptability should be considered within the design of architectural space and structure. At this point, an obvious question arises: how an architectural space and structure can be integrated with the concept of movement while the the architecture still stands at the threshold between past

and future, and static and dynamic. To answer this question, the relationship between movement and structure should be investigated first.

In fact, movement and structure can coexist in architecture. The root of the idea of capturing movement within structure dates back to ancient times. Nomadic tents can be shown as the first examples of transformable structures, which were built with flexible outer skins for protection against environmental extremes and to meet the housing needs of nomads [2] (Figure 1a). The shapes of these tents change according to the life styles of the nomads. Those tents were either moved from one place to another as a whole or assembled and dismantled on the site. The usage of the movement in architecture can also be seen in Hellenistic times. Hero (Heron) of Alexandria, a well-known engineer and mathematician lived in the 1st century AD, designed a temple door having a pneumatic system that utilized steam expansion and compressed air to open temple door when altar fires were lighted [3] (Figure 1b). Another example is seen in the Roman Colosseum roof that was covered with great canvas sheets rigged to the top to form awnings for protection of the spectators from the sun (Figure 1c). The huge movable roof was supported by the poles placed around the edge of the Colosseum. The awnings served as a retractable roof having a pulley system that retracts the canvas by means of ropes [1].

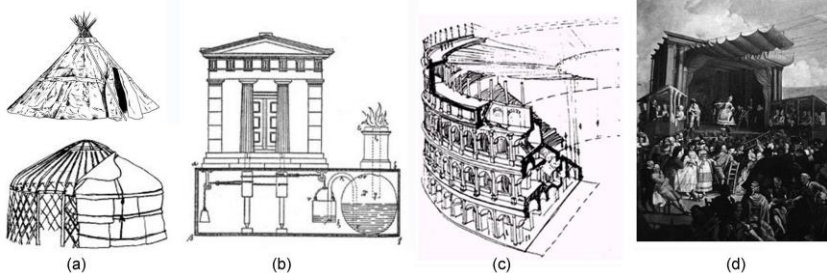


Figure 1. a) Nomadic Tents; b) Hero of Alexandria's Temple Door; c) Roman Colosseum; d) Demountable Theatre.

The concept of movement continued and played a significant role through the architectural history. Even in mediaeval times and Renaissance, various systems were applied in architecture as retractable roofs for the protection against sun and rain. In medieval times, retractable roofs were used in demountable theatres that had similar system as in the roof of the Roman Colosseum [4] (Figure 1d). In order to create a gathering space in front of the stage, a pulley system was used to protect the audience from weather conditions. Another example of the transformable structure can be seen in one of Leonardo da Vinci's designs. Da Vinci studied the design methods of movable structures and designed a self-supporting movable bridge that can be quickly dismantled and transported [5].

In 18th century, awning constructions became widespread in Europe. In the middle of 18th century, one of the great changes in human history started with the Industrial Revolution. In the 19th century, radical changes started in building technologies by the invention of new building materials such as cast

iron, steel and glass. These materials offered architects and engineers the possibility and freedom to design new buildings and structures of size, form and function unimaginable before. Such developments also changed the perception of architectural space and enabled the design of buildings under the style of free plan and facade, which lent feasibility to walls freed from the function of load bearing and to building cantilevers. At the beginning of the twentieth century, a concept of avant-garde emerged in architecture which can be formulated as a reaction to the past and an intention to forge a radically new reality. As one of the avant-garde groups, Archigram inspired from technology to create new realities and developed hypothetical projects including A Walking City and Plug-in City (Figure 2). They questioned the static notion of the buildings, investigated the relationship of society, technology and architecture, and developed structures that can move through the environment. The Walking City was considered like a human being, which was able to move wherever necessary to escape from the environmental conditions [6]. In the Plug-in City, Peter Cook proposed a megastructure in which numerous units including residences, access routes and all other services for the inhabitants are plugged in. Each piece is transportable and placed temporarily. The units are projected under the principles of flexibility and mobility. The project was designed to encourage the change. Although both projects do not offer proper solutions for the applications, they can be considered pioneering projects of the kinetic architecture, which emphasize the movement not only conceptually but also architecturally.

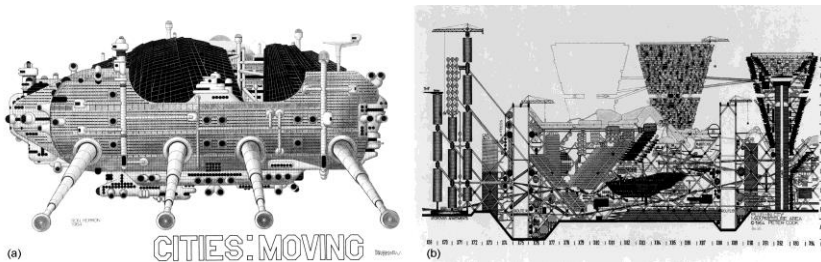


Figure 2. Walking City and Plug-in City.

Aforementioned examples can be considered as the pioneering structures of kinetic architecture in which the concept of movement was captured within structure. In the 20th century, the importance of the concepts of change, movement, flexibility and adaptability started to increase and the needs for transformable spaces emerged. Thus, today's architecture pursues new kinetic and lightweight structures instead of the stability, steadiness and immobility of the past examples. Recent developments in technology have greatly influenced design techniques and opened up new dimensions for the construction of transformable structures. The dynamic nature of the environment and the need for adaptive spaces led architects and engineers to develop more innovative design solutions and structural systems that can respond to variable environmental conditions and occupants' needs. Those systems allow not only transforming the structure into different geometric shapes, but also transporting the structure from one place to another many times. They may become self-standing structures as the conventional ones

and be used for different applications such as temporary protective covers for outdoor activities, emergency shelters or bridges after natural disasters, exhibition halls, pavilions, travelling theatres, concert halls and temporary buildings in remote construction sites. Furthermore, they can also be used to cover sporting fields or even entire stadiums in which the roof can be mechanically transforms into an extended form to cover the spectator areas and the play field. These structures that change shape and form can adapt to not only climatic conditions but also different functions. In the next section, different applications of the transformable structures proposed in the late 20th and early 21st centuries are reviewed in terms of the concepts of movement, flexibility and adaptability in structure.

Transformable Structures

Deployable Bar Structures

Deployable bar structures are impressive examples of transformable structures, which have the ability to change their shapes according to changing circumstances. Pioneered by Spanish architect Emilo Pérez Piñero, different types of deployable bar structures have been developed by architects, engineers and researchers. Piñero was the first who built such a deployable structure composed of scissor like elements (SLEs) that was intended for a movable theatre [7] (Figure 3a). His particular structure is like a mechanism since it is stress-free during the deployment, in the compact and deployed configurations, except for its own dead weight [8]. Thus, it requires using some additional cables to lock the system and to provide the necessary stabilization after it is folded. Having a circular plan shape and a capacity of 500 people, the movable theater is capable of folding or unfolding in every direction and transportable. The seat of the stand has also movable structure system. The deployability allows the structure to be moved rapidly on site. On the other hand, the transportability allows the structure to be moved to any desired location at any time. Considering the capability of deployability and transportability of the structure, it can be said that the concept of movement was achieved in Piñero's design as structurally and architecturally since it offers flexibility and adaptability to the change. By using the principles of SLEs, Piñero proposed numerous structures including travelling pavilions, retractable domes and structural systems for temporary enclosures. In Figure 3b, his foldable reticular dome composed of seven modules is shown. In his design, each module has ability to deploy from a compact bundle to an expanded form. However, they has to be deployed and stiffened on the ground and then lifted up and locked together to generate the dome shape [9]. When the modules are connected to each other, the system loses its deployment capability and became a static structure. Thus, the structure is multifunctional behaving as both a mechanism in the folded configuration and a structure in the fully deployed configuration.

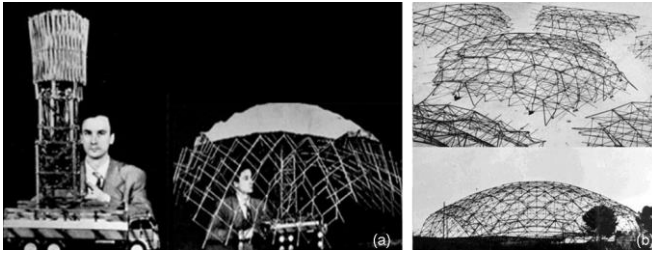


Figure 3. Movable Theater and Foldable Reticular Dome.

Piñero's designs led to other researchers to investigate similar structures to overcome the disadvantages that are inherent in his designs. For instance, Félix Escrig developed new spherical grid structures composed of two-way and three-way scissors and proposed several connection details for his designs (Figure 4a). Moreover, he developed different types of deployable scissor structures including quadrilateral expandable umbrella, deployable polyhedral and compactly folded cylindrical, spherical and geodesic structures. The most notable application of the deployable bar structures developed by Escrig [5] was a deployable roof structure for a swimming pool in San Pablo Sports Center in Seville, which consists of two identical rhomboid grid structures with spherical curvature (Figure 4b). Consisted of grids of equal quadrilateral SLEs, the structure was covered with a thin fabric roof that was unfolded together with the structure from a compact configuration to an expanded form.

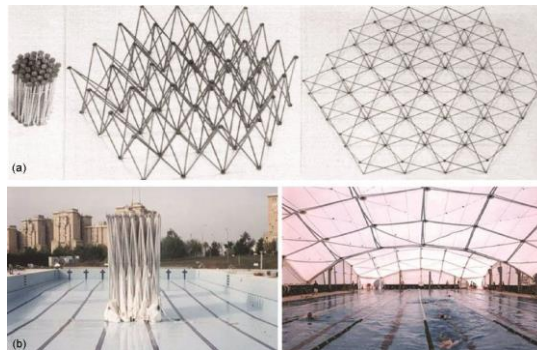


Figure 4. Expandable Structure and Deployable Scissor Structure.

Another leading figure in deployable bar structures is Chuck Hoberman. He has made a considerable advance in the design of structures composed of SLEs when he discovered angulated element. Expanding Geodesic Dome, Hoberman Arch, Expanding Sphere and Iris Dome are some of his interesting designs. Having the same triangulated pattern in Buckminster Fuller's geodesic dome, Hoberman's Expanding Geodesic Dome expands from a 1.5m compact cluster to a 6m dome by pulling it outwards from its base (Figure 5a). The Iris Dome is a lamella dome with a geometry of interlocking spirals, which is cable of retracting radially towards perimeter [10] (Figure 5b). Consisting of six concentric rings of angulated elements, rigid panels are used

for cladding of the structure. Attached to the individual angulated elements, panels slide over one another. They are stacked upon each other in the open configuration while they form a continuous surface when the dome is closed. Moreover, Hoberman designed a mechanical curtain for the Salt Lake 2002 Olympic Winter Games (Figure 5c). Called as Hoberman Arch, this structure is composed of movable SLEs covered with radially arranged rigid panels and a static arch-shape structure that supports the panels. As the structure moves, panels slide over each other to form the fully closed or open configuration, which was a part of the performance including lighting, music and dancers.

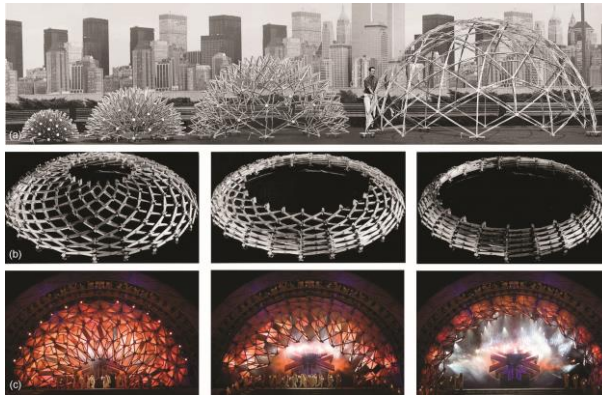


Figure 5. Expanding Geodesic Dome, Iris Dome and Hoberman Arch.

Apart from the deployable structures composed of SLEs, numerous structures composed of bars have been proposed by architects and engineers as a reflection of the change in architecture referring to the concept of movement. The most well-known examples belong to Santiago Calatrava known as the designer of expressive structures that are influenced by the movement in nature. In his buildings such as the Ernsting Warehouse, the Pfalz Keller Emergency Service Center and the Alcoy Community Hall, it is possible to see that the concept of movement was integrated within the structure. In the Ernsting Warehouse building, Calatrava designed three large service entrances having the capability of folding [11] (Figure 6a). The doors are composed of varying profiles made of aluminum slats. Vertical slats are connected to each other by revolutive joints along a curved line and fixed to the door structure at upper ends. The lower ends of the slats connected to a horizontal frame that can be raised or lowered. When the doors are opened by raising the frame, the doors become horizontal canopies over entrance. In this example, not only a creative solution was achieved by integrating the movement into the design but also a functional solution was implemented as creating a protected shaded space underneath the structure. Similar design approach can be found in the design of the roof structure of the Pfalz Keller Emergency Service Center that is placed underground (Figure 6b). Calatrava developed a movable structure to cover the elliptical pitched-glass roof of the building in order to control the daylight. Constructed with aluminum slats, the structure is composed of two symmetrical rotating arched-shaped wings. The slats are fixed to the ground from their lower ends and freed from the structure

at their upper ends. Another impressive design of Calatrava is the Alcoy Community Hall that is built underground to accommodate 600 people for all kinds of social and cultural and events. Calatrava developed a transformable structure composed of stainless steel slats to cover the western entrance of the Hall (Figure 6c). When the structure is raised, it becomes a huge entrance door for the Hall. It becomes a part of the plaza when closed.

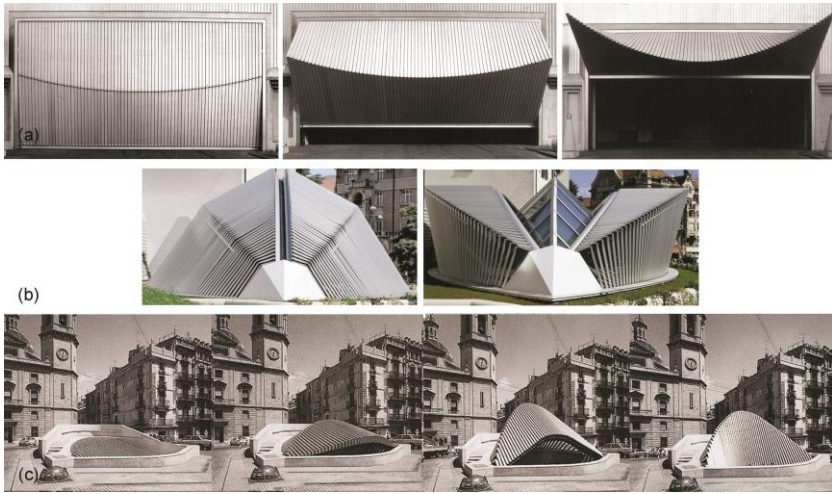


Figure 6. Ernsting Warehouse Doors, Pfalz Keller Emergency Service Center and Alcoy Community Hall.

In recent years, the concepts of movement, flexibility and adaptability have become increasingly predominant in architecture. Numerous transformable structures have been proposed in response to changing spatial, functional and environmental conditions. The author of the paper has also developed different structures that have ability to change their geometric shapes according to changing circumstances. Although most of the existing deployable scissor structures have only two predefined configurations as stowed and expanded, the proposed structures have more flexibility on shape control since they can be transformed into multiple alternative expanded forms. The first proposal is a hyper-shaped canopy structure that can transform from a planar configuration into a hyper shape [12] (Figure 7a). Having a doubly ruled surface, the structure is composed of identical straight bars and covers an area of 100m^2 . The second proposal is a multi-hyper structure that serves as a transformable roof for an exhibition hall [13] (Figure 7b). Covering approximately 250m^2 , the structure is composed of six hypars that can be operated simultaneously or optionally. Either all the hypars or the selected ones can deploy from a planar configuration to spatial ones. The system allows obtaining numerous configurations in response to changing conditions. The third proposal is a dynamic shelter structure that can serve for different temporary or permanent activities [14] (Figure 7c). Having a covered area of 140m^2 , the proposed structure is composed of eleven S-shaped modules that are connected to each other by X-shaped elements. The

superiority of the dynamic shelter structure over the existing deployable scissor structures is its transformation capability. It not only transforms from S-shaped geometry to the reversed S-shaped form, but also provides a planar configuration. According to the changing circumstances, the structure responds to the user needs by geometric transformations.

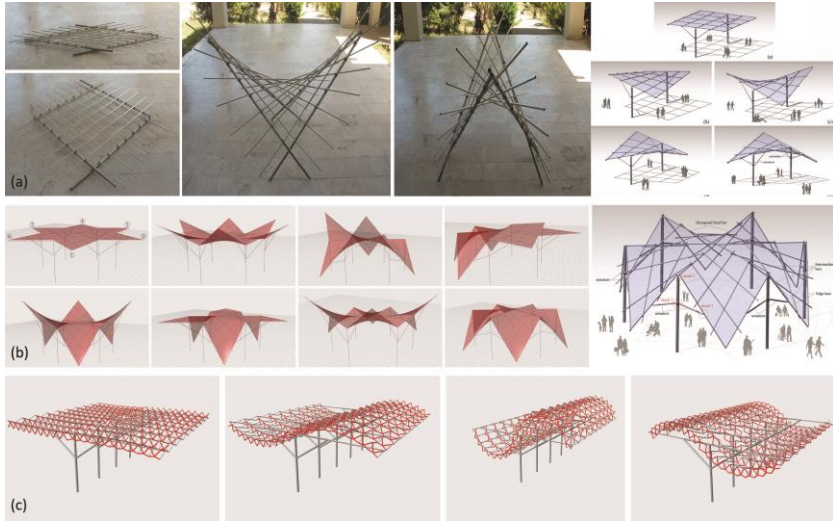


Figure 7. Transformable hyper structure, Transformable Multi-hyper Structure and Transformable Scissor Structure.

Retractable Roofs

There was an increasing demand to construct sport facilities after World War II. Buckminster Fuller' invention of geodesic dome and Frei Otto's works on membrane and retractable structures were inspiration to the researchers, architects and engineers. These works and significant pioneering transformable structures paved the way for constructing higher scale structures. The advances in building technology in the last century allowed building wide-span retractable roof structures. These structures have capability of changing their shapes from open position to closed one completely or partially according to functional requirements and environmental conditions. The transformation may occur within a short amount of time. This transformation capability allows using the retractable roofs for other types of applications such as exhibition halls, pavilions, theaters, recreational facilities, etc.

The concept of movement plays a crucial role in flexible facilities due to the needs of flexible spaces. Retractable roofs provide adaptability to different weather conditions since the roof can be opened in good weathers to benefit from the air and be closed to protect audiences and players against extreme weather conditions. Thus, it can be said that the concept of movement integrates with multi-functionality in retractable roofs. Further, the space transforms from an indoor space to an outdoor one or vice versa. This

transformability is achieved by means of the integration of the movement with the structure.

Starting from 1960s, many retractable roofs have been built around the world. The first retractable large-span roof is the Pittsburgh Civic Arena opened in 1961 (Figure 8a). Spanning 127m, the retractable roof of the Arena can be opened in about two minutes by sliding circularly [15]. The roof panels overlap each other while rotating. Another example is the roof of the Bad Hersfeld Open Air Theater in Germany that was designed by Frei Otto in 1968 (Figure 8b). Built to protect the audience from weather conditions such as sun and rain, the roof structure covers an area of approximately 1300 square meters. The membrane supported by a 32m high post is moved by pulling the cables with the help of electric motors [15]. Designed by Roger Taillibert in 1976, the roof of the Montreal Olympic Stadium is another example of retractable membrane roof (Figure 8c). Covering an ellipse-shaped area of approximately 20.000 square meters, the retractable membrane roof was hung on the reinforced concrete tower at a height of 175m. The roof of the stadium was originally covered in 1987 with an orange colored PVC/Kevlar membrane that can unfold in 30 minutes. It was stowed in a bunched configuration in good weathers and lowered from the tower in bad weather conditions. However, the membrane was replaced by a stationary teflon coated fiberglass material in 1998 due to the damage occurred on the roof [16]. One of the major problem was the design of the cable system, which allows for the extension and retraction of the membrane roof. Another was enormous weight of snow that accumulates on the membrane. After several opening and closing operations of the roof structure, the membrane had serious deformations from hanging points and connections.

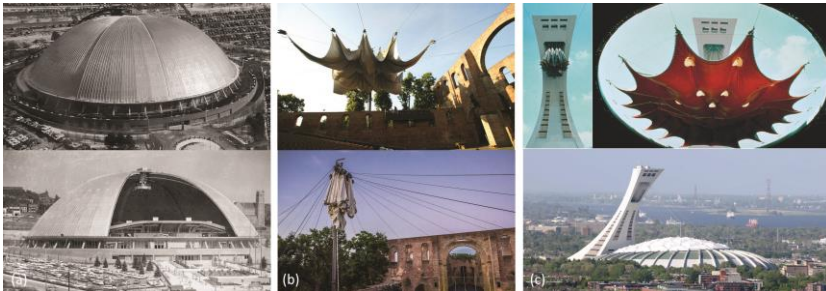


Figure 8. Pittsburgh Civic Arena, Bad Hersfeld Open Air Theater and Montreal Olympic Stadium.

A similar retractable membrane was applied in 1988 by Jörg Schlaich, R. Bergemann and Werner Sobek on the roof of the Zaragoza Arena in Spain which is a multi-functional hall serving for festivals, concerts and other events (Figure 9a). The Arena is covered with both a fixed and a movable roof structure. Covering an almost 1.000 m², the movable part can unfold only in 3 minutes in which the movement is controlled by 16 electric motors [17]. On the other hand, built in 1993 in Japan, the Ocean Dome is one of the largest indoor water park in the world. Made of terta fluoroethylene resin coated fiberglass, the retractable roof consists of four structurally independent panels

[8] (Figure 9b). The roof is opened in 10 minutes by translational movement of the four panels.



Figure 9. Zaragoza Arena, Ocean Dome, Bengt Sjostrom Starlight Theatre and Qizhong Tennis Stadium.

While most of the retractable roofs designed in late twentieth century were either membrane roofs or rigid structures having heavy mechanisms, creative solutions have been developed in the twenty-first century. In 2001, a foldable retractable roof was designed for the Bengt Sjostrom Starlight Theatre by Studio Gang (Figure 9c). The design brings flexibility to the tradition of open-air performances. The roof opens upward like the petals of a flower in a helical order. The roof petals overlap their neighbors during transformation. The roof structure is adaptable to different weather conditions. It provides not only a protected space underneath when closed, but also a strong visual connection to the sky enhancing the delight of being outdoor when opened. In the Qizhong Tennis Stadium completed in August 2005, the retractable roof structure covers the central space, which opens and closes in a spiral manner with eight sliding petal-shaped sections in 8 minutes to accommodate indoor and outdoor events (Figure 9d). A fixed spatial steel ring truss having a diameter of 123m supports the retractable roof. Located in Atlanta, Mercedes-Benz Stadium is one of the recent examples of the retractable roofs. The roof of the stadium opens in eight minutes by the movement of eight ETFE-clad petals.

Responsive facades

The conventional understanding of the building façade defined as a static vertical architectural element has started to change in the twentieth century since the façade has more function than just being a separator between inside and outside. The rapidly changing climate and growing population have changed the architects' design approaches. They have investigated new design solutions in order to reduce energy consumption of the buildings. The adaptation to the environment and changing circumstances has become predominant not only in building design but also in the façade design. In this manner, a new façade design approach called as responsive façade has emerged in architecture, which is directly related to concept of movement. Responsive façades are capable of changing their functions, features or behaviors over time repeatedly and reversibly. They are mainly used to establish an optimal relation between the internal building environment and external conditions. Most of the built examples of responsive facades are actuated mechanically which are moved by rotating, folding or sliding.

However, there is an increasing use of pneumatic actuation and smart materials in recent proposals. With the combination of smart materials or low-tech strategies, mechanically actuated systems would become more efficient in near future. Most prominent examples of responsive facades are the Arab World Institute designed by Jean Nouvel, the Kiefer Technic Showroom by Ernst Gieselbrecht and Partner, the Q1 ThyssenKrupp Headquarters by Sirotnjak, the Al Bahr Towers by AHR, the One Ocean Thematic Pavilion by SOMA and the Campus Kolding building by Henning Larsen Architects.

Built in 1987, the south facade of the Arab World Institute is covered with hexagonal pattern inspired from the geometry of Mashrabiya that is a traditional latticework façade system generally used in Islamic architecture (Figure 10a). There are 27.000 aluminum diaphragms operating on the principle of a camera lens on the façade, which are controlled by a central computer to allow up to 30% natural daylight in and reduce cooling loads of the building [18]. By this means, the temperature inside of the building remains at a favorable level. There are 240 actuators on the facade to facilitate the movement, which allow maximum 18 movements in a day. Different geometric shapes such as squares, circles and octagon are produced in a fluid motion. Interior spaces are modified along with the exterior appearance. Even though the façade of the building fulfills the requirements of energy efficiency, it has very complicated mechanism and some of the shutters are no longer functioning [19].



Figure 10. Arab World Institute, OPEN Café-Restaurant and Kiefer Technic Showroom.

Designed by Pi de Bruijn, OPEN café-restaurant in Amsterdam built on an existing railroad bridge in 2006 is one of the examples of responsive façades that has a simple mechanism (Figure 10b). The fully glazed faced of the restaurant is formed entirely of pivotal windows that can be opened up to the outside by electronically actuated pivots. As the windows open, it allows for cross-ventilation of the restaurant. A similar design approach was applied in the Kiefer Technic Showroom in Steiermark that was built in 2007 by Ernst Gieselbrecht and Partner (Figure 10c). It is an office and showroom building having a responsive façade that is composed of 112 white metal panels.

These panels unfold and fold into rows. The responsive façade moves according to the weather conditions, regulates the internal environment of the building and minimizes the necessity of air conditioning. In addition, the system allows users to control the amount of light transmitted into the interior space by changing the panel angles. Because the façade changes its face continuously each hour, it becomes a dynamic structure that responds to change.

The facade of the Q1 ThyssenKrupp Headquarters in Essen designed in 2010 by JSWD Architekten is composed of approximately 400,000 stainless steel lamellas, which open and close according to the sun direction to maximize the view and to reduce the glare and heat gain (Figure 11a). The weather station on the roof sends signals to the central computer to rotate the slats. These slats move based on the position of the sun to create either a solid enclosure by closing or a maximum opening to allow solar exposure. They also enable light redirection without blocking the view and control the thermal comfort conditions. Completed in 2012, the Al Bahr Towers in Abu Dhabi has a responsive facade system inspired from Mashrabiya pattern (Figure 11b). The south, east and west facades of the building are covered with 1049 translucent umbrella-like components organized into hexagonal units, which expand and contract depend on the movement of the sun during the day. Umbrella-like components move by a linear actuator located at the center of each. Coated with translucent PTFE fiberglass, the units are controlled via a central computer and programmed to reduce solar gain and glare. The responsive façade deflects some of the glare without permanently blocking the views. It is estimated that the facade reduces the solar heat gain by up to 50% and the cooling loads by 25%.

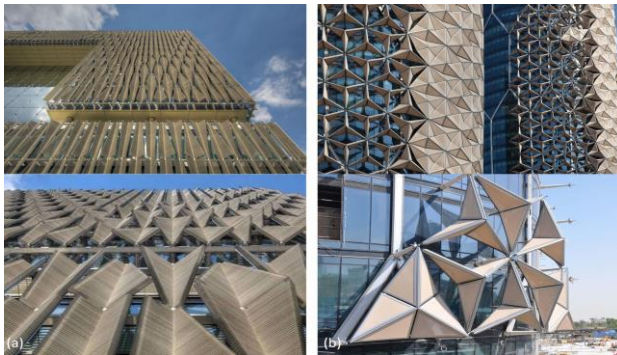


Figure 11. Q1 ThyssenKrupp Headquarters and Al Bahr Towers.

Built for Expo 2012 and designed by SOMA, the One Ocean Thematic Pavilion in Yeosu has a responsive façade that comprises of 108 vertical kinetic lamellas made of glass fiber reinforced polymers (GFRP) (Figure 12a). This material makes the lamellas elastic and able to deform without breaking [20]. The synchronized actuators attached to the pavilion structure at top and bottom edges provide the movement of the lamellas. Bending asymmetrically by means of the strength and flexibility of the material, the lamellas control the entry of light into the building and the solar gain. As the lamellas move, a

wave-like pattern is created along the façade of the building. The operation of the façade is controlled by four computers. The responsive façade of the Campus Kolding building in Denmark, which was designed in 2014 by Henning Larsen Architects, is composed of 1600 triangulated shutters of perforated steel (Figure 12b). They adjust to the changing climate conditions and user patterns. The sensors fitted on the façade continuously monitor heat and light levels and regulate the shutters mechanically. By this means, they shift from entirely open configuration to half-open or closed configurations. Even in the fully closed configuration, a controlled measure of natural light enters through the pattern of round holes. The responsive façade provides an optimal daylight and a comfortable indoor space.



Figure 12. One Ocean Thematic Pavilion and Campus Kolding.

Movable Bridges

As in the retractable roofs and the responsive façades, the concept of movement is also integrated with the structure in bridge design due to the functional requirements. Moveable bridges are constructed to change the position and occasionally the shape of the bridge to allow the passage of boats and vessels in the waterway. Since medieval times, many types of movable bridges have been developed such as drawbridge, bascule bridge, swing bridge, vertical-lift bridge, tilt bridge, curling bridge, transporter bridge, table bridge, etc. Movable bridges having dynamic characteristics are still desirable and applicable.

The remarkable technological progress in the twenty first century has changed the bridge design. Innovative design solutions have been proposed by the architects and engineers in recent years. One of the impressive example of bridge designs was developed by Thomas Heatherwick in 2004. He has constructed a pedestrian rolling bridge to cross part of the Grand Union Canal in London (Figure 13). Consisting of eight sections hinged at the walkway level, the bridge has 12.9m long span. To provide an access route for both the pedestrians and the boats in the inlet, the bridge was designed as a movable structure that can transform from a conventional straight bridge into a circular

shape sitting on the bank of the canal. By using a series of hydraulic rams on either side, the structure is opened or curled up until two ends of its segments touch and form a circle [21]. The handrails are extended upwards, as the rams open out of their vertical posts. The pivoted sections are drawn toward each other that create a slow curling motion. The system also allows stopping the bridge at any point along its transformation process.

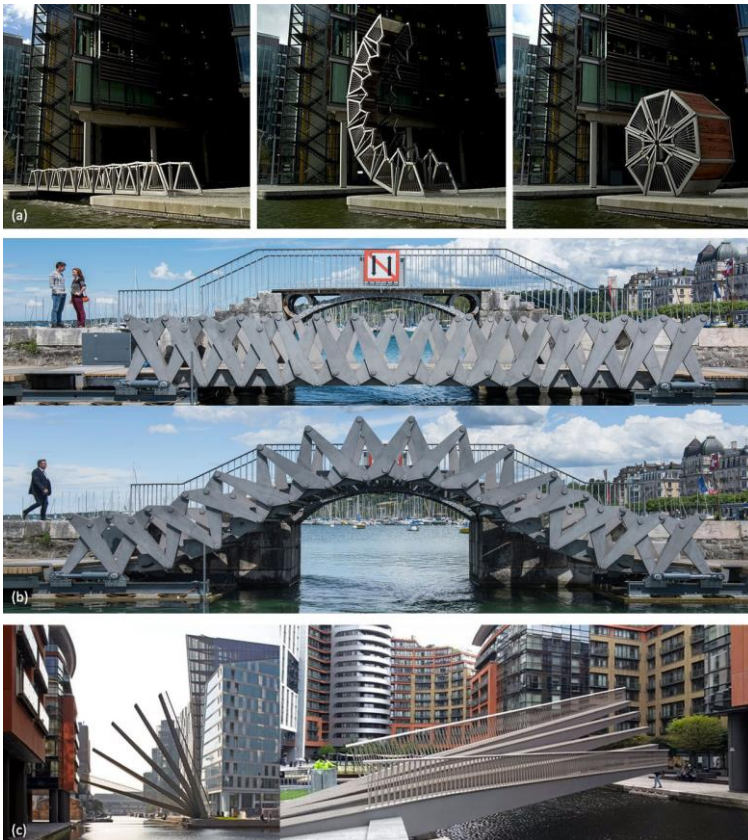


Figure 13. Rolling Bridge, Jet D'eau Movable Footbridge and Fan Bridge.

Designed in 2013 by Etienne Bouleau and Gabriele Guscetti, the Jet D'eau movable footbridge in Geneva is another interesting example of the movable bridges, which can transform itself from a curved structure into a flat structure (Figure 13b). Spanning 12m over a canal, the bridge is composed of 30 couples of SLEs. In the flat configuration, pedestrians and disabled people using wheelchair can cross the bridge. On the other hand, in the deployed configuration of the bridge, not only the boats can pass underneath the bridge but also pedestrians can cross. There is a mechanical deck between the scissors, which becomes stairs as the bridge transforms from planar configuration to the curved one [22]. Another unique bridge design was accomplished by Knight Architects. Completed in 2014, the Fan Bridge is a

movable pedestrian bridge spanning the Grand Union Canal in Paddington, London (Figure 13c). The design of the bridge is very simple which is based on the movement of the five steel beams rising and falling in sequence. Using hydraulic jacks, the beams are raised to different angles. The weight of the beams is balanced by shaped counterweights that not only keep the beams steady during the movement but also aid to reduce the energy required to move the structure. When the bridge is fully closed, it offers a three-meter wide crossing for pedestrians. When the beams are raised, the boats can pass underneath the bridge.

CONCLUSION

In this paper, the concept of movement in architecture and its relationship of the structure have been investigated thoroughly. It has been revealed that the concept of movement in architecture has been used since the ancient times in response to changing functional, spatial or environmental needs. The integration of the movement with the structure has been explored by reviewing the transformable structures that are proposed for both temporary and permanent usage by the main contributors. It has been demonstrated that transformable structures have a wide range of applications in architecture such as retractable roofs, movable bridges, emergency shelters, exhibition halls, sporting fields, pavilions and theaters since they have the ability to transform themselves into different geometric configurations according to the activity and user requirements or environmental conditions. The main characteristics, transformation capabilities, advantages and deficiencies of the existing examples of the transformable structures have been discussed, as well. Considering the increasing demand of the change and the possible further applications of such structures, it can be concluded that these structures will be more applicable in near future as they allow developing flexible design solutions spatially, structurally and functionally.

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TRANSFORMATION OF COLLECTIVE MEMORY IN THE CASE OF MERSİN TEVFIK SIRRI GÜR STADIUM

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ABSTRACT

Memory is a collective formation that is produced by society, and therefore this formation should be called 'collective memory'. Individual memory cannot be described without social and physical environment in which the individual lives. Memory is a social and collective production in every way [16]. Within the methodological context, this paper emphasizes the role of collective memory studies in revealing the changing socio-spatial processes. It evaluates the Tefrik Sırrı Gür Stadium building in Mersin as a social urban place for the community, also draws the changes in the collective memory with relation to national identity. It was opened in 1951 and has a great meaning for the people of Mersin. This paper is a rewriting of the collective memories by comparing different time sequences to observe the changes on the Stadium building as an urban physical space and the impacts of these changes on the collective memory with relation to national identity. We use in-dept-interviews with Stadium building inhabitants over different ages. These age groups will be helpful to define different time sequences. The comparison between different time sequences will demonstrate the transformations of the collective memory of these inhabitants. This discussion of the Stadium building as an urban place and the effects of the physical change on the collective memory will open up a new point of view.

Key Words: Collective Memory; Spatial Transformation; Tefrik Sırrı Gür Stadium; Urban Public Space; Meaning of Place.

INTRODUCTION

“A City center, it has been said, it is a great book of time and history”

David Harvey.

In a similar approach to Harvey, we can define the city space as the history itself. We can read not only now also past: the transformations, organizations, relations, struggles and tensions of the past. City itself constitute with its buildings. The history of a city is reflected through its buildings. But different from the written history, it is very difficult to manipulate this history attached to built environment as this necessitates the manipulation of the social life as a whole. Therefore there is always a certain amount of variation between the history written on books and the history reflects cities' buildings [3]

Seeking the evidences from the past is not only possible with history. As a source of material about the history and past, memory can be used for historical inquiry addition to and with individual remembering [4] Memory and history have different dynamics. History is just a knowledge from the past that can be manipulated because of the lack of testimony [7] However, memory relates now and then, past and present by depending on the changes genealogically rather than centuries. History separates past periods from present, while memory has intimate relation with the present through personal and collective ways of remembering [7]. Therefore memory using as addition or alternative to the historic inquiry is so practical and helpful for different studies and practices.

Physical environments are the places of activity and practice which generate the human experiences in the cities. Thus development of human experience is strongly related to the existence of interaction and communication between people within their spatial environment. Interaction and communication permit people to come together to act together in the environment. This process requires collectiveness and sharing. People share their activities and practices and create the feeling of becoming a group and consequently to a community. The collective memory of space contains the inferences from dynamic processes of human and social production of social space, collective consciousness, social will, and critical interpretation. It is a shared socio-spatial history of a specific group of people who coincidentally have constructed collective environmental experiences.

Previously, memory studies were mostly neglected by the historians because they did not regard memories as trustful and scientific. Yet, with the acceptance of oral history as a source of information, the scope of memory studies has started to broaden recently. In addition, the rising attention on multiculturalism has increased the significance of memory studies with a new dimension. This new dimension has brought to the light the memories of social groups, which can be defined as 'collective memory'. In order to find out the devices of recalling memories in a group, the theory of collective memory (the theory of social context of remembering) is needed to be examined.

The time elapses and the spatial environments evolve with massive economic, technological and social changes. To this end, the collective memories transform in accordance with the spatial use and experiences, which, in turn, may change the meaning of space.

Within this context, the research aims to respond the question of how the meaning and the collective memory of the Mersin Tevfik Sırrı Gür stadium has changes since the 1950's in the citizens' minds. This research emphasizes the role of collective memory studies in revealing the changing socio-spatial processes. We are analyzing the transformation of collective memory in terms of users' needs (sense of place, sense of belonging), human experience (perception-cognition, emotional and behavioral responses) and communication (social and communal communication).

Collective Memory

Memory is the way that is used to construct the past by people [6]. It is knowledge about the needs, habits and experiences that comes from past and history. As representation of the past, memory carries identities of people through their lifetime. Although it is knowledge about the past, it has links with present by remembering process.

Halbwachs, as one of the first authors who attribute memory to a collective entity, believes that memory is a social phenomenon reconstructed in a social milieu. In other words, memory is a subject of social structure and how its groups' consciousness collaborate. Indeed, he states, 'It is in society that people normally acquire their memories. It is also in society that they recall, recognize and localize their memories [8].

According to Halbwachs, a person can produce memories in every part of his/her life. Under the pressure of society, he/she reproduces them as reputations of memories by remembering. Thus, memory depends on social environment by this way. Additionally, he revealed that beside individual memory, there is also social memory called as 'collective or social memory' [8]. In his view, society has a role to acquire and remember memories, also being member of a society depends on shared memories experienced together. This forms collective memory as combinations of individual recollections of many members of same society, and also the social framework/character of memory. Collective memory can explain mythologies, tradition and heritage with this view. It can be defined as long term structures of what society remembers

As mentioned before, Halbwachs [8] attributes memories directly to a collective entity and asserts that the memory becomes meaningful in a social group. Individual and collective relation memory has also been discussed by other scholars. According to Ricceur, [14] there are two types of memory: individual memory and collective memory. The individual memory is based on what he or she has confronted or done or suffered from, and collective memory is a set of memories which individuals share with other members of their group. Indeed, Ricoeur defends that collective memory antedates individual memories by saying that we are born into a 'familial' discourse replete with accounts of our group's (family, nation, etc) past, and our individual memories take shape against the backdrop of his collective memory [14].

Memory dwells not only in mind but also in place. For the relation between the memory and place Edward S. Casey states that place can be considered as a 'container of experiences that contributes so powerfully to its intrinsic memorability' [9]. Furthermore he asserts that 'we might even say that memory is naturally place-oriented or at least place-supported' [9]. According to Assmann the culture of reminiscence in society's collective memory is also based on commemorative figures in particular spaces [10]. Well known philosopher Walter Benjamin argues that urban landscape is the battleground for the past and city can be read as the 'topography of collective memory'. In that situation buildings become mnemonic symbols 'which can reveal hidden and forgotten past' [11].

In his *Seven Lambs of Architecture*, John Ruskin [12] described architecture one of the strongest mean to defeat the forgetting habits of humans to spot the relation between architecture and memory. He continues as follows:

'...It is as the centralization and protectress of this sacred influence, that architecture is to be regarded by us with the most serious thought. We may live without her, and worship without her, but we cannot remember without her' [12].

As Ruskin argued the architecture played a significant role in our remembering. Apart from that, the monuments, government buildings, homes of leadership seemingly sufficed to build a national identity, as well as to symbolize the nation as a whole [13].

The concern in this research is to show the relationship between memory and built environment rather than the processes of memory itself. The surrounding environment creates the structural background of memory. Dianne Chisholm interpreted Halbwachs' approach towards collective memory and built environment, and she referred to the city as a paradigmatic image of collective memory [15]. Additionally she suggested that the group relations that are essential in the construction of collective memory were established under the structure of urban environment: 'Relationships between individuals, and between individuals and groups, are established in relation to the things and designs of the city as part of the process of habitation' [15]. Along with the same argument Christine Boyer indicates that the material order of the city is woven with the social reality in a dialectical relationship [7]. Respectively city space can be referred as the setting of these relationships in everyday life. Therefore, city space becomes an essential part in the construction of the setting and the structure of memory.

METHOD

The way of using memory to gather the information about past in studies is generally 'oral history'. Oral history is not only the window of individual experiences, it is the way of interplay between past experiences and present recollections [4]. Oral history provides collecting information about spatial and social structure with narratives. Even if, it has subjective view, the knowledge is important with repetitions. Because stories of people can have collective information about place or society. The knowledge about traditional society or characteristically embodied places from narratives/ life stories are worth for conserving because they recorded evidences of cultural heritage [5].

In this context, in order to emphasize the role of collective memory studies in revealing the changing socio-spatial processes, we use oral history method to evaluate the Mersin Tevfik Sırrı Gür stadium as a social urban place for the community to achieve the changes in the collective memory. This study is a hermeneutical study that based on open-ended questions in in-depth interviews. The basic aim of the questions is obtaining the living processes or the living dynamics which give meaning to a space.



Figure 1. Mersin Tevfik Sırrı Gür Stadium before the Destruction.

Left picture is belong to before the maintenance of stadium where the picture at the right side is belong to after the maintenance and just before the destruction



Figure 2. Mersin Tevfik Sırrı Gür Stadium after the Destruction.

We made in-depth interviews with 17 inhabitants of stadium. 6 of them is women and the others are men. The research group consists of 1 people who plays football is over seventy years old, 4 people who are over sixty years old, 4 people who are over fifty years old and 3 people who are 40 over years old and 5 people who are over 20 twenty years old.

1.participant	Male	74 years old
2.participant	Female	40 years old
3.participant	Female	55 years old
4.participant	Female	47 years old
5.participant	Female	52 years old
6.participant	Male	56 years old
7.participant	Male	58 years old
8.participant	Male	44 years old
9.participant	Male	60 years old
10.participant	Male	63 years old
11.participant	Male	65 years old
12.participant	Male	62 years old
13.participant	Male	27 years old
14.participant	Female	20 years old
15.participant	Male	24 years old
16.participant	Male	25 years old
17.participant	Female	18 years old

Table 1. Participants Age and Sex.

These different age groups may help to define different time sequences. The comparison between different time sequences gives information to us in order to understand the transformations of the collective memory in inhabitants mind.

The comparisons and evaluations of Mersin Tevfik Sırrı Gür stadium for different time sequence demonstrates the changes of the space with experience and meanings on the urban space and this represents the transformation of collective memory. It is analyzed with content analysis method.

RESULTS and DISCUSSIONS

The importance of the stadium building does not exist from its peerless beauty or it is worth-seeing. But this building was one of the most meaningful place of a period of early republic period for the Mersin city. The stadium building is one of the three important buildings bearing the name of Tevfik Sırrı Gür, who was governor (also served as a mayor) in Mersin during the early republic period.

One of the respondent who is 58 years old, male, states the story of the stadium with these words: *'Architect of the stadium is Nezih ELDEM. The site of the building is belongs to Gökçel family. They give away the site under one circumstances which was being sports area. The stadium was built after the bed of the Müftü stream had been changed.'*

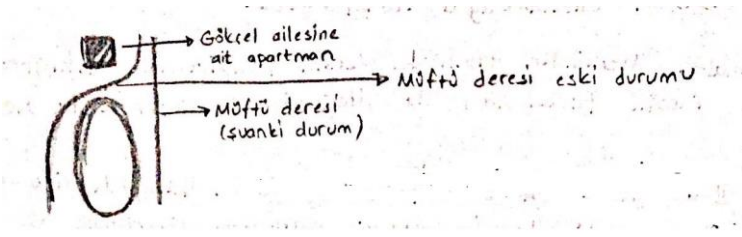


Figure 3. Schema of the Place of Mersin Tevfik Sırrı Gür Stadium near Müftü Stream Drawn by the Respondent.

This stadium was Turkey's one of the seaside stadium. Other one is İnönü Stadium in İstanbul. Turkey's championships were played in Mersin at these times. And very important players were transferred to Mersin.

We asked to participants the importance of the stadium in their social life. One of the participant aged 44, male emphasize the importance of the stadium in his life as: *'I didn't use it as an sportsman but I used it as a meeting point because the student services have moved from here and around it there were sports area around it. I would meet with my friends there every morning and every evening. But the most important thing was the days of the match. Especially the matches which belong to Mersin İdman Yurdu. These times; the whole neighborhood would turn in to a stadium atmosphere. Fan groups, cheers, colors and confluence..... Stadium has a symbolic meaning for the city. According to me It was the important public realm for the city. Nowadays it is only a empty dead space. It is a space with ruins that means nothing to us. What a pity.....'*

One of the participant (male, 65 years old) replies to our questions as a user: *'the fact that this area is supposed to be a museum for Turkey. We had a lot of championships there. We used to camp and stay here. Everybody who were playing athletics, boxing, wrestling would camp here. In the evening, this area was turned in to a festival atmosphere. I had a lot of memories here. My youth passed here. Here there was a unity, togetherness and friendship makes us come together.'*

Female participant (47 years old) told her memories about the stadium as: *'In the stadium, we celebrated the official Bayrams like 19 May National Youth and Sports Day and 23 April National Sovereignty and Children's day. My grandfather used to bring me here in every national bayrams. I loved it and miss it too much.'*

Participants also mentioned about the stadium as a communication space: The stadium was actually a shared space. So think about it: *Big leagues would come to play like Galatasaray, Fenerbahçe, Beşiktaş and also small leagues would come to play too (like Samsunspor). And the fans of these teams would come too. And they cheered in the games. Nobody said anything. I think that is concerned with how to be a being an citizen of a city. There were many known people in the matches. For example, there was a Mehmet Ali who was one of the leader of the tribune. He worked in city soda. He passed away now. When he shout during the matches, every person in the stadium would hear his voice. He exhilarate all the stadium with him.'*

CONCLUSION

Since the stadium is shaped in relation to social life, it is also naturally becomes the reflection of the Collective Memories of the social groups that use its space. Sitte [1] emphasizes the harmony between public buildings and their physical and social context. Cities, as agglomerations of buildings and of people, evolve and sustain the bond between the social life and the built environment through time [2].

The study indicates that people remember the stadiums' past history through place, activities, and history and personal values. Dimensions of collective memory were expressed in various ways, by the participants of this study as extensions of various kinds of group experiences and events through inhabitants' images.

The findings indicate that factors such as place, activities/events (in terms of objective aspects) and history and values (in terms of subjective aspects) are very important in relation to the formation and reproduction of collective memory and in its persistence. This approach supports the prior studies which reveal that the concept of 'place' involves a spatial space embracing the occurrence of events, meaning and the formation and persistence of memory [8, 7].

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TRANSFORMING PUBLIC SPACES THROUGH URBAN ACUPUNCTURE

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ABSTRACT

Today, with the effects of rapid urbanization, many public spaces become a current issue through discussions such as privatization, disappearance, obsolescence and loss of place identity [4]. However, public spaces present many benefits for public life. They form a platform for necessary, optional or social outdoor activities [2]. They enable people to meet and socialize with a sense of place and symbolic meaning [9]. They create arenas for collective action and debate. Thus, they serve functional, social, psychological and economic needs of society and they reflect urban identity and memory [13], [12], [11]. Because of these, it is necessary to revitalize and fascinate public spaces that have lost their meaning and have become dilapidated.

One of the strategies for transforming public spaces is urban acupuncture which is inspired by Chinese medicine. According to Jaime Lerner, Manuel de Sola-Morales and Marco Casagrande, who are the pioneers of urban acupuncture, it is no longer needed to implement large-scale projects for transforming public space, but perhaps smaller, less costly and fast interventions. In many cities, with less money and more participation of the citizens, it is possible to have lasting effective results in public spaces [6].

This article aims to illustrate how public spaces can be revitalized through examples of urban acupuncture interventions. In addition, the authors try to indicate the need for urban acupuncture in the historical city centre of Bursa which suffers from the loss of population diversity and vacant properties due to urban sprawl based on the sample of Kayihan Square. The methodology of the paper is literature review about urban acupuncture and observation of the physical and social problems in the Kayihan Square. As a conclusion, paper suggests urban acupuncture as an innovative and collaborative strategy for transforming abandoned public spaces in the city centre of Bursa by developing urban acupuncture proposals.

Key Words: Urban Acupuncture; Public Space; Urban Identity; Kayihan Square, Bursa.

INTRODUCTION

Public spaces can be defined as the physical spaces which are open and accessible to all citizens, regardless of gender, race, ethnic origin, age and socio-economic level [7]. The reason for the existence of public spaces is to host human activities within themselves. Human outdoor activities can be defined as compulsory, selective and social activities which contain both compulsory and selected activities when two or more people do them together. These activities are experienced in the flow of life at any moment. On an ordinary day, the children play in a street in front of the door, two people greet each other, the other fixes his car, postman distributes letters. Thus, public spaces respond functional, cultural, symbolic and psycho-social needs of people in social life. However, the rate of selective and social activities depends on the attractiveness of public spaces [2]. Therefore, for the sustainability of the cities, it is necessary to revitalize the public spaces that have lost their meaning and become idle.

Today, as a result of rapid urbanization, public spaces have faced many problems:

City centers and also public spaces have lost their importance and faced urban decay.

Virtual spaces have emerged as new public spaces with the development of communication technologies.

Public spaces have disappeared through privatization of space.

The concept of public space is changed. People have started to go to shopping malls instead of public spaces.

Similar problems have been observed in Bursa, too. Many large-scale projects such as residential areas and shopping malls have been built in Bursa recently [5]. Thus, while the city expands to the west, urban diversity and number of visitors to the city center have decreased. In some areas, abandoned buildings and idle spaces have emerged.

However in the Environmental Plan of Bursa 2020 (Scale: 1/100000, 1998) the preservation of historical urban identity and the development of the tourism sector in the city center were approved [10] and in 2014, the city center of Bursa (Hanlar District) and Sultan Complexes were registered as UNESCO heritage sites. Therefore, in order to maintain the urban identity of Bursa, it is necessary to revitalize the public spaces in the city center of Bursa.

At this point, urban acupuncture can be a usable approach for the revitalization of public spaces. Because of population growth and economic crises in Turkey in last years, small interventions seems more reasonable in compare with large scale developments to revitalize public spaces. Municipalities no longer want to invest on high cost projects without being sure of the returns of the project [3]. Thus, this study tries to reveal the principles of urban acupuncture to demonstrate a practical way to transform the idle public spaces in the city center of Bursa.

Urban Acupuncture

Urban acupuncture emerged as a socio-environmental approach combining contemporary urban design and traditional Chinese acupuncture. It is used to create large urban contexts with small-scale interventions and lasting impacts with fast-transient interventions [6].

Urban acupuncture evaluates the city with all its needs like a living body. It emphasizes that sometimes for curing human body, we don't need any surgery and the only cure that we need is some methods inspired of Chinese acupuncture. Chinese acupuncture is about rebalancing the body's life energy between *yin* the female principle and *yang* the male one. The whole energy flow for a living body is called *qi*. The *qi* flows between meridian paths. There are 361 acupuncture points along these meridians. In case of any imbalance between *yin* and *yang*, the *qi* gives negative energy through the body and the acupuncture turns the negative energy to the positive energy with help of needles in acupunctural points for curing body [1]. Exactly same as Chinese acupuncture, urban acupuncture tries to change the negative energy of a certain point of city to the positive energy just like the needles effect with small interventions instead of huge projects.

Manuel de Sola-Morales (Spain)

The Barcelonan architect and urban planner Manuel de Sola-Morales worked in an important period that the Spanish governance changed from dictatorship of Franco to democracy in 1975s when urbanism and public spaces became important. 100 small and large city parks were created between years 1980 to 1985, under the influence of Morales' thoughts in different points of the city of Barcelona. He believes that the territory of architecture is the city and for improving it, we should work on the city as much as possible [3].

In 2008 he published the book named "A Matter of Things". In this book, he explained the theory of urban acupuncture and described that a city also possess a skin that is composed of construction, texture and contrasts. To operate on this skin, things need to be removed, added or modified in some sites. We can compare this operation with small-scale and low-cost interventions through traditional acupuncture. Morales saw the city's texture as a skin, and when people come into contact with it, an urban experience occurs. Thus, the intervention sites should be precisely chosen from the points of this skin that have less energy. Morales believed that, urbanism is making balance between density and complexity of the city with touching, seeing, feeling and suggesting [1]. From Morales's point of view, the project should be considered in terms of the density of the population because good city is a city that can give public value to a particular point or element in the city.

Winschoterkade Project, Groningen, Netherlands (1994-1995)

The historic center of Groningen is surrounded by a canal and has many of the city's beautiful architectural elements. The intervention area is located on Winschoterkade Street, where two canals intersect and open to a panoramic view. The aim of this project is to create an attractive public space that will serve as a window to the city without losing the sense of peace and quietness that the canal carries. Morales used simple elements to reveal the richness of the site: a platform, a bench and a frame. The platform can have many uses: it can serve as a stage, sun terrace or recreation area for community events. The area is surrounded by a linear wooden bench overlooking the canal. It ends with a rectangular frame that focuses on a particular part of the city. Although it was a simple intervention in a small area, it attracted residents and tourists to visit and enjoy the 'view' of the city. It is also a catalytic project, because it encourages new initiatives to improve the panoramic view [3].



Figure 1. Winschoterkade Street before Intervention [15].



Figure 2, 3. Winschoterkade Street after Intervention [15].



Figure 4. Winschoterkade Street after Intervention [15].



Figure 5, 6. Winschoterkade project's section and model [15].

Jaime Lerner (Brazil)

Jaime Lerner is recognized as one of the leading inventors of the term urban acupuncture. He was elected as mayor of Curitiba three times and later served as governor of Curitiba. Lerner transformed the cramped, dirty, criminal environment of the city of Curitiba into a world-famous model of green living and social innovation [3]. Lerner's vision is to endorse the potential of cities. He believes that if the city faced with some problems, you can find the solution in the city as well and all cities can be improve in less than three years. He focused on sustainability, mobility and balance in cities. According to him, high speed and flexibility are needed to create new energy in the space. A good acupuncture is about attracting people to the streets and creating meeting places.

In 2003, he published a book named "Acupunctura Urbana". In this book, he

compared the city with living body and noted that many cities are sick and the way of treating them is similar to Chinese acupuncture. The only thing we should do for treating them is to revitalize the energy flows on painful sites [1]. He noted that improving the city is not conducted by just one person, but by the participation process, because in this way you can be corrected whenever you are in a wrong way. He believes that education for children is really important in this way, because if we can teach children, they can teach their parents too [8].

In 1980's, Lerner published a book for children and teenagers. We can find three important characters in this book: Vita, the turtle that represents the quality of life. Its shell's pattern is similar to a city's structure. He believes that we are damaging the shell's pattern by living here, working there and spending free time in other parts of city. Otto, the automobile represents the excessive use of cars. He believes that the Otto is like our mother-in-law. You should have a good relationship with her, but she couldn't command your life. The Accordion, the friendly bus that represents the public transport. Unlike the car, public transport needs less energy, transports many people and contributes to improvement of mobility and of course sustainability [1].

Wire Opera House Project, Curitiba, Brazil (1992)

At the northern tip of Curitiba, there was an abandoned quarry with a green area which should be intervened for the revitalization of the Pilarzinho district. The aim of this project was to create a well-equipped city park with a unique character that would make the neighborhood feel like a place. By saving this area as a city park, new public spaces were also created. The project should not interfere with the existing characteristic landscape and should be in full harmony with the natural context of the area surrounded by rock walls. Furthermore, there had to be an intervention, depending on the presence of the quarry. Lerner built an opera house in the area and used the quarry as an artificial lake. The building took only 60 days to complete. It was made of recycled steel pipe and glass with low content costs. Access to the building is via a bridge over the water [3]. As a conclusion, the project has achieved its goals, not only for the surrounding areas, but also for the entire city. Opera house had a strong iconic power in all over the city [3].



Figure 7, 8. Wire Opera House Project, Curitiba, Brazil [3].

Marco Casagrande (Finland)

Finnish architect and social theorist, Marco Casagrande is one of the most influencer who introduced urban acupuncture and add new dimension to the theory. He mainly focuses at the connection between nature and human nature and sees cities as complex energy organisms. Citizen actions and the development of the city are as important as each other in this energy flow [3].

Casagrande uses the term of Third Generation Cities for post-industrial cities. In the first generation, humans depend on environment and understand it and use modest architecture in nature. The second generation formed industrial cities and exploited natural resources. In the third generation, architecture has become a part of the nature and the city has transformed to an organic machine. He believes that the concept of urban acupuncture is one of the elements of Third Generation Cities. The remaining two are the Anarchist Gardening and River Urbanism. He emphasizes that the urban acupuncture is just like a weed that will root in a smallest crack in the asphalt and finally break the city [13].

Bug Dome Project, Shenzhen, Hong Kong (Bi-city Biennale of Urbanism\Architecture 2009)

Bug Dome is located at a long-standing construction waste dump in Shenzhen, and is surrounded by temporary residential buildings for migrant workers. Casagrande and two architects from Hong Kong (the WEAK group) designed a huge installation with bamboo, inviting 13 migrant workers to build, using the traditional building techniques from the hometown of these migrant workers. When this project was completed, Bug Dome became a cultural center where residents held parties, debates and other events. Moreover, the migrant workers who made this installation also brought their friends to the district to demonstrate their installation. It also became an area of integration between local people and migrant workers. This small, hand-crafted installation has transformed the status of old construction waste landfills, making it a new vital point in the wider urban area [3].



Figure 9. Bug Dome Project, Shenzhen, Hong Kong [16].



Figure 10. Bug Dome Project, Shenzhen, Hong Kong [16].



Figure 11. Marco Casagrande with Migrant Workers [16].

Common Principles of Urban Acupuncture

Although Sola-Morales, Lerner and Casagrande have different focus areas, we can find some common principles in their interventions of urban acupuncture. What we can get from their works are creating a higher livability by applying small scale interventions to strategic locations and reaching to maximum possible social effects by linking the theory of urban acupuncture to Chinese traditional medical acupuncture. Just like Chinese acupuncture, urban acupuncture supposes to find and to cure the imbalance on the urban skin. Urban skin is urban fabric and the cracks on the urban skin are the locations in the city that acupuncture interventions should take place for revitalization. Thus, the common principles of urban acupuncture can be summarized as below:

Determination of the sensitive point: This principle manifested by Morales as the first step of urban acupuncture. Both Morales and Casagrande noted that we should find the location with little energy. Again Lerner mentioned that the aim of urban acupuncture is to cure energy flows on sick areas. So when

we speak about sensitive point, it means that the location has low energy (it is idle), or faced with blockage in energy flow.

Quick act: Lerner mentioned that we don't have all the time for planning. All we need is quick act. We can find the meaning of quick act in Lerner's Rua de Florares project. Project done in 72 hours during one weekend [3].

Holistic approach: This principle is distinctive for the approach of urban acupuncture, as it shifts away from conventional planning processes. No longer does a problem get treated by a casual solution, but instead it uses creative responses to the challenges of revitalization. This task for revitalization does not remain to the vision of architects or urban planners, urban designers or artists. All these disciplines have to share their visions in order to create a cross-over strategy. Casagrande calls this cross-disciplinary act [3]; the violation of copy rights. This holistic view also refers to all the elements that need to be evaluated at the site, after understanding the society's perspectives. These elements encompass the ecological, economic, cultural, infrastructural, historical and political structures.

Small scale: A prominent feature of urban acupuncture intervention is to be small scaled. However it is hard to define small-scale. Morales mentioned that scale is relative, with its respective proportions of the transformations that are being proposed. He notes that the impact that an intervention makes is important therefore big physical changes might encompass projects that are irrelevant. With small pinpricks, urban acupuncture aims for a big impact. Scale is not bounded to size either, as it can also refer to financial input.

Easy to redo: Urban acupuncture interventions should be easy to obtain, to implement and to repeat with little effort and money. Normally for these kinds of interventions a point is selected and if it is successful, the intervention is done in other areas.

Participation: The actors of transformation are not merely the traditional decision makers anymore, but also the people themselves. Urban acupuncture challenges the traditional gaze upon the hierarchical decision making processes in urban design. It recognized the need for the integration of local understanding and knowledge to increase the changes on successful interventions. In addition the participation can lead to different perspectives and new outcomes for solutions.

Sustainable impact: The concept of urban acupuncture aims to revive the energy balance in all points of the city to provide sustainability. As it is seen in the projects of Lerner and Casagrande, all needed material for the interventions obtained from recycle materials. There are many ways to develop a sustainable intervention in terms of environmental, social or economic dimensions.

Case Study: Kayihan Square, Bursa, Turkey

Kayihan Square is located at the east part of the historical center as an extension of the Hanlar District heritage site, on the Cumhuriyet Street which connects the east (Kızıyakup City Park and Gökdere Valley) and west (Tophane Park and historical Hisar District) sides of the city center of Bursa. It is an important stop on the axis of Cumhuriyet Street which gained more value

after the pedestrianisation and the start of nostalgic tram service.



Figure 12. Kayihan Square in the City Map.



Figure 13. Current Situation of Kayihan Square.

Until 2011, there was a TEKEL (tobacco and alcoholic beverages company) building in the Kayihan Square. After the privatization of TEKEL in 2004, many of the monopoly buildings were left abandoned or used by different public institutions. The old monopoly building at the Kayihan Square was used by the Ministry of Justice and Forensic Science institutions till 2011. After the demolition of old monopoly building, Bursa Metropolitan Municipality announced a project to add a new vision to the district. The project aimed to create a new meeting point with some social uses such as concerts and public events and an underground parking lot for 200 vehicles. However, since the demolition of the monopoly building, the square is used as a car park with a capacity of 60 vehicles. According to the news, the initial project has not been constructed so far, because the high cost of the project.



Figure 14. The Initial Project of Kayihan Square which has not been Implemented.

According to the observations, the square is only used for daily compulsory activities as a pass-way for the people who have something to do or live around the district. There aren't any defined uses for the square except parking lot with the less than half capacity that was planned. Because of not having any lighting in the square, it is not considered as a safe place at night and people use the square only during daytime. However the square has many potentials related to its location, it has little energy and it is also under-managed. Therefore designing and making an intervention in order to make the square more functional and livable for the city is inevitable.

CONCLUSION

As a result of the case study, following suggestions were developed for the urban acupuncture intervention for the Kayihan Square.

Kayihan square is one of the sensitive points which faced with blockage in terms of pedestrian flow and mixed-uses in the city center. Thus, it is a suitable point for urban acupuncture.

To develop tourism sector in the city center, quick action is important. We don't have much time for thinking, designing and implementing every project in the city, because today time is really valuable and everything changes so fast. Thus, the intervention to the Kayihan Square should be implemented in minimum time and effort.

Because of the important location of the square on the Cumhuriyet street, the intervention to the Kayihan Square should be a part of a holistic approach. Thus, with the widespread effects of the project the district should be revitalized and the square should be one of the vital points which connect east to west sides of the city center.

The initial project for the square has not been constructed because of the high costs of the project. Thus the new alternative project should be a low cost and small-scaled project to be implemented easily.

There are many idle public spaces in the district which are unused or used as parking lot. Therefore it is possible to redo similar projects in these spaces, if the first one is successful. Thus, attractive pedestrian routes should be defined by new interventions to public spaces in the city center.

As all the pioneers of urban acupuncture emphasized that it is necessary to learn the peoples' expectations for successful urban design. We should raise the participation with making surveys to understand local people and conducting a design charrette to design the square with users.

In case of intervening public spaces with considering common principles of urban acupuncture, it is possible to sustain the historical city center.

With the revitalization of the square, the Hanlar District will be linked to Gökdere Valley stronger. A more dynamic pedestrian way along the Cumhuriyet Street and a new attraction point will be developed on the way of Kızıyakup City Park and Conquest 1326 Panorama Museum for tourists and local people. If the intervention to this square is successful, this model will be repeated in the other idle public spaces in the city center. It will help the city center to regain its importance and the symbolic meaning that had in previous times for the citizens. Thus, the city center can be more attractive and more people from different income groups will visit the center. Refer to all these reasons, it seems a good idea to make urban acupuncture interventions in the city center of Bursa in order to revitalize and sustain the urban identity.

Today, the benefits of urban acupuncture have attracted many politicians and academicians. A key aspect of these interventions is to involve not only planners, architects or designers, but also citizens. When all actors are motivated and interacted with each other, it is possible to recover urban vitality with the help of urban acupuncture. Thus, it can be an innovative and collaborative strategy for transforming public spaces in abandoned parts of the city centres for local authorities

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STREET AS A SPACE OF URBAN MEMORY: A CASE STUDY OF URAY STREET IN MERSİN

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ABSTRACT

The streets, as an important part of the transportation network of the cities, are not only taking a significant role as a means of transportation but also as a public space for the places they host at the same time. As the city is affected by the social, economic and societal situation; streets are changing by the influence of the circumstances they live under. This situation may also lead to disappearance of the urban memory as it grows by articulation.

Collective memory has also strong linkage with physical structure of city and constitution of place identity. Maurice Halbwachs [9], one of the most influential names on collective memory, states that certain elements in structure of urban environment are central in the formation of collective memory and identity. He added that collective memory is developed through physical images and representations and moreover the use of built environment over time. Moreover the signs and their symbolic meanings have contribution to the collective memory. *'The memory flowing from interaction between community and its collective use of the space is engraved in the cognitive recesses of the community, interwoven with social, historical and psychological components at the heart of a place's meaning. Recognition of the presence of memory as a component in the structure of place therefore has to be credited as an intrinsic attribute of the place, since it is memory that can stimulate the good (or bad) images evoked by a place'* [16]

Within this context we made in-depth interviews with the inhabitants of Mersin who are in different age groups. It was aimed to determine the changes that the Uray Street memory had experienced before and after 2000. Findings of the survey were examined in terms of their relation with each-other by cross-examination and findings were shown by graphs.

Finally, memories of Uray Street were interrogated by carrying out interviews with long lasting memory locations in the area, and the changes that took place in Uray Street were questioned in the eyes of the owners of these places. Changes were tried to find out by evaluating these obtained memory data.

Key Words: Uray Street; Collective Memory; Urban Public Space; Streets; Transformation of Space.

INTRODUCTION

Beginning in the 1990s, the effects of globalization have continued to increase rapidly in urban areas. Globalization, which causes the cities to have the same identity all over the World rather than their local identities and to turn the cities into a factory that is serving to global economy, give harm to the memories of the cities. Cities are losing their original features and becoming more and more similar. Streets, which are a public part of cities, have started to serve to global economy by losing their self-place. Places, preserving the common memory of urban people, are closed; instead of them new places that we can confront in any city of the world are being dispersed. These places are not meeting the pattern of the street they exist, and this is resulting in nonsense of belonging for the person visiting these spaces.

In this study, loss of memory as a result of globalization is researched in the streets that are the common memory spaces of the cities. The effect of globalization within the memory of streets were reviewed by the case study carried out on Uray Street, one of the first places that spring to mind when it is said memory in Mersin.

Uray Street is also among one of the most significant memory fields of Mersin with its long-standing background. Uray Street was influenced by the different cultures it hosts and developed its own original memory. Particularly with the passages of the street, parallel to the sea, cinemas, cafes, pastries, bookshops, banks, firms and commercial region that are located in the street are encountered as a reflection of economical, social and cultural life. In this study, it is investigated which of these features are protected, which ones are lost and what is replaced in these unique features of Uray Street located in the memories today.

Urban Space and Collective Memory

"Memories are built as a city is built"

Umberto Eco, 1986, 89.

Collective memory has been central to creation of community and the life of that community throughout history. Nevertheless, the structure and content of memory narratives have changed significantly from pre-modern, modern, and into the global era. The collective memory is becoming the most important subject of the rapidly changing world of today. It becomes harder to realize what is happening around us. As a result, finding new linkages between today, past and future become considerable. This combination between past and the future exists in the idea of the 'place' [7]. Like the memory flows through the life of a person, the place is also flows through. The value of history seen as collective memory –collective to its place- is that it helps us to understand the significance of the place, its individuality.

Memory and place has a strong relationship where is almost always constructed and articulated in relation to places. The conjunction between space and memory has been theorized by a variety of authors from different

disciplines. French historian Pierre Nora [2] defines the relationship between the history and memory as 'memory attaches itself to sites, whereas history attaches itself to events' (p.22). He has described 'sites of memory' as significant to the construction of collective memory. He has defined them as 'any significant entity, whether material or non-material in nature, which by dint of human will or the work of time (have) become a symbolic element of the memorial heritage of any community' [2] Non-material sites of memory for Nora include anthems and songs, cuisine, myths and stories, and civic responsibilities (written or unwritten). Material sites of memory include art works, sculptures, individual buildings and urban spaces. The Eiffel Tower and the French Museum of National Antiquities, Paris are examples of buildings that Nora gives as material sites of memory.

It is needed for the citizens to generate a sense of belonging and collective identity. This belonging can be created and felt in the public space, which is a shared environment characterized by mixing and cross-fertilization, shared public life, artistic expression and architecture, of the cities. It is the space that facilitates movement at various speeds. Public space provides a framework for the construction of collective memory, reflects class differences and conflicts (between cultures), and provides a setting for public performance events, whether part of institutional culture or of a more subversive nature [7]

Streets are the significant urban public spaces which provides our functional, social and leisure needs. They are both literally and metaphorically the most fitting symbol of the public realm [1;8;4;5] Jacobs [1] mentions the significance of streets as; 'Streets and their sidewalks, the main public spaces of the city, are its most vital organs. Sidewalks, their bordering uses, and their users, are active participants in the drama of civilization....' [1] In urban areas, streets represent a majority of public space [1;11;10] and the efforts to revitalize the public realm are often efforts to revitalize streets- to generate activity and to make streets lively [6] Streets are a significant part of the informal external public realm 'Accessible to all these spaces constitute public space in its purest form' [3] Scholars suggest that if '.... We do right by our streets we can in large measure do right by the city as a whole-and, therefore and most importantly, by its inhabitants' [1] Historically, streets in cities and towns were used as spaces to serve basic needs of survival, communication and entertainment and to perform several political, religious, commercial, civic and social functions [8;5]

Southworth and Ben-Joseph [10] defined the idea of the street as a physical and social constituent of a living environment. Rapaport [12] noted that 'streets are the more or less narrow, linear spaces lined between buildings found in settlements and used for circulation and, sometimes, other activities...' Moudon [11] claimed, 'There are reasons why many streets can and should be opened to uses that serve the public at large, not only drivers but for pedestrian networks within a neighborhood or a city'.

Lewis Mumford [13] credits the street as both the storehouse and the locus of transmission for a culture, which he describes as being found in the physical space of any urban location.

Consequently, there has been a transformation of meaning and collective memory. As Gehl and Gemzoe [14] mentioned in their book *New City Spaces*, public spaces of cities as places of people's precious memories, now have turned in to abandoned and invaded spaces just for cars without memory and meaning. Invaded public spaces without social interactions are now a locus for travelling exchange: This is a sequence of urban transformation of citizens' images and memories caused by changes in places' physical characteristics and meanings [14]

Empirical Research

This article focuses on the way in which features of collective memory are preserved and reproduced through places by considering the people's images to remember place history and memory. To accomplish this aim, this paper considers in detail the features of the collective memory of Uray Street by focusing on people's experiences of the place.

This paper is primarily qualitative research wherein we conducted interviews with 23 people from Uray street and noted their understanding of places' history and memory. Therefore, this research presents the experiences of people as shopkeepers and local residents who have lived and worked there for more than 10 years. Face to face in-depth interviews were conducted to the inhabitants of the street. They were asked to explain the streets' memories (past and present). For data analysis, qualitative content analysis was used.



Figure 1. View of Uray Street from the Postcards of Mersin (Source: <http://www.yumuktepe.com/candan-hilale-uzanan-anitsal-yol-uray-caddesi-1-vahap-kokulu/>).

RESULTS and DISCUSSIONS

We made in-dept-interviews with twenty-three inhabitants of Uray Street in order to understand the meaning of Uray street from the eyes of inhabitants, its influence on community interaction, the socialization of people and personal development. The research group consists of 17 people who are over sixty years old, 2 people over fifty years old, and 4 people between twenty five and forty years old. These different age groups may help to define different time sequences. Due to this we can understand the transformation and changing of the collective memory of these inhabitants.

The questions we used consists of these titles: Needs and activity (what was the reason behind why were you using this place of for which of your needs

did you use it?), Emotional Responses (What kind of emotions did this place remind you?), Meaning (What was the meaning of the street for you in general?), Personal development (Did you feel that you belong to this place?).

Research findings showed that cultural activities were mentioned most frequently as the main type of socialization before the 2000s and the street as the house of these activities functioned as the place of cultural socialization. From the memories of one respondent: the resting and pleasant places of Uray street residents are located in the immediate vicinity of Uray street. Ziya Pasha Casino with a view of the pier on the beach and Mersin Kiraathanesi, I remembered all these spaces. And these spaces were important for the social life of Mersin.'

Another respondent mentioned about the Ziya Pasha Casino as a night entertainment place which was classified as night club. People went there for both have a dinner, listen to music, dance and drink. He explained why he liked this place with these words: '...it was a comfortable place where you could dance and entertained freely but this freedom was like a learning ceremony. You could look around and how people behaved each other and how they entertained.'

One of the respondent mentioned about the commercial significance of the street: Traders and partnerships in Uray street are the most prominent entrepreneurs of the surrounding cities and countries. Kayseri-based people in Mersin were in the iron and construction sector trade. Southeastern based people in Mersin were made pulses and cereals trade. And the Beirut and Halep based people trade on cotton and pulses in the logistics function. Mersin's production and marketing of citrus sector entrepreneurs Uray street as another face of Uray street was taking their place in the economic life.

Uray street has been a street gate to the old and new ones of the people of Mersin. It was not for the source of employments but the entity of sea and harbor is the main factor for the commercial. It is possible to say that the main reasons for the rapid increase in the population of Mersin and the migration from Mersin targeted to Anatolia are the employment opportunities in Uray street and the surrounding piers. The gains of business and trade on Uray street in Mersin has taken its place in the economic history as the beginning of the capital accumulation of the people of Mersin. How can we forget the monumental places like Azakhan and Taşhan in this intense economic and commercial life? It is the most indicator of international commercial life in Mersin in the languages spoken in and around the Uray street. Commercial language of Uray street residents is Turkish, Arabic, French, English, Greek.

One of the respondent expressed his emotions about the street as: I had really important memories about the street which was changed my life completely. It was the place where I met with my wife. I went to street for promenading almost every day. Three or four times, I saw a girl who was shining like a star on the street. I was really curious about her, and I wanted to meet her but I couldn't know how. By chance, one day I saw her with one of

my friends from high school sitting in Ahmet and we met. Then, we got married for almost 55 years now'.

CONCLUSION

Memory, as stated by Nora (1989), is a 'dynamic operational phenomenon' (p.8). Operation of urban collective memory implies social, spatial and temporal continuum in the urban environment.

Without regarding memory, it is not likely to interpret and evaluate the present urban and social conditions, and it is not possible to make predictions and improvements for the future. In this respect, as Hayden (1996) asserts, 'a politically conscious approach to urban preservation..... must emphasize public processes and public memory' (p.49).

The street is a permanent and temporary trading space, a stage for political and religious discourse, a common place for public expression of opinions, a gathering space for families and friends and sometimes a living room or a dining room for city dwellers. However, with the changing social and spatial structure of the city over time, the identity of the street also changed. In the following years, with the change of citizens' style of experiencing the street, cause the transformation of social practices and the meaning of this place. Over the passing time, the urban relations that street interacted also transformed near the changing meaning of the street as a place. For this reason, we can read the social and spatial signs of the urban environment and we can determine the transformations within social and spatial structure.

Today, Uray street has a totally different physical environment and totally different life. In the transformation process of the street from different meaning levels, it becomes the place of the new images and new urban culture. Unfortunately, these changes could not be the positive transformations which help the collective memories can be relayed by following the one another. People could not narrate the important places for their lives, the meanings of these places to the further generations because there are two different lives which are completely different in terms of social, physiological, and psychological terms. Thus, two different generations may hardly mention about the street because it is not the same place that they try to agree on. Within this context, it is hard to determine a collective memory in continuity. The Uray street transformed with the rapid change of time and use.

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