ICONARCH III

INTERNATIONAL CONGRESS OF ARCHITECTURE
MEMORY OF PLACE IN ARCHITECTURE AND PLANNING

INTERNATIONAL CONGRESS

PROCEEDINGS BOOK
VOLUME 1

11-13 MAY 2017
Selçuk University Süleyman Demirel Cultural Center, Konya

Selçuk University, Faculty of Architecture
and
Chamber of Architects, Konya Branch

MİMARLAR ODASI
KONYA ŞUBESİ

ICONARCH III: INTERNATIONAL CONGRESS OF ARCHITECTURE MEMORY OF PLACE IN ARCHITECTURE AND PLANNING

Organization Date: 11-13 May 2017
Congress Venue: Selçuk University Süleyman Demirel Cultural Center, Konya
Organizers: Selçuk University Faculty of Architecture, Department of Architecture and Department of City and Regional Planning

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CONTENTS

VOLUME 1
11 May 2017-Thursday

VOLUME 2

12 May 2017-Friday

FOREWORD

Dear Colleagues,

We are glad to organize the third of ICONARCH congress series in the center of Anatolia, Konya. ICONARCH, International Congress of Architecture claims to be a brand name as a platform where various issues in architecture and urban & regional planning and connected with them, various cultural, sector-related and intellectual topics are discussed.

The first ICONARCH congress was about "*Architecture and Technology*". A total of 27 foreign scholars from the USA, Italy, Holland, Austria, England, Finland, Portugal, Germany, Poland, Lebanon, Iran and Cyprus, and 33 Turkish scholars attended to this congress. The second one was about '*Innovative Approaches in Architecture and Planning*" which was performed successfully with 38 foreign and 40 Turkish participants. Now, it is time to come together for the **ICONARCH III.** This congress will address the theme of *'MEMORY OF PLACE'* which is a crucial topic in today's globalizing world. It is memories that make our lives and their spatial dimensions meaningful. Memory itself has a long evolution and has many aspects to consider. In this point, the buildings and cities serve as powerful symbols and repositories of memories. It can be legible via physical transformations of buildings and urban spaces by the time, community thinking, collective memories, politics of space, architectural & urban values, semantic, pictorial, symbolic context of buildings and cities. For establishing a sense of place or creating meaningful experiences, memories are the key elements. In this framework, the aim of this congress is to serve as a meeting point for academicians& researchers from the fields of architecture, urban & regional planning and urban design from all over the world to discuss the memory of place in all aspects.

It is an honour for us that we will host many distinguished speakers from USA, UK, Spain, Italy, Sweden, Ireland, Albania, Netherlands, Poland and Turkey for the upcoming ICONARCH III Congress.

Researchers from all over the world are fully invited to present their papers and attend this congress to share their experiences with others about memory of place. We look forward to welcoming you at the III. International ICONARCH Congress and hope you will join us for a symphony of outstanding science, and take a little extra time to discover the unique beauty of Konya city.

Yours sincerely,

Prof. Dr. Ahmet ALKAN

Congress Chair
Dean of the Faculty of Architecture
Selçuk University

VOLUME 1
11 May 2017-Thursday

KEYNOTE SPEAKER
(30 Ağustos Hall, 11 May 2017-Thursday, 10.45-11.15)

Prof. Dr. Ali MADANIPOUR
Memory, Identity and Change

MEMORY, IDENTITY AND CHANGE

ALI MADANIPOUR[1]

The great poet Rumi, who is buried in Konya, starts his masterpiece with the Song of the Reed, which recounts a reed's memory of where it came from, and how it wants to return there. The reed complains about being cut from the reed-bed, and being misunderstood by those who have played it ever since. These first lines, which are said to contain the key to his masterpiece, tell a story of separation and displacement, of painful memories of the past, a yearning for home and a desire for reconnecting the fragmented pieces.

Memory is a source of individual and collective identity. It is a bridge to the past, and the ability to have that bridge, to be aware of it, and to have some control over it, is fundamental to our sense of self and wellbeing, both individually and collectively. Individually, it is an important part of the sense of personal identity, through which we think that we are the same person as yesterday and the day before. Identity, in its classical sense, is how something remains the same over time. In people who suffer from dementia and Alzheimer, the loss of this ability to link with the past erodes their sense of themselves. Disconnection from the past is equal for them with a disconnection from the sense of their self. The self becomes an alien. For their friends and relatives, a gap is created between a body that they recognize and a mind that they no longer know; an identity that is lost and a mutual recognition that has dissolved. Collective memories play the same role for social groups and communities, through which they can relate to each other and a sense of their group identity and continuity of existence. Through collective memories, they share common experiences and identities. The loss of collective memory may be equated with a loss of the sense of group and community, dismantling important parts of what makes them a group, alienating a group from itself. The loss of individual and collective memory, therefore, is the destruction of a bridge to the past, and the disruption of shared subjectivities.

Memories are mediated through the material environment. The process of remembering is complex, and may be mediated through the images and experiences of objects, places and relations. Remembering becomes a spatially-mediated temporal process. The images of places and experiences form the pillars of the bridge to the past and the construction of identity. In particular, the memories of childhood and the places associated with growing up, with their pleasures and pains, become significant elements of the sense of personal identity. Some places become a nucleus of memories, where a density of images are clustered around particular people and situations. Collective memories are mediated through objects and places which have been collectively experienced. The natural features of a collective habitat, such as rivers, mountains, fields and other elements of the landscape, are often important constituent parts of collective memory. The built environment is similarly a source of collective experience, from important monuments to significant objects and spaces. Individual and collective

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[1] Prof. Dr., Newcastle University, School of Architecture, Planning and Landscape, UK.

subjectivities, therefore, are mediated through significant elements of the natural and built habitat. Their physical presence, and the images of events associated with them, ensure the continuity of memories and the survival of these bridges to the past. It is through these objects and images that individuals and collectives can relate to their past, and to an idea of their own selves.

Radical change of places disrupts memories and identities. Radical change of places, as experienced in the processes of modernization and transformation, loosens the connections between people and places, and throws in a challenge to these memories and identities. The modern society is characterized by a sense of confidence in its technical and scientific abilities. The modernist manifestos explicitly announce this sense of confidence. For the modernists, the past had little relevance and use, and it needed to be revalued according to rational and functional standards. As Le Corbusier famously announced, he thought that European cities were no longer fit for the modern age and needed to be radically transformed. What was needed was rational ideas and habits, functionally designed and built buildings, technologically relevant roads and open spaces, and an aesthetic attitude that no longer paid attention to the sensibilities of the past. The bridges to the past and their pillars were threatened with destruction. As a result of going through radical transformation of society and space, however, the sense of the self, individually and collectively, may suffer. Radical change in the composition and constitution of places may lead to a rupture in memories and a loss of identities. While the memories of the past may remain, individual and collective identities may suffer from the disjunction between the memory and its mediating objects. Without some physical continuity, in individual body and the environment, these memories may be more easily forgotten.

Heightened mobility also disrupts memory and identity. In addition to the radical change of places, the radical mobility of urban populations is another form of disconnection. One of the key tenets of modernism was its enthusiasm for mobility, which has continued and accentuated ever since. The Charter of Athens, and the following episodes in urban planning, design and development, were geared towards reorganizing cities for faster movement across space. In the nineteenth century, the technologies of mobility, such as trains, helped people move around and were instrumental in the emergence of modern cities. In the twentieth century, the technologies of transport, in particular the private car, expanded cities in all directions, creating a mobile lifestyle for large numbers of the urban population to travel far and wide every day. In today's urbanized world, high levels of mobility are an integral part of the urban experience. Technologies of communication and information have also accelerated the pace of urban life and have enlarged this net of mobility to new proportions. In addition to transport mobility, the more frequent changes of household arrangements, jobs and housing, as well as the threats of climate change, challenge the possibility of stability and continuity. For a highly mobile population with accelerated tempo of life and weakened social and personal bonds in highly unequal societies, displacement and discontinuity is a permanent experience. In the age of heightened mobility, the everyday urban experience becomes a travelling experience, undermining the possibility of developing meaningful and longstanding connections to places and people. Memories of places become faint or even lost in the rush of the city.

In these circumstances, the basis of identity shifts from the past to the future, from memory to anticipation, anxiety, and aspiration. When a building or a neighbourhood is demolished to be replaced by another, memories are lost and a bridge to the past is destroyed, undermining the temporal basis of identity of the place. By its reference to now and future, it becomes a symbol of the desire to be free from the bonds of temporality. In its place, it aims at constructing a spatial basis for identity. But identity has both temporal and spatial dimensions. In the context

of these changes, even when temporal continuities are broken, the need to have a clear sense of identity is still felt. The search for identity, however, finds a spatial expression that no longer mediates the memories of the past, but aspirations for the future. In many professional and general discourse, the term identity is used to indicate uniqueness. Rather than continuity, it is disruption and distinction that are used to define identity: it is something that stands out. In architectural and planning discourse, this becomes resorting to the erection of iconic buildings, significant monuments, and spectacular imagery.

The historic landmarks are used as a vehicle of distinction. When the place loses its historic features, it resorts to the construction of new icons and symbols to assert its singularity. If the bridges to the past are destroyed, the place is reconstructed with bridges to the future. It is engaged in the generation of new points of reference that may create new memories and new identities. This has been the argument of those who looked to the past with contempt, convinced that it had nothing to offer to the new generations, who now needed to build their own identities and the cities of the future. Despite this desire for uniqueness, the new constructions are simultaneously creating a pattern of similarity to other places. When too many cities erect similar iconic buildings, they are no longer unique, but similar. When a city erects a tall building, it is an indication of a desire to stand out, but also to belong to a club of elite cities. With the increasing level of competition between cities in globalized economies, the drive for singularity is paralleled with a drive for maximizing the marketability of a place. The identity of a place, therefore, is constructed through the relations of similarity and difference. Identity is often built on difference, but identity is primarily built through continuity, through material continuity and through memories and narratives.

The response to the loss of these continuities by some is an attempt to repair the bridges to the past and turn them into permanent and fixed structures. The gates of change are closed and the past is forever fixed into a singular image. And yet, change is somehow inevitable. Memories, identities and places are all subject to change. They are never fixed and permanent, but always a process of reproduction and reconstruction. The bridges to the past are rebuilt everyday anew. Memory, therefore, is never fixed. It is a mental process that reproduces a previous mental state. It is always a reproduction, rather than merely being taken from the shelf of a static archive. It is always partial too, as we never remember a situation fully, but only parts of it. Any experience has many ingredients, but we will only remember some of its parts, bringing these fragments of images and stories together to reproduce a new mental state. Memories also lose their significance with age, and have different levels of importance for different temperaments. Some people have stronger attachments to their memories, while others are more prepared to think ahead and let the memories of the past fade away. For some experiences, forgetting is as much important as remembering.

Places are also continually changing. Heraclitus, who was from Ephesus, not very far from Konya, thought the world was in a flux, always changing: you never step into the same river twice. This means a memory cannot be linked to a particular place, as they are both changing. Both the place, and the memory I have of a place, are subject to change. We can see the change of the place through its physical transformation, but cannot see how our own memory is always a reconstruction, and each time it may be a reiteration of the last memory, which may not be identical to it. One of the ways of overcoming this flux has been the creation of representations that would stabilize this relationship: myths, stories and monuments are some of the forms that this representation takes. Through them, we try to fix our relationship with the past, but this fixture is very unstable.

Memories are always recreations. In individual memories, the recreations may not be the same, as each recollection may be slightly different from the last. Sometimes they are purely

manufactured rather than remembered. The maelstrom of industrialization triggered the invention of new traditions by the nineteenth century Europeans, who felt the need to construct some bridges to the past. Individual memory lasts only during the lifetime of a single person, while collective memories run through generations. The problem with collective memories is that they may simply reflect a powerful narrative to which others may not submit. A key question becomes how and by whom this change is initiated, who is affected and in what way, and what the consequences of such change are for those affected. How these symbols are created, by whom and to what purpose, becomes an important concern. Change, therefore, may be inevitable, but it can take many forms and have many different purposes. While temporal and spatial uniqueness is sought in the new developments, destroying the bridges to the past and standing out as unique icons, the relations of similarity and continuity cannot be avoided. Some forces are always changing the place. If we feel part of those forces, or benefiting from them, we may identify with these changes. But if not, the feeling of being treated unjustly may become overwhelming, losing our connections to the past, and our sense of continuity and identity.

Identity, therefore, relies on memory to secure its continuity through maintaining and inventing bridges to the past. Identity, however, also relies on aspiration, expectation and anxiety, hence engaged in the construction of the bridges to the future. Places, identities and memories are never fixed, and are always changing. The important question is the sense of control over this change, and the extent and pace of change, which can help secure democratically managed change, or an imposed transformation with unfair implications.

KEYNOTE SPEAKER
(30 Ağustos Hall, 11 May 2017-Thursday, 11.15-11.45)

Prof. Dr. Taner OC
Heritage and Regeneration – Revitalizing Historic Urban Quarters

HERITAGE AND REGENERATION – REVITALIZING HISTORIC URBAN QUARTERS

TANER OC[1], ELISABETE CIDRE[2]

Dealing appropriately with the valued legacy of the past is a challenging problem for many cities. Since the 1970s, historic areas and quarters of cities have undergone a re-evaluation of their importance. The first wave of historic preservation policies protected individual buildings structures and other artefacts.

The concern to protect the setting of historic buildings broadened into area-based policies. This second wave of preservation or – more accurately – conservation policies was concerned with groups of historic buildings, townscape, and the spaces between buildings.

Area-based conservation also came about as a reaction to the evident social, cultural and physical disruption of lives caused by policies of clearance, comprehensive redevelopment and, later, road building schemes. What is also notable is the emergence of area-based conservation legislation in most European countries around at the same time. The 1961 Monument Act in the Netherlands was the first, followed in France by the 'Loi Malraux'. In the UK in 1967 there was the Civi Amenities Act, in Italy, in the same year, the Urban Planning Act, and in Turkey in 1973 the Monuments and Historic Buildings Act.

'The conferring of statutory protection upon buildings or areas, as allowed and implicitly encouraged by legislation incurs in itself no direct public costs… the problem is that conferring of such status contains and open-ended permanent commitment to the maintenance, renovation and rehabilitation of the area as a whole' (Ashworth and Tunbridge, 1990, p.16). Nevertheless, the preservation and conservation of such areas could not practically occur solely at the public expense. As the designate areas were assessed as a totality regardless of the merits of individual buildings and structures, the second wave brought many more mundane and everyday historic buildings under conservation control and restrictions. Such protected buildings could not all become museums or contribute directly to the economy of the area deriving from conservation or form conservation-related tourism, creating a need for their occupation for viable economic uses. Burtenshaw et al (1991, pp. 157-158) observe that the failure to find new uses for preserved buildings 'condemns the city to and existence as an open-air museum'. Thus, in addition to the visual, architectural and historical qualities, consideration of the functional characteristics of areas and the active economic use of the protected buildings was introduced as a conservation concern: 'The preservation of form has implications for urban functions, and conservation therefore becomes an instrument of urban management' (Burtenshaw et al, 1991, p. 154).

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[1] Prof. Dr., UCL, Bartlett School of Planning
[2] Dr., UCL, Bartlett School of Planning

Figure 1. *Lace* Market, Nottingham

As a result there has subsequently been a third — more fragmented, ad hoc and local wave of policies. The new policies have been concerned with the revitalization of the protected historic urban areas and quarters through growth management. Efforts have focused on attempts to generate the investment and local economic development able to provide the finance necessary to conserve and enhance the quarter. The initial preservation policies had largely been concerned with the pastness of the past, the later conservation and revitalization policies were about a future for the past. Revitalization attempts within historic urban quarters have to operate within a sensitive context and environment; the areas have to cope with inexorable change in their economic fortunes while change in their physical landscapes is restricted and controlled in the interests of preservation. In such areas, the necessity to reconcile the various exigencies of conservation and regeneration, of balancing economic development with respect for environmental quality, is particularly challenging.

Recent local plans have identified areas of character and intrinsic identity with policies to enhance and emphasize this distinct and diverse character.

The quarters referred to in this paper also contain significant historic urban fabric of townscape merit. Reflecting the great wealth of nineteenth-century industrial buildings that exist. They consist largely of sturdy brick and stone buildings or early steel and cast-iron framed structures with usually a brick or masonry envelope or cladding. The solidity of this architecture evokes a powerful sense of character and identity defining both a meaningful time and place. As Ford (1994, p.113) writes: 'While people tend to grimace at the mention of the words heavy industry and to conjure up images of belching smokestacks and piles of slag, many of the Victorian factories were monumentally picturesque. The exaggerated opulence that characterised offices, hotels, department stores, and apartments during the late 1800s was also applied to many large factories and warehouses'.

Nineteenth-century industrial areas are of particular interest because they have the potential or need for changes of use with consequent implications for their character. If they do not, or cannot remain in industrial use (centres of production) what other uses might be appropriate? Revitalization efforts operating within a sensitive context and environment place additional concerns the quality of design for both rehabilitation and new developments and on the quality of the spaces between the buildings.

There are three ways in which quarters may be typically defined or identified: by physical boundaries; through their particular identity and character; and by functional and economic linkages.

Boundaries

Quarters can be defined by very discrete and obvious boundaries. The boundary might be defined by a distinct rupture of physical character, by a physical obstacle or edge, for example, a river or a busy road, or it might be determined artificially for administrative convenience. Boundaries may have arisen autonomously and have subsequently been codified for administrative purposes. Conversely, an historic delineation might also have contributed to its subsequent character.

Character and identity

Lynch (1960, p.47), in his taxonomy of the constituent elements of the image of the city, defines districts as 'the medium-to-large sections of the city, conceived of as having two-dimensional extent, which the observer mentally enters "inside of", and which are recognizable as having some common, identifying character. Always identifiable from the inside, they are also used for exterior reference if visible from the outside. The common, identifying character of a quarter has both physical and functional dimensions. That identity and character might be embodied in the very bricks and mortar of the place, it might also be the result of the activities that traditionally occurred in the area.

Functional and economic linkages

The character of a quarter can derive from the agglomeration of closely-related activities that depend on one another economically as in the case of the Jewellery Quarter in Birmingham and the Lace Market in Nottingham. Many of the quarters in the UK and the USA were centres for the clothing and textiles industries where there is often a functional integration as well as a division of labour between firms within the industries. There is, however, a need to find a balance between the agglomeration of particular uses to give character and to gain the benefits of economic Integration and a range of uses to provide vitality.

HERITAGE PRESERVATION

The desire to preserve evidence of the past has many justifications. Rypkema (1992, p. 206) notes: 'Preservationists often talk about the "value" of historic properties: the social value, the cultural value, aesthetic value, urban context value, architectural value, historical value, the value of sense of place. In fact one of the strongest arguments for preservation ought to be that a historic building, has multiple layers of "value" to its community.' Underpinning the other justifications, however, are arguments based on 'economic value'. The desire to preserve must ultimately be a rational economic and commercial choice; problems will arise where buildings are preserved only as a consequence of legal and land use planning controls.

Aesthetic value

The aesthetics of the past might simply be appreciated and valued for their own sake. Old buildings and towns are valued because they are intrinsically beautiful or 'antique', or — more simply — because they are old and have a scarcity value. Nevertheless, Lynch (1972, p.56)

warns of dogma about the intrinsic goodness of old things. Given the blandness of much contemporary architecture, historic buildings are often more interesting than post-industrial offices, houses and shopping centres. Zukin (1989, p. 59) notes of former industrial buildings: 'Their structure has both a solidity and a gracefulness that suggest a time when form still identified 'place' rather than 'function'. Their façades are often adorned with archaic emblems and sculpture, apparently showing the archaic skills of masons and carvers'. Historic buildings and areas have picturesque qualities; they are redolent of a period of genuine craftsmanship and individuality that has been lost in a period of modern industrialized building products and systems of Construction.

Value for architectural diversity

The aesthetic appeal of an historic place may result from the combination or juxtaposition of many buildings rather than the individual merits of any particular building. Most cities are made up of buildings from a range of periods in a variety of styles and idioms. Thus, the past may he valued because of its juxtaposition with the present.

Value for environmental diversity

At a larger scale, architectural diversity also contributes to an environmental diversity. Particularly in many North American cities, there is often a stimulating contrast between the human scale environment of an historic quarter and the monumental scale of the more modern central business district (CBD).

Value for functional diversity

The range of renting profiles resulting from a diverse range of different types of space in buildings of varying ages, enables a mix of uses. Thus, there may be a synergy between different functional uses in adjacent areas resulting from the nature of the property in each area. Similarly, historic areas may offer lower rents that allow economically marginal but socially important activities to have a place in the city. Large scale redevelopment often forces out these small uses which rarely return.

Resource value

Lichfield (1988, p. 29) gives two definitions for conservation. The first is to check the rate of exhaustion of natural or human resources. The second is to check obsolescence (or diminished utility) in manmade resources, for example, buildings. Whether beautiful, historic or just plain practical, buildings may be better used than replaced. Their value exists as the investment — or committed expenditure — of resources. As rehabilitation is less expensive in terms of absolute energy usage, the reuse of buildings constitutes the conservation of scarce resources, a reduction in the consumption of energy and materials in construction, and good resource management. Nevertheless, at present, the energy value of resources is poorly accounted for through the price mechanism.

Value for continuity of cultural memory/heritage value

It is not merely an aesthetic or visual continuity, but also a continuity of cultural memory that seems important. Since the mid 1960s this justification for preservation has been of increasing significance, broadening the original elitist concern and preoccupation with the aesthetic properties of historic artefacts. Visible evidence of the past can contribute pedagogically and educationally to the cultural identity and memory of a particular people or place, locating a contemporary society in relation to a previous tradition and giving meaning to the present by interpreting the past (Hewison, 1987, p. 85). Morton (1993, p. 21) argues: 'The built environment is one of the elements which when woven with other evidence such as writings, sculpture, music, etc. forms the palimpsest which is our inheritance from the past. It also provides the basis for understanding the times in which we live.'

Economic and commercial value

The justifications for preservation reviewed so far generally have an aesthetic, social and cultural value rather than a tangible economic or commercial value. Nevertheless, in a context where public funds cannot subsidize all the required or desired preservation, then economic and commercial justifications for preservation and conservation must ultimately underpin all others, in the private sector, unless there is a clear economic rationale for a particular course of action that action is unlikely to occur. However, economic arguments are often ranged against the strictures of conservation or preservation. Conservation policies are regarded as a more extreme version of planning, which it is argued inevitably means greater intervention into private land and property markets, more bureaucracy restrictions and delay.

Whether it is an unfettered market or one in which there is a significant public intervention, historic buildings must have effective economic value. Rypkema (1992, p.206) offers a four-part syllogism: 'Historic preservation primarily involves buildings; historic buildings are real estate, and real estate is a commodity; for a commodity to attract investment capital, it must have economic value'. Therefore, to attract private investment to historic preservation, it is necessary first to create and then to enhance economic value'. He argues that for any commodity — including real estate - to have economic value, four characteristics must be in place: *scarcity, purchasing power, desire* and *utility*. For any economic value to exist, all four must be present.

Historic buildings usually possess *scarcity:* their supply cannot be increased. That can also present opportunities for direct economic gain, for example, from tourism. However, few buildings, apart from museums and cafes, receive this as a direct benefit. The scarcity might also offer additional commercial value against an otherwise undifferentiated supply. For example, industrial buildings converted to residential use offer dwellings possessing the premium of greater character and individuality.

While, generally, some level of *purchasing power* will exist, the problem is that it likely to be invested elsewhere. If the other factors are in position, then *purchasing power* will be available. Thus, what is most often lacking for historic buildings is utility and desire. The *desire* has to ultimately come from one particular segment of users of real estate. As Rypkema (1992, p. 206) states: 'It is not sufficient that preservationists and other activists "desire" that the building be saved. That desire has to come from a broad segment of users of real estate in the market place. For commercial desire to exist there has to be a functional and financial utility for occupiers and investors.

A building's lack - or a diminution — of *utility* is a function of its obsolescence. Obsolescence is the reduction in the useful life of a capital good. From its first day of life a building starts to become obsolete; the state where it is 'completely useless with respect to all the uses they might be called upon to support' (Lichfield, 1988, p. 22). There are several different dimensions to the concept of obsolescence involving both buildings and areas. The most significant dimension is the relative or economic obsolescence: the obsolescence with regard to the cost of alternate opportunities. The alternate opportunities include both the cost of alternate development on the site and the cost of development on an alternate site. To attract investment capital the historic building must have greater economic value than the next best alternative. Or, in other words, the cost of utilization of that historic building had to be lower than the competitive supply.

ECONOMIC CHALLENGES OF HISTORIC URBAN QUARTERS

Economic change

In recent years there have been two key changes. The first key change has been the decline in western counties of manufacturing industries, a consequent deindustrialization and the emergence of an Informational economy (see, for example, Castells, 1989). As a consequence, many cities in Western Europe and the USA are changing from being centres of production to become *largely* centres of consumption. In historic urban quarters the physical landscape designed to suit the exigencies of one historical period has to be adapted for another.

The second factor has been the restructuring of international capitalism and the advent of an increasingly global economy, by which, for example, western corporations are more easily able to achieve economics by relocating their manufacturing plants in the developing world where labour costs are lower.

In terms of the pattern of economic activities, few cities are static: the fortunes of individual areas fluctuate over time. Haughton and Hunter (1994, p. 39) note how every city tends to have a 'golden era' after which, for many, decline ensues. 'Part of the fascination of the twentieth century has been the attempts of some older cities to 'reinvent' themselves after initially being written off following rapid deindustrialisation'. In many older cities, to achieve a 'second golden era' and to reposition themselves within the global economy, restructuring policies are pursued that sometimes draw on the legacy of the built environment inherited from that golden age (Haughton and Hunter, 1994, p. 39). Historic urban quarters are part of this economic dynamism, they are rarely autonomous functional zones and usually have a symbiotic relationship with the rest of the city. They must therefore be considered within the context of the city as a whole. In the UK Department of the Environment (1987b) guidance for conservation areas states the policy imperative is 'to preserve their character but not at the cost of setting them apart; they must be seen as part of the living and working community'. The changing fortunes of areas of cities and their physical fabric can be usefully analysed by considering them in terms of obsolescence, and in particular the way in which preservation controls check the ability of the market to remedy or address obsolescence.

OBSOLESCENCE

Obsolescence, or diminished utility, is the reduction in the useful life of a capital good. In the main, obsolescence is the consequence of change – either expected or unexpected p and the relative fixity of the built fabric and its location.

When commissioned and built, a building is usually 'state of the art' in terms of its functional requirements. It will also be built to the comtemporary standards of building construction and b appropriately located for its intended function with regard to such factors as the transportation of raw materials and access to markets. Nevertheless, as the building ages and the world around it changes, the building becomes obsolescent and therefore approaches the state when it is 'completely useless with respect to all the uses it might be called upon to support' (Lichfield, 1988, p.88). Attempts to revitalize historic urban quarters must address and/or remedy obsolescence and extend the economic life of the historic building stock. However, various restrictive preservation and conservation controls and other planning measures may constrain, inhibit or – even – deter rehabilitation and new development. Excessive listing and protection og buildings can blight an area as much as the prospect of major road construction. The combination of obsolescence and restrictive planning controls

induces economic tensions by preventing the maximum return, a 'reasonable' return or – even – any return on the site to be obtained, constraining the change that all cities must go through.

There are several interrelated dimensions of obsolescence:

Physical/Structural obsolescence
Obsolescence can arise through the physical or structural deterioration of the building. This occurs as the building's fabric deteriorates through the effects of time, the weather, earth movement, traffic vibration, or through poor maintenance.

Functional obsolescence
Obsolescence can also arise because of the functional qualities of the building or the area. It may be an attribute of the building; the building's fabric may no longer be suited for the function for which it was designed or is currently used, with regard to the contemporary standards or requirements of the occupier or potential occupiers.

Functional obsolescence may also arise from the attributes of the area. Inadequacy can result from external factors on which the function of the building depends; for example, there may be inadequate parking on site or in the surrounding streets, or difficulties of access as a result of narrow streets or traffic congestion. Thus, retaining an area's historic street pattern inhibits its ability to cater for contemporary traffic and accessibility requirements.

Image obsolescence
Image obsolescence is a product of the perception of the buildings or area's image. As over time, the human, social, economic or natural environment changes, the fixed historic fabric becomes less suitable in contemporary eyes for the needs it serves. This perception is a value judgement and may - in reality – lack an underlying substance. The image obsolescence might be generic or specific to a particular use. For example the image inner areas of cities and the connotations of air pollution, noise, vibration, etc. makes them unattractive for the occupation of dwellings built in earlier times. Such areas therefore become outmoded in terms of contemporary standards and expectations. Equally, a building may not convey a suitable 'modern' image for the company which occupies it. Perceptions however, can change over time.

'Legal' and 'official' obsolescence
There is also a legal obsolescence. This is related to the functional and physical dimensions and occurs, for example where a public agency determines certain minimum standards of functionality. Thus, the introduction of new standards of health and safety, fire or building controls can render the building obsolete. Alternatively, a building may be legally obsolete because the zoning ordinance of the area permits a larger building on the site.

Locational obsolescence
Locational obsolescence is primarily an attribute of the functional activities within the area. When the building was originally built its location was determined in terms of the accessibility to other uses, markets and suppliers, transport infrastructure, etc, but over time the location may become obsolete for the activities for which the building was constructed. Locational obsolescence occurs due to the fixity of a particular location relative to changes in the wider pattern of accessibility and labour costs. In the case of Shad Thames, discussed below, this was the main factor, the demise of London as a port city.

Financial obsolescence
The type of preservation of older buildings may not be helped by accounting and taxation procedures which introduce an 'artificial' or financial obsolescence. In accounting, depreciation is used to take into account expected or anticipated obsolescence. Depreciation is

the projected reduction in the value of a fixed asset such as land, buildings, plant, machinery, vehicles and furniture over time. Depreciation is used therefore to ensure that the cost of capital assets is included in the calculation price of the company's goods and in assessing its turnover and profitability. The consumption of such assets is one of the costs of earning the revenue of business.

Relative or economic obsolescence

For most practical purposes, obsolescence is not an absolute concept but is always relative to other buildings and areas. As Rypkema (1992, p.206) notes: 'purchasing power exists. Capital is available — it is just being invested elsewhere.' The reason for this is that the cost of investment in the historic quarter is higher than the alternatives which are consequently more attractive. This introduces the concept of relative or economic obsolescence: the obsolescence with regard to the cost of alternate opportunities. The alternate opportunities include competition from other buildings and aieas and, in addition, the cost of alternative development on that particular site and the cost of development on an alternative site.

REVITALIZING HISTORIC URBAN QUARTERS

The obsolescence of buildings and areas is expressed in a mismatch between 'the services offered by the fabric and the needs seen through contemporary eyes' (Lichfield, 1988, p. 25). Revitalization entails reconciling this mismatch; the mismatch might have its source in the physical fabric or in the economic activities within the fabric. The fabric may be adapted to contemporary requirements through various modes of renewal: refurbishment, conversion or by demolition and redevelopment. In terms of economic activity, renewal can also arise from changes in occupation with new uses or activities replacing the former ones — on a large scale this is a 'functional restructuring' or 'functional diversification' or with the existing uses remaining but operating more efficiently or profitably — on a large scale this is a 'functional regeneration'. A physical revitalization results in an attractive, well-maintained physical public realm. However, in the longer term, a deeper economic revitalization is required because ultimately it is the private realm - the activities within the buildings — that pays for the maintenance of the public realm. A merely physical revitalization may be unsustained and short-lived. In the absence of large public subsidies directed at keeping the historic quarter as a public outdoor museum, historic forms must be occupied and utilized by economic uses which provide the sustained investment required to refurbish and maintain the buildings, and indirectly for the spaces between those buildings. Thus, the revitalization of historic urban quarters involves both the renewal of the physical fabric and the active economic uses of those buildings and spaces.

Efforts to address obsolescence in order to extend the useful lives of buildings are called renewal. To address or ameliorate the various dimensions of obsolescence demands both building and or area-based renewal. For the purposes of this paper, renewal is part of the broader process which has been termed revitalization. Renewal entails reconciling the mismatch created by obsolescence between 'the services offered by the fabric and the needs seen through contemporary eyes' (Lichfield, 1988, p.25). This mismatch has its source either in the (physical) urban fabric or the change in the (economic) activities in the fabric. To reconcile the mismatch requires a change in the supply or the pattern of demand or both. Historic buildings are a scarce resource, their supply cannot expand. Thus, the only supply-side measures are those which stop the reduction or diminution of the building stock, such as demolition controls and those that limit the magnitude of change to historic buildings, such as listings and preservation controls. All other measures are therefore on the demand side and

seek to increase the utilization of the resource by lowering the effective price paid. These measures predominantly relate to the quality of the building stock and the physical environment of the quarter and/or the economic activities occurring within that fabric.

In addition, the social public realm of the quarter must also be revitalized and animated. Rehabilitated buildings only provide the stage set - the physical receptacle for the public realm; the public realm is also a social construct. The vitality and animation of the historic quarter therefore needs to be 'authentic rather than contrived or petrified; a 'genuine' working, functioning quarter that is naturally animated.

Area-based renewal

Economic value must be created at two scales: at the level of the individual building and collectively as buildings within an area. The rehabilitation and/or conversion of individual buildings in isolation may not make a significant difference to an area's economy.

Thus, measure to improve the stock of property or the physical environment of a locality ought to be planned to occur on a comprehensive rather than a piecemeal basis.

Many area-based revitalization strategies inevitably have an approach which is based on property measures. These attempt to revive the economic fortunes of areas through enhancing the physical fabric and/or changing the stock of space in a particular location. They focus on unblocking supply-side constraints on land and property development in order to aid revitalization. The rationale is that growth can stimulated by improvements in the supply of land, labour, capital and entrepreneurship (Solesbury, 1990): for example, by removing difficulties with respect to ownership, ground and site conditions, planning policy and infrastructure provision, and speeding up the process of land acquisition and assembly (Healey,1991).

Property-led revitalization strategies are therefore intended either to *restore* confidence or *crate* new confidence in an area's economy (see Solesbury, 1990) In each approach, demonstration and flagship projects are important, but the intention is to encourage comprehensive change in the area. The first approach is short term and concentrates on restoring confidence to stabilize or revitalize the competitive position of an urban area with a sound economy or one with the potential for endogenous/indigenous functional regeneration. At the outset of a revitalization strategy, area-wide improvements can be the first step towards building confidence in an area. As its outlay can often be recouped through higher tax revenues, the public sector may often finance improvements to an historic quarter's public realm to demonstrate 'confidence' in the area. As Uhlman (1976, p.6) states slates 'investment in the external environment is a reassuring symbol of confidence in the area'.

A policy in the UK that was extensively used in historic urban quarters was the designation of Industrial and Commercial Improvement Areas (ILAs and CIAs) introduced under the 1978 Inner Urban Areas Act. The effect of the designation enabled property owners in the area to receive a 50 per cert subsidy towards the cost of internal and external rehabilitation. However, the impact of the grant was diluted by the piecemeal — rather than comprehensive -- nature of the grant giving mechanism.

The second approach is longer term. Where the existing economy is in decline, this approach seeks to build new confidence through a deliberate functional diversification and/or restructuring. This involves conversions and adaptive reuse on a large scale. Areas of vacant land or structures that are obsolete for their original use often provide a convenient physical focus for action to bring about this functional diversification and restructuring by enabling different kinds of spaces to be provided to accommodate new economic activities and functions. 'This restructuring might be plan-led; by conversion or redevelopment a better stock of space is created which can be occupied by different activities: effectively creating demand

by offering supply' (Solesbury, 1990, p.193), There is an implicit assumption in this approach that property markets have an internal dynamic: the provision of new and refurbished property is not just a passive response to demand, but could stimulate demand by offering a better quality of supply or by meeting a previously unmet or latent demand for property.

THE ECONOMIC REVITALIZATION OF HISTORIC URBAN QUARTERS

While it is important to increase the physical quality of the historic fabric, the concomitant necessity of purposeful utilization must also be recognized. Most (property—based) revitalization actions address the physical side of the mismatch between fabric and users but the utilization of that improved stock must also be considered. The physical revitalization of the properties in an area will help to increase confidence in an area, but the maintenance of that confidence requires an economic revitalization. Without economic improvements, physical improvements are unlikely to be maintained. Historic forms must be occupied by uses which will provide the sustained investment required to refurbish and maintain the buildings. Thus, a more sustainable revitalization demands a purposeful occupation of the properties. However, as the British experience of Enterprise Zones illustrates, attracting economic development to a particular location, even in relatively unfettered circumstances, is problematic. Hence it is doubly so where economic activity and development are required not only to create and retain employment but also to maintain and respect a valued environment.

Historic areas of cities often suffer from a relative locational obsolescence that results in a low utilization because other areas have a greater competitive advantage. To remedy locational obsolescence and to restore the economic fortunes of an area requires the development of a competitive advantage for that location relative to other areas. In terms of the human activities within the building fabric, economic growth can arise from changes in occupation: for example, new uses or activities replacing the former ones; this results in a *functional restructuring.* Alternatively the existing uses may remain but operate more efficiently or profitably; this is a *functional regeneration.*

Functional regeneration entails maintaining and improving the competitiveness of the area's existing industrial/employment concentrations and agglomerations. There might also be a *functional diversification* — a more limited restructuring – which brings in new uses able to synchronize and support the quarter's existing economic base. In each case, the aim is to increase the effective demand for and utilization space.

Creating growth

Positive revitalization measures require the creation of growth either from 'within' or from 'without'. In either case, there are two distinct paths to increased competitiveness: 'the most important distinction being between raising the rate of exploitation of labour power (absolute surplus value) or seeking out superior technologies and organization (relative surplus value)' (Harvey, 1989, p.45). For example, during the 1980s, the clothing and textile firms in the Lace Market quarter of Nottingham underwent an internal restructuring. In the early 1980s they competed principally on price, by the late 1980s, through superior technology and organization, they competed principally on quality (see Crewe and Forster, 1993a; 1993b).

Growth from within involves local economic development focusing on increasing the (economic) advantages of the locality addressing the area's locational obsolescence and the loss of competitiveness of local firms and businesses; encouraging an internal demand for space by making local firms more profitable and therefore able to invest in the physical fabric

of the locality. Growth from within usually involves the development of the area's existing economic base and the retention of exiting employment.

If growth from within is not possible, the other source of growth is to attract external investment and demand for space persuading, encouraging or allowing new activities to locate in the quarter. In some instances, subsidies and other incentives are offered to initial tenants until a critical mass of activities and a market is created in the area. After which it is hoped that the quarter will became an attractive place to invest in for particular activities and be sustainable without further subsidy. The effect of a number of individual (commercial or market) decisions to locate in the area can in aggregate result in the area's functional restructuring.

HOUSING –LED REVITALIZATION

In historic urban quarters, especially outside shop and office hours, residential uses can help to create a 'living heart'. The twenty-four hour life brought by residents is a crucial contribution to the vitality of an urban quarter, creating greater indigenous demand for facilities in the city centre and, thereby, increasing the number and mix of uses within the quarter. Thus, to revitalize historic urban quarters, many cities are attempting to attract residential uses.

By its very nature housing-led revitalization almost inevitably results in a change in the functional and social character of the quarter. This is often termed gentrification where lower income residents or uses are displaced by higher income residents or uses. Appleyard (1979, p.31) cogently describes how the process of gentrification gradually develops. The pioneer migrants only marginally affect the area's life and character, and are usually welcome. Nevertheless, as they do not want to live under the same conditions, as the existing inhabitants, they often improve their dwellings. As more are attracted, although retaining much of its original character. The neighbourhood becomes socially mixed. Equally, it also becomes 'chic' and relatively safe for more conventional sections of the middle classes. Real-estate speculators begin to become actively involved in buying, converting, and selling.

SHAD THAMES, LONDON

Shad Thames is the area immediately to the east of Tower Bridge on the south bank of the river Thames, in London. The western extent 0f dockland influence is marked by Tower Bridge such forms a 'symbolic cultural and physical junction between the industrial monumentality of the docks and commercial monumentality of the City' (Slessor, 1990, p.39). The buildings on the eastern bank of the inlet of the St Saviour's Dock generally mark the eastern extent of the quarter, although some developments have occurred on the eastern side of Mill Street. The area is covered by the Tower Bridge Conservation Area and the St Saviour's Conservation Area and has been described as the 'only part of London (with the possible exception of Wapping) in which the Victorian character survives as a significant entity' (LDDC, 1987, p.49). The narrow street which gives its name to the area. Shad Thames, runs parallel to, but inland from, the Thames. Within the heart is the building complex known as Butler's Wharf, it turns sharply and again runs parallel to, but inland from, St Saviour's Dock. Once the mouth of one of London's 'lost rivers' – the neckinger – St Saviour's Dock is now a tidal inlet, densely surrounded by warehouses.

During the twentieth century, some sites were redeveloped and there was also a series of poor quality new developments around and among the more substantial Victorian warehouses. By

the late 1970s, many of the warehouses had been derelict since the closure of the docks in the mid-1960s although there had been plans for their demolition and replacement with a commercial development along the river edge, very little demolition had actually occurred. In the late 1970s, a small artist community was squatting in the main building of the Butler's Wharf complex and in other building in the area.

Figure 2. Shad Thames, London

The revitalization of Shad Thames

Although the first rehabilitation project in the quarter had begun in 1980, a major catalyst for the revitalization of the area was the establishment of an urban development corporation (UDC), the London Docklands Development Corporation, in September 1981 (see Oc and Tiesdell, 1991). UDCs reflected a fundamental policy shift in the UK transferring the initiative for urban renewal away from local authorities and towards the private sector through single function agencies, unencumbered by diverse local authority responsibilities and under the direct control of central government. Under its terms of reference, the primary objective of a UDC was: 'to secure the regeneration of its area … by bringing land and buildings into effective use, encouraging the development of existing and new industry and commerce, creating an attractive environment and ensuring that housing and social facilities are available to encourage people to live and work in the area' (Local Government, Planning and Land Act, 1980).

The revitalization of Shad Thames was effectively led by its major landowners: Butler's Wharf Consortium — made up of Sir Terence Conran as the shareholder together with Jacob Rothschild, Lord McAlpine and Conran Roche – and Wadsworth's Jacobs Island company. The major landholding in the core of Shad Thames was held by the Butler's Wharf Consortium. In 1984, this consortium purchased an option to buy five hectares of riverside property called Butler's Wharf, including seventeen buildings, the largest of which was Butler's Wharf itself. Butler's Wharf is a considerable group of warehouses either side of Shad Thames extending up to the western bank of St Saviour's Dock and 150 yards inland. As the complex was an assortment of warehouses of variable quality and in various stages of decrepitude, it was acquired for less than £5 million.

Figure 3. Shad Thames, London

As the area was largely urbanized at the start of their operations the LDDC considered that no urban design framework was necessary (Edwards, 1992, p. 93). The retention of many historic buildings and the maintenance of the old street pattern and pedestrian routes encouraged new development to add to, rather than destroy, the pattern. Thus, as the largest landholders in the quarter, the Butler's Wharf Consortium and the Jacobs Island company were the effective master planners for the quarter and could determine both the form and nature of development. As Edwards (1992, p.93) describes 'they have directly or indirectly established standards of design and construction for others to follow, and by disposing of land and leases as against freehold the company has, like a traditional estate developer, kept control of the area'. Thus, as seen in other areas of the London Docklands, such as Canary Wharf, the developers with large land holdings had a vested interest in closely controlling the quality of each individual development and its contribution to the whole, in order to sustain and reinforce the composite value of the area. To enhance its attractivity, an element of functional diversity was also introduced in the area. Although many of the sites have predominantly housing uses, they also include a small element of other uses, such as restaurants, offices and shops on the lower floors. Shad Thames is established as a notable restaurant quarter serving a wider community. In addition, until recently, the London Design Museum was located on Shad Thames, while residential accommodation for students at the London School of Economics diversifies the social mix of the area.

23

Figure 4. Shad Thames, London

The housing-led revitalization of Shad Thames benefited from the prospect of a strong residential market — subsequently reflected in the very high price of the flats created — as a consequence of its historic buildings, waterside location and its close proximity to the City of London. In ways the manner in which Shad Thames developed was the result of a permissive planning authority that, in effect, allowed the area's largest landholder to pursue revitalization in the way they thought best. Such an approach relies heavily on the quality and sensitivity of developers, and the likelihood of it occurring with the same results elsewhere is highly questionable.

Figure 5. Butler's Wharf, Shad Thames, London

TOWARDS THE SUCCESSFUL REVITALIZATION OF HISTORIC URBAN QUARTERS

The revitalization process starts when — and if — investments, driven by a multitude of motives and often attracted/supported by subsidies, are made in the historic urban quarter. Revitalization becomes necessary for all older parts of cities, not just those with greater historic character and qualities, However, the greater the authentic historical character and sense of place, the more likely it is that there will be efforts to preserve and revitalize them. It must be noted that the motives of those who invest and revitalize historic places are likely to be different from those initial preservationists who bring these areas into public consciousness. This can lead to conflicts between the demands of preservation which seeks to limit change and revitalization which seeks to accommodate necessary economic change.

Addressing obsolescence

Cities experience growth, change and decay, the processes of such change are complex and have many different manifestations. In this paper, a particular manifestation of change has been discussed: the obsolescence of nineteenth-century industrial, commercial and residential quarters. Obsolescence is a function of physical and economic change and the relative fixity of the buildings and places.

The changing pattern and balance of economic activities is part: of the continuing evolution of cities and urban areas. In terms of the pattern of their economic activities, few cities are static: the fortunes of individual areas fluctuate over time. Many areas within cities have had a 'golden era! after which for many, decline ensues. Many cities and parts of cities are now struggling to achieve a 'second golden era' and to reposition themselves within the global economy. Historic urban quarters are part of this strive for economic dynamism. Such quarters have also been affected by developments in the world economy and the emerging patterns of the post-industrial society. Many have become redundant as their original functions have

moved to other countries, continents or relocated nationally as firms have moved from the rust belt to the sun belt, while residential quarters have declined principally due to the ecoogica1 processes identified by the Chicago School.

To remedy locational obsolescence and to restore the economic fortunes of an area requires the development of a competitive advantage for that area.

This requires action to change the activities occurring within the area and its buildings. Where the existing uses are encouraged and enabled to operate more efficiently or profitably, this has been termed a functional regeneration. These efforts may involve exploitation of the quarter's historic character and buildings for tourism or residential uses, or its ambience for cultural activity. Additionally, historic urban quarters may become centres for post-industrial functions, for example, as a concentration of cultural production or media firms. Where new uses or activities displace existing functions or utilize previously vacant space, this has been termed a functional restructuring. A more limited restructuring that brings in new uses able to synchronize and support the quarters existing economic base, has been termed a functional diversification. In both functional diversification and restructuring the historic attributes of the area might be exploited as assets.

The resource

The approach to revitalization must recognize and exploit the resources of the location, the sense of place and character found in historic urban quarters is a scarce resource but it needs protection and management both to preserve and exploit its positive attributes. This sense of place has both physical and functional dímensions.

Historic urban quarters have historic architectural settings and townscapes. Thus, due to its scarcity, the quarter's physical character has an economic value. However, controls are necessary to protect and maintain that physical character in order to sustain and reinforce the composite value of the quarter's property.

Recognizing opportunities

Recognizing the assets and resources of an area, the identification of an appropriate role for the quarter is the key requirement of successful revitalization. This demands an insight that identifies where potential demand lies and what uses are appropriate for a particular quarter in a particular city. The challenge is to build the capacity for such areas to compete. Like other areas, revitalized historic urban quarters need to create a diverse economic base and a balance between different needs and demands. This can be achieved by introducing or reintroducing mixed uses. Single function quarters are less likely to sustain their achievements as competition with other places is a continuing process.

Historic urban quarters are rarely autonomous functional zones and cannot be delimited in purely morphological terms. They are an integral part of the format and functional complexity at the central area, often having a symbiotic relationship with the rest of the city and, in particular, its central area. Thus, rather than being considered in isolation, they must be considered within the context of the city as a whole as well as its region.

Managing revitalization

The responsibility to revitalize obsolete areas of cities lies with the public agencies, major land owners, residents, businesses and local amenity groups that have a stake in their revitalization. Any of these players in the city or the quarter may take the lead. In Lowell, those politicians who took the lead not only brought vitality back to the town but propelled themselves onto the national political arena enabling them to bring further investment to the town. Individuals or agencies taking a key role in the revitalization of a quarter need to be resourceful, as well as committed. They need an ability to see problems as opportunities so that the vision can be turned into action (FaIk, 1986. p.151).

Although property development is a necessary but not sufficient condition of revitalization, the success or failure of revitalization projects is closely tied to peaks and troughs of property markets, Where a restructuring or diversification approach is pursued, there are usually some initial key projects. These have to demonstrate that there is a viable marker and demand for the new activity or function in order to encourage further investment. Once those initial projects are successful and the revitalization gathers momentum, planners have to control closely the supply of property and, thereby, manage the demand for it.

The process of revitalization that becomes visible through rehabilitated buildings, attractive spaces and increased utilization of those buildings also requires continuing stewardship. Successfully revitalized urban quarters have often benefited from partnerships between public agencies and the private sector and from having special agencies to manage them. Active management, stewardship and custodianship of historic quarters should intend that each action within the quarter leaves it a little better than it was before. As Montgomery (1995, p.108) describes: 'Rather than comprehensive, rational planning, many urban areas require a bit more respect, a helping hand, an injection of new money and activity. This we call urban stewardship helping a place to help itself. A sort of management by incremental change, coupled with selective strategic interventions and improvement' (Montgomery, 1995, p.108).

SUCCESSFUL REVITALIZATION

Although, it might instinctively be sensed when — and if — an historic urban quarter has been revitalized, revitalization can only be defined qualitatively; there are no magic thresholds above which it can be claimed empirically that revitalization has occurred. Revitalizing — bringing areas back into active use — is a dynamic process. Successful revitalization must manifest itself in physical, economic and social terms.

Physical revitalization

Physically, the successfully revitalized historic urban quarter is kept in good repair and is well maintained: layers of soot and grime are removed from old buildings, they are repaired and rehabilitated, streets are improved and the area attains a general appearance of well-being. This positive image makes a place attractive to investors, visitors and the residents. In revitalizing historic urban quarters, highly visible physical interventions are often the first stage. The first efforts in revitalizing an historic urban quarter usually entail physical improvements either to the stock of buildings or to the public realm or both. External environmental improvements are necessary to attract both new functions and people to the area. A number of studies show that people fell uncomfortable and fear places that are in disrepair and have visual signs of neglect (Oc and Trench, 1993, p.164). Thus, Physica1 revitalization is undertaken both as improvements to the public realm, usually funded by the public agencies, and/or to the stock of building by refurbishment for their existing use or by conversion for a new use, usually funded by the private sector assisted and encouraged by various kinds of public subsidies or tax incentives.

Economic revitalization

Nevertheless, property development and rehabilitation is a necessary — but not a sufficient condition — of revitalization. As well as property measures, concern and efforts have to be directed towards the quarters economic infrastructure and development, the further stimulation of growth and greater utilization of the historic building stock. Thus, the revitalization of historic urban quarters involves both the renewal of the physical fabric and the active economic use — or utilization — of buildings and spaces. In the short term, physical revitalization can result in an attractive, well—maintained public realm that projects a positive image and

encourages confidence in the location. In the longer term economic revitalization is required, as ultimately it is the productive utilization of the private realm that pays for the maintenance of the public realm. As Rvpkema (1992, p.208) states: 'a rehabilitated empty building does not particularly add to an economic revitalization strategy in those areas: that building filled with tenants does. People and economic activity, not paint and plumbing fixtures, ultimately add economic value.

Social revitalization

Socially, the successfully revitalized historic urban quarter is a lively and vital place. A revitalized quarter has an attractive ambience and is a good place to be and to go: its streets are peopled and crime rates are reduced. Contemporary urban design is about creating a sense of place and place making. The presence of people turns *spaces* into *places* making them living, working, organic parts of the city. The emerging consensus is that, in all aspects of urban design, it is necessary to see through the formal appearance and consider the human experience of the place. Thus, good urban quarters arc1 also good examples of urban design.

In this respect, it is important to appreciate that the public realm is both a physical and a social construct. Not only is a spatially defined physical public realm required, but that public realm needs to be animated by people; spaces become places through their use by people. The concern is for urban spaces to become animated by people.

In revitalizing historic urban quarters, the conserving and bringing back to viable use - possibly with new functions – of quarters with significant historic character and sense of place, the process has to occur by taking advantage of social and economic changes. Over the last three decades, socio-demographic changes have led to the return of middle income groups to central areas of cities. Furthermore, due to their sense of place and attractive ambience, these areas have often attracted post-industrial economic activities. By virtue of their contribution to the re-imaging of cities, historic urban quarters also have cultural and economic importance to the wider city.

NOTE: This paper draws upon work published in Tiesdell, S., Oc, T. and Heath, T. (1996) *Revitalizing Historic Urban Quarters*, Architectural press, London.

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SESSION 1

30 AĞUSTOS HALL
11 May 2017-Thursday, 13.00-14.30

Chairperson: Prof. Dr. Nuran ZEREN GÜLERSOY

Invited Speaker: Nuran ZEREN GÜLERSOY
Memory Layers in Architectural, Natural and Urban Heritage: The Case of Istanbul Bosphorus Area

Fatma Büşra GÜLER, Selen DURAK, Tülin VURAL ARSLAN
A Palimpsest Reading Between the Past, the Present and the Future: Kayseri Sahabiye District as a Case

Büşra DURMAZ, Cihan ERÇETİN
An Approach to Urban Regeneration from User's Perspective: Çukurambar / Kızılırmak Neighbourhood in Ankara / Turkey

Özlem TEPELİ, Mehmet OCAKÇI
The Change of Identity and Memory on Urban Space with Project Impact: Karaköy Kemeraltı District

Gözde KIRLI ÖZER, Arzu ÇAHANTİMUR
A Proposal for Sustaınabılıty of a Palımpsest Cıty: Nıcaea

MEMORY LAYERS IN ARCHITECTURAL, NATURAL AND URBAN HERITAGE: THE CASE OF ISTANBUL BOSPHORUS CONSERVATION AREA

NURAN ZEREN GÜLERSOY[1]

ABSTRACT

Natural and urban heritage of the Bosphorus with its ecological and cultural layers that reflect the environmental, social, spatial, and political meanings are the major elements of personal and collective memories and also the identity of Istanbul. However, in conditions of rapid urbanisation, cultural and natural values of the Bosphorus have been experiencing the pressures of the Metropolitan City of Istanbul since the 1970s in particular.
Accordingly, emphasising the importance of the Bosphorus with its contribution to the cultural and natural values and urban heritage of Istanbul, the main aim of this study is to determine and evaluate the effects of the conservation and development decisions, on the memory layers of the city throughout its development history.

Keywords: Bosphorus, urban conservation, urban memory layers, cultural heritage

1. INTRODUCTION

The Bosphorus is a unique spot of natural beauty in that it both separates and unites the two continents, namely Europe and Asia. Starting from the ancient times, it has acted as a bridge between the East and the West serving as an important waterway connecting the Black Sea and the Mediterranean.

The Bosphorus stretches as a canal changing its direction at five points. The two banks are almost parallel to each other, and the bays on one bank mostly have a promontory corresponding to them on the other bank. On both sides, there are parallel valleys separated from one another by hills of 100 to 200 meters high.

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[1] Prof. Dr., Department of Urban and Regional Planning, İstanbul Technical University, Istanbul

Figure 1. Situation of the Bosphorus

The land behind the coastal strip of the Bosphorus has a sudden and steep rise from the sea level. The slope which is 10% on the European side reaches up to 30% and
beyond at places. On the Asian side, the slope around 5% increases towards the fu rther north. The steeper hillsides are naturally covered with bushes and woods (Agat, 1963). The topographical characteristics of the Bosphorus, i.e. the fact that there are few large plains and that the hillsides are rather steep, have affected the use of this area, together with the choice and the development of the settlements since ancient times.

Although the first settlements on the Bosphorus were located on the small flat pieces of land where the detached valleys are opening up to the waterway in harmony with nature, these villages later on gradually climbed the hillsides (Zeren, 1976). Unfortunately, today, the settlements on the Bosphorus are rapidly escalating from the hillsides towards the hilltops and destroying the historical and natural environment, thus damaging its unique beauty.

2. HISTORICAL URBAN LAYERS OF THE BOSPHORUS AREA

Early settlers on the Bosphorus were religious communities; the Byzantine Period that gathered round the first temples and chapels; however, these small communities gradually grew into small villages, and with the coming of the Turks, these settlements gained in economic and cultural significance. In the Ottoman period, the Bosphorus acquired the characteristics of a favourite summer resort, and thus the number of the settled areas increased. After the 1950s, the social and economic changes in general, and the rapid increase in the population of Istanbul have forced the Bosphorus to turn into urbanised areas.

2.1. The First Layer: Early Settlers on the Bosphorus
According to research findings, there were no significant settlements on the Bosphorus area before the Byzantine period. The number of archaeological findings from this period has been very few indeed. Information about life on the Bosphorus in the ancient times is derived mostly from legends, stories and mythology, and only a few of which have been documented. The word of Bosphorus also comes from mythology. The first word "boos" means "ox" in Greek

and the second word "phoros" means "crossing". According to Greek Mythology, one of the Goddesses, disguised as an ox had crossed the strait; thus the early Greek colonies called the place "Bosphorus", meaning "ox-crossing"(Gökbilgin, 1992).

The people of the colony living on the Black Sea were thought to have prayed and made offerings to the Gods before setting out to the sea. There were temples and shrines on the hillsides protected from the wind and at the bottom of the valleys or on the banks of the rivers into which small boats could enter. It is highly probable that the first settlement on the Bosphorus, "Chrysopolis (the city of Gold)", was established on the steep hillsides of Scutari, as a far off wharf connected with the settlement of Chalcedon, which had been identified as the first settlement of Istanbul,established between the Kadikoy Bay and the Kalamis Bay (Çubuk, 1994).

2.2. The Second Layer: The Byzantine Era

It is known that the Bosphorus had great significance as a passage-way in the Byzantine era; however, there is not much information about the history of the settlements on the two shores. It is estimated that there were no large settled areas in this era; and the few settlements that existed were small villages, religious buildings, palaces and monasteries detached from the main urban settlement. In these small villages, existing independently of Byzantium and living on agriculture and fishing, there reportedly were some hunting and summer kiosks and a large number of monasteries and churches (Figure 2) (Eyice, 2007).
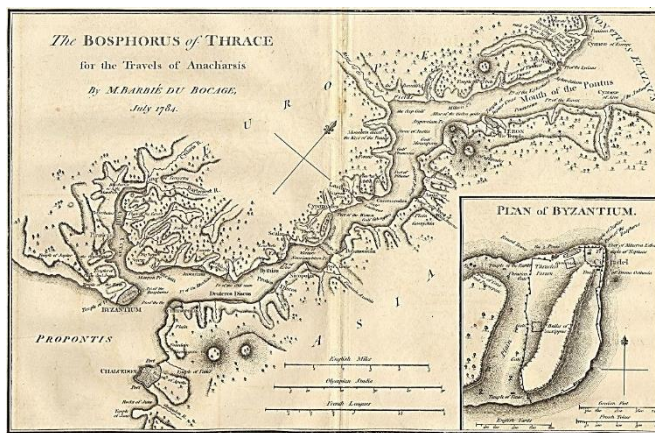
Figure 2. The Bosphorus and the City of Byzantium
http://www.constantinople.org.uk/Prints/Constantinople1850.jpg

2.3. The Third Layer: The Ottoman Imperial Period

During the Ottoman Imperial period, villages on the Bosphorus turned into larger settlements consisting of summer resorts with yalis and palaces on the coastal strip and permanent settlements and farms in the inner parts relatively far from the coast. After the Ottomans had conquered Istanbul (Mehmet the Conqueror) in 1453, the first Turkish quarters were established around Anadoluhisari (Figure 3) and Rumelihisari. Later, a new quarter emerged in Baltalimani, and the Christian villages remaining from the Byzantine era continued their existence.

In the XVI Century, the Bosphorus underwent a significant change in that it began to be used as the summer resort area by the court and the high-ranking state officials. In fact, during the

reign of Suleiman the Magnificant a big palace was built in Cengelkoy; and during the reign of Murat III, several summer palaces were built in Kandilli and Beykoz. In the time of Selim I, the Bebek Park was arranged with a small summer palace built in it; during the time of Selim II, the Buyukdere Park in Büyükdere and Feridun Bey gardens in Emirgan were well-known summer resorts (Kuban,1973).
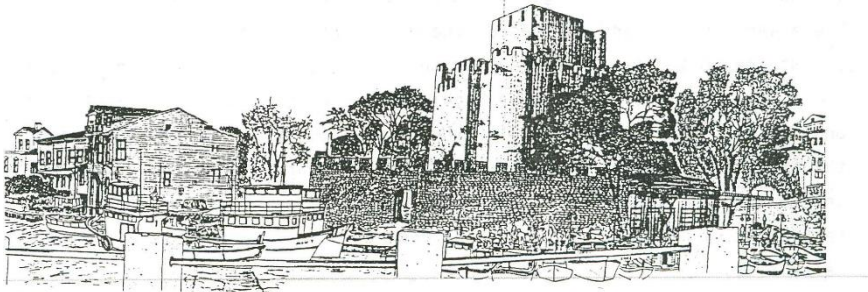
Figure 3. Anadolu (Anatolian) Fortress (Nuran Zeren)

In the XVI Century, the need for transportation grew, and the regular boat services had been started between the two sides of the Bosphorus. There were shared passenger boats running as well as private ones. Moreover, in the XVII Century sea transportation provided a significant part of the intracity transportation and the state tried to supervise the boat services as much as possible (Mantran, 1986).

In the XVII Century, the settlements gradually took over the Bosphorus area, which had now begun to lose its exclusive character of being a suburb. In line with this, Tophane which is at the starting point of the Bosphorus area had turned into a large urban settlement comprising seven mosques and a large shopping area in Salipazari. In the time of Ahmet III, the West coastline of the Bosphorus was covered with the mansions and yali's of the courtiers from Salipazari down to Bebek; and the East coastline had approximately a hundred small palaces and kiosks mostly situated in Scutari (İnciciyan, 1976).

From the XIX Century on, it can be observed that the Bosphorus has become the favourite summer resort area with foreign embassies. A good example is Tarabya, a popular picnic area in the XVIII Century, which became the summer abode of the foreign embassies in the XIX Century. Moreover, Buyukdere, which was a favourite green area and amusement place during the reign of Selim II, turned into an area where embassies had their yalis built, and the European fashions and traditions were displayed (Kuban, 1996) (Figure 4, Figure 5)

On the other hand, at the beginning of the XIX. Century, the most harmful functions industrial usage were seen in the Bosphorus area. In 1810, Beykoz Leather and Shoe Factory was built in Anatolian Side and extended in1822 (Doğan, 2013).

By mid-XIX Century, quite a large system of sea transportation had been developed to connect the villages on the Bosphorus, the quarters of Uskudar and Kadikoy and also the coastal villages on the Sea of Marmara both on the European and the Asian sides. Later on, this system was further developed to connect the coastal villages to the urban trade centre in Karakoy and Eminonu. Getting more and more centralised, the sea transportation system on the Bosphorus put the connections between the coastal villages in a secondary position. At the beginning of the XX.Century, the network of ferryboat transportation was added to the system to enable motor traffic to continue without any interruption. Istinye shipyard was established in 1912.
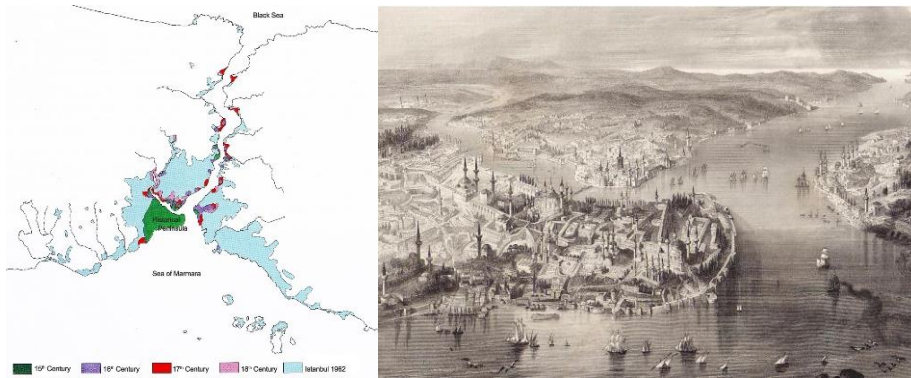
Figure 4. Spatial Development of the Bosphorus during Ottoman Period
(Kuban, 2004)
Figure 5. Historic Peninsula and The Bosphorus, 1840
http://www.constantinople.org.uk/Prints/Constantinople1850.jpg

2.4. Fourth Layer: After the Foundation of the Turkish Republic

The foundation of the Turkish Republic in 1923 became a turning point in the evolution of the Bosphorus area as well. The disappearance of the Ottoman courtiers, who were instrumental in the development of the Bosphorus environment, and the slow increase in the population of Istanbul prevented the development of the settlements on the Bosphorus.

In the 1930s the main industrial facilities were developed, and new factories were opened in the Bosphorus. Paşabahçe Monopoly Spirit Works was established in 1934, and the Pasabahce Glass Product Factory was built in 1935; both owned by the public sector. Another critical industrial facility exists in Beykoz was the Beykoz Leather, and Shoe Factory was handover to Sumerbank in 1933, which again belonged to the public sector (Tümertekin, 1973). The Fuel Depots in Cubuklu were the most harmful facilities built in the same period, as they pose a constant threat of fire to the whole area.

Up to the 1950s construction activities on the Bosphorus, the area had been rather slow, and even the yali owners had difficulty in keeping up their property. After the 1950s construction and/or widening of the roads had been undertaken, and with the coming of the new sea transportation facilities the Bosphorus, the area came to be a more attractive location for the industry and related settlements. The other reason for the industry to develop in the Bosphorus area in these years was the adoption of the "Plan for Industrial Zones". With the 1955 Istanbul Regional Plan for Industry, Pasabahce was encouraged to develop as an Industrial Area by the State Planning Authorities (Duranay, 1972).

On the European side, the Istinye Valley was formerly accepted as an industrial area and opened to the construction of industrial facilities in 1969 (Tümertekin, 1973). The Istinye Shipyard, operating on and around the Istinye Bay since 1912, plants and factories along the Istinye Stream and squatter settlements of the workers employed in these facilities continue creating problems for the environment. Moreover, in Buyukdere, which is one of the major bays on the European side of the Bosphorus, industrial plants producing electrical equipment, durable steel goods, car parts like exhaust pipes, etc. are situated in the valley. The adverse effects of the mislocated development can easily be seen both on the European and Asian sides of the Bosphorus (Doğan, 2013).

The largest and the high-density squatter settlements in the Bosphorus area coincide with those sections where the industrial facilities are the most commonly found. Squatter areas on the

Asian side have appeared in Beykoz, Incirkoy, Pasabahce, and Cubuklu, all of which have industrial facilities. On the European side, a similar phenomenon can be observed, where the squatter areas concentrate around the docks in Istinye and Hisarustu (Zeren Gulersoy, at all,1999).

2.5. Current Layer: After the Bridges

Today, the Bosphorus is under pressure created by the Metropolitan Istanbul, which is going through a phase of rapid transformation regarding urban intensity and expansion. The rapid increase in the population of Istanbul, forces the rural and natural make-up and history of the Bosphorus to turn into urbanised areas. In this process of unexpected urbanisation, historic settlements and natural spots are being replaced by luxury dwellings and concrete apartment and office blocks as demanded by high and middle-income groups and real estate market; and some other parts of the Bosphorus are still being covered by squatter areas by low-income groups.

On the other hand, after the construction of the three suspension bridges over the Bosphorus built in 1973, in 1989 and in 2016 and their related motorways, the use of land on both sides have been strongly affected. The bridges and related motorways have destroyed the green areas on the hillsides and brought a rapid development of housing and related functions. The first and second bridge led to the development of various central functions at and around the connection points on both sides, which resulted in the construction of quite high office buildings affecting the skyline, especially on the European side (Figure 6).

Figure 6. Three Bridges on the Bosphorus

Under these circumstances, the Bosphorus is in danger of losing all its natural and historic urban layers and collective memories under pressure caused by the planned and/or unplanned rapid urbanisation and the unhealthy artificial environment caused by hectic construction development

3. PLANNING AND CONSERVATION ACTIVITIES CARRIED OUT IN THE BOSPHORUS AREA TO PROTECT THE IDENTITY OF THE BOSPHORUS

The most distinguished memorable characteristics of the Bosphorus area are the greens, woods, parks, the curving coastlines, the green valleys, the picnic areas, historical values,

villages, yalis, wooden houses (Figure 7, Figure 8), the low waterfronts, and the promenades. In the framework of the Istanbul Master Plan, the Bosphorus Area was accepted as a "conservation site" so as to protect these characteristics. In this site, which was to be protected as an organically whole landscape and used as a recreational area, the priority was given to the Coastal Zone remaining between the coastal road and the sea.
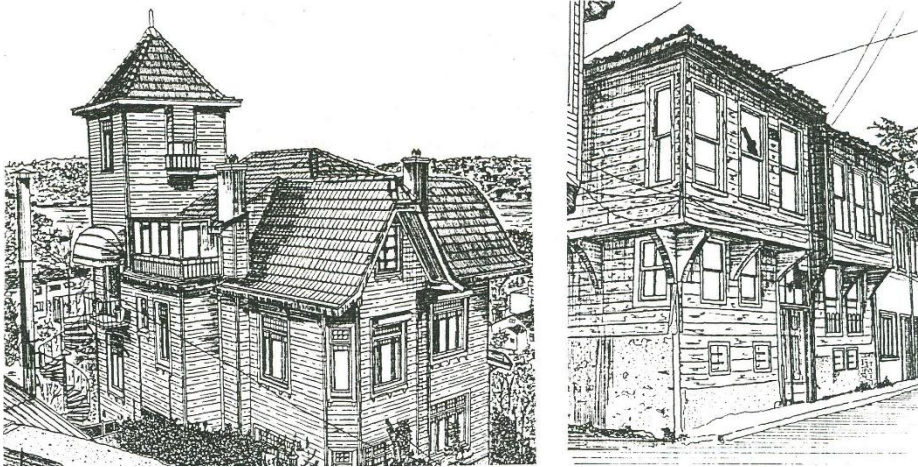
Figure 7, Figure 8. Examples of the first and second group civil architecture in the Bosphorus (Nuran Zeren)

Planning and conservation activities carried out in the Bosphorus area as a site has been quite recent. Up to the 1970s, building activities in the villages on the two banks of the Bosphorus had been carried out according to the village development plans of 1941, 1950 and 1954 with the scale of 1/2000 and according to the limited local development plans of various dates and scales.

3.1. The First Attempts to Protect the Bosphorus Area:
The first attempt to protect the Bosphorus area was a decision dated October 10, 1970, for the listing and designation of the historic yalis of the Coastal Zone (SCIAM/5595, 1970). With the revision of this decision dated May 13, 1972, 89 First Group, 209 Second Group, 67 Third Group, total 365 examples of civil architecture were listed and designated (SCIAM/6442, 1972).
The Bosphorus area was first taken up as a planned conservation site with the Coastal Zone Conservation Plan in 1971 of the scale of 1/5000 (Bosphorus Development Office, 1971). This plan, however, comprised only the coastal strips on the Bosphorus and stipulated that the existing historic yalis and other historic buildings (Figure 9, Figure 10) should be designated and taken under conservation and that in the empty lots, only those buildings in harmony with the historic buildings of a maximum height of 9.50 metres would be allowed (Bosphorus Development Office, 1972)
In 1973, with Law No 1710 of Antiquities coming into force, development activities in the Bosphorus area were directed according to the conservation decisions of the Supreme Council of Immovable Antiquities and Monuments (SCIAM) (Eski Eserler Kanunu, 1973).

Another important step taken in 1973 with the aim of taking under conservation the natural as well as the historical values in the Bosphorus area stipulated that the woods and the greens would be listed and designated, that construction in the public woods would be prohibited and that the manner of using private parks would be decided according to the decisions of SCIAM (SCIAM/8172, 1974).
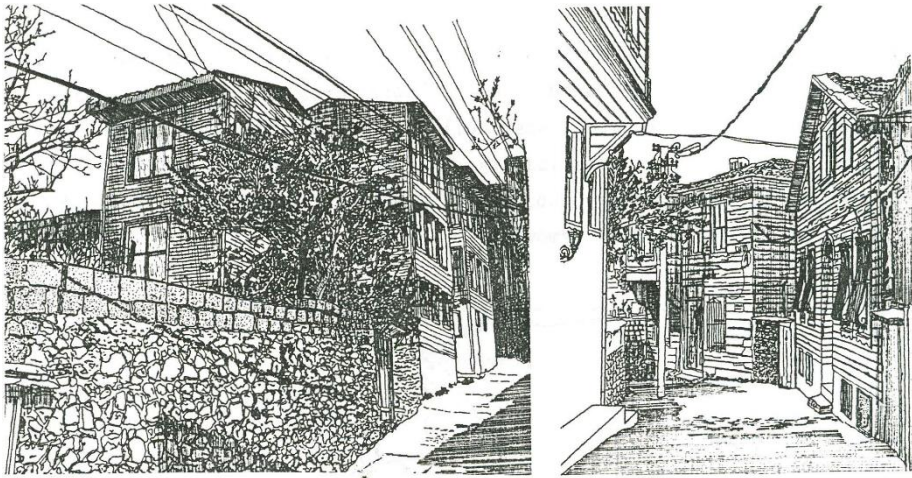
Figure 9, Figure 10. Examples of the timber houses in the Bosphorus (Nuran Zeren)

3.2. The Master Plan for the Conservation of the Bosphorus

The first master plan with the scale of 1/5000 comprising the whole of the Bosphorus area came into force on June 3rd, 1977, and was later revised in 1978 and 1979 (SCIAM/8036). The activities being carried out according to the plan of 1979 were stopped in 1980 by SCIAM on the claim that it contained clauses adverse to conservation regulations (1978, 1979, 1980 1/5000 Master Plan Revision Report).

A new plan prepared according to some new principles was approved and brought into implementation in 1982 (Report of the 1982 Plan). In this new plan, the Bosphorus area had been divided into four sections as the Coastal Zone, the Foreseen Zone (total 4300 hectares), the Backscene Zone (1000 hectares), and the Buffer Zone (5300 hectares), and the building height had been limited to 9.50 metres. The plan had stipulated the conservation of woods and greens, had set the terms for building development in private parks and had created space for new housing areas.

This practice also suffered from some limitations brought on by the decree of the Cabinet dated in January 1983. This Cabinet decree stipulated that no new building permission would be issued until a new master plan, and a development plan with the scale of 1/5000 and 1/1000 had been prepared in order to prevent and rearrange all kinds of new developments that would otherwise destroy the historical and natural beauty of the Bosphorus area, and that would also encourage the population density. Only the repairs and restoration work on the listed buildings would continue; woods and greens owned by the municipality would be given the "forest statute"; land owned by the Treasury would be protected and kept green, and industrial plants would be removed.

The Cabinet decree also predicted that the Master Plan and the development plan for The Foreseen Zone would be completed within a period of three months. Therefore, a planning committee consisting of the members from the Municipality of Istanbul, from the Greater

Istanbul Master Plan Office, and from the Bank of Provinces prepared the Master Plan with the scale of 1/5000, and the Conservation Development Plan with the scale of 1/1000 for the Coastal and the Foreseen Zones,

3.3. The Bosphorus Law No 2960

The practices that have been continuing since the 1970s had shown clearly that, the conservation and planned development of an area as unique as the Bosphorus, the regulations and the plans were far from being satisfactory and that a special Law only for the conservation of the Bosphorus area was needed.

In fact, in November 1983, four months after the plan of July 22nd, 1983 had been implemented, the first Conservation Law concerning a special area was issued, which came into force as the Bosphorus Law No 2960. The aim of this special new Law was to protect and develop the historic and natural values of the Bosphorus for the benefit of the public and to limit the number of those types of buildings which would encourage population intensity. A new organisational scheme was established for the conservation, planning and implementation of the Bosphorus with this specific Law. The aim of this scheme was to define and arrange the conservation and building regulations to be applied specifically to the Bosphorus area The Bosphorus Law No 2960 stipulated that the construction of new houses would be completely banned on the Coastal and the Foreseen Zones, that only the historic listed buildings would be restored and that touristic and recreational facilities could be built; thus the 1983 plan completely lost its effectiveness especially in regard to creating new space for housing (Figure 11, Figure 12).

The Bosphorus Law No 2960 specified that, as a first step, those facilities like quarries, kilns, etc. spoiling and damaging the natural beauty should be closed down. The environment damaged by the closed- down facilities would be re-arranged so as to be restored to its original natural state. Then, the coal and fuel depots, the docks and the plants would also be removed from the Bosphorus area.

The Bosphorus Development Office had the authority to carry out the arrangements and the implementations. Therefore, some of the facilities that have to be removed from the Bosphorus area are the Sumerbank Leather and Shoe FLawory (in Beykoz), the Glass Products Factory (in Pasabahce), the Fuel Depots (in Cubuklu), the Plywood Plant (in Anadoluhisari), the Oil Plant (in Vanikoy), the Match Plant (in Istinye), the Brick Plant (in Buyukdere), and the Coal Depots (in Kurucesme). The Coal Depot is the only facility that has so far been removed. All the depots, warehouses and offices on the Ortakoy- Kurucesme section of the coastal strip were removed in 1986, and this cleared section of 14 000 sqm was re-arranged as a green area and a public Park (Archives of Greater Istanbul Municipality).
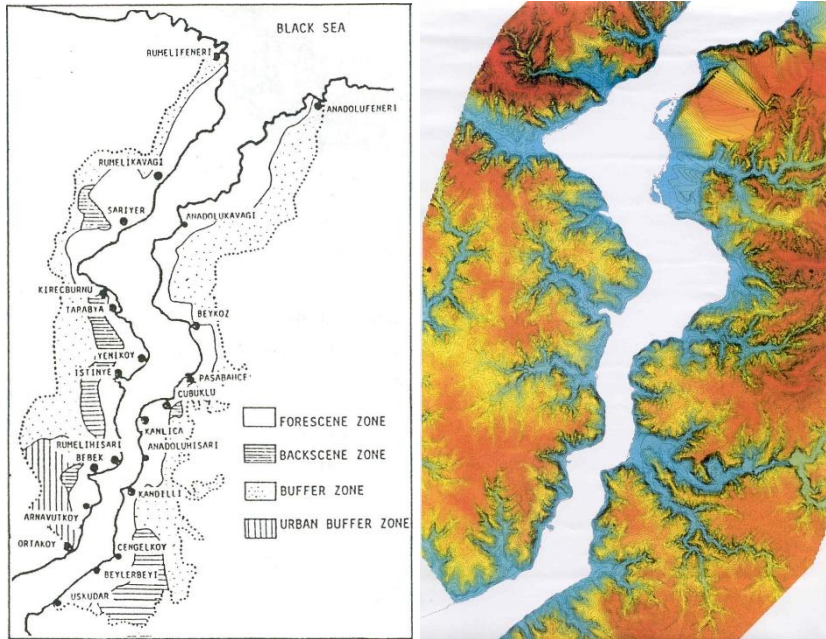
Figure 11. Allocation of the zones in the Bosphorus Conservation Area
Figure 12. Natural Characteristics of the Bosphorus Conservation Area

The Coastal Zone: The coastal strip following the curves of the Bosphorus waterway.
The Foreseen Zone: The geographical area connected to the coastal zone where the most impressive landscape of the Bosphorus area is situated; this zone consists of the inner space on the Bosphorus area which has priority regarding conservation and is limited by the highest skyline as seen from the Bosphorus.
The Backseen Zone: The geographical area separated from the Foreseen Zone and the inner space of the Bosphorus; this zone adds depth to the inner space and is limited by the patterns forming the outer lines of the Bosphorus area.
The Buffer Zone: The zone consists of the space remaining outside the Coastal, Foreseen and the Backscene Zones of the Bosphorus area; which is divided into two as the Rural Buffer Zone and the Urban Buffer Zone (Bosphorus Law/ 2960, 1983).
The Construction Law No 3194, Clauses 46,47,48 and Provisional Clause 7: While conservation practices and new developments were being carried out as stipulated by the Bosphorus Law No 2960, a new Law, the Construction Law No 3194 was brought into force, which led to some changes in the Bosphorus Law No 2960.

1988 Bosphorus Back Scene Zone and Buffer Zone Master Plan Revision
Covering the Back Scene Zone and Buffer Zone regions 1/5000 scale Bosphorus Master Plan Revision was prepared in 1988.With this plan, open spaces have been opened to high-density development. In the same year, UCTEA (Union of Chambers of Turkish Engineers and Architects) CAT (The Chamber of Architects of Turkey) filed a lawsuit for the cancellation of this plan on the grounds that "the plan was not aimed at conservation" in the Istanbul Regional Administrative Court. Based on this Master Plan Revision, 1/1000 scale development plans have been prepared by the district municipalities independently until the litigation process was

completed in 1995. In the process, the integrity of the planning has been completely lost and a period of partial revisions has been experienced. Consequently, despite the objections of the UCTEA, The Chamber of Architects of Turkey - Istanbul Metropolitan Branch for the cancellation decision because "the same mistakes were continuing increasingly" they have been rejected by the Turkish Council of State. (Gülersoy Zeren, N., 1998)

1/5000 Bosphorus Back Scene Zone and Buffer Zone Master Plan Revisions and 1/1000 District Development Plans of 1991-1992-1993

As explained above, while the lawsuit for the cancelation of 1988 Bosphorus Back Scene Zone and Buffer Zone Master Plan that prepared by the Istanbul Metropolitan Municipality was continuing, the approval process of the new 1/5000 and 1/1000 scaled plans was started which were based on the revisions of the 1/1000 scaled development plans prepared by four district municipalities (Beşiktaş, Sarıyer, Üsküdar and Beykoz) independently. The approval process of Beşiktaş, Üsküdar and Beykoz parts of 1/5000 scaled Master Plan Revision have been completed except Sarıyer district. Accordingly, based on the plans which have been prepared independently in 1991-1992-1993, a new 1/5000 scaled master plan proposal has emerged. Hence, examining it in detail it has been observed that the main objective of the four development plans of the district municipalities was opening the region to settlement and solving/legalising the illegal housing areas but not to conserve natural, cultural and historical assets of the Bosphorus really (see fig. 2 - 3) (Selçuk, Z., 1992, Zeren Gulersoy,1995)

4. **CONCLUSION**

As has been explained above, this paper aims to find out the effects on the Bosphorus Conservation Area of the planning and conservation decisions and legal arrangements, whose aims were conservation and planned development. In this section will be discussed the facts related to the practices of the last five years during which the adverse effects of the decisions became increasingly visible in the Bosphorus skyline.

For Istanbul, the Bosphorus has the significance of being a symbol above and beyond the symbol of any other city in the world. In addition to its unique natural beauty, the Bosphorus enjoys the rich accumulation of the historical and cultural values inherited from the Byzantine and the Ottoman times together with the contributions of the people presently living there. At present, cities find themselves going through tremendously complex technological, economic, social and cultural transformations. Unfortunately, Istanbul has been caught in this inevitable transformation quite unprepared, and in the last forty years, it has experienced rather dramatically the 'grooving pains' which the other similar metropolitan cities of the world have gradually undergone in a much longer period.

The Bosphorus area has also been affected by the phenomenon of rapid urbanisation and population explosion taking place in Istanbul, and owing to the newly added transportation facilities like the three bridges and related motorways; unsuitable building developments began to take over the land whose economic value has gone up considerably.

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A PALIMPSEST READING BETWEEN THE PAST, THE PRESENT AND THE FUTURE: KAYSERI SAHABIYE DISTRICT AS A CASE

FATMA BÜŞRA GÜLER[1], SELEN DURAK[2], TÜLİN VURAL ARSLAN[3]

ABSTRACT

With the impact of globalization, the spatial transformation of cities has gained momentum and it becomes difficult to read the continuity between the past, the present and the future of the cities. Recently, in Turkish cities, urban environments that bear the traces of history are faced with transformation. In the last decade, transformation is realized through grand regeneration projects which are perceived as a panacea for modernization of urban environments. However, during the implementation process, projects including many building lots; even sometimes a whole district are redesigned by disregarding the existing urban pattern such as street networks, existing architectural characteristics, daily life practices, etc.

In Kayseri, Sahabiye District that is located within the city center, is on the agenda with an urban regeneration project in recent years. The area that takes its name from historic Sahabiye Madrasah, is one of the first Modernist housing examples of the Republican ideology. With the influence of housing policies in Turkey, the district is in a process of continuous transformation and re-existence.

This study aims to discuss the issues of urban identity and housing through analyzing Sahabiye District, which can be read as a palimpsest between the past, the present and the future. The transformation process of the district has been grouped into five phases as the Pre-Republican Period, Early Republican Period (1923-1950), the Period between 1950-1980, the Period between 1980-2000, and finally the Period from 2000 until today. Visual materials such as photographs, maps and plans have been used in order to document the past and the present situation of an urban pattern which is going to disappear in the near future.

Keywords: Palimpsest city, Urban layer, Sahabiye District, Housing

1. INTRODUCTION

Palimpsest is a Latin term formed by the combination of the words 'palin' (again) and 'psestos' (scraped) (Balamir and Yucel, 2014). Parchment, invented by the Pergamon King Eumenes, was a strong material to be protected for a long time and also expensive to produce, therefore it was used again and again by scraping off (Koo, 2009). Since manuscripts were written not on paper but on papyrus, parchment or leather sheets, it was possible to scrape them off from

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[1]Uludag University, Department of Architecture, BURSA. fatmabusraguler@gmail.com
[2]Assoc. Prof. Dr., Uludag University, Department of Architecture, BURSA. selendurak@gmail.com
[3]Assoc. Prof. Dr., Uludag University, Department of Architecture, BURSA. tulinv@yahoo.com

their surface and use again and the concept of palimpsest appeared. For example, the manuscripts of the Achimedes texts left from the 3rd century B.C. were scraped off and prays and hymns were written on them in the early 13th century A.D. (Balamir, 2014) (Figure 1).

The concept of palimpsest gave inspiration to the literature and was made sense of by authors and poets as well. French poet, Baudelaire, likens memory and reality to 'something written and erased repeatedly' and calls it palimpsest. He states that "the memory is only an immense and complicated palimpsest" (Yıldırım, 2009).

Historical city layers continuing their existence today play an important role in forming identities of cities. Cities' social memories formed by past experiences and their connections with the past weaken as they are written again and again like a palimpsest and the continuity of their identities go under threat.

Al (2011) claimed that a palimpsest state is observed when something belonging to the city tried to be destroyed and new layers are created. Undoubtedly, the muti-layer characteristic of cities is one of the indicators of their cultural richness. However a city's inability to protect traces of its layers and the new intervention's effort to cling to the old by destroying it cause the city not to protect its identity. This situation also brings along the city-dweller's losing their emotional ties and memories related to the city.

In the old periods, in the transformation process of buildings and urban fabric, traces left by old layers under and above ground could easily be read (Balamir, 2014). However, during the transformation process of modern age, in the new layer which is being formed as a result of the expectations created by new living habits and new construction technologies, sub-texts are about to fade away.

The Sahabiye District hosting the first modernist housing examples of the Republican ideology in Kayseri has also been in a struggle for a continuous transformation and re-survival in every period also under the effect of housing policies. The Sahabiye District has also been brought to the agenda recently with the statement of an urban transformation project. The Sahabiye example, which can be read as a palimpsest between the past and the present, is an important example in terms of understanding the concept of urban identity and the problem of housing in Turkey.
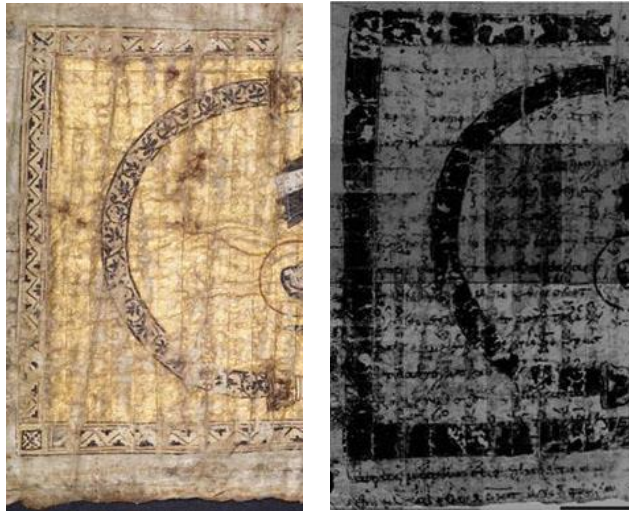
Figure 1 Archimedes Palimpsest (archimedespalimpsest.org)

2. KAYSERI WITHIN THE CONTEXT OF CHANGING URBAN IDENTITY

Cities gain identity through historical, physical, social and economic determinants. Separate characteristics and interactions of these determinants with one another form the identities of cities. However, the changes in urban identity factors within the course of time change urban identity, too.

Kayseri has become an important center throughout the history. The city, which is considered to be established in the 11th century B.C., was firstly founded two kilometers south of the city center and on a hill of 100 meters from the plain (Baydur, 1970). In this period, it was situated on a hilly area for defensive purposes in a way showing the identity characteristics of an ancient city. However, today, in the region, there is Beştepeler Park, the largest green area of Kayseri. There is no precise information about when the city came down to the plain. The city was surrounded by walls in the 4th century B.C. starting in the period of Justinianus (Karatepe, 1999).

Moreover, in the Middle Ages, Kayseri showed the characteristics of a fortified city. In fortified cities, a great part of the settlement area was located within the walls. The area surrounded by walls was small and included an inner fortress generally having an administrative and military function. There was a settlement area showing dense housing in the inner fortress and there were churches scatterred around. Because of being stuck in a narrow area, the trading area had a more organized quality (Tanyeli, 1987) (Figure 2).
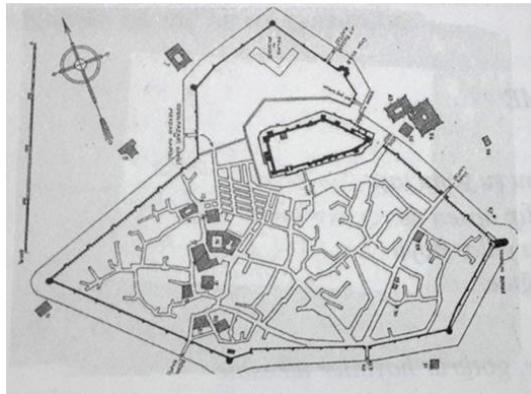
Figure 2. Fortified City in the Middle Ages, Gabriel 1931 (Karatepe, 1999)

The spatial structure of Kayseri, a Byzantium city before being Turkized, expanded out of the fortress in the Seljuk period and widened organically around the complexes of Hacı Kılıç, Hunat and Güllük. The Rums living inside the fortress were settled around Kiçikapu and the Armenians were settled in the area today called the Armenain District. The inside of the fortress was turned into an administrative center including buildings such as palace, mosque and barrack (Karatepe, 1999).

Until the end of the 18th century, the city reflected the middle age identity characteristics. The city exhibited an organic order with its narrow, meandering and dead-end streets and there were small squares, mosque courtyards or gardens where streets intersected (İmamoğlu, 1996). In Kayseri, the civil architecture examples having survived until now, were the mansions where big families were living together around shared courtyards. However, according to what Faroqhi (1997) stated based on qadi registers, 60% of the residential buildings in the 17th

century were the one-roomed or two-roomed houses where a single family lived. Hence, it is wrong to interpret the traditional housing fabric in Kayseri over the examples having reached today.

As it is in most of the Anatolian cities, change in the traditional urban fabric in Kayseri accelerated after the Tanzimat Period and new building typologies emerged. 1869 Ahmet Pasha School, 1892 Military Hospital, 1904 Kayseri High School First Floor, 1906 Clock Tower and 1910 State Hospital are the structures of this period. The first automobile came to Kayseri in 1910 and the automobile made it necessary to open wide roads in the traditional fabric. In 1909, firstly the Sivas Street, the Meydan (Square) and the Istanbul (Osman Kavuncu) streets were widened and then, in 1939, the Istasyon (Station) Street was opened (Karatepe, 1999).

Kayseri went beyond its traditional borders through industrialization. In 1926, the Aircraft Factory was established on the outskirts of the Mountain of Ali and prevented the city from expanding to that direction. The railway line to Kayseri started to be run in 1927. The railway station building, service buildings, administrative units, lodging buildings and community facility buildings created a new attraction point in the northern part of the city. Moreover, in 1935, in the north of the station, Sümer Bank Cloth Factory was put into service and created a wide district around it with community facilities, lodging buildings and educational units. While the city gained a new dimension and identity with its industrial organizations, the housing areas remained within the traditional borders and did not develop until the 1950's. Karatepe (1999) associates this situation with the fact that the state built lodging buildings, single housing units and community facilities around the industrial organizations and, for this reason, industrialization did not create housing problems and also no increase was observed in the city population.

3. READING THE SAHABIYE DISTRICT AS A PALIMPSEST

3.1. Pre-Republican Period
Kayseri showed a development focusing on the inner fortress and around from the East Roman Period on. It is predicted that the Roman Tomb located in the north of the Sahabiye Madrasah, as the trace of the first layer, that can be read in the Sahabiye District palimpsest, was built in the 4th century (Figure 3).

In the Seljuk and the Beyliks period (1071-1467), the development of Kayseri outside the inner fortress became the start of housing for the Sahabiye District. Visiting the city in the 1920's, A. Gabriel (1954) mentions in his evaluations and restitutions about the existence of a rampart extending to the Southern line of the Sahabiye District and an imperial palace in the north of the inner fortress (Figure 4).

Figure 3. Roman Tomb
(F. Büşra Güler Archive, 2012)
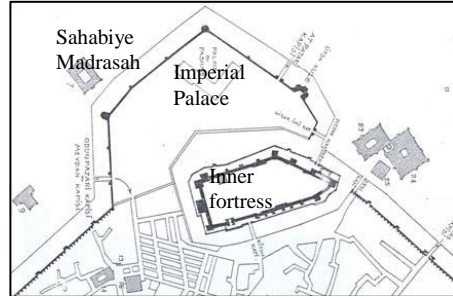
Figure 4. Imperial Palace and Ramparts
(Gabriel, 1954)

In the north of the palace area is the Sahabiye (Sahibiye) Madrasah that is considered to be located within a complex composed of a khan, a public kitchen, a bathhouse, a masjid and a fountain that was built in 1267. The district took its name from this madrasah (Akşit, 1996) (Figure 5).

According to Kuban (1968), dervish lodges and zawiyas had an effect on the establishment of the Seljuk period districts. In some resources, there is some information in relation to the establishment of the Kalenderhâne District in the area covering a part of the Kayseri Sahabiye District in the Seljuk period and the fact that the structure called Kalenderhâne Masjid continued its existence for a long time and collapsed together with the houses around it in the recent period (Akşit, 2014).

The Twin Tomb (late 12th century, early 13th century), Hacip Çavlı Tomb (12th century), Şadgel (Ulu) Hatun Tomb (1305) are the traces of the Sahabiye palimpsest left from the Seljuk period (Özbek and Arslan, 2008).

Hacı Kılıç Mosque and Madrasah (1249), the Seljuk period artefacts, determined the western border of the area. These buildings situated as a result of the Seljuk State urbanization policy created a center for its vicinity and is important in terms of the development of the Sahabiye District (Karatepe, 1999) (Figure 6).

On Erkan-i Harbiye-i Umumiye (Ministry of War) Map of Kayseri dated 1341, there are traces in relation to the beginning of housing in the southern fringe of the district in the Seljuk period (Figure 7).

Figure 5. Sahabiye Madrasah, 1925 (Turkish Grand National Assembly Archive)
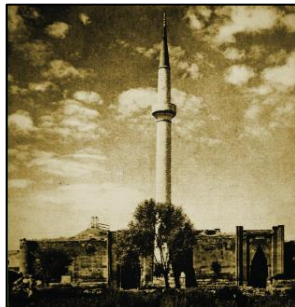
Figure 6. Minaret of Hacı Kılıç Mosque and Madrasah, early 20th Century (A. Gabriel)

Figure 7. Erkan-ı Harbiye-i Umumiye (Ministry of War) Map of Kayseri, 1341 (Turkish Grand National Assembly Archive)

Moreover, in the Ottoman period (1467-1923), it is known that the south of the inner fortress was the area where trading and manufacturing activities were held and the north of it was used as the administrative and political center. It is predicted that the Imperial Palace and the outer castle walls around it collapsed in this period due to the transportation problems created by the housing in the north of the inner fortress, that is, in the vicinity of the Sahabiye and Serçeönü Districts (Karatepe, 1999).

The covered bazaar (15th century) surrounded by khans and bazaars constructed in the west of the inner fortress, as the most important place of the commercial activity, increased the power of the center and had important effects on the development of the district (Hovardaoğlu and Akın, 2010). Kayseri districts having developed adjacent to religious structures in the Seljuk period, developed around bazaars and public buildings in addition to religious structures by exhibiting narrow, meandering and dead-end structure in the Ottoman period (Karatepe, 1999).

Emir Yakupoğlu Fountain (Mıhlım 1) (1771), Mıhlım 2 Fountain (it is predicted that it was constructed in the early 19th century) and Sheihk Seyfullah Tomb (16th century) are the structures belonging to this period.

3.2. 1923-1950 Period

Together with the declaration of the Republic, many changes having political, social and economic reflections took place in Turkey. All changes aiming to create a national order and identity have spatial reflections. In Kayseri having thousands of years of history, the modernization experience following the Republic went into the process of spatial and social restructuring depending on the economic-growth focused industrialization movement.

The railway going into service in 1927 gave a new apperance to the north part of the city ending with Hacı Kılıç Mosque. The axis of Istasyon (Station) Street linking the railway and the city center forms the western border of the area. The opening of the street, whose expropriation works started in 1928, was delayed until 1939 because of the presence of the houses of the notables in the area (Karatepe, 1999).

The first urban planning implementations in Kayseri started in 1933. The master plan designed by engineer Burhanettin Çaylak remained in practice until 1945. The 1933 Çaylak Plan was composed of the 1/8000-scaled preliminary project, whose construction was completed in 1933, and the 1/2000-scaled final project, whose construction was completed in 1935, and the reports of these projects (Çabuk, 2012) (Figure 8).

According to Çabuk (2012), the Çaylak Plan was used in the organization of the Istasyon (Station) Street and the determination of the locations for the Community Center, the Girls' Institute and the Governor's Mansion, which were the public buildings planned to be constructed along the street. The public buildings constructed in the street accelerated the development of the district. Moreover, in the Çaylak plan, it was decided to construct attached houses in the area between the Atatürk Boulevard and the Istasyon (Station) Street and two-storey villas and summer houses in the development areas lying outside these street (Çabuk, 2012).
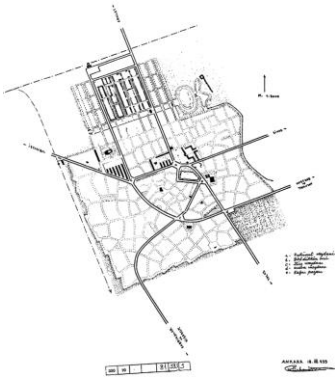
Figure 8. 1933 Çaylak Plan (Çabuk, 2012)   **Figure 9**. 1945 Oelsner-Aru Plan, Sahabiye (Eldek, 2012)

The first comprehensive master plan of Kayseri was prepared by Kemal Ahmet Aru in 1945 under the chairmanship of the German City Planner, Prof. Oelsner. Oelsner and Aru prepared a plan taking those days' city-planning principles and planning fundamentals into account. While the city image was organized with the Oelsner-Aru Plan, its reflection of a modern European city was prevented. In the plan, a respective behavior was exhibited toward the natural lanscape and historical values of Kayseri (Çabuk and Demir, 2013). However, according to Karatepe (1999), although the Oelsner-Aru Plan protected the monumental fabric, it projected the complete destruction of the traditional housing fabric apart from a few examples. In the plan, it was targeted to develop the city in the north-west direction and to define the north part of the city covering the Sahabiye District as the new housing area under the effect the housing area occurring around the Sumerbank Cloth Factory, which was opened in 1935 (Figure 9).

3.3. 1950- 1980 Period

The housing layer of the Sahabiye District showed a development compatible with the Kayseri city plans starting from 1950 on (Oral, 2006). Starting from the early 1950's, in terms of the development of housing areas, great construction activities took place in Kayseri. On the old settlement fabric lying in the south of the inner fortress, in accordance with the grid plan proposal, muti-storey apartments with shops on the ground floor were constructed. In the same years, together with the renewal in the old settlement fabric, the local government also organized the area lying between the north of the city center and the Sumerbank Complex and opened the Sahabiye and Fatih Districts to settlement (Asiliskender, 2008).

The first settlement in the area was the blocks constructed by the municipality. The apartment blocks constructed for the owners of the traditional houses, which were knocked down by expropriation via the Aru plan, were designed in two-storey flats with approximately 80-100 m^2 area with a garden. For the people who were used to traditional housing lifestyle, the municipality houses were the first meeting with the modern lifestyle.

Karatepe (1999) explains the importance of this modern housing fabric layer of the Sahabiye District for Kayseri with these words: "The first modern district established in Kayseri is the Sahabiye District."

The housing activities starting in the 1950's with the municipality blocks also continued with the family apartment blocks built by wealthy families in the later period. The buildings, which were constructed generally as ground+2- or ground+3-storey buildings with a garden, bear the

modern traces of the period. The users switching from the traditional life conditions to modern life continued to use traditional traces in modern apartments. For the people starting to live together with the apartment style of living suddenly, the change occurred not only spatially but also socially.

Although the housing fabric in the Sahabiye District developed following the 1950's, the traces of the Early Republican Period can be observed. With an understanding similar to the lodging buildings around Sumerbank Cloth Factory established in 1935, one- or two-storey buildings in a garden were constructed in Sahabiye, too. Even in the spatial designs of the buildings, this similarity can be read (Asiliskender, 2008) (Figure 10).
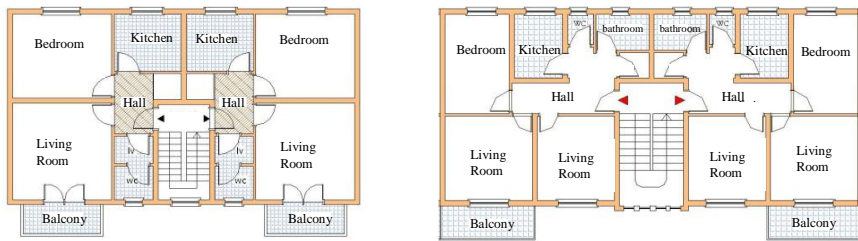
Figure 10. Sumerbank Outer Duty Lodging Building Plan and Sahabiye Municipality Lodging Building B Type Building Plan (Özdin, 2009)

In the facade characteristics of the buildings, the traditional and modern styles are nested. Large windows -not having been used in the traditional buildings- became the fundamental element of the modern house. These new type of windows are of the important indicators of the transition from an introverted lifestyle to an extroverted one. However, the cantilevers used in the traditional buildings came through abstraction in the modern building. Decorated buttresses were replaced by simple straight generally concrete buttresses.

Until the 1970's, the Sahabiye District and the Istasyon (Station) Street were the most prestigious area of the city. In 1975, a new master plan was prepared by architect Yavuz Taşçı. With this master plan, mass housing areas newly formed with the adoption of high-rise construction and wide boulevards in the knocked-down old districts lying outside the city walls and in the districts newly-opened to settlement decreased the interest in Sahabiye (Karatepe, 1999).

3.4. 1980-2000 Period

In the 1980's, in the direction of the Yavuz Taşçı Plan, new districts started to be established in the north and south of the Sivas Street with big mass housing projects (Karatepe, 1999). The area experienced a social change after the 1990's with property owners renting their houses. The high-income users living in this area moved in the new housing area formed in the south-east of the city. The user profile changed from high-income group to low-income group who could not afford repair and maintenance works. Together with the user change, the area gradually lost its importance and the buildings started to wear down (Eldek, 2012). Moreover, the Sumer Bank Cloth Factory stopped its production in the 1990's. This had an effect on the change observed in the user profile of the area as well.

3.5. 2000- Today

In the master plan prepared by the Metropolitan Muncipality of Kayseri in 2006, the inclusion of the area into the Central Business District (CBD) also triggered the transformation (Eldek, 2012). In addition to the housing type where the workplace and the dwelling are used together,

the headquarters of the economically-powerful firms and private schools started to take place in the area. This change was achieved via knocking down or changing of the existing structures.

After 2000s, buildings which were built mainly in the 1960s have been demolished and new buildings with different functions and in different storey heights started to be constructed in their place (Eldek, 2012). Demolitions were made not only to achieve the transformation into a business center, but also for construction of houses. Some of the Municipality blocks (1950), which had been the most typical structures of the area, were knocked down and high-rise apartment blocks were constructed in place of them (Figure 11).

Figure 11. A High-Rise Apartment Block Constructed in place of a Municipality Block of 1950s (F. Büşra Güler Archive, 2012)

Moreover, although some of the houses that changed their function were not knocked down, they were exposed to serious interventions. The use of dwellings as workplaces created a new palimpsest both in the spatial design and in the façade character. This created a confusion in perception (Figure 12).

Figure 12. Structures with Facade Character Damaged by Interventions (F. Büşra Güler Archive)

The residential pattern, formed after 1950s, survived until now by transforming with various interventions. However, as a result of the uncontrolled transformation in the area, the process of obsolescence started. As a solution to this, the local governments went into the process of working in order to renew the area completely.

In the Kayseri Metropolitan Municipality (KMM) Council's decisions dated 16.01.2015 and numbered 126, 127, 128 and 129, the following reasons were presented for the transformation projected in the Sahabiye District:

"While the area in the center of the city was a center of attraction between 1950s and 1980s, it started to lose this character and gradually lost its value and eventually became a ruined area in later years. Today, for reasons such as the traffic and parking problems, the insufficient infrastructure, the difficulty of constructing new infrastructure, the perceptibility problem of

the historical monuments' among the new structures, the increase in the number of ruined and abandoned structures, the increase in the crime rate in the area and for similar reasons, the urban transformation in the area has become a necessity."

Based on these reasons, the Sahabiye District was declared as the "Urban Transformation and Development Project Area" (KMM 2015 Activity Report). In the Urban Transformation Project for the Sahabiye and Fatih Districts, for the Protection Areas, only the Roman, Seljuk and Ottoman period structures were determined (KMM 2015 Activity Report).
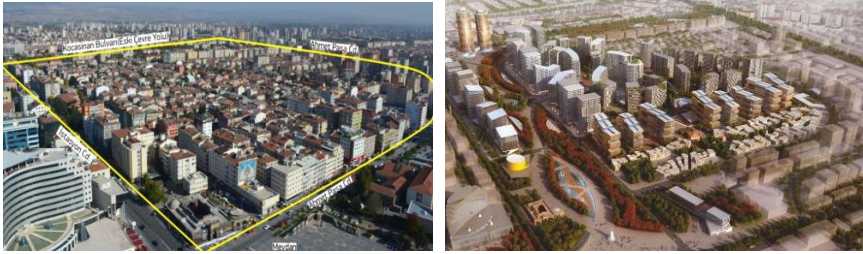
Figure 13. Current Aerial Photos of the Area and Its Future (www.sahabiyedonusum.com)

The Kayseri Metropolitan Municipality announced in its website on 4th December 2014 that it would hold a competition related to the area. The competition specification defined the purpose of the competition as the "reproduction of the area" (KMM Competition Specification, 2014). The Metropolitan Municipality held a referandum on the three projects accepted in the end of the competition and the project determined as a result of the referandum is being prepared to be put into practice. In the area, the knocking-down works were started by the end of 2016. (www.sahabiyedonusum.com, 2017) (Figure 13).

4. CONCLUSION

The palimpsest character of a city creates a duality between conservation of the existing layers of meaning accumulated throughout history and the act of erasing them to make room for the new pattern to appear (Farahani et al., 2015). Collective urban memory is the manifestation of historical urban layers. A balance and a reconciliation between conservation and new construction is required in order to sustain urban identity.

The Sahabiye District being in the threshold of scraping off and rewriting today and the representative of the new and modern face of a period stands before us as an example of the product of a social amnesia. The alienation which a city and its dwellers -having lost their memories in relation to their recent past- lives actually occurs as a result of the inability to maintain urban identity. Tracking different layers of the city of Kayseri and Sahabiye District and rediscovering its unique pattern is a necessity for resisting stereotype urban development and improving urban identity which is under the threat of being lost.

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AN APPROACH TO URBAN REGENERATION FROM USERS' PERSPECTIVE: ÇUKURAMBAR/KIZILIRMAK NEIGHBORHOODS IN ANKARA/TURKEY

BÜŞRA DURMAZ[1], CİHAN ERÇETİN [2]

ABSTRACT

In recent few decades, urban areas have been changing and regeneration projects have been implemented to provide new healthier and more profitable living environment. It is obvious that a social, namely users', aspect also exists in the process of regeneration. This research will reveal an investigation to generate the analysis of urban regeneration from user's perspective. In urban regeneration process, there are certain actors such as old residents (initial property owners), developers, real estate agencies and new residents (latter residents moved to area after regeneration). Çukurambar-Kızılırmak Neighborhoods, as the case study area, were gecekondu (squatter settlement) area in 1960s. After urban development in Ankara towards western and southwestern directions, Çukurambar-Kızılırmak Neighborhoods have become an attractive urban regeneration zone in terms of land values. Therefore, in consequence of urban regeneration, almost all the area has been transformed to high-rise luxury apartment blocks and residence towers.

In this research, social aspect of regeneration process will be examined by the analysis of user's perspective. Apart from physical consequences of gecekondu regeneration by reference to architectural styles and density, a winner-loser analysis will be generated considering the actors in urban regeneration process as a social aspect. In research process, participant observation (author as also a resident in Çukurambar urban regeneration area), in-depth interviews and analysis of written and visual documents will be used as methodology tools. In the end, winners and losers of urban regeneration will be critically discussed by revealing implications on the basis of user's opinions and desires on urban regeneration process.

Keywords: Urban regeneration, Gentrification, Users' perspective, Çukurambar and Kızılırmak Neighborhoods.

1. INTRODUCTION

Urban regeneration is described as the effort, which has a comprehensive and integrated vision and action, for a continuous enhancement of physical, economic, environmental and social

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[1] Research Assistant Middle East Technical University, Department of City and Regional Planning, ANKARA
[2] Research Assistant Middle East Technical University, Department of City and Regional Planning, ANKARA

conditions of an area (Roberts, 2000). Çukurambar and Kızılırmak Neighborhoods in Ankara-Turkey have been experiencing a regeneration process that is removal of living units and construction of neighborhood once again with multi-storey apartment blocks for high income reidents in the city. Urban regeneration project that was launched in these two neighborhoods at the beginning of 2000s experienced the sudden abandonment of the local identity of a gecekondu[3] settlement, and the embracing of a new identity of a fashionable space in Ankara. This area, as the residential space of many members of the government, has become place where only people with enough money can live. Its center is convivial, and it hosts the best areas for eating and drinking. This old gecekondu area close to city center has developed spontaneously into the hyped center of Ankara in period of only one decade. The thing that makes the urban regeneration in Çukurambar and Kızılırmak Neighborhoods specific is the influx of conservative people into these neighborhoods, who have made their own contribution to the local identity. Later, this new identity has gradually transformed into a mix of the modern and conservative, the initial identity lingers in people's memories.

Gentrification, as a side-product of urban regeneration, has hit these neighborhoods hard, with the low-income people leaving the area to be replaced by a middle–high income profile of resident. However, the difference between the urban regeneration processes in these neighborhoods and in other areas of Turkey is the lack of dissatisfaction among the displaced population. There were no compulsory displacements, as those that left on the whole did so voluntarily. The former gecekondu residents living in this area were very satisfied with their gains from the regeneration process, and for many, their only regret was that they had failed to take advantage of the situation by appropriating more land prior to the launch of the process. Although the initial motivation behind the urban regeneration of these neighborhoods was to make this the area more livable through the removal of the gecekondus, control of the process was lost, and the neighborhoods ended up facing a density that exceeded their maximum capacity. In addition to the excessive development rights granted in the area, a number of plan changes were made that saw areas designated as public spaces were re-zoned for construction with the new designation of high-rise buildings. Accordingly, life in these neighborhoods has become intolerable as a result of the high density and owned an unsustainable structure for future. With the surplus of residential apartment blocks, the existing shopping mall and the non-stop construction of high-rise blocks designated as office-residences, the existing structure of the neighborhood that cannot even be sustained today is on the verge of sliding into a very complicated condition.

In order to examine the social aspect of urban regeneration in these neighborhoods, users' perspective will be analyzed and a winner-loser analysis will be inferred related to actors in urban regeneration process as social aspect. User opinions and desires on urban regeneration process in the area will be the focus of research.

2. CONCEPT OF URBAN REGENERATION

Urban regeneration is a part of the process of urban change which contains some certain aspects difficult to be maintained for the future. In order to sustain these aspects, urban regeneration enables urban uses and activities to be revitalized for obtaining livable urban spaces for present time, and also for future. Thus, it is significant to realize that insufficiency

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[3] Gecekondu is a structure constructed illegally by an individual on an occupied public or private land (Uzun, Çete, & Palancıoğlu, 2010). Within this research, the term *gecekondu* is preferred instead of similar uses in the literature such as slum or squatter houses.

of existing livability in urban areas is differentiated depending on different contents and contexts of urban change, and considering distinctive characteristics of cities and regions. In other words, any de facto rule for the areas of urban regeneration cannot be taken as commonly accepted. According to Turok (2004), urban regeneration is defined as a comprehensive vision and practice trying to produce permanent solutions for the economic, physical, social and environmental conditions of a district that experiences changes in order to figure out solutions to urban problems. In addition, according to Keleş (2004), urban regeneration is defined as the change of the entire city or some parts of it and its getting into a different structure. This concept is analyzed among city planners apart from the addition of new settlements to a city. Urban regeneration is a change that occurs at the inner structures of a city constructed upon its previously existing past and the relationship with other settlement units.

Çukurambar and Kızılırmak Neighborhoods have experienced urban regeneration, and upcoming parts of research will reveal the process of urban regeneration in these neighborhoods together with its social aspect.

3. URBAN REGENERATION IN ÇUKURAMBAR AND KIZILIRMAK NEIGHBORHOODS

According to the first inhabitants of Çukurambar and Kızılırmak Neighborhoods, when they started to settle in the area, infrastructure was quite inadequate for the people who were living there. There were not any electricity and water services; in addition, the district did not include any social amenities such as market place, green areas or educational units. In order to travel from the area to city center, residents used to walk long distances and then get on a vehicle. Moreover, roads in the neighborhood were too inadequate and muddy. One of the old inhabitants of Çukurambar and Kızılırmak Neighborhoods (I1) mentiones that, "I came to Çukurambar when I got married in 1964. There was wide range of agricultural areas in this district. There was no electricity and we used kerosene lamp. We brought water from well in winter and summer". Later on, electricity was provided in the area as a result of insistence of inhabitants, and then water was supplied to Çukurambar district in 1966. In the interviews made with old Çukurambar residents, their neighborhood relationships and life styles before demolition of their gecekondu was mentioned. It was told that in time of gecekondu, each residential unit had a garden together with trees including fruit growing; besides, sheep and goat breeding was made although there were just a few number of animals (Figure 12). An interviewee, (I1), expresses this situation as:

"Our neighborhood of Çukurambar was very beautiful, it was greenery, and our neighborhood relations were very good. Each family has a garden with 300 m2, 500 m2 100 m2. Each family surrounded their gardens with wall enclosing its greenery structure. We cultivated our garden; our fruits were very nice. Afterwards, our comfort was corrupted. There was an asphalt construction site on the location where Hayat Sebla Residences exist now. The smoke of it came to us and it disturbed us very much. Our fruits started to dry. We all wife and children went there to stone for the aim of removing the asphalt construction site formed there, but we failed".

Under favor of close neighborhood relationships and the spirit of collective work, Çukurambar was created out of nothing. As mentioned before, there were only infields in the area that Çukurambar exists now. Then, gecekondu structures started to be constructe one after another; however, at this time, infrastructure and social facilities remained insufficient. Therefore, the residents all together collaborated to construct all these insufficiencies from the very beginning, and they recreated everything by means of their team spirit.

Two decades ago, urban regeneration in Çukurambar and Kızılırmak Neighborhoods was started with the plans prepared by the municipality for the area. After approval of Implementation Plan, agreements have been arrived through the merging of parcels of landowners, and then contractors have started to manage the construction of high rise apartment blocks instead of old gecekondu settlements. Regeneration has been completed for a significant part of the area by the association of various factors.In regeneration process, almost 50% part of the rights of property owners were taken by local government legally. A land owner from Kızılırmak Neighborhood (I2) expressed this process as;

"We took our development deeds in 1996. However, during the redevelopment process, 48% of my 421 m^2 land was taken away by municipality. In addition, an extra 48 m^2 space was also taken in order to supply school area. As a result, 200 m2 area remained from a total of 421 m2 land of mine"

Consequently, land owners in these neighborhoods reached an agreement with contractors and gave to the contractor their land for the new apartment block construction. Generally, the agreement between contractors and landowners were based on half-and-half share. Regeneration process was not easy and took a long time for the neighborhood because one parcel could be shared with more than one person. Therefore, it was difficult to come together and reach an agreement all the time. Today, the number of old gecekondu residents settling in Çukurambar and Kızılırmak does not seem to exceed 20%. The reason for remaining in such a minority is that selling their existing apartment in newly constructed apartment block in the area has seemed quite profitable since they can purchase several apartments from other districts of Ankara. Although urban regeneration in the area seems to be completed, there still exist gecekondus in the area since either gecekondu owners cannot come to an agreement with other landowners or they wait for the expectation of an extra profit through their land or they have a desire to construct high rise building on their own property.

Considering legal aspects of land use changing policies, any kind of illegality cannot be found since municipality took the decision through the aggreements in municipal council; therefore, any positive result cannot be gained from the rejections. (I2) examplifies this process through some luxury residences:

"The real owner of these luxury Residences is not the Metropolitan Municipality, but us. They got our land from us under the name of expropriation by saying that we will use your areas to create green areas. In short, they grafted our money. After that, they constructed residences on these areas and provided rent to themselves through our lands".

3.1. Gentrification in the Area

To examine the gentrification, it is significant to emphasize that excessively high land values have existed in the area over the years by means of its central location close to business centers and universities. The most appropriate example to prove the existence of high land value in the area seems to be that each gecekondu landowner has owned at least approximately 1.5 or 2 share of high priced luxury apartments after regeneration depending on the size of the land. One of the landowners living in Çukurambar (I8), explains high land values in the area in the interview as:

"I had 550 m^2 land in Çukurambar. After the legal deductions by municipality, my share decreased to 300m^2. As a result of my agreement with contractor for this remaining land, I deserved two apartments and one shopping store share in the neighborhood. I sold my store share and bought apartment to my son. I have been living in one of the other apartments and my daughter in the other one".

Çukurambar and Kızılırmak Neighborhoods have also become new fashion places of Ankara in which outstanding trademarks as cafés or restaurants and offices of private companies in business centers have preferred to operate. All these new activities in the area, initiated after urban regeneration by means of its potential of existence of high income people, have contributed not only to the reputation of these neighborhoods, but also to gentrification potential in the area.

Two types of displacement have also been experienced in the area as voluntarily and involuntarily. According to Dündar (2003), gecekondu residents mostly have difficulties in affording ordinary costs of apartment block which they owned after urban regeneration, and renters are obliged to come up against involuntary displacement. Other reasons of involuntary displacement are the adaptation problem between existing residents and new comers, and inconvenience of newly constructed residential units to the life style of gecekondu residents. On the contrary, voluntary displacement occurs for the expectation of acquiring share from urban rent. Gecekondu residents, whose existing properties are replaced with luxury high-rise apartment blocks, leave from the area voluntarily to benefit the financial return of the gap created with increasing real estate values after regeneration. most of land owners leaved from these neighborhoods voluntarily since selling the existing property and purchasing several apartment blocks from various peripheral districts in Ankara seemed more profitable. According to the interview carried out with a resident in Çukurambar (I8), who can be exemplified as the fact that voluntary displacement has been experienced in the area, it is mentioned that:

"Each landowner left from the area by making profit without being unhappy. They bought several apartments from Etimesgut and Sincan with the money they gained from selling one apartment from this neighborhood. Therefore, they both provided their children the opportunity to own an apartment and got revenue by renting these apartments".

In addition, the interview, carried out with Çukurambar Neighborhood Mukhtar, (I3), demonstrates that the decrease in poverty by the increase in land values of *gecekondu* landowners as:

"In this neighborhood, gecekondu landowners have almost had three apartments. The people owning four or five apartments also exist in minority. Today, if they want to sell these apartments, each one is priced as 138,800 $, meaning 555,500 $ in total for a gecekondu landowner. Can you imagine that a gecekondu landowner, having monthly 222 $ retirement pension, would have had a property valuing 555,500 $ in a while. There is a landowner in our apartment block who owned three apartments after urban regeneration. He sold one of them 12 years ago, from a certain amount of money, and bought a five-storey apartment block from another part of the city. He also gave his name to his apartment block".

On the further stages of urban regeneration, not only conservatives, but also modern people have started to move into Çukurambar and Kızılırmak Neighborhoods. Sometimes, conflicts have also been seen in the area between these two groups, which is exemplified by a resident living in one of the luxury residences in Çukurambar (I9), as:

"I am living in Gökteşehir Residences. In our block, one specific day was determined for women about the use of swimming pool upon the request of conservative dwellers. The women, who want to use the pool together with her husband, can also use within the days specific to men; but, in the days for men, conservative men come to the pool

as a group. Therefore, it is impossible to go to the pool with your wife comfortably. Furthermore, there was a tennis court within the boundaries of the site. Again the conservative people wanted to transform it into football field; but, the modern people living in the site objected to such a transformation for the reason of where to play for their girls within the site. In our block, we have frequently experienced such conflicts between conservative and modern groups of people".

3.2. Evaluation of Urban Regeneration Processes regarding Winners and Losers

In the procedure of urban regeneration, different actors take part in the process at different stages. The process of urban regeneration is based on a multi-actor and multi-sector colloboration. In the analysis of regeneration in Çukurambar and Kızılırmak Neighborhoods, related actors can be classified into six main headings. The first one has been, namely, old residents who were living in the area before urban regeneration as landowners or renters. The second actor group has consisted of developers who have managed the construction process as a whole from the very beginning to the end. In the regeneration of Çukurambar and Kızılırmak Neighborhoods, contractors and building companies have played the role of developers for new construction processes. Thirdly, new residents in the area have been another actor group including buyers and renters who moved to newly built residential units after regeneration by purchasing the house or paying rent for it. Later on, another critical actor has been Metropolitan Municipality as public sector shareholder within the process by cooperation with developers or building companies. In determining Metropolitan Municipality as winner or loser in the process of Çukurambar and Kızılırmak Neighborhoods, it is remarkable that it has significantly had the power to get legal share from private properties. Then, another actor group seems to be real estate agencies playing the role of being mediator for purchase and sell of residential units. Finally, land speculators has been another actor within the process who use their existing capital on private property before transformation and then sell it to make more profit in case that the area is about to be regenerated (Figure 1).

Interview with (I4), who was living in Çukurambar Neighborhood in gecekondu before regeneration and has continued to live in there also after regeneration, summarizes the economic dimension of urban regeneration as:

"We migrated to Çukurambar Neighborhood in 1970 through our relatives, and then constructed firsty a single-storey gecekondu. Later on, we added one more storey to our gecekondu for our son to settle in. At the end of 1990s, when we heard the rumor that our gecekondus were about to be regenerate, we firstly resisted to give our gecekondu. But after that, we agreed with contractor depending on flat for land basis thinking that we could make profit from urban regeneration. We were ten right holders on the land that new apartment block would have been built, and then we dealt with the contractor depending on flat for land basis. After regeneration, contractor would have got half-share of new apartment block. The share that we got after regeneration was the share of 1.5 apartment and shop. We sold our shop and half share in order to allocate them to our children, and we have been living in our remaining one apartment share".

**Winners and Losers in Terms of Economic Aspect in
Çukurambar and Kızılırmak Neighborhoods**

Figure 1. Analysis of Actors Including Their Win-Lose Cases in terms of Economic Aspect
in Çukurambar and Kızılırmak Neighborhoods

As seen in the example of (I4), both old gecekondu residents and contractor won economically after urban regeneration. The interview carried out with a resident, (I5), living in Çukurambar reveals that:

"We bought our apartment in this neighborhood in 2004 after its three year construction period. At that time, we paid 48,611 $ to the contractor; and today, if we want to sell this apartment block, it value is about 138,800 $. I am quite satisfied from my investment and apartment".

As mentioned in this example, contractor is categorized into the group of winner actors since he succeeded to find a buyer who brought a satisfactory profit at that time for his apartment block. In addition, buyers also win after urban regeneration process because of increasing value of their property over the years. As a result, both contractors and buyers win in this process. In addition, land specualtors, who bought the lands of loser actors, are also called as winners in urban regeneration process. (I6), who is both an old resident of Kızılırmak Neighborhood and an entrepreneur, explains two different types of land speculators in this area as:

"Firstly, businessmen who have monetary power and secondly local people of Balgat who are inherited by their ancestors are two types of land speculators. These entrepreneurs started to collect the lands in the neighborhoods by making agreements with landowners when the rumors of urban regeneration was getting around. Since they did not also have economic concerns, they waited until those lands would have been increased in value. The common characteristic of these land speculators is that they were farsighted and did not have economic concerns".

One of the old residents in Çukurambar and Kızılırmak Neighborhoods (I2), also explains how he/she became loser against Metropolitan Municipality as:

"I had 412 m^2 land in this neighborhood, 200 m^2 of my land was taken by Metropolitan Municipality as legal shares. These deductions were also made from the lands of other people in an approximate ratio of 48% to reserve these lands for public use. I wish they remained them as public spaces. However, plan changes were made in some areas to make them zoned for construction. Therefore, I think Metropolitan Municipality was unjust against us".

One of the landowners (I7), explains his/her process as:

"We bought our land from Kızılırmak Neighborhood in 1977. In 1980, we constructed our gecekondu on our land. We lived in this neighborhood for 24 years. Many contractors demanded our land in time of urban regeneration in these neighborhoods. Finally, we came to an agreement with a contractor and gave our lands as eight partners in 2004. Generally, agreements with contractors depend on 50% share of newly constructed apartment block in Çukurambar and Kızılırmak Neighborhoods. We also agreed with the contractor in that way. Then, in the construction process, we moved to other district as renter, and the contractor covered our rent expenses. We did not have any problem until that time. However, the construction was continuing quite slowly. The construction, which should have been finished depending on our agreement in 30 months, could not be finished somehow. Indeed, the contractor went bankrupt. Later on, the construction of our apartment block was finished, but the conractor did not want to give our shares. Then, we ended up in court. By 2014, we have not still got any part of our share from apartment block".

Gentrification potential for future in these neighborhoods, caused by income and affordability differences among the residents, is stated by the owner of a real estate agency (I10) in Çukurambar as:

"There have sometimes been some problems about the expenditures for apartment block and maintenance fee in our building. A person, working as a civil servant, bought his apartment at one time from a low price. However, today the maintenance fee in our apartment block is about

300-325 TL and he has been insisting on to cut down common expenses of the building for the reason that he has made his children educated necessitating many expenses".

4. CONCLUSION

The main characteristic and difference of this research is that the analysis does not own ideological preconceptions purely focusing on the story of losers regarding how they have become deprived or loser in urban regeneration process. Studies on urban regeneration in Turkey mostly reveal that urban regeneration is a process damaging some previously acquired social values, displacing residents from their living environment and forcing them to live in mostly other peripheral parts of the city. Neighborhood relations, belongingness to the area and pre-constituted social networks are ignored by policy makers; besides, these implementations are criticized for being purely rent-oriented. On the other hand, some practices in Turkey reveal that almost all the actors have become winners in the process economically. Even old residences would have been displaced from the area; they have become satisfied from the profit that they own by means of their private property. Considering the fact that old residents living in urban regeneration area -for instance gecekondu dwellers- are mostly low income people, urban regeneration together with accompanying gentrification process does not stand as an implementation to be avoided in some cases. On the contrary, it seems to be a process in which almost all the actors such as landowners, developers and municipalities win economically that makes urban regeneration desirable for the area. Within this research, the thing that makes Çukurambar and Kızılırmak Neighborhoods different from some other practices in Turkey is almost all the actors have satisfied from urban regeneration practice, and gentrification has completely been experienced voluntarily by old gecekondu residents.

Urban regeneration in Çukurambar and Kızılırmak Neighborhoods has been implemented through reaching agreement between gecekondu landowners and developers, and it has derived considerable amount of profit to the actors within the process. However, such an urban development in the area has resulted in increasing residential density, new transport infrastructure and road network, business centers and commercial activities. As a result of these findings, some questions stand as discussible which are: Did gentrification after urban regeneration process annihilate deprived residents and create losers? Are Çukurambar and Kızılırmak Neighborhoods excellent places to live, work or spend time; or are there sustainability difficulties in the area?

This research reveals that gentrification has not been a process that always creates losers as experienced in Çukurambar and Kızılırmak Neighborhoods; yet, it seems significant to realize that only economic aspect has taken into account in this statement. In other words, there might be some losses socially within the process such as annihilation of neighborhood relations, displacement from the area, and loss of social interaction and belongingness to living environment for old residents. However, at the end of the research, it has been concluded that despite the social concerns of urban regeneration, this process as well as gentrification in Çukurambar and Kızılırmak Neighborhoods have not generated losers with a few exceptions contrary to the ones experienced in other cases in Turkey. Outcomes of this research is not compatible with the context of other gentrification discussions for the practices in Turkey meaning that old residents have not been annihilated from their living environment; on the contrary, they have desired to leave from the area voluntarily for their economic revival. In other words, in the process of urban regeneration in these neighborhoods, economic welfare concerns have predominated the continuity of social well-being of old gecekondu residents.

Consequently, they have mostly preferred to leave from the area after regeneration for the sake of their financial gains and satisfied from the process.

It can be concluded from the research that the way of experiencing gentrification is a significant determinant for the winner or loser actors in urban regeneration process as scrutinized in the comparative study of Çukurambar and Kızılırmak Neighborhoods with four areas of gentrification. The most remarkable difference between these neighborhoods is whether the land is owned by individuals together their with real estate deed; on the other hand, in other districts in İstanbul, the land has been owned by public and gecekondu residents have occupied the land to meet their sheltering needs. These people have been displaced towards the peripheral parts of the city without having the right to declare their desires. Therefore, they have involuntarily displaced from their living environment since they have not satisfied financially from the process in order not to have any deed for their land. Consequently, in Turkey, voluntariness of gentrification is directly related with economic concerns, namely financial satisfaction, of old residents in the area.

LIST OF INTERVIEWEES

Interviewee Code Mentioned in the Text	The position of Interviewee within the Research
I 1	Resident in regeneration area
I 2	Owner of *Mavi Emlak* Real Estate Agency
I 3	Mukhtar of Çukurambar
I 4	Resident in regeneration area
I 5	Resident in regeneration area
I 6	Manager and Investor of *Vişnelik Residences*
I 7	Resident in regeneration area
I 8	Resident in regeneration area
I 9	Resident in regeneration area
I 10	Owner of *Yüksel Emlak* Real Estate Agency

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THE CHANGE OF IDENTITY AND MEMORY ON URBAN SPACE WITH PROJECT IMPACT: KARAKÖY KEMERALTI DISTRICT

ÖZLEM TEPELİ[1], MEHMET OCAKÇI[2]

ABSTRACT

Historical cities enter into a process of metamorphosis with some applications to opposite their specific identity when the economic and cultural production and consumption is increasingly globalizing nowadays. Therefore, it becomes difficult to sustain urban identity and memory. The cities began to resemble each other by losing their own identity due to the interventions on urban spaces in recent times. Thus, the urban identity has become a major discussion matter. Especially the old city centers are seen as high potential areas for transformation due to their central location with the cities began to be perceived as a commodity. The old city centers play a central role in the marketing of city or re-branding campaign because of their economic potential. The cities can create new identity elements while preserving existing components on the other hand. It is important to add new components without losing their original identity at this point. Otherwise the continuity of the urban memory could be damaged. The collective memory created by the citizens is affected by the constructions as destructions. Therefore, it becomes important to detect the continuity of urban identity and memory which are continuously reproduced and changed with references from the past and the present.

This study aims to scope the importance of perception of the different layers of the city in assessing the effects of the changes occurring in the urban space on urban identity and memory. With this approach, Karaköy Kemeraltı district is designated as a case study. The area had many changes since its very rich historical past and entered into a rapid process of change in recent times. Especially the planned Galataport Project has affected the area and old trading function began to transform the leisure and tourism sector. The case study consists of two stages as the spatial analysis and survey. The changes on urban pattern and functions of structures are put forward with spatial analysis such as pattern analysis, registration analysis and structure function analysis for 2008 and 2015 years.

Keywords: Urban identity, Urban memory

1. INTRODUCTION

Urban space is a living organism that defines the partnership of the people living in the city and is in constant change. This change usually takes place as a result of interventions resulting

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[1] Res. Asst. Istanbul Technical University, Department of City and Regional Planning, ISTANBUL
[2] Prof. Dr. Istanbul Technical University, Department of City and Regional Planning, ISTANBUL

from economic, political or social reasons. It is possible to understand the process of this change of urban space and to be able to perceive its different layers. Notwithstanding the fact that the city has recently begun to be perceived as a commodity, some applications for completely removing the old ones in the city, regardless of their original values, are gradually reducing the perceptibility of layers. In this process, cities are starting to resemble each other and making it difficult to perceive the identity of the city formed by the different layers of the city.

Especially old urban centers are high areas with potential for conversion due to their central location. These areas play a crucial role in city marketing or re-branding campaigns due to the economic potential they have. For this purpose, the main motivation of the urban projects is to trigger the transformation around the project area. Such projects are closely related to the economic gain to be provided to the investor and to the neighborhood, as well as the rejection of the old image and the creation of a new image as part of the city making new appearances. Cities are dynamic organisms, and while they maintain their identity, they can create new ones. The important thing here is to add new ones without losing their original identity. Otherwise, the continuity of the city's memory will also be damaged. The collective memory created by the urban people is also affected by the productions as well as the demolitions. For this reason, it is important to perceive the identity and the memory of the city as a continuity, which is constantly reproduced and changed with references from the past and present.

2. BASIC CONCEPTS IN URBAN IDENTITY-MEMORY RELATIONSHIP

2.1. Urban Space

Castells (1978) describes urban space as a combination of elements of economic, political, and ideological systems and shaping their social practice. In Castells' approach, urban space is not just a blank page that is known for ideological practices. There are two impacts in urban space; The effects of the current urban forms and the historical products from the past and the effects of the network of coves in accordance with the spatial patterns (Keskinok, 1988).

Urban space is an area of life and identity. In this area, the components of the urban image are separated into two parts by Lynch (1960) as spatial concepts and temporal concepts. Spatial concepts are structures that are made up of identity and structure, connected to one object and bound to another object, or bringing an object into relation with another. Time-related concepts are a form of relationship in which the inhabitants of the city continue to evolve over time and change meaning according to the functional development of the object. Time is located indirectly in space, together with history and memory (Gökgür, 2008).

2.2. Change and Dynamism in Urban Space

Jacobs (2011) mentions that especially central parts of cities are dynamic. Because it is a precious place where thousands of people can realize their plans. Morley (1997) states that we are seeing periods of economic, political restructuring and transformation that create changes in the system of historical accumulation and social organization.

Castells (1978) argues that urban space is constantly structured with a network of symbols that change as a result of (re) production of ideological content through social processes. According to Castells, as the ideological space, the theoretical space will be the space of production, the place of consumption (reproduction) and change, all of which are constantly transforming each other through social practice.

In the centers of today's cities, which have a historical past, the building has reached saturation and urban development based on physical growth has ceased. Today, urban change and

transformation in the centers of cities competing in the global process or struggling to articulate are triggered by multidimensional factors. Urban areas that are transforming or will be transformed are potential areas of capital (Gürler, 2004).

According to Marx (1848), while capital tries to settle all spatial boundaries in one direction, it deals with destroying this space with time (Harvey, 2012, quoted from Marx). Harvey describes the space effects of the development of the capital in three steps; Firstly, in the "public-private partnership", the most important element of the new entrepreneurship, the traditional urban marketing spaces aimed at the re-development of the city center combined with local administrations that are attracting new investments, new employment sources and external funding sources. The activities of this partnership are precisely because they are speculative in design and implementation and therefore are filled with all the difficulties and dangers of speculativeity, the opposite of a rationally planned and coordinated development. And finally, improving the construction of the site (new city center, industrial park, etc.) or the conditions in one place may have much larger or smaller impacts on the area where these projects are located (Harvey, 2012).

Most of the large-scale prestige projects that are carried out by a public-private partnership and that choose location in the city center trigger the transformation around the project area. Many of these projects serve the new symbolic image of the city. At the same time, they are seen as a fast and effective way of the physical transformation of the city's obsolete and neglected parts. The target mass of these project areas, which are considered to be new urban areas to be admired and enjoyed, are more investors, tourists or potentially high-income residents. The projects developed to stimulate renewal and mobilize the real estate market both contribute to the price increase around them. Such projects are closely related to the rejection of the old image and the creation of a new image as part of the city's new visualization (Celikbilek, 2013).

Tanyeli (2011) considers these projects as marginal space productions. These spaces, where there is almost nothing suited to the existing space shaping and usage habits, have the potential to transform/change, or even destroy, the space system in which they enter and settle.

According to Castells, the result is "the creation of a new historical relationship between space and society" (Morley, 1997). In these spatial restructuring and shaping processes, which are mostly caused by the change of economic and cultural production and consumption habits, cities are beginning to resemble each other day by day with similar factors such as high technology, increasing population density, investments and applied urban design projects.

2.3. Urban Identity and Memory

Besides the positive effects of the rapid development of the cities, there are negative effects on the culture and identity that the city has formed in the historical process. The identity of urban space is formed collectively by society, with different layers coming together over time. Urban identity is a formation that is influenced by the designer as well as society. This concept has become a widely debated concept as a result of some interventions made by ignoring the unique values of cities today.

Hall says that, identities are never completed and are not finished; as subjectivity they are always in the process of building and forming (Hall, 1998).

According to Castells (2006), identity is the cultural construction of meaning, by a social or collective actor. He points out that the identity has a critical importance, and describes three different types of identity; Legitimizing Identity, Resistance Identity and Project Identity.

- Legitimizing identity: A set of logic and meaning introduced and propagated by the ruling powers, in order to rationalize, reproduce, and expand existing rule.

- Resistance identity: Constructed in response to devaluation and stigmatization; where social actors build "trenches of resistance" in opposition to the ruling norm. This formation leads to communes or communities of resistance.

- Project identity: the construction of a "new identity that redefines their position in society and, by doing so, seek the transformation of overall social structure".

In summary, identity, the expression of the properties of any being in the nature separated from other beings, is its own peculiarity. The identity that is constantly under construction is not a completed entity and is in relation to environmental factors. For this reason, there is a potential for conversion depending on the effects of these factors. Identity is a "being" and "forming".

3. CASE STUDY OF KARAKÖY KEMERALTI DISTRICT

Karaköy is one of the oldest trade centers in Istanbul, located in Beyoğlu district. Thanks to its connection with Galata Bridge and Karaköy Pier from one side and Karaköy-Beyoğlu Tunnel from the other side, the transportation links of the area, which is a commercial, historical and touristic center especially for Istanbul, are improved and accessibility is high.

Figure 1. Case area

In recent years, Karaköy has entered into a process that is becoming more and more alienated every day to the old business center, and accordingly the user profile changes rapidly.

3.1. The Spatial Development Process of Karaköy Kemeraltı District
While the construction activities carried out in Istanbul between 1956 and 1959 and new road arrangements and roads were being made, the old narrow streets and the historical buildings on top of them were demolished and the city was given a "new face". Vatan, Millet Streets and coastal road applications on the Historical Peninsula were integrated with Karaköy-Beşiktaş road works to the north of Golden Horn. Karaköy Square was organized during the road expansion activity on Karaköy-Fındıklı axis. The main road between Kemeraltı Street and Tophane-Beşiktaş has been expanded with the expropriations made.

After the road opening works which are tried to be completed hastily, the pattern around the main roads with the new development rights has taken its present form.

Since the protection in the 1950s did not have the concept of "sit" in our life, the reconstructions took place according to the new zoning plans; Large roads, surrounded by higher buildings than the old ones. The interventions for the extension of Kemeralti Street in Galata proceeded along the southeast side of the road. In the Tophane-Salıpazarı-Fındıklı section outside the Galata walls, the facade / structure shaving and demolition proceeded to the north-west of the road (Ahunbay, 2012).

3.2. Urban Projects in The Case Area

Several projects have been developed for the case area, some by design offices and some by academic institutions. These projects differ in terms of factors such as the date they are made, the establishment in which the project is requested and the purpose of construction.

The Galataport project of the Tabanlıoğlu Architecture office, which has won the first place in the competition organized by TDİ within the framework of Salı Pazarı Cruise Port Project, will be examined.

Galataport Project

The Salı Pazarı Cruise Port Project, known as "Galataport" in public, includes a 1.2-kilometer coastline stretching from Karaköy dock to Mimar Sinan Fine Arts University Fındıklı Campus, 100,000 square meters of open space and 151,665 square meters of construction area.

Figure 2. Karaköy - Salıpazarı port area and its surrounding plan and aerial photograph together with transportation axes (Uysal, 2005)

The project has a characteristic that regulates and combines historical and natural values in its environment. In this frame, Tophane Square and the historical clock tower surroundings were reorganized and tried to create a focus center in the city by taking into consideration such factors as historical university building, glass, clock tower, fountain, Tophane buildings and the city structure, parks and Beyoğlu connection which is the continuation of this.

Figure 3. Examples from project images

When the project has completed, targets as follows;

- The integration of the area with Beyoglu and the contribution to Istanbul by taking a new aesthetic value,

- The revival of the historic Tophane square and its integration with the sea,

- Some parts of existing warehouse buildings have been demolished and reconsidered,

- Renewal of existing historical buildings in accordance with original, and the new functions of this buildings

3.3. Research Findings

The case study consists of two phases; urban analysis and survey study. As mentioned in previous chapters, many changes have been made especially in Karaköy square and its surroundings and transportation axes since the past. It is seen that the alterations that are happening in the area hardly affect the urban pattern, which is usually based on the function of the structures.

There are many registered buildings in the study area and in the immediate vicinity. As you enter the urban pattern, there are examples of registered civil architecture, which ensures that the urban pattern is preserved in great order.

The change that has taken place in recent years has come to fruition by replacing old structures and changing their functions. For this reason, there is a considerable change in the use of space when the area is full-empty and there is not much change in the urban pattern.

It is seen that almost all of the buildings in the area except the public buildings are commercial buildings when we look at the 2008 land use analysis prepared by Beyoğlu Municipality.

These constructions are usually commercial structures in which mechanical, electric-electronic or sports equipment are sold. In addition to these, there are also studios and warehouses in the area. The Karaköy multi-storey car park, which is located at the intersection of Kemankeş Street and Maliye Street, was built with the parking needs in the area, and even though it was sufficient in those years, it is still inadequate due to the increasing user density. Religious structures located in the area also have an important place in the land use.
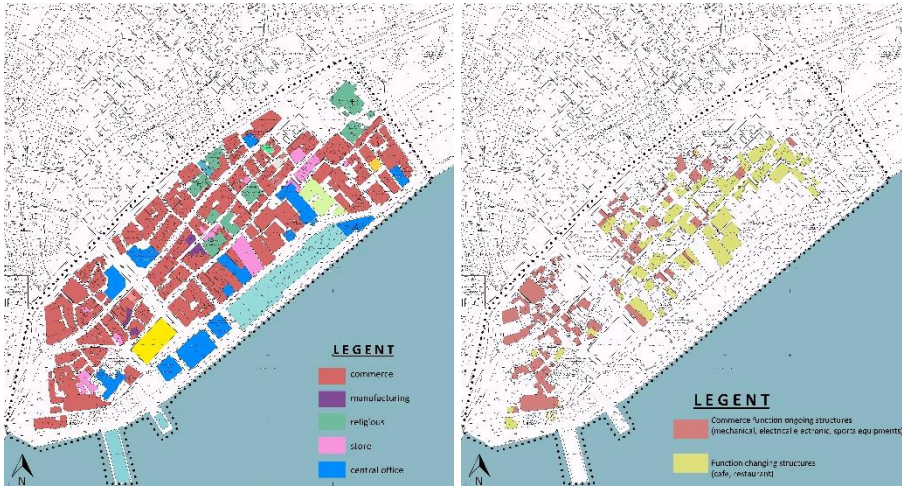
Figure 4. Land use analysis of 2008 (left), changing and continuing functions of structures in 2015 (right)

When we look at the current situation of the land use, it is seen that many buildings are converted into cafes and restaurants by changing the functions. It has been observed that this function change continues very rapidly during the study period. This situation causes the on-site construction activities to continue and consequently causes environmental and noise pollution. With these new usage functions of the city, the user profile of the area also changes. There was almost no difference with this change in the area, which was a very serious difference between weekday and weekend and night and daytime usage times. Newly opened eateries, entertainment centers and clubs attract many users on the weekend and late hours.

3.4. Survey Study and Methodology

In this study, it is carried out to investigate how the residents of Istanbul are aware of the change of the Karaköy Kemeraltı district in recent years and to examine their perception of its effects on urban identity and memory. In this context, a questionnaire followed by a general questionnaire followed by no direct limited answers, but instead a semi-structured in-depth interview technique with open-ended questions was used. Within the scope of the study, it was aimed to equalize variables such as gender, age, educational status and life span in Istanbul.

The questions asked in the survey are mainly about understanding the changing process of the people of Istanbul, the old and new business owners on the area, tradesmen and architects and urban planners.

The questions asked in the questionnaire consist of three parts. In the first part, gender, age group, education status and occupation group; in the second part, questions about the period of living in Istanbul, the identity of Istanbul, the place of residence and work were asked. The third section contains questions about identifying the relationship with the study area. In this context, questions were asked about the frequency of use and the purpose of the area, the types of transportation to the area, and the thoughts about the change that the area has been spending in recent years.

Before the survey, 5 different streets were observed in the area where the flow of pedestrian and vehicle was observed to be intense. In this direction, pedestrian and vehicle counts were made in Kemeraltı Street, Necatibey Street, Mumhane Caddesi, Kemankeş Caddesi and

Maliye Caddesi. These counts were made during the weekday morning and evening peak hours, and during the weekends, during the most intensive noon hours, the number of the questionnaires was determined. According to the counts, 680 pedestrian and 926 vehicles in total in the morning hours on weekdays; in the evening, there are 1335 pedestrians and 933 vehicles. A total of 1863 pedestrian and 1224 vehicles pass by at noon on weekends.

At the end of the calculations, a total of 543,008 pedestrians crossed the area during the week and thus the number of questionnaires to be applied was determined as 163.

3.4.1. Survey Results

According to the results of the survey, 74% of the respondents indicated that the area is changing from physical, social and economic aspects. For the 74% of users who think that there is a change in the area, the reasons for this change are; 100% of the Galataport Project will be implemented, 77% of the change and transformation processes in Cihangir, Çukurcuma and Galata, 73% of the area is located in the center of Istanbul 68% of the area is located at the intersection of major transportation links for the whole city, 62% in the coastal zone, 57% of Istanbul Modern's presence in this area, 54% of the user profile starts to change and 30% in relation to the reduction in demand for existing commercial uses in the area.

Participants were assessed in two groups, longer than 25 years and less than 25 years, according to their lifespan in Istanbul. While 86% of those living in Istanbul more than 25 years ago say that the area is in a process of change, this rate drops to 61% for the other group. Participants who are living in Istanbul more than 25 years, generally defined the area as a district where the trade of mechanical and electronic products is performed with Persembe Pazari, while the other participants define the area as service sector is dominant, such as eating and drinking and entertainment places, with Istanbul Modern and the graphite art spread almost all over the streets.

The survey participants were divided into three categories according to their profession: business owners or tradesmen, city and regional planners, architects and graduate students in related departments, and all other profession groups. 100% of s business owners or tradesmen stated that they were aware of the change in the area. This rate is 82% in architects and city planners, 49% in other occupational groups. The most important reason for the decrease in this ratio in other occupational groups is that students do not think that there is any change in the area. This can be explained by the fact that the participants who live in Istanbul for 1-5 years are mostly students.

The change in the area is negated by 86% of the tradesmen in the old enterprises. Tradesmen stated that this change and transformation should now be mandatory but that a policy such as "change the place" instead of "take it" for the existing users should be followed. On the other hand, some of the trades said that this situation is positive and promising for next years.

Architects and city planners view it as a process of gentrification and an annuity based transformation process that is entirely self-centered, and that the Galataport Project is the greatest trigger of this process. In this process, it is emphasized that the newly opened spaces are invaluable in terms of quality but they do not overlap with the identity of the area and that the urban identity is damaged and the old and the new are together at the same time.

Research questions, urban analyzes, surveys and observations were answered during the study; Identity components of Karaköy have been determined. The fact that these components differ according to the user's perception, especially in Istanbul with respect to the variation of life span, proves that the identity elements in the city have changed over time, and thus the differences in urban identity and collective memory.

As a result of analyzes and interviews it is understood that Galataport Project is the most important reason on this change process. In addition, the changes occurred in surrounding neighborhoods like Galata, Cihangir, Çukurcuma are also effective in this process.

To experience the real effects in the case area has not been possible because of Galataport project is not implemented yet. However, it is clear that the area has become a center for investments. On this process, the old and new uses and users are together at same area and the quite opposite images in this way. Old users of the city indicate that they are generally not satisfied with this situation and had to move another areas. On the other hand, investors and employers remark that the area will have a completely different profile, so the process should be completed as soon as possible. Besides, the natural, built and human environment identity components are identified in the context of perceptions of users and many differences has determined between them because of changing process.

4. CONCLUSION

Today, as economic and cultural production and consumption become increasingly globalized, historical cities are entering into a process of metamorphosis with a number of applications contrary to their own identities, and it becomes increasingly difficult to sustain urban identity and memory. The destruction of the memory of the city leads to the destruction as well as the productions. If the destructive force of the "new" causes the "old" to be erased, the continuity of the urban memory is damaged.

Within the context of this study, attempts were made to determine the interventions made to a city with a rich historical background in the context of user perception of the effects of city identity and memory. In this direction, Istanbul, which had witnessed many different turns from Neolithic to Ancient Greece, Rome to the Byzantine capital, followed by the Ottomans and the Presidents, was thought to be a suitable city for this research. Istanbul has a lot of radical changes in the historical process, and the innovations about by these changes are mostly found together with the old ones in the city. The Karaköy district, which has been selected as an study area, has been in a very important position for Istanbul since the past and has witnessed many different cultures. For this reason, instead of a common memory in Karaköy, a collective memory that many imitators have brought together is described.

Like many places in Istanbul, Karaköy has been in a rapid change process in recent years. In this process, changes in the neighborhoods such as Cihangir, Çukurcuma and Galata in the vicinity as well as the investments made in the area and the urban design projects considered to be applied are also effective. Although the actual effects of the planned Galataport Project have not yet been experienced, it can be observed that the investments made by many operators in Karaköy quickly changed the urban space.

As a result of the case study, it has been determined that the structures in Karaköy are changing hands, the production studios located in the area for many years and small local businesses have taken places for eating, drinking and entertainment places or hotels. It was aimed to measure the level of awareness of urban residents about this issue with the assumption that these newly created consumption places posed a threat to the continuity of urban identity and memory in Karaköy which has a multi-layered urban pattern.

Undoubtedly, in an environment where economic and cultural production and consumption are increasing day by day, it is inevitable that cities will change in line with current conditions and requirements. However, the important point in this change is the necessity of discovering all the values that make up the original identity of the city before any intervention to be made to the city. Urban identity can redefine itself with these changes that take place in time, but it

is also necessary to redefine itself with continuity. Therefore, instead of forgetting the old one with a completely new and different fiction, it will be more accurate to implement the applications that include the user of the space and become part of the collective memory formed in the city, shaped by their participation.

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A PROPOSAL FOR SUSTAINABILITY OF A PALIMPSEST CITY: NICAEA

GÖZDE KIRLI ÖZER[1], ARZU ÇAHANTİMUR[2]

ABSTRACT

Turkey is a geography situated on important commerce roads like Spice Road & Silk Road connecting Asia and Europe. With the advantage of its location, Turkey has a mild climate and rich soil. Because of this physical and geographical characteristics Turkey hosted different civilizations throughout history. All civilizations located in Turkey made their own settlements and some parts of this settlements ruined because of various reasons like wars, natural disasters, migrations etc. and became layers buried underground. This layers gradually increased during history and turned Anatolia lands into a palimpsest structure.

Although not having the same significance for Ottoman Empire, Nicaea has been the capital city of Byzantium Empire. For its religious and military importance, council meetings held in the city. Thus, many important historic buildings. Because of these specialties the city was accepted to UNESCO temporary heritage list in 2015. In our days many researches and excavation works are in progress to determine and reveal the historic and cultural layers of the city.

In the scope of this research; Nicaea as being one of the most valuable cities of Turkey and Anatolian history, will be examined in comparison with Thessaloniki (Greece) ve Byblos (Lebannon, Jbail) cities for their similar palimpsest structures and historical importance. Research will be done by literature review and map analysis on cities functional structures. The aim of this research is to compare these three palimpsest cities by means of their physical, social and spatial properties. The findings will be used to propose strategies in order to achieve cultural and historical sustainability of Nicaea.

Keywords: palimpsest, historic sustainability, cultural sustainability, Nicaea

1. INTRODUCTION

A city is not a single platform but more like a root constructed of different cultural, economic, political, social and archaeological outcomes. According to Brown, recent discourse recognises the city as a multi-layered consturct which can be named as palimpsest. 'Palimpsest' can be considered as a framework for analysis and as a way of thinking about both interventions within and a structuring of urban landscape with a primary intention to examine the relationships that exist between these layers, notably in terms of connections and

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[1]Research Assist. Uludağ University, Department of Architecture, BURSA
[2] Doç. Dr. Uludağ University, Department of Architecture, BURSA

dis-connections and what this might reveal both about how a place operates, and the potential for interventions within it (Brown, 2011).

The concept of palimpsest is broadly used in urban planning and heritage studies. For Azimzadeh, in urban planning field, the concept of the palimpsest is used to explain the construction stages of the architectural monuments and the urban morphology development during the era (Azimzadeh et al., 2007). Valcenau and friends mentioned that urban landscape as palimpsest can be analyzed from the perspective of urban transformation in time and space, and are important for the configuration of its current image (Vâlceanu, et al., 2014) whilst AlSayyah and Graburn think it can be conceived as a palimpsest comprising identity elements specific of each historical eras, genuine heritage that transform this inheritance in urban system heritage (AlSayyad, 2001; Graburn, 2001). From another perspective Gospodini pointed that; spesific aspects of urban morphology as built heritage and innovative design can actively contribute to preservation of the local identity. Gospodini also centeres the urban palimpsest on the urban tissue components as; buildings; city image; stages of spatial dynamics of the town during the reference period; territorial development factors and elements that mutually condition the current urban configuration and its dynamics (Gospodini,2004). Turkey is located on important commerce roads like Spice Road and Silk Road connecting Asia and Europe. With the advantage of geographical location Turkey has a mild climate and rich soil. Because of these physical and geographical characteristics Turkey hosted different civilizations at different times. All civilizations located in Turkey made their own settlements and some parts of these settlements were wrecked because of various reasons like wars, natural disasters and migrations and became layers buried underground. These layers gradually increased throughout history and turned Anatolian lands into a palimpsest structure. Nicaea, one of many palimpsest cities of Turkey, is choosen as the main case field because of its historical importance for both Anatolian geography and Christian theological structure and also its cultural, political and archaeological importance. As being one of the most valuable cities of Turkey and Anatolian history, Nicaea will be examined in comparison with Thessaloniki (Greece) and Byblos (Lebannon, Jbail) cities for their similar palimpsest structures and historical importances. All three cities are, on the one hand, important models of classical, cities including archaeological sites and on the other hand, models of living cities. All three cities are designated as UNESCO World Heritage Site with different criteria. Urban archaeology approach, a set of researches to achieve the historic sustainability of cities by analysing and evaluating all periods of them in terms of their physical components and the connections between layers of cities, is choosen as the research method of this study. However, in the scope of this research, only literature review and analysis of functional structure of cities on maps will be undertaken. The data gained by the use of historic method and spatial analysis method will be compared to develop strategies for cultural and historical sustainability of Nicaea. The main aim is to light a way for the heritage management studies undertaken by different parties.

2. COMPARATIVE ANALYSIS OF THREE PALIMPSEST CITIES

In this section three palimpsest cities, all of which played important roles in history and include valuable traces for succesful development strategies, are compared with the help of urban archaeology method. Byblos and Thesalloniki are choosen to be compared with Nicaea because of their similarities. All stages of the implemented method are summarized in the following.

Figure 1. Location of three cities; Nicaea, Byblos and Thessaloniki.
(37°25'14.22"K 30°12'48.80"D – Google Earth, 20.02.2017 sa. 19.30)

2.1. Documentary Research

In the first stage, short summaries of found written documents, reports, city plans, maps of different periods, photos and drawings of different periods of the choosen three cities are presented one by one.

2.1.1. Byblos, Lebannon

Byblos (Jbail, Lebanon) which provides one of the primary examples of urban organization in the Mediterranean world is considered to be one of the oldest continuously inhabited cities. City defined as the site of the multi-layered ruins of one of the most ancient cities of Lebanon, got integrated to UNESCO World Heritage List at 1984 for the criterias 3,4 and 6 which are;
(iii) Byblos bears an exceptional testimony to the beginnings of Phoenician civilization,
(iv) Since the Bronze Age, Byblos provides one of the primary examples of urban organization in the Mediterranean World,
(vi) Byblos is directly and tangibly associated with the history of the diffusion of the Phoenician alphabet (on which humanity is still largely dependent today), with the inscriptions of Ahiram, Yehimilk, Elibaal and Shaphatbaal (http://whc.unesco.org/en/criteria/).

Figure 2. Embriaci Familiy of Genovia Archieve, 1871
Figure 3. Byblos Ancient City, Tim Schnarr 2001

For several thousand years city was called as 'Gubla' and later named 'Gebal' till Greeks gave the name 'Phoenicia' reffering the coastal area and called the ancient city 'Byblos' whish means papyrus in Greek. City took the name Byblos because of its importance in the papyrus trade. Famous archaeologist Horn (1963) stated that; Byblos is the earliest of all cities in Syria-

Palestine mentioned in Egyptian records as well as in cuneiform documents of Mesopotamia Byblos was the most important harbour of the Levantine coastline during the Bronze Age and its spatial organisation is typical of this period, namely a series of simple juxtatrade network, particularly the trade of cedar with Egypt, described in the 11th century BC in the account of Wenamon (Horn, 1963). At the report of ICOMOS on Integration at 1984; the oldest human settlement in Byblos is a 7000 years old fishermen village. Around 3200 B.C. the city started to develop around a large necropolis area and at 2800 B.C. new city with a main street and a network of smaller streets was formed but was destroyed with a fire by Amorites at 2150 B.C. Two centuries later the city was rebuilt with a new temple. A commercial city, Byblos was able to accomodate successive domination: Assyrian, Babylonian, Achaemid or Greek. During the Roman period, its commercial role declined, but the city assumed an eminent religious function. During the Crusade the city lost its former importance as a commercial city but captured its religious importance. Under the impulse of the Genoansi commerce made Giblet a prosperous transit harbour (ICOMOS, 1984).

2.1.2. Thesaloniki, Greece

Thesaloniki (Greece) got integrated to UNESCO World Heritage List at 1987. The city walls surrounding the historic part of the city and Paleochristian and Byzantine monuments locating inside these walls were inscribed with the criterias 1,2 and 4 which are;
(i) the mosaics of Rotunda, St. Demetrius and St. David's are among great masterpieces of Early Christian art,
(ii) the influence of the Thessalonian churces in the development of the monumental arts was considerable first in the Byzantine and later the Serbian World, whether in the Early Christian period of the High Middle Age or the Palaeologan Renaissance,
(iv) the Christian monuments of Thessalonika are outstanding examples of churches built according to central, basilical and intermediary plans over a period going from the 4th to the 15th century. For this reason constitute a series which is a typological point of reference (http://whc.unesco.org/en/criteria/).

Figure 4. Thessaloniki Map, 1850 – Unknown owner
Figure 5. Thessaloniki

The ancient city of Thessaloniki was founded in 315 B.C. by King Cassander of Macedonia who named it after his wife Thessalonike, just a short time after the new cities of Alexander (ICOMOS, 1987). At the Roman period Thessaloniki was an important metropolis because of its location on the Via Egnatia which connected the city to Byzantium and Rome. At that time Thessaloniki was considered the second largest city of the Byzantine Empire after Constantinople (Gemenetzi, 2016). Being a cosmopolitan and prosperous seaport, the city grew in commercial and strategic importance during the Roman period and was one of the first bases for the spread of Christianity. When Ottomans gained control over the city in 1430, it was transformed to an Islamic city. During Ottoman period different usages were given to the

religious buildings and new sanctuaries were built (ICOMOS, 1987). City remained under Ottoman Empire rule from 1430 to 1912 and in 15th century lost 75% of its population (Karadimou-Yenolympou, 2008). At 16th century improved economically and demographically and at 18th century Thessaloniki became the major economic center of Balkans (Gemenetzi, 2016). Thessaloniki owes its present form to an extraordinary sequence of events -fire and war- which restructured the city. The fire of 1917 burnt the central area and precipitated a vast reconstruction effort. While rebuilding was underway Thessaloniki was inundated by refugees of the Asia Minor war in 1922 (Hastaoglou-Martinidis Vilma, 1997). During twenty three centuries of its existence it had successively passed through Hellenistic, Roman, Byzantine and Ottoman periods which marked its space with their specific architecture and urbanism. (Hastaoglou-Martinidis, 1997).

2.1.3. Nicaea, Turkey

Nicaea got integrated to tentative UNESCO World Heritage List at 2014 for the criterias 2, 3, 5 and 6 which are;

(ii) Nicaea has been an important centre of the production of the ceramic tiles and exerted great influences across the regions for long centuries. The technical quality and the beauty of Nicea ceramic have made it one of the most popular art forms around major cultural centres of the world. Today, fine examples of Nicaea tile can be found almost the entire world's leading museums,

(iii) as one of the capitals of the Anatolian Seljuks and the Ottomans, Nicaea represents the unique testimony to cultural, architectural and artistic examples of these cultures.

(v) with its historic cultural landscape shaped over centuries, Nicaea represents a testimony to the human interaction with both the lake and the surrounding agricultural areas.

(vi) Nicaea is directly and tangibly connected to great historical and religious events that shaped the faith of Christianity (http://whc.unesco.org/en/criteria/).

According to ancient reports of famous geographer Strabon; Nicaea was founded in 316 B.C. by Antigonos and named after Lysimachos's (the general who took Nicaea from Antigonos) wife Nicaea (Yalman, 1998). During the Hellenistic period the settlement was planned as a rectangular shaped city with four city gates (İstanbul, Lefke, Göl and Yenişehir) and two main perpendecular axes which can still be seen and actively used today (UNESCO, 2014). The city had four major civilisations ruled over –Roman, Byzantine, Seljuks and Ottoman- till its reach to be a Turkish city. The remains dating earlier than Roman period can be seen out of the city walls but no remains left or yet found inside. During the Byzantine period, Nicaea became an important religious centre, particularly after Emperor Constantine converted the city into Christianity in 313 AD. The first Christian Council called the great Council of Nicaea was held in Nicaea in 325 AD with the participation of bishops more than three hundreds coming from different parts of the Empire. The Seventh Ecumenical Council was also convened in Nicaea in 787 to deal with the iconoclastic controversy on the use of icons. This council was held in the church of Hagia Sophia, constructed by the Emperor Justinian over the ruins of the former church dating back to the 4th century. Anatolian Seljuks took over Nicaea in 1081, made the city their capital and renamed it Nicaea. The city was regained by the Byzantines in 1097. After the Fourth Crusade captured Byzantine capital of Constantinople in 1204, Nicaea became the core of the successor Byzantine Empire after emperor Theodore Laskaris founded the Empire of Nicaea there. During this period, the city became an important political and cultural centre with the construction of imperial and civic buildings such as the palace of the Patriarch, the hospitals, the charity institutions, and the churches. The city walls were also

expanded and reinforced with plenty of towers. With the growth of İstanbul as an Ottoman political and cultural centre after 1453, Nicaea lost its prosperity (UNESCO, 2014).

Figure 6. Nicaea Map, 1998 – Bedri Yalman
Figure 7. Nicaea Aerial Photo, Nicaea Museum Archive

2.2. Documentary Analysis

In this stage, analysis of urban pattern and transportation network together with indication of monumental buildings are described. At the end of the documentary research, it is decided that the comparative analysis of the maps should be made primarily on current aerial pictures and 3D visuals of the cities. The main reason of this decision is that although there are so many maps and pictures describing the choosen cities, unfortunately none of them presents the situation of the three cities at the same period of time. Thus, it is impossible to compare their former urban layouts. The following maps show the main axis of the urban layout with blue, the historic walls with red and the main monumental building with orange color. The urban development process of the cities are also analysed via maps, photos and drawings of different time periods.

Figure 8. Byblos- City walls, Citadel & Roman Theatre
Figure 9. Thessaloniki- City walls,Main Axes, Forum, Citadel & Roman Theatre
Figure 10. Nicaea- City walls, Main Axes & Roman Theatre

2.2. Evaluation: Comparative Analysis of the Cases

In this section; data driven from the archival analysis including literature survey, survey of historic maps, photos and pictures together with analysis of current maps are evaluated comparatively. The results of this evaluation are introduced by the help of tables below. The comparison is made under five main headings which are;

- Form and Physical Environment
- Palimpsest Structure
- Historical Importance
- Archeological Heritage
- Architectural Heritage

Table 1. Outcomes of Comparative Analysis

	BYBLOS	THESSALONIKI	NICAEA
Form & Physical Surrounding	City developed between pentagon shaped borders.	City developed between pentagon shaped borders.	City developed between pentagon shaped borders.
	Has a coast to Mediterranean Sea.	Has a coast to Aegean Sea.	Has a coast to Nicaea Lake.
	Has a commercial harbour within boarders.	Has a commercial harbour within boarders.	Has an harbour without boarders.
Palimpsest structure	Includes different civilisation periods; Chalcolithic habitats Bronze Age, Amorites, Persians, Romans, Modern	Includes different civilisation periods; Byzantium, Roman, Ottoman, Modern	Includes different civilisation periods; Roman, Byzantium, Seljuk, Ottoman, Modern
	Modern and historic settlements are apart from each other. No modern structuring within boarders, archaeological site is protected from new settlement.	Modern and historic settlements are interwo ven inside the boarders. Modern settlement developed outside the borders and archaeological findings are surrounded by modern life and its buildings.	Modern and historic settlements are interwoven inside the boarders. Agricultu ral fields and farm houses are outside. Archaeological findings spread throughout the city.
Historical Importance	Has commercial importance as a harbour city.	Has commercial importan ce as an harbour city, being on Via Egnatia road connecting Byzantium to Rome	Has commercial importance because of its location on important commercial roads (Silk road, spice road,..etc.).
	No information found	No information found	Has military importance; a defense base between Anatolian settlements and Constantinapole.
	No information found	Has theological importance; an important base for Christianity to spread.	Has theological importance a scene to two important councils of Christianity.
Archeological Heritage	A large part of periodical layers have been discovered and emerged to daylight.	A large part of periodical layers have been discovered and emerged to daylight.	Many of the periodical layers and buildings have still not been discovered.
	Land pieces breaked off from coast because of abrasion. City is protected from any human settlement.	Lost some of its elements during fire at 1917. Well protected Ancient city remains are interbedded with modern settlement. Transparent walls and green areas seperate some of the mains from the city.	Has so many architectural layers because of earthquakes, wars and fires. Basilica wrecked and sunked because of natural causes Ancient remains are interbedded with modern settlement and many of them aren't under protection.
Architectural Heritage	Architectural findings are remaining because of Lebannons' heritage conservation policy.	Religious buildings had been undergone a transformation process from church to mosque. They protected their architectural identity during this transformation.	Many of the architectural findings felt into ruins because modern settlement is integrated with the former one. Using spolia materials was a kind of a building culture for the Ottomans.

Table 2. Comparision of the Components of Physical Environment

	BYBLOS	THESSALONIKI	NICAEA
Coast	Coast line was used only as a commercial harbour. Because of having a sharp topography it has'nt been used anytime.	Coast line is being used effectively as a walking route and recreational area.	Coast line had not been settled around till today. Discovery of the sunken basilica started researches for the old settlement. Coast line is being used as walking trail and recreational areas.
Street Network	Settlement developed organicaly –this may be because of thopography- so Street network grew out to be organic.	City grew around two main crossing streets. Street network grew around main axes in gridal plan.	City grew around two main crossing streets. Street network grew around main axes in gridal plan.
Citadel	Settlement has a citadel.	Settlement has a citadel.	Settlement has no citadel but has 2 layers of city walls interbedded.
City Walls	Has city walls existing.	Has city walls existing.	Has two layers of city walls existing
Roman Theatre	Has a Roman theatre located close to sea side of the city walls	Has a Roman theatre with a forum on perpendecular coast axe.	Has an unfinished Roman theatre away from main axes located close to lake side of the city walls
Forum	No information found	City forum is located on the coast perpendecular axe with Roman theatre and religious buildings.	City forum has not yet been found but it is thought to be located at crossing area of main axes with Hagia Sophia church.

Table 1 shows the outcomes of this comparative analysis whereas Table 2 shows the components of the physical environment of these cities all of which have a great historical importance and constitute both the archeological and architectural heritage of them. These components are the coast, street network, the citadel, city walls, the Roman Theatre and the Forum.

In this section; outcomes of literature, Picture & drawings, other documentary research and outcomes of document research made on historic maps and current aerial pictures will be explained with a table under choosen headlines; form&phsical surrounding, palimpsest structure, historical importance, architectural condition by researchers for classification of the data gained. Document research primarily made on current aerial pictures and 3D visuals of the cities because of historical maps of every city has different dates and difficult to compare.

2.4. Strategy Development

At the end of the three stages of this research, it is possible to propose some development strategies for the palimpsest city of Nicaea. It is understood that the choosen palimpsest cities have some differences besides having many similarities and these differences make them unique. The development strategies of all these cities should give direction not only for protecting their historical and cultural heritage values, but also making them vital components of the cities' socio-cultural and economic lives. It is a worldwide accepted fact that historic cities should have management plans in order to have a sustainable development process. Having been designated as World Heritage sites in 1984 and 1987 respectively the cities of

Byblos and Thessaloniki have some participatory studies about their management plans. Some strategies have been developed in the scope of these studies.

Some common main needs derived from these studies should be pointed out before offering strategies for the palimpsest city of Nicaea. First of all there is a great need to build up an understanding of the documentation of all the historical phases of these palimpsest cities. Thus, all relevant actors including the local population should be aware of the importance of their living environment. There is a need to verify and update the legal protection of the heritage assets in their context via evaluating historical and landscape connections and interrelationships. Furthermore, a multidiciplinary process via patricipation of all related actors should be undertaken in order to develop condervation and management strategies.

In the light of these main requirements and analysis made, the first action should be prepearing a site management plan with a participatory approach. Furthermore, following strategies can be proposed;

- The outstanding universal significance of Nicaea (different periods and layers of the city, religious importance) should be described and presented to the local people and their awareness about heritage values of nicaea should be raised,
- A visitor management plan, including the suggestions of a suitable traffic network outside the walled city center, possible improvement of facilities and services, should be prepeared,
- A disaster management plan depending on a detailed risk analysis should be prepeared,
- A restoration guideline offering the suitable and affordable techniques and materials should be prepeared,
- Adaptive re-use of the suitable buildings that have heritage value should be provided in order to vitalize their usage and contribution to the everyday life of the city.

3. CONCLUSION

A brief summary of a detailed comparative analysis of three palimpsest cities is presented throughout this study. It is made in order to find out the similarities and differences of these cities having the same degree of historical impotance for the World heritage. Indicating these properties enables us to propose some strategies in order to achieve sustainability of these multi-layered palimpsest cities for the future generations.

It is found out that the research methods and process used in urban archeology approach is effective for studies about multi-layered historic cities. The contiguous research and analyse stages support the examination of different archeological layers of different periods of time. Implementation of this methodology for analysing the palimpsest cities having many layers will make the process more efficient and lead the researchers to their objectives systematically. Further in depth researches should be undertaken in order to offer solution alternatives for historical heritage management problems in countries including many historical sites like Turkey. The proposed strategies for Nicaea will light a way to the related actors of heritage management of the city including central and local government representatives, private initiatives and local people. The streets should put on the vital necessity of making the local people aware of the heritage value of their city and improving their sense of belonging to their living environment. Thus, it will be easier and more affective to adopt the developed strategies in order to achieve sustainability of the city.

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- Figure 6. Bursa Rotary Klübü Yayınları
- Figure 7. Nicaea Museum Archive
- Figure 8. Byblos- City walls, Citadel & Roman Theatre
- Figure 9. Thessaloniki- City walls,Main Axes, Forum, Citadel & Roman Theatre
- Figure 10. Nicaea- City walls, Main Axes & Roman Theatre

SESSION 1

MALAZGİRT HALL
11 May 2017-Thursday, 13.00-14.30

Chairperson: Prof. Dr. Ali Uzay PEKER

Invited Speaker: Ali Uzay PEKER
Reconstruction of Memory and Memorials in Szıgetvár

Elif ACAR BİLGİN, Özlem KÖPRÜLÜ BAĞBANCI
Re-use of Industrial Heritage as a Tool of Conserving Urban Memory:
Tirilye Olive Oil Factory

Yüksel BURCIN NUR, Yasemen SAY OZER
Temporality and Memory in Architecture: Hagia Sophia

Fulya ÜSTÜN DEMİRKAYA, Esra BABUL
An Analysis on the Place – Structure Relationship: Trabzon İçkale Mosque

Mustafa MOKHTAR, Mustafa KORUMAZ
The Adaptive Reuse of Kirkuk Citadel

RECONSTRUCTION OF MEMORY AND MEMORIALS IN SZIGETVÁR

ALİ UZAY PEKER[1]

ABSTRACT

Recent discovery of the Tomb of Sultan Suleiman within a palanka (redoubt) close to the town of Szigetvár proved to be a worldwide archaeological event with unexpected repercussions. The Tomb of Suleiman has been a major source of scholarly and public interest, but the central role of the historic town of Szigetvár has also become highlighted. In 1566, Sultan Suleiman went to the location for the reason to take Szigetvár and died in his royal tent close to the town one night before the downfall of it. They shared a common fate: Sultan and the Christian town have gone. Later a tomb and its adjacent buildings were erected on the site commemorating Sultan's death. Szigetvár now became a typical Ottoman Turkish-Islamic town, which lived as such for a century and a few decades more. Its capture by the Christian forces and destruction of the entire Ottoman-Turkish urban fabric together with the Sultan's tomb introduced a similar faith. Now the Christian town is refurbished in the place of the Muslim town. In point of fact history of Szigetvár is a history of construction and reconstruction of memory. Memories become concretized with memorials, which become reconstructed to make room for new memories and memorials. The site of the Sultan's tomb, old fortress and modern town are dotted by such reminders and new ones are being built today. Szigetvár is a palimpsest of permutations that is the real source of its heritage value. The paragon of the town is reconstruction of memories and memorials. In this paper, we draw a map of historical relocations also in Hungary in order to point out a cycle of memory reconstruction with the aim to help accommodate the Ottoman case.

Keywords: Hungary, Magyar, Ottomans, Habsburgs, Commemoration

1. INTRODUCTION

Szigetvár in southern Hungary is a small and tranquil town. In the old center, its calm streets with inconspicuous rustic house facades and a small number of monumental official buildings contrast greatness of its former role in the tumultuous history of Magyar, Austrian and Ottoman Hungary. Szigetvár inscribed its name in history by its fabulous fortress and a

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tremendous war that took place here between the Ottoman army and Christian forces. Its victor Sultan Suleiman (1494-1566) and its loser Miklós Zrínyi (1508-66) both lost their lives at the end of the war in 1566. Sultan Suleiman died on the sixth of September and the town fell the next day when Zrínyi became killed during his martial breakthrough out of the castle. Szigetvár's fall became symbolic of memory reconstruction since memorials built following the Ottoman infiltration became replaced by the ones after the Habsburg retake in 1689.
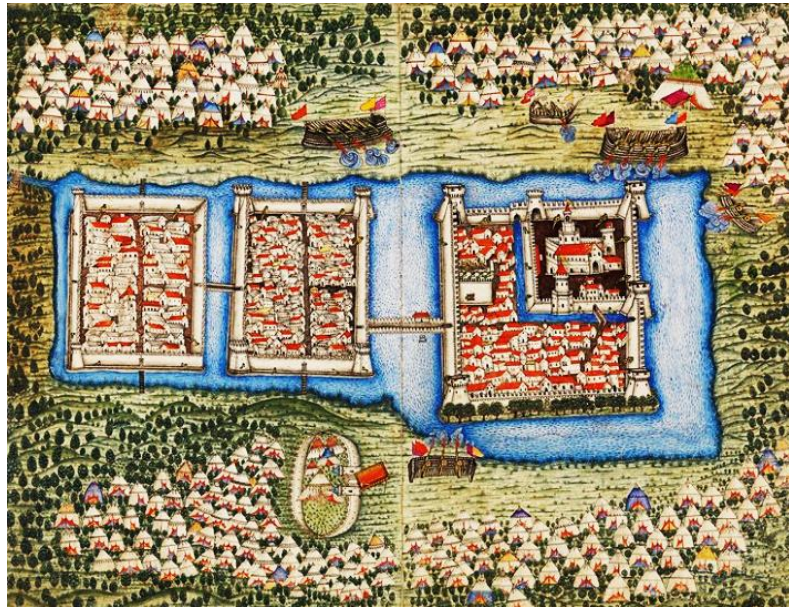
Figure 1. Siege of Szigetvár by the Ottomans (From left: New Town, Old Town, Fortress and Citadel) Miniature from *Nüzhet-i Esrarü'l Ahyar Der-Ahbar-ı Sefer-i Sigetvar* (1569) by Feridun Ahmed Bey

2. LEGACY OF RESENTMENT

Miklós Zrínyi was a Croatian nobleman in the service of the Habsburgs who appointed him ban of Croatia. His Croatian name was Nikola Šubić Zrinski. Zrínyi's heroic defense of Szigetvár has become symbolic of the resistance to Ottomans in Hungary. The Szigetvár case became released as a turning point in the struggle between Christians and Muslims at the gates of Western Europe. Christians indebted Zrínyi for wiping out a considerable number of the Ottoman forces hence impeding their further advance. Sultan Suleiman's prolonged siege has been introduced as an achievement and Szigetvár resistance became pronounced with the aim to plant confidence and courage among Hungarians and its allies. We know that Sultan Suleiman's campaign mainly aimed to reconsolidate Ottoman power on the borders in Hungary. He planned to reconquer recently lost fortresses, and reinforce authority of János Zsigmond, King of Hungary, who was under his tutelage (Peçevi, 1992: 290; Evliya Çelebi, 2013: 6/351; Uzunçarşılı, 1988: 409; Fodor, 2016: 74). There is no clear evidence that Ottoman agenda was to continue incursions in western Christian lands following the siege of Szigetvár. Anyhow, given the fact that Sultan Suleiman heading the greatest army of the time had become victorious in almost every war preceding the siege of Szigetvár, Zrínyi's coercion met

expectations. Public opinion and historians like Eckhart (2010, 120) maintain that Zrínyi sacrificed himself in order to defend his homeland and Western civilization.

Figure 2. Miklós Zrínyi's Charge from the Fortress of Szigetvár, Painter Johann Peter Krafft (1780–1856) (Hungarian National Gallery, Budapest)

Christianization of the resistance against Ottoman power was a leitmotif in the Western discourse. This outlook is paralleled in the Ottoman realm by a similar discourse in which Muslims confront heathen Franks. As Wheatcroft (2008: 61) remarked, in the case of the Szigetvár battle, "each also regarded the other as damned and accursed infidels." Ban Miklós Zrínyi's great-grandson Count Miklós Zrínyi (1620-64) authored a poetical romance on the siege of Szigetvár (Zrínyi, 2011). Count Zrínyi himself fought Ottomans while he was composing this prose. The military role he played in the struggle against the Ottomans strengthened his stature. As Gőmőri (2011: xvii-xx) explains this text was written with the aim to raise the national awareness and identity of the Hungarian and the Croatian nations. Zrínyi presents Sultan Suleiman as a clever man, but he is also tyrannical. Zrínyi exalts the martial talents of the Turks, but regards them as incompetent leaders and drug addicts. According to him "Christianity is superior to Islam" (Gőmőri, 2011: XX). Similarly the accounts written by the Ottoman scribes and poets about the Szigetvár campaign humiliate Christians as heathens (küffâr, kefere) (Başpınar, 2015; Feridun, 2012; Kaçar, 2015). Both parties, be it Christian or Muslim, were fierce in their approach to the enemy. In the words of Wheatcroft (2008: 61), "each regarded the other as damned and accursed infidels". This mindset introduced drastic changes to the material culture of the country. The medieval Hungary of the Magyars was replaced by the Ottoman Hungary which then became Habsburg Hungary, and later modern Magyar Hungary took over, each in substituting its memories and memorials along with a process of oblivion.

Initial Ottoman infiltration following the Mohács battle was rapid with long lasting impacts. Central Hungary now became ruled by the Muslims from Ottoman lands. Ottomanization introduced a new ethos to Hungary in reconstructing memories. Later following the Siege of Vienna (1683) Germanization aided by Christianization erased memories and memorials of the Ottoman past. Mass destruction of the Turkish material culture and architectural heritage

is mostly due to the Austrian incursions after the unsuccessful siege of Vienna by the Ottomans in 1683. Supply officer Gallo Tesch and castellan Gabriele Vecchi were unmerciful to Turkish monuments in Szigetvár, Pécs and Siklos (Molnár, 1993: 27). Wikipedia covers an article on Mohács. History of the town is confined to the famed battle of Mohács: "Two famous battles took place there: Battle of Mohács, 1526; Battle of Mohács, 1687. These battles represented the beginning and end, respectively, of the Ottoman domination of Hungary." Mohács Battle here is regarded central to the town's past and seen as the entry of an invading force which became expelled 161 years later. According to this succinct account what had infiltrated after 1526 became expelled following 1687. Ottoman era is regarded a brief interval and overlooked if not despised. Even in scholarly writings Ottoman presence is "occupation" and Hungary under the Ottomans is considered as having become "part of an unfamiliar world" (Visy, 2003: 405). But actually Ottoman-Hungary affairs cannot be reduced to the naivety of public opinions spoken out in popular press and media, or curtailed in formulaic scholastic definitions. Quite the opposite, this relationship is Janus faced. János Hóvári (2014: 17) makes the point: "there are two Ottoman Empires in the historical consciousness of the Magyar: one responsible of the fall of the Magyar kingdom and the other friend and ally. We struggle to tackle this for centuries." The former Ottoman Empire in the role of destroyer is well known in the Western world, but the latter in the role of supporter of the Magyar liberation is not much of common knowledge. The Pasha of Nagyvárad is long forgotten who led a Turkish army to help Imre Thököly in his struggle as the head of the anti-Habsburg rebels against the Habsburg Emperor in 1681. After their fall in Hungary the new role taken over by the Ottomans as backers of the Magyar independence is still far overshadowed by the severely underscored role of the slayer Turk. The scary effigy of Sultan Suleiman holding skulls in a mesh bag exhibited in the Historical Memorial Park of Mohács (1976) clearly displays this.

Figure 3. Historical Memorial Park of Mohács. Museum (left) and effigy of Sultan Suleiman (right) (Photo: AU Peker)

3. SWING OF POWERS

The 450th anniversary of the Siege of Szigetvár was celebrated in 2016. Publications to create public awareness on the history of Szigetvár accompanied social activities (e.g. Varga, 2015). These reminders of a corner of Szigetvár's past in which Ottoman presence had traditionally been sealed are valuable. Sustainability and enhancement of their exalting role need to be aided by mindfulness of the role played by the Ottomans in the socio-political ebb and flows housed in the history of Hungary. The specific case of the Ottoman involvement was in reality not out

of the ordinary. The country's staggering past is helpful to understand intermittent commemorative incarnations.

While Hungary's memory reconstruction phases can mainly be portrayed by Christian and Muslim dislocations, Catholic Austria fueled permutations as well. The latter's unwelcome impacts were brought about by the expansionist policies of the Habsburgs. From the time of Prince Árpád who unified Magyar tribes and founded the Hungarian Nation in the ninth century, Hungarians enjoyed union. Prince Géza (940-97) had a policy to approach Christian West. Géza's son, Stephen I (997–1038) legitimized Christianity and Hungary was acknowledged as a Catholic Apostolic Kingdom. Stephen ruled the country following Frankish administrative tradition and introduced the Latin alphabet. The Great Schism between Western Roman Catholic and Eastern Orthodox Christianity rose to the surface in 1054. On the fringes of the Catholic Church between Rome and Constantinople, Hungary took over a demanding role: defender of Western civilization in the east. Pope Pius II (1405-64) affirmed this role in declaring to Holy Roman Emperor Frederick III that "Hungary is the shield of Christianity and the protector of Western civilization." Despite this Catholic alliance, Austrian/German presence was a reality in Hungary and relations with Austria were always disconcerting. In Buda, until the early sixteenth century, Latin and German were languages of the letters and language of the Magyars gained prominence only after this date (Botar, 1987: 5). The Black Army of Hungary created by the able king Matthias Corvinus (1443-1490) captured Vienna and parts of Bohemia in 1477-88. Matthias is regarded a true Renaissance prince, whose private archive, the Bibliotheca Corviniana was second to the Vatican Library in Rome. Following the death of this erudite and able king Hungary faced a fatal interregnum, when nobles agreed to enthrone a weak king, Vladislaus II (1456-1516) whose reign witnessed a period of decentralization and stagnation in terms of administrative and economic system. The most detrimental outcome of his reign was weakening of the country's defenses that led to tragic results on the face of the approaching Ottoman threat.

In 1526, the Battle of Mohács proved to be a tragedy for the Kingdom of Hungary. At the dawn of the battle, Hungary was in the process of disintegration and suffered from the greater struggle between France, the Ottoman Sultanate and the Holy Roman Empire (Eckhart, 2010: 113). The battle proved to be a catastrophe. King Louis II, his army and nobles were annihilated by Sultan Suleiman's military forces. Hungarian nobility decided to assign kingship to János Szapolyai and Ferdinand of Habsburg to rule in the parts of Hungary unconquered by the Ottomans. The kingdom was divided into three parts following the downfall of Buda in 1541. In Buda, Magyar community turned out to be the smallest one by the seventeenth century due to the Fifteen Years' War (Botar, 1987: 10). Ottoman Empire gradually controlled Transylvania in the east, which became a vassal state. Ottomans reigned in central part of Hungary and were unable to conquer the northern and western parts. Hence Hungary was divided into three parts: the lands occupied by the Ottoman Empire, the Principality of Transylvania and the Kingdom of Hungary under the Habsburgs. King Ferdinand extended Habsburg rule in the northwestern part (Slovakia, western Transdanubia and Burgenland), which was known as Royal Hungary. Habsburg Emperors were now regarded Kings of Hungary.

The Hungarians under the Ottoman rule largely became Protestant (largely Calvinist). Ottomans ubiquitously gained advantage from the conflict between the Protestants and Catholics. Goffman (2004: 103) holds that "did much of eastern Hungary enter the Ottoman realm in part because its Protestant inhabitants feared the absolute Catholic intolerance toward their beliefs." As a result protestant churches in Ottoman ruled provinces of Hungary far outnumbered the ones in the Habsburg territory (Wheatcroft, 2008: 108). In contrast, Catholic

Habsburg monarchs repressed Protestants in their dominion in Hungary until the end of the eighteenth century when in 1781 King Joseph II granted religious freedom to the Lutheran, Calvinist and Greek Orthodox Christians.

Following the failure of Kara Mustafa Pasha to conquer Vienna, Austria in alliance with central European Christian forces gradually reconquered Ottoman territories and from the age of King Ferdinand I Austrians reigned over the Kingdom of Hungary. The Treaty of Karlowitz signed in 1699 provided the Habsburg Monarchy's control over the Kingdom of Hungary except the Principality of Transylvania which remained a separate territory within the monarchy. But, Hungary was not a bed of roses for the Habsburgs. Imre Thököly headed anti-Habsburg rebels in 1678. In alliance with Sultan Mehmed IV, he was a leading actor of Magyar national independence until the failed siege of Vienna in 1683 by the Ottomans. Due to the turmoil caused by incessant battles after 1683, repressions exerted on the Protestants and taxes levied by the monarch impoverished peasants (serf). In 1703, they supported Ferenc Rákóczi's aspiration to appropriate control from the Habsburgs (Eckhart, 2010: 145). Rákóczi's Freedom Fight (Rákóczi-szabadságharc) failed after a series of engagements and his forces (Kuruc) were compelled to sign a truce in 1711 with the Habsburgs. Rákóczi fled Hungary for France then took refuge in the Ottoman Empire. Hungarian nationalism never surrendered, and fermented by the Enlightenment ideals and Romantic nationalism led to the revolution of 1848–49. Hungarian intellectuals sought for civil and political rights and economic reforms within the period 1825-1848. The reformers like Lajos Kossuth and Mihály Táncsics were imprisoned by the Habsburgs who purposefully encouraged an agrarian society impeding industrialization.

In 1848, mass demonstrations overwhelmed Pest and Buda conducing the Hungarian Diet to device a list of Twelve Demands, which proposed civil rights reforms. Emperor Franz Joseph rejected the reforms, but became encountered by the foundation of an independent Hungarian government. Lajos Kossuth was appointed as governor and president of the first Republic of Hungary. Franz Joseph played upon the ethnic minorities who in part supported Hungarians. He invited Russian Czar Nicholas I and marched with his army to Hungary from west accompanied by the Russians invading Transylvania. General Artúr Görgey surrendered in August 1849 and Lajos Kossuth fled. Prime Minister Batthyány as well as the leaders of the Hungarian army were executed (The 13 Martyrs of Arad). Now a period of Germanization and "passive resistance" began in Hungarian history.

Having realized necessity of compromise with the separatists for the longevity of the Habsburgs, Vienna came to terms with the Hungarians and in 1867, the dual Monarchy of Austria–Hungary was established. Franz Joseph was crowned King of Hungary residing upon two parliaments in two capitals. The Austro-Hungarian Empire was now second largest country in Europe after the Russian Empire. The Compromise of 1867 enabled the Magyar nobility to run the country, which started to prosper with industrialization by the turn of the 20th century. Pest became the country's administrative, political, economic and cultural capital. The share of the Hungarians in the population of the country reached to 54.5%, which was 40% around 1700 up to the 1850's; now higher than the total population of the minorities for the first time.

World War I proved to be a disaster for Austro-Hungarian Empire since Allied Powers defeated the Empire which belonged to the Central Powers. In October 1918, the union between Austria and Hungary became broken. Serbian, Czechoslovak and Romanian armies partitioned Hungary claiming lands after ethno-linguistic criteria. At the end, after the Treaty of Trianon in 1920, nearly one third of the 10 million ethnic Hungarians became minorities outside the borders of the new Hungary. The last severe blow was exerted by the Second World

War at the end of which Hungary was invaded by Russia and Communist regime was established that lasted until democratization of the country in 1989. In the meantime, an attempt for freedom and social/economic reform now called Hungarian Revolution of 1956, was abolished by the Russians. Russian domination ended with the adaptation of a "democracy package" by the Parliament in 1989. Soviet military forces withdrew in 1991. The last decade of the twentieth century witnessed Hungary's integration to Western Europe that became concluded with its membership to the EU in 2004. Hungary today is one of the independent and respected countries of the world. Magyars who founded it are now the majority within its borders.

4. RESTORATION OF MEMORY AND MEMORIALS, PUBLIC AND SCHOLARLY REMEMBRANCE

Hungary's geopolitical landscape amid Eastern and Western Europe; Germanic, Slavic and Turkish territories; Catholic, Protestant, Orthodox and Islamic faiths exacerbated shifts of power in its tumultuous history. Its capital, Budapest has almost been an open-air exhibition space of memory reconstruction. The Millennium Monument at Heroes' Square (Hősök tere) is a good case in point. This statue group begun to be built in 1896 as a national memorial to accommodate the country's protagonists for the occasion of the 1000th anniversary of the Magyar entrance to the Carpathian Basin in 895 under the leadership of Árpád. In the period between First and Second World Wars "interwar Magyar nationalists" sought "nationalization of Budapest" (Vari, 2012: 710). In 1929, they placed the World War I Heroes' Tombstone where a statue of Marx was placed under Bolshevik Republic in 1919, and the name of the Square changed from Millennium to Heroes in 1932 (Vari, 2012: 723). Until the Second World War the Millennium Monument also included a number of Habsburg monarchs. After the War their statues became replaced by the Hungarian heroes. Statues of Ferdinand I, Charles III, Maria Theresa, Leopold II and Francis Joseph were replaced by István Bocskai, Gábor Bethlen, Imre Thököly, Ferenc Rákóczi and Lajos Kossuth. Thorstensen (2012: 4) finds this and similar memorial fluctuations in Budapest as illustrative of damnatio memoriae (condemnation of memory), a phrase coined by the historians to point out the practice of condemnation of the Roman elites and emperors after their demise. In the wake of the 21st century Hungarian authorities plan to remove tangible traces of Communism from the cityscape (Thorstensen, 2012: 28). We understand that memory and memorial reconstruction is an ongoing process.

Having encountered with this land of fierce transmutations and memory reconstructions, this paper has come out of our conviction that amnesia is actually 'forgotten existent'. Our term, 'forgotten existent', refers to shared memories of a people now divided and breathing in different social-cultural spheres. Shared memories spring from a 'past shared space' whose objects and souls belonging to the 'other' have been forgotten. But actually they are vibrant in the memory of the other who is sensitive to its own past and can readily recuperate its rudiments. The other halve is now distanced from them, needs stimulation to remember. Huyssen (2003: 17) offered a dimension to define sort of retrieved or recreated memory what he calls "mass-marketed imagined memory". According to him this kind of memory is "easily forgettable".

4.1. The Szigetvár Case

The Szigetvár case is a fecund ground to check such delineations. The soap opera "the Magnificent Century" (Csodálatos század) and Turkey's economic boom in the last decade fueled "mass-marketed imagined memories" about Sultan Suleiman and the Ottoman past of the town. This aspect of Szigetvár has now become validated by the leader of the foe in the battle, Sultan Suleiman, who had been the fabulous symbol of the 'other', born out of his ashes as a 'symbol of reconciliation' allied by Zrínyi. Historic town of Szigetvár has now a number of corners created to commemorate the Ottoman past of the town. These memorials are brought about by a process of remembering 'forgotten existents'. The claim that they are inarguably products of "mass-marketed imagined memory" is an early verdict or to say that they have potential to endure is a matter of prophecy. We have time to see.
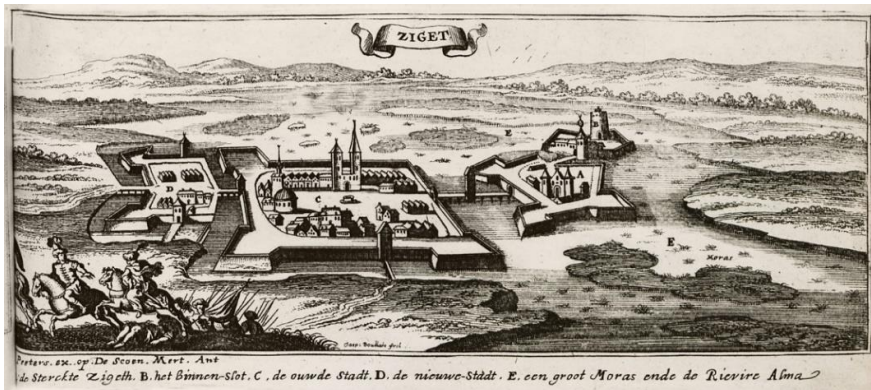
Figure 4. View of Szigetvár, Jacob Peeters, 1686
(The Gennadius Library, picture from Travelogues)

Up to the twentieth century, Szigetvár almost totally lost its Ottoman architectural heritage except a few remnants (Ayverdi, 2000: 237-52). Evliya Çelebi (2013: 359-61), when he visited the town in the second half of the seventeenth century, observed 3 fortresses with 10 masjids, 2 madrasas, 3 primary schools, 1 small bath and two small dervish convents. He informs that the old town of Szigetvár (Sigetvar Orta Varoşu) housed 300 wooden shops along the central street which was boarded by Boynueğri Mehmed Pasha with planks to prevent influx of mud from the marshes. In the market area is the Ali Pasha Mosque with a fountain and courthouse attached to it. The town contained 470 wooden buildings (houses) of one or two floors covered with tiled or wooden roofs. Inside the inner fortress (iç kale) are the Sultan Suleiman Mosque, 20 wooden roofed single floored houses and sumptuous Zirinoğlu mansion where castellan resided.

Figure 5. Zrínyi Miklós Museum (left) and Sultan Suleiman Mosque in the Fortress
(Photos: AU Peker)

Today except bits and pieces like bath basins and window bars, architectural remains in Szigetvár are limited to the Sultan Süleyman Mosque, the Turkish House, the Ali Pasha Mosque and the fortress walls. Recently discovered tomb of Sultan Suleiman on Zsibót-Turbék Szölöhegy (Vine Hill) can be added to this list. Here the palanka (redoubt) which was built to guard the tomb of Sultan Suleiman also housed a mosque, a dervish convent and janissary rooms. Among this group, the tomb and the mosque completely and the convent partially unearthed during the excavations by Turkish and Hungarian teams that took place in two seasons in 2015-2016 (Peker et al., 2016). In Szigetvár today forgotten memories have either become revived or in the process of revival by memorials like the Hungarian-Turkish Friendship Park (Magyar-Török Barátság Park, 1994, restored in 2016) and the planned commemorative park next to the excavation site of the Tomb of Sultan Suleiman. The Hungarian-Turkish Friendship Park has already been greeted as a platform where "memory dissolved the one-time hostility into peace" (Varga et al., 2015: 94).

Figure 6. Excavated mosque building in the palanka of the Tomb of Sultan Süleyman (left)
(Photo: AU Peker); Excavation Site on Zsibót-Turbék Szölöhegy
(Photo: GeoResearch Nonprofit Kft.; Egyed and Lebedi, 2016, 98-9)

These memorials give the impression of being fashioned by "mass-marketed imagined memories" which are prone to turn out to be wasted memories under different global socio-political circumstances. Result would be oblivion and abandonment. But, Szigetvár case also accommodates hope for sustainability. It is the rewarding prospect created by a profound scholarly interest in the resuscitated memories that challenges transience. In scholarly publications, unbiased archaeological and historical evaluation of the past material culture helps construction of toned memories (e.g. Egyed and Lebedi, 2016). Moreover, the recently reconstructed park, the Turkish House Museum and the archaeological excavations pose scholastic knowledge about the past of the town. In addition, the Zrínyi Miklós Museum in the

Fortress shelters authentic information about the other (Ottoman) and effective digital and conventional exhibition reconstructions.

Figure 7. Hungarian-Turkish Friendship Park (left) and Turkish House Museum (Photso: AU Peker)

In Hungary, with the foundation of the National Commission for Historical Monuments (MOB) in the end of the nineteenth century, then remained Ottoman monuments and architectural fragments started to be conserved and restored that led to sound scientific research in Ottoman architecture and later Ottoman archaeology (Molnar, 1993: 27-8). Archaeological excavations in Ottoman settlements accelerated following the Second World War (Gerő, 2003: 22). One of the praiseworthy outcomes of this earlier stage is the impressive volume titled *Archaeology of the Ottoman World in Hungary,* recently published by the Hungarian National Museum (Gerelyes and Kovács, 2003). Demonstration of facts through sound scientific research is cure to marginalization and humiliation of the other and also to superfluous exaltation. Growing scientific interest in Ottoman material culture and in cross-cultural influences in arts are safeguards of reconstructed memories and memorials (e.g. Gerelyes, 2005; Gerelyes and Hartmuth, 2015). Constructive relocation of the Ottoman involvement in the history of Hungary is an ongoing process that we hope this paper's miniscule input on reception and reconstruction of memories and memorials will contribute.

4.2. Realities of the Encased and the Revealed
In the center of Szigetvár today a parish church named Saint Roch stands as the most visible and significant monument of the Janus-faced, Islamic/Christian, past of the town. It is Ali Pasha Mosque founded in 1579-80 by Müezzinzade Ali Pasha (David, 2012: 147), later converted to a church in 1712 by the Austrians. The mosque underwent an extensive reconstruction phase in 1789 (Gerő, 1976: 20). New building left behind typical Ottoman features of its exterior: the spherical dome became concealed by a pyramidal roof, the portico replaced by a vestibule, the minaret by a bell tower and the mihrab by an apse. The only still predominantly Ottoman part of the building, the dome inside, became ostentatiously decorated with a ceiling fresco by celebrated István Dorfmeister (1741-1797) who depicted the fall and recapture of Szigetvár (Varga et al., 2015: 92). Dorfmeister was a Hungarian painter of Austrian origin, a graduate of the Vienna Academy and master of Hungarian Baroque painting. In 1780's Dorfmeister engaged in assignments given to him by the Catholic clergy to paint historical pictures in ecclesiastical environments. One of them is this depiction filling inside the dome of the Saint Roch Church in Szigetvár. The mural painting obviously aimed at creating a reminder if not propaganda of the fall and recapture of the town as a symbol of reconstruction of memory within the duality of a memorial setting. Intended purpose of the

architectural restructuring was also this. It is dubious whether eighteenth century message of the church is still telling.

Figure 8. Ali Pasha Mosque (left) (Photo: AU Peker); István Dorfmeister's Mural Painting (right) (Photo: from Civitas Invicta)

The concealment of the Ali Paşa Mosque by a Baroque 'architectural screen' stirs a curious link with Christo's wrapping of Reichstag in Berlin that happened in 1995. Huyssen (2003: 36) suggests that "Christo's veiling did function as a strategy to make visible, to unveil, to reveal what was hidden when it was visible…it opened up a space for reflection and contemplation as well as for memory". Saint Roch Church in a similar fashion forcefully reveals the hidden mosque within it to those visitors who have knowledge of the Ottoman Szigetvár. Paradoxically they wouldn't much bother themselves to ponder before a mosque in a still Muslim dominated town. Ideological suppression of times past –manifested in our case with a building veiled by another building- now provokes memories instead of amnesia in an age of mass communication facilitated by digital media and tourism, which bestows unregimented intercultural explorations viable.
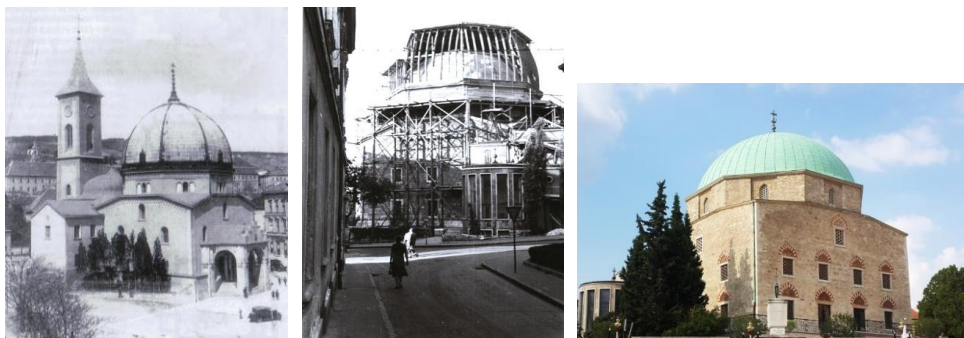
Figure 9. Gazi Kasım Paşa Mosque; from left: before the restoration (photo from: Levárdy, 2016, 3); during the restoration (Photo from HNDA; after the restoration (Photo: AU Peker)

Another remarkable case is in Pécs. The Gazi Kasım Paşa Mosque (1543-64) here was converted to a Roman-Catholic Church after the recapture of the town by the Habsburgs and named Downtown Candlemas Church of the Blessed Virgin Mary. The façade of the mosque

was altered with the addition of a new roof on the dome, a bell tower and a transept replacing the portico. The minaret of the mosque was demolished in 1776. In 1938, a restoration by architect Gyula Gosztonyi initiated clearance of the later additions that became finalized in 1962 with the restitution of the dome from a Renaissance exterior to its former Ottoman shape and with the replacement of the transept by a semicircular prayer hall (Molnár, 1993: 11; Gerő, 1976: 14-5). Moreover, Ottoman decoration is also recuperated inside the domed unit. Most remarkable of all these rehabilitative strokes is the placement of a crescent-cross finial on top of the dome referencing Islamic-Christian overlapping.
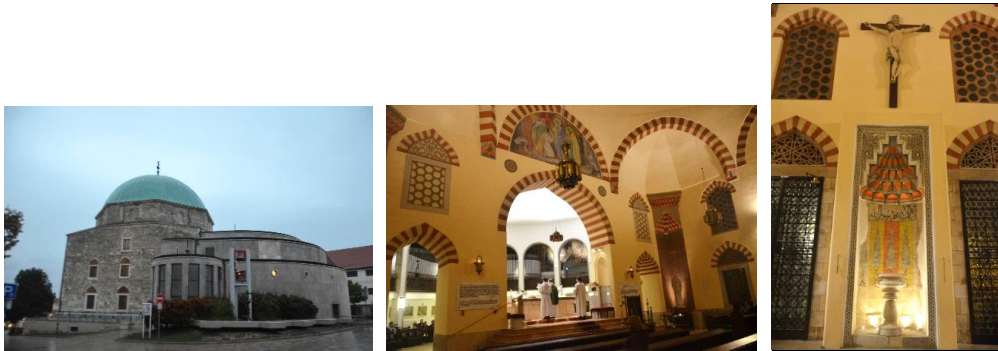
Figure 10. Gazi Kasım Paşa Mosque, from west (left) and details from interior
(Photos: AU Peker)

In the case of the Gazi Kasım Paşa Mosque, we have a contrary situation, a building which was formerly a church now restored to achieve its pristine mosque configuration. This reconstruction of architectural memory is highly significant since the building is still used as a Christian shrine in an Islamic prayer house disguise. This release of the constrained Ottoman shell is an exemplary case where insight triumphed over ignorance. It is symbolic of the special case of Hungary, whose gradual liberation from foreign political impacts in the twentieth century brought forth fresh historical perceptions. The recuperation of the Gazi Kasım Paşa Mosque parallels increase of scholarly concern to the Ottoman heritage in Hungary, which guarantees sustainability of recently rehabilitated memories and memorials.

5. CONCLUSION

Above in the chapter titled 'Swing of Powers', a brief account of Hungary's eventful past is given with the purpose to underline this country's special history case in which various different actors with different socio-political backgrounds partook and receded. Accordingly memories and memorials arose and became forgotten. To tell the truth we cannot eliminate oblivion but we can unburden public heart with a tag: "What happened in past happened as it should be!" Fuller's (2012) recent study convincingly demonstrated that conflicts are caused by geopolitics and interests rather than religions. According to him a world without Islam would not be different and international clashes are in effect amongst states. Par example, in Hungary, in the sixteenth century, if not Ottomans, Orthodox Palaiologos, Romanov or Muslim Safavids would force the doors in the east; if not Habsburgs, perhaps French would seek hegemony in penetrating from the west. We understand that religious fault lines canalized by powerful elites superfluously intensify social-cultural hierarchies. The concise history of Hungary is instructive to prove this. We can monitor reconstruction of memories and

memorials in counterbalancing the hierarchies imposed by biases prevalent in the chronicles and orations attached to them. The restoration process of the Gazi Kasım Paşa Mosque in Pécs is a good case in point. In Szigetvár, the memorials dedicated to the encounter between Zrínyi and Suleiman, Hungarians and Turks, Christianity and Islam, West and East can be rendered durable with this scholarly initiative.

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RE-USE OF INDUSTRIAL HERITAGE AS A TOOL OF CONSERVATING URBAN MEMORY: TİRİLYE OLIVE OIL FACTORY*

ELİF ACAR BİLGİN[1], ÖZLEM KÖPRÜLÜ BAĞBANCI[2]

ABSTRACT

Tirilye is a coastal settlement located in the west of Mudanya in Bursa, Turkey. Tirilye has been a hometown for Roman, Ottoman and Turkish people through centuries. Tirilye has a peaceful multicultural and multi-religious history with its churches, monasteries, a mosque, a hammam and traditional houses.

There is an olive oil factory campus which built from 19th century to 1950s, embodies the technical equipment used in the olive oil production process that can be evaluated as an industrial heritage. Beside architectural context, industrial heritage also has a social and cultural way of understanding urban life. It is connected to human life directly, a work place and living place for citizens.

This factory represents the development of olive oil production techniques and is a collective heritage of olive culture of Mediterranean people. Re-use of this factory can contribute to not only conservation of industrial heritage but also conservation of Mediterranean olive culture and urban memory of Tirilye.

In this paper, the history and documentation of factory, definition as an industrial heritage, understanding the value, recommends for promotion and conservation studied in the context of preserving urban memory.

Keywords: Bursa, Tirilye, industrial heritage, urban memory, olive oil factory.

1. INTRODUCTION

Architectural features represent the social, cultural and economic relationships in a city by being a part of daily life. They are documents of local history and have a significant role on creation and sustaining of urban memory. Buildings are categorized by their roles in urban memory as landmarks, buildings of a memory, buildings of witness and building of a time period (Madran 2001).

Lynch (2014) says "*an environmental image may be analyzed into three components: identity, structure, and meaning*". The architectural type and characteristic high chimneys of industrial buildings become a part of city image. Industrial heritage building create new meanings for workers and citizens. The working conditions and social life define cultural identity.

According to the Venice Charter (1964), "*a monument is inseparable from the history to which it bears witness and from the setting in which it occurs*". Every building creates its own mean for citizens and provides a new mean for its environment. Also, the environment influence the meaning of the buildings.

Buildings and socio-cultural values are tangible and intangible aspects of historic cities and must be considered in heritage conservation. Collective memory is one of the social and cultural dimensions of sustainability, so can be used as a driver of sustainable conservation in historic cities (Ardakania and Oloonabadi 2011).

Natural environment, artificial environment, socio-economic and socio-cultural characteristics are the components of urban identity (Beyhan and Ünügür 2005). Urban memory is a collective memory that comprised of experiences of citizens in historic and social environment of urban spaces. Industrial buildings and landscapes are the spatial traces of collective life experience, traditions, habits and knowledge of citizens. Preservation and improvement of industrial heritage provide continuance of collective memory for generations (Elhan 2009).

The International Committee for the Conservation of the Industrial Heritage (TICCIH) published *The Nizhny Tagil Charter for the Industrial Heritage* and defined industrial heritage as "*Industrial heritage consists of the remains of industrial culture which are of historical, technological, social, architectural or scientific value*" (Douet 2012).

Turkey is located in the Mediterranean basin where olive and olive oil production technology continues to develop from antiquity to the present. The factory complex represents the development of olive oil production technologies and reflection of industrilization to architecture. Olive oil factories are social and cultural components of urban life in Turkey. They are connected to human life directly, a work place and living place for citizens (Acar Bilgin 2015).

2. THE INDUSTRILIZATION OF BURSA

Bursa was the first capital city of Ottoman Empire that located in the northeast Anatolia where the space road and silkroad passed in 13th century. Bursa had been a trade center, a warehouse and a gate between Anatolia and Europe in 14th century (İnalcık 2014). The role of Bursa was changed in 19th century, silk factories opened and started to product raw material for Europe (Aktar 1996). After Turkish Republic period in the first half of 20th century, silk industry was the basic production area of the city economy (Acar Bilgin 2015).

After industrial revolution, industrilization of Anatolia occured in the second half of 19th century (Kaplanoplu 2011). Bursa became one of the cities that industrilization and modernization came into life. Silk and olive were the main agricultural products and many silk and olive oil factories were built in Bursa both in Ottoman and Turkish Republic periods. Bursa is a well olive producer city over centuries. Many olive oil factories put into operation in olive producer towns of Bursa from 19th century to the first quarter of 20th century (Kaplanoğlu & Oğuzoğlu 2010).

3. THE OLIVE OIL FACTORY IN TIRILYE

3.1. History and Economy of Tirilye
Trilye is a coastal hometown located in the west of Mudanya in Bursa city. Tirilye, named as "Bryllis/Bryllios/Bryllion/Trigleia" (Yalman 2013) through history, had been a port in Roman and Byzantion periods since 7th century BC (Ertürk 2009). Tirilye came under the domination of Ottoman State during the conquest of Mudanya between 1321-1330 and Roman people had lived there mostly again. The conquest of Bursa by Greek army between 1920-1922 ended in 1922. After the Turkish Republic was established, an exchange of population between Turkey and Greece occurred in 1923 (Akkılıç 2002).

Tirilye has been a hometown for Roman, Ottoman and Turkish people through centuries and has a peaceful multicultural and multi-religious history with monumental buildings and traditional houses. There are 4 churches, the two of them have been used as a mosque and a cultural center, 1 hammam, 1 stone school (*Taş Mektep*), 4 fountains and Roman cemetery, 1 olive oil factory and 2 workshops as an industrial heritage (Mudanya Municipality 2002). These are the collective architectural heritage of Turkish and Roman people. Tirilye has been registered as a legally protected urban site by Bursa Council of Natural and Cultural Monuments Conservation in 1981 (Ertürk 2009).

After the industrial revolution, in Anatolia early modern factories started to put into operation in the second half of 19th century. Also, Kaplanoğlu & Oğuzoğlu (2010) told that in 1920s there was an early modern olive oil factory in Tirilye. The olive oil factory in Tirilye is one of the 19th century industrial heritage of Bursa city.

Olive and olive oil of Tirilye was world-renowned, sericulture, fisheries and wine production was important sources of income. Olive production still has importance today. In spite of having the same origin in Marmara Region olive trees, olive of Tirilye has a special taste by the advantage of location, wind and climate (Kemankeş 2013). The economy has based on olive and olive oil, sericulture, fisheries and wine production for centuries.

Tirilye has a peaceful multicultural and multi-religious history and became a daily tourism center for visitors with its olive, olive oil, sea, fish restaurants, fresh air urban fabric, architecture and landscape. Olive production and daily tourism make a source of income for citizens at present (Acar Bilgin 2015).

3.2. The History of Factory
The factory is located in the southeast of Tirilye, at the end of the residential area. The prevailing wind direction is from sea to the land, from north to south. The location provides houses not be affected by the smoke of factory (Fig. 1).

Figure 1. Location of the factory in Tirilye (Tirilye Municipality)

There is an olive oil factory campus in Tirilye which embodies most of its traditional production equipments, has been out of use for 15 years. The olive oil factory campus is in the urban site area. The factory and workshop are legally protected and registered as industrial monumental building. The campus consists of four buildings (Fig. 2-6), olive oil factory (1), a workshop (2) which is being used as carpenter's shop and house now, a small service building included kitchen and toilets (3), a worker dorm (4).
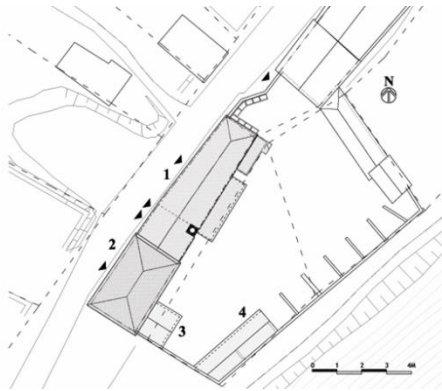
Figure 2. Site plan of the factory complex.

Figure 3-4. Northwest facade of olive oil factory and carpenter's workshop

Figure 5-6. Northeast facade of carpenter's workshop and olive oil factory.

The history of factory complex based on the records of Mudanya Land Registry Office and construction details of the buildings. The first part of the factory has built in 19th century as an olive oil workshop that human and animal power used for production. The second part of the building and the brick chimney have built late 19th century to place the steam engine. In 1923, the exchange of population between Greece and Turkey has occurred. The factory complex was given to Lofçalıoğlu family in 1937. After 1940s, the two-leveled building constructed on the uncompleted masonry walls. In 1972, Tirilye Agricultural Advance Cooperative bought only these two buildings from this family and added two small building near the northeast facade of the olive oil factory (Fig. 7). The additional buildings in the backyard and the garden belong to Lofçalıoğlu family today.

Figure 7. Periodical development of the factory complex.

3.3. The Architectural Characteristics of the Olive Oil Factory

The olive oil factory has a rectangular plan schema, 5.10 m high single-floor, masonry building. The olives come to garden, be cleared and washed in depot (1), olive crashed and in the mill stone (2), olive paste is pressed by hydraulic presses (3) and deoiled in the olive oil workshop. The olive oil is separated in *polima*s (4), clean oil come to upside, taken by workers and waste water goes to waste water pools buried into floor (5) and garden (Figs. 8-9-10). The clean oil is the filtered in filter room (6) and preserved in metal tanks. The two additional

buildings near the southeast facade consist of toilets, separation pools (*polima*), depot and oil cake (*pirina*) storage at upper level.
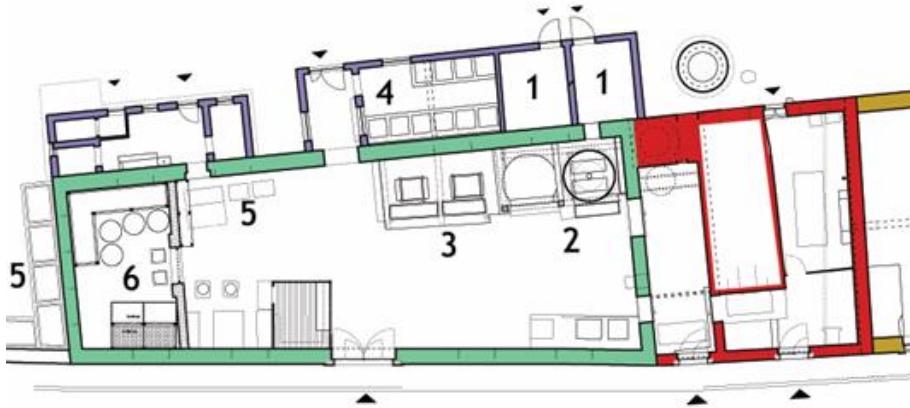
Figure 8. Ground floor plan of olive oil factory.

Figure 9-10. The olive oil workshop - mill stone, hydraulic presses, office.

3.4. The Architectural Characteristics of the Carpenter's Workshop

The second building of the complex is used as a carpenter's workshop at present, has been built as a workshop in early 20th century. It thought to be a soap workshop but the building doesn't have the architectural characteristics of a regional soap factory such as soap boiler, its own chimney, diagonal wooden floor etc. In 1940s, the outer walls were protected, basement floor was rebuilt with reinforced concrete and the first floor was rebuilt with wooden. Basement floor is used as a depot and there are brine tanks for olive. Ground floor is used as a carpenter's workshop and the first floor is used as house at present (Figs. 11-12).

Figure 11-12. Ground floor and the first floor of carpenter's workshop

4. CONSERVATION AND RESTORATION

4.1. Evaluation of the Factory as an Industrial Heritage

The factory embodies the spatial characteristics that changed by power source of the machines. It was only a workshop where human and animal power used for production in 19th century. Steam power was used after industrial revolution reached Anatolia and a part added to workshop for steam engine and the chimney was built. Electric engines were used for turning the mill stones after 1950s.

The steam engine of the factory is lost now but many of its machines used for olive oil production stayed and many of the original architectural characteristics are preserved. This complex is unique sample for Bursa and Marmara Region via the place in the traditional urban fabric of historic town Tirilye. The object is to protect the factory with machines and additional buildings in the backyard even if their different owners.

4.1. Recommendations for Adaptive Re-Use of the Factory Complex

Adaptive re-use is a sustainable method for conservation of industrial heritage like all historic buildings. Tirilye Olive Oil Factory embodies most of the machinery and the building is an example of 19th century olive oil factory architecture in West Anatolia with its symbolic 10-meter-high chimney.

Olive production, silk trade and sericulture are some part of historical identity of Bursa but the city doesn't have a museum about its olive culture. So, "olive and olive oil museum" should be the appropriate new function for this complex.

The garden can be used as a playground for children, an open-air cinema and an open-air wedding area in summer time. Entrances of the museum, shop and cafe are reorganised for disabled people and there is a toilet for them. Near the factory complex, there is parking lot belong to Mudanya Municipiality that can serve the museum too. Service building has a new function too; depot (1), a resting/preparing room for guests (2) and baby change room (3). The worker dormitory can be used as a café and its kitchen (Fig. 13-14).
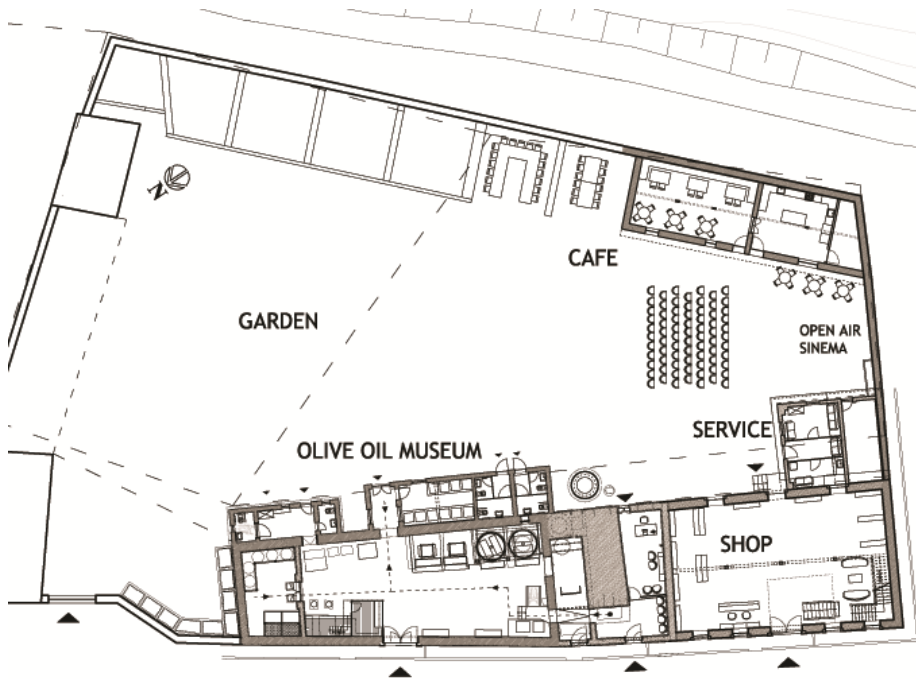
Figure 13. Site plan of factory complex – museum, shop, office, café, garden.
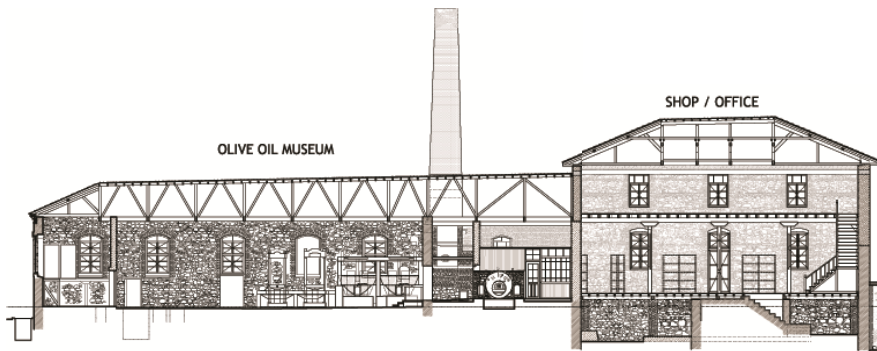
Figure 14. Section of olive oil factory – olive oil museum, shop and office

The carpenter's workshop can be used as a shop and office. The ground floor can be used as a thematic gift shop where olive, olive oil, olive soap to be sold (Fig. 15). The first floor of the carpenter's workshop is suitable for seminars, exhibitions when needed, on the other hand, this space can be used as an office of Tirilye Agricultural Advance Cooperative (Fig. 16).
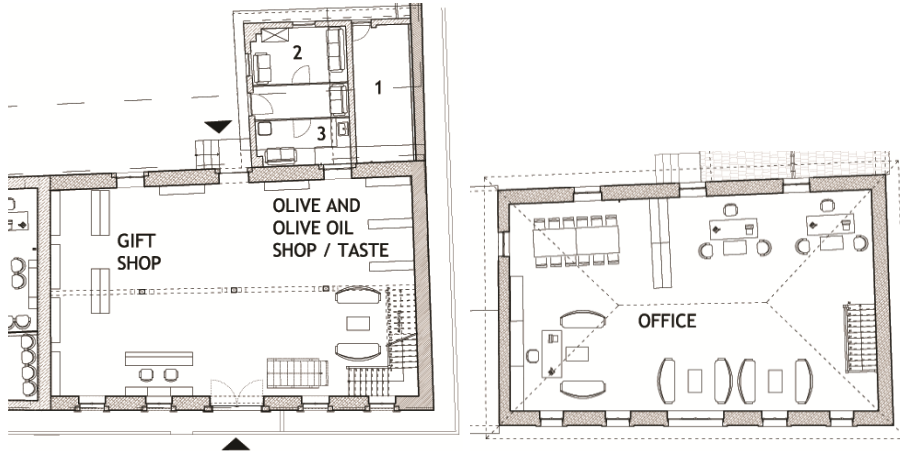
Figure 15. Ground floor plan of shop and service building
Figure 16. First floor plan of shop – office

The museum can be a cultural tourism destination point for city and Tirilye. Museum, office, shop and cafe can be an employment area for local people who are the real users and real conservators of heritage. Also, public use of buildings provides economical advance for citizens. Target group of the museum complex is both local people and tourists.

4. CONCLUSION

Adaptive re-use of the factory as a museum can contribute to interpretation of Tirilye and industrial heritage about olive industry in Bursa. Tirilye has the opportunity to welcome cultural and scientific events with hotels, pansions, easy transportation from city center and from İstanbul by sea buses.

This factory can be an anchor point of a route of industrial heritage of Marmara region. Also, it can be a part of an olive culture route among the Eagen region or Medirterranean Basin. The olive oil factory in Tirilye is an evidence of industrilization and a sample of multi-national heritage of Tirilye. Re-use of this factory can contribute to not only conservation of industrial heritage but also conservation of Mediterranean olive culture.

Tirilye is a small-scale neighbourhood landscape with its multiethnic history. Economical and historical value of olive and olive oil is a part of cultural identity of Tirilye in all Roman, Byzantion, Ottoman and Turkish Republic periods. So, the factory has become a symbol of Tirilye, serving as material 'evidence' of the social memory of the past multiethnic history.

Olive oil factories are artificial environment, olive trees are natural environment and local people, production techniques and lifestyle are the social environment. These are all components of agri-industrial heritage and cultural landscape of Tirilye. Renovation of the factory means regeneration of urban identity and refresh the collective memory of Tirilye.

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TEMPORALITY AND MEMORY IN ARCHITECTURE: HAGIA SOPHIA

YUKSEL BURCIN NUR[1], YASEMEN SAY OZER[2]

ABSTRACT

Istanbul, having hosted many civilizations and cultures, has a long and important past. Due to its geopolitical locations, the city has been the capital of two civilizations—Ottoman and Byzantine Empires—which left their traces in the h world history. Architectural and symbolic monuments built by these civilizations made an impression in all communities making the city a center of attraction. After each and every damages caused by wars, civil strifes, and natural disasters, maximum effort has been made to restore these symbolic buildings.

Society's attitude toward to a piece of art or an architectural construction defined as historical artifact and is shown in interventions, architectural supplementations and restorations to buildings to keep them alive. As a result of this attitude, it is accepted that buildings are perceived as a place of memory and symbolized along with the city.

The most important symbolic monument of the city, Ayasofya (Hagia Sophia), was founded as the Church of the Byzantine Emperor in the year 360, then converted into the Mosque of the Ottoman Sultan, and now serves as one of the best-known museums of Turkey. With architectural additions requested by Byzantine emperors and Ottoman sultans, restorations and other functional changes; Hagia Sophia had become a monument witnessing its own changes as well as its surroundings while collecting memories. Accordingly, Hagia Sophia can be described as an immortal building. Immortality is out of time notion, however it is a reflection of time effects as well. Immortality is about resisting to time. Any construction from the past which appreciates as time passes will also exist in the future preserving its value. The building has been strengthened with the memory phenomenon formed during construction, incidents that the building witnessed in its location, restorations, architectural supplementations and the perception of the world heritage.

The main purpose of this presentation is to show how an intangible concept as memory concretizes in an architectural structure, within the context of immortality and time concepts, by examining Hagia Sophia.

Keywords: Hagia Sophia, Temporality, Immortal Building, Place of Memory

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[1] Building Design and Theory Division Master Student, Architect, Yildiz Technical University, Department of Architecture, ISTANBUL
[2] Assoc. Prof. Dr., Yildiz Technical University, Department of Architecture, ISTANBUL

1. INTRODUCTION

Istanbul had hosted many civilizations and cultures in the BC ages. Hagia Sophia first established in the center of early Greek civilizations and Byzantion city in 700 B.C. The area chosen as the city center illustrating the texture feature of Acropolis of the ancient city. In this acropolis, different civilizations built many temples. The temple built by Yanko Bin Madyan at 615 BC or 1200 BC is known as the oldest structure built in this area. The temple history lies between 660 BC - 73 AD and it had been destroyed during the invasion of the city. Then Helios Temple has been built instead during the reign of Emperor Septimius Severus (145-211). It's also known that Mother Goddess and Artemis temples have been built in the location of Hagia Sophia.

The 1st church built in this acropolis during the reign of Byzantine Empire opened its doors to believers in 360 and then destroyed at a revolt in 404. After the destruction of the 1st church, the 2nd church was constructed between 408-415. It's destroyed at a revolt in 532. The construction of the 3rd church (Hagia Sophia) started in 532 and completed in 538 and today it is the oldest one among the well-protected buildings of the city.

Research subject to the presentation consists of three main stages and conclusion. In the first stage; the memory place under time concept, perception and attitude concepts are described and legends on Hagia Sophia, other buildings that taken Hagia Sophia as reference, discussions and considerations about Hagia Sophia are examined. In the second stage; spatial changes in Hagia Sophia's surroundings are studied with supplementary maps. In the third stage; information on architectural features, restorations and architectural supplementations is provided. To conclude, impact of time on the memory about a construction in the past, present and future is addressed while identifying immortality and temporality in architecture.

2. TEMPORALITY and HAGIA SOPHIA

Concept of time is the necessity of individuals and community, culture and civilization, dynamism and stability, substance and existence. Time is the most important concept for having a place in the memories of civilizations, in the embracement of a construction, event or situation. In other words, it is the most important concept in the development of a belongingness and culture to create identity.

The acceptance of a construction as a piece of art relates to the sensations created by that construction on the communities in time known as aesthetical values. This value shapes the perception of the community. Therefore, the embracement of the construction and transformation to a memory place relates to the attitude created as the result of this perception.

While a structure is totally examined, it should also be examined within the frame of temporality.

2.1. Legends

Many legends are created about Hagia Sophia. The effects of its architectural features on the community are legendary. Accordingly, the construction itself, its immortality and its perception as a savior are the main subjects of these legends.

The wishing column (also known as perspiring column) of Saint Gregorios is also associated with Hizir and the legend of the column realizing the wishes still have acceptance even today. The legends such as starting a journey only after praying at Hagia Sophia, the doors built from the wood of the ship of Noah and blessed water curing the heart were accepted at the Byzantine period and also embraced during Ottoman period.

2.2. Construction Taking Hagia Sophia as Reference

Hagia Sophia has been reference, measure and inspiration to many other constructions in Istanbul and in the world thanks to its architectural feature, internal and external reflection in terms of esthetics, structural solutions and similar features. Art historians such as Cornelius Gurlitt, Ernst Diez and Cyril Mango pleads that Hagia Sophia had affected Ottoman architectural style.

First the esthetical value of the structure is determined by comparing it with Pantheon. After the construction of Hagia Sophia, the structures in the Middle Italy have continued to be compared to Pantheon. However, the structures in the other parts of Italy have taken Hagia Sophia as reference instead of Pantheon.

St. Peter's Basilica (1626), has taken Hagia Sophia as reference for the internal narthex and the vaulting dome system used in the internal narthex.
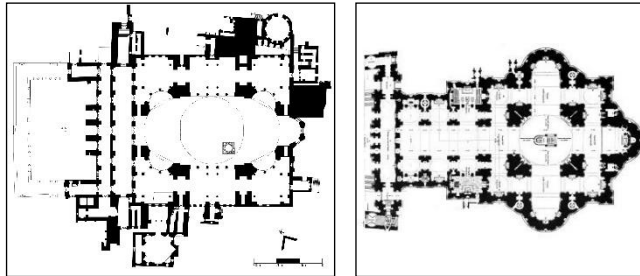
Figure l. The plans of Hagia Sophia Church and St. Peter Church (Debevec, 2015)

Fatih Mosque (1470), domed central square plan, flattened dome and interlacing pendentives from the square form of the central dome to the dome and the tectonic structure are the similarities with Hagia Sophia.
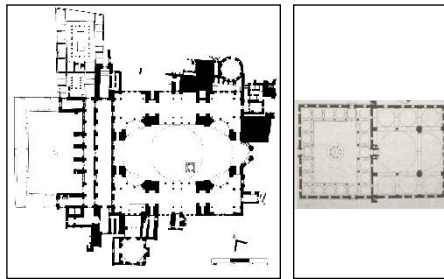
Figure 2. The plans of Hagia Sophia (1453) and Fatih Mosque (Gunther, 2011)

Beyazid Mosque (1506), Sehzade Mosque (1548), Suleymaniye Mosque (1557) and Kılıc Ali Pasa Mosque (1580) have taken Hagia Sophia as reference in the upper structures and added to two large flattened domes to the main dome.
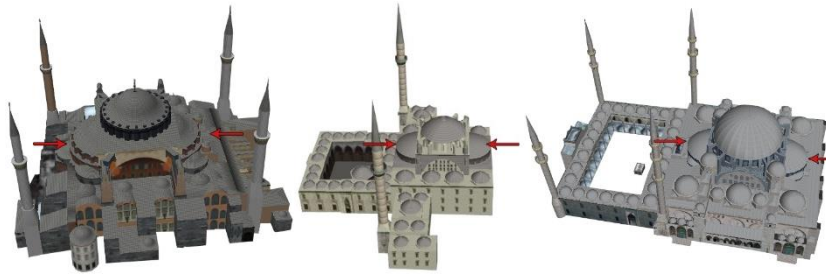
Figure 3. Hagia Sophia, Beyazid and Suleymaniye Mosque models

Sultan Ahmet Mosque (1616) and Camlıca Mosque (2017) have taken Hagia Sophia as reference for the upper structures and used flattened domes under the central dome.
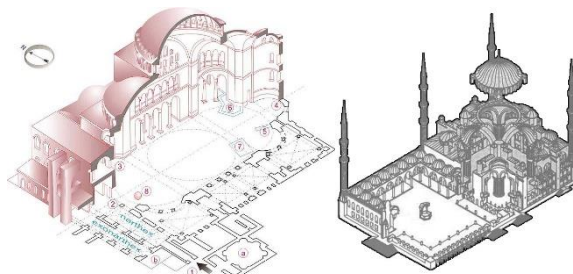
Figure 4. Hagia Sophia and Sultan Ahmet Mosques isometric section (Mainstone, 1988)

Mangana Saint Georgios Monastery (1055) and Selimiye Mosque (1574) have been designed to exceed Hagia Sophia in terms of architecture and esthetics.

Figure 5. Hagia Sophia, Mangana Saint Georgios Monastery and Selimiye Mosque Models

2.3. Discussions and Considerations

It's known that there are many discussion on Hagia Sophia which has survived 1500 years, witnessed two difference religions and social dynamics and finally became a museum by gaining value over religions and cultures.

Many rumors about the destruction of Hagia Sophia are spread during the invasion of Istanbul by Ottoman and the reign of Ottoman Empire. There are objections to the transformation of a structure used as church for 916 years to a mosque and other objections to the transformation of a structure used as a mosque for 482 years to a museum. There are also claims of fake signatures on the documents. The idea of reopening Hagia Sophia to religious services has triggered the discussion of which religion it will serve to. These discussions continue today.

3. HAGIA SOPHIA IN THE URBAN FABRIC

Constantinos I has created Council Road line (Mese-Divanyolu) in the first place while building the city of Constantinople. The main temple at the beginning of the road to Europe was placed and accepted as the center of the city. The most important factors of choosing this area for Hagia Sophia are that this location is the most important point of the acropolis in Istanbul geography, the topographical characteristics and important position of the location in Istanbul view, strong dominance and acceptance of the location as memory place and belief in the holy soil.

Figure 6. Topography and urban fabric of Byzantine

In the reign of Byzantine Empire, Palace, Senate and the Courthouse, Hippodrome, Hagia Irene Church, cisterns and city walls were built around Hagia Sophia.

Hagia Sophia and surroundings are also accepted as city center in the reign of Ottoman Empire. Council Road maintained its importance with the same function and the line was powered by buildings around it. Hagia Sophia has affected its close surroundings due to its location. Topkapi Palace, Gulhane Park, Tiled Kiosk, Firuz Aga Mosque, Grand Vizier İbrahim Pasa Palace, Haseki Hurrem Bathhouse, Caferaga Madrasa, Sultan Ahmet Mosque, III. Ahmet Fountain, Archeology Museum and German Fountain were built and the urban fabric has been shaped by taking Hagia Sophia as reference.

Figure 7. The constructions which have taken Hagia Sophia's location as reference

In the reign of Selim II, it's thought that the wooden structures close to Hagia Sophia may damage Hagia Sophia in case of a fire. They are destroyed and a new environmental planning has been enacted. During the reigns of Abdulhamid I and Abdulaziz I sidewalks were built within the frame of environmental planning. The wooden structures which were rebuilt around Hagia Sophia in time are redestroyed in the Fossati Restoration and in the year 1868. After Ishak Pasa Fire in 1912, in the year 1913 the square between Hagia Sophia and Sultan Ahmet Mosque is planned. When the maps are examined, it's seen that the unplanned urban fabric was planned and organized in accordance with the restored constructions locations. In 1977 residential buildings survey, reconstruction and restoration was made in Sogukcesme Street and new open exhibition spaces were created as well as passages to the street.
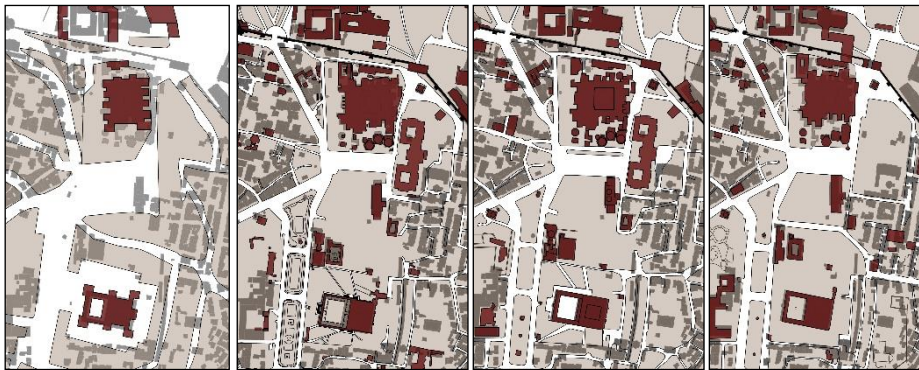
Figure 8. The comparison of 1909 Lacey Sillar-Westminster Map, 1918-1921 German Map, 1922 Map and Müller Map to the Present Map.

4. ARCHITECTURE of HAGIA SOPHIA

The breaking point of Hagia Sophia is accepted as the functional changes occurred in line with the changes in demographic situation, culture and the belief of Istanbul city. Within the scope of this breaking point, Hagia Sophia was reorganized with architectural additions, restoration works and liturgical objects added by the previous emperors in order to meet the necessities of the new era and ensure its survival up to date. In addition to these breaking points, architectural features of the 1st and 2nd churches built in the same location before Hagia Sophia are also important for understanding the structure.

4.1. Church
Although the architectural characteristics are not exactly known, following the researches it's thought that the 1st church—named as Hé Megalé Ekklésia— which had started to built in the reign of Constantinos I (324-337) and completed in the reign of the Constantinos II (337-361) had wooden roof, stone walls, three or five naves, atrium and narthex in the front section and galleries on the upper storey. The Treasure Room (Skeuophylakion), Baptistery (Olympas) and Eparchy Palace next to the south wall were also built within the structure. It's thought that the walls separating the middle and side naves were covered with mosaics.

The 2nd church, named Dromikos, was built on the foundations of 1st church in the reign of Theodosios II by Architect Ruffinos. It's thought that the 2nd church had wooden roof, five naves, arched ceiling, basilica plan and walls made of stone and bricks. The entrance to the 2nd church was through columnar atrium to the west, followed by the stairs to the narthex of 5.00m height

and a monumental entrance of three arched doors. The exact plans and correct architectural dimensions could not be reached however it's estimated that the atrium was 47.60 m x 35.50 m and the worshipping zone was 60m wide. The 2nd church with Skeuophylakion at the west was flamboyant compared to the 1st church as it is seen in ruins of the column headings, embossments and monumental entrance.
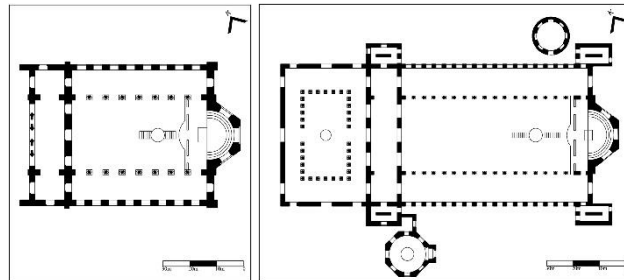
Figure 9. 1st Church and 2nd Church Plans

The 3rd church, Hagia Sophia, started to be built by Architects Antheimos and Isidoros in 532 in the reign of Justinianus. The church has domed basilica plan, atrium serving as cistern with fountain in the west and the middle, square worshipping zone and naves at both sides and the galleries on the upper storey reachable through four ramps. The worshipping zone is approximately 79.30 m x 69.50 m and 100 m x 70 m including the narthexes. The width of side naves is 18.20m and 18.70m. Abscissa exceeds 6m outside. The construction is built with materials brought from the wide borders of the Empire and the structural artifacts brought from the temples. Marble is used in the flooring and the walls and the usage of wooden materials are avoided due to the risk of being easily damaged.

It's known that Patriarchate Building and the Chapel is next to the upper storey gallery wall and there's another room near the south ramp. Additionally, there's a hall linked to the bell towers that has no connection with Hagia Sophia.

The dome was collapsed because of the earthquakes in 553 and 557. Then it was reconstructed by Young Isidoros in five years and the new construction was 6.24 meter higher than the previous one.
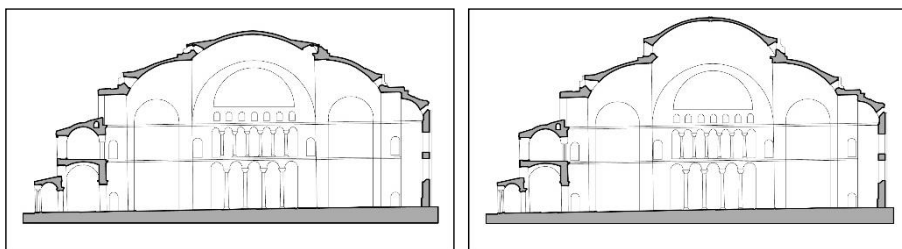
Figure 10. Hagia Sophia's sections in 537 and 562

Dome repairs are made in the reigns of Basileios I (867-886), Constantinos VII Porphyrogennetos (908-959) and Basileios II (976-1025).

Hagia Sophia is plundered in 1204 during 4th crusade and no architectural applications were made excluding the addition of the closed and roofed entrance at the southeast until it was patronized by Byzantine Empire again in 1261.

In the reign of Michael VIII (1259-1282) repairs were made by Architect Ruchas. In the reigns of Ioannes Kantakuzenous VI (1347-1354) and Andronikos II (1282-1328), the damaged dome as a result of earthquakes were reconstructed and buttresses were added.
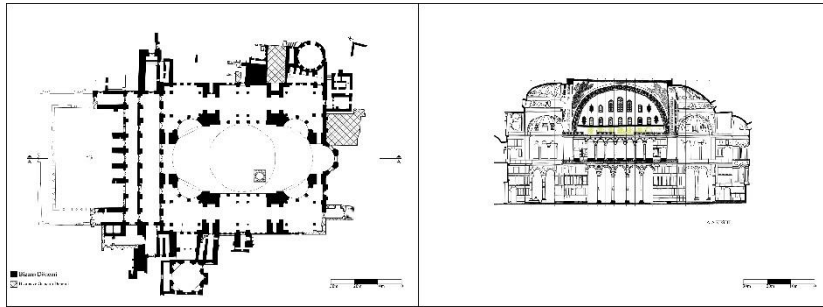
Figure 11. Hagia Sophia Church plan and section in 1453

4.2. Mosque

Hagia Sophia had begun to serve as a Mosque after the conquest of Istanbul by Ottoman Empire. In the reign of Mehmet the Conqueror (1451-1481) new arrangements were made as the belief for which the construction served was changed. The liturgical objects were removed, the mass axis was relocated to 100 south and the mosaics were covered. A wooden minaret and a cistern were added and a madrasa was constructed next to them.

All Ottoman Sultans had restoration works against the factors such as earthquakes, fires, time, revolts and so. They also added various liturgical objects, architectural elements and new structures in its garden to enrich the construction.

4.3. Museum

In 1935, with the new Republic, Hagia Sophia was rearranged and transformed into a museum. The liturgical object which will not be shown into exhibition were removed from Hagia Sophia and restoration work started.

In the first years of Republic, the mosaics were removed by Thomas Whittemore and his works lasted for 19 years.

Many local and foreign historians, architects, archaeologists and similar experts had worked in the mosaics removal and restoration works of Hagia Sophia and they made excavation studies in and out of the structure.

In 1935, Madrasa collapsed and the ruins of 2nd church were found by A. M. Schneider.

Between 1947-1950, in the excavation works performed by Muzaffer Ramazanoglu new discoveries were made related to the 1st church and in the excavation works realized by Architect Alpaslan Koyunlu in 1955 discoveries were made related to the 2nd church.

Between 1959-1960, Archeologist Rustem Duyuran discovered ruins of four support walls of the monastery during the mosaic works of Dr. Cyril Mango and Professor Romilly J. H. Jenkins.

Tablo 1. The timewise examination of Hagia Sophia Mosque

DATE	EMPEROR	APPLICATIONS and ADDITIONAL STRUCTURES
1481-1512	Beyazid II	Southeast Minaret was added. A storey was added to the Madrasa.
1520-1566	Suleyman I	Two bronze candelabras were added to Hagia Sophia.
1566-1574	Selim II	Northeast Minaret was added. A storey was added to the Madrassa. The structure was strengthened with buttresses. A cistern was added and a fountain was built in the garden.
1574-1595	Murat III	Southwest and Northwest Minarets were added. Tomb of Sultan Selim II and Tomb of Princes were built in the garden. Muezzin's Loge was added.
1595-1603	Mehmet III	Tomb of Sultan Murat III was built.
1603-1617	Ahmet I	Tomb of Sultan Mehmet III was built in the courtyard. Tiled panels and calligraphic plates were added.
1623-1640	Murat IV	The Baptistery was transformed into Tomb of Sultan Mustafa I. Minbar and calligraphist plates were added.
1640-1648	İbrahim I	A public fountain was built in the yard.
1648-1687	Mehmet IV	Calligraphist plates were added.
1695-1703	Mustafa II	Calligraphist plates were added.
1703-1730	Ahmet III	Sultan's Loge was widened.
1730-1754	Mahmut I	A library to the side nave, Elementary School to the southwest, a fountain in the yard and an Almshouse to the northeast were built. Kasrı Hümayun (Sultan Kiosk) was added to Ayasofya.
1789-1807	Selim III	Calligraphist plates were added
1808-1839	Mahmut II	Two tiled panels were added.
1839-1861	Abdulmecid I	A cistern was added to the internal narthex. The statics was strengthened, the mosaics were repaired and recorded, liturgical objects were added, the surrounding constructions were reorganized, Sultan Kiosk was added, all surface coatings were repaired and Fossati Restoration was made.It has the most important role in the survival of Hagia Sophia up to date. At the same, Timing Room (Muvakkithane) was added in the courtyard.
1861-1876	Abdulaziz I	Madrasa was rebuilt.
1909-1918	Mehmed Resat V	The reports prepared by H. Prost and Maranconi could not be realized due to WW I.
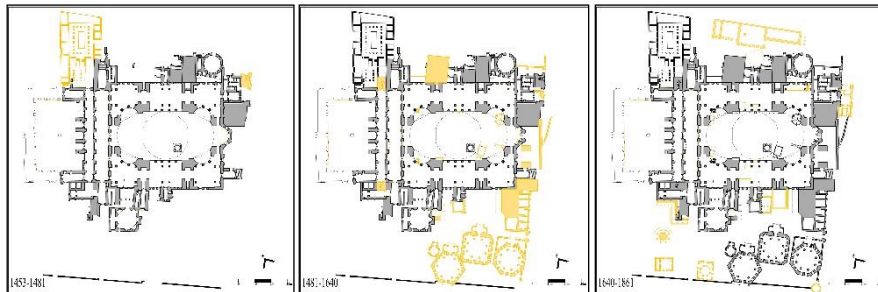
Figure 12. Hagia Sophia Mosque plans for different periods

Between 1975-1976, four support walls in the west side of Hagia Sophia collapsed.

In 1983, in the drilling works performed by Master Architect Alpaslan, the ruins of the water tank, Patriarchate belonging to the church period and passages linked to the hippodrome were discovered.

In 1992-1993, 2002, 2003 and 2007, reports were prepared to in order research the effects of a potential earthquake on Hagia Sophia.

Burial chambers and oil rooms were found in the tunnels below by Goksel Gulensu. Underground tunnels, wells and underground connections were found in works initiated by Cigdem Ozkan Aygun in 2005.

Today, restoration works, mosaic and excavations works continue. The structure is not totally taken under process and survey plans, restitution and restoration works are realized partially. Each application is carried on by different office and experts.

5. CONCLUSION

The legends created about Hagia Sophia show us the effects of this construction on the communities and how it's embraced by different cultures up to date even though they're not scientifically proven. The legends manage to survive up to date, the embracement of two empires are all strong signs showing us the immortality of the construction and its timeless value.

Hagia Sophia was a first in terms of structural solutions and it's greatly appreciated aesthetically and architecturally and for its influence on architectural styles after its establishment.

Discussions show us that Hagia Sophia is very important for every community and religion and it's strongly embraced and cannot be shared. At the same time, it's very clear that these discussions, claims and ideas support the immortality of Hagia Sophia.

Even before its establishment its location was accepted as a holy site and that's the main reason that 1st church, 2nd church and Hagia Sophia were built on this location. Hagia Sophia was the main church of Byzantine Empire and then embraced by Ottoman Empire as heritage and served as the main mosque. It was restored by the emperors and sultans of every age and they all wanted to leave a trace in the history of Hagia Sophia with the additions they made. Liturgical objects were added inside the construction to increase its perception and effects on the people.

Besides the demographical changes, constructions collapsed in time due to earthquakes, fires and social events such as revolts had also significant role in the transformation of the urban fabric. Additionally, the functional change of Hagia Sophia has directly triggered the changes in its structural use and implicitly affected the changes in its close surroundings.

In accordance with all these approaches, Hagia Sophia is the solid answer to intangible concepts such as immortality, temporality and memory as its legends are still believed, it's still subject to discussions and considerations, it's a reference point with its architecture and location, it carries its historical importance up to date and it is irreplaceable with the urban fabric.

Hagia Sophia is a place of memory existed in the past, today and will exist in the future. Hagia Sophia exists for a very long in time and reaches temporality and becomes infinite.

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AN ANALISYS ON THE PLACE – STRUCTURE RELATIONSHIP: TRABZON İÇKALE MOSQUE[*]

FULYA ÜSTÜN DEMİRKAYA[1], ESRA BABUL[2]

ABSTRACT

The absract text urban spaces, which are part of change and transformation, constitute a whole made up of pieces shaped in line with the changing needs at different time periods. This study aims to shape the urban and social memory within the change/transformation dynamics based on the relationship between structure and location. Due to its geographical and geopolitical location, the province of Trabzon is one of the cities where the changing conditions can be tracked and target structure can be investigated in detail with all the urban structural features remaining within the city walls shaped by topographical conditions. With the conquest of the province in 1461, which was one of the most important breaking points in its history, the biggest church was converted into a mosque as a symbol of the conquest in accordance with the conquest traditions of the Ottoman Empire. The architectural representation of the changes made after this conquest based on a structure constructed by the Ottoman Empire was demonstrated in the construction of the mosque titled "Mescid-i Valide-i Merhum Sultan Abdullah" in the name of Sultan Abdullah commissioned by his mother Şirin Hatun in 1470. As understood from its name, this small mosque was commissioned during the term of office of Sultan Abdullah, son of Sultan Bayezid, as the governor of Trabzon in Yukarıhisar by his mother. It is thought that the first Muslim neighborhood in this province was formed around this small mosque along with Fatih Mosque, which was converted from a church into a mosque. Within this scope, the building made up of a small rectangle sanctuary comes to the forefront with its historical importance rather than its architectural style, besides the location where it was built. This monumental religious building, which was the expression of symbolic representation, was exposed to the risk of being destroyed for being among the "buildings having no architectural or artistic value" during the first years of the Republic, and it became a subject of discussion again with its transfer to another location within the scope of urban regeneration works while it was decided not to take its construction further in 2000. In this regard, it is aimed to handle the concept of "location" with which İç Kale Mosque was closely associated with, the importance of the location within the historical topography, and the traces it left in memories within the scope of the existing documents taking its symbolical value into account.

Keywords: Urban Memory, Urban Identity, Social Space, Trabzon, İçkale Mosque

1. INTRODUCTION

In order to perceive place, which is defined as "the empty space identified based on the structure and the character of the organism covered by the boundaries of the humans, human relations and the paraphernalia it contains (Gür 1996)" as a whole and in order for this perception to make sense, place needs to be tackled together with the space it is located in. Place as it is or the production of place, in other words the perceptual "space" that it occupies in the phase of settlement, rather than the objects in this place, is one of the main components which define place. Place cannot be defined only through its three dimensionality (Kahvecioğlu 1998). Beyond it being a physical gap or its limiting characteristics, place also has an abstract and conceptual level which is appropriated, characterized based on the sentiment of belonging and identified with various aspects of life. In order to reach this, level, it is approached as a whole with the society it is based on and with the topography which is closely related to the social values that belong to this society.

As a result of the human comprehension of the wholeness of an entire system he is a part of, a desire to make himself a "place" inside this whole; a need for feeling in place; and a feeling of belonging to a place arise. All these complicated webs of relations are the main components of a whole constituting the relation between place and topography.

The reflections of social structure, cultural values, and patterns of behavior are the conceptual approaches to the concept of place and these conceptual factors create the integrity of the spatial effect since they pragmatically bear social and perceptual powers; this integrity explains the lived space and its distinctive existential characteristics. Place which has distinctive characteristics, is actually the lived space and is perceived instinctively (Aydınlı 2003). In architecture, which has a distinctive place in the production of historical continuity, place is the concept which enabled the origination of the concept of continuity and according to Özer, the continuation of the past in the real sense is only possible with the maintenance of the continuity of the perception of place. The maintenance of the continuation of place results from the continuation of the relationship between place and the space which constitutes its characteristics. Therefore, in order to understand and explain the significance of İç Kale Mosque, which came to the fore based on the idea of its relocation, we need to pay attention to its location and the importance of this location within the town. The significance of the structure does not rely upon its architectural characteristics but on its date of construction, its constructor and the historical period it has witnessed. Rather than analyzing the İç Kale Mosque as a structure by itself, its social context, its location within the duration of production, the meaning represented by this location and the effects of all these concepts within the historical period need to be the subject of discussion.

2. THE PLACE –STRUCTURE RELATIONSHIP IN ARCHITECTURE

The Concept of Place – The Relation Between Structure and Place

"The concepts of home, city and country are still valid. These, give place a structure and let us become citizens of this world. What should we demand from our environment in order to call ourselves humans? Do we want a mobile world away from architecture or a 'space' which can be architecturally imaged in an articulate way? " (Norberg 1998)

Within the current cultural discourse the concept of place appears to be a common and comprehensible concept. Although it is primarily described as the ground we step on or the ground on which we position the structures, in reality it has a conceptual structure with a rich and variable dimension of meaning.

Even though the word "place" is used in Turkish in order to define geographical and spatial states, it appears as a concept which includes life's resources and variety. The complex structure of the concept of place and its centripetal force in geography and in daily life, complicates confining the concept under a single definition. Place can be used to define many psychological and philosophical situations as well as defining a geographical region, a town, a society, a city, a square and a space.

"Place, which has both a simple and a complex composition," (Creswell 2004) with the various meanings it includes, is a concept about which everybody speaks knowing its meaning or not. The various meanings that it has enable place to have the value to be analyzed through even more special and different perspectives. Place needs to be studied from a critical perspective with its contextual meaning which goes beyond being a piece of land.

"Place" which includes yesterday, today and tomorrow occupies a significant place in the field of architecture. The concept of place which is one of the indispensable leading parameters in the field of architecture emerges with different meanings in different periods of time. "Apart from its primary meaning until modernism, place which was the foundation of an architectural product, did not have a different meaning or this meaning was not articulated" (Fırat 2006). Place, which gained a conceptual dimension with modernism started to carry different contexts (Sözer 2002). It can be said that a new idea of place, based on the close and interactive relationship between the continuation of space within time and its position which gives it its particular characteristics, is put forward within the different approaches in the discourse of architecture. The meaning ascribed to productions focused on place, the characterized identity and the strongly framed relation to environment, creates a complicated web of relations. This complicated connection illustrates that place does not go any further than being a physical space with restricted borders or a piece of land. In the circumstances, the fact that place has other dimensions which need to be defined, apart from its physical characteristics, becomes important. In this case, what do we call place?

"Places are spaces which people touch, connect or form relationships with, in one way or another, they are meaningful locations" (Cresswell 2004). It can be seen that place, apart from physicality, forms a meaningful whole with the space it bears. The place where the action of construction is completed is the area where the constructed structure is situated, where it interacts with the whole environment and starts to live together whit this environment. "The constructed structure is face to face with the memory of the place and it is also a part of this memory with its existence" (Deviren 2001). Place, which hosts the subject which enables the relationship between space and individual to be transferred from past to present through long-term memory, plays a role in the continuation of social perception, identity and historical continuity.

"As it intensifies with time and as a culture plants its roots into it in time, space transforms into place. In other words, place is the bearer of fixed values, traditions, habits of behavior and thought. A culture depends on the harmonic wholeness between a place and a group of people" (Ojalvo 2012). The embodiment and the transformation of the essence of space into place and the fact that this transformation creates integrity in the human-environment-culture triangle, is important with regards to the continuation of memory.

3. THE HISTORICAL BACKGROUND OF THE İÇKALE MOSQUE

The historical and geographical characteristics of the place where structures are constructed are very important. The physical presence of the structures in a specific geographical location and the meaning they convey in that society, the patrons who had the structures made, the style

of construction and the sub-components that affect the style (form, material, etc.) are other important points (Düzenli and Düzenli 2010).

3.1. The Constructor of the Structure

Trabzon, which has always been an important marketplace and transit trade center with regards to the Anatolian towns, was conquered by Fatih Sultan Mehmed in 1461 as a necessary part of his strategy to open up towards the Balkans and the Black Sea region (Aygün 2005). It is clear from the information provided by historians such as Tursun Bey, Neşri, İsmail Hamdi Danişmend and the Byzantine Chalcocondyles that after the conquest the ruler of Komnenos and his family were sent off to İstanbul and governors of sanjak, kadis, and castellans were appointed. Thus, the town was transformed into a sanjak. Though it is unknown how long Fatih Sultan Mehmed remained in Trabzon after the conquest, it is clear that before he left the town, he handed the management of the town over to the Gallipoly Sanjak Beyi Kazım (Kasım) Bey and then Hızır Bey, Hayrettin Paşa, Zağnos Paşa Sofu Ali Bey and Mahmut Paşa respectively became the governors of Trabzon (Goloğlu 1975). And in 1470 with the presentation of the governorship to Beyezid's son Prince Sultan Abdullah, Trabzon became a Prince's sanjak. After it was given to Fatih Sultan Mehmed's grandson, Prince Abdullah, the seven-year old son of Prince Bayezid the governor of Amasya, Trabzon became a Prince's sanjak, in other words an important province ruled by a son of the sultan.

The fact that the most of the population consisted of non-Muslims, despite the settlement policy of the government from the conquest until the end of the 16th century, caused the city to take a long time to gain a Turkish-Islamic identity and to gain an important place in the social, economic and political movements of the empire (Gökbilgin 1987). A radical intervention is not possible in a city which clings to its traditions and heritage with tenacity. The increase in the Muslim population and the demographic change was a driving force in the construction of new structures. Because of this, almost ten years were needed in order for this place of worship to be constructed in Trabzon.
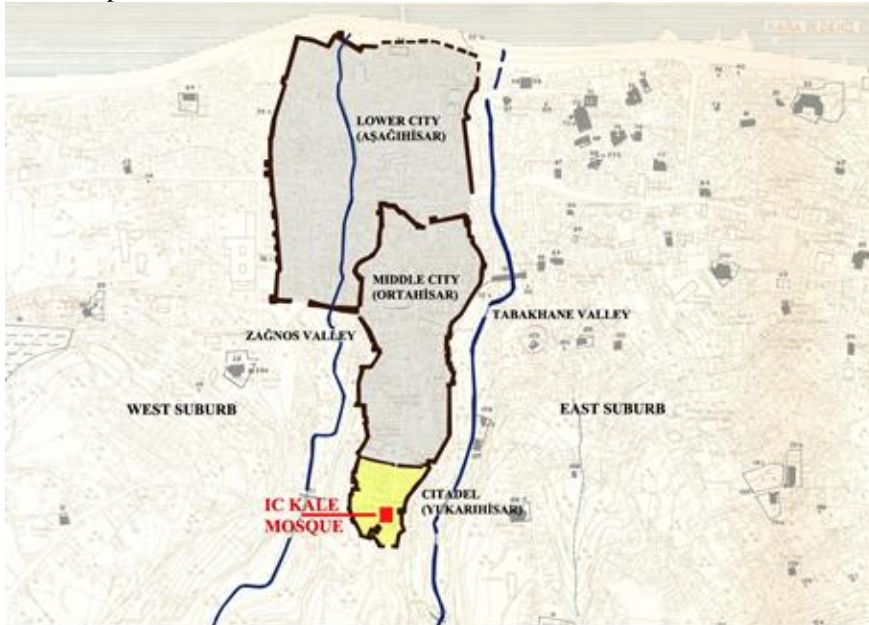
Figure 1. Location of İçkale Mosque

The need for a place of worship in the town was initially resolved by the transformation of the main church into a mosque and later in 1470 with the construction of the mosque by prince Abdullah's mother Şirin Hatun, during the years her son was a in the Yukarihisar region governor (Figure1). The mosque is currently called İç Kale Mosque and is referred to as "Mahalle-i Mescid-i Valide-i Merhum Sultan Abdullah Der Kale-i Evsat" in the cadastral record books.

However, the actual significance of the structure for the city is the fact that- based on the date on its epitaph - this mosque is the first Ottoman structure in Trabzon and the fact that it was constructed by a prince (Edhem 2001).

3.2. The Date of Building

It is clear from the epitaph situated over the water-tank fountain on the southern front of the mosque that this place of worship was constructed in 1470. Based on the date present on the epitaph, which was situated on the dilapidated water-tank fountain before it was located here this place of worship is the first Ottoman structure in Trabzon (Yüksel 1991).

On its epitaph it is written "Şirin hatun, who is the crown of the wives, the mother of Sultan Abdullah the son of Sultan Bayezid the son of a Sultan, consecrated this in 875 during the governorship of Sultan Abdullah."

The original name of the mosque, which is currently known as the İç Kale Mosque, is encountered as "Mahalle-i Mescid-i Valide-i Merhum Sultan Abdullah Der Kale-i Evsat" in the Trabzon cadastral record books dated 1523, giving its name to the district it is located in. It is noticeable that the name of the place of worship does not appear in the cadastral record books dated 1553, but it can be seen that it has changed as "Mescid-i Cedid Der Valide-I Sultan Abdullah" in the cadastral record books dated 1583. Form the expression "Mescid-i Cedid" it is clear that the mentioned place of worship was either reconstructed or had undergone a major repair (Lowry 2005) (Figure2).
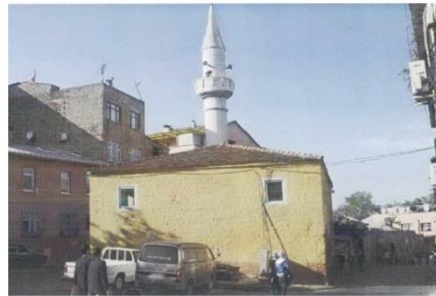
North Facede   **East Facede**
Figure 2: İçkale Mosque

It is unclear at what time the place of worship was transformed into a mosque. However, from the fact that the structure had been referred to as a "mosque" in Aşık Mehmed's descriptions, it can be inferred that the place of worship was transformed into a mosque before the year of 1597, which is the date when the traveler had finished his journey.

3.3. The Location of the Structure within the City

The town owes its thousands of years' existence to the city walls which rise along the two deep valleys on the east and the west of the town. These city walls, like in the past, today also specify the physical and historical periphery of the town. The city walls, through which it is possible

to pursue the multicultural urban identity of Trabzon, are constructed along a center line which is located between two deep valleys created by the Tabakhane river in the east and the Zağnos river in the west and which specify the topography of the place from south to north. When the currently present city walls are taken into consideration, the Yukarıhisar (Kule or İçkale) city walls, which are initially known to exist before the year 257, had been constructed on a high hill in the southern part. After Yukarıhisar; Ortahisar, which is defined by deep valleys in the east and in the west; and the Aşağıhisar walls were constructed respectively, and thus the town was divided into three parts. With regards to this city wall system the İç Kale Mosque is located in the Yukarıhisar region (Lowry 2005). What Aşık Mehmed mentions as "the fortified referred to as Kule" "where Friday prayers can be done" must be the İç Kale Mosque. [3]
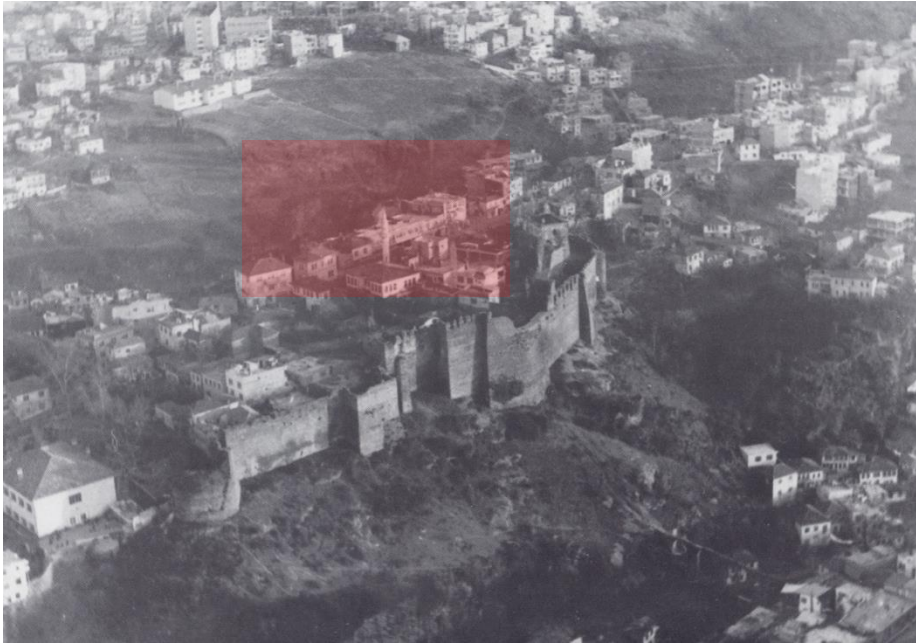
Figure 3: City Walls and İçkale Mosque, Yenicuma, 1975 (Archive: C. Pirselim)

As the region, which Âşık Mehmed called "Kule", Uspenski called "İçkale" and Bıjışkyan called "Yukarı Kale", follows the natural borders of deep valleys in the east and west, it has the characteristic of a quite strong, naturally protected and easy to defend fortress, bordered from three sides by Boztepe which is located just behind it. Even though, compared to the other parts of the town the Yukarıhisar region is the smallest part encircled within city walls, it constitutes the oldest part of the town where the acropolis, place called içkale which includes the military organization management, the king's palace, the archive and etc. are located (Bryer and Winfield 1985).

It is considered that the İç Kale Mosque (Mescid-i Valide-i Mehrum Sultan Abdullah), which at present day is located within the borders of Ortahisar district, together with the Fatih Mosque

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[3] In the 1523 cadastral book records it is referred to as "Mescid-i Valide-i Merhum Sultan Abdullah der kale-i evsat" and based on this statement many resources describe the structure as located in the Ortahisar region. The reason of this mistake probably is the fact that at the time when the records were made, the city walls separating the Ortahisar and Yukarıhisar region had been destroyed.

Figüre 5: İç Kale Mosque Plan and Elevations

This structure with a wooden ceiling and hipped roof and which consists of a sanctuary and a porch located on a rectangular plan, apart from being constructed by a prince, also gives hints about the town planning in the rural location.

Figüre 6: İç Kale Mosque Elevations

133

4. THE PROBLEM OF MOVEMENT AND THE PROCESS OF MOVING

Transportation is a topic which has been occupying the agenda of Trabzon for years. The urban planning developments which started in 1980s have particularly been focused on transportation and included many constructions and demolitions which affected the whole city. The Bahçecik District, where a significant part of these urban planning developments occurs and where the İç Kale Mosque is located, is situated inside the walled city region, which witnessed the history of the city, and represents an important focal point for the city's history of settlement. Thanks to its geographical and geopolitical advantages the region has the historical characteristics of a place where the first settlement was founded on, and which, within the historical continuity, was reorganized for the settlement of the imperial and dynastic community. The connection of the region with the Tanjant Road, which was constructed in order to resolve the traffic problem in the south-east direction of the city center and especially the city center and its periphery, is provided by "Şehit Refik Cesur Caddesi". Even though the purpose of the accommodation road was to increase the level of accessibility between the region and its periphery, the constant increase in the population in the region and the increasing traffic volume depending on this, the road does not achieve its purpose on the Şehit Refik Cesur Road, which is used as compulsory direction in the travels towards the city center, and confronts us with a traffic jam problem. Therefore, this region is seen as a problematic area in the perception of the users. Significant decisions, which closely concern the situation of the İç Kale Mosque, were made regarding the expansion of the Şehit Refik Cesur road as a suggested solution to the problem. It is possible to follow the steps of different types of decisions in the case of the İç Kale Mosque in the light of documents, before the decision of relocation was made and after the decision.

The process in summary:

• Upon the request of the Directorate General of Foundations, inspections were conducted for the structure which was consecrated by Sultan Mehmet and which is still used as a mosque; and as a result of the evaluations, a registration decision was made by the deed commission in accordance with the provisions of Law No. 44, dated 05.04.1939, and Article 8 of the Law on Foundations No. 2762. In addition, the İç Kale Mosque was repaired in 1963 and was re-registered in 08.08.1963 due to its necessity for protection after repair.

• Ortahisar İç Kale Mosque, which was listed as an example of civil architecture and a monumental structure for almost seven centuries, was also among the structures of which the registration record was abolished in accordance with the decision of the Ministry of Culture and Tourism, Supreme Council for the Protection of Cultural and Natural Assets and the Law No. 2863 dated 04.09.1985. With the decision of 19.07.1985 and No. 1311, forwarded to the Trabzon Municipality by the Trabzon Council for the Protection of Cultural and Natural Assets, the existing registration of the mosque was abolished.

• The district residents complained to the Municipality of Trabzon with the petition written on 24.08.2001 that a healthy traffic flow could not be achieved due to the location of the mosque and they requested the removal of the mosque in order to expand Şehit Refik Cesur Road.

The architectural place gains meaning by means of the relationship it has with its environment. Therefore, the walled city where the İç Kale Mosque is located and the structures surrounding it, play a significant role in the identification of the structure. In addition to this, the structure also plays an active role in the identification and the perception of the city identity and the "place" it is located in. However, under the current circumstances, only the physical

characteristics, among all the changes the structure has encountered, are prioritized. Yet, place, on every occasion, proves that it is a society-place spiral, and rather than its physicality it constitutes a whole with 'the essence of the place.' The İç Kale Mosque which needs to be defined with a sentiment beyond time, faces the "lack of place" problem brought out by the modern era and in accordance with the request for road expansion the subject of its relocation was brought to the fore.

•   The application made to the Municipality of Trabzon was evaluated by the parliament. As a result of the evaluation dated 09.10.2001, the amendment plan which consisted of relocating the İç Kale Mosque, which is located within the limits of the special planning area for touristic purposes in the reconstruction plan of the parcel in subject, to the west was accepted. The approved amendment plan was submitted to the Trabzon Conservation Board of Cultural and Natural Assets on 18.10.2001.

•   As a result of the Trabzon Conservation Board for Cultural and Natural Assets meeting dated 13.11.2003, a decision to demolish and reconstruct 24 map sections, 127 islands and the İç Kale Mosque located on 72 parcels in the Trabzon Province, Center, Ortahisar District, within the III. urban protected area and near the registered walled city part was reached.

According to the report prepared by the Regional Board for the Protection of Cultural Assets in Trabzon in 2012 "based on the initial project for the Tanjant Road, which is fundamentally the inner city passageway, since the whole mosque is located on the road, the relic certification of the İç Kale Mosque was abolished."

Similarly, based on the same report it is stated that: "The mentioned structure, possesses the value of a first degree historical building and it is one of the first mosques constructed after the conquest of Trabzon. The current road which is located to the east of the mosques was constructed in the 1950s. However actually, the mosque did not interfere with the road, but due to construction acitivities, the road interfered with the mosque's location. Since today the route of the Tanjant Road has changed, the registration of the İç Kale Mosque needs to be revised."

•   The written request by the Trabzon Governorship, Provincial Culture and Tourism Directorate dated 13.11.2003 which includes the re-registry of the mentioned mosque, was studied in the meeting dated 06.06.2008 organized by the Regional Board for Conservation of Cultural and Natural Assets in Trabzon. As a result of the meeting, the structure was decided to be registered as a "Monumental Building'" due to the amendment of law No. 2863 and the enactment of law No. 3386 and law No. 5226.

•   After the renewal of the registration decision, studies were started to protect the mosque. The results of the survey reports prepared by the experts of the Regional Directorate for the Protection of Cultural and Natural Assets were accepted by the committee on the survey project presented on 09.10.2009. With the decision of the board dated 30.04.2010, the İç Kale Mosque was allowed to be restored under the supervision of the Regional Directorate of Foundations of Trabzon.

4. EVALUATION AND CONCLUSION: THE RELATION BETWEEN THE STRUCTURE AND THE PLACE

The physical structure and / or urban form of a city arises from the spatial choices of actions in a certain time frame (Aktüre 1975: 101). In this regard, the İç Kale Mosque is significant due to the time it was constructed, its constructor and the meaning that the location it is constructed on bears.

After the conquest, while the old structure and certain characteristics of the city were preserved, as a result of the changing administration and ideology, the unifying role of religion was reflected in architecture. The change in the demographic structure brought by the new political and religious organizations was impersonated through structures. Following the conquest the first architectural practice was the transformation of the town's main church into a mosque. After this implementation which can be seen as the representation of the conquest or a practical implementation in order to meet the need for place, the construction of a new structure which will both meet the needs of an increasing Muslim population and which will represent the changing administration occurred 9 years later. While the second Muslim place of worship of the town, the İç Kale Mosque "Mescid-i Valide-i Merhum Sultan Abdullah," consisting of a sanctuary and a porch with a wooden roof located on a rectangular plan has a plan which can be considered modest, yet the structure gains importance due to the fact that it is the first Ottoman structure constructed in the town.

With the construction of the İç Kale Mosque the change in the administrative and the religious organization was realized. The identity of the power enforcer is quite important in the presence of the structure. The appointment of Prince Abdullah as a governor to Trabzon in 1470 enabled Trabzon, where some viziers and important people were sent to from time to time, to gain social, economic, political and financial importance within the empire. It is a model of practice which the princes, who are expected to be the future sultans, execute before they become sultans. This structure which can be considered as a part of the tradition and its local reflection, when compared to the Suleymaniye in Istanbul and Selimiye in Edirne, is so modest that it can clearly be understood that it is constructed in the province. Moreover, it can be said that this structure was the pioneer of an era after the conquest in which the lack of place of worship started to be compensated by mosques and places of worship constructed by state officials and rich individuals, rather that the transformation of churches into mosques.

In short, while on the one hand it is being adapted to the existing urban texture, on the other hand, by transforming this texture it is attempted to create a new language and place organization which will signal to the existence of the city's new rulers. Because of this, it is not surprising that for the construction of the first Ottoman building Kule or İç Kale, in other words Yukarıhisar region was chosen. Yukarıhisar region, due to the topography which strictly determines the borders of the settlement in the town, is the highest part of the city walls which consist of three parts looking like a structure rising from north to eastbound. It is estimated that the region, which is the first settlement in the town and is called acropolis, housed administrative buildings and some public buildings and probably the governors' residences. The lack of place of worship in the walled city part, where after the conquest the demographic change was experienced very intensely, was compensated by the transformation of a church into mosque (Panagia Chrysokephalos) in the Ortahisar region, which was populated by settlers who moved to the region based on the population politics; and by the construction of the İç Kale Mosque in the Yukarıhisar region, which was mostly inhabited by a military and administrative community. Apart from necessity, the construction of the first religious structure constructed after the conquest- and especially a structure constructed by a prince - in the Yukarıhisar region, which throughout history undertakes the role of an administrative center, can also be seen as a search for a symbolic representation.

İç Kale Mosque has the characteristics of a benchmark regarding the continuation of the culture and collective memory. The relationship between İç Kale Mosque, which witnessed the seven-century history of the city, and the location is also important. In fact, both the district "Mahalle-i "Mescid-i Valide-i Merhum Sultan Abdullah" which was named after the structure around which the town's population settled, and the place of worship itself, which was constructed in

the 15th century were renamed taking the name of the place the structure is located in and since the 19th century to the present the colloquial name "İçkale" has been used.

The structure, which is currently called İçkale Mosque and serves as a cultural bridge between the past and the future, has been subjected to an intensive decision-making process, especially in the past thirty years of its total existence of about six centuries. The İçkale Mosque, which signifies an important representation point of the historical city centre, has been the counterpart of the cultural reflection of the city's people. However, in 1985 with the removal of the measures taken for the protection of the structure, the characteristic of the structure as a piece of evidence of the past has been ignored. Having established the relationship between time-space-user, especially at the beginning of the year 2000, İçkale Mosque has become a focal point for some activities that are tried to be realize, in order to make room for the work done to solve the social needs which transformed due to the technological and economic changes. As a result of these developments, certain decisions have been made in 2003 in order to carry out activities such as moving and destruction due to road expansion projects. However, as defined by the statements in the report prepared for the area by the Conservation Board of the Cultural and Natural Assets of Trabzon in 2002, the "structure which has the first degree historical value" is one of the primary structures which should be protected first in terms of cultural sustainability and continuity of cultural memory. Since location memory and the meaning of the structure constitute a whole, removing the structure to a new place from to place it belongs to means the destruction of this established relationship. The structure continues to have the chance of survival after the change of location of the Tanjant Road Project and in 2008 the necessity of the protection of the structure was documented again by its re-registration.

As a result, the İç Kale Mosque not only as being specific to itself but also due to its historical, symbolic, memory and aesthetic characteristics which constitute the material history of society, is one of the structures which has to be protected. The decision dated 5.11.1999, taken under the title of "Principal Repair Principles" contained in the Decisions of the Supreme Council for the Supervision of Cultural and Natural Assets of the Ministry of Culture of the Republic of Turkey, on the Grouping, Maintenance and Repairs of Immovable Cultural Property is as follows: ""The spatial, formal and structural features that make up the current socio-cultural and historical identity of the building and its unique position in the environment will be preserved. For this reason, in order to suggest solutions to the problems brought about by the rapid urbanization, as it is in the case of the İç Kale Mosque, first of all, without impairing the integrity of the ancient town, "place" and structures which give meaning to it, namely the built environment, historical, economic, political, social, psychological, experiential and etc. layers need to be examined.

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THE ADAPTIVE REUSE OF KIRKUK CITADEL

MUSTAFA MOKHTAR[1], MUSTAFA KORUMAZ[2]

ABSTRACT

Knowledge and memory influence the interpretations of a built environment, implying particular expectations in regard to the built environments and their roles in a society. People and their culture constitute the spirits of a building and a space. Memory also can dominate many heritage users, individuals, social and political groups over many centuries. Memory and spirit of cultural heritage enriches cultural identity under the global development. The adaptive reuse of heritage buildings is valued for the contribution for social and environmental sustainability as well as retaining memory. The inherent value of cultural heritage components and their place within the community's memory helps to reinforce sense of place. In conservation sense identity, memory and the relationships of people give cultural significance to historical places.

Evolution of the built environments bridges past and present to the future and embrace memory. However the cities as organisms are in a dilemma along with the loss of city memories and city spirits. These collective memories that bring spirits to a place play very important role and determine the cultural significance of places.

The main contribution of this study is to emphasize the importance of adaptive reuse as a carrier of spirits to have a collective memory in order to sustain the development of a place. This article explores the relations between spirit and memory of a place by focusing of adaptive reuse project in Kirkuk citadel.   Aim of this study is to question and evaluate restoration of Kirkuk Citadel in terms of urban identity and sense of place referring the early Kirkuk city and development of it. This paper also intends to put important guidelines for the future restoration projects of Kirkuk citadel – which is very urgently required – and high lights the importance of revitalizing this area, which is now the semi-dead heart of the city. The paper advocates policy makers is to increase the adaptive reuse policy as an integral tool of regeneration and sustainability policies in order not to lose collective memory.

Keywords: Adaptive reuse, Kirkuk Citadel, Büyüg Ev

1. INTRODUCTION

In contemporary conservation theory and practise, adaptive reuse is considered an important strategy towards conservation of cultural heritage (Machado, 1976; Jessen & Schneider 2003). The term 'adaptive reuse' – also called 'remodelling', 'retrofitting', 'conversion', 'adaptation',

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[1] Master Student, Selcuk University, Department of Architecture, KONYA
[2] Assist. Prof. Dr. Selcuk University, Department of Architecture, KONYA

'reworking', 'rehabilitation' or 'refurbishment' (Giebeler, G. 2009) and repurposing. Adaptive reuse vocabulary means "The renovation and reuse of pre-existing structures for new purposes. (Merriam Webster Dictionary)". The process of converting a building to a use other than that for which it was designed, e.g., changing a factory into housing. Such conversion accomplished with varying alterations to the building (national trust, 1998).

The historical buildings of a city represents the time line in which the city developed during the history, they give the city its distinctive identity, there existance across the time gives familiarity to the place, they are combined with common memory of the citizens. Conserving these buildings is not only a moral issu now, but enviremental, economic and social too, they are priceless once we loose them, we loose them for ever, it cant be replaced, even if we dublicate it, we never get the same feeling again.

Kirkuk City for thousands years was the Citadel of Kirkuk, and then the settlments spread around the Citadel and the urban fabric grow bigger. When the modern homes were built people started to leave the Citadel, building new and bigger houses, the infrastrucre of the Citadel was neglected and the heart of city turned into slums, sometimes the negligence was intended politicaly to change the city demographly by moving the Turkmen ethnicity from the old city and then eracing their heritage, this was unfortunatly occured during Saddam's regime during the ninetees of the past century, after evacuating the people of the Citadel, in purpose that been said was a restoration project of the citadel. Then it was clear to be the opposite by all meanings, among more than 650 traditional houses, only 45 was remained (Saatçi, 2003). Beside all that the advances in technology and commerce, including the growth of industrial and office automation, and user demands for more comfortable environments for work and leisure have led to large number of buildings becoming obsolete or redundant and these changes have provided an abundance of buildings suitable for rehabilitation and reuse (Johnson 1996). The new architecture in Kirkuk separated from the history and heritage of the city, people were fascinating by the modern architecture. Contemperory architecture states that we should not live in a bright shining new future, anymore than we should hide in a comfortable pastiche of the past. We must inhabit an ever-evolving present, motivated by the possibilities of change, restricted by the baggage of memoryand experience (Chipperfield, 1997). The issue is no longer about the new versus old, but about the nature of the vital relationship between the two. The new architecture is about process rather than product. It welcomes the dynamic of the future and addresses the lessons of the past (Powell, 1999). The Citadel represent's the heart and the center of the City of Kirkuk, despite being in this importance its antiquated and abandoned for decay, Its really hard to imagine city center with area more than 200,000 m^2 and nearly with no significant use for it, in order to revitilize this area adaptive reuse was suggested as the main policy. Bringing various uses to the old urban fabric and creating exciting spaces in what Latham describes as creative reuse (LATHAM, 2000).

2. GENERAL EXAMINATION OF ADAPTIVE REUSE

2.1. Adaptive Reuse Stratigies
According to a littreture review in PHL University College & Hasselt University, Belgium, they identified three different **littreture approaches** in the field of heritage conservation and architecture: typological, technical and architectural strategies (Plevoets & Cleempoel). In **typological approach** Cantacuzino organised the historical buildings according to their building type before conversion (Cantacuzino, 1989). According to this approach religeous

buildings can convert into different use but in the same catgory of relireous buildings, a castle or a town house can convert to contemperory residential buildings and a craft shop or exchange can use as a modern commercial building.(Cantacuzino, 1989) (Latham, 2000) in **technical appraoch** Highfield discusses the improvement of fire resistance, thermal performance, acoustic performance, prevention of damp penetration, condensation and timber decay.(Highfield,1987) he approach's the host space merely as a shell or contai-ner and therefore give little attention to the conservation and heritage aspects. Plevoets & Van Cleempoel in their paper presented four categories in **strategic approach** according to four books, by different architects. (Plevoets & Cleempoel) Robert, P. gives examples from ancient times up to the postmodern era.(Robert, 1989) Brooker and Stone looked at exem-plary cases of contemporary conversions, for them the most important and meaningful factor in adaptive reuse is the original building. (Brooker& Stone, 2004) Jäger classification is according to the applied strategy towards the existing fabric, The cases are selected bas-ed on their architectural quality and originality. (Jäger, 2010) Cramer and Breitling make a distinction between 'design strategies' and 'architectonic expressions' where by they describe design strategies as physical interventions and alterations to the building and architectonic expressions as the aesthetic qualities of the intervention.(Cramer & Breitling, 2007) these different catgories and overlapping between them are illustrated in the bellow (figure 1).

Design Strategies				Architectonic Expressions
Robert 1989	Brooker & Stone 2004	Jäger 2010	Cramer & Breitling 2007	
Building within	Insertion	Transformation	Modernisation	Correspondence
Building over				
Building around		Addition		Unification
Building alongside	Intervention		Adaptation	
Adapting to a new function		Conversion		
	Installation			Junction and delineation
Building in the style of			Replacement	
Recycling materials of vestiges			Corrective maintenance	

Figure 1. Analogy between described stratigies (Plevoets & Clee-mpoel)

The function is the most obvious change, but other alterations may be made to the building itself such as the circulation route, the orientation, the relationship between spaces, additions may be built and other areas may be demolished' (Brooker & Stone, 2004) It is essential that any building being considered for major refurbishment have a thorough survey undertaken to confirm its structural and constructional quality, and its compliance with building ordinances. (Langston, 2008)
To make the process of adaptive reuse easier, there should be numerous strategic steps from different members of the society. A great example for succesful adaptive reuse policy is the

city of Los Angeles, through innovative public policy and creative private development, Los Angeles is demonstrating how older buildings can be repurposed to serve the new, for policy leaders, they must remove regulatory barriers to make building reuse easier, using downtown as a policy innovator to test new ways to encourage building reuse, including the reuse of existing structures, alongside strategic infill construction and even changing parking policy. As for property owners and developers they must to conserve the original character of existing buildings, including architectural features and building materials that tell a unique story to prospective tenants and buyers, they have also to plan for diverse uses and frequent changes in use when investing in new building infrastructure and services, including elevators; heating, ventilation, and air-conditioning systems; soundproofing; and building access and design flexible interior spaces that appeal to the growing market for open plan living and work environments. They should create diverse, mixed-use urban neighborhoods that attract and support building reuse projects (*Lindberg* & *Goldberg* 2013).

2.2. Adaptive Reuse Towards Sustainablity
Adaptive reuse and sustainable design have a significant role in the future of architecture (Snyder, 2005). One of the important advantages of refurbishment is time, converting an existing building is faster than constructing it, rehabilitation typically takes half to three-quarters of the time necessary to demolish and reconstruct the same floor area (Johnson 1996), the shorter time lead's to fewer financial and less disruption. Despite the time advantages, the cost of converting a building is generally less than new construction because many of the building elements already exist (Langston, 2008).

From enviremental aspect using the existing stock reduces the use of new materials and the environmental impacts and CO_2 emissions connected to their production, while the embodied energy of the existing material is preserved and not wasted. Further-more the substantial wastage from demolition that would otherwise go to landfill is also avoided (Orbasli, 2009). Energy consumption is inversely propotional with envirement well being, a study of the wide portfolio of buildings held by the Ministry of Justice estate has revealed that pre-1900 buildings use the least energy and less energy even than buildings built between 1990 and 2000 (Wallsgrove, 2008). Therefor the UNEP emphasizes that adapting and retrofitting of existing buildings to the optimal energy efficiency standard must be given more focus by the building sector (UNEP, 2009).

2.3. Architectural Conservation
Architectural conservation is the process by which individuals or groups attempt to protect valued buildings from unwanted change (Griffith, 2010).

Department of the Interior of United States defined the following treatment For architectural conservation, first **Preservation,** it is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Then there is the **Rehabilitation,** which is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values. The act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period is called **Restoration.** Finally **Reconstruction** is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building,

structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location (Weeks and Grimmer, 1995).

2.4. Urban Identity and Sense of Place

"If you don't know where you're from, you'll have a hard time saying where you're going." (Wendell Berry). Sense of place is a combination of characteristics that makes a place special and unique. Sense of place involves the human experience in a landscape, the local knowledge and folklore. Sense of place also grows from identifying oneself in relation to a particular piece of land on the surface of planet Earth (Bringing the sense of place to life, 2016). İt results gradually and unconsciously from inhabiting a landscape over time, becoming familiar with its physical properties, accruing history within its confines (**Rydon,** 2014). When live in a place especialy from childhood, you will preffer the charecters of that place in future. Environmental psychologists have quantified links between exposure to natural environments in childhood and environmental preferences later in life (Bixler, Floyd, Hammitt, 2002).

Adaptive reuse develops the urban fabric while keeping the sense of familiarity and the culture of the place, it has moral, economical and even sustainable value. Good urban revitalisation not only involves diversifying economic activities but also harnessing the heritage value and preservation of the social fabric (English Heritage). Every building has its own biography. A knowledge of the whole life of a building brings an essential understanding of its features and its problems (Encyclopedia, 2010).

3. UNIVERSAL AND LOCAL EXAMPLES

3.1. European House of photography

The former hotel *Henault de Cantobre* in Marais at Paris, France was a problem building before the adaptive reuse of it. This hotel and many other hotels from seventeenth and eighteenth century in Marais, was in exhausted and threatened situation, their salvation was to bring a new cultural uses to it. The eighteenth century hotel *Henault de Cantobre* is a protected monument; it is prohibited to make any significant changes to its structure or appearance. However a derelict building that blocked out the views of the hotel was demolished and replaced with a new building, because the extension was a necessity. Construction began in March 1993 by *Yves Lion Architecte*, the work with protected monument was limited to restoration in accordance with the *Batiments de France*. However, a new building was attached to the rear wing of the old one. The new added building submits and undergo with its historic neighbor. A similar stone to that of the hotel used as a facing material binds the two structures together with harmony, while the insertion of vertical sheer glazing helps to avoid a sudden join between the two buildings. Old and new must cohabit; the best of new work increases the statue of the old, but without condescension says *Lion.* The building converted to a cultural institute (house of photography) with new uses like lecture rooms, galleries, staff rooms, library, bookshop and etc. The project attempted to retain a sense of familiarity and comfort (Powell, 1999).

A note of disagreement came from the critic Jean-Paul Robert, who argued that the old hotels should be lived in again not sold out to the culture industry.

Figure 2. View of the original and added part of the house of photography building (web)

3.2. Manouchehri House

Manouchehri House is a boutique hotel and textile centre, originaly a 19th century merchant home in the historic quarter of Kashan, Iran. Its primary architecture dates back to the Safavid dynasty. Manouchehri House was partly ruined by the 1778 earthquake and was rebuilt in the Qajar era. In 2007, the house was bought and registered as a heritage monument, despite being in a state of disrepair (Manouchehri House, web). The initial purpose that informed the undertaking was threefold: the revival of historically significant hand-woven textile traditions of Kashan which were on the brink of extinction; the renovation, restoration and revitalisation of a historic house and its surrounding neighbourhood in order to draw attention to the vast treasury of this architectural heritage in danger; and raising awareness of the cultural, artistic and technological traditions embedded in the Islamic architectural traditions of this region. After major restoration work, It was awarded Aga Khan Award for Architecture 2014-2016 Cycle and Lonely Planet Top Choice award in 2012. This private residence has been brought back to life with the highest standards of historic preservation and the latest in modern amenities. Eight private guest rooms with unique architectural details surround a peaceful courtyard that features a reflecting pool flanked by gardens bearing local fruit. Guests are welcomed with a refreshment in the elegant lobby outfitted with traditional Iranian furnishings and showcasing an art gallery in the atrium above. A state-of-the-art subterranean movie theatre, converted from the original basement cistern. A spacious textile workshop featuring looms for velvet and brocade weaving support the revival of traditional arts of the region. These rare and precious textiles are available for purchase in the hotel's gift shop, which presents a multitude of objects from Iranian artisans and craftsmen. The project has met with so much success that it has drawn thousands of people from across the world, and has triggered many similar initiatives across the city (Aga Khan, 2014-16).

Figure 3. From the left view of Manouchehri house before and after renovation, and from the right the revival of historically significant hand-woven textile traditions of Kashan which were on the brink of extinction, and bellow it one of the bedrooms (web).

3.3. Erbil Citadel Revitalization

It is a tell or occupied mound, and the historical city center of Erbil which is recently the capital of Kurdistan Region of Iraq. The citadel has been inscribed on the World Heritage List since 21 June 2014. From prehistory and the Assyrian period -2300 BC- to the Sassanids to the resent days where Turkmen citizens from Begteginids, atabeg dynesties, are occupied in this citadel for nearly a thousand years ago, to the modern day (Sourdel, 2010) where **i**t has been claimed that the site is the oldest continuously inhabited town in the world (unesco, 2010). Erbil Citadel has witnessed continuous deterioration from the beginning of the 20th century; the services where hard to provide, the cars where unaccessible because of narrow insanitary alleyways, with the increased impression of being old-fashioned and inconvenient have led to the departure of wealthy prominent families of the Citadel in favor of the lower city, leaving the abandoned houses to be occupied by the refugees and squatters. In 2006 Kurdistan Regional Government decided to depopulate the Citadel so that it could be conserved and revitalized. In 2007, Erbil Citadel Revitalization project was started by the High Commission for Erbil Citadel Revitalization (HCECR) in collaboration with UNESCO. The revitalization of Erbil Citadel is approached through the concept of adaptive reuse as the core strategy for a culturally-driven revitalization (HCECR, 2012). Adaptive reuse of Erbil Citadel has concentrated largely on the issue of the allocation of new uses for each individual building and the Citadel as a whole. İn this project it is stated that, to guide the determination of the new use for each building, the new use ought to be convenient with the spirit of the original use; the character and value of the building; the technical and practical appropriateness of the building in terms of space available, adaptability, location and the access to vehicles; and finally, the socio-economic context and the sustainability of its management framework. For the Citadel as a whole, it is stated that, the new uses allocation is inspired by the Citadel historical district division as Saray District was devoted to a predominant cultural-related use, Takya District was devoted to a predominant touristic-related use, Takya District center was devoted to a predominant office- and archeological-related use and Topkhana District was devoted to a predominant residential-related use (HCECR, 2012; Al-Jameel, 2015).
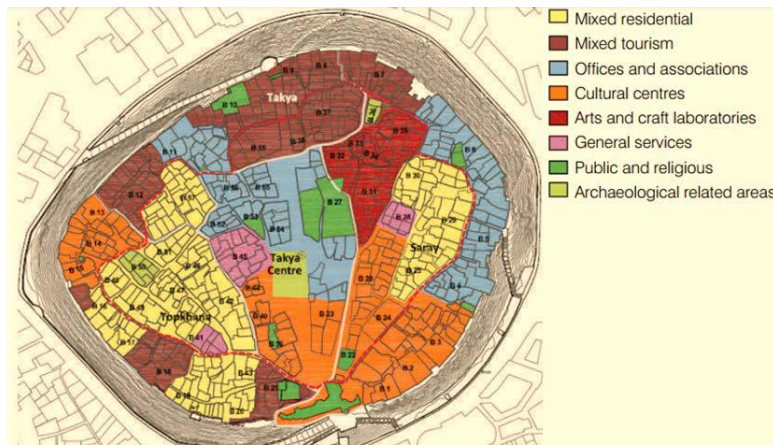
Figure 4. Erbil Citadel Land Use Plan Proposal (Al-Jameel, 2015)

4. HISTORICAL ASPECT OF KIRKUK CITADEL

4.1. Kirkuk Early History

Many tablets and other remnants were found in the city dated to 2600 BC and linked to the civilization of Sumer (Bakır-Sefer, 1965), then the Akads reigned for two centuries in this region which was known as Arrapha 2350 - 2154 BC (Edwards, Bury, Charlesworth, 1970) After two short periods - the Gutians (60 years) and the third Ur dynasty (65 years) (East, 1961) The Assyrian empire (old, middle and new) reigns over 1400 years in the region 2025 - 612 BC (Pollard, 2015). Civil wars led the Assyrian empire to disintegrate, paving the way for the Med and the new Babylonian empire to dominate the region for a short period of time (66 years). The region after 546 BC witnessed the ages of the Persian empires, between 546 - 331 BC it was under the dominion of the Achaemenid empire and was known as Athura (or Assyria) (Martin Sicker, 2000). The ages of the Persian empires experienced an interruption between the periods of Macedonian (332-312 BC) and Seleucids (311-150 BC) until the time of the Parthian empire. In 139 BC along with its region the city was under the Parthian rule, till the 226 AD the Sassanid's took control of region (Samarrai, 1988). After *Al-Qadisiyyah* battle with the Sassanid Empire 636 AD the Islamic army entered into the city of Kirkuk (Samarrai, 1988). It remained within the boundaries of Abbasid State, which was founded in 750 BC; the origins of Kirkuk's Turkish population can be extended to this age (Saatchi, 2003). A descendant of Turkish origin mother Caliph *al-Mu'tasim* (833-842) and the son of the famous Abbasid Caliph *Harun al-Rashid* established a special military force from the Turks (William, 1922). In order to rescue Baghdad from the pressures of the Buyid dynasty, Abbasid Caliphs insistently invited Tuğrul Bey's army, which eventually ended the rule of the Buyids 1055 AD (Turan, 1965). With the Seljuk's dominion the period of Turkish sovereignty begins in the region (Saatchi, 2003). After *Imad ad-Din Zengi* became the "atabeg" of Mosul in 1127 (Ayalon, 1999) the region enters the sovereignty of the Zengid dynasty and then shares the sovereignty with the Ayyubids in the region. During 1258 AD the region is conquered by the Mongolian invasion; and the Ilkhanate and the Jalayirid Sultanate sequentially dominated the region. In 1411 it's noticed that Mosul and Kirkuk will entered into the Kara Koyunlu rule, also called Black Sheep Turkomans (Jawad, 1947). In 1470 the Ak Koyunlu which they were

Oghuz Turkic became dominant, and in 1508 the Shah Ismail began to govern the region under the Safavid dynasty (Sümer, 1959).

After the battle of *Chaldiran* 1514, Kirkuk was bound to the Ottoman lands by Bıyıklı Mehmet Pasha in 1516 (Pitcher, 1972). Between the 17th and the middle 18th centuries, there were a lot of contentions in the region between the Ottomans and Iran. Over the peace treaty between the Ottomans and Iran in 1746 (Uzunçarşılı, 1973) Kirkuk remained on the Ottoman teretory until the British occupation 1918 of Iraq.

4.2. The Development of City Structure

It can be said that Kirkuk during the history was only the area of fortified city (Kirkuk Citadel), and it saved for a long time this identity. It's clear that the hedges lost their importance in the area during the fifteenth century and the settlements began to spread out of hedges. But in Kirkuk situation the settlement outside of the Citadel began in later periods, that is because of the absence of the politic settlement and the fact that the region being a field for long-lasting discords between the Ottomans' and the Iranians, these reasons caused the late settlement after the late of eighteenth (except some small areas) (see Figure 5) (Saatchi, 2003).

The city can be distributed in three parts according to the composing structure:

1- The citadel and the area beneath it.

2- The bisecting of the "*Korya*" in the other part of "khasa" river.

3- "Tiseen" area which was an independent village south *Korya* District, then it merged with the bisecting of *Korya*.
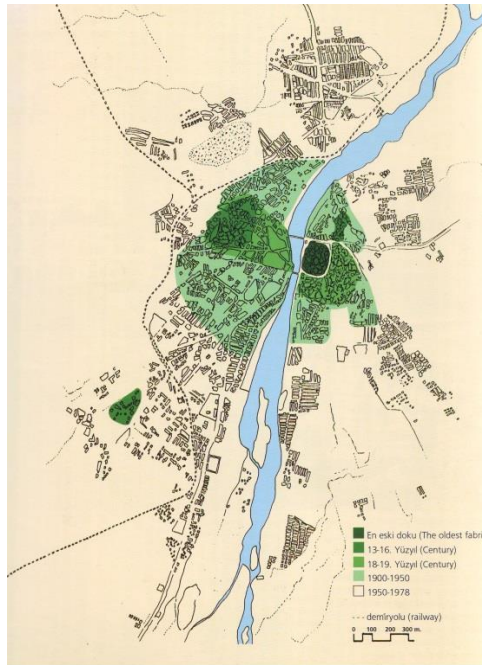
Figure 5. Kirkuk city devolepment, the darker places represents the older parts of the city (Saatchi, 2003).

147

5. KIRKUK CITADEL CHARECTERISTICS

Figure 6. Western silhouette of the citadel (web)

The idea of the citadel started with the need of protection from enemies aggressions, therefore it is surrounded by huge hedgeds. For Kirkuk citadel the hedgeds not remained in the scene today, the silhouette of the citadel is consisted of residential buildings, although the two northeren corners of rectangular fortress was excavated by the Antiquities and Heritage Department in Kirkuk, which were built with tauf. The other parts of the fortress may be remained under the foundation of houses that built across the borders of the citadel forming the new outline elevation of it. The invention of gunpowder made the traditional wall of a fortress useless especialy during the 15th century, so during that time the wall of the citadel neglected, and rich people started to build there houses above the old wall benefitting from the great view they will have at there. So the citadel become to seem more like a residential area over a tell, than a fortress with defensive wall. Kirkuk citadel had four gates (see figure 7), only one of them is remained, "Top Kapı" gate, which was constructed in 1882. The construction of the gate, of which a plan and an elevation drawing (see figure 7), was completed in the same year (Osmanlı Erşivi).
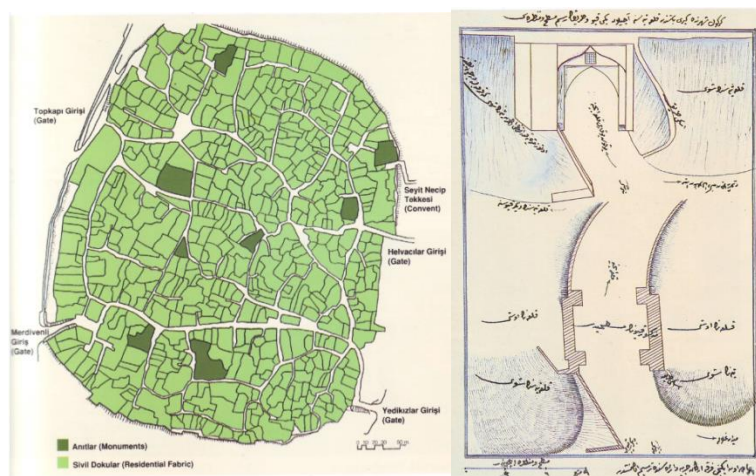
Figure 7. From the left plan of the old urban fabric of the citadel (Saatçi, 2003). From the right plan and elevation of the Top Kapi (Arshieve of Prime Ministry)**.**

Figure 8. From the left north western side of the Citadel (Archological directorate). From the rıght an alley with "*Taq*" (Saatçi, 2003).

The citadel is allocated alongside the seasonal river *Khasa Su* from the West side, this river devides the city into two parts, *Eski Yaka* and *Korya*. The urban fabric of the citadel used to be consisting of narrow and organic alleys, and cul de sacs which sometimes covered with pointed arch vaults. This vaults called "*Tak*" which is considered a passage between two homes facing each other in the alley, where both homes often owned by the same person. These "*Tak*"s will provide a perfect shade for the pedesterians during the hot summer days and rainy winter season. Somtimes when different direction alleys intersect they form an open space which called "*Meydan*" which service as people gothering and meeting area, it also can be as open market fort he residence of the citadel. The most of the built area in the citadel were residential areas (more than 650 houses) interspersed with religious, administrative and monumental buildings. The house of Kirkuk contain a combination of architectural charecteristics between the Turkish and Iraqi heritage with special and unique charecter which is the "*Büyüg Ev*" which can be seen in the plan of almost all the houses in Kirkuk and surrounded Turcoman cities and villages. It represents a functional combination of living room, bedroom and storage. These are briefly illustrated in the remarkable book of Prof. Suphi Saatchi (The Urban Fabric and Traditional Houses of Kirkuk, in English language, 2010).
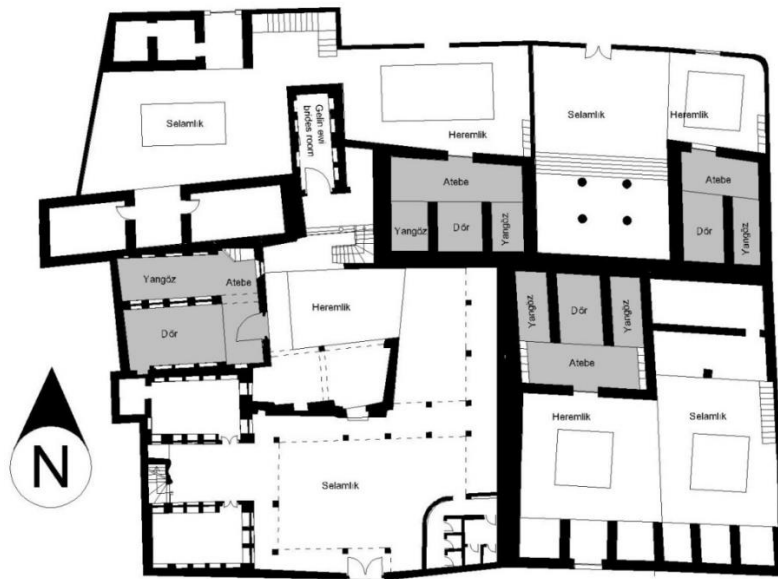
Figure 9. Four preserved houses in the Citadel, the shaded areas represent the "*Büyüg Ev*" (the author).

During the Nineties' within the Baath regime party the main goal of the authorities in Kirkuk that time was to erase the Turcoman identity of the City and Arabize it. Therefore the architectural monuments and the old districts were targeted, the citadel itself included (Mardan, 2004). In 1997 in the purpose of restoring the citadel the residents were taken out from their homes, bulldozers demolished every urban fabric in the citadel, from more than 650 houses only fewer than 50 had remained! The citadel from inside turned into semi vacant area with single monuments and houses stripped from their normal urban fabric.
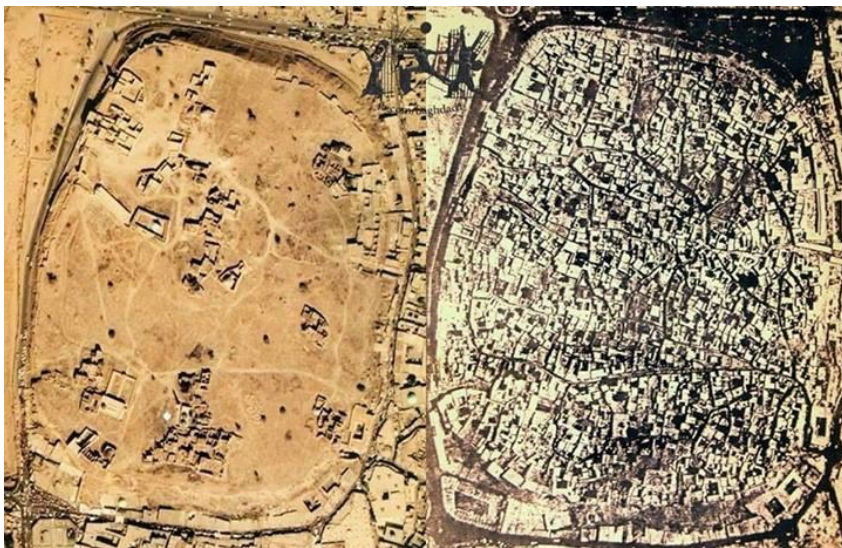
Figure 10. Kirkuk Citadel exposed to vandalism during Saddam regime, before and after September, 1997 (Matti, 2013).

6. METHOD AND NEW APPROUCH FOR KIRKUK CITADEL

Unless passing by its side, Kirkuk Citadel nowadays seems like totally separated from the city. It's not clearly linked to the city. There was no vital activity created within it, nor movement axes between the city center and the citadel. It's noted that the growth of the city of Kirkuk came mostly in the other side of the river "*Korya*" in both directions away from the citadel (Figure 5). The Citadel still sadly stands without a proper interest in re-qualifying and making it one of the landmarks that can be benefited from in tourism and other sectors, besides linking it with the city and its urban activity.

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Figure 11. Satellite view of the Citadel and its neighborhood (Google Maps, 2010).

In order to give new functions to Kirkuk Citadel and to the remaining buildings in it, the first step must be to determine the reasons for its reuse. Throughout history, functional improvements or emerging new requirements have left the most of citadel buildings' against functional obsolescence. As well as historical and cultural reasons, this relates to environmental and economic factors. Environmental changes may require reconsideration of the building. For example residences located in commercial areas in Kirkuk, may have to

151

change their function, like the remaining of "*Khanaka*" house in the opposite side of the Citadel, which was within a residential area, it's now surrounded by crowded commercial buildings even some of these buildings are existed within its territory. The environmental alteration from residential to commercial use led the original house being left for decay. The next step is to specify the design qualities that can be given by the buildings within the Citadel. The spatial form of construction is directly related to the new function which it can provide, and is perhaps the most important factor. For example, if a Khan reused as a cinema, it may never work or it will make a great loss to the architectural and historical identity of the building. The volumetric dimensions of the building are a factor for choosing a new function, requires the analysis of the main unit of the given function, if the building is a hotel the main unit is a hotel bedroom, if it is a primary school it's a classroom etc. A monument may appear to be a hotel by being divided horizontally and vertically several times, but in this time the historical and architectural value of the building will disappear. Another factor is the functional curriculum of the building; the new function must be compatible with the natural circulation of the building. Finally, the location of the building is an important factor. For instant, the inner-city *Khans* of the eastern and southern sides of the Kirkuk Citadel (see figure 13) through the city's crowded trading center can be hotels according to the three factors above, but due to its important commercial position within the city, it is more accurate in terms of economy to separate those structures for the commercial functions (Altınoluk, 1998, edited).
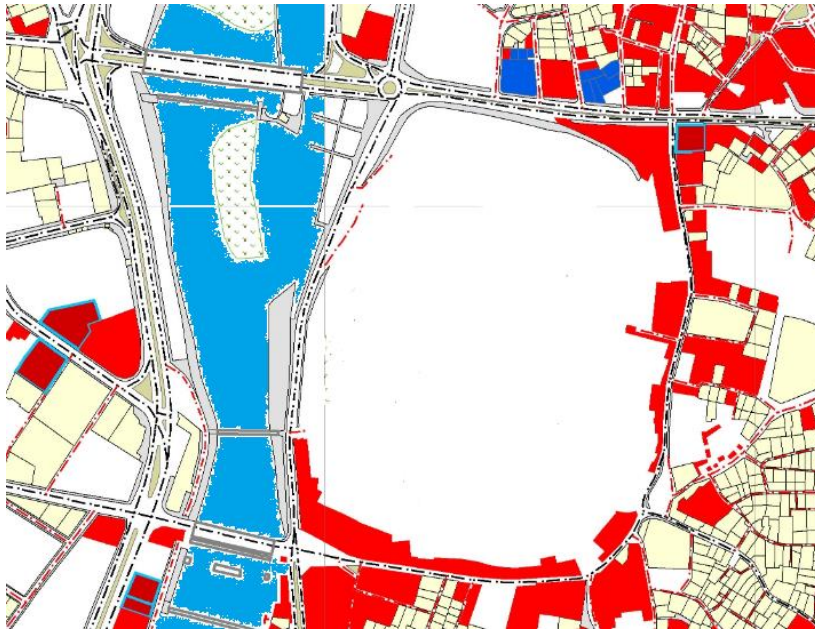
Figure 12. The commercial land use downside and around the Citadel (MGArchitects, 2013) edited.

In order to get a clear idea of the new approach for the Citadel, a part from the Citadel selected to apply the method above. The North-Western part of the Citadel (*Maydan* district) will be a good selection, because it contains most of preserved and remained houses (nearly 20 houses). The orange color units in (figure 14) represent the preserved house, light green refers to *Hassan Pakiz* Mosque, and dark green unit refers to the tomb of Seljuk princess "*Baghda Ay Hatun*" which is known as the "*Gok Kunbet*" between the people and finally the red unit represents the

old bazar "*Kilchiler Bazar*". The other houses and building are not remained during the 1997 demolishing's as mentioned above. The remaining and preserved houses and monuments are in very bad conditions, some of the houses are only ruins, lost many of its architectural characters, and the restoration of them is needed urgently. Neither documentation nor data were taken for the Citadel before the demolition took place, only a general plan which contains simply the building units and the alleys formed between them (see figure 14). So the restoration of the ruined houses must depend on architectural character of preserved and documented houses of traditional Kirkuk houses. In the bellow figure 13, the lost items of the parapet, handrail and other ornaments are regained depending on the traces existed in the site and the similar examples of the traditional Kirkuk houses, not forgetting the eye witnesses from the old people which were used to live in the Citadel.
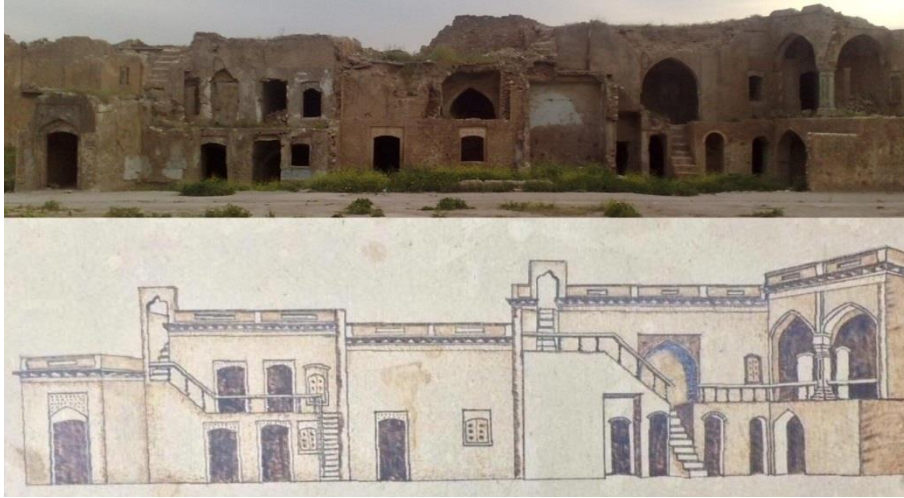
Figure 13. The restoration of four neighboring houses in *Maydan* district, elevation (the author).

After projecting the outline of the demolished houses and the vanished alleys in the current situation plan of "*Maydan*" district (see figure 14), it's clear how the old fabric and the sense of place disappeared, only single buildings almost like the Seljuk outside cities' Kervansarays, the organic structure of the old district nearly or maybe completely disappeared.

Figure 14. From left Citadel General Plan (Archological directorate) edited. From right the site plan of "*Maydan*" district (the author).

In order to regain the original sense of enclosure and the organic structure of the urban fabric of the Citadel, adding new structure to the scene will be inevitable. The new structured buildings will follow the original characteristics of Kirkuk Citadel which explained briefly above in the Kirkuk Citadel Characteristics section. The new structure will follow the path of the alleys that is documented and projected on the general plan, as well as the allocation of the building units around the alleys (see figure 15). The plan characteristics of the "*Buyuk Ev*", the courtyard and its entrance "*Taq Alti*" and other characteristics will be the guideline for the designing of the new plans. Building materials will be stone and the local traditional gypsum which is called "*Nura*". These new additions will host for as much as possible the services' parts of the new functions to minimize the possible damages on the original buildings from reusing it. *Maydan* district is the farthest part of the Citadel from the commercial area and it has its own gate which called "*Top Kapi*", so these factors make it the best place to host cultural, recreational and touristic functions. New functions like ethnic museums, small library with reading areas, educational hall (Hassan Pakiz Mosque), recreational house for kids, small boutique hotels and a gallery (*Kilchiler Bazar*) will be the proposed functions for the original buildings. Multipurpose hall, recreational area, outdoor, small café, museum administration and services, and finally a traditional institution will be the functions of the new structured buildings. The new functions were created to arise awareness of the importance of heritage between kids and the younger generation and to provide institutions that teach the younger generations the traditional craftsmanship and to protect it from loss. These functions will also bring people from the west side of the Citadel which used to be a very low density area. The other parts of the Citadel are recommended mostly for commercial functions.
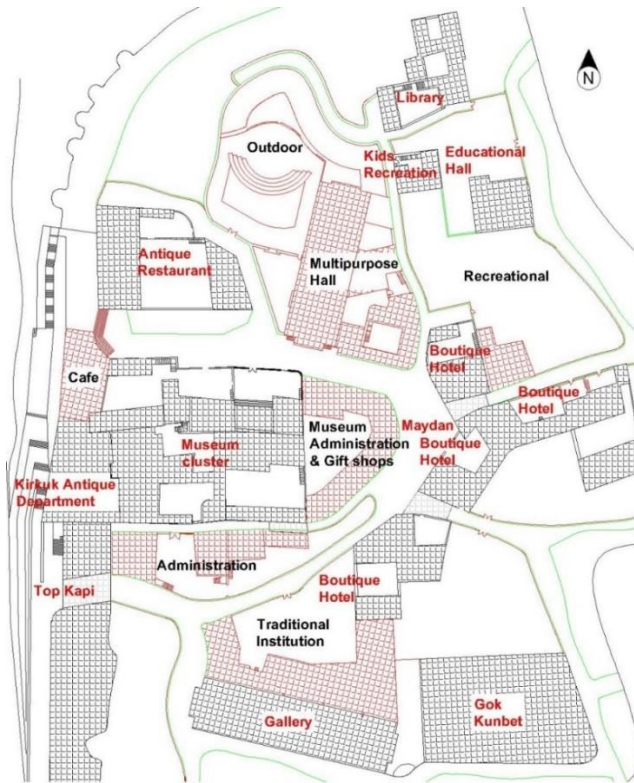
Figure 15. New functions for the original and new added buildings (the author).

Taking into account the variability of requirements, the action must be rigorous in historical constructions, mistakes should not be experienced. Every decision should not be gainful, especially in the context of monumental structures.

7. CONCULUSION

Old buildings become unsuitable for their designed requirements, as development in technology, politics and economics moves faster than the built environment; adaptive reuse comes in as a sustainable option for the reclamation of sites. Citadels are considered the historical monuments and landmarks that the cities are known by, as in Aleppo, Kirkuk and Erbil Citadels. The Citadels in these kinds of cities hedged the old city during the ancient times and until the late Middle Ages, these cities grew form inside the citadels in different directions around the citadels. The shape of citadel, the nature of the land use within it and the axes came out from it determines the city's growth. A suitable approach for Kirkuk Citadel must link it with surrounding neighbors and the city as a whole, by pedestrian axes and new functions that will attract the society and tourists to the Citadel. The absence of the historical urban fabric of Citadel may lead to persistent need for reconstruction, in order to regain the original sense of enclosure within the neighborhood of the Citadel. Due to the small sizes of spaces within the original buildings of Citadel it can't satisfy a cinema activity for example, but it can be boutique hotels, small shops or maybe special museums, some Mosques can reuse as a schools

with others maintain its same religious functions. Activities like cinema, outdoor or indoor stages, services etc. can be located within the new constructions.

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KEYNOTE SPEECH
(30 Ağustos Hall, 11 May 2017-Thursday, 14.40-15.10)

Prof. Dr. Eric CLARK
The Political Economy of Memory:
Heritage Gentrification and Domicide by Rent Seeking

THE POLITICAL ECONOMY OF MEMORY: HERITAGE GENTRIFICATION AND DOMICIDE BY RENT SEEKING

ERIC CLARK[1]

ABSTRACT

As extensions of our proprioceptive bodies, places embody memory. Place-bound memories are the very foundation of hope. Being displaced consequently entails immense burdens on the displaced: practical, social, economic, cultural and existential. The transformative powers of finance and property capital generate escalating creative destruction of urban environments by reducing place to a commodity and fastidiously putting land to its 'highest and best use', displacing millions of people in the process in order to secure potential returns on 'investment'. One would think that conservation of heritage could function as a source of friction, a bulwark of inertia protecting (in the words of Karl Polanyi) 'habitation against the juggernaut, improvement'. This is also part of the story in some instances. But heritage is often controlled, coopted, staged and managed by dominant powers as a key resource in the orchestration of processes of heritage gentrification. The contradictions and tensions underlying heritage gentrification extend beyond straightforward matters of rivalling memories and heritages struggling for recognition and control over urban space, although this is part of the story: whose heritage? Even where there is no apparent contestation over place-bound heritage (this is often claimed, but seldom the case), there are other tensions at play. What happens when heritage is treated as a financial asset? How is heritage speculatively deployed to enhance potential land rents? How does the capture of rent gaps – in part created by speculation in myth and memory – wreak havoc on the homes and memories of those displaced by heritage gentrification? How is heritage paradoxically put to use as a tool for domicide and memoricide? This paper presents an understanding of heritage gentrification as largely driven by processes of financialisation and rent seeking, and in turn as driver of incalculable suffering stemming from the devastating events of domicide, memoricide and topocide.

Keywords: Heritage, Gentrification, Domicide, Rent seeking, Financialisation

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[1] Prof. Dr., Department of Human Geography, Lund University, Lund, SWEDEN

1. INTRODUCTION

> The intangibles of myth and memory, morality, ethics, and rights, of affective loyalties to imagined communities and to places, do a great deal of work with far-reaching objective consequences in the dynamics of political struggle. Conceptual political battles fought in this immaterial realm become crucial.
> David Harvey, *Cosmopolitanism and the Geographies of Freedom*, 2009, p. 163

Concerns for heritage, memory and historic preservation of culturally significant buildings and urban environments involve tensions and contradictions that are commonly glossed over. There has long been a tendency 'to deal with urban heritage as a monolithic issue', void of underlying tensions concerning 'whose heritage to conserve?' (Tunbridge 1984, p. 171). While this tendency continues to persist on the glossy stage of urban politics, there is a growing volume of critical urban research that analyses how selective and often exclusionary myth, memory and affective loyalties are utilised in political struggles with strong political economic undercurrents. In this paper I present an approach to the political economy of memory and heritage that underlies processes of heritage gentrification. The paper draws on research literature encompassing cases from around the world in order to develop an understanding of heritage gentrification as largely driven by processes of financialisation and rent seeking, and in turn as driver of incalculable suffering stemming from the devastating events of domicide, memoricide and topocide.

Research into the 'political economy of memory' spans many aspects and issues, including engagement with identity politics and 'how painful pasts are packaged for public consumption' in museum exhibitions (Autry 2013, pp. 62-63). The political economy of memory I focus on here rather concerns the questions: What happens when heritage is treated as a financial asset? How is heritage speculatively deployed to enhance potential land rents? How does the capture of rent gaps – in part created by speculation in myth and memory – wreak havoc on the homes and memories of those displaced by heritage gentrification?

First, political economic processes of financialisation and rent seeking are clarified. Then research into heritage gentrification is examined, focusing on the process as a rent seeking strategy, and research into domicide and memoricide as paradoxical consequences of investments in heritage conservation is briefly summarised. In the end, I hope to have highlighted the contradictions and tensions that often riddle otherwise noble interests and efforts associated with maintaining and stabilising urban memories.

2. POLITICAL ECONOMY OF SPACE: FINANCIALISATION AND RENT

> The transformative powers of global capitalism presently dispossess and unsettle millions of people as well as comprehensively reshape the built environment on previously unseen scales of creative destruction. When the world is constantly dis(re)membered in ever new ways, remembrance as a both individual and trans-generational complex of experience, memory and knowledge loses significance in everyday life.
> Michael Landzelius, *Semiotica*, 175, 2009, p. 39

The transformative powers of finance and property capital generate escalating creative destruction of urban environments by reducing place to a commodity and fastidiously putting land to its 'highest and best use', displacing millions of people in the process in order to secure

potential returns on 'investment'. One would think that conservation of heritage could function as a source of friction, a bulwark of inertia protecting 'habitation against the juggernaut, improvement' (Polanyi 2001 [1944], p. 191). But the contradictions and tensions underlying the domicide of heritage gentrification are not simple straightforward matters of rivalling memories and heritages struggling for recognition and control over urban space, although this is certainly part of the story. Even where there is no apparent contestation over place-bound heritage (this is often claimed, but seldom the case), there are other tensions at play that arise from rent seeking strategies of powerful financial interests.

2.1. Financialisation

More than the mere growth of a sector in terms of employment or throughput, financialisation is a process of 'widening and deepening the reach of financial interests' (Pike and Pollard 2010, p. 33), penetrating and transforming territories, economic spheres and actors. Financialisation involves and builds on related processes of privatisation, commodification and securitisation of the environment, constructing conditions for market relations that allow for the penetration of financial control and decision-making into the fabric of societies and built environments. Financialisation has intensified with the rise of neoliberalism as globally dominant ideology since the 1970s, radically changing political, economic, social and geographic landscapes (Deménil and Lévy 2004; Harvey 2005; Block and Somers 2014). Its significance stems from advances into aspects of life commonly considered more social, cultural and environmental than economic or financial. As Fine argues, 'not only has the presence of finance grown disproportionately within the direct processes of capital accumulation for the purposes of production and exchange, it has also increasingly intervened in less traditional areas associated with what might be termed social as opposed to economic reproduction' (2014, p. 55).

Things are financialised when they are treated above all as financial assets from which revenues flow merely due to possession. This is why property rights and privatisations are essential to financialisation as an expansive process. The 'increasing tendency to treat the land as a pure financial asset' underlies 'the form and the mechanics of the transition to the purely capitalistic form of property in land' (Harvey 1982, p. 347). The same can be said today about music, words, ideas, organisms and ourselves, as intellectual property rights, bio-prospecting and branding of people and places open up new spheres for financial 'earnings' through speculative 'investment'.[2] By treating them as pure financial assets with expectations on financial yield they are reduced to just another 'special branch of the circulation of interest-bearing capital' (Harvey 1982, p. 347). Ever in search of new fields to securitise and invest in, the financial sector actively engages in the creation of conditions allowing more and more of both society and nature to circulate as financial capital, entailing enclosures of resource commons and the displacement of people, their livelihoods, knowledge and practices.

Finance capital claims to 'see the world as full of potential', indeed, to 'see potential everywhere' (HSBC billboards) reaching into everyday life as we increasingly consider our homes, our education, and even ourselves, as financial assets we 'invest' in for the sake of financial returns (Martin 2002; Michaels 2011; Verhaeghe 2014). Financialisation involves the subordination of use values to exchange values, in sphere after sphere, thereby expanding the volumes of 'investment opportunities' for ever more concentrated centres of financial

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[2] Sayer (2015, 36) distinguishes between object-focused (use-value-oriented) and 'investor'-focused (exchange-value-oriented) investment, and points out that it is "truly extraordinary that we treat these different things as one and the same without even noticing."

wealth (Sayer 2015). It reaches into school systems, healthcare, infrastructure of various kinds, urban planning and political life, including memory and heritage. Valorisation of select pasts through investment in 'heritage production' (Shaw 2005, p. 70) is one example of the expansive reach of financialisation of urban space, with dire consequences in the form of domicide and memoricide.

2.2. Rent seeking: making and taking rent gaps

> Rent seeking is nothing more than a polite and rather neutral-sounding way of referring to what I call "accumulation by dispossession".
> David Harvey, *Seventeen Contradictions and the End of Capitalism,* 2014, p. 133

Financialisation creates conditions for rent seeking, which in gentrification theory has been analysed as the making and taking of rent gaps (Clark 1987; Clark and Gullberg 1997; Lees et al 2008; Wyly 2015; Slater 2017; Slater forthcoming). Though Harvey's seminal work on land rent theory is commonly presented as dissociated from rent gap theory (Lees et al 2010), careful reading of Harvey's work on land rent reveals clear commensurability with rent gap theory (Clark 2004; Clark 2017). Space will not allow for a fuller presentation; for the sake of brevity I hope concise commentary on key passages will suffice as platform for examining processes of heritage gentrification and domicide. First, a nutshell presentation of rent gap theory; then brief explication of ties to Harvey's land rent theory and analyses of rent seeking. Rent gaps are the difference between the income a land owner receives given the current type and intensity of land use – capitalised land rent – and the income the same land would yield to its owner under conditions that mainstream real estate economists call 'highest and best use' – potential land rent. In urban environments, dense in population and in fixed capital, the most important quality of land for both capitalised and potential land rent is the location of the site in 'relational space', i.e., in relation to all other sites. From this perspective we see that changes in surroundings enhance land rents more than any investments by the land owner.
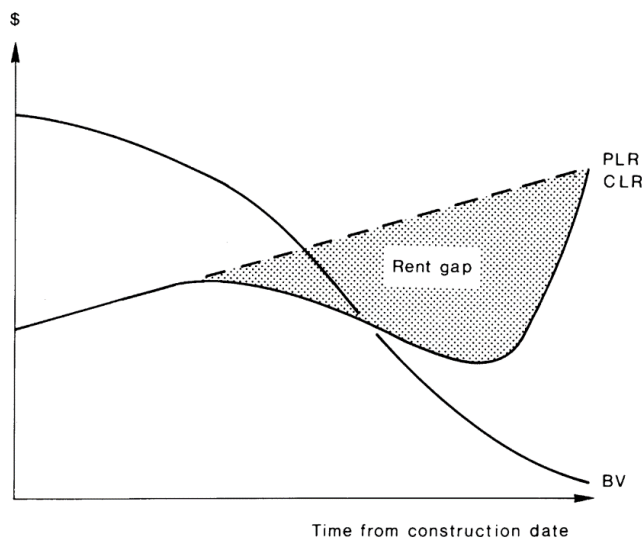
Figure 1. Rent gap. PLR = potential land rent. CLR = capitalised land rent. BV = building value. (Adapted from Smith 1979a.)

When urban land is developed or redeveloped, the rent seeking rationale of powerful landed developer interests plays out such that the new building fixed to the site is appropriate to a type and intensity of use necessary to secure potential land rent. Capitalised land rent and potential land rent are identical and there is no rent gap (see Figure 1). Initially, with continued urbanisation involving population growth and expansion of built environments, both capitalised and potential land rent rise. But while the existing building on the site locks the land into a type and intensity of use that constrains capitalised land rent, potential land rent is unencumbered by the friction of such concrete considerations. Changes in the site's situation in relational space enter freely into potential land rent, which is to say, into the speculative calculations of landed developer interests. A gap arises between capitalised and potential land rents for the site, and this gap constitutes a pressure to change the building capital fixed to the land. In extreme cases of rapid urbanisation, relatively new ten story buildings are destroyed to make space for twenty or thirty story buildings. This creative destruction makes perfectly good sense under conditions where investment decisions are exchange value oriented.

During a period prior to redevelopment, the speculative activities of finance capital and urban developers drive up capitalised land rent, as the most powerful actors on the urban stage have condemned the site to redevelopment. This is when 'redlining' (finance capital stops issuing loans to the area) commonly enters into the process. Reduction or total neglect of maintenance by property owners becomes economically rational behaviour. The area undergoes a process of filtering, a euphemism for slum formation. Filtering is basically the opposite of gentrification: disinvestment in buildings and a shift downward in socioeconomic characteristics of the residents. Gentrification involves, of course, reinvestment in buildings and an upward shift in socioeconomic characteristics of residents.

When these flows of capital and people associated with gentrification occur, the rent gap has already been closed through the speculative 'investments' of finance and real estate capital. Speculation on future land rent drives up prices on properties, which are increasingly seen as exploitable land rather than land and building. In fact, the land would capture a higher price without the building since there are costs incurred with emptying a building of tenants and demolishing it. Rent gaps, and ultimately the rent seeking behaviour of finance and property capital, drive the process in whichever form gentrification takes: from the piecemeal progression of gentrifiers seeking housing in 'hip' neighbourhoods, to large scale redevelopment projects, invariably whitewashed and politically marketed as urban revitalisation, regeneration, renaissance or the like.

In *Limits to Capital*, Harvey argues that 'the circulation of interest-bearing capital promotes activities on the land that conform to the *highest and best uses*, not simply in the present, but also in *anticipation of future* surplus value production. The landowners who treat the land as a pure financial asset perform exactly such a task … By looking to the future, they inject a fluidity and dynamism into the use of land that would otherwise be hard to generate. The more vigorous landowners are in this regard, the more active the land market and the more adjustable does the use of the land become' (Harvey 1982, pp. 368-9, emphasis added). Were it not for the 'inertia … imposed … by the threat of devaluation', the space economy of capitalist production would resemble 'an incoherent and frenetic game of musical chairs' (Harvey 1982, p. 393-4). The drive to put land under its '*highest and best use*' is at the core of rent gap theory, as is the *anticipation of future* rents encapsulated in the concept of potential rent. More recently Harvey elaborates on rent seeking, arguing that 'The speculative quality of the activity means, however, that it is *potential* exchange value that matters' (Harvey 2014, p. 17, emphasis added). Though Harvey's work on rent is primarily known for its injection of spatial

considerations and elaboration of the interplay between differential rents, it is not difficult to read rent gap theory into his analyses of land rent.

The interplay between differential rents 'emphasises a synchronic comparison across space of differences in capital investment, especially in terms of normal and above normal', while the concept of rent gap 'emphasises a syntopic comparison across time, of differences in actual and potential land rent which correspond to different types and volumes of capital investment' (Clark 2004, p. 155). Although with different emphases, they both reveal the relational spacetime ('the hyphen disappears', Harvey 2009, p. 137) dynamics of distinct yet imbricate rhythms of capital circulation, flowing through while affixed to land.

These conditions – the social relations constitutive of financialisation and rent seeking – form the basis for analysing heritage gentrification as rent seeking strategy, and the structural violence this wreaks through domicide and memoricide.

3. HERITAGE GENTRIFICATION AS RENT SEEKING STRATEGY

> [W]hat would gentrification be without the strong ideological work of aesthetics that does so much to pave its way and justify its displacements?
> Don Mitchell, New axioms for reading the landscape: paying attention to political economy and social justice, 2008, p. 45

If the circulation and flows of capital (reinvestment in built environment) and people (outflow of working class, influx of 'gentry') are the skeletal frame of gentrification, its flesh commonly consists of the production and consumption of heritage.[3] Early in the chronicles of gentrification research, Allen (1984, p. 33) perceptively asked 'to what extent the spirit of preservation is simply to keep some symbols of ethnic community, while the vital community has since expired', or, more likely, been expelled to the suburbs. These symbols are often reproduced in the architecture of the new buildings, as well as preserved in renovations of old buildings. They appear to have value for others than the working class and/or ethnic people who cultivated and lived by them. Indeed, it appears that property developers and financial investors commonly treat symbols of heritage as financial assets, preserving, reproducing and speculatively staging them to enhance potential land rents. Similarly, regions and cities conjure investors by spectacularly performing heritage aesthetics as a way to 'dramatize their potential as places for investment' (Tsing 2005, p. 57). And when 'governments and private enterprises treat conservation in purely economic terms, … [r]eal estate speculation and the added value of heritage force prices and rents into wildly unpredictable but usually dramatic escalation' (Herzfeld 2010, p. 259).

Historic conservation is more often than not 'an excuse for intervention into urban life' (Herzfeld 2010, p. 259). The interventions commonly involve large financial investments by powerful landed developer interests in new infrastructure and built environments: 'investor'-focused, exchange value oriented investments, calculated and expected to yield high potential returns on investment. Preserving heritage can arouse images of avoiding change, when in practice it is often all about legitimating certain kinds of change.

There is now a large and growing research literature reporting on empirical analyses of heritage gentrification. Smith's study of Society Hill in Philadelphia, 'the most historic square mile in the nation', is paradigmatic for its analysis of financial institutions and the local state creating

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[3] Gentrification takes however many shapes, including wholesale demolition and 'new-build' gentrification producing entirely new urban environments.

and capturing rent gaps by conserving 'fine historic architecture' while displacing thousands of residents (1979b, pp. 27, 32). Smith (1996) went on to extend this perspective on gentrification in his seminal analysis of revanchist urbanism in New York City. Echoing Jager's (1986) early analysis of Melbourne, Shaw's research into 'the heritage-gentrification nexus' in Sydney, Australia, reveals the exclusionary forces at play in 'valorising select pasts as heritage' (2005, pp. 59, 62). Gündoğdu and Gough (2009) relate the rent seeking capture of rent gaps to urban renaissance strategies and class cleansing in the historic centre of Istanbul. Herzfeld's 'engaged anthropology' approach, spanning years of research in Greece, Italy, and Thailand, examines 'the use of historic conservation to justify gentrification', revealing how 'commoditization of history expands into urban design', entailing 'horrendous acts of violence and dispossession' (2010, pp. 259-260). Donaldson and colleagues suggest that 'arguably negative consequences' may have unfolded in Cape Town, South Africa, as 'the unintended outcome of well-meaning policy frameworks, such as … urban heritage conservation' (2013, p. 187). Related analyses of heritage gentrification are reported in several case studies collected in *Global Gentrifications: Uneven Development and Displacement* (Lees et al 2015), including Cairo, Egypt; Karachi, Pakistan; Beirut, Lebanon; Damascus, Syria; Madrid, Spain; Puebla, Mexico; Rio de Janeiro, Brazil; Buenos Aires, Argentina; Santiago de Chile and Beijing, China (cf. Ren 2008; Shin 2010; Lees et al 2016). In Jou et al (2016), colleagues and I analyse commodification of cultural heritage as a significant element of revanchist urban politics in Taipei, Taiwan. And the list could continue.

The geographical span and contextual breadth of these studies reflect the need and rationale for conceptualizing gentrification as a generic process (Clark 2015). However uniquely these processes are shaped by particular social, economic, cultural, political and legal contexts, it would be 'erroneous to regard them as totally disconnected' (Harvey 1996, p. 285). Aside from sharing similar underlying processes of financialisation and rent seeking, they give rise to similar questions and struggles associated with the loss of homes and place-bound memories.

4. DOMICIDE: THE STRUCTURAL VIOLENCE OF RENT SEEKING

> If the pain of displacement is not a central component of what we are dealing with in studying gentrification – indeed is not what brings us to the subject in the first place – we are not just missing one factor in a multi-factorial equation; we are missing the central point that needs to be addressed.
> Peter Marcuse, On gentrification. *City*, 2010, p. 187.

Displacement has impacted the lives of uncounted millions, and continues to pose a grave threat to security for many more. Uncounted because they have been made invisible by not being counted: states calculate volumes of variables in national statistics, but are loath to tally displacement. States are reluctant to register such painful processes because these acts of violence inflicted upon undesired minorities and low-income communities are commonly state-sanctioned. Documenting and researching displacement is therefore challenging (Atkinson 2000; Hartman and Robinson 2003).

'The forced eviction of individuals, families and communities from their homes and lands ranks amongst the most widespread human rights violations in the world' (COHRE 2009, p. 7). Conservative estimates based on reported cases of forced evictions suggest very large numbers globally, and these do not include less violent forms of displacement through the ball and chain of the market. Just the displacement associated with the Beijing Olympic Games

reached over 1.5 million, not including another 400,000 whose homes were demolished to make way for massive transport infrastructure development. Beijing authorities 'used propaganda, harassment, repression, imprisonment and violence against those who questioned or protested against the involuntary displacement' (COHRE 2009, p. 11). Marcuse (1985) estimated that between 1.5 and 3.5 % of the population of New York City are displaced annually, i.e. between 100,000 and 250,000 people every year, in one city alone, which resonates with estimates for the 1990's (Newman and Wyly 2006).

Domicide is 'the murder of home'. Given the importance of home as foundation for memory, domicide is largely synonymous with memoricide: 'erasure of the sources of memory, dreams, nostalgia, and ideals' (Porteous and Smith 2001, pp. 3, 63). At a larger scale these are akin to topocide, the annihilation of place (Porteous 1988). The pain of domicide, memoricide and topocide is nothing less than traumatic (Fullilove 2004; Shao 2013; Zhang 2017). Not taking this suffering into serious consideration is more than mere irresponsibility – it is arguably even criminal (Ruggiero 2013).

5. CONCLUSION

Cultural heritage is important as fund of collective memories. This importance lends it powers that are coopted and managed by dominant powers as a key resource in the orchestration of processes of heritage gentrification. The tensions and contradictions underlying heritage gentrification extend beyond matters of rivalling memories and heritages struggling for recognition and control over urban space, although this is often part of the story: whose heritage? Even where there is no apparent contestation over place-bound heritage, there are other tensions at play: the making and taking of rent gaps involve massive displacements which entail immense burdens on the displaced. Carrying on business as usual, as if we do not know any better, does not reflect innocent lack of evidence or understanding how the seemingly innocuous goal to preserve historic urban structures can serve purposes of accumulation by dispossession.

Alternative ways of heritage preservation need to fully recognize problems associated with financialisation of space and the making and taking of rent gaps. In seeking 'openings for the construction of viable political-economic alternatives' (Harvey 2016, p. 322), I have elsewhere argued (Clark 2017) that in order to make rent gap theory not true, our political economies need to be reconstructed such that we: de-commodify land, and work together to cultivate and institutionalize social practices of commoning; institutionalize ceilings on inequalities by legislating floors and ceilings on incomes and wealth; move decision-making from shareholders, boardrooms and the trading floors of stock exchanges to democratic bodies, placing use-values in focus; and replace myths and metaphors of market fundamentalism with recognition of our interdependence, how we mutually constitute one another, how we are dependent on and owe solidarity to others. Heritage preservation cannot alone take these ambitions onboard, but these aspects should at least be carefully considered.

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SESSION 2

30 AĞUSTOS HALL
11 May 2017-Thursday, 15.20-16.50

Chairperson: Prof. Dr. Ayşe Sema KUBAT

Invited Speaker: Ayşe Sema KUBAT
*Measuring Urban Memory through Quantitative and Comparative
Approaches*

Mine TUNÇOK SARIBERBEROĞLU, Zeynep TARÇIN TURGAY,
Nevşet Gül ÇANAKÇIOĞLU
Spatial Cognition through a Nonvisual Experience

Seda H. BOSTANCI, Murat ORAL
*Experimental Approach on the Cognitive Perception of Historic Urban
Skyline*

Pınar ÇALIŞIR, Gülen ÇAĞDAŞ
*Exploration of Urban Patterns and Relations through Computational
Techniques in the Traditional Urban Tissue: Amasya Case*

Ahmet Emre DİNÇER, İbrahim BEKTAŞ, A. Bilgehan İYİCAN,
Abdul Samet ENGİN
*Re-defining Traditional Bazaar Areas and Shade Structures via Parametric
Design Methods in the Memory of Urban Culture*

MEASURING URBAN MEMORY THROUGH A QUANTITATIVE APPROACH: SPACE SYNTAX

AYŞE SEMA KUBAT[1]

Many historical settlements are losing their peculiar characteristics, including their cultural values and their urban identity. These lead in turn to the loss of the urban memories, none of which can be replaced, which make such settlements unique. An analysis of the characteristics and structures of local settlements is best obtained by ensuring the continuity of their cultural and social values. In addition, assigning them up-to-date functions as well as cultivating an appreciation of such settlements' historical importance and the creation of a social conscience for their conservation is believed to lead to a greater chance for their preservation. This approach can also be an inspiration for modern and contemporary designs. For this reason, the examination of settlements through the realization of their global forms and their urban memory requires novel and interesting approaches. To achieve this, linking their morphological and historical characteristics to their dynamic forms stand out as themes that should be emphasized in both urban design and architecture.

At this point, it is possible to mention a mathematical model that can analyse urban patterns and measure urban memory through a comparative interpretation. The traces of the past can be examined through the use of a quantitative model. Space Syntax is a method for describing and analysing the relationships between spaces, and offers a set of techniques for the representation, quantification and interpretation of the relationships between buildings and settlements (Hillier & Hanson 1984, Hillier, 1996). Space Syntax has been adopted and developed in hundreds of universities and educational institutions as well as in professional practices. Built on quantitative analyses and geospatial computer technology, Space Syntax provides a set of theories and methods for the analysis of spatial configurations at all scales. The aim of this presentation is to explain the contribution of Turkish researchers to this quantitative approach (Kubat & Özer, 2008, Kubat 2010, Kubat 2014).

The presentation has two parts, the first consists of the application of Space Syntax on the historical traces of settlements in Anatolia (Kubat 1997), the reflection of this study and its use in world city analyses; the second gives some examples of its application on real projects within Turkey, and the contribution of Turkish researchers to its development.

1)   Characteristic urban patterns of Anatolian towns;

Kubat (1997), comparatively analysed the traces of history and urban memory of nine fortified towns in Anatolia using "Space Syntax". This analysis was carried out by applying the basic concepts and methods of the descriptive theory of space which were developed at the Architectural Studies unit at UCL (Hillier & Hanson, 1984; Hillier, 1996). The characteristics of space that are intrinsic to Anatolia, not only because of its geographical location but also

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[1] Professor (Phd), ITU, Faculty of Architecture, Depart. City & Reg. Planning, ISTANBUL

because of the influences of several civilizations, can be defined by means of mathematical interpretation (Kubat 1997). This study, together with an examination of the morphological history of Istanbul (Kubat 1999) were the beginnings of the use of term "morphogenetic", and the adaptation of a novel model termed "Space Syntax" in Turkey. Kubat and Topçu (2007), made comparative quantitative analyses of pedestrian movement patterns in two Anatolian towns. In Konya; Ottoman and Turkish characteristics are evident, and in Antakya; Roman and Islamic patterns overlap. (Topçu and Kubat 2012). The terminology and the morphological methodology used in both of these were adapted from Kubat's 1997 study of Anatolian citadels.

The work of Asami & Kubat (2001) and Asami et al (2004) employed quantitative indices by using GIS to reveal the traditional Turkish character in street network analyses in several cities in Turkey and in comparators in other parts of the world.

These studies of Anatolian urban culture through the use of Space Syntax also shed light on research studies conducted in India and the Arabic world. Thilagam and Benergee (2015) presented the spatial configuration of seven medieval temple towns in southern India. These had evolved under a predominantly religious influence and accordingly reflected the significant features of the Hindu genotype. Mohareb and Kronenburg (2012) analysed and compared the urban edges of historic walled Arab cities, in the belief that their study would assist in developing appropriate interrelationships between the historic urban fabric and adjacent urban developments. The comparative spatial configuration patterns and land use activities of four Arabic cities were analysed through the use of GIS as well as Space Syntax. Another interesting and similar approach was used by Choudhary and Adane (2012). In this study, five cities with similar topographic and geographic conditions from central India were analysed in terms of their configuration. This was done in the hope of better understanding culture-specific human preferences regarding space proxemics. The syntactic parameters and measurements of these Indian cities were also comparatively analysed against others, including Iranian, Arabic, Brazilian, British and Portuguese cities.

Eskidemir and Kubat (2017) conducted research into the urban fabric of Anatolian towns which were originally built during the Roman Empire, and which share similarities with settlements on the Italian Peninsula. These Anatolian towns have undergone repeated changes with the arrival of different cultures, ranging from Anatolian Turks to the later Ottomans, who were under the influence of Islam. Eight fortified towns of Roman origin in Anatolia and Italy were selected as paired examples for this study, and the interrelation between their morphological values and quantitative values were obtained by using Space Syntax to establish the methodology of the study.

2) The second part of this presentation is concerned with about how Space Syntax has been used to examine significant urban design, urban planning and transportation issues in Turkey. Turkish architects and planners believe that their studies into the subject have made contributions both to the Space Syntax methodology and to actual planning issues within Turkey (Kubat &Özer 2008, Kubat 2010, Kubat, 2014).

This contribution can be summarized as:
•   the application of Space Syntax to actual projects: the redesign of a declining historical area in Istanbul (Kubat et al., 2004); the conversion of a brownfield site into an innovative park in Kayseri (Kubat et al 2012, Kevseroğlu & Kubat, 2015); and a study of the impact of an urban design project in Taksim Square and Gezi Park in Istanbul (Kubat 2015, Kubat et al., 2015),

• the development of a new methodology for pedestrian movement and wayfinding patterns (Özer & Kubat 2007, 2014 and 2015),
• the development of a new means of representation, and a new model for a vehicle transportation network (Kubat et al., 2007),
• the development of a 3D perspective model to include topographic parameters in the Space Syntax methodology as a contribution to the ongoing studies in the UK (Asami et al., 2001, Kubat et al 2003, Hillier&Iida 2005). The form of Istanbul is analysed by taking account of its rich topography and thus the street network of Istanbul's historical peninsula is illustrated on a three-dimensional surface by using GIS and Space Syntax.
• the application of Space Syntax to define evacuation routes during an earthquake, which is one of the real-world problems facing Turkey (Sarı & Kubat 2012),
• the organization of the Sixth International Space Syntax Symposium (SSS6) in Istanbul, Turkey (2007).

Brief explanations of some of the above research projects:

Evaluating the Impacts of an Urban Design Project: A Multi-phase Analyses of Taksim Square and Gezi Park, Istanbul, (Kubat 2015, Kubat, Gümru, Özer & Argın, 2015)
This research study explores the opportunities and challenges in taking a syntactic approach to the spatial analyses of different phases of the pedestrianisation project in the rapidly transforming political centre of Istanbul. The results of this paper, which were derived by using the tools offered by Space Syntax, demonstrate the effects of the changing spatial layout on pedestrian movement levels, and provide insight towards understanding the preferences of pedestrians when their usual choice of route is blocked and they are forced to use alternative paths. The paper also provides input for the urban design project which will be implemented in Taksim Square by the Istanbul Metropolitan Municipality (İBB).

The Effect of Built Space on Wayfinding in Urban Environments: A Study of the Historical Peninsula in Istanbul (Kubat, Özer & Özbil, 2007, Kubat & Özer 2008)
The primary aim of this research project is to enhance the spatial and visual organization of Istanbul's historic core by evolving a spatial regeneration strategy from the perspective of the pedestrian. The Sultanahmet district, the heart of historic old Istanbul and a popular sightseeing area, was chosen as the study area. Embedded within a rich cultural and historical heritage, the historical peninsula of Sultanahmet includes monuments, examples of civil architecture, and archeological remains. The area, which is officially registered as a 'Conservation Site', has been exposed to an intense vehicle and pedestrian demand that led to its degeneration. With its original methodology, efficient spatial models, strategic approach, and significant findings, this project was funded by the Istanbul Metropolitan Municipality and is anticipated to be used as a unique design framework for prospective urban design and pedestrianization projects for Istanbul

Casualty Mitigation Proposal for High Density Settlements in Earthquake-Vulnerable Areas, **Evacuation and Access** (Sarı & Kubat, 2012)
Space Syntax analysis has been used as a major tool in this study for defining orientation principles within urban areas. The study focuses on settlements with high building density in Istanbul for the purpose of casualty mitigation after an earthquake. Put simply, highly populated areas with vulnerable buildings will suffer road blockages due to building collapses. These road blockages may change the orientation of people and act as obstacles for the

emergency services such as ambulances and fire brigade vehicles. The aim of the study is to propose a model that ensures that every single residential unit can be reached after an earthquake according to both the anticipated evacuation and access routes and also the settlement patterns of Istanbul. With these outputs, it is expected the local authorities will have a starting point and classification for intervention programmes when drawing-up earthquake prevention plans.

Application of Space Syntax in the Regeneration and Transformation of Galata and Hendek Street (Kubat, Eyüboğlu & Ertekin, 2004) consultancy: Karimi & Stonor (Space Syntax Ltd).
Project supported and prepared for the Urban Regeneration Department of the Istanbul Metropolitan Municipality. The main issues of the project are the economic regeneration of the historic Galata region, and the elimination of the disjointed nature of the commerce- and retail-oriented Istiklal Street. Research and proposals were urgently needed to define the reasons for the area's decline and to help in the regeneration of its once lively nature. Space Syntax was used to propose a spatial redevelopment plan for Galata's historical urban core, which was aimed at the creation of a larger and unified activity center by improving the physical connections between the two important parts of Istanbul's town center.

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SPATIAL COGNITION THROUGH A NONVISUAL EXPERIENCE

MİNE TUNÇOK SARIBERBEROĞLU[1], ZEYNEP TARÇIN TURGAY[2]
NEVŞET GÜL ÇANAKÇIOĞLU[3]

ABSTRACT

The notion examining the interaction between the individual and the physical setting is the concept of perception, which is evaluated by Hall (1966) as the main competence that living organisms possess for survival. In this manner, perceptual product can be defined as the result of perceptual processes through which the stimuli from the environment are converted into cognitive data by the receptor cells of sense organs - mainly the eye. According to Pallasmaa (2005), the eye became the centre of the perceptual world through the invention of perspectival representation, which turned into a symbolic form both describing and conditioning perception.

Also, such concepts as Merleau-Ponty's (2005) bodily experience, a classification of perceptual modalities, have been partly replaced by more holistic approaches, considering the experience as the most essential factor of the physical setting which is defined as the collection of cognitive data of individuals formed by various information processing circumstances (Downs and Stea, 2011).

Cognitive mapping is the process of a mental representation which people acquire, code, store, recall and decode information about the relative location and attributes of the physical setting (Downs and Stea 2011). This imaged information includes impressions about structure or appearance of a place, its relative location, its use and its values. On the other hand, a specific place's structure, value and relative relations can be analysed in a more analytical way. Space syntax is a method for describing and analysing the relationships between spaces and a set of techniques for the representation, quantification, and interpretation of spatial relations in buildings and settlements. Contributing to this debate, this paper explores the cognitive data generated by sighted people in a non-visual bodily experience, as they are guided through "Dialogue in the Dark", a thematic environment consisting of completely dark rooms equipped with scent, sound, wind and tactile simulations of a specific urban setting and syntactic relations of that space.

In this regard, a two-step methodology is applied: the first step comprises cognitive data from the cognitive maps drawn by participants just after their experience, while the second one comprises existing spatial data revealed by syntactic analyses. Finally, the correlation between the cognitive frequencies of the experienced nodes in each cognitive map and the syntactic values of the setting are statistically analysed.

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[1] Phd Student, İstanbul Technical University, Department of Architecture, İSTANBUL
[2] Phd Student, İstanbul Technical University, Department of Architecture, İSTANBUL
[3] Dr, Özyeğin University, Department of Architecture, İSTANBUL

Statistical outcomes show that without vision, no correlation is found between the syntactic values and the frequency of spaces but, auditive and tactile characteristics of the spaces are significantly correlated with the frequencies of the spaces.

In conclusion, the results show that spatial cognition without vision is mainly dependent on bodily experience of the self which is stimulated mostly by auditive and tactile senses, and also that the effect of the syntactic characteristics of the space derived from visual parameters loosens the ties with the notion of spatial cognition.

Keywords: Cognitive map, Space Syntax, Spatial Cognition, Spatial Experience

1. INTRODUCTION

Lawson (2007), in his influential book 'The Language of Space', emphasizes that space is such a phenomenon wrapping or surrounding all over us so that it is an inseparable matter of fact influencing how we feel, what we do and whom we interact with. Space is more than its physical borders and has a significant force on the balance of both our physical and psychological characteristics. Kitchin (1997) argues that a fundamental need is the need to know about this space, or in other words, the world around us. To achieve this, an organized approach is needed depending on the restrictions of time and space over human experience. As a result, an overall conception of the environment that defines the sense of place and human spatial behaviour is structured in the human mind (Kaplan, 1973).

These internal spatial constructs are investigated under the concept of "cognitive map" in many related theoretical disciplines. Cognitive mapping relates not only how we perceive, store and recall information about the spatial environment but also how we think and feel about the geographic environment (Jacobson, 1998), and it is essential for survival of the human kind (Kaplan, 1973). But what happens if one perceptual modality (i.e. vision) is missing, what (if any) effect does this on our cognitive knowledge of the space?

In this paper, cognitive maps are handled in the context of environment and behaviour theories which can be defined as an internal model of the world which we live in its broadest sense (Golledge & Stimpson, 1997), and it is aimed to investigate the structuring of cognitive maps, through the experience of a specially designed non-visual environment. In this context, a bipartite methodology is evaluated to obtain a comparative study between the cognitive and spatial data of the selected environment. The theoretical background is designed over the concepts of environmental perception through senses and the structure of cognitive maps. Additionally, the method used to analyse the syntactic characteristics of cognitive maps and the space syntax theory is presented through previous studies in relation to cognitive maps. Following the theoretical background, case study environment, methodology of the study and the results are presented. In conclusion the statistical outcomes are evaluated in regard to the theoretical background.

2. GRASPING THE ENVIRONMENT IN MIND AS SEEN OR NOT SEEN

2.1. Experience through the senses
Space is such a phenomenon wrapping or surrounding all over us so that it is an inseparable matter of fact influencing how we feel, what we do and whom we interact with. Thus space has a significant force on the balance of both our physical and psychological characteristics (Lawson, 2007). In this section, the human interaction with space is presented briefly through

the perceptual modalities (vision, tactile, auditory and olfactory) that participate in the experience of space.

In many perceptual and cognitive studies, the significance of the visual perception modalities is emphasized depending on the fact that we are able to collect a significant amount of data with our eyes compared to the other senses. According to Pallasmaa (2005) the perception of sight is well grounded in physiological, perceptual and psychological facts as our most important sense; and the eye became the centre of the perceptual world through the invention of perspectival representation. Vision is often quoted as the spatial sense par excellence (Foulke, 1983). According to Ünlü (1998) sight is not only a kind of pictorial issue but rather consisting of an activity and investigation of the notions behind what is seen in the environment. A visually grasped object is consolidated and integrated with other visually seen parameters in the setting and it cannot be separated from that context afterwards.

Vision provides instant perception of a large spatial field in a glimpse; even our ability to see our environment is quite limited by anatomic characteristics of the eye itself. But still other objects are in our peripheral vision as our attention wanders round on a particular scene (Ungar, 2000). More than the half of the nerve fibres entering the individual's nervous system are originated from the eye and this causes the visual sensation to dominate our environmental perception compared to our other sensual potentials (Lawson, 2007). In addition to that, visual information is coded primarily in the human memory through the Visual Sketchpad of the Working Memory (Goldstein, 2011).

In this manner, Lawson (2007) argues that the environment around us and the daily living customs are chiefly established depending on this kind of visual interaction of the individuals with the environment. For that reason, auditory, olfactory, tactile, features of the space are commonly overlooked by both the designers and the occupants of that space.

Auditory characteristics are inseparable parts of an environment that are coded primarily with the Phonological Loop in the Working Memory (Goldstein, 2011). On the other hand, they are not attached to specific settings, limited to that settings borders and could reach out of that borders. They define an environment's use and representation in one's memory. For instance; silent places impose people to be more aware of natural characteristics of the environment such as wind and the sound of water, noisy places can be distractive.

Olfactory variables of the environment also have an identical role to feel places and creating dramatic memories. The activity of smell enriches the sense of feeling and attributes the experienced environment a unique identity in the individual's memory. Therefore, olfaction helps individuals to identify and recall some places; for instance, marine products that are stored, cooked and sold in port cities make these places have a distinctive identity and an exclusive atmosphere.

Tactile characteristics of the objects, texture in other words, offer another mode of experiencing of an object or environment which can be grasped through the act of touch. Touching is an integrated experience through our feet and hands so that we can understand the material of the items in the environment through the sensation of their harshness or softness (Ünlü, 1998). Sensation of tactile variables of the environment could also be evaluated as an integrated manner of activating other senses through a kinaesthetic manner. Kinaesthetic is a cumulative notion of sensing and perceiving the environment including bodily movement, posture and position of the body. Kinaesthetic experience of the individual could be increased with the help of perceptual modes arisen from the environment such as light, smell and heat differences (Ünlü, 1998). Through such an ecologic approach, a setting is appraised as an inseparable part of the kinaesthetic features of the setting.

Based on the debate above it could intensely be argued that perception is not only the interaction between the eye and brain. On the contrary, perceptual process is such a dynamic involvement of the being with its setting relied on sensual data triggered by the stimulation arisen from the environment. So, perception is actually more than sensual storage; a peculiar and unique kind of experience of the individual through one's body that exceed the sensual processes.

On the other hand, this study's approach is built only on the behalf of sighted people who recognize their environment mostly by their visual senses. It is quite argumentative how a sighted person's experience of a non-visual environment will come out. How will a participant perceive the environment? Will the participant switch to other modalities of senses easily or not? How will the participants construct their spatial schemata without the visual perception and how will they represent it through their cognitive maps?

What happens in the absence of one the senses is a conspicuous question, and in the scope of this paper the absence of vision is questioned depending on its significance among the senses and its strong relationship with the spatial experience and cognition.

2.2. Development and Representation of Spatial Cognition

Cognitive maps are used as successful tools by researchers who try to find accurate answers to questions as follows: How do people perceive and construct the images of some specific settings in their schemata? Are some settings more memorable than others? Which characteristics of the settings impose people to be remembered more?

Downs and Stea (2011; p.312) make a clear definition on structuring cognitive maps as "a process composed of a series of psychological transformations by which an individual acquires, codes, stores, recalls and decodes information about the relative locations and attributes of phenomena in his everyday spatial environment." In this process, there two ways to acquire environmental knowledge: sensory modalities and direct and vicarious sources of information. During their direct experience, individuals perceive the world by collecting sensational input through their sensual contact with objects in the environment; or in other words through touching, tasting, smelling, hearing and seeing the world. Through this interaction, although the visual information is accepted to be dominant, the sensorial data obtained with all the modalities (visual, tactile, olfactory and kinaesthetic) brought together by the imaginative nature of the process and converted into cognitive data and form an individual's cognitive map (Jacobson, 1998; Downs and Stea, 2011).

Cognitive maps are not necessarily analogous to a cartographic map but they share the same function with a cartographic map as representing various environmental properties such as direction and relative distance (Downs & Stea, 2011). They have a network like structure mainly built up through topological relations of environmental attributes, regardless of their exact size, scale or real shape (Kuipers, 1978; Zimring and Dalton, 2003; Penn, 2003).

Lynch (1960) adds the visual characteristics of the environment to the cognitive map concept with his definition of "imagebility". He established five image parameters such as paths, edges, districts, nodes and landmarks and put forward that every city has a sort of common but still unique imageability which can be defined with these parameters. In this manner, while some cities stick in one's mind through such a river separating a city into two, some cities are recalled through a branch of many paths. Some locations may have a significant landmark such as a mosque that influences the configuration of a city; some others may be constituted of different zones or districts. According to Lynch (1960), a legible and integrated environment carries such an essential meaning for the individual, helps individuals to feel secure and to make contact through a harmonious relationship with each other. So, a setting configured

successful in terms of imageability is also defined and configured successfully in ones' cognitive map with strong meaning and implications.

It is important to lay emphasis on the fact that all of the debate mentioned above is based on the regular people who have no mental or physical disabilities. However, to meet the aim of this paper the cognitive mapping process and representations should be handled in a context in which the visual data of the environment is eliminated.

2.3. Cognitive Map Studies in Relation to Space Syntax Analyses

Space syntax is a theoretical method which investigates the morphological characteristics and associations of how various portions of environment are shaped, perceived, understood by people and how these built environments become the parts of the society. This theory has the potential to provide the descriptions and values of spatial configuration of a specific environment (Long et. al., 2007) through graphical representations. Apart from the diagrammatic representations, space syntax offers various quantitative measurements of integration, connectivity, and intelligibility of spatial settings. Among these concepts, integration is the main concept in the theory of space syntax displaying the relational properties of the spatial units in a certain layout -in terms of shallowness and depth. Through the representation of the degrees of integration the spatial layout and the probable movement patterns of its users are related. This makes possible to interpret the social pattern of a particular layout – how people move, act, keep their personal space and privacy.

On the other hand, connectivity is another important concept in space syntax displaying the direct connectedness between spaces within a certain layout. It represents and calculates the number of direct connections from one space to the other spaces in a spatial system. The connectivity and integration values can be used as an indicator of how intelligible the entire environment (Bafna, 2003).

In many interdisciplinary studies space syntax is used as a methodology together with cognitive maps. For instance, Zheng and Weimin (2010) digitize the cognitive maps through syntactic measures and correlate them with the syntactic values of the real map. Also Tuncer (2007) analysed and compared the cognitive maps derived from participants and the map of the real environment through their syntactic values. Tarçın Turgay et. al., (2015) analysed the relationship between the frequencies of spatial units in cognitive maps and the syntactic values of that units in an existing environment. All of that studies found out there are strong relationships between the real environments and the cognitive maps that represent them.

3. CASE STUDY ENVIRONMENT

In a non-visual environment other sensual modalities gain significance through perception in which "At every instant, there is more than the eye can see, more than the ear can hear, a setting or a view waiting to be explored (...)" (Lynch, 1960, p.2) In this study, it is aimed to investigate the structuring of internal spatial schemes, the cognitive maps, through the experience of a specially designed non-visual environment. Dialogue in the Dark Exhibition in İstanbul is selected as the case study environment. In this worldwide exhibition, visitors are led by blind guides through a specifically constructed and completely darkened space. Conveying the characteristics of a familiar environment such as a park, a street or a bar, a daily routine of the city (in this case İstanbul) turns into a new experience. Approximately 1600 square meter area has been designed as an impression of İstanbul, and the experience through the environment lasts for 90 minutes with max 10 people in one group. A reversal of roles is

created as sighted people are torn from the familiar, losing the sense they rely on most – their sight. The blind guides direct and support the visitors during the tour, providing security while transmitting a world without vision. There are 16 spaces inside the exhibition. The tour guide selects one of the three spaces, the boat, the airplane and football field, in each tour independently. As a result every individual experiences 14 spaces in a single tour.

In this context, this selected environment offers a laboratory like space that provides auditive, tactile, and olfactory characteristics of the daily life in İstanbul, with the sounds of traffic, seagulls, ferries, tram, window shutters, even the wind on the ferry or tactile characteristics of a bus (Figure 1). This unique experience filtered from its visual properties is an opportunity to explore the non-visual perception modalities' role in the cognitive mapping process and to question how a cognitive map is structured when the visual data is eliminated from an experience.
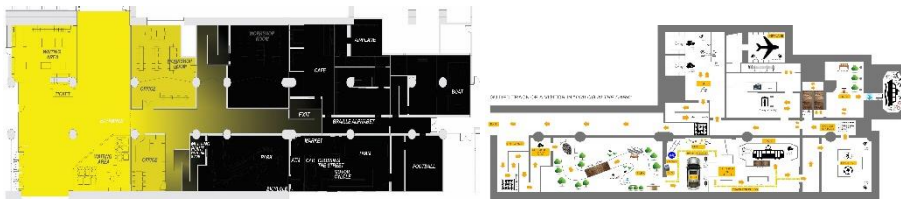
Figure 1. The graphic representation the light distribution dark environment; the graphic representation of the thematic spaces in the environment

4. METHODOLOGY

The methodology has a bipartite framework, one for the cognitive data of the participants and one focusing on the syntactic data of the environment. To obtain the most qualified data from cognitive map drawings, participants are chosen from adult architects depending on their ability for spatial representation. Participants are reached via e-mail, informed about the main structure, aim and methodology of the study and invited to participate a session programmed by the authors. There are 25 participants who attended voluntarily to the study, 7 males, 18 females, aged between 24 and 45. In order to collect the cognitive data, the participants are requested to draw a map of the tour track. After their 90-minute of experience in Dialog in the Dark, all of the participants are directed to the tables reserved for the drawing session. The drawing papers are collected when 20 minutes is completed.

Two types of cognitive data are evaluated from the maps:

1. *The frequency of the spaces in cognitive maps* is measured by ranking the appearance of them on a two sided scale as drawn or not drawn.

2. *The frequency of sensual expressions in cognitive maps* is measured by content analysis. The written expressions are classified into categories as auditory, olfactory, tactile, gustative and they are counted in the context of each space. For instance, regarding the park zone, the smell of basil refers to an olfactory; sound of birds, water and bell refer to auditory; and texture of wooden bench, bridge, pebbles and fences refer to the tactile categories.

Two types of syntactic data, *the integration value of the spaces* and *the connectivity value of the spaces* are obtained from a graph produced by using Syntax 2D software (developed by University of Michigan). These numerical values of each space are obtained from the grids where the group is stopped by the blind tour guide in order to help the discovery of that thematic spatial zone.

Each of the cognitive data is evaluated (1) independently and (2) in relation to the syntactic data. The association between the cognitive data and syntactic data is searched statistically through simple regression analyses.

5. RESULTS AND DISCUSSION

The frequencies of spaces in cognitive maps are shown in the figure below (Figure 2). This graphic represents the distribution of the frequencies of spaces in cognitive maps, and it shows that Entrance, Park, Tram, Boat/Airplane/Football, Braille Alphabet, Café and Exit are the most represented spaces in cognitive maps. These spaces are the first, third and the last five spaces along the route which defines the beginning and end of the tour. In addition, they are the focal points of the tour where the guide slows down, take a break, talk to the participants and guide them to enrich their experience of an urban space (park), a setting (cafe or football field), a vehicle (boat or airplane) or the experience of just being blind. The participants mostly did not draw the spaces at the middle of the route, indicating that they have forgotten those spaces that link the entire tour. On the other hand participants' drawings represent kinds of spatial routes that are enriched by sensual expressions rather than actual pathways; which also exist in the cognitive map theories (Kitchin, 1997). There were not any correct distance estimations as the length of each route (node) but the relations between the routes (nodes) are usually correlated with the exhibition route. The beginning space and the last spaces of that route are the most represented spaces in the drawings indicating that the relative locations on the exhibition route is a factor on the cognitive mapping process while their actual relative locations are not.
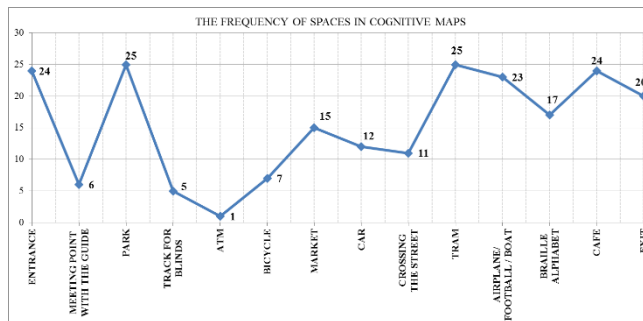
Figure 2. The frequency of the spaces in cognitive maps per thematic spatial zone

The distribution of *the frequency of sensual expressions in cognitive maps* is shown per space in Figure 3. The graphics clearly show that Entrance, Park, Market, Tram, Boat/Airplane/Football, and Café are the spaces that are defined with more number of sensual expressions in cognitive maps. Market and Braille Alphabet also defined with sensual expressions at the middle level. Among the sensual expressions participants mostly define tactile, auditory and olfactory senses. Gustative expressions were expected from the café zone, but still no gustative record is represented in the cognitive maps and it is eliminated from the statistical analyses.

Considering the frequencies of spaces and sensual data in cognitive maps, it can be stated that besides the entrance and the exit of the exhibit, several different characteristics of the

environment and emotional notes are observed. For instance, Park appears as the first significant zone in the dark route, where the sounds and patterns are first emerged in cognitive maps. After park, the experience of getting on a tram in Istiklal Street and getting on a boat are emerged as the other focal points in cognitive maps where emotional and sensual expressions such as sounds of the city, feeling the breeze of wind, sounds of seagulls and motion of the sea are written. These representations can be discussed as the effect of participants' previous experiences of Istanbul and that without vision the characteristics of an iconic city image may have emerged through the other senses. Another significantly mentioned space in maps is the café zone where people sit and chat with the guide in the dark about their experience of darkness and how they have felt about the obstacles and disadvantages they faced in such a dark urban realm which they also are accustomed to live as a daily routine in Istanbul.
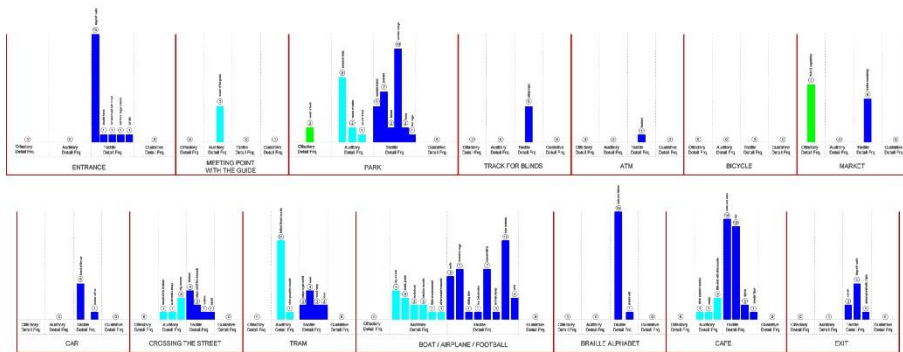
Figure 3. The frequencies of sensual expressions in cognitive maps per thematic spatial zone

The integration diagram of the exhibition layout presents the areas that have the highest degree of integration with warm (red) colours and the areas that have the lowest degree of integration with cold (blue) colours (Figure 4). In the connectivity diagram the areas that have medium connectivity is shown with green colour and the areas that have the lowest connectivity (only one connection to another spatial zone) is shown with dark blue colour (Figure 4). The scarcity of red areas in both the diagrams indicate that the thematic spaces are only related to one or two other spaces and the layout is not designed to be an integrated space.
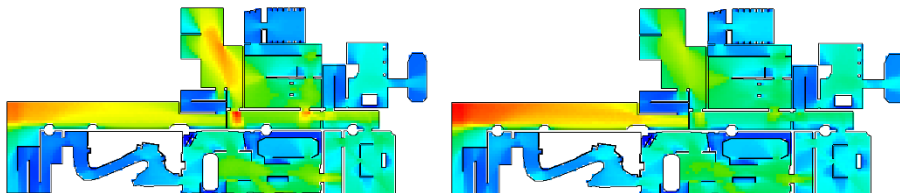
Figure 4. Integration (a) and Connectivity (b) diagrams of the setting

The correlation tests between *the frequency of the spaces* and the *integration* and *connectivity values* of that spaces show no significant relation (Table 1). On the other hand, the correlation tests between *the frequency of the spaces* and *the frequency of sensual expressions* of that

spaces show that the tactile (0.807) and auditive (0.558) senses have a significant relationship with the frequency of the spaces in the cognitive maps (Table 2). The olfactory sense does not show a significant correlation but present a value close to the significance level of 0,05. The gustative sense is not included in the statistical tests.

Depending on these results, it could be stated that;

▪   Neither the integration nor the connectivity values of the spaces are effective on the appearance of those spaces in cognitive maps. The insignificant correlations show that the morphological, in other words syntactic characteristics of the layout were not adequate to create a memorable impact in participants' minds. On the other hand, the exhibition route defined by the guide is represented in cognitive maps both with its path like structure and the order of the spaces on that path.

Compared to the olfactory data of the spatial zones, the auditory and tactile characteristics of the zones have created an intensely significant impact on cognitive maps. This result shows that without the sense of vision, the individuals desperately lean on the auditory and tactile features of space. Besides, the highly significant correlation of the tactile sense indicates that participants had chosen to use their hands and skin to perceive the closest things in the environment, instead of defining the farther things with olfaction or audition.

Table 1. Table showing the correlations between the frequency of the spaces in cognitive maps and syntactic values of the spaces

	r^2	p	Significance
Cognitive frequency of the spatial zone; *integration* value	0,056	0,837 > 0,05	Not Significant
Cognitive frequency of the spatial zone; *connectivity* value	-0,005	0,986 > 0,05	Not Significant

Table 2. Table showing the correlations between the frequencies of the spaces in cognitive maps frequency of sensual expressions

	r^2	p	Significance
Cognitive frequency of the spatial zone; **olfactory data** frequency in cognitive maps	0,115	0,670 > 0,05	Not Significant
Cognitive frequency of the spatial zone; **auditory data** frequency in cognitive maps	**0,558**	**0,025 < 0,05**	**Significant**
Cognitive frequency of the spatial zone; **tactile data** frequency in cognitive maps	**0,807**	**0,000 < 0,05**	**Significant**

6. CONCLUSION

The experience in the Dialogue in the Dark shakes all the sensual realities of the individual since the sighted people are usually accustomed to unite their sensual perceptual data mainly by their visual sense; the eye. However, through this thematic experience, a common feedback is obtained from the participants that they had felt that vision does not allow their other senses to grasp the reality of the daily life. In this absolute darkness, sound becomes the guide to follow, texture becomes the guide to feel the objects, and smell and taste becomes the guide to reach a more holistic perception of the environment. The awareness of the non-visual (or in other words, secondary) sensual modalities is raised and a slightly different cognitive mapping style is developed by the participants. The prominent senses appeared in the cognitive maps show that the individuals may not leave their regular perceptual practice and have tried to

define some sensual borders during their non-visual experience. After all, this totally dark environment has been transferred to the cognitive map with its non-visual attributes like the floor material walked over, walls touched, heard information from other participants and the basic relations between all these components.

It could also be stated that, the non-visual characteristics of this thematic urban space became the essential domains of the cognitive maps and they are mostly defined by the tactile, auditive and olfactory senses of the participants. Consequently, at the end of this non-visual experience, the relations between the borderless spaces, their perceived components and representable attributes come to the forth and able to form a holistic cognitive map which defines a conception/or an understanding of a specific city like environment.

In conclusion, Space Syntax theory gives us the measurements of syntactic relations in a layout and in many previous studies these measurements were found correlative with the representation of that layout in cognitive maps. However, in this study the syntactic measurements of a layout do not show any correlation with the representation of that layout. This presents that when visual perception is eliminated from the experience, some syntactic characteristics of an environment may loosen their ties with spatial cognition, and depending on the unique characteristics of the experience, they leave their place to other kinds of information gained from other senses. And it is also important to note that the memory of a city -even a simulated thematic one in our case, integrates mostly with its sensual characteristics instead of the actual physical boundaries.

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EXPERIMENTAL APPROACH ON THE COGNITIVE PERCEPTION OF HISTORIC URBAN SKYLINE

SEDA H. BOSTANCI[1], MURAT ORAL[2]

ABSTRACT

In a lifetime, human brain constitutes cognitive models for various conditions and events in order to be able to adapt to the environment and lead a life based on experiences. Based on multidimensional sensory experiences, people create an internal model of a city and they use this model as a mental sketch in their new urban space experiences. Cognitive mapping methods create qualified data for way-finding and the process of classifying the stimuli of the living area and carrying out spatial designs that promote quality of life. Aesthetic perception of the urban pattern consists of keeping the skylines of a city in memory and being able to create an image in mind. Urban skylines can be classified basically in three categories as the historic skyline, complex skyline in which new and higher structures are dominant and mixed skyline which is a combination of these two situations.

The aim of the study is to investigate how the image created by the skylines of historic cities can be expressed by drawing. The basic differences among the cognitive mapping techniques and the cognitive perception and the schematic display of a skyline can be discussed through this experimental approach. This study aims to do experimental research among a group of architecture students who are strong at drawing and schematic expressions. The selected group of samples will be asked to draw (1) the schematic skyline images of the city they live in and a city they have visited as far as they remember, (2) examined how they draw a skyline and how much time it takes after they are shown a skyline of a historic city chosen in a certain time, (3) watch a video on the streets of two different cities they have seen or haven't seen before, and asked to draw a skyline of the city based on what they have watched. Finally, these different situations will be analysed. In the experimental study, After 3 days, drawing the best remembered skyline image will be requested from students. And what the sample group have thought in this selection in terms of aesthetics will be measured with the semantic differential and the adjective pairs. Participants will be asked to draw the catchy image of the skyline shown in order to compare the experimental methods and the subjective aesthetic evaluation methods. Observation-based determinations will be realized by the analysis of these drawings and the adjective pairs. In this way, the relation between the skyline perception and the aesthetic experience in urban life will be discussed.

Keywords : Urban skyline, Cognitive skyline perception, Urban sketching, Visual education, Aesthetic evaluation

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[1] Assoc. Prof. Dr. Namık Kemal University, Dep. of Political Science and Public Administration, TEKİRDAĞ
[2] Assist. Prof. Dr. Selcuk University, Department of Architecture, KONYA

1. INTRODUCTION

Being able to imagine the skyline of a protected city or creating a simple drawing of it differ from imagining or drawing a skyline which is in a state of a rapid flow in terms of the aesthetic experience. How rapid changes of skylines through the urban changes can be best observed may cause confusion in mind, which is a different kind of cognitive perception process than the cognitive mapping. Cognitive mapping and urban experiences define the communication process between a city and its inhabitants. According to Lynch (1960), the two-way process between the observer and his/her environment is the cognitive experience through the effects of environmental images. The main components of these images are identity, structure, and meaning of his words. Urban skylines are the reference points for the historic perception of the environmental image. Besides, detecting and remembering the urban skyline with the experience of urban space, legibility and way-finding are the different phenomenon from each other. The way-finding system whose basis consists of the vital adaptation process is related to the cognitive mapping at the plan level, however; the remembering and visualising of the skyline and the transfer of the observations are related to the urban sketching. The common features of these cases are the visual quality of the city and the urban aesthetics. Besides, way-finding is more vital and a practice for everyone, whereas visualising of the urban skyline image is more related to the self-pleasure and an interest for artists, designers and architects. Considering the relationship of the image characteristics of the cities, it is seen that the holistic skyline of the cities like Venice and Istanbul is the visual character in minds. Besides, it is thought that cities like Barcelona and Konya have some visual effects that create the motion awareness such as a certain historic monumental structure and a landscape pattern within the city, which the visual characteristics of the city are on the memory. In addition to these two basic patterns, there are a large number of cities containing the mixed of these features. The fact that cities are changing constantly shows that cities like Istanbul, which are famous for their coastal skyline can protect the holistic aesthetic value of their very limited textures but cause a dramatic change and a chaotic visual effects within their urban transformation process. One of the major fundamental research areas of this study is to determine how these changes effect the memory.

In the field of architecture, planning and urban design, the visualization studies, as well as the basic design and the project assignments constitute the basic input of the education process. According to Lynch (1960), the imageability is a quality in a physical object which gives a high possibility of evoking a strong image in any given observer. This process has a very comprehensive and complex content describing how the design students perceive the city and how it should be perceived by multidimensional methods, knowledge. "In the development of the image, education of seeing will be quite as important as the reshaping of what is seen. Visual education impels the citizens to act upon his/her visual world, and his/her action causes him/her to see even more acutely" (Lynch 1960). The ability to design cities which are more liveable and high in visual quality, such architectural structures depends on being a deep visual space observer who primarily internalizes the urban experience. This observation has some holistic features such as the ability to observe and predict the human movements and feel the historic layers of the cities which have life experiences as well as the ability to comprehend the natural and built environment. Urban memory is materialized through objects and space. It is often the case between the collective and the personal. Assmann (2008) argues that space is the storage containers of the memory. According to Taşkıran (1997), space is an arrangement that determines the boundaries of belonging with its physical attributes and a three dimensional formal community where values are imprinted. Halbwachs and Coser (1992) conceptually

make a distinction between historical and autobiographical memory while describing the memory space. The definition of autobiographical memory belongs to the events that can be personally experienced. While describing the individual and social processes of recalling, they argued that these two were in fact totally inseparable and mutually exclusive

2. THE COGNITIVE PROCESS OF THE URBAN IMAGE

The cognitive aspects of the urban image, visual memory, visual interest and satisfaction have impacts on the decisions of urban settlement within the scope of the environmental psychology and are seen as a directive scientific field in order the discipline of urban design to reach its purpose. The city image and its visual characteristics have a main link with the organic textures in the nature. This approach is expressed by Alexander (2002) as "the archetypal forms that we think of as the forms of human-based and traditional architecture, are drawn from a class of profound living structures which have the deepest symmetries and the most complex form." According to Nasar (1989), homes and buildings by the effects of their facades, can be designed and planned to define and give character to space. Experiencing the urban image is related to the cognitive process and the city, and human interaction gives its aesthetic quality to the places. For him, urban aesthetics refers to the urban effect or the perceived quality of urban surroundings, which is an important objective for community satisfaction. In the evaluation of the city image, the perceived holistic quality of the elements represents the city as being pleasant or unpleasant for the inhabitants and tourists. Besides, his studies showed that the imageable elements influenced both favourable and unfavourable images of the city. "The evaluative image represents a psychological construct that involves subjective assessments of feelings about the environment" (Nasar 1998). From this point of view, in the experimental study on the perceptibility and visualization of the city skylines, the students' opinions were taken considering the pair of adjectives used mostly in the aesthetic evaluation studies in order to determine which effects were created by the positive/unimportant while recalling the skylines. Another feature of this process is the fact that the urban image that is expected to be drawn with the city image in memory can overlap in mind, and it is related to the fact that it takes place in the mind map. In this sense, as Eagleman (2015) stated, the brain uses the past experiences related to cognitive models to adapt to the environment, and the system of urban modelling is similar to this structure. "Cognitive maps of the structures of the cities, neighbourhoods, and buildings are not exact replicas of reality, they are models of reality" (Lang 1987). "The mind represents the world through ideas, symbols, images, and other meanings" (Minai 1993). In this regard, as Arnheim (1969) points out, the visual thinking is not a feature that belongs to the artists and designers, or is a medium of acquiring skills at an early age, but also a quality feature that all people must follow up in order to give a meaning to life. In this section, after discussing the place of the cognitive mapping in design, the cognitive process of the perception of urban skyline image will be examined.

2.1. The Cognitive Mapping in Urban Design
The first cognitive mapping revealed through experimental researches by Tolman (1948) is then it is widely used as a psychological research area from education to urban design. According to Downs and Stea (1973) "the cognitive mapping is a construct which encompasses the cognitive process that enables people to acquire, code, store, recall and manipulate information about the nature of spatial environment." For Altman and Chemers (1984) "the term environmental cognition is related to the perceptions, cognitions, and beliefs about the environment." Environmental cognition and types of experiencing city will vary

depending on the mode of travel like walking, cycling, active car driving or on public transport (Madanipour 1996). In the cognitive process of visualization, in other words remembering a part of urban area as a skyline image, professionals in art or design area stand still in a view point and try to make long observations for these city scenes. Usually people keep this image in their memory for a long time but they have difficulties in visualizing these. There are a wide variety of experimental, analytical and observational studies involving the mind maps on the intellectual effects of the urban experience on the cognitive processes and visual characteristics. Cognitive mapping studies and experimental studies based on environmental psychology are also related to feeling safe in the city (Oc and Tiesdell 1999). Technological developments, particularly based on the information processing, enable the innovative studies in this area. Here are a few examples of the discovery of the cognitive process in the formation of the urban image.

Portugali (2004) has some experimental studies on analysing the cognitive process of people for the urban forms and he made some city games for this aim, which is a kind of simulation for the city visualising. Cubukcu and Nasar (2005) made some experimental studies on understanding the mental models of the urban spaces through the virtual spaces, and analysing the process of way-finding systems of the human senses. Cubukcu and Eksioglu Cetintahra (2016) made some experimental studies with virtual street scenes for observing the 3D cognitive mapping process of the urban planning students in different classes. Hiller and Hanson (1989) developed the space syntax approach by observing human movements in the urban space. Neto's (2001) study can be considered as an example of the studies carried out to find out the differences between the aesthetic evaluations of the urban images through computer-aided models made by architectural and non-architectural students. Today's technology, eye tracking studies for landscape analyses and urban aesthetics (Parsons et al. 2002); neuro-cognitive psychology of aesthetics, measures such as electroencephalography, magnetoencephalography, event-related brain potentials (ERPs), functional magnetic resonance imaging (fMRI) or positron emission tomography" (Jacobsen 2010) and with approaches like the cognitive process of the aesthetic experience is able to show that how it effects the shape and the colour changes of the human brain structure.

2.2. The Cognitive Perception of the Urban Skyline Image

Historic cities, especially the ones surrounded by the coastal relationships such as sea and river, reflect their aesthetic characteristics as a skyline image of the city as a whole. According to Rapoport (1983), "traditional cities are both cognitively clear and legible and perceptually complex and rich. At the cognitive level traditional cities are much clearer and more legible than modern cities."

There is an extensive research literature on experimental, quantitative, computer-aided and cognitive urban skyline evaluation such as the holistic perception of the urban skylines, quantitative approaches on the aesthetic evaluation of the city skylines, comparison of the historic and modernist skylines, characteristics of the meaning and form, which can primarily be categorized as various studies of Krampen, Nasar and Stamps (Krampen 2013; Nasar 1994; Stamps 2002; Stamps et al. 2005). The common feature of these studies is that they prove the persistence of the aesthetic qualities of the historic city skylines through different approaches. Since the urban skyline enables visibility of the cities in terms of aesthetic evaluation, the studies in this area vary a lot because they have strong visual effects and comparable features for each city. Within the research, the skyline is considered as the focused subject that focuses on the imageability of the cognition. Within the research, it is focused on the subject of the cognitively imageability of the skyline.

Among the experimental studies on building and urban skylines, the relationship between building and form were classified, systematized and modelled in the studies of Appleyard (1969), the 149 of the 320 respondents were able to answer the map recall questions. Appleyard says "Unless a building is seen, it cannot project an image. Visibility is, therefore, a necessary component for recall. It is a measure dependent on the location of a facility-the visual counterpart of its accessibility-and on the focus of the city inhabitant's actions and vision." The experimental studies on visual assessments provide the ability to obtain a variety of predictable data.

3. URBAN SKETCHING IN ARCHITECTURAL EDUCATION

The visualization of the urban skyline image is one of the pioneering works of Cullen's work (1961) which explains the importance of urban sketches in the design process. The process of experience enables to discover and adapt the environment with its opportunities and risks. The relationship between the experience and art is described by Dwey (1958) as "experience as art in its pregnant sense and in art as processes and materials of nature continued by direction into achieved and enjoyed meanings, sums up itself all the issues which have been previously considered."
According to Berlyne (1973) "experimental psychology were using the method of impression to investigate determinants of feeling, a kind of conscious experience varying along a pleasant / unpleasant dimension. The longest-lasting branch of the scaling theory stream is experimental aesthetics. This, the second oldest area of experimental psychology, has been in existence continuously, though somewhat falteringly, since Fechner initiated it in the 1860s." Depending on this approach, the schematic skylines prepared for Istanbul arouse both pleasant and unpleasant feelings. For the students, studio work in architectural design education is a process that includes studying, analyzing, learning and interpreting of the space. By studying the concepts of belonging, resident order, space, culture through architecture, the idea of architecture is created. The selected urban spaces for the projects are recorded visually on the spot through video and observation. In the studio studies, by taking the students' improvement in the design behaviour and in cognitive and sensory perception as a general goal, urban interaction is questioned with sketches and self-concepts such as scale-space, behavior-method and content are examined. The design process stages followed during the studio are generally the evaluation process that includes project preparation studies and concept development approach in accordance with given conditions, interpretation-synthesis and development of agreed-upon studies and expression-presentation steps. If it is accepted that architectural and urban heritage accumulates individual and collective memory, the experiences to be gained with studio studies can be considered more meaningful.

4. METHODOLOGY

This research can be expressed as an empirical and exploratory study involving the field of design and the visualization skills of advanced people, including the skyline image, the traceability of the perceptual qualities of the scene to the scratch, and the process of visualization. In the study, the experimental approach is concerned with psychology as it is related to the study of the cognitive process. In this respect, it has the features related to behavioural science and the experimental psychology. In this study, experimental drawings were made through the images of Konya and Istanbul with a sample group of 6 post graduate students from Konya Selcuk University, Faculty of Architecture. At the same time, during the

2016-2017 academic year, these students have also made skyline studies in Konya Karatay region and cognitive mapping work has been carried out. In the evaluation of the visual characteristics of the urban skyline at the workshops, in the study of the perception process, sketches and schematic drawings are created and with cognitive mappings, the recallability of urban skyline is tested. Students are asked to draw the skyline of Istanbul they see at various time intervals. The findings of the literature search constituted the substructure of the workshop. The questions such as what kind of city the students lived in during the developmental age, whether they went to Istanbul or not are related to the determination of their cognitive city images. The semantic differential method was used to understand why the skyline that they recall has a lasting effect and the motivation is pleasure or displeasure. The adjective pairs identified in this approach were formed in accordance with the information in Nasar (1998). The architectural workshop group is shown in Figure 1.

Figure 1. Selcuk University, Konya Karatay Workshop Group

In Figure 2, different expression techniques of the students who perform the sample work and the examples of sketches from Istanbul and Konya can be observed. It was observed that structures and textures having historical depth were more easily perceived and remembered by the students. In chosen skylines, the motivation that creates lasting effect has been formed in the direction of an idea of satisfaction. In the summary section, 3-step application including skyline recalled from the images, skyline visualized in the mind, and the sketches of the visualized scene through video shoots was performed.

 (1) The schematic skyline images of the city they live in and a city they have visited as far as they remember; Students are asked to draw sketches of the skylines from Istanbul as they remember in order to compare them with the drawings of the city they live, which they know the best. In Figure 2, it is seen that the skyline drawn by Konya is quite detailed. The reason for this is that the students have already drawn this visual sketch in their workshops and that they have visuals in their minds as a project theme. In the skyline of the historical peninsula of Istanbul, there is a schematically strong narrative including less detail. The student, who drew these schemata, stated that he recalled this skyline from various trips in Istanbul, he had a postcard of the skyline and he could visualize this image as he had seen it during architectural lessons.
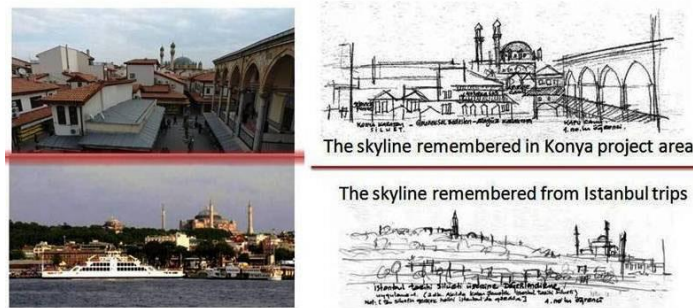
Figure 2. Different skyline experiences and sketching of historic cities: Above; Remembering the Konya skyline effect in architectural studio project / Below; Imagining the compact skyline by a boat trip in Istanbul in the past.
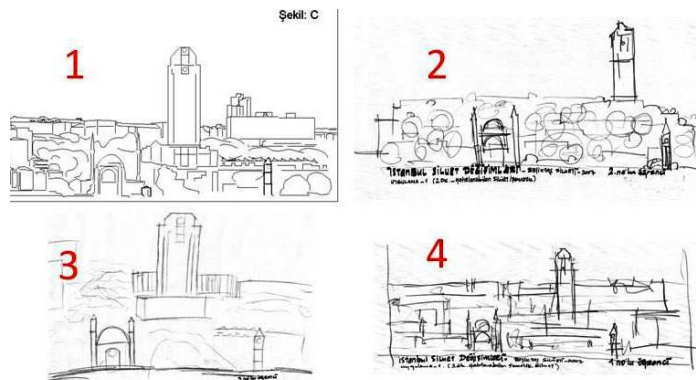
Figure 3. Drawing Besiktas coastline skyline sketch by watching its schematic skyline image between 2 and 5 minutes time periods.

(2) Examined how they draw a skyline and how much time it takes after they are shown a skyline of a historic city chosen in a certain time; In this study, the schematic image of the coastal skyline of Besiktas (Istanbul) is shown. Students who came to Istanbul as tourists stated that they are not as familiar with this visual image as the historical peninsula because they did not live in Istanbul. The visual marked with the number 1 in Figure 3 shown to the students is the schematic drawing. The 3 skyline drawings were drawn by different students. The Drawings 2 and 3 were visualized at the end of the demonstration of the schemata for 2 minutes. In the drawing 2, it is seen that the 3 of 4 buildings that show positive or negative landmark characteristics as Lynch (1960) stated were remembered and their locations were partly remembered. In the figure 3, it is seen that the 3 landmarks were remembered and correctly positioned, but other details were not remembered. The images were shown for 5 minutes to the student who made drawing number 4. It has been seen that the student who were able to observe for a longer time could make better image visualization for general appearance visual fiction. The fact that the Conrad hotel, which is capable of achieving a partial adaptation to the topography with its horizontal and vertical effects is not included in the 3 drawings supports the idea that buildings, which occupy a large area in the city, such as hotels, congress centres can relatively adapt to the environment with the correct position and horizontal-vertical effect balance.

(3) Watch a video on the streets of two different cities they have seen or haven't seen before, and asked to draw a skyline of the city based on what they have watched; The videos from the Konya Karatay workshop and the Istanbul ferry trip strait Maslak region were discussed within the scope of the study. Since Karatay was studied in the workshop and well-remembered, Istanbul Maslak skyline cognitive perception study shown in Figure 4 has been included in the study. Here, the students were shown some videos of Maslak skyline that can be viewed from the ferry with various proximities for 2-3 minutes. The purpose of this practice is to understand how the skyline is perceived on the move and to conceive how it is schematized by correlating with the other high-level urban models in the memory. The figure 4 showed that the 3 learners making two different drawings eventually made more similar drawing compared to the figure 3 example, and the skyscrapers created a specific skyline memory prototype.
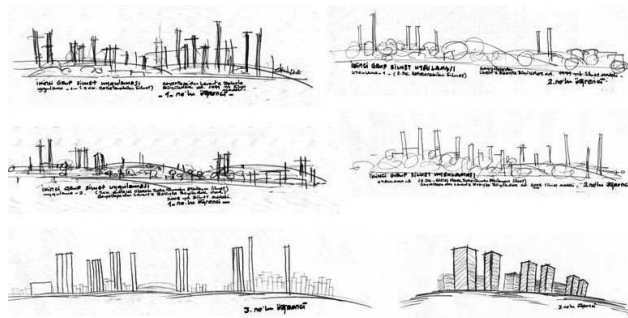
Figure 4. Schematic drawing of the skyline based on the catchy video on the ferry ride from Istanbul Maslak skyscrapers.

Three days after these practices, students were asked to redraw the skylines they remembered best. Students first drew the skyline of Konya recalling their workshop experience, and then they drew the historical peninsula of Istanbul. In order to measure the relationship between the skylines remembered easily and the pleasure, some adjective pairs as pleasant/unpleasant, boring/exciting, monotonous/complex, attractive/ordinary, calming/distressing were used with the semantic differential approach. It has been determined that the historic skylines that have a positive impact on the rating of these adjective pairs were remembered more than the skylines that are more similar and easier to draw such as skyscrapers and mass housing which were tried to draw after 3 days. When the emotions evoked by skylines, which are a part of the semantic differential approach, were asked, the historical peninsula of Istanbul was defined as historical, proportional, continuous, and peaceful; Istanbul Maslak skyscrapers shown via videos evoked some positive and negative emotions such as chaotic, complex, unidentified, vibrant, moving, and innovative. From this point of view, it has been seen that the history of the city skyline recalls a clearer positive emotions whereas the skyscrapers revealed some different emotions such as innovation or chaos.

5. CONCLUSION

In this study, the urban and spatial relation, the concept of memory, recallability of the urban skyline as a cognitive process was researched and tried to be read through these images of urban textures. The recollection and the cognitive visualization of urban skylines - although not a vital urban experience - reveal an intellectual deepness because they allow the life

flourish with the visualization and vary the imaginative features of imagination. This aspect creates a mental base in the internalization of urban aesthetic experiences.

In the applied evaluations on the skylines of Istanbul and Konya, it was found that the participant students remembered the historical architectural figures that they knew and sounded familiar in these sketches. These also have easily remembered features as landmark. One of the findings of this research, the historical peninsula of Istanbul's skyline takes an important place in the memory for the students of architecture. The Istanbul historical peninsula skyline which the people of the city also struggle for the protection of different viewpoints can be accepted as the signature of Istanbul. The skylines of historical cities like Istanbul and Venice have often have visual impacts on the memories of the ones who has never visited the city but are interested in it. When someone first encounters with the city that they always imagined visiting there, the observation of those special skylines creates a sense of excitement and completeness. The negative aesthetical perception created by the chaotic textures formed in the process along with the historical skylines of Istanbul can be considered as a factor that the students schematize these textures as similar blocks. One of the relevant illustrations of the urban texture that does not make a difference in the memory is that of a similar type of project, as shown in Figure 5 below.
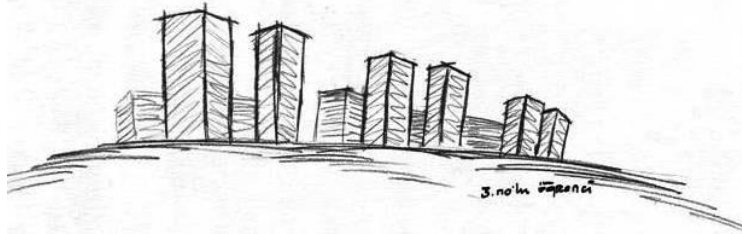
Figure 5. Skyscrapers' image drawn as a cognitive template.

This drawing is one of the images in Figure 4. The created skyline image is a challenging example which shows how these similar standard skylines and groups of structures are packaged in the mind how the non-exciting city textures are standardized by the mind. The visual quality is related to the legibility of the city and the perception of urban aesthetics. Different methods can be used to understand and identify the concepts in the memory. When the research is considered with this point of view, it is thought that it may create data for different studies to be conducted. In future studies, it is important to note that the architectural students at different levels of their education, such as junior and senior students, can be examined in terms of the differences between their skyline drawings on cognitive memory. This study investigated the effects of cognitive features of urban skylines in the visual thinking system.

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EXPLORATION OF URBAN PATTERNS AND RELATIONS THROUGH COMPUTATIONAL TECHNIQUES IN THE TRADITIONAL URBAN TISSUE: AN AMASYA CASE

PINAR ÇALIŞIR[1], GÜLEN ÇAĞDAŞ[2]

ABSTRACT

This paper presents an on-going study of a hybrid method that can be used in exploration of urban patterns in an existing historic city. A city is a complex system which has many forms and structures affecting each other spontaneously. Through time, it reorganizes its parts and formation with bottom-up forces and top-down planning decisions. While designing new spaces, designers must understand the inner nature of the city in order to protect the urban history and culture by designing coherent structures with city's existing culture, social-economic structure as well as its architectural tissue. In this context, this paper proposes a hybrid method to investigate urban patterns and their relations by utilizing environmental and urban data in the scope of sustainable design in an existing historic city. Throughout the study various Data Mining techniques and GIS tools will be used for compiling, collecting and analyzing different sources of information from the city. For a case study, the sample city, Amasya, and the selected part of it, the Hatuniye Neighborhood will be identified. After explaining methods used in this study, the case area will be presented. In the case study, the raw urban data is provided as various data types by different government institutions and translated into GIS software. Also, Attribute Table for buildings is prepared for Data Mining software which has different clustering and frequent pattern mining tools in order to reveal hidden patterns and relationships in the neighborhood. In the final section, the results coming from Data Mining studies are interpreted in order to discuss the potentials of this hybrid method in terms of investigating urban patterns and defining their relations to each other for urban design studies embracing locality and enhancing urban memory.

Keywords: Urban Pattern, Data Mining, Historic Urban Tissue, Pattern Exploration

1. INTRODUCTION

The city is a complex system like a living organism evolving through time with bottom-up forces and top-down planning decisions. Also, it creates spaces for people to encounter and produces activities across places. Through these places, every day a huge amount of local decisions and behaviors are emerged in the city and data exchange connects spaces and people

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[1] PhD Student, ITU Department of Informatics, Architectural Design Computing Graduate Program, ISTANBUL
[2] Prof. Dr., ITU, Department of Architecture, ISTANBUL

to each other. As a result, the city produces large amounts of data every day in order to survive and reconstruct itself. The data produced by the city is a driving force to create its formation and reconstruction. Nothing remains the same in the city. Every city structure is affected, deformed and changed by the time in terms of form and function. Therefore, we can clearly see the history of the formation in urban strata. As Boyer stated, physical structure of the city carries 'memory traces of earlier architectural forms, city plans and public monuments' (Boyer, 1994, p.31). Thus, while designing for the city, creating coherent structures with the existing urban fabric is an important issue in order to embrace locality and enhancing urban memory. According to Rossi (1984) cities remember through its buildings and buildings reflect day-to-day lives of its residents. Not just buildings but all physical and social structure of the city are shaped and developed by lives and culture. Especially in historic towns this reciprocal relationship is very clear in the city form. Therefore, it is very important to sustain the pattern of the city and design new areas harmonized with old parts for the continuation of the past in the living city. In order to do this, designers must understand the data coming from the city and turn it into useful knowledge in order to reveal the inner nature and memory traces of the city formation and the relations between city's components. To achieve that a design area and surroundings need to be analyzed with both qualitative and quantitative research methods. After, designers can clearly see repetitive patterns, random behaviors and different factors affecting each other in the structure of the city. Also by doing this, we can reveal the different time periods and formation stages hiding in the city structure and sustain the cultural identity and urban history.

2. COMPLEXITY THEORY AND CITIES

What is the connection between cities, ant colonies and neurons (Johnson 2001)? In all these systems global form and behavior are generated by local interactions spreading through networks. They have components with self-similar characteristics and organized by self-organization rules. In this context, a city is a complex system which has many forms and structures affecting each other spontaneously. Even if, we shape certain areas of cities with laws and planning decisions, through time, it reorganizes its parts and formation with bottom-up forces. In 1965, Christopher Alexander published an article named "A city is not a tree" in which he made a distinction between artificial and natural cities. According to Alexander (1965), a city is a semi-lattice system which is not the hierarchical city network like a tree but interconnected in multiple ways and complex like a lattice system. While we plan a new city which is artificial we only copy the appearance of the old one (the natural city) and forget the essence which gives life to the old city. According to Rossi (1984), this essence is history which is an underlying principle of urban structure and gives characteristics to all urban dynamics. Thus, to design coherent structures and sustain the urban memory, designers need to understand the structure of the city and its parts. The city consists of interdependent parts all working together unconsciously as a whole. In natural cities, parts of the whole usually overlap and fuse with each other and create a complex living system (Alexander 1965). Also, the natural city is a composed of different time periods and works like a palimpsest. Therefore, decomposing and realizing these parts are very important to reveal the inner nature and different layers of this complex system which gives a characteristic to the city. As Johnson (2001) mentioned, the complex networks of cities trigger the emergent behaviors. Information flows between small components of the city determines the both physical and economic as well as the social structure of the city. Sidewalks, for instance, are encounter places for people and let data exchange across spaces (Jacobs 1961). Similar point of view about cities also

appears in Batty's works. Batty (2013) says that cities work like an organism more than a machine and urban spaces are connected to each other with activities generating them. Therefore, in this complex structure, designers must understand the inner nature of the city in order to design coherent structures with existing culture, social-economic structure and architectural tissue of the city.
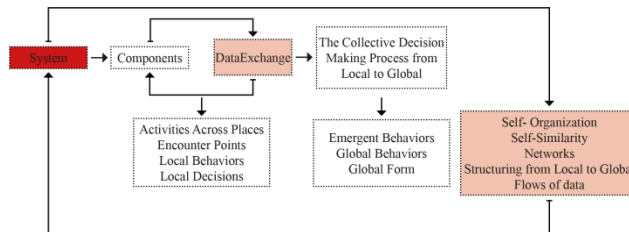
Figure 1. Complex Nature of Cities

3. METHODOLOGY

As we mentioned above, for sustainable design in an urban environment and enhance the collective memory in the city, designers must have strong ideas about architectural, social and economic dynamics of the city in addition to its history and local values. Therefore, the design area and surroundings need to be deeply analyzed. The results coming from these analyses may help designers to reveal systems of cities. In order to do this, we have to collect as much as information from cities. Then, we need to find appropriate methods and techniques which can resolve the complex structure of urban systems. In this context, we propose a hybrid method for exploration of urban patterns with computational tools. Throughout the study, in order to compile and visualize different sources of information from cities GIS software will be used and in an analysis phase of this information, we will benefit from various Data Mining techniques (Table 1). For Data Mining studies, Rapid Miner –open-source software- was used. Collecting data for Data Mining was carried out in ArcMap/ESRI and cleaning digital data was done in AutoCAD/Autodesk.

Table 1. Methods and Tools Used in This Study

Phase	First Phase	Second Phase
Method	Producing Urban Data	Transforming the Raw Urban Data into the Useful Knowledge
Tool	Geographic Information Systems	Data MiningTechniques
Input	the Raw Urban Data	Attribute Tables
Operation	Collecting the Data Storin-Cleaning the Data Visualizing the Data Spatial Analysis Preliminary Evaluations	Frequent Pattern Mining Clustering Interpretation of the Results
Output	Attribute Tables/ Maps	Useful Urban Knowledge

3.1. The First Phase: GIS Studies

Geographic Information System (GIS) provides visual and non-visual information of spatial locations. GIS tools can collect, store, process and visualize geo-spatial data. In this study, the main point of using GIS software is to collect, store and visualize   geo-spatial data. Through a database made by GIS software, collected information becomes unique to the neighborhood. In this study, we can create a database through GIS software, preprocess the data and visualize this data for Data Mining techniques. In the first phase, we gather information from the city

through city councils, municipalities and governmental institutions. This information may be in any format such as vector map, portable document format, excel sheet, etc. Additionally, most of the time, the collected information from these institutions is not enough for deeper and reliable operations; therefore, we have to create a building info form in order to complete missing data. After collecting and completed the data, we start visualizing the city information in GIS software and match thedata with actual buildings. In the GIS tool, we can create our own vector map from scratch, but usually institutions may provide vector maps in AutoCAD format. Thus, in the AutoCAD file we may clean our data and export it into the GIS tool by turning our lines into polygon format. By doing so, we can behave our buildings/parcels like polygons and match them with data as much as possible. GIS tool helps us not only visualizing the data in actual space but also it develops our data by its spatial analyst tools such as slope and aspect operations. Moreover, it stores all the data matched with polygons in the Attribute Table and we can export this table in excel format in order to use in Data Mining process. From Table 2, we can see that headlines in the attribute table vary in a wide range of data; such as architectural features, building location, dimensional features, landuse information, topography, etc. Throughout the study, additional attributes can be added or unnecessary data can be extracted from the table due to selection of designers.

Table 2. Data Attributes

Type	Attribute Name	Type	Attribute Name
nominal	Building Status	nominal	Additional_Building
nominal	Construction System	nominal	Courtyard Entrance Orientation
nominal	Construction Material	nominal	Building Entrance Orientation
nominal	Building Form	nominal	View
nominal	Plan Type	nominal	Entrance Type
nominal	Roof Form	nominal	Entrance Qualification
numeric	Facade Number	nominal	Building Position
nominal	Facade Details (front-back-oriel)	nominal	Privacy Situation
nominal	Balcony Existence	numeric	Slope (Percentage)
nominal	Basement Existence	nominal	Aspect
numeric	Parcel Area	numeric	Distance to Landmarks
numeric	Building Base Area	numeric	Distance to Railway
numeric	Base_Parcel Ratio	numeric	Distance to River
nominal	Front Face Direction	numeric	Distance to Neighborhood Square
numeric	Ground Floor Access	numeric	Distance to City Square
numeric	Hall Type	numeric	Number of Floors
nominal	Courtyard Existence	nominal	Landuse Basement
nominal	Courtyard Location	nominal	Landuse Ground Floor
nominal	Landuse Third Floor	nominal	Landuse First Floor
nominal	Landuse Fourth+ Floor	nominal	Landuse Second Floor

3.2. The Second Phase: Data Mining Studies

Data Mining is an important part of the process called Knowledge Discovery in Databases (KDD). KDD process "makes sense of the data (Fayyad et al. 1996, p.37)" stored in digital Databases. Every day, heavy load of information is uploaded into Databases and this raw data cannot be analyzed with manual methods. KDD gives us computational techniques and tools to evaluate, interpret this data and construct meaningful hypotheses according to our interest. This process of transformation from raw data to knowledge helps us to analyze the current situations, make predictions and decisions for the future. Data Mining is the main part of this process which is "the application of specific algorithms for extracting patterns from data (Fayyad et al. 1996, p.39)". In Data Mining studies, it is very important to choose appropriate algorithms for data type and data scale in order to gain meaningful and reliable results. Data Mining contains different mathematical techniques for producing patterns from transformed data in databases for further interpretation and evaluation. If we consider the city as a large database collecting raw data, we can use Data Mining techniques in order to produce useful knowledge by collecting, selecting and evaluating data focusing on our design problems in

cities. In this study, Data Mining phase consists of two consecutive steps. In the first step, clustering algorithms will be used to find subsets in target data and in the second step, urban data is processed in order to find frequent patterns in the dataset. In RapidMiner –open source software, different Data Mining tools mentioned above are used in order to reveal hidden patterns and relationships in the neighborhood.

3.2.1. Finding Frequent Patterns

Frequent Pattern Mining tries to find frequent subsets in the given database. Therefore, it is very helpful tool for revealing useful and meaningful patterns in the dataset. The main objective of these algorithms is displaying relationships between objects and their attributes in the database by finding hidden trends and behaviors (Zaki and Meira Jr. 2014). From the results coming from the algorithms we can define Association Rules for target objects and their attributes. In order to do that, we need two values to consider: first one is the Support value and the second one is the Confidence value. The evaluation of the results and Association Rules can be constituted by considering these two values. From Tablo 3, we can see an example of an association rule and how it is defined by the Support and the Confidence values.

Tablo 3. An Example of the Association Rule (Han, et al., 2012)

Association Rule	buy (customer_X, "computer") => buy (customer_X, "software")	[support = 1%, confidence = 50%]
Meaning	1% of ALL customers shopping in the store buy a computer and a software together; 50% of customers PURCHASING COMPUTERS buy also a software from the store.	

In this study, we use FP-Growth (Frequent Pattern-Growth) Algorithm. This algorithm works on an itemset by dividing and editing its elements according to a frequency value. The Frequency value determines how often an element occurs in an itemset. The algorithm creates a tree structure in order to keep track of subsets and by doing so it prevents repeating objects from being held in the memory (Figure 2).
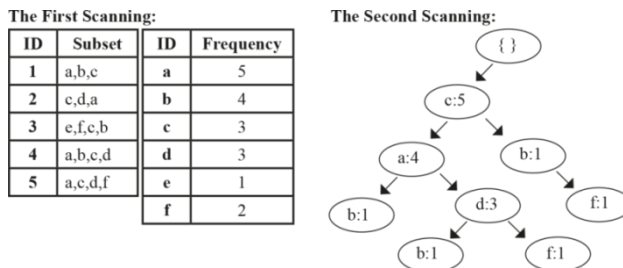
Figure 2. FP-Growth Process (Han et al. 2012)

3.2.2. Clustering

The second Data Mining technique used in this study is Clustering. Clustering is a technique for sparing a dataset into subsets or clusters. Classification and clustering methods work on similar tasks however clustering techniques do not need any previously known class for training. Therefore, clustering techniques automatically divides objects in the data according to their similarity measures. The main goal of the clustering is to collect similar objects in the same cluster and put different objects in the separate clusters as much as possible (Han et al. 2011). Clustering techniques are highly used in image pattern recognition studies, web search

techniques, fraud detection and biology disciplines. It is basically "a discovery of previously unknown groups within the data" (Han et al. 2011, p.444). There are various clustering algorithms according to data scale and data type. In this study, mixed nature of our dataset leads us to use Hierarchical Clustering methods because; the basic hierarchical clustering methods can handle both numeric and categorical data (Huang 1998). These methods can be run in two different ways. First one is the agglomerative way which is a bottom-up approach starting with each object in a separate group and the other one is the divisive way that is a top-down approach and starts with all objects in the same cluster. In the end of the clustering process we have a connectivity-based hierarchy of clusters for our dataset [url 1]. After having large collection of information about this neighborhood, we can use Data Mining techniques in order to see a complex structure of this part of the city. We can detect interesting or dominant patterns, relationships between city elements and evaluate these results to find the essence of the city which gives form to it.

4. THE EXPLORATION OF URBAN PATTERNS: AN AMASYA CASE

For the evaluation of the proposed method we chose the historic Hatuniye Neighborhood in Amasya/Turkey and started creating database for this neighborhood with GIS software. Hatuniye Neighborhood is situated along the river and leans its back to the Kırklar Mountain. At the peak of the mountain, Harşena castle, above it 5 pontic tombs and the urban structure of the neighborhood with the river create "a poetic urban experience (Bechhoeffer and Yalçın 1991, p.24)". The neighborhood has 4 bridges and two of them draw the periphery of the neighborhood (Figure 3).
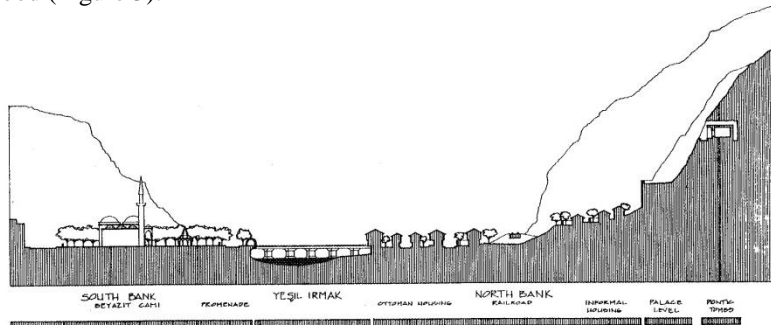
Figure 3. Hatuniye Neighborhood in Section (Bechhoeffer and Yalçın 1991)

We chose this neighborhood for the case study, because it has clear geographic borders and a unique urban form despite changing social, economic and cultural dynamics of the city. The neighborhood consists of 14 street blocks, 204 parcels, 165 main buildings and 41 additional buildings in total. Most of the waterfront houses in the Neighborhood are from the Ottomans in the 19th century. There are also few houses and monuments built in the 18th and the 17th century. Nowadays, this historic neighborhood is under the pressure of the high demand of tourism and construction activities. Thus, there is an urgent need for a method to understand the inner nature of the city in order to protect the city's self-evolved structure respecting local climate, topography and culture.
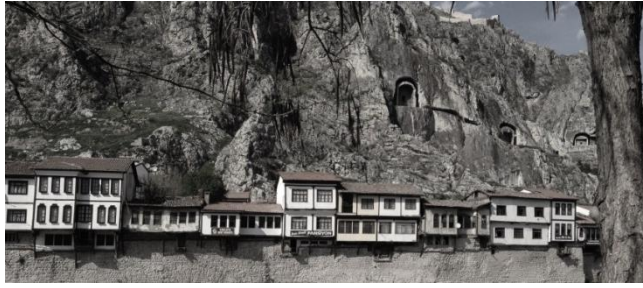
Figure 4. A View from Hatuniye Neighborhood

For GIS studies, digital maps are provided by Amasya Municipality and cleaned drawings are exported to ArcMap. Furthermore, Building Info Form -mentioned in the section 3.1- is prepared to complete missing information on digital maps.

Figure 5. Hatuniye Neighborhood in GIS Map

Figure 6. Hatuniye Neighborhood in GIS Map: Buildings in Pink and Courtyards in Green

Figure 7. Hatuniye Neighborhood in GIS Map: Aspect Analysis.

4.1. Data Mining Results
In this section, the results coming from RapidMiner operations are interpreted to discuss the potentials of this hybrid method in terms of investigating urban patterns and defining their

relations to each other for urban design studies embracing locality. The data table from ArcMap is imported in a data mining application software-Rapid Miner as an Excel sheet. For a preliminary action, software analyses numeric values, such as parcel and building areas, in terms of maximum, minimum and average values. According to this analysis, the smallest street block is 66,468 m² and the biggest one is 9144 m². For the size of parcels, while the smallest one is 19,591 m², the biggest one is 946,342 m² and the average value of parcels is 153,646 m². Monumental buildings also added into the calculation, therefore, their influence on the average should be considered during the interpretation process. Similarly, the smallest building size is 21,196 m² while the biggest one is 336,655m² with average 86,634 m². In this way, Rapid Miner can give us statistical results about maximum, minimum and average values for the building envelopes and open spaces for further design studies. Next, 165 main buildings were classified with k-means clustering algorithm according to the building area. K-means clustering was chosen because of the small size of our numeric data. 5 groups of buildings emerged due to building size: [1] 21-58 m²   [2] 59-94 m²   [3] 96-130 m²   [4] 150-203 m²   [5] 253-336 m². The first group of buildings mainly contains additional structures and the fifth group contains monumental ones such as mosques and baths. In the data table, there are mainly nominal values for attributes. Therefore, as we mentioned before, hierarchical clustering method is used in order to see strong patterns and anomalies in the urban structure (Figure 8).
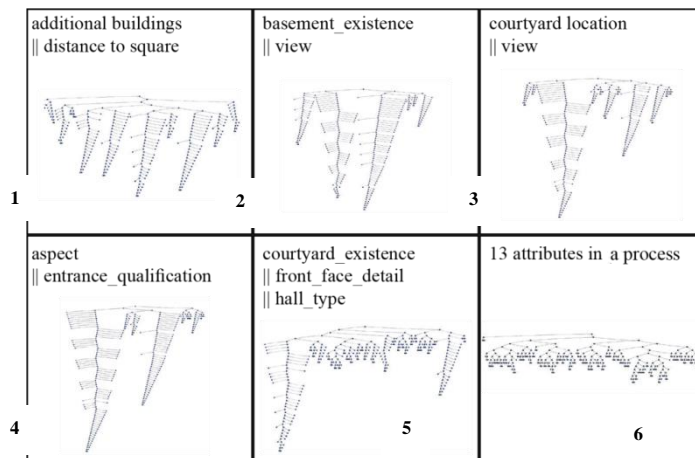
Figure 8. Different Cluster Trees with Various Attributes: The Hierarchical Clustering

In Figure 8, different clusters based on different attribute relations can be seen. According to this table, the first clustering process is based on 'the additional building' and 'the building distance to the neighborhood square' attribute gives us 12 important groups. From this grouping, we can say that only 12 out of 39 buildings which are 100 meters away from the center have an additional building. Similarly, only 9 out of 36 buildings which are 200 meters away from the center have an addition. This result shows that buildings closer to the neighborhood square usually don't have any additional buildings because of their small parcels. The second clustering process works on 'the basement existence' and 'the view' attribute. From this process, we can say that the first obvious pattern in the urban fabric is 'the buildings with the basement floor and the river view'. The second clear pattern is 'the buildings

with no basement floor and the street view'. Only 6 out of the 22 buildings in the mountain area have basement floor and these buildings are mainly new buildings for accommodation. In the third clustering test, groups are revealed based on 'the courtyard location' and 'the view' attribute. From these results, some anomalies are detected in the urban fabric. The first anomalous structure which is unique to the area has 'an inner courtyard' and 'the street view'. Another unique structure is in 'the street area' and has 'a front and side courtyard'. The last one has 'a side and back courtyard' and also in 'the street area'. From the fourth clustering process, we can see a repetitive pattern which has 71 buildings in 'the south aspect' and with 'the entrance from the street to the courtyard'. Moreover, from this tree, we can detect some unique structures as well. First one is a building in 'the southeast aspect' which has 'an entrance from the additional building to the main one'. The two other structures in 'the southeast aspect' have two entrances at the same time and the last three unique buildings in the same aspect have entrances directly to the home from the street. The fifth clustering process gives us an idea about 'the hall type', 'courtyard existence' and 'the front face detail'. As clearly seen from the Figure 8, there are various clusters with similar sizes but the most important one is a rare cluster which has only 6 buildings with 'an external hall', 'a courtyard' and 'a console along the floor'. The open external hall concept was the main organization in the area during the Ottoman period. But chancing life conditions and illegal interventions to the buildings caused the disappearance of this plan layout. Therefore, existence of the external hall plan layouts is very important to sustain the original morphology of the urban fabric. In the last clustering process, two obvious anomalies can be seen in the neighborhood according to number of floors. Although these two structures are highly similar with other buildings based on various other attributes in the neighborhood, they become very different due to their high number of floors. As a result of the clustering studies, we can propose that clustering techniques can help us to see repetitive patterns, anomalies or obvious structures in the urban fabric. The other Data Mining technique used in this study is the Frequent Pattern Mining which reveals attributes that are frequently used together and create some association rules according to mining results (Table 4).

Table 4. Association Rules for Hatuniye Neighborhood

[plan_type = single_sec, building_position = att_house] --> [buil_entrance_orientation = ns, roof_form = saddle_roof] **(confidence: 0.800)**
[buil_entrance_orientation = ns] --> [aspect = s] **(confidence: 0.803)**
[courtyard_location = front] --> [plan_type = single_sec, buil_entrance_orientation = ns, entrance_qualification = from_street_to_courtyard] **(confidence: 0.809)**
[landuse_gorund = house] --> [buil_entrance_orientation = ns] **(confidence: 0.811)**
[construction_sys = timber_frame, construction_mat = mudbrick] --> [buil_entrance_orientation = ns] **(confidence: 0.812)**
[balcony_details = no_balcony] --> [plan_type = single_sec, aspect = s] **(confidence: 0.815)**
[aspect = s, ground_f_access = ground_level] --> [balcony_details = no_balcony] **(confidence: 0.815)**
[courtyard_location = front] --> [aspect = s] **(confidence: 0.819)**
[courtyard_location = front] --> [buil_entrance_orientation = ns, entrance_qualification = from_street_to_courtyard] **(confidence: 0.819)**
[ground_f_access = ground_level] --> [plan_type = single_sec, aspect=s] **(confidence: 0.835)**
[landuse_1 = house] --> [plan_type = single_sec, landuse_gorund = house] **(confidence: 0.848)**
[hall_type = no_hall] --> [aspect=s] **(confidence: 0.854)**
[plan_type = single_sec, building_position = att_house] --> [roof_form = saddle_roof] **(confidence: 0.842)**
[entrance_qualification = sokaktan_avluya] --> [plan_type = tek_bolumlu] **(confidence: 0.989)**
[entrance_qualification = sokaktan_avluya] --> [courtyard_location = on] **(confidence: 0.989)**

By chancing support and confidence values we may create a high number of Association rules. In this study, our support value is 50% and confidence value is 80%. In Table 4, we can see attribute sets are frequently used together in the dataset. For instance, according to confidence values, we can say that 80% of all buildings in the neighborhood are north-south oriented-attached houses with no additional buildings, and saddle roofs. These houses are in the south aspect and have a front courtyard. Also, most of the buildings in the neighborhood are houses and made with the timber frame construction technique. Based on the results coming from Data Mining, we can say that the most important pattern emerged at the riverside contains attached houses oriented towards North-South with a front courtyard and a basement. Therefore, houses use a fortress wall for a base, create a semi-private area to protect privacy and have a river view from the South facade. Another finding is about additional buildings. Having an additional structure seems like an independent choice of users, however, far buildings from the neighborhood center are more likely to have an additional building due to larger parcels in that area. In the Street and Mountain area buildings usually don't have a basement and again, they turn their facade to the North-South orientation. Most of the buildings having a front courtyard don't need an extra entrance to the building. These results can be promising for understanding the nature of the neighborhood structure for a start, but still we need to collect more information and expand our data set to find more intricate relations between urban entities in the scope of further urban pattern explorations which can help us to reveal the inner nature of the city shaped by history.

6. CONCLUSION

This on-going study presented an approach for an exploration of urban patterns based on Data Mining techniques with the help of GIS tools. Experiments carried out in this paper are preliminary for further studies, therefore, a small part of the Hatuniye Neighborhood- was chosen for the application. In the framework of the study, first, a database was prepared in GIS tools. After, data set was used for Data Mining to investigate patterns and relationships among urban entities. Through this, we aimed to transform raw data in our data set into useful knowledge about urban characteristics. The process of construction the building database is still running, but obtained results in this paper showed that Data Mining presents various useful techniques to analyze raw urban information. For instance, numeric attributes can be classified according to its function and we can determine lower and upper size limits of urban entities. Also, the repetitive urban patterns can be revealed and used by designers in the pre-design phases. As Bechhoeffer (2001) mentioned, urban culture and history embodied and frozen especially in old cities. In order to sustain the continuity of the past, we must protect the physical and social character of the city. By this way, we can transfer the knowledge from the past and fuse the past, present and future of the city together in order to protect the urban culture and enhance local values which creates our lives in the first place. This study can help to build a rationale for the new design processes in traditional environments and also sustain the continuation of the collective memory and protect the urban characteristics in the city by revealing the frozen history and knowledge of the city form.

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RE-DEFINING TRADITIONAL BAZAAR AREAS AND SHADE STRUCTURES VIA PARAMETRIC DESIGN METHODS IN THE MEMORY OF URBAN CULTURE

AHMET EMRE DİNÇER[1], İBRAHIM BEKTAŞ[2], A. BILGEHAN İYİCAN[3]
ABDUL SAMET ENGİN[4]

ABSTRACT

From past to present, by the beginning of shopping culture, people created common use areas to supply their needs or to sell products and goods. These spaces became socio-cultural areas which provided communication by getting together and answered various needs besides their economical purposes. By the advancement of societies in the meaning of creating civilization, shopping areas also went into a transition. This transition formed present shopping culture, reflected into space and building forms by naturally effecting matters of architecture and city planning. Thus, bazaar areas, which were open and portable in the past, have been transformed into stores, then organizing side by side they constituted markets and at the present time they created multistory shopping malls. Beside this, despite the change of shopping areas in our day, traditional open street alley bazaar culture continues under the name of "Neighborhood Bazaar" a little different from its first form.

Nowadays, there is a need of providing some determined comfort conditions to the users for these street alley bazaars. Decreasing the effect of unfavorable weather conditions and providing supportive certain services and units (like WCs, security, cleanliness, etc.) are some of them. As a fundamental solution, without disengaging the user relations with the outside, shade structures are generally provided. Shade structures can support cleaning and similar jobs by gathering and using rainwater besides its purpose of protecting the user from bad weather conditions. Application examples of these systems are gradually increasing. However, it is necessary to develop new approaches, in order to stop these proposed shade structures, become prototypes, and to adapt the proposal to its environment and to increase diversity.

In this study, a convenient shade structure and its alternatives, which are adapted to environmental conditions, were designed to create a sample model for other bazaar areas. In models, basically, folding design approaches were pursued. For production of these shade structure models, parametric modelling technics (Rhinoceros and Grasshoppers software) were used and different variations of model were generated. Chosen examples of models were evaluated in the aspect of feasibility. A comparison was made between the existing examples and our designed model. Ecological contributions of this model were also taken into

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[1] Assist. Prof. Dr., Karabük University, Department of Architecture, KARABÜK
[2] Res. Assist. Karabük University, Department of Architecture, KARABÜK
[3] Res. Assist. Karabük University, Department of Architecture, KARABÜK
[4] Res. Assist. Karabük University, Department of Architecture, KARABÜK

consideration and harvestable rainwater amount by this system was calculated. Accordingly, advantages of the system to the bazaar area and to its environment were studied.

Keywords: Bazaar areas, parametric design, rainwater harvesting

1. INTRODUCTION

In order to maintain their survival activities, the human being has needed various materials. At first, while people were gathering what they need, this activity left its place to producing goods over time. People started shopping by exchanging their goods which could be produced in diverse fields. Shopping activity created areas where people can come together (Dinçer 2010). "Shopping" have taken place in different spaces since the early ages. Cultural differences and technological advancements of societies have caused these spaces to be changed in time (Koçhan 2015). While these spaces, where people can come together, were open areas near religious buildings during Egypt-Hittite period; they were transformed into central open areas (Agora or Forum) which were encircled by various buildings in the city center during the Ancient Greek and Roman era. The common feature of these areas was that various sportive and cultural activities; religious and administrative ceremonies were taken place in there. Due to the fact that, activities were short-term, products in bazaars were being presented on temporary stands (Dinçer 2010).

Some situations like growing cities, increasing population and instant access to needed materials have shown up in time. These reasons triggered the need of stable commerce areas (shops) which would be accessible every day, addition to short-term bazaars. By increasing consumption, these spaces transformed into markets, passages and shopping malls. However, nowadays, in contrast with the transformation in shopping spaces, sense of bazaar continues in open areas and through street alleys with a little difference from its very first shape. These bazaars which were named as "district bazaar" are being set up weekly.

Bazaars are the most basic units of commercial areas. Local products, foods, clothes and households are sold in these spaces. Nowadays, while some bazaars are established in places which were determined in urban planning, in some cases, they take place streets at the time of the event. When bazaar areas are observed, it is seen that some shading covers prevent the daylight underneath. Also, disorganization and complexity are common problems. After some investigation in Karabuk city, some bazaar areas are remained at nodes where traffic is dense because of environmental development overtime and people who use private cars to arrive are usually having parking problems. Besides, lack of public lavatories is a reality, so that people cannot cover their needs in street alley bazaars.

Surviving district bazaars have low comfort and unfavorable environmental conditions for their users comparing with other shopping spaces. As a solution to this, especially in order to protect users from environmental conditions and maintain sustainability, various designs and competition projects (İstanbul Besiktas Seafood Bazaar, Safranbolu Yeni Mahalle Thursday Bazaar, Antalya East Garage Bazaar Area Urban Design Competition, Morocco Casablanca Bazaar Area Design Competition etc.) have being developed recently. For some of these designs while the sustainability is a priority, for some of them it remains in the background. At the same time, some of the designs carries features of being a prototype so that they cannot get integrated with the environment of the project area and its needs. For that reason, by utilizing modern-day technological opportunities, it is a necessity to increase easy-to-build

design variations for bazaar areas. Also, these variations need to be designed appropriately for conditions of where they will be built

Consequently, shopping spaces which were composed by the historical development process of bazaars can answer certain public needs today. However, even though traditional bazaar areas are our cultural heritage and still popular, they cannot meet public necessities properly. The intention is to enhance these areas to provide more comfortable shopping experience by having better visuality of bazaars and fitting daily requirements.

In this study, by utilizing opportunities of parametric design tools, based on folding design models, an evaluation of shade structure examples, which were developed for Karabuk City, Besbinevler 75. Yıl District Bazaar area, has been presented.

2. FOLDING IN ARCHITECTURE

Folded plate models are structural systems composed of linear and planar components which distribute the load through the direction of the connection line of folded plates (Moussavi 2011). These models can generate different formations by getting together on horizontal (plan) and vertical (elevation, façade) planes. Count of folding can be increased in models within the compass of plan scheme and by a certain scale. The ability of increasing and decreasing heights with a determined scale on material connections provides an opportunity to create depth on structural system. Increasing the depth of folding enables plate surfaces to work as beams. This situation also supports the variety of forming in accordance with environmental factors. Using origami design methods creates opportunities for designers and engineers to analyze contemporary forms and structural systems, and it is also a chance to enhance unsatisfying current architectural and structural "vocabulary" of building materials (Sorguç et. al. 2009). Other than its load carrying feature, folded plates contribute architecture with various optical effects like tilting, waving, asymmetry, mirroring etc. (Moussavi 2011).

According to Hemmerling (2010), there are three essential attitude of folding design methods in respect to design, manufacturing and performance. First, due to its "highly experimental, nonlinear and process-oriented" feature, folding design constitutes advanced opportunities and unpredictable results. Second, folding structures provides self-supporting systems and usually they are practical and material-efficient. The latter is its adaptability to find out best solutions regarding material, form, structure and balance by modifying various physical parameters throughout the process.

Application examples can be listed as; plane hangars of Orly Airport - which were built in 1923 – are known as very first examples of folded plate models (Šekularac, et.al. 2012). Furthermore, Colorado Springs Air Force Academy Chapel by SOM, Yokohama Port Terminal, The First Presbyterian Church of Stamford (aka "The Fish Church"), St. John's Abbey Church and Hex-Sys Office Building, etc. can be shown as some other extant examples. Among these, Hex-Sys building in Guangzhou, China distinguishes due to its similarities with this study related to forming and being sensitive to its environment. The building has a light, flexible, reusable and sustainable system. It composed of hexagonal geometric modules (Figure 1a). These geometric modules were designed centripetal to hexagon as a concave roofing system. Hexagonal concave modules were formed by the connection of triangular pieces. These modules form a structural system by getting together and they also help to gather rainfall water efficiently by upper surfaces and create an aesthetic view at the interior area (Anonymous 2016).

Besides, many academic and special studies/works can be found through the literature search. The work of Cambridge University Students, "The Octahedron" work of LMNts Architecture

215

and Origami Pavilion by Tal Freidman etc. can be given as examples (Figure 1b and Figure 1c). In these examples, The Origami Pavilion (2016) has unique similarities to this work with its way of design, thinking, form and how it was fabricated. The pavilion doesn't require any additional support system, because the origami folding technics create a structural system and its branches where aluminum thin-shell plates connects each other. In terms of using environmental factors for parametric design, another study can be given as an example which mentions daylight optimization with a specific origami style named "kaleidocycle" (Elghazi et.al. 2014). In that study, a model called Kaleidocycle skin was designed by arraying Kaleidocycle rings within the hexagonal grid in order to calculate the daylight amount and compare it with existing facade systems. The work was conducted as two phases. First phase was to simulate base case and to get prior results. Second phase was about optimizing the system by changing parameters like opening of the Kaleidocycle ring or rotation angles to get best results for daylighting.

Figure 1. Hex-Sys Building (a) (https://xxi.com.tr/etiket/hex-sys, 2017); The work of Cambridge University Students (b) (Sorguç et. al. 2009); Origami Pavilion (c) (http://talfriedman.com/origami-pavilion, 2017).

3. PROPOSAL MODEL AND ITS APPLICATION

With the intent of maintaining traditional bazaar culture and providing a healthy, comfortable and environment-friendly shopping activities, a study of shade structure was designed by utilizing opportunities of parametric design models for the open bazaar area in Karabuk city – Besbinevler 75. Yıl district and it is also reachable from Cumhuriyet District (Figure 2). Existing bazaar area has a trapezoid geometry and 9800 sqm area. That area is surrounded by four story apartment blocks except its south-east direction. The site's downward slope is from north-west to south-east and there are several trees in two green axes at the north and south-east side.

The proposed model is the result of two-stage process which are form-finding and architectural detailing (functional evaluation). In the form-finding stage, a module was defined by parametric variables for shading structure system. The module was distributed on the site in the control of environmental parameters. Hereby, modularity increased compatibility for other areas and allowed units to gain feature of moving independently. In architectural detailing stage, because of an intervention to bazaar area, the entrance & exit was organized and can be made only at the upper level from a certain point (Figure 3a). Accordingly, it is crucial that circulation answers the essential needs. For that reason, a main circulation axis was determined inside the area. Four different zones which hold various groups were placed adjacent to circulation axis to ease finding products. On the contrary of modern day bazaar sense, special landscape spaces are defined inside and beside of the area. By this way, the aim was to create a positive psychological influence on people. Air ventilation was thought by removing shading structures from these spaces.

Figure 2. Site plan of proposal model.
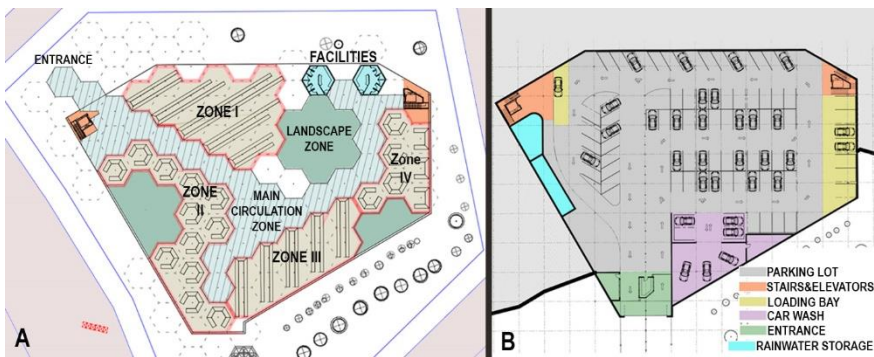
Figure 3. Plans of Bazaar (A) and Carpark (B) Areas

In proposed model, leveling the slope was the primary aim that could create advantages to ease movement and to carry goods with less effort. In this context, adding a level underneath the bazaar (Figure 3b) would be a solution for both parking problems and complexity. Beneath the bazaar, there are a car park, car wash and storage tanks for rainwater harvesting. Access to car park is provided by stairs and elevators from two cores at the edges of bazaar (Figure 4, Figure 5 and Figure 6).
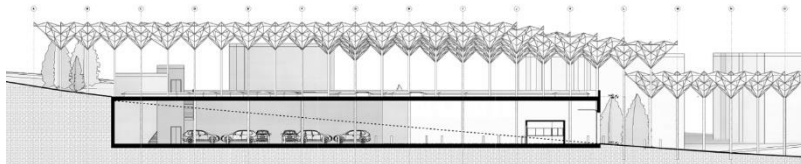
Figure 4. Section of bazaar area.
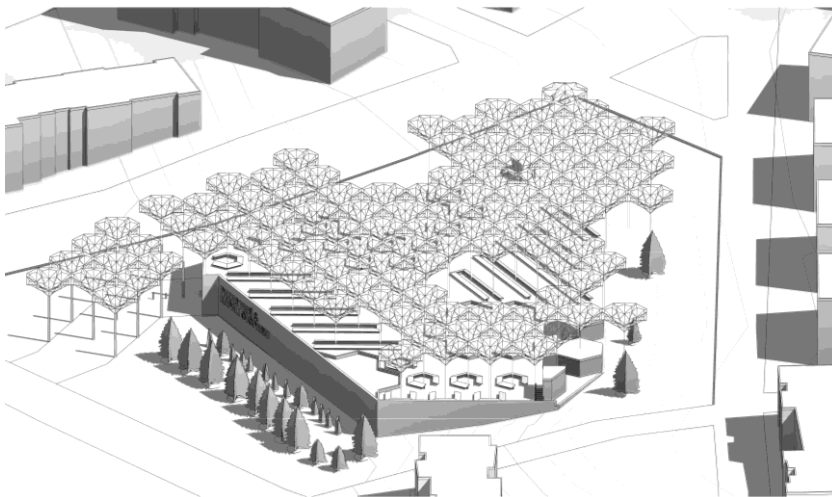
Figure 5. Perspective from outside of bazaar area.

Parametric modeling is concerned with design of a process rather than products (form and geometries). The aim is to obtain different objects or configurations by giving different values to parameters (Kolareviç 2000). There are mathematical equations that arrange the relationships of objects. At the end of the process, an associative geometry emerges by coordination of interdependencies among objects. Definition, decision and reconfiguration of geometric relationships are an explicit feature of its configuration ability. In the form-finding stage, these features are mainly evaluated in the creation of components (modules) and their placements on the site for defining a whole geometric form by designers' feedbacks (Figure 7).
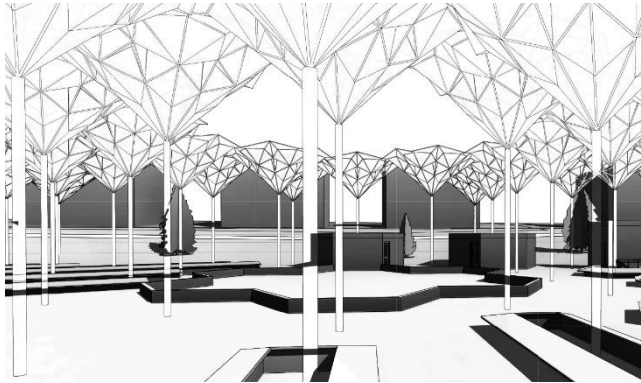
Figure 6. Perspective from inside of bazaar area.
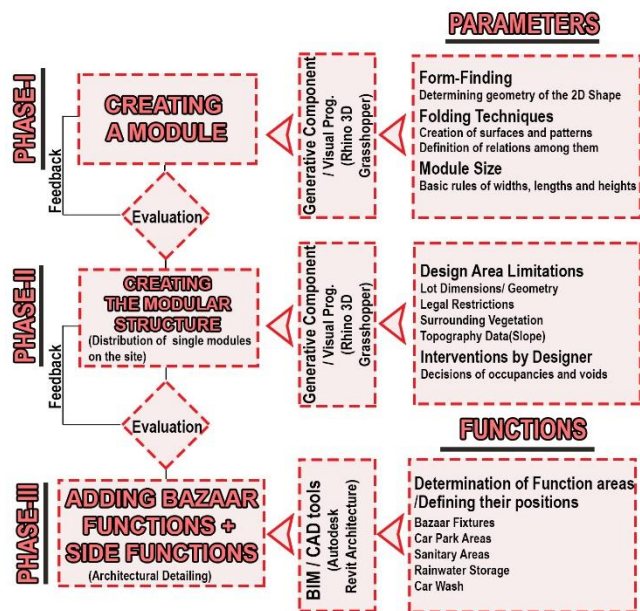
Figure 7. Perspective from inside of bazaar area.

For the selected zone, proposed shade structure series' main frames were formed as polygonal geometric units. Polygonal pieces of shade series were consisted of triangle surfaces which can generate different patterns by parametric variables which benefit from Rhinoceros-Grasshopper visual programming. These surfaces are tilted toward the centre of polygon in order to gather rainfall water efficiently. These tilts may vary from the inside out regarding triangular patterns. By this way, 2D patterns also present different pattern examples in third dimension. Bowl-shaped model was designed to be carried by vertical pipes which can be adjusted for heights.

In this study, hexagonal shapes were used as polygonal components (Figure 8). These shapes consist of a hexagon in the center and other similar six hexagons around it. Intersections, corners, and center points of those hexagons match each other. Matching points define triangular surfaces. The distance between surrounding hexagons and center hexagon is used as a variable. Diversity can be attained every time by adjusting this variable. Hexagonal shapes are distributed on a hexagonal grid order in the site. Thus, they define a pattern, which exemplifies folded architectural approaches, altogether. Each unit of the grid determines domain limits of "distance" variable.
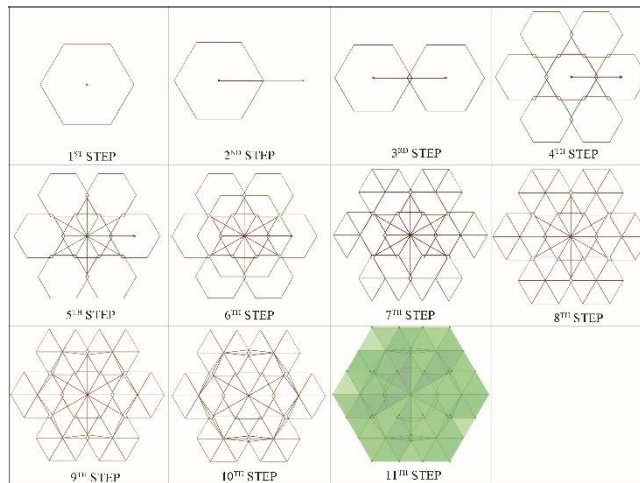
Figure 8. Formation of a hexagonal module.

In third dimension, the height value was determined for every connection, intersection and center point of hexagonal shapes. While some of these values are connected to each other, some of them works independently (Figure 9). Height of center point of a module is related to environmental parameters. Furthermore, according to architectural requirements, the heights are constrained by minimum and maximum limits.

Modules were proposed as 3m or 4m consoles by considering exhibition areas of goods in the bazaar, movement of users, and structural features of the shade structure. Existing green areas are used as limiting parameters to settle modules into the site. Tree series, in green areas, have an influence radius on model in respect to their size and height. Other than the limiting factors, these modules were settled in the hexagonal grid order which stay inside of the legal construction boundary of the site (Figure 10). Heights of the modules also were organized by taking human scale into consideration as in planning. Additionally, they are arranged simultaneously by considering heights of surrounding buildings and slope condition of topography. Thus, new varieties are attained.
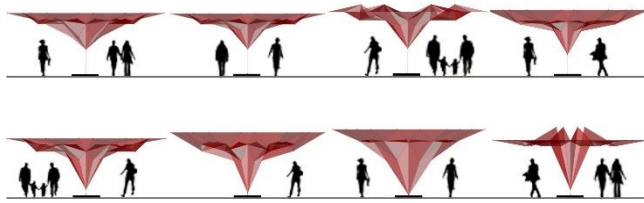
Figure 9. Façade variations of a hexagonal module by different height variables.
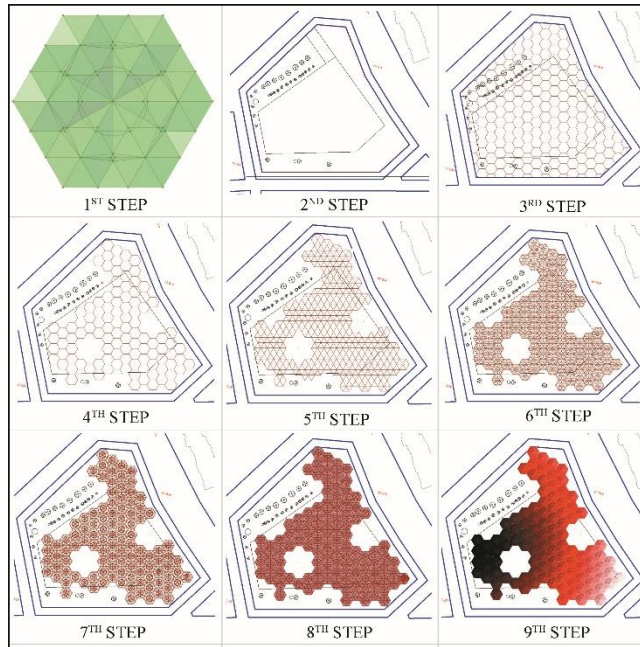
Figure 10. Distribution and generation process of the module in the site.

Beside decisions of geometric forms, material selection is considered in the proposal model. Accordingly, while creating these skeleton models, electrochromic glasses are thought to be used on surfaces for utilizing natural light more and for shopping in a more comfortable area. However, when we consider the high cost of this material, instead cost-efficient materials (like, glass, polycarbon or membrane etc.) can be used. Steel was decided as the main material of the structural system (Figure 11).

Figure 11. Simulation of Daylight effects on the proposal shade structure.

221

Furthermore, calculations were made to harvest and to utilize rainfall waters for sustainability intentions for the model which produced within the context of this work. According to this, 4,18 m^3 water can be gathered from one unit, and 393 m^3 water from 94 units that settled at the bazaar area. It is determined that gathered rainfall water can have stored at the proposed basement floor area. Gathered rainfall water can be used for multiple purposes like cleaning the bazaar area, irrigating green spaces and as tap water in WCs that are built for the bazaar and users.

4. CONCLUSION

In this study, Solution proposals to some determined problems like complexity, parking problems, lighting, air quality, visual richness, basic needs etc. in traditional bazaar areas are sought via innovative design approaches. In this regard, an example model is developed for the bazaar area at hand. An upper shade structure was designed by utilizing opportunities of parametric design method within the context and architectural solutions were made. Thus, throughout the process, obtained experiences and suggestions can be summarized as;

As it is seen in area study and from literature examples, folding models provide substantial alternatives. In proposed model, a certain geometric form is used for modular manufacturing. Different geometric formations are thought that can be used for increasing diversity.

Recently, as it can be understood from the interest among the computational design subjects, it is obvious that parametric modelling tools provide plenty of alternatives and faster manufacturing opportunities. At the same time, relationships and limitations that are created by parametric modelling supports the occurrence of controlled diversity. These features are verified by evaluating in the context.

In the parametric modeling, using parameters like environmental conditions of the bazaar area points out mass customization. It supports protecting uniqueness and local properties in architecture. Hereby, modularity is necessary to determine cost efficiency by calibration of customizable levels of products (Kumar, 2004). In this study, it is partly evaluated in the production of the shade structure components.

The design subject of chosen open district bazaar areas contains contemporary discussions like protecting natural resources, traditional and vernacular features. In the example of area study, these discussions also take place different from existing applications. These topics are linked to parametric modelling tools and contributed as limitation instrument to evaluate alternatives.

It is attempted to show that traditional bazaar areas can contribute protecting natural resources (water, sunlight etc.) effectively in the sense of sustainability. In design process, material selection is an important subject that needs to be taken attention beside planning.

Lastly, to maintain traditional bazaar culture, some improvement suggestions are presented via a design study. Furthermore, by support of different ideas, increasing their numbers becomes necessity.

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SESSION 2

MALAZGİRT HALL
11 May 2017-Thursday, 15.20-16.50

Chairperson: Prof. Dr. Francesco COLLOTTI

Invited Speaker: Francesco COLLOTTI
*Construction/Re-Construction? Refunding Memory at Dom-Römer
in Frankfurt*

Dilek ÖZDEMİR-DARBY, Tuğçe ÖZATA
*Analysing the Concept of Place Attachment in the Context of Spatial Factors:
Kuzguncuk, İstanbul*

Elvan Elif ÖZDEMİR, Fulya Pelin CENGİZOĞLU
Transformation of Collective Memory in the Case of Mersin Amusement Park

Güler ÖZYILDIRAN
City Ceremonies in Burdur Cumhuriyet Square

Cemil ATAKARA, Cem DOĞU
Semiotics Gothic Era in Cyprus

CONSTRUCTION / RE-CONSTRUCTION?
REFUNDING MEMORY AT DOM-RÖMER IN FRANKFURT

FRANCESCO COLLOTTI[1]

The right bank of the River Main in Frankfurt overlooks the hill where the Cathedral rises. An Outpost of Roman origin placed to protect the ford on the river. The most extraordinary Gothic quarters once standing at the foot of the cathedral recall the experience of the European city. Goethe describes it in Faust: the tumult forced the bourgeois houses into the center of the metropolis, before the wide avenues and streets, here you have the narrow streets, the pointed gables, and a tight market of houses on all sides, and cabbage and turnips and onions and then the meat counters.

The city is built by types, two parallel walls distant the maximum of a light beam, some passages that aren't even roads for wagons. Just like in Venice!

Shaven to the ground in 1944 and poorly reconstructed in the post-war period with a large underground parking lot and public buildings, the area has been courageously demolished again in recent years and put out to tender (architectural competition) by Dom Römer Gmbh, a company of public development.

Immediately after the war, the neighborhood rubble was cataloged and placed in a museum, as well as being sold by weight to private collectors. Now the City of Frankfurt has regained the old stones from collectors, finding many of the red sandstone house remains easy to work with and some pieces of the hoof in black basalt (black basalt rock) very trying.

Case history: The old quarter is being resurged due to a meticulous job being done on the plants of the old registers and the reliefs of the facades. Some houses were rebuilt as they once were, where they once were. Some other projects manufactured by a constant comparison with the old, are being done so without sacrificing the new (among others in the building-site Hans Kollhoff, Tillmann Wagner, Morger + Dettli, Berndt Albers, Jordi & Keller, Dreibund Architekten, Francesco Collotti who is reporting that experience here).

Building here is re-building without making a copy, but seeking out the old measure and the proportion of the Gothic town while looking for a new possibility of warm life between these walls just a few hundred meters from the European Central Bank tower.

Building here is re-building, allowing to experience a slower tempo.

At the edge of the new district ran the ancient route where the emperor's crowing procession was performed. An altitude jump, as an high step, still marking the topography in front of the Schirn Exhibition Centre. For this place, the old Krönungsweg, we propose monumental pergola in full stone blocks, properly armed and tensioned, cut in the red veined sandstone from the Main valley and rooted to the ground by shiny black basaltic lava blocks, the ancient

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[1] Prof. Dr. Arch, Full Professor in Architectural and Urban Composition, University of Florence,
MILAN/FLORANCE, ITALY

route once lost has been rediscovered. Attempting to return its lost identity (both the projects, houses and pergola, with Anna Worzewski, Valentina Fantin, Ilaria Corrocher, Serena Acciai). The measurements, proportions and details of the pergola stem from our basic survey of the nearby cathedral. Ancient being the project construction material.

Focusing the question: I come from a land built on the ruins of previous cities.

For centuries, new buildings have been built on the ruins and foundations of previous works, using these materials in various ways:

- sometimes for spoliatio, redeploying flipped inscripted trabeations and tombstones in the foundations of Byzantine or Roman walls. All around the Mediterranean this is the experience Ravenna, Split, Zadar, Thessalonica, Constantinople, Amman.

- sometimes instead of giving new meaning to precise architectural elements within the new institutions that may also change the sign.

We're interested in this fragment as construction material for the project.

Buildings or projects such as the Orsini Palace built in Rome above the Theater of Marcellus, or the Cathedral of Syracuse, in Sicily, where the cathedral was built in the cell of the previous Doric ellenistic temple, all demonstrate the use of a building concept not far from that to rebuild and are an invitation to calmly consider the trauma or the events that over the centuries have altered the buildings.

Which space for the project in measuring oneself with the old, what is the relationship between old and new, which continuity, at what distance? These questions would be able to go beyond the dry and pretentious gap between restoration and project, in which the contemporary architectural debate seems entangled and confused.

On one side there are the supporters of total embalming implemented by mere restoration, and on the other we meet the unarmed prophets of that untidy and anything-goes free-for-all factor that seems to reduce the problem of the project to the task of the most varied and imaginative forms of functional clogging and unresponsible design.

Is it still possible to think of a second life for old buildings? How to use the old buildings to build new ones? And you can fight the current embalming project trend of the ancient buildings passed off for their conservation? In every project there is a necessary process of accumulation that our work from time to time composes and decomposes. And as if architecture must always work and only doing so with the same material (and this material is architecture itself).

Unlike the purely conservative restoration and philological restitution, this kind of attention to the old (or towards any) may not be confined to finding the state of affairs of a recurrence rule without changes. While recognizing the authority of old foundations and certain alignments, it is an act of non-neutral transformation, not a mere continuation maybe already all written into the state of affairs. Creative Restoration?

Attitudes toward antique and old are interesting here to the extent that, with sufficient clarity, there is the possibility to ask questions about current transformation, the use return with available forms and shapes with the continuation of inner life, their new being factored in reality and recirculated. For some limited and exceptional cases you should even consider the possibility of a mere liberation of use.

The reconstructions of lost buildings by architects, disappeared or even incomplete are an aspect of the very special relationship between old and new. The interest in the composition and in the careful construction, beyond the accurate survey of the ruins, marks the work of Karl Friedirch Schinkel, quite different away from the archaeological ambitions of Haller Hallerstein.

Haller von Hallerstein, send from Nürnberg to Greece, measure of obsession with the remains of Greek temples or the traces of a classic theatre, the second, Karl Friedrich Schinkel,

although admired and respectfully, proposes a transfiguration of the beloved Italy reconstructing Potsdam and Berlin (in vain, perhaps, chasing the demon of the noon day light from the sharp shadows he had known in Sicily). Crucial here is the reflection of a particular world of forms and the cultural program which is recognized in this world.

And while it re-measured the antiquities, detected and reconstructed from walks of Roman theaters to the Villa of Plinius or at the thermas, it becomes a building material transmigrated north in the travel journals of Friedrich Weinbrenner, Carl von Fischer, Leo von Klenze, the physical presence of the ruin inevitably affecting the work of architects. In the case of the Italian Region Veneto, but not only, there is that obvious extraordinary ability to fertilize with the ancient architecture the world of forms for centuries long periods. Contaminated, processed, amplified, measured and reconstructed or re-used in a second life, the classical and lateclassical ruins of the upper Adriatic towns of Roman origin are the material on which the city is built in the following centuries. Giovanbattista da San Gallo, Giulio Romano, Andrea Palladio, Sebastiano Serlio measure, quote, detect and transfigure the Venetian and Roman antiquities of Verona in particular, the flock in their projects gives them a second life on the side or elsewhere. In a very special way the works of Michele Sanmicheli and Palladio are then unthinkable without the long continuity and the direct physical measurement with classical and late classical works that characterize the entire Upper Adriatic area.

The presence of the past produces project. Their works are also something other than projects of those models, they are a reinvention of antiquity, a possible reconstruction of that great program of territorial and urban transformations achieved in the manner of contamination that mark border construction (Porta Leoni Porta Borsari in Verona, Porta Gemina in Pula).

Within this same world are the exact walls that Plečnik rebuilt on a faint trace of ruins in Ljubljana. A fake, maybe! The relationship between design and ancient buildings here is also opportunity for graft and fusion between an archaic language and dignified speaking. The anxiety of Plečnik for rising up away from the local context, is compared to the cadence of the vernacular and, at the same time, with the invention of the origins of the town. The forgotten past of Ljubljana, which the architect unveils. The project grows constantly on the basis of the forged reversed memory of the artist, reconstructed on a plausible previous sign, but surely ahead of this. No repetition, but perhaps metamorphosis for fusion in another mold of the same material. The legendary walls of Emona, but even more so the stones of the Auersperg Palace included in the wall of the Library of Plečnik at Ljubljana, confer authority and gather roots, but at the same time are poured into a new project, they become something else and later compared to their previous life .

In the case of Ljubljana, the relationship continues with the old being re-established with a number of corrections and adjustments, however respecting those previous times of the settled city, for light deviations. The memory of urban facts, or even traces, which are likely to be lost is called upon to legitimize the present with that authoritativeness that we usually recognize the things already existing and experimented. The project is a kind of high maintenance that does not mind minimal markings.

Some operational guidelines about our work emerge from these considerations. There are places in the experience of the city and compelling figures to which the project's memory comes back every time the architects are called to give meaning and definition to giaciture landscape sites and topographies that over time have lost their relationship with the former city. Forever lost is that image capable of understanding anything that reflected a rational and analytical order, those constraints dissolved and those figures linked to a compactness and a continuity no longer passable, our ability to re-read the urban phenomena and sort through the project it is forced to survive in fragments. For fragments of plans, of architecture, of ideas,

lives the contemporary city (Ferlenga, 1990). For fragments we can still evoke tasks often forgotten for this profession, whose fate must not be to continue to build-up the city and landscape, relocating it with memory projection, as transfigured it may be.

ANALYSING THE CONCEPT OF PLACE ATTACHMENT IN THE CONTEXT OF SPATIAL FACTORS: KUZGUNCUK, ISTANBUL

DİLEK ÖZDEMİR-DARBY[1], TUĞÇE ÖZATA [2]

ABSTRACT

In contemporary globalised cities it has become increasingly important, for those of us who live in monotonous so-called *cloned*-environments, to find a sense of place we can identify with. When ties between inhabitants and places are disrupted, people are estranged from their neighbourhoods. As a result, not only people's relations with places are harmed, but also their social relations are affected, leading to isolation, alienation and socio-economic disruption.

The causes of these relations are analysed through the concept of place attachment. Since the 1970s, research on place attachment has grown considerably. These studies are mostly focused on sense awareness and affectiveness, with the physical attributes of places accorded lesser attention (Lewicka, 2011). In a similar vein Christopher Alexander (et al, 1977) has asserted that, when studying place attachment, influences associated with human feelings only comprise ten percent of total influences, while the rest derive from the physical characteristics of places. And yet these are the least examined objects of study.

In this context, the aim of this paper is to examine more closely the spatial qualities of places in the formation of place attachment. For the study, a long-established neighbourhood of Istanbul, *Kuzguncuk*, has been chosen to analyse the works of Christopher Alexander, Kevin Lynch, Jane Jacobs and John Montgomery. As a result, a matrix showing the spatial/physical qualities which have allowed the inhabitants of *Kuzguncuk* to develop a stronger attachment to their neighbourhood will be presented.

Keywords: Place attachment, urban design, place-making, sense of place, urban image

1. INTRODUCTION

Since the 1970s, research on place attachment (PA) has grown considerably, with a contribution from academics in various fields (Lewicka, 2011). Before analysing the meaning of PA it is important to define "place". For Tuan (1977) 'place is the humanized space'. Place only acquires meaning when people differentiate limitless space with their topographical understanding, memories, and actions, etc. Therefore, a place has three dimensions, 'physical (form and space), functional (activities) and psychological (emotion, cognition)' (Jelley, 2013,

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[1] Assoc. Prof., Yeditepe University, Department of Architecture, ISTANBUL
[2] Res.Asst., Yeditepe University, Department of Interior Architecture, ISTANBUL

p.1). The meaning of place changes through time and context, therefore it is not static (Wolf et al. 2014). For Shumaker and Taylor (1983) PA occurs when there is a bond between the environment and the person. Rilley (1992) describes place attachment as an emotional relationship between people and places through cognitions, judgments, and decisions. According to Low and Altman (1992) place attachment and place identity are interrelated issues, since they are closely related to the issue of identity of individuals, groups, communities and cultures. Biological, environmental-spatial, psychological and socio-cultural factors are influential in the formation and maintenance of the sense of place attachment and place identity. Scannell and Gilford (2010) propose a tripartite chart and define PA at two levels, individual and group. At the individual level Manzo (2005) suggests that personal experience gives a place its meaning, and although sometimes a given place may be uninspiring, experience can make it meaningful. These studies are important because in contemporary globalised cities, when ties between inhabitants and places are being disrupted, people are estranged from their neighbourhoods. As a result, not only people's relations with places are harmed, but also their social relations are affected, leading to isolation and alienation.

According to Lewicka (2011), when studying the roots of PA the psychological side of attachment has been the main focus, and she refers to Christopher Alexander's (et al. 1977) seminal book, Pattern Language, to further discuss the spatial/physical qualities of the built environment in order to understand the spatial dimension of the PA. According to Alexander (et al. 1977), when studying place attachment, human feelings only comprise 10% of total effects or influences, while the rest derive from the physical characteristics of places. And yet these are the least examined objects of study. In the context of this account, the aim of this study is to find out which physical/spatial elements may be fostering a feeling of place attachment for those people visiting and residing in a place. As a case study, a historical neighbourhood on the Asian side of Istanbul, Kuzguncuk, has been chosen, and to test the validity of this argument, 400 surveys were conducted among *inhabitants* (200) and *visitors* (200). The survey results demonstrated a high level of place attachment to the neighbourhood, especially to its physical features. Subsequently, the spatial qualities of the neighbourhood have been examined in the light of the work of four renowned urbanists and architects.

2. PLACES WITH STRONG IMAGES AND IDENTITY: SOME THEORETICAL APPROACHES

2.1. Christopher Alexander and the Pattern Language
In the second half of the twentieth century, various theories have been developed to assist architects and planners to design urban spaces. Among them, the architect Christopher Alexander is perhaps one of the most influential with respect to his seminal book, A Pattern Language (et al. 1977). In this study, Alexander gave examples of detailed solutions for buildings, cities, neighbourhoods, houses; gardens and rooms that are made up of patterns ranging from large to small are defined. He described 253 pattern languages in his book. It is designed with the idea of applying various combinations of formats in this language. Patterns start with city scale and end with neighbourhood scale, building clusters, buildings, rooms and construction details. For example, pattern no.61- 'Small Public Square' is in relation to the upper and lower scale patterns. Therefore, a small public square should be designed in considering the other patterns, namely, Activity Node, Promenade, Work Community, Identifiable Neighbourhood, Small Public Squares, Pedestrian Density, Activity Pockets, Positive Outdoor Space, Hierarchy of Open Space, Building Fronts, Stair Seats, and Something Roughly in the Middle (Alexander et al.1977). When these patterns are connected

to each other they create a small public square. A pattern is complete only when it is together with the other patterns. There is no individual pattern independent from the others. This is a process which needs to be discovered by the designer, and there is no imposition.

2.2. Kevin Lynch and the Image of the City

Kevin Lynch's eminent book, the Image of the City (1960) is one of the earliest studies that have experimentally analysed urban space through the lenses of legibility and imageability. According to Lynch, cities are important and have views that must be perceived, remembered and enjoyed. At the same time, it is a significant design problem to give the city a visible form. What Lynch tried to achieve is the well-designed town that possesses legibility. Lynch examined the visual quality of cities based on the mental maps of their inhabitants. According to Lynch, imageability requires these to be clear, legible and visible. Lynch proposed that the contents of the urban image can be classified under five headings; paths, edges, nodes, districts, and landmarks. These elements co-exist with each other, i.e., a path may lead the pedestrian to a node in the middle of which a landmark might be located, and all of these may be located in a district. According to Lynch, landmarks are the elements that help to define legibility in cities. However, since they are external items, the observer cannot normally get into them. These are mostly easily identifiable physical formations; a building, a sign, a shop, or a steep slope. Other sign items are mainly visible from restricted areas. Examples include signboards, shop fronts, trees, and other urban details, which are visible to pedestrians. They are often used as clues to the understanding of urban identity. People in cities use them as a guide as they learn the city better. Lynch says that a well-designed urban/environmental image gives people the feeling of safety/security. Moreover, if a person is surrounded by a good urban image, s/he can establish better relations with others. A clearly identifiable and imageable urban landscape may therefore enhance the intensity and the depth of the experience of oneself (Lynch, 1960).

2.3. Jane Jacobs and the cities for people

Jane Jacobs (1961) is without doubt one of the most influential figures of twentieth century urbanism with her ideas on mixed-use neighbourhoods, population density, pedestrian-biased streets and economic diversity. According to Jacobs, when planning a city, elevating the vitality of daily life in the formulation of plans, targeting the aspirations of the middle classes, avoiding boring and monotonous social housing estates, promoting social centres to attract people for entertainment, and providing pedestrian streets that remain preferred by visitors should be the main purposes of planning. Jacobs proposed (1961) 'a wide range of diversity in functions/uses; various local/independent shops; flexibility in opening-closing hours, the presence of street markets; cinemas, theatres, wine houses, cafés, pubs, restaurants, and meeting places that serve different types of food, serving every budget; areas that allow people to follow (including gardens, squares and other cultural activities); the possession of a variety of land so that development and small-scale land investment can be achieved; the availability of housing and shops with differing price and rental ranges, a degree of self-reliance and innovation in the new architecture, and active street life and active building fronts'. Finally, to achieve these goals a sufficient population density should be achieved and maintained (Jacobs, 1961).

2.4. John Montgomery and the place-making principles

John Montgomery is an urbanist and planner who extensively published on the subject of successful urban design. In his widely-quoted essay 'Making a City: Urbanity, vitality and urban design' (1998) Montgomery claimed that creating the perception of place is much more

233

complex than planning a city. Creating spatial perception requires knowledge, understanding, talent and judgement. In urban design work, to reach urban quality the designer should consider the larger picture rather than focusing on the individual properties of the buildings or streets. The physical elements, such as landmarks, open spaces, meeting places, architectural form etc., should be combined with each other in view of the psychology of place to produce *urban quality*. Therefore, he asserts that urban quality is related to 'the social, psychological and cultural dimensions of place'. He states that in successful public places, the possibilities for all kinds of transaction (social, cultural, and economic) should exist. Without establishing a multi-layered and complex system of transactions, a good/successful urban place cannot be created. In the course of time, the users frequenting a place develop a *sense of place* which ultimately ends up with their belonging to a place. Therefore, in order to create sense of place, *form* (physical elements), *activity* (diversity, street life, café culture, events, etc) and *image* (cognition, perception, and knowledge) should intermingle with each other.

3. KUZGUNCUK: PAST AND PRESENT

Kuzguncuk, which was developed in a valley opening to the Bosphorus, is a settlement between Üsküdar, Paşalimanı and Beylerbeyi and is located in northwest-southeast direction. The neighbourhood's location is very favourable because of its proximity to the Bosphorus Bridge. In spite of this locational advantage, the area is protected from the unsupervised building construction along the Bosphorus. Therefore it is a quiet/tranquil neighbourhood as well as being centrally located.

In the 18th and 19th centuries, the social space in Istanbul consisted of ethnic communities. In Kuzguncuk Muslims and non-Muslims lived together for many years. Kuzguncuk is known as the first district where the Jews settled on the Anatolian side. Although the exact date on which they first settled here is unknown, Kuzguncuk was recognised as a Jewish village in seventeenth century sources. The area, for a long time, accommodated Jews, Armenians and Turks (Uzun, 2001).

The transformation of the neighbourhood in the twentieth century started with the acquisition of an old house at Üryanizade Street by Cengiz Bektaş at the end of the 1970's. Cengiz Bektaş is a well-known architect with many books and articles on architecture, urban planning, environmental and architectural conservation. After Cengiz Bektaş's move to the neighbourhood, Kuzguncuk became a favoured settlement by architects, artists and writers. However, as the area became popular, the demand for Kuzguncuk residence from those located in other districts of Istanbul increased, and there occurred a noticeable increase in property prices (Uzun, 2001).

Despite not receiving the financial support he requested from the banks, Cengiz Bektaş became successful in mobilizing the community in organizing socio-cultural events. One day in 1984, Bektaş set a shadow play show for children on the stairs of Bereketli Street. From that day onwards, many other activities were performed in the neighbourhood. Some of these were cultural activities such as games for children, workshops and a summer school. Alongside these cultural activities, many facilities around the area have also developed. For example, a basketball court was established, a street theatre was built, and the place where the garbage was previously collected was transformed into a playground, while the empty walls of

Üryanizade Street and some other areas were painted by children with the help of the painters of the area[3].

In 1986, the vegetable garden (Bostan) was opened to serve the local community as a recreational area. Since then, a struggle by Kuzguncuk locals has been continuing to save this garden from being re-developed as a school, a hospital, or for other non-recreational uses. Finally in 2014, it was decided and announced that the *Bostan* would remain as a vegetable garden, and a year later, in 2015 it was opened as an urban agriculture field. Bostan has always been an important gathering place for the local community of Kuzguncuk. It represents certain relinquished social and psychological values and spatial qualities which have been long lost in many neighbourhoods of Istanbul. Therefore, the struggle of Kuzguncuk's inhabitants for many years to maintain the Bostan can be seen as a sign of strong place attachment.

3. LOOKING FOR THE ROOTS OF PLACE ATTACHMENT IN KUZGUNCUK

Spatial characteristics referred to in the works of four prominent urbanists, that might be applied to Kuzguncuk, are listed in the following table. (See Table 1)

Table 1. The physical qualities of spaces influencing the formation of place attachment

	Christopher Alexander	Kevin Lynch	Jane Jacobs	John Montgomery
Location		x		
Seaside/waterfront		x		x
Public squares	x	x		x
Recreational areas	x	x		x
Neighbourhood parks	x		x	x
Streets and short streets	x	x	x	x
Pedestrian Streets	x	x	x	x
Landmarks		x		x
Mixed use			x	x
Street cafes	x		x	x
Individually-owned shops	x		x	x
Historic pattern		x	x	
Architectural styles	x	x	x	x
Building scale	x		x	x
Human scale	x		x	x
Doors-windows	x	x		

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[3] Interview with the architect Cengiz Bektaş on 16 January, 2015.

Ornament	x	x		x
Street Furniture	x	x		x
Colour	x	x		
Lighting	x			x
Pavement	x	x		x

Proximity. The availability of the public transportation and shared taxis (dolmuş) increases the locational advantage of Kuzguncuk, which is located between Üsküdar centre (the second largest retail concentration on the Asian side of the city) and Beylerbeyi, another historical neighbourhood. Üsküdar is also an easily accessible district because of its proximity to the Bosphorus Bridge.

Seaside/Waterfront. The Çınaraltı square in Kuzguncuk and the pier bear the characteristic of connection nodes with the shore of the Bosphorus. Many people come to visit or travel in this area because of proximity to the sea, attractive scenery, and entertainment and leisure facilities. This suggests that being close to water is very important, and it encourages opportunities for inhabitants and visitors to socialize, to see and be seen. As Lynch as noted nodes are points where roads intersect, and a nodal point can be an intersection for both pedestrians and vehicles alike. The existence of nodes, such as ***public squares, recreational areas*** and ***parks*** in Kuzguncuk are the other spatial elements which help to foster social relations in the neighbourhood. As Wolf (et al. 2014) noted, greener neighbourhoods with green common areas make it possible to form strong social bonds among the local community. In Kuzguncuk, Paşalimanı, İcadiye Streets and Çınaraltı square are the most densely populated locations and represent a perfect node for pedestrians and traffic. Another important node and point of visual reference in Kuzguncuk is the popular and accessible Vegetable Garden (Bostan). The existence of ***pedestrian streets, paths*** (İcadiye Street) and ***short streets*** are also the two other important design features mentioned by all four theoreticians. In this design feature, once again, the possibilities for the creation of meeting points for pedestrians can be realized. These nodal points create opportunities for people to come together to organize events and activities and to create their own experiences, memories, and emotions, which in turn foster strong place attachment (See Figures 1 and 2)

The historic plane tree at the intersection of the Pasalimani and İcadiye Streets at Kuzguncuk and the Dilim patisserie at the same corner can be described as local ***landmarks***. It is not possible to think of the neighbourhood without recalling this impressive tree. It can be regarded as an important landmark and visual anchor, given that it is located in a spot that cannot be missed easily. According to Lynch, continuity is a functional necessity. People always rely on this feature. The main requirement is the continuity of the road itself or road coverage, and people tend to think about the direction of the road and where it starts and ends. We can see clearly that Kuzguncuk has a dense network of roads and pavements along all its streets.

Individually-owned shops and ***street cafes*** are also places for people to interact, socially, culturally and economically. These features are repeatedly emphasized by Montgomery, Jacobs and Alexander. The existence of individually-owned shops is especially important, because people may not be able to establish memories or experiences in shops which are part of the national/international chains which stereotype shop fronts and standard services.

The rest of the features, ***historic fabric, architectural style, and building and human scales*** are also important to create a sense of place, where people like to stay, socialize and live

through their experiences and memories. To complete this milieu, the ***architectural details (doors, windows, ornaments),*** and ***street furniture, together with colour, lighting, and pavement design,*** should be planned in detail so that people would like to return to this milieu again and again. (See Figure 2)
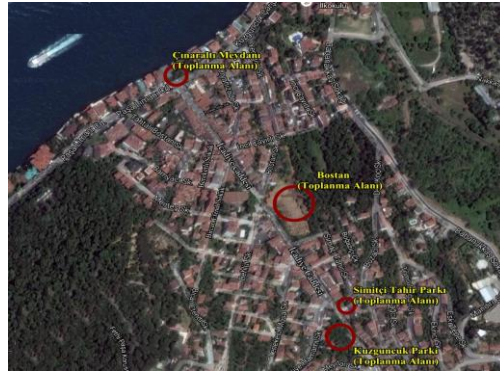
Kuzguncuk aerial view and nodes

Çınaraltı Square

Plane tree as a landmark

Figure1. Views of Kuzguncuk showing some spatial features related to place attachment -2016 Source.

Photographs by Tuğçe Özata

Vegetable Garden

İcadiye Street

Architectural style, scale, colour, ornament

Figure2. Views of Kuzguncuk showing some spatial features related to place attachment -2016
Source. Photographs by Tuğçe Özata

4. CONCLUSION

Attachment to a place refers to the emotional commitment to the physical environment in which people live, or relate-to. One of the most important factors behind people's commitment is socialization. In order to be able to socialize, it is especially important that there are small places where people are located at the seaside and where people spend quality time. Such places offer people a good view and socialization. These facilities are supported by the presence of public spaces, recreational areas and neighbourhood parks. Short-cuts are often used to encourage people to meet and communicate with each other without walking long distances.

The urban land use pattern should permit densities of people in places where activities might require sufficient numbers to congregate. In this respect, mixed-use areas attract more people than mono-functional areas. Even though it is an economic factor, mixed-use is very important in social terms as well. Street cafes also emerge as areas where people can socialize. Individually-owned businesses offer special services provided by the owner of the shop to customers. This is a feature not possible to achieve in store chains. The special attention given by individually-owned stores is outside the standard customer buyer relationship. So it is very important.

Historical urban environments are mostly human scale, and people value such environments more than the colourless, often uninspiring high-rise buildings which are quite common nowadays in big cities, not least the mega-city of Istanbul. The latter make people feel intimidated by scale, and lost in a monotonous environment. The urban fabric should also provide a variety of different architectural styles with aesthetic charm and beauty. Ornaments on doors and windows are elements that visually contribute to environmental aesthetics. Street furniture is also important if it is well designed. It can be useful also to select various plant species, and ecologically suitable materials, to cover the ground. Places have emotional, behavioural and form-related meanings. This emotional attachment is often the result of affective spatial features which stimulate feelings of place attachment.

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TRANSFORMATION OF COLLECTIVE MEMORY IN THE CASE OF MERSİN AMUSEMENT PARK

ELVAN ELİF ÖZDEMİR[1], FULYA PELİN CENGİZOĞLU[2]

ABSTRACT

Urban spaces are the socal arenas of urban life; they are the places of experience and communication. But the rapid changes in economical, technological and social areas effects our cities in terms of public space. Turkish cities are also in a state of loosing their public space including streets, boulevards and public plazas due to many reasons ranging from political decisions derived by short-term economic interests to the lack of maintenance of the physical environment. The collective memory of space contains the inferences from dynamic processes of human and socail will, and critical interpretation. It is a shared socio-spatial history of a specific group of people who coincidently have constructed collective environmental experiences. These shared activities, events make people create a sense of common background. The time elapses and the spatial environments evolve with massive economic, technological, and socail 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 the methodological context, this paper emphasizes the role of collective memory studies in revealing the changing socio-spatial processes. It evaluates the Amusement Park in Mersin as a social urban place for the community, also draws the changes in the collective memory. This paper is a rewriting of the collective memories by comparing different time sequences to observe the changes on the amusement park as an urban physical space and the impacts of these changes on the collective memory.We use in-dept-interviews with Amusement Park 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 Amusement Park as an urban place and effects of the physical change on the collective memory will open up a new point of view. In conclusion, as Rudofsky emphasized today's cities grow with no concern for the future and with no thought of the community. The understanding of the local governments on the production of space completely exclude the human aspect. In this sense, the findings of the case study showed that today the point that we have arrived practically identifies with the loss of the meaning of the Amusement Park.

Keywords : Collective Memory, Mersin Amusement Park, Transformation of Physical Environment, Spatial Transformation, Human Experience.

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[1]Assist. Prof. Dr. Mersin University, Department of Architecture, MERSİN
[2]Res. Assist. Gazi University, Department of Architecture, ANKARA

1. INTRODUCTION

One of the most important thing in urban life is public realm. Humans are social creatures. Besides their daily needs (food and beverages, shopping, entertainment, etc.), humans requires also social relations in their daily life. Public realm has an important role in the social relation of human beings. It is not only a variety of social relations but it is also a space where public social life takes place in all its forms. Therefore urban public places are spaces for public meetings in which intellectual discourse and social interaction take place (Montgomery, 1997:88). Urban space is a public realm that people share and where they carry out functional and ritual activities and a ground for politics, religion, commerce, sport, etc. (Madanipour, 1996). Madanipour (1996:145) defines public space as; '*Public urban space is the space that is not controlled by private individuals or organizations, and hence is open to the public. This space is characterized by the possibility of allowing different groups of people, regardless of their class, ethnicity, gender and age, to intermingle'*.

Sennett, defines public space as a place where individuals can meet and becomes aware of the society in which they live in. Especially, the interactions among people from different cultures and classes are important for the togetherness of society. A life in which groups are remote from and unaware of one another leads to the formation of clashing communities and the alienation and disintegration of society. People from different classes and cultures must meet one another and share the common public sphere, because these areas are spaces of freedom that belong to everyone and where everyone has equal rights (Sennett, 1977).

The human activities in the city where the individuals can be able to express themselves is a part of social life and it takes place in urban public spaces in city life. These activities are communicating, sharing and debating with each other. As Kostof (1992:187) mentioned public spaces were 'proud repositories of a common history, sense of a shared destiny' (Kostof, 1992:187), help to awaken the social and collective togetherness, and cultural background of urban life. The social and collective togetherness makes marks which creates memories on individuals' mind. The memories which belongs to that spaces are the part of a common history.

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 coincidently have constructed collective environmental experiences. These shared activities, events make people create a sense of common background. People, spatial environment and human experiences help people to communicate and interact. Furthermore, experiences and activities help people to develop a meaning in their environment. Meaning the environment develops belongingness, identity and consequently sense of a community. Collective memory bases on these concepts.

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, to reveal the changing socio-spatial processes of urban life gains importance because collective memory records the unwritten transformations on people's lives, it tells us the non-visible transformations instead of visible ones. At this point of view, in this research our theoretical contribution emphasizes the need for explaining the production of space in reference to dynamic processes that takes place within space. These dynamic processes are the living processes that the users of the spatial environment face with and they are not determined by the planning processes. This research is aimed to reveal the changes in

socio-spatial processes with the collective memory study. For this reason it evaluates the Amusement Park in Mersin as a social urban place for the community, also draws the changes in the collective memory. Mersin Amusement Park is an important social area which were established temporarily in the Atatürk Park during the republic period. After 1960, the Amusement Park was permanently moved to the seaside. And it is still used today. Mersin Amusement Park was an important social space at 1960's but now it has been used rarely by the children. To understand the unwritten transformations of people's social lives we examined the Mersin Amusement Park. We use in-dept-interviews with Amusement Park 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 Amusement Park as an urban place and effects of the physical change on the collective memory will open up a new point of view.

2. TRANSFORMATION OF COLLECTIVE MEMORY

2.1. Collective Memory

French philosopher Paul Ricoeur (2004), divided the memory in to two distinctions under the theory of memeory. 'The tradition of inwardness' and 'the external gaze'. He calls 'the tradition of inwardness' as an individual phenomenon memory (Ricoeur, 2004). Radically opposed to the concept of the subjective nature of memory is the approach of 'external gaze' which argues for the existence of a collective consciousness and asserts the primacy of the collective aspect of memory. (Ricoeur, 2004). 'The tradition of inwardness' proclaims that memory is a subjective experience and memories belong to the individual. Accordingly memory assists the construction of identity by differentiating the individual from others (Ricoeur, 2004). St. Augustine, an early Christian theologian, claimed that 'Memory is private because the memories of an individual are not those of others and that when one remembers; one always remembers oneself, which leads to the notion of reflexivity (Ricoeur, 2004). This claim is the foundation of many contemporary cognitive-psychological studies in which memory is defined as a subjective experience and that it can only belong to the individuals and characterize their personal life (Ricoeur, 2004).

The tradition of 'external gaze' evolved with the widely acknowledged founding father of social memory studies, Maurice Halbwachs in 1925 with his book. Memories were first attributed directly to a collective entity by Halbwachs (Halbwachs, 1992). The French sociologist claims that ' all memory depends, on the one hand, of the group in which one lives and, on the other, to the status one holds in that group. To remember, one therefore needs to situate oneself within a current of collective thought' (Halbwachs, 1992).

Frow (2007) challenges the theoretical approaches to the phrase that most of the time adopt theories of individual memory as he believes that they do not reveal the ways in which collective memory is constructed. A significant intervention in this sense to the conceptual approaches to collective memory is Kansteiner's definition of three types of historical factors that interact and form collective memory.

Firstly, he states 'the intellectual and cultural traditions that frame all our representations of the past' (Kansteiner, 2002:180). It is possible to explain this component of collective memory as constituted by, barrowing from Burke (2004), oral traditions, 'actions and rituals such as commemoration', and their space. This component, therefore has a spatial character in its embodiment of the external reality of the present and its representation of the past as again an external reality-then in total, constitutes what is to be remembered, the images.

Secondly, Kansteiner (2002:180) mentions 'the memory makers who selectively adopt and manipulate these traditions'. Memory makers can be perceived to be the people who produce the external reality by their acts, and the representations by their academic and artistic works. They are the ones who select and present 'memories and written records', and 'pictoral or photographic, still or moving images'. Memory makers, then, are the mediators of collective memory, who practices or represents the reality to be transmitted through time.

The third component Kansteiner (2002:180) proposes is constituted by, 'the memory consumers who use, ignore or transform such artifacts according to their own interests'. Memory consumers are the people who provide the required continuity in the articulation of traditions and representations, and therefore who give the temporal dimension to collective memory. Put very roughly, for the present, memory makers are the subjects of the traditions and representations that pursue their practicing. Memory consumers belong to the future, and when the future becomes present, they become the memory makers who practice traditions and produce representations for the next future. Then, it is essential to handle these components as not sharply seperated but as interwoven.

2.2. Transformation of Collective Memory in Urban Space

A group belongs to a part of space, this group transforms the space to its image, but at the same time, it yields and adapts itself to certain material things which resist it. It encloses itself in the framework that it has constructed (Rossi, 1982;77). The city is the locus of the collective memory. This relationship between the locus and the citizenry then becomes the city's predominant image, both of architecture and of environment, and as certain artifacts become part of its memory, new ones emerge. In this entirely positive sense great ideas flow through the history of the city and give shape to it (Miles, Hall, Border, 2000: 172-173).

The collective memory and the urban public space are the representations, assemblages and exchanges between the users and the environment. Finding the roots in the collective experience of everyday life, the collective elements are ordering experiences of that chaos (Boyer, 1994:76). The disappearance of social and cultural aspects of urban public space is the demolishment of the collective memory belongs to that place.

Within this context, we search the transformations of the physical environment and how these changes affect the structure of the users' life in terms of human experience; perceptually, emotionally and behaviorly and of their communication with others and the physical environment. And then we discuss the question of how these changes affect the people's remembrances, collective memory and meaning that they construct through years for that specific environment.

3. EMPIRICAL RESEARCH

3.1. Method

Within the methodological context, this research emphasizes the role of collective memory studies in revealing the changing socio-spatial processes. It evaluates the Mersin Amusement Park as a social urban place for the community, also draws the changes in the collective memory.

The aim of the study is 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)

This research is a hermeneutical study that based on open-ended questions in in- depth interview. The basic aim of the questions is obtaining the living processes or the living dynamics which give meaning to a space.

Figure 1. Mersin Amusement Park (2017) (Source: Source: http://wowturkey.com)
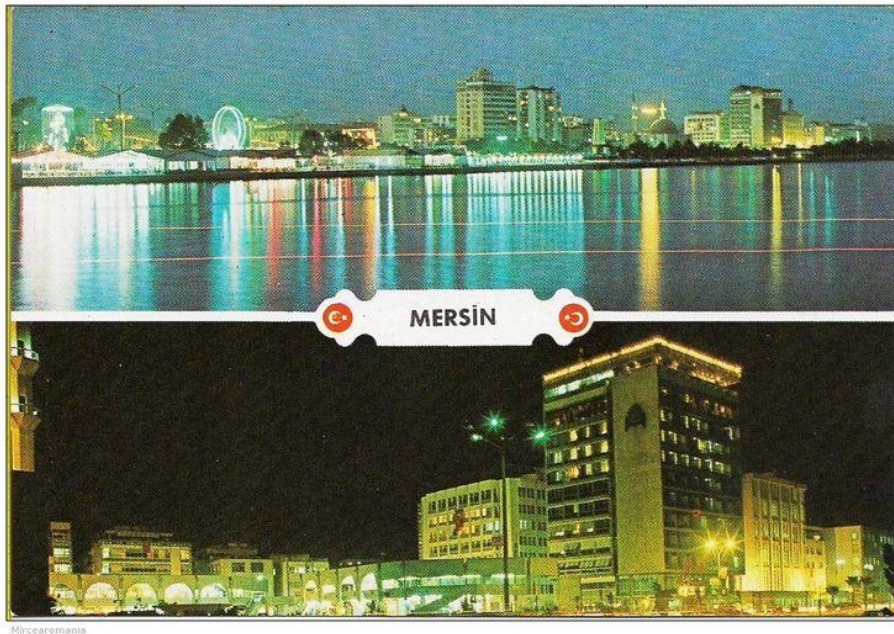
Figure 2. Mersin Amusement Park in Atatürk Park (1960) (Source: http://wowturkey.com

3.2. Participants
We made in-depth interviews with 18 users of Mersin Amusement Park. The research group consists of 2 people who are over sixty years old, 6 people who are over fifty years old and 7 people who are between twenty five and forty years old and 3 children who are seventeen years old. These different age groups may help to define different time sequences. The comparison between different time sequences demonstrates the transformations of the collective memory of these users.

3.3. Data Analysis
The comparisons and the evaluations of Mersin Amusement Park for different time sequences will indicate the transformation of the space, experience and meanings on the urban space and this represents the transformation of collective memory. It is analyzed with content analysis method.

3.4. Results and Discussion
The Amusement Park is a symbol of social life in Mersin when the country became the Turkish Republic. After the country became Turkish Republic, the social life was shaped by as a composition of Republican Ideology and public ideas. And in Mersin, Amusement Park is an attester of the historical development of the Republican Era. Mersin's transformation and alteration in its urbanization process can be observed from the social life of the city.
We asked to participants; the importance of amusement park in their social life. This will show the transformation of the Amusement Park in terms of perceived and experienced significance of space. Participants who are 17 years old, finds Amusement Park unsafe. They didn't go to Amusement Park when they are a child. They spent most of their time in Forum Shopping Center of Mersin Marina for fun. But on the other hand the participants over 50 and 60 years old told that Amusement Park was very important in their social life while they were child. They remember this place with the smell of orange and rose. One of the participants indicates the importance of Amusement Park as; *Going to Amusement Park is our only fun. I'm always going with my friends and family. There were no security problems. Everyone was respectful to each other'.*
The importance of Amusement Park disappeared after the last term of the 1990's. Participants indicate the reasons of this disappearance because of the immigrants. Security of the urban space is becoming important.
Participants describe the Amusement Park physically; *The Amusement Park was established in the Atatürk Park at holidays. And around the park there were restaurants, shoe shops and bazaars. Nowadays we use Forum Shopping Center for these activities.'*
Participants, over 50 years old met at these places and the life emerged in and around them. So they were the places of socialization. This place were not the place for only fun, it was also important because it was the place of communication. One of the participant emphasized this with these words; *'...it was the place where you make fun with your friends and family. But above this we met with our friends, neighbors there. I liked being there with people whom I knew or I didn't Know but this place had a lot of meaning for my life. For instance, I have met lots of people with whom I still see each other. This was the place where people eat, chat, drink and entertained this way. It was open until 11 pm. And we were there till that time, because there were no security problems'.*
Unfortunately, the character of the Amusement Park were started to transform after 1980's. Because of the immigration. The city takes immigration from the east side of the country. People like the weather, food, cheapness and the sea of the city. But the inhabitants of the city

became anxious about the immigration because security problems started to begin. From the place of the social life of Mersin, Amusement Park transformed to the place of useless and insecure.

Economic, social and political alteration makes the people to change the concept of entertainment. Next generation makes fun with their friends in big shopping centers. They don't use streets, Amusement parks or other urban spaces. Thus, the Amusement Park transformed to a anyplace. Because people think that this space has no charming attributes and it is not a socialization place.

4. CONCLUSION

We discussed the transformation of collective memory on Mersin Amusement Park by means of theoretical review and research outcomes, in other words, how these outcomes interpret in terms of theory.

'Cities comprise several layers of man-made physical elements. City has been shaped by various landscapes which have been constructed one over the other. In other words, these rewritings take its form from the different structural forms of landscapes within time. What has happened and what has been lived in its history are important because city is the place where the common memory, political identity and powerful symbolic meanings occur. At the same time, city includes the bunch of material sources which cover the opportunities and struggles for the environments that are constructed for the creative social changes. It is a 'tabula rasa' for the transformations' (Harvey, 1996). It is a reality that every civilization, culture and community mark important signs to the places where they own. The nature and character of this sign appear with the people's styles of experiencing the world (Crowe, 1994). Mersin Amusement Park was constructed as the most important urban space of Mersin. Because the people who are experiencing the change of the Republic all around the country felt the changes in the urban life. It was the place of civic values and the spaces of the community. It was the place of entertainment as well as the place of public realm. In other words, it was the place for the life of community.

However with the changing social and spatial structure of the city over time, it was the place for the life of the Amusement Park also changed. In the following years, with the change of the citizens' style of experiencing the Amusement Park, cause the transformation of social practices and the meaning of this space. Over the passing time, the urban relations that Amusement Park interacted also transformed near the changing meaning of the Amusement Park as a place. For this reason, we can read the social and spatial signs of the urban environment and we can determine the transformation within the social and spatial structure.

In the case of Mersin Amusement Park, there is an escape from the Park. People complain about the non-security and lack of social and cultural attributes of The Amusement Park. Consequently we can say that Mersin Amusement Park has lost its collective aspects which provided the relationship between its physical environment and its citizens. The dialog between the history of the Amusement Park and its users has been disappeared within the physical transformation of the urban space. People lost their reference places and their signs which they derived within their lifetimes on this place.

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CITY CEREMONIES IN BURDUR CUMHURIYET SQUARE

GÜLER ÖZYILDIRAN[1]

ABSTRACT

Burdur is a small scale Anatolian city which has only one central square, and its all borders are in the walking distance. Hence, the address of all national holidays, memorial days, local festivals and other ceremonies is its main square called Cumhuriyet Square, and activities in the Square affect the whole city. Cumhuriyet Square was constructed as the new city center after the construction of the first railway station and the railway street in 1936. Since then, the Square has three significant periods; 1) a circular square design with a circular pool 2) a circular square with an Ataturk Monument by sculptor Şadi Çalık 3) a rectangular square with ceremony platform and Republic Monument by designer and sculptor Yavuz Görey. Nowadays, there are various discussions to change the Square again.
In this study, the uses of Burdur Cumhuriyet Square for city ceremonies are examined from past to present. The main resources are photography archive of Burdur Governorship and Burdur Municipality, and the city yearbooks. It is seen that the three different design of the square affected the practices of the ceremonies.

Keywords: Burdur, Cumhuriyet Square, square design, city ceremonies, urban photography.

1. INTRODUCTION

City centers are the main addresses of urban rituals and celebrations. As in the case of Burdur, if it is a small scale city with one main square, the square becomes the witness of all urban activities.

This study aims to examine the interaction of the city ceremonies and the design of the Cumhuriyet Square. Since there is very few reliable written sources, old photographs have been major sources of this study. However, even the date of the photographs, the names of the buildings and places, and the activity in the photographs might be unknown. In this respect, finding reference images and putting photographs in chronological order, finding exact clues to interpret the images might be crucial. Key notes to interpret the images are obtained from City Yearbooks.

This study is composed of four main parts; first one is about the old city center Ulu Mosque before the Republican Period, and the following three parts are about the three significant periods of the Cumhuriyet Square, which are briefly explained in Figure 1 and Table 1.

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[1] Assist. Prof. Dr. Yüzüncü Yıl University, Department of Architecture, VAN
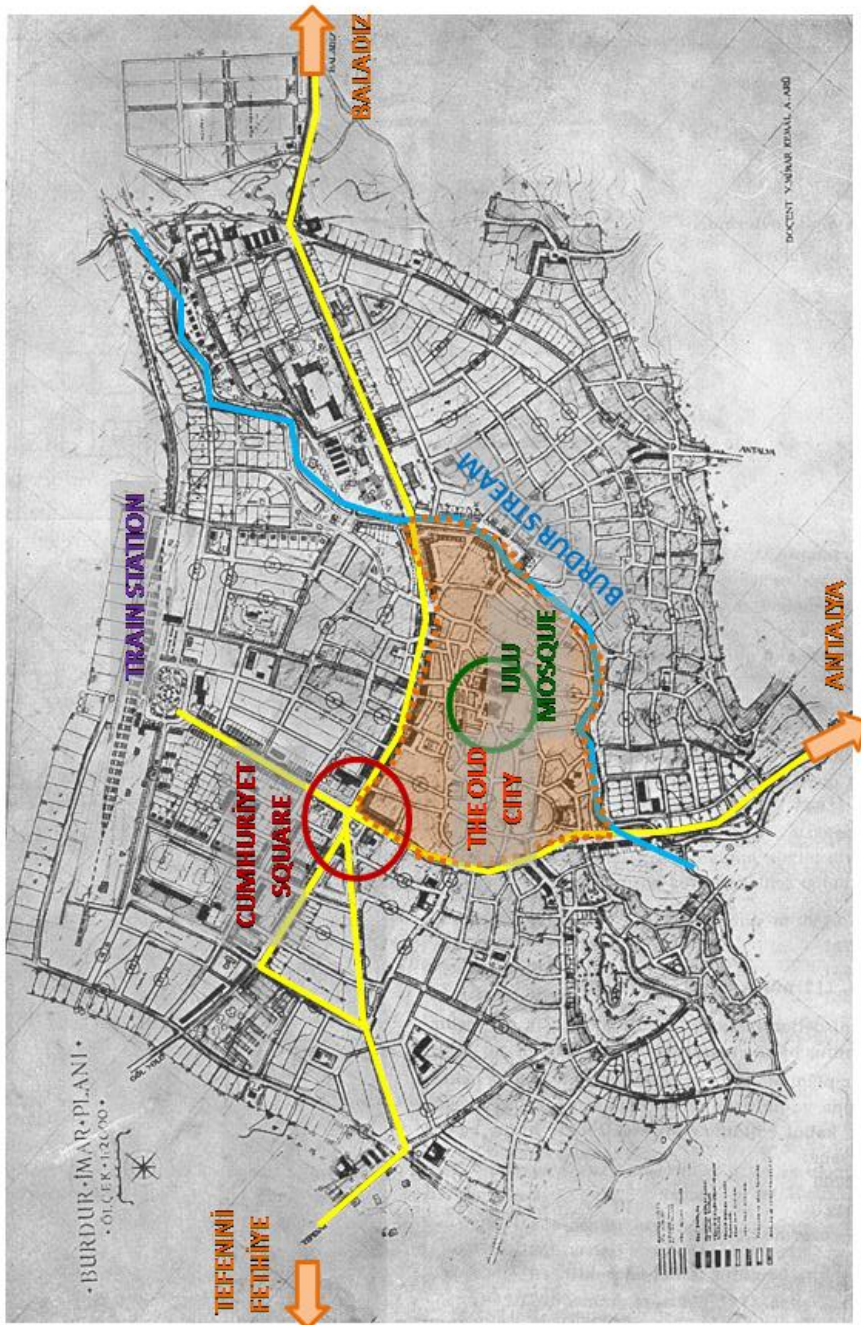
Figure 1. 1948 Burdur Master Plan together with the author's colored illustrations: yellow is the main road axis, orange hatch is the old city region, green is Ulu Mosque as the old city center, red is Cumhuriyet Square as the new city center

Table 1. The three periods of Burdur Cumhuriyet Square with photographs taken from almost the same view points. (Photographs in item 1 and 3 were taken from postcards, and the one in the item 2 is taken from www.eba.gov.tr).

1		**1936-1963 Period:** The first design of Cumhuriyet Square with a circular pool. Left: Halkevi Building, Right: Gazi Primary School.
2		**1963-1973 Period:** The second design of Cumhuriyet Square with Atatürk Monument. Left: Halkevi Building and Special Provincial Administration Building Right: Municipality Building and Cultural Center (AKM).
3		**Post-1973 period:** The third design of Cumhuriyet Square with Cumhuriyet Monument. Left: The new and old buildings of Special Provincial Administration (50. Yıl Kültür Sarayı). Right: Municipality Building and Cultural Center (AKM).

2. THE OLD CITY CENTER FROM THE SELJUKIAN PERIOD TO 1936: ULU MOSQUE ON TOP OF THE HISTORIC HILL

The old city center of Burdur was the Ulu Mosque located on top of a hill. The mosque has three main entrances, each of which was located on one of its four main walls, except the one directed to the kiblah. Hence, for the old city, the mosque became the focal point due to its location and its welcoming entrances towards three different axes of the old city. An historic clock tower next to the mosque supports its dominance as a landmark (see Figure 2). These detached buildings are seen as built in the center of an open square. The old city center is surrounded by slopping narrow streets full of commercial low-storey buildings. Hence, the Ulu Mosque is in the hearth of the commercial activities of the old city. Unfortunately, due to the 1914 Burdur Earthquake and other disasters, the old city region is now full of 20th century reconstructions of historic buildings. However, we can still follow some continuing activities of the old city center, such as historic shops and Friday Open Bazaars around the Ulu Mosque (see Figure 3).

251

Figure 2. a) Burdur Clock Tower and its surroundings, 1951 (source: www.eba.gov.tr), b) The old city center: Ulu Mosque and Clock Tower, 2008 (photographed by Özyıldıran).

Figure 3. a) Carpet Bazaar in front of the Ulu Mosque, 1972 b) one of the historic commercial streets around the Ulu Mosque, 1972 (Sources: www.eba.gov.tr).

3. 1936-1963 PERIOD: THE FIRST DESIGN OF CUMHURIYET SQUARE WITH A CIRCULAR POOL

The constructions of railways and railway stations had been a significant milestone for the modernization of some Anatolian cities in the early Republican period. Burdur is one of those cities, which were reshaped by the construction of Railway Stations. Figure 4 illustrates the people's enthusiasm for the arrival of the first train in Burdur in May 26, 1936.

The construction of the Railway Station, led to the construction of the Railway Street and Cumhuriyet Square (see Figure 5). The new square connected the Railway Street and the old city region. Hence, in addition to the old city center, a second focal point was developed for the city.

252

Figure 4. a) People waiting for the first train to come in Burdur, 26th May 1936, b) The opening ceremony of Burdur Railway Station and welcoming the first train, 26th May 1936 (source: photo archive of Burdur Valiliği).

Figure 5. Construction of the first Cumhuriyet Square with a circular pool in 1936. (source: photo archive of Burdur Valiliği).

Burdur Cumhuriyet Square was opened in the Republic Day celebrations in 29th October 1936 (see Figure 6). When Figure 6 is followed from left to right, the new Railway Street with a ceremony portal and waving flag, the old Governorship building facing to the old city center, and a house from the old city region are seen. On the other sides of the square, as previously illustrated in Table 1, Gazi Primary School and Halkevi buildings were located.

The circular pool in the center of the square was constructed in the place of the old garden of the Halkevi building. The pool was used to define the square design. Circular shaped pool was not only used in the Cumhuriyet Square, but also in the front garden of the old Governorship building. Additionally, there was a bust of Ataturk, in the side of the pool in Figure 7. Although the pool was located in the green garden, it is seen as a symbol of the ceremonial area.

Figure 6. The opening ceremony of Burdur Cumhuriyet Square in the Republic Day celebrations, 29th October 1936 (source: photo archive of Burdur Valiliği).
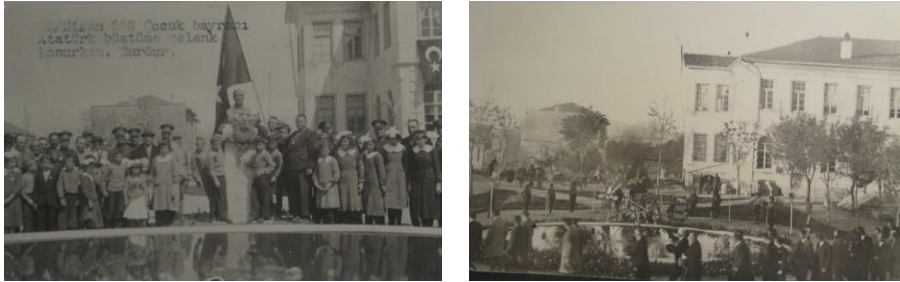
Figure 7. A circular pool in front of the old Governorship building in Burdur, 1938. a) Children Festival in 23rd April 1938 b) Memorial Day for Atatürk. (source: photo archive of Burdur Municipality).

The opening ceremony of the Cumhuriyet Square together with the Republic Day celebrations in 29th October 1936 has been the first public ceremony in the square. For the following national celebrations and memorial days, the square became the address, such as seen in Children Festival in 1942 and 1949 in Figure 8. However, the focal point of the public was not the pool in the center of the square. It was fallen behind the people, since they were focusing on the road coming from the old city to the Railway Street. It can be inferred that while the pool with a bust in the old Governorship Garden had a symbolic meaning, the pool in the Cumhuriyet Square was only a decor which can be ignored during the ceremonies.

Figure 8. a) Children Festival, 23rd April 1942, b) Children Festival, 23rd April 1949 (source: photo archive of Burdur Valiliği).

4. 1963-1973 PERIOD: THE SECOND DESIGN OF CUMHURIYET SQUARE WITH ATATÜRK MONUMENT

When the first master plan of the city was designed by Kemal Ahmet Aru in 1948, the location of the railway station had been a significant input for its functional and symbolic significance, and he considered Cumhuriyet Square as the new center of the city (Aru, 1948). Its flat terrain and empty surroundings open to the development made the Cumhuriyet Square a more advantageous city center than the old one, which has slopped terrain surrounded by irrational narrow streets. Accordingly, Aru wanted administrative and commercial buildings to be moved around the new city center (Aru, 1948).

The first change about the surroundings of the square was the reconstruction of the Burdur Governorship building at the end of the 1940s. The new building was constructed in the front garden of the old one. The front façade of the new building was facing towards the Railway Street, instead of the old city center. The major transformations of the new city center started when the pool in the center of the square was changed with Atatürk Monument in 1963. The base of the new monument was again in circular shape and it was a combination of small pools, greens and stairs (see Figure 9 and Figure 10). The Atatürk statue of the monument was sculptor Şadi Çalık's work-of-art, and a similar statue was also constructed in Niğde in the same year (Sözen, 1963).

Figure 9. a) Opening ceremony of Atatürk Monument in 1963 (source: photo archive of Burdur Valiliği). b) Students and soldiers waiting for the new monument (source: www.tarihtarih.com)

255

Figure 10. Republic Day celebrations in 1964 (source: photo archive of Burdur Valiliği).

Following the directives of the 1948 Kemal Ahmet Aru Master Plan (Aru, 1948), Cumhuriyet Square became the new city center and the surrounding buildings changed accordingly (see Figure 11). While the north side of the square was left as a green park, the third sides were surrounded by five-storey reinforce concrete modern buildings, which were commercial buildings, Special Administrations of Burdur Governorship, and Burdur Municaplity respectively. Hence, Aru attempted to develop a well-defined modern square.

Figure 11. a&b) Cumhuriyet Square between 1963-1973 (source: www.eba.gov.tr).

5. POST-1973 PERIOD: THE THIRD DESIGN OF CUMHURIYET SQUARE WITH CUMHURIYET MONUMENT

1971 Burdur Earthquake had significant effect for the change of the Cumhuriyet Square design. Halkevi building was the last building of 1930s which could stay intact around the square until 1970s. However, it collapsed after the 1971 earthquake. In addition to the celebrations and the memorial days, Cumhuriyet Square experienced a disaster, and acted as a disaster relief center. Figure 12 illustrated some public institutions serving in post-earthquake tents in the square.
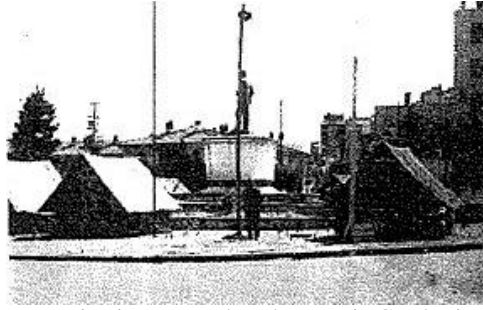
Figure 12. Public institutions serving in post-earthquake tents in Cumhuriyet Square just after the 1971 Earthquake (Source: Burdur Valiliği, 1973) .

A recovery project was required for Cumhuriyet Square after the 1971 earthquake. Moreover, the 50th anniversary of the Turkish Republic was planned to be celebrated more enthusiastically than the previous ones (Law No.1701, 1973). In this respect, the collapsed Halkevi building, the park, and the monument were redesigned. A committee composed of scientists and artist organized both the recovery and the celebration projects (Burdur Valiliği, 1973). The park was designed as an open-air museum full of monuments telling the Turkish history, and the square was designed as the continuation of these monuments, as the final stage, called "Cumhuriyet Monument" (Diyarbekirli, 1982). The monument is composed of sculptures and a platform designed for public ceremonies (see Figure 13). The sculptures were composed of five human figures; Atatürk in the forefront, a soldier holding out an olive branch, an *Efe* (a local man) holding a flag, and in the back row an old man carrying munitions, and a woman praying. These are iconic characters for the War of Independence. The platform was designed according to all kinds of public ceremonies; such as, formal ceremonies, festivals, concerts. Both the sculptures and the platform was designed by sculptor Yavuz Görey (Diyarbekirli, 1982). The removed Atatürk Monument was placed in Çatalpınar Area, where Atatürk was first arrived in Burdur and welcomed by Burdur citizens in 6th March 1936. Since 1973, every 6th March has been celebrated as "Honor Day", and the ceremony starts in front of the Atatürk Monument, continues with a walking to Cumhuriyet Monument, and ends in front of the Cumhuriyet Monument (Burdur Valiliği, 1973) (see Figure 14).

Figure 13. a) Bird's eye view of Cumhuriyet Monument, 2010 (photographed by Mesut Madan). b) Close view of Cumhuiryet Monument, 2013 (photographed by Güler Özyıldıran).

Figure 14. a&b) Honor Day Ceremonies in the anniversary of Atatürk's first arrival in Burdur, 6th March 2013. (photographed by Mesut Madan)

6. CONCLUSION

As mentioned in the previous subtitles, the design and the construction of the Cumhuriyet Square was started in 1936, and transformed until 1973, and reached the present day. It can be inferred that the city rituals affected the square design, on the other hand, square design affected the city rituals. As time passes, the new kinds of public activities are emerging (see Figure 15). The final design of the square have met the different requirements for the last 44 years. Unfortunately, instead of the conservation of the current square design, the collapse of the surrounding buildings and the transportation of the monument to a different area have been discussed for the last ten years. The main reason is giving priority to car traffic and car parks and the needs to extend the existing areas. However, such kind of spaces should be conserved to refresh public memories and to sustain public activities.

Figure 15. A meeting to raise awareness about the drawdown of Burdur Lake, 16th March 2013 (source: photo archive of Burdur Valiliği).

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SEMIOTIC GOTHIC ERA IN CYPRUS

CEMIL ATAKARA, CEM DOĞU

ABSTRACT

The main aim of this paper is to analyze Gothic Period in Cyprus during which cathedrals, churches, chapels were built in gothic style and also to discuss and analyze these gothic buildings according to the semiotic approach. Semiotic approach is silent language of buildings. Are forms and shapes most effective communication way between old memory of place? The main point of this research, create a relationship between physical, symbolic, spiritual memories and interpretation with gothic and contemporary building style. Contemporary designs and techniques have provided different effects and space feelings on users. But acutully there are many similaritys between gothic and contemporary architectural designs. In addition, this paper focuses on structural, climatical, spatial organization and ornamentals through semiotics theory and deals with transparency approaches with selected buildings. The limitations of this text, however, is the restriction in the focus among a wide range of parameters offered by the semiotics theory by taking only one gothic styles among many into consideration as they reflect semiotic theories level. Semiotic theory is a very broad concept and semiotic approach deals with main ideas which signify some signs of other ideas or elements for people. Considering the fact that each element or text signify some ideas, theories, elements or some results, sign-object relations create semiotic theory. The method of research used in this paper is a qualitative one and it is prepared by using varied reference from books, magazines, texts to drawings regarding gothic architecture. Thirty six different gothic style buildings, which were built in Cyprus, have been anaylzed and all buildings are grouped in 3 categories according to the semiotic approach.
In conclusion, when gothic style buildings are analyzed architecturally in Cyprus, numerous similarities could be drawn between them and the contemporary architecture. As mentioned before, semiotic theory and approach is very effective on sign-object relations, since each architectural element or system is considered to be a sign and reference for contemporary architecture.

Keywords: Gothic Architecture in Cyprus, Semiotic, Sign-object relation

INTRODUCTION

The Gothic architecture was first seen in twelfth century in France when the first Gothic building example, St. Denis Cathedral, was built. This cathedral marks the beginning of early gothic period in the 12th century. After this period, many Gothic cathedrals were designed and built in France and the style slowly and gradually spread to Europe. Gothic arcitecture has survived until today carrying it's unique structural elements, facade design and sculptural figures. When Gothic architecture was influential and moved to Europe from France, many Gothic structures were built in Europe. When we analyze Gothic structures in Cyprus this influence becomes evident in many. The main aim of this paper is to analyze Gothic style buildings which were built in Cyprus according to Peirce's semiotic approach. At the same time, this research focuses on gothic characteristics: how they were adopted, how, as a sign, they continue to influence modern designs and how effective they are on contemporary designs. When gothic periods are analyzed, each period designer focuses on different construction and design problems affecting gothic buildings. In the light of semiotic theory which defines sign-object relations, it sheds light on how those relations provide some references and sign about particular objects. Sometimes sign can be some article which actually signifies some ideas or it can be some object which signify other objects.

The first part of this paper presents a general view about Gothic architecture in the world. In this part, the history and characteristics of gothic architecture are explained: how and where it was born, how it was developed in history and the main characteristic of gothic buildings have been elaborated on. Also focuses on the gothic architecture in Cyprus and presents details of when and how the gothic architecture was spread from Europe to Cyprus and what kind of characteristic the existing gothic buildings carry. Third part of the paper is based on Semiotic theory and it focuses on Charles Sanders Pierce semiotic approaches. This is followed by an analysis part where thirty six different gothic style buildings are analyzed and grouped according to semiotic theory. One building selected, which reflects the identity also selected according to semiotic theory. The main aim of this analysis is to compare gothic style buildings and modern approaches review the differences and similarities in gothic architecture and semiotic approach.

In conslusion semiotic theory and approach shed light on today's architecture and the main characteristics of gothic style developed, changed but still used by today's architecture.

1. GOTHIC ARCHITECTURE IN CYPRUS

In the history, every different architecture periods or currents have some different properties which is unique for each current. Architecture currents always reflect the change of social life. Also each current could find different construction techniques, different building forms, details and new materials. Gothic Architecture firstly started in 12 century in France and then spread to Europe and has been influential between 12-16 century. The main architectural identity is associated with linear vertical elements.

The island of Cyprus holds a strategic position in the Meditarranean. Throughout the history, the island has been a matter of interest and as a result of this attraction, Cyprus had been conquereded by different nations. Each conquerer nation had also brought their people, traditions and social life practices. Among many structures, the most importantly they built many cathedrals, churches and other buildings which are associated with the architectural identity of each individual nation. For this reason, Cyprus has a distinct architectural wealth. Building of St. Denis Cathedral in France is the beginning of the gradual spread of gothic

architecture in Europe. With this approach in mind, many examples of gothic style buildings were built in Cyprus and when all of theses gothic buildings are analysed, the exact same details, dimensions, structural systems and facade designs iconic to gothic buildings built in France and Europe can be found in Cyprus.

The Gothic structures built in Cyprus is situated in the north of island. Analysing the tourist attraction sites and cities which bear both social and historical value, one can observe that the Gothic stuctures are the main focus and moreover, the symbol of the region. In addition, Gothic structures were built in specific central locations at the time in order to enable social interaction considering trading and residence purposes. Today, the same importance of those locations is observed and the structures surrounding those locations remain in the same setting. Most of the Gothic structures have been renovated and refurbished as they are still in use, or they have slightly changed their functional use. However, some of them have been affected by natural disasters and decayed to a certain degree. The insuficiency of the static solutions and the weak bearing elements applied in those times are the main reasons for decay in these buildings because of their great mass and weight. Most of the early period Gothic stuctures have been detoriated or collapsed completely.

2. SEMIOTICS

History begins with text, however long before the invention of text, people communicated through visuals such as paintings on the walls. The first paintings found in caves are milestones in the history of communication.

Undoubtedly, they bridge the past and present and maintain a very clear communication between today and history. Because visual communication is the most powerful communication system. Similarly, paintings, symbols, drawings are the most effective way of explaining or showing to reference something. Today, text and the usage of symbols have become the most powerful sign for the universal communication system.

The examination of signs, combination analysis, colour and symbol analysis have all formed the main reason for the birth of semiotics. Each visual tells stories, symbolizes some particular object or concept and they all are representations of something. This representations and meaningful visual symbols create semiotic approach in the visual communication system. For example, traffic signs are the most effective and succesful visual communication object through which users easily understand what kind of message is given to them in a very clear way without using text. Therefore, it is natural to state that semiotic approach theory touches every aspect of our everyday lives and can easily be found everywhere in our world. This is to highlight how each letter or word or sentence try to give some message to the listener and the reader or encourage them to think of their representations and even direct them to think another way. Although historically semiotic approach started with visual communication, it deals with the language and communication in every possible way, forms come in different shapes: signs can be verbal, written or sculpted. Signs become symbols when they refer to its object by virtue of a law.

Visualization is the shortest and effective way to create communication and foundation of visual and verbal communication have many indexes. These index analysis and interpretations gave birth to semiotic approach. Generally semiotics consist of sign, symbols and indexes.

Modern semiotic approach foundation started at the beginning of 20th century. The American philosopher Charles Sanders Pierce (1839-1914) and Swiss linguist Ferdinand de Saussare (1857-1913) started to search and discuss their own semiotic theoies. Also both scientists

started to search and discuss their theories within the same years but each scientist consantrated on some different approaches of semiotic theories.

Saussare consantrated on and defined semiotic approach as the "effect of the index on public life." According to Saussare; linguistic index is more important than other indexes. Scientist defined linguistic index soundimage and concept indexes.

At the same time, the other scientist Peirce consantrated on other signs, symbols and interpretations on semiotic approach. Therefore, it is very important to understand Peirce's theory, 'the triple grouping.'

3. GROUP OF GOTHIC BUILDINGS IN CYPRUS ACCORDING TO PEIRCE' S SEMIOTIC APPROACH

Visual communication is the most effective and shortest way to explain or sign something for people. Visual communication becomes even more of an important communication system each day. Architecture has a direct relationship with visualisation. Geometrical combinations, material usage, space as such all define signs to some feelings and effects on the user. All these guidances are done with the visual communication system. Peirce' s semiotic theory and levels of semiotic theory is the foundation of grouped Gothic buildings in Cyprus. All these buildings are grouped according to the density of characteristics of gothic elements. For example, the buildings which have all gothic characteristic on facades, structural systems and plan layouts is grouped in firstness group as they obviously show signs of Gothic architecture without confusion. Secondness; is the group of buildings that carry 3-4 gothic characteristics. Finally, thirdness group includes buildings that carry the least of gothic characteristics; those which may be demolished in time but when analyzed they have little details of gothic identity according to experience and knowledge.

All these buildings in all groups share the similar gothic characteristic elements and they are all in Cyprus. Gothic style buildings are grouped according to the semiotic theory's 'firstness', 'secondness' and 'thirdness' groups. Each group has a different semiotic principal and all of the following are analyzed and grouped accordingly. In this research, just focused on one gothic style building which is builded in Cyprus and compared with different contemporary examples which is create a relationship between gothic architecture and modern architecture with physical, symbolic and spiritual memories and interpretation.

4. ANALYSES OF SELECTED GOTHIC BUILDING WITH SEMIOTIC APPROACH

4.1. SELIMIYE MOSQUE (ST. SOPHIE CATHEDRAL)

The Selimiye Mosque built as gothic style in Nicosia which is changed from the cathetral to mosque in 1571. Forms and shapes of the cathedral give to some sign to user subliminal. These signs create directly relationship between any contemporary building and gothic style buildings. Modern buildings have too many advantages according to gothic style buildings with new material and structural system solutions with some new detailing. At the same time forms and shapes very effective on sign-object relationship and reminder on user old place with gothic architecture.

A) Structural Analyses
Selimiye mosque was built using traditional construction material stone. The main structural system is the masonry structural system. So, when the plan of the mosque is analyzed, a thick

wall, and thick vertical load bearing elements can be seen. When analyze the plan of mosque, projections of roof structure system give some sign architecture of today (Figure.1). Grid shell systems one of the system which is gothic roof system solution signs today architecture. Plan drawing, main idea (passing long space) other signs which is support semiotic approach from the other direction (Figure.2). The main target on gothic style roof structure, for pass long span openings with minimum vertical elements and give spacious effect on users. This main target directly seen on today's modern architecture. These kinds of applications give some sings to users subliminal about memorial gothic style buildings.
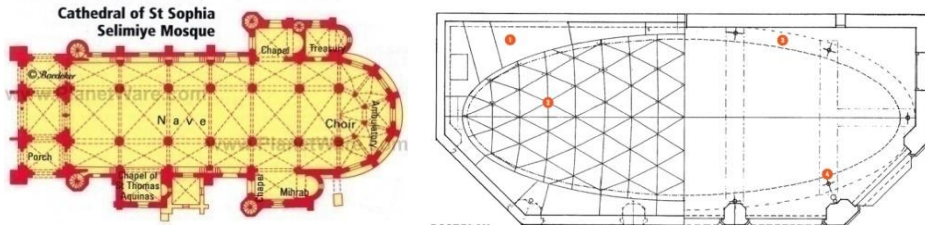
Figure 1. Selimiye Mosque Plan (ref.1)
Figure 2. Grid Shell Roof Solution for Football Stadium Sign (ref. 2)

Together with masonry structure system, a different structural system which supports the main structure can be seen. The most important element is the flying buttress. The flying buttress structure system is apparent in gothic style buildings because gothic buildings have static geometrical shapes. In addition, towers and buildings are higher than other buildings, therefore some structural problems were discovered in this period. Flying buttress (Figure. 3) as a solution support the main building structure system from outside and help protect the building from earthquakes and erosion. The modern flying buttress elements still using today architecture. Also gothic architecture elements sign to modernity and modern systems. AT&T Stadium in Texas has steel elements (Figure.4) which is working like gothic flying buttress and it is the one example which is sign flying buttress system in today architecture.

Figure 3. Flying Buttress (ref.3)
Figure 4. AT&T Stadium Sign (ref. 4)

B) Vertical Elements

Passing for long spaces on the top of the building, a ribbed vault system which helps passing the long span openings without vertical load bearing elements (Figure. 5) is used. Modern architecture and systems support and develop to pass long span openings with minimum vertical elements. Gothic architecture ribbed vault and column connection points directly use in modern architecture with new materials also new advantages. Oriente Station in Lisbon has this modern system and using very effectly to pass and design long span space (Figure.6)

Figure 5. Ribbed vault (ref.5)
Figure: 6. Ribbed Vault Sign - Oriente Station/Lisbon/Portugal (ref. 6)

C) Transparency

Gothic style buildings do not have very big openings or glass covering for transparency. Especially in the early years of the application of the gothic style, these openings were smaller than the examples which were built in more recent periods. The main reason of this usage sources from the structural systems as the masonry structure system is not very useful for big window spaces or openings. Openings bring along limitations and may cause cracking therefore the destruction of the systems may be observed. Hence, the solid surfaces are generally bigger than the openings in the gothic buildings. During the time of construction, designer and engineers solved this problem with their approach. Rose window detail allows opening big spaces from the first period of gothic architecture (Figure.5). Transparency is the most important element of modern architecture. From the gothic rose window until today architecture, organic shapes and structure is the most effective structural systems on transparency. Organic structure has minimum solid elements with maximum transparency. Rose window organic detail sign today skyscrapers main structure and facade designs (Figure. 6).
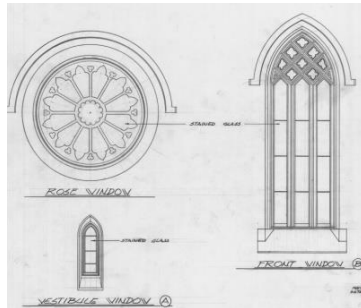
Figure 7. Rose Window- Pointed Window (ref.7)
Figure 8. Rose Window Sign (ref.8)

D) Climatization

Generally many gothic cathedrals, churches or buildings are designed under one roof. Althogh this design has some advantages, it also has some disadvantages. Especially in hot climates, inner design approach has some ventilation problems, however the climatization in many of the gothic stylebuildings is solved very carefully. Selimiye Mosque has windows at the top of the building to allow the escape of the war air. When the cool air coming in from the bottom level warms up, it escapes from the upper level through these windows. So, natural ventilation keeps the climate cool inside the building (Figure. 9, 10)
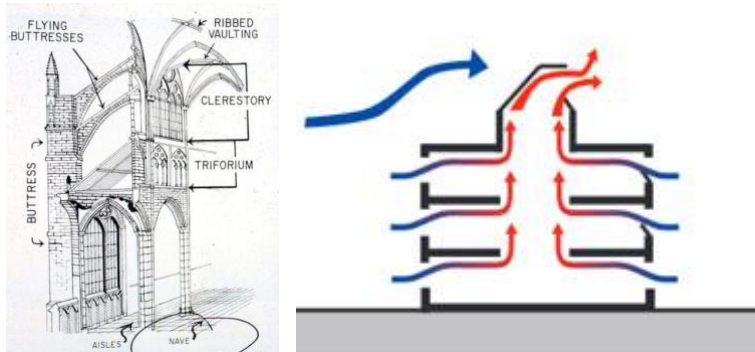
Figure 9. Top windows(ref.9)
Figure 10. Natural Vantilation (ref 10.)

E) Ornaments

Gothic architecture has some unique, characteristic ornaments on facades and interior designs which share the same features with some distinct structural elements. Flying buttresses are the most succesfull examples of these ornaments. When approaching the building from outside, this structural element is never obvious as a flying buttress and it has some detailed ornaments and stands as a unique detail which combines facade and design successfully (Figure. 11). In architecture, a gargoyle is a carved or formed grotesque with a spout designed to convey water from a roof and away from the side of a building, thereby preventing rainwater from running down masonry walls and eroding the mortar between. Architects often used multiple gargoyles on buildings to divide the flow of rainwater off the roof to minimize the potential damage from a rainstorm. Rain water drain system still using today with new material usage. Gothic gargoyle details directly show modern rain water drain system (Figure. 12)

Figure 11. Gargoyle Detail (ref.11)
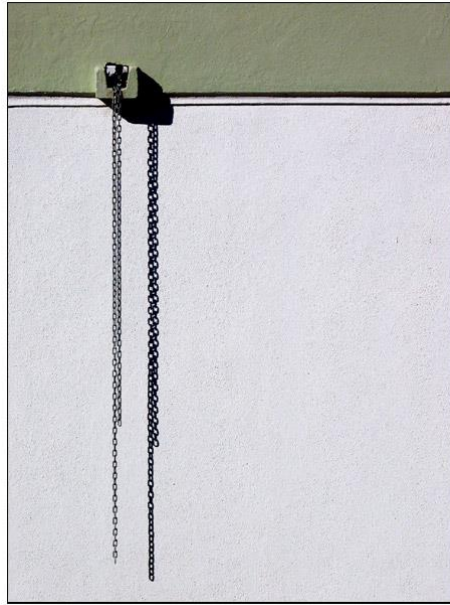
Figure 12. Modern Gargoyle Detail (ref. 12)

Gothic structure system solutions still using in today arhitecture with very small diferences. The most important diferrences are material, shape or form. It is seen very clearly that in gargoyle gothic details how changed and still using modern designs with contemporary materials. Gothic architecture periods ended but influences of gothic details still using in today architecture and it follows that gothic architecture systems main ideas will continue in future architecture approaches. On the other hand, these similarities give some signs and effects between today architecture and gothic architecture and give some signs about the past periods of the spaces or cities.

5. CONCLUSION

The gothic style Selimiye Mosque building is analyzed under six different titles. According to the structural analysis, the main masonry system is used in all of the buildings. This system has some advantages for climatization. Also each building has differences for each research title. These differences source from the location (neighborhood), the size of the building and the plan layouts. Each element or architectural feature reflect some new ideas. These also show how light is kept indoors when the contemporary design approaches are concerned today. The Gothic style ribbed vaults show contemporary bridge arch systems which is commonly used nowadays. These ribbed vaults have been developed and used on contemporary designs today. Many architectural elements inspire some new ideas, these ideas are developed with new materials and the same system is used more effienctly on designs currently. Semiotic approach is very effective on people as signs send constant messages and in time these signs may be received differently. Today contemporary structures give birth to new ideas and in the future contemporary systems will be even more developed and will be used as an advantage in the field of architecture. The design principles change in time: This is how deconstructivism or futurism are born and developed today.

Finally, according to analysis, each gothic building follow different structural, ornamental and climatical approaches. These approaches shed light on today's architecture with semiotic theories.

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SESSION 3

30 AĞUSTOS HALL
11 May 2017-Thursday, 17.00-18.10

Chairperson: Prof. Dr. Eric CLARK

Abdulsalam I. SHEMA, Muhammad K. BALARABE, Jubril O. ATANDA
The Politics of Memory: Perception and Imageability of Cano City

Nil Nadire GELİŞKAN
*The Right to City: How Location Change Decisions Influence Peoples Rights
on Cities via Sample of Üçkuyular Market*

Yasmine TIRA
*Survival of the Tunisian Medina's Traditional Bazaars
in the Globalized World*

Irmak YAVUZ
An Urban Memory Lost in Amnesia: Riverscape of Ankara

THE POLITICS OF MEMORY: PERCEPTION AND IMAGEABILITY OF KANO CITY

ABDULSALAM I. SHEMA[1], MUHMMAD K. BALARABE[2], JUBRIL O. ATANDA[3]

ABSTRACT

This paper approaches the question of understanding the memory of politics in Kano city with its architectural and natural surroundings in reference to, politics, memory, imageability, environment, perception and subjective experience (radical observation) based on phenomenological inquiry. Kano is a city in the northern part of Africa most populous country, Nigeria. The memory shaping in community community here deals with, how people identify and form a common bond, narrative and heritage. This paper tends to analyse the memory of politics in an enmeshed experience of Kano city, explaining Kano in precolonial times, colonial and post-colonial era (African, Islamic and western heritage). Enmeshed experience can be defined as the understanding of paradoxes of the notion of identity through which phenomenology points out in relation to the interwoven network of events related to the city. Also, it would examine the city, as a historical environment, stating its importance, time, space, culture and physical attributes and its city image been represented and promoted in a global world. To observe Kano, the place-memory seeing it through political influence, its urban transformation, cultural and economic settings, time and space as a political factor will be analysed through perspective experience, imageability, phenomenological inquiry and radical observation. However, a continuous unfolding overlapping of spaces with material and technology and detail (city narration, photographic images) will be used to interpret the environmental potential and radical observation. Kano is a historical city rich in cultural codes with difference ethnic and religious background, this would, therefore, enhance in experiencing of the city through bodily experiences motives, in order to discover the political flow of memory with the cityscape.

Keywords: Enmeshed experience, perception, imageability, memory of politics.

1. INTRODUCTION

The city of Kano is geographically located in northern part of the most populous country in Africa, which is Nigeria (see figure 1.0). Kano is a cosmopolitan city, which dates back to 9th century. According to Barau (2011) by the 16th century, it was comparable to the likes of Cairo

[1] ABDULSALAM I. SHEMA, Department of Architecture, CYPRUS INTERNATIONAL UNIVERSITY, LEFKOŞA
[2] MUHAMMAD K. BALARABE, Faculty of Architecture and Design. OZYEGİN UNİVERSITY, ISTANBUL
[3] JUBRIL O. ATANDA, Department of Architecture, CYPRUS INTERNATIONAL UNIVERSITY, LEFKOŞA

a testament to its flourishing nature as a trans-Saharan trade route, linking North African to the southernmost part of West Africa. This has influenced the tradition of governance, arts, and culture, urban environment, architecture and language among others. Similarly, colonialization has affected and influenced the African story, more ferocious than through an exchange of goods, services, and communication. These exchanges though have taken different forms have remained incessant, combining with the local heritage of Kano. Consequently, these results generated a layered and tempered society, which brings about spatiotemporal experiences which are meshed together. This enmeshed experience brings about different perceptions, imageability and subsequently a place-memory.
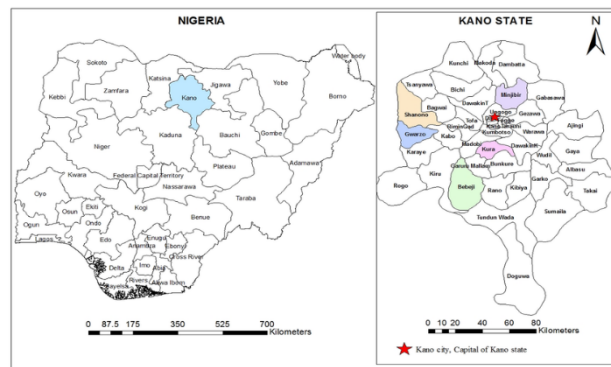
Figure 1. Maps showing geographical location of Kano city. (Source: URL1)

According to Drake, 2005, Steven Holl described 'enmeshed experience' as not simply a place of events, things, and activities, but something more intangible, which emerges from the continues unfolding of overlapping spaces, materials, and details. Within enmeshed space, we understand distinct objects, districts field, as a "whole". Our experience in architecture can only be, however, perspectival, fragmented, and incomplete. These experiences consist of partial views through urban settings, which offer a different kind of involvement or investigation than the bird's eye view, which is typically used by architects. The passage of time, light, shadow and transparency, color phenomena, texture, material, and detail all participate in the complete experience of space. Enmeshed experience expedites seeing, emotive, listening and measuring the world with our entire body experience.

Drawing from Barau's (2007; 2008) works, he showed how these experiences manifest in the narrow pathways, construction, and material that are characteristics of the old city. Architectural features such as "domes and minarets" found in mosques and institutional buildings scattered across the city are inspirations from the Arab and Islamic culture while the GRA's (Government Reserved Areas) used by colonial rulers together with CBDs large size plots and tall buildings are remnants of colonial influence. Barau concluded that this generated a hybrid identity to the morphological settings and imageability of the city. The triple heritage framework employed by Barau glossed over a deep component of Kano, the non-indigenes. Urban Kano experience is incomplete if it negates these enclaves. These communities reflect their ancestral heritage, one that is distinct from their host community. Rich in color, custom and industrial, they afford different experiences available within the state, transitioning from a native to Arab/Islamic through to Western experience and finally a different local-non-indigene experience. Experiences can be juxtaposed, meshed or distinct and can be in any order and combination. Hawan Nasarawa, a celebratory procession embarked by the emir and

his entourage bring these different experiences to a confluence, intermingling and exchanging cultural values within a short period traversing through the different enclaves with diverse people paying homage to the emir (see figure 2.0).

Figure 2. Picture collage displaying Hawan Nasarawa and emir's palace. (Source: authors field work)

However, for the young people whom grew up after these developments had already taken place, we inherited the symbolism attached to these monuments. Even though we lived in and are constantly visiting these places with the gates serving as an interface to our history, we have not cultivated our own history of these monuments. Our history has been sterile leaving us vulnerable to the conditioning of prior history unchallenged or a future programmatic history. For a large portion of the people who are not students of the social sciences, arts or humanities, the history of their immediate environment and that of the country as a whole is minimal. History, when offered in schools, is not a compulsory for all. However, this does not mean that history can only be learned through formal education. African has always been known for its traditional way of preserving history orally by master orators. Martins (2012) has cautioned against overreliance on oral history. It is often concerned about the overall picture rather than chronology and specific dates of events. This abandons the monuments memory in a charged political atmosphere susceptible to reductionism to visual value rather than the substance and meaning imbedded within them for centuries.

2. CONCEPTUAL FRAMEWORK

Kano is a place of constant transformation, which can be term as becoming, as a result of interwoven networks of events, in other words, dynamic systems of network such as economic, social, political, religious and cultural networks. In order to comprehend and interpret the memory of the place and its urban identity which is considered as a spatiotemporal phenomenon, the enmeshed experience is proposed as a conceptual framework for this research inquiry. Similarly, this research adopted radical observation in the phenomenological inquiry of experiencing first-hand experience and observations of the place, with open-ended interviews with the local residents of the place to gather the data. A spatial reading was performed in Kano city. This ultimately led to bodily exploitation of the built environment. Sketches and photographs are juxtaposed between old and new and overlaid together providing a visual prose complementing our field notes.

273

In this article theme, the memory of politics, social and political identity is painstaking as spatiotemporal events, which is place memory. In this context, the prompt political government-led demonstrates an urban transformation in relation to place memory which meshed together the dynamic and interwoven systems namely; economic, social, political, psychological, religious and cultural dynamics as a whole. Considering the spatiotemporal experiences, there is a spatial transition based on time-space relations which create a hybrid Identity in the urban context of Kano city. These paradoxes are important for interpreting and comprehending the ontological meanings that might be hidden. Furthermore, this makes us focus on phenomenological inquiries. In this context, oscillation is important between these two dimensions, in order to unfold the intangible and tangibles paradox. As a result, dialectical thinking between Paradoxes may emerge. This may lead to reciprocal movement between the opposites (negative dialectics). Asking question is very important in phenomenology. In this phenomenological journey of inquiries, while questioning the ontology, epistemology, and meaning quality may emerge. Quality has two meanings, which overlap each other and therefore, cannot be defined, and that makes it circular, i.e. no end. It is continuous and problematic. The quality exists in both subject and object. The interactions define the multiple meaning of quality.This quality only exists in mutual interaction. Therefore, quality only exists in our places when it exists in us.

Encountering Kano city will evoke some phenomenological inquiries. There exists a vivid compensation or givenness from the city to the environment and from the environment to the city, through planning, scale, proportion, form and materiality. According to Merleau-Ponty, *"Enmeshed experience is a floor of becoming; a whole of interactions or perceptions. Each event of perception, therefore, opens up to its own world. This phenomenon gives rise to a dialogue and prolongs interaction that proceeds as both process and the product."* (Merleau-Ponty, & Smith, 1996).

Therefore, enmeshed experience makes it possible to be in constant dialogue and interaction with the narrative space. It emphasizes on the ways of seeing, reading its narrative, and finding of an interpretive frame involving interwoven network system of physical, political, social, cultural, psychologic and economic dynamics of the campus as a whole. In senate building, the spatial experience can be understood as a possibility of the relation between the perceiving body (the enquirer) and perceived space (city and memories) having paradox that can be grasped within the lived world. At this moment an awareness of the body-mind-space relation help us to see with the minds eyes and to grasp or obtain tacit knowledge.

3. KANO: CITY GATES AND WALLS

Kano developed to noticeable quality as a focal point of a prosperous exchange and an essential end of trans-Saharan exchange course and a rich and productive agricultural district. Today, it is a noteworthy commercial, religious, industrial and administrative centre (Muhammad, 2013).

Figure 3. Map of the Wall and Gates of Kano. (Source: Geography Dept, Bayero University, Kano (BUK), 2004). In Adeyemi, A., & Bappah, B. A, 2011).

The summation of events, experiences, and artefacts that had shaped the history of a people are often revered and cherished. Kano city wall and gate like others found in the ancient world have for centuries inform, educate and inspire the local populace of their heritage, which was built in the 11th and 12th century (NCMM, 1992) as a defence mechanism from attacks that was incessant of the period see figure 3.0. As the city grew in population and competed with the cities where civilization began, the city walls lengths were increased. The debate on the exact length of the walls is ongoing. While the Museums and Monuments authorities (NCMM, 1992) measures the length of 14km, Whittlesey (1937) assert a 17km length while Adeyemi and Bappah, (2011) field survey put the length at 27km. The shape with which the wall encircled the city is also a matter of debate. While Adeyemi and Bappah, (2011) are using the terminologies like triangular while Nast (1996) examination of the remains of the wall were described as circular. Nevertheless, these walls were constructed of mud bricks with heights and width varying between 6.8-7.6m and 3.0-4.4m respectively (Adeyemi& Bappah, 2011).

At the height of their utilitarianism, they guaranteed security to the famous *Kurmi* market, emir palace, the populace, mosques, and other traditional institutions. Access was restricted through the gates, of which there are 15. According to Iliyasu (2014) and Adeyemi and Bappah, (2011); 8 gates were built between 1112s-18sAD; 4 in 1460s-70sAD; and 2 between 1619-21AD and then Sabuwar Kofa built in 1937 after the invention of the motor vehicle. As such it allowed for the vehicle's ease of passage. Some of the gates had a security outpost within them including iron gates that were closed at specific hours. This earliest sense of security relationship formed bondage of triumph-ism over aggressors. People viewed the walls and gates as a necessity for their continued living and safety. However, after the jihad of Usman Dan-Fodio from 1804-1808 that united the different warring kingdoms of what was to become the northern Nigeria, their utilitarian function became obsolete. Hence, the subsequent gate to be built after the jihad was Sabuwar Kofa in 1937, which was meant to create easy access for pupils of the then Kano Middle School. This created a generation of the young that associated not with the warring walls but an educational gate.

City walls like other historic buildings uncover the goals and traditions of the progenitors, they are works of those who have never been trained to follow to standard and are considered today as a vestige of their former glory. However an imposing arrangement of human activities,

climate, and other natural factors are rapidly bringing about the decay of the Kano city ancient wall and gates and without annual maintenance, natural erosion quickens the process even further. These issues are a danger to cultural heritage and traditional architecture.

Rehabilitation of the city walls and gates

Kano's recent urban development can be traced back to the concentration of investments by the exploitative colonial rule of the early 20th century. Post-independence Kano continued these resource allocations and infrastructure development within the metropolis to boost the economy at the detriment of the peripheral town and villages, gravitating population towards the city. Investments in roads, bridges, and underpasses were aggressively pursued from 1999 till date to cater for the 3.6million people within the (World Population Review, 2017; UN, 2016). Facelifts were given to old public building. Within the ancient city, sidewalks along the wider routes were provided to "modernize" the environment. Housing estates by the public and the private sector all formed part of the aggressive urban interventions. As noble and sublime as these projects were, some were not without grievous antagonism, not least the cases of *Kofar Na'isa, Sabuwar Kofa* and *Kofar Nassarawa*.

The rehabilitation project of the city gates and wall under review were financed by the government. The sum of $70,000.00 was released for the project as a grant under the "Preservation of Cultural Heritage of Developing Countries" (Akinade, 2005). However, in this paper, three gates were analysed to understand the perception of the city through body experience while revealing the imageability of the past-present and future in the politic of memory.

Kofar Na'isa

Kofar Na'isa stretches 2,001.00 square meters to *Kofar Gadon Kaya*, with a gate length of 30.3m, a width of 3.0m and height of 6.8m, which was traditionally built with mud in 1470 AD and was rehabilitated in 2004 (Adeyemi &Bappah, 2011) see figure 4.0.

Figure 4. Diagram narrating the place memory contradiction of the gate. (Source: authors field work)

The demolition was mainly as a result of road expansion at *Kofar Na'isa* and this led to an over pouring outcry from the general public. Niven (1933; 339) had shown that "some of them

(gates) have been widened to take motor transport, but some are still as narrow as they originally were, with a bend in the passage to aid the defence". However, the motor industry was in its infancy and its associated impacts not grasped at the time. Hence, the enthusiasm it generated within the public will allow for such historical misdemeanour. Likewise, heritage conservation as a global movement had not been established, local communities preserved their artefacts, and the region was under colonial rule. A civil disobedience was inconceivable within those contexts. In contrast, the events of 2010 were in a heritage heightened self-conscious era. People were shocked and distressed, surrounding the 500-year-old gate as it was pulled down (*Kofar-Na'isa*, 2013). "declared a national monument in 1964", Jaafar, Ya'u and Usman (2010) expressed their dismay and uncovering that the monuments were destroyed without the consultation and consent of the NCMM. At the time German government was providing funds for the "rehabilitation of [the] walls" (Daily trust, 2010), to which Kofar Na'isa was included, the government undermined its own ad-hoc committee Protection, Promotion, and Preservation of Kano City Wall to the destruction of the gates. The reconstructed gate was an abysmal caricature of the ancient. However, as the documentary by *Kofar-Na'isa* (2013) (not to be mistaken with the gate. We have the tendencies of using places of origin in our official name) showed, others see it as a positive, allowing swift vehicular movement.

Sabuwar Kofa

Sabuwar Kofa stretches 556.80 square meters to *Kofar Dan Agundi*, with a width of 3.7m, and height of 7.0 m, which was traditionally built with mud in 1937 AD and was rehabilitated in 2004 (Adeyemi &Bappah, 2011). see figure 5.0.
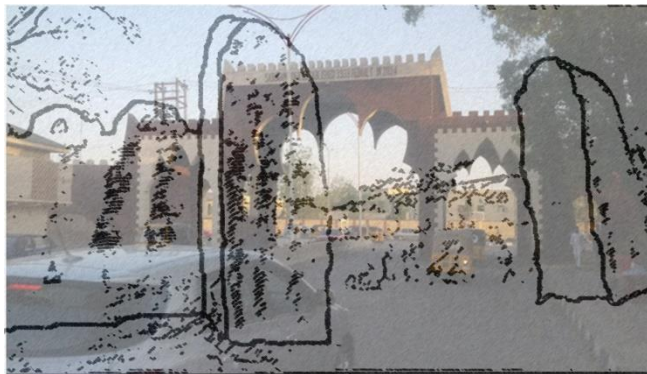
Figure 5. Diagram narrates the contradicting relations in the past and present feature of *Sabuwar kofa* gate. (Source: authors field work)

Sabuwar Kofa, a victim to road expansion after being rehabilitated and refurbished in the erstwhile decade. It was demolished along with parts of the wall. The paradox of differences and similarities are visible in the physical environment through the old-new urban transformation in this gate, see figure 4.0.

Kofar Nassarawa

Kofar Nassarawa stretches 781.50 square meter to Sabuwar kofa. Built by Emir Mohammadu Rumfa and was named Kofar Kawaye in the year 1466 AD (Adeyemi &Bappah, 2011). After 395 years, the gate was renamed *Kofar Nassarawa* (URL 2), see figure 6.0 and 7.0.

Figure 6. Picture showing the new flyer over bridge at Kofar Nassarawa. (Source: authors field work)

Figure 7. Diagram narrating the continuity emerging from the appearance of the the gate transfromation through memory. (Source: authors field work)

Kofar Nasarawa (figure 6.0 and 7.0) the circumstances fair better amongst the other city gates and wall mentioned earlier. It was double road link to different parts of the city however due to so-called urban transformation implementations by replacing old projects with a new project of construction. The government supported urban transformation process took place there by tearing down the old structure and replace it with a fly over bridge. While constructing the over-head bridge, partial interventions were made to the gate. The top flat roof was demolished to accommodate the gradient of the bridge. It was reconstructed according to the priors' principle. Though the original gate built in 1463 had long been demolished, it is its reconstructed successor that was preserved.

In a period when cultural heritage is exploited and advertised as a revenue source and collecting donations to that effect, the exact opposite is been done by distancing the public from their heritage while projecting a modern city. However with Kano city reach in varieties of cultural codes, a form of urban transformation has taken place in a democratic setting. Transformation here denotes a continuous change of phenomena that would last forever. Transformation in this text is described as metamorphosis, where Deleuze in his work Difference and Repetition (1994) describe metamorphosis as a difference in itself, and he links it to the eternal return of Nietchze, in the way the eternal return exists in every metamorphosis. Urban transformation can be experienced as a continuous production of difference in everyday life in a certain locality, and this depends on the social relation of the users within a place which transforms the users and the locality simultaneously like in metamorphosis.

Sabuwar Kofa and *Kofar Na'isa* were among the restored gates shifting the memory in one direction before the demolition while the icon of modern Kano, the bridge, is at *Kofar Nasarawa*. With this observed they provide the constant interaction and contradiction of traditional & modernity and seem the viable cases to explore the politics of memory in the city.

4. CONCLUSION

While one strolls through the gates (Sabuwar Kofa, Kofar Na'isa, and Kofar Nasarawa) one can develop a consciousness of politics of memory by addressing an event that occurred with the role of politics shaping the collective memory of Kano. The memories in Kano are influenced by political and cultural codes. Where administration of Kwankwasiyya led by Kwankwaso with its policies and ideologies redefined the cities imageability through the rehabilitation of the city gates and walls.

In this phenomenological approach, the inquirer was enmeshed into an ontological and epistemological journey that unfold the metaphysical relations, (hidden and unhidden, tangibles and intangibles) dimensions for better grasping and comprehension of sway in memory, perception, imageability, meaning, interpretation, identity etc. and the constant flow of becoming ın a gestalt shift. Rather it portrayed a paradox of change and continuity. The continuity was in perfect mutual relation with the change because there is resistance to change. According to Walter Benjamin (1999: 517 (P1, 7) "When I walk the streets of a city, the meanings of the streets have been layered by my own personal experiences and memories and the encounters with the city and its people and multidimensional histories". Equally, they have been layered for each citizen and user of the city. (Saarikangas 2002: 55,). This can also be related to Kano, where the city now through bodily experience has witnessed a contradiction of an overlay where the process of politics of memory as emerged as a way to relate ideas and action to a life changing experience of the city.

In this paper, phenomenological approach to Kano as a paradigm was fashioned in order to understand and construe the politics of memory and urban transformation (perception and imageability). It is obvious that we do not usually recognize, we do actually dwell in architectural metaphors and poeticise images which provide specific realms and horizons for experiencing and understanding our life's situations.

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THE RIGHT TO CITY: HOW LOCATION CHANGE DECISIONS INFLUENCE PEOPLES RIGHTS ON CITIES VIA SAMPLE OF ÜÇKUYULAR MARKET

NİL NADİRE GELİŞKAN[1]

ABSTRACT

Market places are important nodes of the cities which take places on definite days of the week. Especially in Izmir you can find a market on any day of the week at any region. For instance there are on Wednesdays Bostanlı market, on Saturdays Özkanlar market, on Tuesdays Hatay market etc. Üçkuyular market is one of the popular market place of Izmir which takes place every Sunday and becomes specialized with fresh fruits and vegetables selling including other fields (clothing, charcuterie, fish market).

Strategically markets establish at reachable points with both vehicle and foot. Üçkuyular as a region serves transfer center for metro, bus, ferry, dolmush for districts and tram in the near future. However with sudden decision of authorities location of Üçkuyular market moved from its place to under viaducts of highway. In this paper, it is aimed to examine how these kinds of decisions were taken free from users with ignoring "right to the city". Right to the city as a concept introduced by Lefebvre as "…the right information, the rights to use of multiple services, the right of users to make known their ideas on the space and time of their activities in urban areas; it would also cover the right to the use of the center".* In addition to that old market place and expected one will be examined through Rem Koolhaas's junkspace definition which is "The built product of modernization is not modern architecture but Junkspace. " **

Keywords: The Right to City, Junkspace, Abstract Space, Market Place, Üçkuyular Market

1. INTRODUCTION

Markets constitute the history of shopping culture with including all kinds of color, smell and sound. Market places are important nodes of the cities which take places on definite days or the week. Especially in Izmir you can find a market on any day of the week at any region. For instance there are on Wednesdays Bostanlı market, on Saturdays Özkanlar market, on Tuesdays Hatay market etc. Üçkuyular market is one of the popular market place of Izmir

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[1] M.Sc in History of Architecture, Research Assistant at Izmir Instıtute of Technology, Department of Architecture, İZMİR

* Lefebvre H., (1991). *Critique of Everyday Life*, p. 34

** Koolhaas, R. (2001). Junkspace, *Obsolescence Vol. 100*, pp. 175-190.

which takes place every Sunday and becomes specialized with fresh fruits and vegetables selling including other fields (clothing, charcuterie, fish market).

Strategically markets establish at reachable points with both vehicle and foot. Üçkuyular as a region serves transfer center for metro, bus, ferry, dolmush for districts and tram in the near future. The last attempt of authorities is changing location of market place with settling under viaduct of high way in order to build huge shopping center at current place of it. (Figure 1).

Collective memory is defined as "the memory of a group of people, passed from one generation to the next. "* In that sense markets can be evaluated as significant places that heavily have a strong impact on public memory and in community's culture all over the world. In this paper, it is aimed to examine how these kinds of decisions were taken free from users with ignoring "right to the city". Right to the city as a concept introduced by Lefebvre as "…the right information, the rights to use of multiple services, the right of users to make known their ideas on the space and time of their activities in urban areas; it would also cover the right to the use of the center"(Lefebvre, 1991). Starting from landscape design of Fahrettinaltay Square, I have been witness to all alterations which have been done in Üçkuyular, personally. Although this sudden decision of municipality will change whole order of region and its neighbors especially on Sundays, there would not be any consultation with sellers in the market place, as far as I analyzed. Majority of population especially in Izmir especially hinterland of market place such as Güzelyalı and Balçova because of ideologically always being just behind of municipality's decision, it does not take so much time getting used to situations. Despite of having changes with their memory spaces, meeting points in time I could not face with collective reaction to such interferences. On the other hand making quick construction to change bus stop location and interrupting market place without giving them alternative places to sell somehow make people's voice louder.

In addition to that old market place and expected one will be examined through Rem Koolhaas's junkspace definition which is "The built product of modernization is not modern architecture but Junkspace. "(Koolhaas, 2002). One of the aims of this paper is also seeking answers to some question such as, do we elevate viaducts in order to use ground as a space or do we attain these huge spaces beyond our control and do we try to handle this problem in time. Same situation is valid for huge bazaar places. Because of serving nothing other days of the week sometimes it can be used as a place for fair, exhibition, parking area or in alternative ways.

2. RIGHT TO CITY

2.1. Üçkuyular and Üçkuyular Market

According to Harvey the right to city is more than a right of individual, it is a right to change ourselves by changing the city. The right to city is collective right and the main concern of this collectiveness is exploring what kind of city through the question of what kind of people we want to be, what kinds of social relations we pursue with both people and spaces, what style of daily life we want to live in, etc (Harvey, 2008). In this chapter I will mainly focus on brief summary of history of Üçkuyular market and how people react to the change of location aspect of sellers and citizens.

Üçkuyular is a neighborhood of the Karabağlar district of Izmir where is located in between Balçova and Göztepe districts. (Figure 2) Üçkuyular hosts Izmir Metropolitan Municipality's

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* Definition from Oxford Dictionary
https://en.oxforddictionaries.com/definition/collective_memory

transfer center and garage for Izmir's districts. Moreover, Üçkuyular can be counted as last stop before touristic towns located next to the sea such as Urla, Çeşme and Seferihisar. Two important street Mithatpaşa and İnönü which are passing roads of city centre and neighborhoods intersect at Üçkuyular. Today, with bus stops, metro stations, ferry quay, dolmush stops and enourmous vehicle traffic from west of Izmir to center both vehicle and pedestrians Üçkuyular is one of the important node of Izmir. While searching about Üçkuyular's historical records on archives and books, the only information is about Üçkuyular in 19th century as summer house places for foreigners with full of citrus trees and being next to thermal of Balçova (Beyru, 2011).

Üçkuyular market place serves at its own place since 1970s after moving from Fuat Göztepe park area. At approximately 13500 square meters of area with 870 sellers every Sunday Üçkuyular market serves about 30000 people. [*] Due to building new shopping center and hotel project of Orta and Doğuş groups market place was sold. Offer for sellers is moving market place to 8000 square meters area which is under viaduct. Harvey interprets the Right to City within human right perspective that reshaping the urbanization process is a human right that all people have their rights to speak about.

According to news, Üçkuyular market sellers and authorized people agreed on smaller stands but settling market place two times a week.[*] On the contrary when I interviewed with Ali (46) who was born in Muş and doing this job for 12 years (Figure 5):

'Craftsman's association has come to us and explained the plan that they have already agreed on. We have had forced. Nobody cares about us, where we locate our stands, where we provide water, electricity. For three weeks my stand is under dust because of construction. We have already lost people. Whatever will be done, please just do it as soon as possible.' [**]

In that sense according to Marcuse the right to city can obtain with 'the conscious and articulated aspect of practice of action' and summarizes as in three steps which are expose, propose and politicize (Marcuse, 2009). The daily life is a socially systematic world which needs a look in both individual and collective scales. At that point Sparling asserts that neighborhood plans represent a way in which people may be included in the planning system and participate in decision-making by allowing the creation of a statutory document of plan. [***] In his article Sparling associates localism (I could not find risky to call markets of districts as also a local movement) with neighborhood planning because neighborhood is the core of city that people are belong to and feel safe totally (Sparling, 2015). Changes in neighborhood affects individual, individual sways the smallest structure which is called as family and families have a direct impact on neighborhoods at first scale. Evaluating expected market place as *abstract space* from one of the space trialectics could be possible at that point. [****]Lefebvre

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[*] http://www.kanalben.com/haber/287498/uckuyular-pazaryeri-iki-ay-sonra-viyaduk-altinda.html

[*] http://www.hurriyet.com.tr/uckuyular-pazaryeri-bir-ay-sonra-hazir-40057668

[**] 'Pazarcılar odası anlaştık dedi. Biz de mecbur kaldık. Arabaları nereye park edeceğiz, tezgahları nasıl sığdıracağız, suyu, elektriği nereden alacağız kimsenin bunun düşündüğü yok. 3 haftadır tozun toprağın altında tezgah açıyoruz. İnsanlar da bu inşaatın içine gelmek istemiyor. Ne olacaksa çabuk olsun bari.'
İnterviewed with him in 24.04.2016

[***] Sparling W., Localism in Action: Post-Political Neighbourhood Planning, *29th Annual AESOP 2015 Congress,* p.558

[****] Adile Avar asserts that lived space, perceived space and conceived space are promoter moments of production of space inseparably for Lefebrvre understanding. Lefebvre defines this process namely production of space as spatial trialectics.
Avar, A. (2009). Lefebvre'in Üçlü -Algılanan, Tasarlanan, Yaşanan Mekan- Diyalektiği. *Dosya 17 : Mimarlık Ve Mekan Algısı,* December 2009, 7-16.

connects perceived space, lived space and conceived space with three dimensionality of society as practice of space, representation of space and representing space. Practice of space includes daily life practices for definite society, namely current market place of Üçkuyular embodies a close relationship within perceived space. The reason of settling a relation between perceived and practice as lived as desiring to emphasize perception is produced not in mind but on tangible bases (Avar, 2009).

On the other hand expected market place is one of the sample of *representation of space* which is abstracted and designed spaces and firmly articulated with ideology, power and knowledge. Although physical form of this space is quite definite, it is an unpredictable already to serve as market place under viaducts. That is why I can easily call that space as an *abstract*. Besides, physical space is belonging to its users with their memories, symbols, desires, needs, etc.

At that point, Üçkuyular market's current place is *representational space*. According to Lefebvre this space connects with society with unthinkable but sensated way (Avar, 2009). It is impossible to make abstraction of this space because representation cannot cover its relation with inhabitants totally.

2.2. Junkspace

According to Koolhaas, the phenomenon of shopping has swallowed the world, making museums and malls and hotels all part of a single chaotic whole. [*] Do we add them highway to this enormous whole? In order to distribute and provide more global world we need roads which are not just lying on earth and also passing above our houses. (Figure 8) In that sense Koolhaas believes that the city is tended to expand on the axis of globalization and money. Distribution is one of the important segments in order to continue flow of money as steady.

In Izmir, especially at highway entrances and exits we come across with viaducts. Huge foots of these viaducts are used to demonstrate society itself with slogans, posters and graffitis. In Üçkuyular there was another usage of that huge space as quite chilly playground for children without sun and working trail for adults, before.

Koolhaas asserts that junkspace does not pretend to create perfection, there is not such aim (Koolhaas, 2002). However their giant being creates interest for sometimes. Expected market place void may catch your eye, but on weekdays huge parking area does not shake you, if it is not your first time at that place. (Figure6)

According to Koolhaas sooner or later each junkspace will be connected, because it is so intensely consumed beyond control. Demanding bigger creates more junkspaces and capital continues to demand.

It is easy to observe as today's market place is kind of a divider between roads except Sundays. The perspective of space disappears; the scale of human does not exist anymore or beyond control. (Figure 9) As Koolhaas underlined although junkspace pretends to unite they are actually splinters of daily life (Koolhaas, 2002). The illusion of junkspace is creating infinite space and freedom. However, rest of junkspace is somehow detechable as limited and bounded tightly.

3. CONCLUSION

Today, Üçkuyular market serves at its new place (Figure 10). If it is necessary to make comparison between today's density and past there is no detectable difference. On the other hand discussion of gentrification of the market area is rising somehow. In order to overcome

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[*] http://www.theguardian.com/theobserver/2000/nov/26/2

these sort of issues we need new spatial planning strategy would appear with the change of political system that somehow will accept diversity of peoples. After embracing individuality the belief of solving problems can only be achieved by dialogues between parties. If we can replace government with governance the actors of authority becomes more than one constituting more different voices. Both Lefebvre and Harvey find a common ground that the revolution has to be urban or nothing at all (Harvey, 2008).

Production, distribution and consumption are three stages of capitalist cycle feeding each other. In shopping malls and super markets this cycle works properly. However for markets there is much more complicated relation around them. Because the gap between consumption and production namely distribution system makes more urbanized agro-food sector which aimed to be 'good, clean, fair' the intention to survive against while computing with supermarkets needs to be appreciated.

It is important to underline that right to city not as a right that already exists but the right to decide what kind of urbanism people want (Frantzanas, 2014). Urban revolutionary movements evolve with spontaneous collective action from all group of people. In such cases, unrelated groups suddenly realize that moving together can radically change something.

As a consequence (social) space is a (social) product (Lefebvre, 1991). The space of capitalism somehow makes the ground of authority concrete with abstraction and representation spaces as we face with today for Üçkuyular market place, instrumentalizes towards authority and ideology and lastly provides a house for different within its contradiction.

4.1. Figures, Graphics, Photographs and Tables

Figure 1. http://www.hurriyet.com.tr/uckuyular-pazaryeri-bir-ay-sonra-hazir-40057668
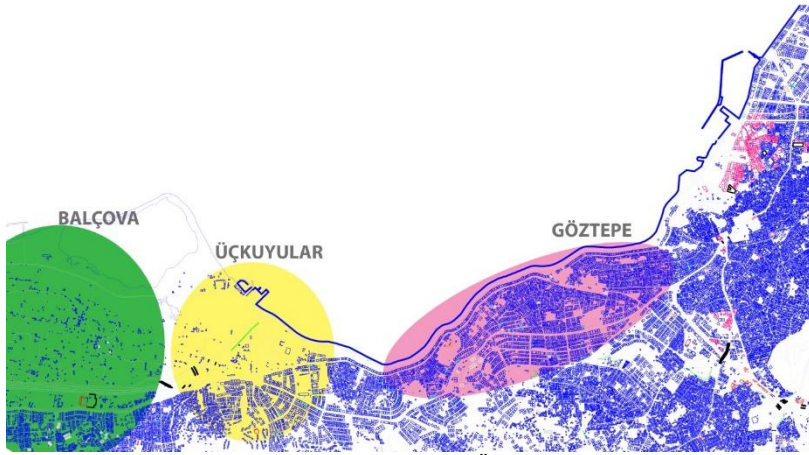
Figure 2. 1/5000 Izmir map which shows Üçkuyular with its neighbors

Figure 3. Before rehabilitating for Üçkuyular market places serves as park (Gelişkan, November, 2015)

Figure 4. While rehabilitating infrastructure of place for market (Gelişkan, May, 2016)

Figure 5. Üçkuyular market, Gelişkan, April, 2016

Figure 6. Old Üçkuyular market place on weekdays at noon time (Gelişkan, May, 2016)

Figure 7. New Üçkuyular market place on weekdays at noon time (Gelişkan, November, 2016)

Figure 8. New Üçkuyular market place on weekdays (Gelişkan, November, 2016)

Figure 9. Loosing scale feeling in junkspace (Gelişkan, January, 2017)

288

Figure 10. Üçkuyular Market place, today (Gelişkan, February, 2017)

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SURVIVAL OF THE TUNISIAN MEDINA'S TRADITIONAL BAZAARS IN THE GLOBALIZED WORLD

YASMINE TIRA [1]

ABSTRACT

In ancient times, bazaars were an included part of the city life; bifurcating from the city structure and reflecting each era's architectural characteristics. They are also the source of communications and trade activities. However, due to the quick changes in the cities' spatial configurations that we are living in and the mutation in the materials and methods of construction, these traditional spaces started to run a risk of possible identity loss and a risk of cultural memory alteration. However, despite the disturbing contradiction which is affecting the traditional allure of such spaces, they still reflect an undying identity. They still talk about the engraved collective memory through several architectural traits and lived experiences. Tunisian Medina is one such place that had seen its spatial configuration changing slowly affecting the bazaars initial state. The Medina is also a "particular space": it is one cradle of Islamic Arabic trait. Despite the absence of historical documents and official records, the relative conservation of Tunisian urban fabric is enough to permit serious research in the field. It is true that there are a large number of buildings in ruins that made the Medina look different from its old state. However, it is still possible to reconstitute traditional urban structures from contemporary analysis and oral testimony. Its formal configuration has undergone relatively few transformations since ancient times but it still reflect a remarkable typo-morphological continuity spanning over several centuries. What stimulated the exploration of this particular study is the resistive traits noticed in the Medina's bazaars in the modern westernized world. This article explores how the cultural continuity of traditional bazaars can be a stimulus to enhance the resistance against globalization-induced identity loss.

Keywords: Traditional Bazaars, Identity, Collective Memory, Cultural Continuity, Globalization

1. INTRODUCTION

As by the French philosopher *Jean Baudrillarddd*, our globalized world subjected us to the obligation of consumerism and mass production which he qualified as a violence including architecture: "*the violence of globalization also involves architecture, and hence the violent protest against it also involves the destruction of that architecture*" (Protto, 2006). In fact, being an antagonist to glabalization he points to its destiny of failure. He is seeing that it is by

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[1] Graduate Student. Department of Architecture, Yildiz Technical University, Istanbul, Turkey

looking at the singular, the exceptional, and the extreme that we gain profound insights into our culture. (Baudrillardd and Nouvel, 2002)

According to him looking at what is surrounding the singular objects; objects of a modern cultural system which are currying 'sign' value as well, can be a way to have an insight into our culture. Architectural spaces are seen as singular objects as well. *Baudrillarddd*, calls some architectural spaces as absolute; he considers that it is not the sense of these buildings that captivates us but the story that they can translate. For this he gave the example of the *World Trade Center*; according to him it is a location which expresses, signifies and translates the context of a society already experiencing hyperrealism (Protto, 2006). It is true that Baudrillardd's concerns are mostly addressing globalization's resultant simulacra which is affecting architectural space's authenticity; simulacra which is "a*n appearance that does not refer to any existing reality and which does not pretend to be considered from the reality itself"* (Lionelli, 2007). However, such fallacious appearances are brought to present architectural spaces generally due to technological developments[2].

Globilization's threats to architecture had been clearly stated by *John Hendrix* too who considers that architecture is on the verge of disappearing in the current global economic production. As he had explained, "*the future of the cultural role of architecture is cautionary, and changes need to be made in order for there to be hope for a future for architecture*" (Emmons et al, 2012). This means globalization is considered as a threat for cultural aspects of architecture. The question in the present research addresses is what can make the Medina of Tunis traditional bazaars be significant and singular so that it is representing a society's culture and context in our 'violent' globalized world? What can be a warranty for those traditional bazaars' cultural continuity?

2. TYPICAL EXMPLE OF ISLAMIC IDENTITY; LIFE AROUND Al-ZAYTOUNA MOSQUE IN MEDINA OF TUNIS

2.1. Urban context of the Tunisian Medina

From the 8th till the 16th century, the Medina of Tunis owed a structure of an Arabic city. In fact, its history dates from the establishment of Al-Zaytouna Mosque in 695 AD by the first coming Arabs who could force out the last Byzantines. However, it had been reclaimed that the Medina existed even before those dates but was destroyed (Santelli, 1992).

From 711 until 909 with the Aghlabids, the Medina of Tunis lived several noticeable evolutions like the reconstruction of the city walls and the redefinition of the center and principle *souks* around 'Al-Zaytouna' mosque (Santelli, 1995). Around 945, Tunis lived the sever interlude of Kharidjitss with Abu Yazid, "The man with donkey", who destroyed all the mosque's surrounding bazaars. However, after 949 a Saint man named Sidi Mehrez, built again the Medina's walls and *souks* joining to them the Jewish district, 'El Hara'. Around 1147 under Almohads regency, the Medina's structure again lived changes. Thereby, there were attempts to reflect their own identity in architecture. One of the remaining buildings is 'Al-Kasbah' which was defined as the center of military and political power (Santelli, 1995). After 1228 the Hafsids regency started and lasted three and a half century. Their regency is considered as a corner stone in the urban fabric, economic and social sectors' development (Daoulati, 2009). In the middle of the 11th century, the Medina had five main gates opening during the day and closing at night: Bab-Dzira opening to the Medina's south towards the old capital Kairouan,

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[2] As by Mostafa Eldemry, the relation between globalization and architecture has two opposing aims one implies the exessive use of new materials tachniques. This idea will be explained in detail in p 8.

Bab-Behar in its east from the sea side, Bab-Carthagena from the north, Bab-Es-Sakkaine in the north too and finally Bab-Arta in the west. Connection axes between gates were according to cardinal directions and leading in their intersections to the center which is the *Zaytouna* mosque and its surrounding bazaars. However, originally the Medina has fifteen different gates (figure 1) (Santelli, 1995).
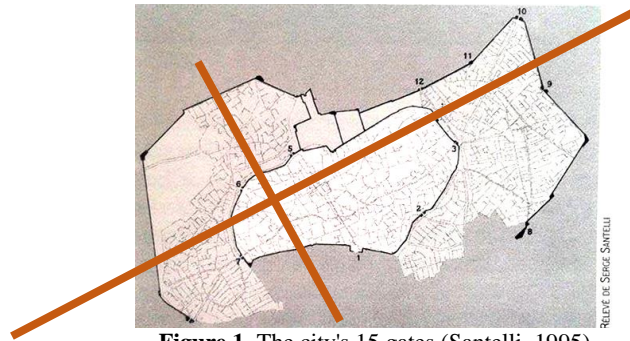

Figure 1. The city's 15 gates (Santelli, 1995)

Presently, some of them still exist and some were destroyed in favour of new urban configuration of the capital. However, city walls are not existing and the current Medina's principle gate is '*Bab-Behar*'. In fact '*Bab-Behar*' means the see gate, an emphatic term meaning, the lakeside zone. This gate is also called "Porte de France", France gate since it gives a direct access to the European new city which still exists but in its transformed shape. This monument had been an enclave in the middle of several constructions which were neighbouring its left and right sides until half of the whole gate's height as it can be seen in figure (2).

Figure 2. (a) "Porte de France", the main gate of the central Medina[3] 6th of April 1909, (b) 'Bab-Behar' gate presently (Ben Abdallah, 2014)

However, after the Second World War and during the French colonization, authorities enforced a perforation in this area to make the access from the old center till the "Ville Nouvelle" easier (Moulhi, 2014). By 1931 this gate's neighbouring constructions had been removed as seen in figure 2 (a) and (b). The central Medina where some bazaars still exist, even in their transformed state, can be found in an aureole formed area surrounding the seven first gates of the old city as it can be seen in figure (3).

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[3] Taken from the Medina's Librarians, first library in 'Sidi Ben Arous' avenue.
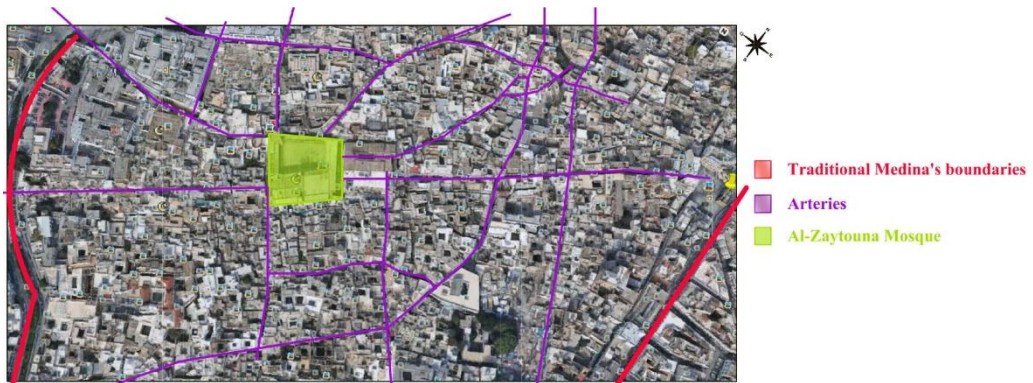
Figure 3. Immediate urban context of the chosen area, Provided by author

2.2. Functional organization and spatial configuration of the Medina's bazaars

The most important area of the Medina is its center arranged around 'Al-Zaytouna' mosque; the *souk*s area. The term '*souk*' owes its origin to an Arabic term meaning 'drive' or 'go ahead'. According to Arthur Pellegrin, 37 different souk were existing in the 8th century. Their names were referring to the different existing commercial activities (Pellegrin 1952).

Most of those *souks* were established in the 13th century and as reported by Arthur Pellegrin, some craftsmen existed from the Hafside Empire (Pellegrin 1952).

The whole spatial configuration of the central Medina was in a spider form of several interconnected functions; it was common to find graves in the middle of the city centre. To say it in another way, religious functions were an integral part from the city life. Subsidiary or vital functions were all arranged around the great Al-Zaytouna mosque.
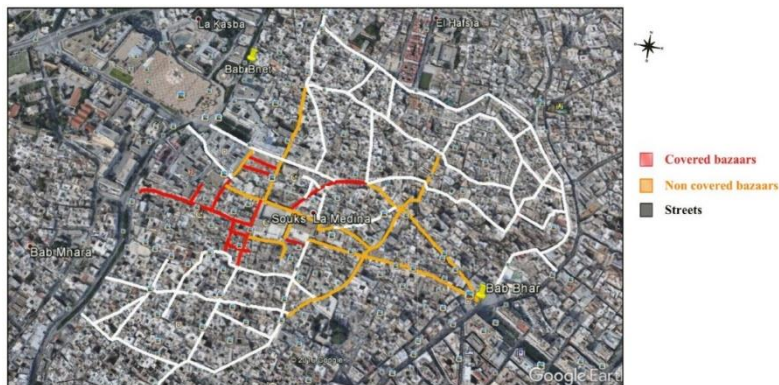

Figure 4. Spatial configuration of the central Median, provided by author after Google earth

As it can be noticed from the figure (4) most of the covered bazaars are concentrated in the center around the *Zaytouna* mosque.

The spatial configuration of the Medina's bazaars hasn't changed but the functional organization has undergone some changes. In fact, the noblest products are piled in immediate vicinity of the great mosque while less noble souks were located farther. As reported by Serge Santelli, two types of souks exist in central Medina: '*I have already distinguished between two types of souks: those which result from a spontaneous, progressive accumulation of shops along the principal thoroughfares of the Medina, and those designed and built as identical units. In the first type, shops of widely built dimensions are built along the main thoroughfares,*

occupying the urban fabric irregularity. In the second type, all the shops are of the same breadth and depth, and are built in regular fashion along the street.' (Santelli 1992, p96)

Figure 5. (a) Librarians bazaar (Al-Kotbia Souk) in 1903, (b) Librarians bazaar (Al-Kotbia Souk) presently (a) , (b) by author on 15th of August 2016

Figure 6. (a) Al-Chachia bazaar in 1906, (b) Al-Chachia bazaar presently (a) , (b) by author on 20th of July 2016

From progressively accumulated spontaneous shops the example of Al-Kotbia souk (Librarians bazaar, figure 5) can be given. As designed and built units from the souks the examples of 'Al-Chachia' souk (figure 6).

2.3. The '*Beylik*' area
The '*Beylik*' area is located in the 1/3 part of the axe passing from "*Al-Kasbah*" and reaching "*Bab-Bhar*", around "*Al-Zaytouna*" mosque and where most of the covered streets are concentrated. It has been named '*Beylik*' referring to the Turkish meaning of governance. The area's location is considered as a sensitive place since it is joined to the current prime ministry's building, "*Dar-Al bey*". This last has kept its function from the time of its establishment by the first Mouradit Beys in the 16th century (Abdelkafi, 1989) and its border is known as "*AL-Kasbah*" which was established by Almohads from the middle of the 12th century. This regency palace was considered as a separate small city because of its important size; 1/14th from the whole Medina's area at that time (Pellgrin, 1952).

The 'Beylik' area had been mostly defined under Yusuf Dey's regency, between 1610 and1637. In fact, one of the most important changes in the Medina under Yusuf Dey's power is that he tried to use Andalusians' knowledge in crafts and urbanism. They brought ornamented ceramics and excelled in plaster decorations too. Many of them still exist till nowadays especially in Yusuf Dey's mosque which developed the urban organization of all its surrounding area. Thereby, it is around this monument that bazaars existing presently were established. In fact, it is during this period that the Medina of Tunis saw the establishment of its first slaves' bazaar, 'Al-Berka', which is still existing until presently but in a changed function; it became the most important area of the Medina's bazaars (MEDNETA, 2014) subjected to goldsmithing and auction sales.

This *souk* is close to 'Souk El-Nse' (women bazaar) which reflects the culture of privacy and forbiddance of women's going out. Those thoughts started to change just after 'Al Hara' the Jewish district establishment. Established after 1610, under Yusuf Dey,'Al-Berka' bazaar is situated in the the Medina's heart.

Figure 7. (a) "Al-Berka" bazar in the end of the 19th century, (b) "Al-Berka" bazar presently (a) http://www.delcampe.net/, (b) provided by 1st author 16th of July 2016

The bazaar still exists but in its transformed function. In fact, by 1846, a decree about the slavery abolition had been announced by Ahmed Bey the first. After that time, 'Al-Berka' was transformed to a jewelry market and an auction place. Its spatial configuration remained the same untill presently; only its eastern entrance opening to the 'Kasbah' had been renovated by 'ASM' after 2000 (Moulhi, 2012).

This *souk* is a crossroads of four streets. Intersection between them forms an area divided by three pathways marked by two rows of columns. Those columns are supporting the vaults covering the whole space (figure 8).

As said by Ahmed Saadaoui, "*the bazaar of such commerce is always ornamented with human products since unsatisfied owners of niggers decide to resell them easily*" (Saadaoui, 2010). It was an active bazaar where commerce was developped. Although it was on a time when 10% from the Medina's population were Jewish and Christians (Abdelkafi, 1989), they were not allowed to own slaves. Owning slaves was allowed to Muslims only.
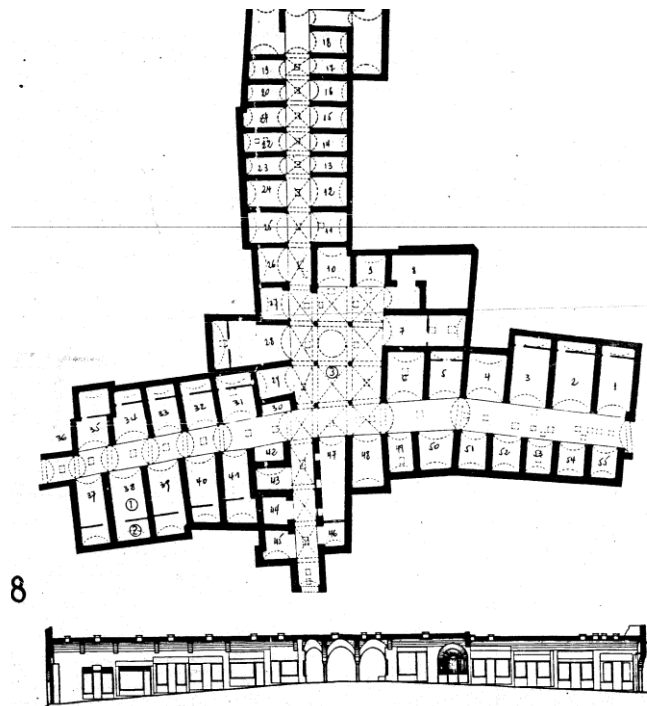
Figure 8. Plan and section of "Al-Berka" bazaar establiched in 1987
Provided by ASM (Association of safeguarding of the Medina)

3. THE MEDINA'S DISAPPEARED FUNCTIONS: SYMBOLS OF ENGRAVED CULTURAL MEMORY

Despite the architectural diversity of its surroundings, the Medina of Tunis could keep its architectural multicultural reality swaying between Andalusian, Roman, Arab and Ottoman architectural traits. And what is more alluring in the Tunisian Bazaar's case is that architectural traces, people's testimony and their lived memory are both reflecting an undying collective memory; significant for Tunisian people and appealing for foreigner visitors.

3.1. Globalization's effects on the traditional bazaars changes

Ibrahim Mostafa Eldemery, reclaimed that globalization implies the presence of two main forces; one force encourages safeguarding and focuses on establishing indigenous traditions, forms, and technologies. A form which advocates historical continuity, cultural diversity and preservation of identity. The other force promotes invention and dissemination of new forms using new technologies and materials in response to changing functional needs and responsibilities.

Globalization's threats to traditional bazaars' cultural continuity can be highlighted through several traits; the most important in the present case is the immigration from bazaars to shopping malls and commercial companies and the heavy traffic in old city centers. This point had been reclaimed by Marzieh Azadarmaki:

'The invasion and succession in cities is a phenomenon that affects the functions of the bazaar. Heavy traffic in downtown areas, air pollution in cities, the transformation of the structure of economic activities, the flow of immigrants on the market, the transfer of certain functions of

the bazaar to commercial companies and etc all this has created problems for the bazaar' (Marzieh Azadarmaki 2012, p, 1).

The shift from a culture of bazaars to a culture of modern shopping malls should not be neglected. It is true that the appearance of shopping malls passed through several evolutions of trading from antiquity until presently, however this cannot deny the fact that globalization can be sometimes seen as a pulse to sustain traditional bazaar's culture. As explained by Francesco Siravo:*"While we proclaim the obsolescence of the past and the need for change, we continue to recognize the ever-shrinking and increasingly besieged old centers as the only truly presentable parts of our cities"*(Siravo, 2009).

3.2. The Medina of Tunis between social remembering and cultural continuity

As said by Ibrahim Mostafa Eldemery "*place exists not only physically but also in peoples' minds as memories. The identity becomes interesting when it brings about a certain experience, evoking associations or memories*" (Eldemery 2009, p, 5).

The history of creating a shared heritage and thinking about memory dates from antiquity with Plato and Aristotle; studies conducted around cultural memory takes their origins from Maurice Halbwachs's sociological studies on *mémoire collective* and Aby Warburg's art-historical interest in European memory of images. (Astrid Erll, 2011) Then by 1980's 'new cultural memory studies' emerged with Pierre Nora's *lieux de mémoire* and Aleida and Jan Assman with their idea of 'cultural memory' (Erll, 2011). Astrid Erll, reported that Maurice Halbwachs theory of collective memory implies that the most personal memory is considered as a collective phenomenon dependent on social structures.

And as described by Pierre Nora, social remembering is an included part from sites of memory; it is a memory of buildings and monuments; an intergenerational memory reflective of a society's heritage (Erll, 2011). This memory based on recall's actions means that there is a remembering act. And as by Astrid Erll, *"A central function of remembering the past within the framework of collective memory is identity formation"* (Erll, 2011). This means that the act of remembering within the framework of urban space corresponds to self-image and interests of the group to which we take part. In other words, a particular type of connection is existing between identity and architectural cultural heritage.

The Medina of Tunis is one such space that had seen its memory engraved in Tunisians' minds. Several habits and small trading activities existed behind the Medina's city walls only; it is at the same time through people's testimony and some architectural traces that collective memory traits could be detected.

One of the most detailed descriptions of traditional disappeared habits and small trading activities is the Tunisian poet's, Chadly Ben Abdallah, notes (Ben Abdallah, 1977). According to his descriptions several authentic habits existed in old times like 'Al-Guerbeji' (figure 9 (a)) who is a water seller who used to hang around the Medina's streets calling habitants. His name is taken from 'Guerba' which is the container of water that used to be transported from one home to another. Beside this function that totally disappeared in the presently modern world, Chadly Ben Abdallah talked about the 'black gold' seller; the petrol seller who was distinguished by his typical outfit 'Al-Kadroum' (figure 9(b)).

Figure 9. (a) Al-Guerbeji, water seller (Ben Abdallah, 1977, p.17), (b) Petroleum seller and his 'Kadroum' (Ben Abdallah, 1977, p.20)

The Medina's authentic traditionalism is still resisting; it is still reflected upon through recall actions which are according to Astrid Erll, 'an identity formation process' (Erll, 2011). As claimed by Ibrahim Mostafa Eldemery; place exists spiritually in peoples' minds as memories. He also thinks that identity becomes interesting when it is related to experience and evoking memories (Eldemery 2009).

However, such architectural traces also be found in 'Al-Berka' souk too. In fact in 1846, slavery abolition had been announced under Ahmed the first. Thus, the bazaar was transformed to goldsmith trade place. Even themarks of ropes with which they used to tie up slaves still exist in the columns. The culture of enclosure and privacy in goldsmith bazaars is also still existing; 'Al-Berka' in the only *souk* having four main gates that close at night and open during the day.

Figure 10. (a) Left: Central area of the covered bazaar, (b) right: Ropes' marks in columns, provided by 1st author on 20th of July 2016

The memory of the slave market Al-Berka, is a memory of an anchor point in Tunisians' history; the slavery's abolition. No conflict existed between presently shopkeepers, current

users of the city and slaves. But keeping slavery traits in the bazaar's space is a kind of continuous celebration of a community's freedom. It can be opined that those kept traces witness a compassion with the slaves' lived memory. The Medina of Tunis bazaars embrace two different remembering stimuli; the first are remembered experiences which disappeared and had been shared through people's testimony, like the water and petroleum sellers. The second remembering stimuli is existing in architectural traces of Al-Berka (the slave market previously). It is true that two remembering shapes are stimulating different collective thoughts; one is fostering a nostalgia feeling, the other is nourishing compassion and celebration of a turning point in the Tunisians' history.

The changes to which the Medina of Tunis was subjected to during the French protectorate had been of a great influence on the mentioned engraved memory too. (Abdelkafi, 1989). They subjected the new city to a French way of life. This fact enhanced the Tunisians' attachment to their religion, national and cultural identity. In short, the central Medina became the symbol of the resistance against colonial attempt.
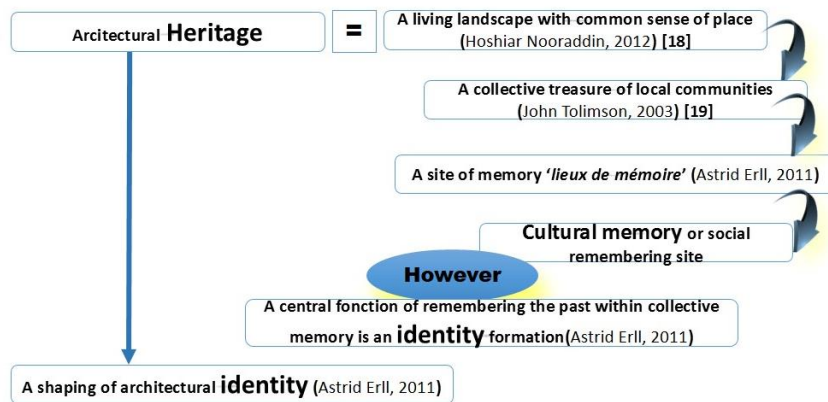

Figure 11. The tripartite relation heritage, identity, cultural memory's conceptual framing
Provided by author

4. CONCLUSIONS

It is true that the Medina of Tunis is running a risk of mutation which could affect the bazaars' identity. However, bazaars are still reflecting upon resistive traits against globalization. This fact is resulting from the Medina's being a site of memory or like Pierre Nora calls it, a significant 'lieux de mémoire'. It is a site of social remembering, as Asrid Erll qualifies it, a site of 'intergenerational memory' reflective of a society's heritage (Erll, 2011).

The medina's history looks like a mirror of collective memory; it is there where the Ottoman Empire started to build a new urbanity following a mixture between Hafsid architectural principles and Ottoman ones. It is also there where the influential French colonization started and finished.

Despite the threats, several bazaars like 'Al-Berka' and several surrounding streets still represent a collective treasure of local Tunisian community; an engraved social memory framing the bazaars' identity, an identity vasilating between nostalgia and compassion.

Survival of the Medina's bazaars in the globalized world can be translated through the tripartite relation heritage, identity and collective memory. As it's summerized in the (figure 10), social remembering of architectural heritage represents a shaping of architectural identity. This

implies that lived experience of the bazaar's space is an architectural identity shaping. What can be deduced is that although it is living risks of identity change resulting from gobalization, just the social remembering act of the Medina's hub of *souks* represents a shaping of such spaces' architectural identity.

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AN URBAN MEMORY LOST IN AMNESIA: RIVERSCAPE OF ANKARA

IRMAK YAVUZ[1]

ABSTRACT

History often exhibits that the origins of human settlements are correlated with bodies of water. Rivers, in this respect, are denominated as forces that shape physical patterns as well as human activities in the design and planning literature. Operating as a source for different layers of activities, urban rivers have become a locus for memories to be formed. Yet, the path for urban rivers has transformed with the advent of the industrial age. The problems related to urban rivers are managed with singular remedies, causing the disappearance of riverscape together with its memory.

Considering the age-old relationship between rivers and habitation, it is possible to argue that Ankara set a precedent in the sense that first; the city and its riverscape were in a subtle harmony regarding the economic, social and physical patterns of the city, resulting this collectivity to grew into a significant part of urban memory systems, and second; this urban memory was a subject to amnesia due to ruptures imposed on riverscape. The changing economic and spatial structure bringing along rapid and unplanned urbanization process, indirectly caused the disappearance of the riverscape of Ankara.

It is expected that the paper will resolve the question that how riverscape with its multi-faceted dimensions is unfolded within the urban memory systems. Archive materials representing the spatial history of Ankara is investigated through the concepts of the study. With this, it aims to analyze the process as to how a riverscape, as part of an urban memory, might transform into an urban amnesia. In doing this, the paper explores the memory of Ankara's riverscape in three stages. As an initial step the riverscape as an intrinsic value of the inhabitants in terms of economic and social activities are dwelled on. Subsequently, the making of riverscape is analyzed in light of the early plans and maps of Ankara considering the paradigms of the modern era. Finally, "how the riverscape of Ankara as an urban memory diminished" is examined through ruptures.

Keywords: Urban memory, riverscape, amnesia

1. INTRODUCTION

History often exhibits that the origins of human settlements are correlated with bodies of water. Starting from ancient settlements of Mesopotamia to the post-modern metropolises rivers

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[1] Res. Asst. TED University, Department of City and Regional Planning, ANKARA

played critical role in shaping urban space as well as social life. The manifold attributes of rivers forming the space necessitated a new definition to emerge: riverscape. Referring to the nested relationship between rivers and urban space, the term riverscape denotes a framework encompassing the multi layered dimensions in which the components of space are unraveled. In that, the manifold nature of riverscape could be deciphered in terms of the physical space related to the form of the cities, and social practices.

Although riverscape is a constant phenomenon considering the age-old relationship of cities and rivers, changing paradigms observed in the course of history imply variety of operations exerted on riverscape. The effect of these implications on the dynamics of riverscape vary in the interval of the dichotomies; continuation and rupture, accession and subtraction, appearing and disappearing. The changes in the riverscape implies a duality; either transformation of spatial knowledge into meaningful forms, or loss of information related to space. Although the former is favored, the destructive effect of the latter is encountered in the history of cities.

Based on the challenging state of temporality occurred in the riverscape, the paper is grounded on a concept which would substantiate the reading of the changes in the riverscape: memory. The concept of 'memory' is often unfolded in many forms through the interpretations delivered in the fields varying from sociology, anthropology, history, architecture, urbanism, and so forth. Engaged in diversifying perspectives of different disciplines, the multitude of terms have been put forward by scholars as a means of deconstructing the term. The multitude of terms have been put forward by scholars. Among the definitions ascribed to memory, its association with temporal or spatial frameworks calls for attention.

The study is based on the statement that interventions exerted on riverscape causes amnesia leading further problems related to place attachment, and meaning of place. It is within this framework the main question of the paper is formed as an attempt to formulate relationship between space and memory within the context of riverscape. In conjunction with the question, a part of the inquiry addresses the research problem originated in field related with the practice, while the other part reflects the reconceptualization generated in theory. The objective of the paper is to engage the memory theories with the spatial discourse of rivers, as well as evaluating changes in the riverscape which locates itself on the interval of dichotomies through the concept of memory. Thereafter, reading of the space within the frame of memory makes possible the evaluation and guidance of the further implications in urban design theory and practice.

To reify the study, the concept of memory affluently researched in the theoretical domain is reappraised in this paper through the riverscape of Ankara since the rivers; first set the stage for activities to shape the memory, and then situated on the focus of forgetting.

2. ON THE CONCEPT OF URBAN MEMORY

2.1. The Formation of Memory in the Urban Space

Halbwachs sets the stage for the scholars who seek for the intermingled relationship of memory and urban space (Boyer 1994). Employing the term 'collective memory', for Halbwachs the structure of the memory is composed in a bilateral nature. On the one hand, he called attention to the role that the physical space have in structuring the collective memory (Halbwachs 1992, Wang et al. 2016). On the other, he revealed the influence of intangible resources of a group as a part of the double nature of collective memory. The symbolic forms manifested within the spatial environment are emphasized in the discourse of collective memory by Halbwachs. The latter perspective takes its roots from the Durkheimian approach, in the sense that the concrete

social experiences of groups in the form of rites and rituals superimposed on the physical realm as a denominator of intangible resources give shape to collective memory (Boyer 1994).

His twofold approach influenced the subsequent contributors who touched upon the interwoven characteristic that memory inherit with regard to the symbolic and physical form. Nora, as an instance, employs *material* and *non-material* (Nora 1989) as a concept replacing *physical* and *intangible*.

The factors that interact and form collective memory conceptualized by Kansteiner are significant in grasping the structure and the actors in the formation of collective memory. A threefold structure in the formulation of collective memory is put forward within which the interaction among the components play constitutive role; "the intellectual and cultural traditions that frame all of our representations of the past, the memory makers who selectively adopt and manipulate these traditions, and the memory consumers who use, ignore, or transform such artifacts according to their own interest." (Kansteiner 2002)

Initially, he puts forward the intrinsic component through the implication of **'the intellectual and cultural traditions'**. Kansteiner's contribution inherently refers to the works set forth in broader disciplinary field. The socially vested framework structuring the collective memory refers to the approach of Le Febvre who dwells on the view that 'constructed places needs to be socially produced' (Le Febvre 1991). It is also possible to reveal the Durkheimian influence on Kansteiner, in the sense that the aforementioned traditions are in relevance with the rites and rituals (Durkheim 1995) performed by society as a key component of societal construct. In addition, his perspective could further be traced in the field of psychology through the works of Carl Jung. The concept of 'collective unconscious' (Progoff 1953) as a component of the structure of the psyche constituting the content that is transferred from the past lays the foundation for Kansteiner's statement. Therefore, the actor holding the key role in the intrinsic quality of collective memory could be interpreted as the members of past generations who contributed to and passed along the tradition to the following by the acts.

Advancing the discussion on the intrinsic factor which forms the collective memory found in Kansteiner, Burke's approach in which he unravels 'the means for social organization of transmission' comes to the forefront: ***oral traditions***, 'memoirs and written records', 'pictorial or photographic, still or moving images', 'actions and rituals such as commemoration' and ***space*** (Sak 2013) It could be deduced from that the experiences and acts of groups finding their meaning in space as a process of memory formation could be transmitted through oral traditions and space itself. In that, the method of analysis in search for an urban memory could be based on oral traditions.

Moving on to the following factor, Kansteiner puts forward the component within which the external influence is involved: 'the memory makers'. The external effect is performed through 'the selective adoption or manipulation' of the aforementioned traditions (Kansteiner 2002). The adoption or manipulation is operated as a twofold process; either as a production of an alien reality to the socially constructed 'traditions', or as a reinforcement of the 'tradition' through appropriation within the shifting context. The actor who selectively interprets the oral traditions and integrates in the agenda of a program or a project could be named as *mediator* (Burke 2004) who come into being as architects, planners, etc. Therefore, plans, drawings, diagrams, illustrations aiming for future development becomes a medium to investigate on the operations of 'memory makers'.

Parallel to the Kansteiner's statement, the significant role that the plans have in the process of unraveling spatial decisions employed as a tool to reshape memory is remarked by Christine Boyer (1994). Boyer states that the memory could be traced through the analysis of the urban fabric drawing on the past media utilized in the spatial production. It is related with Kansteiner

in the sense that the visions and acts of memory makers who operates on the memory through the implications in the urban fabric could be revealed through deciphering maps and plans. Boyer's contribution on conceptualization of memory and space is significant since she calls an attention on the complex nature of relationship between memory and space, and therefore utilizes more concise concept of **urban memory systems**.

Proceeding on to the third factor that interacts with the urban memory system[2], Kansteiner dwells on the subject who is exposed to the environment produced as a result of the interplay of agents of previous factors. He locates the subject on the position of consumer. He states that the future continuation or disruption which will eventually affect the intrinsic factor of traditions is determined by the acts of 'memory consumers'. Their role could not be separated from the memory makers since their future practices are related with the former factor. It is clear that a rigid separation of factors is not plausible due to the interwoven nature embedded in the urban memory systems.

2.2. The Dialectic of Remembering and Forgetting

The motive inherited in the acts of memory makers and the practices of memory consumers is manifested as **the dialectic of remembering and forgetting**; a coherent conceptualization noted by Pierre Nora (1989). To provide a generic framework which demonstrates the division in the history of memory proposed by Nora, the three epochs should be recalled: premodern, modern, postmodern condition. Briefly; premodern time encompasses the epoch that the memory phenomenon operates within the framework of intrinsic factor signified by Kansteiner. As cited in Kansteiner (2002) for Nora; "Premodern times are characterized by a natural, unself-conscious relation between people and their past. Their environments of memory sustain traditions and rituals that provide a stable sense of being in time for the members of local memory communities."

The breaking point in the history of memory emerges in the nineteenth century through industrial and social modernization when economic, social, and political restructurings are realized. The ritualistic patterns embedded in traditions appropriated within the economic and social practices of everyday life are dissolved within the altered context (Brockmeier 2002). This process results in the condition that most scholar referred as crisis of memory (Boyer 1994, Crinson 2005). The condition is prepared as the critical agent, *mediator* that Burke refers to*,* who selectively manipulates the traditions creates distortions in memory. Influenced from the perspective of Boyer, Crinson (2005) poses a criticism against the process of 'mediation' which results in crisis by stating: "We have lost the interpretative means to 'translate memories and traditions into meaningful contemporary forms.'"

Constructing her view on the discussions held by Poëte, Boyer (1994) points to the pathological signs that the memory loss have on cities. 'The wholeness' created through the incarnation of physical space as an extension of traditions is degraded as the partial structures is introduced by memory makers. The condition of amnesia, therefore, refers to the space that is detached from its context (and lost its foundational meaning) without the prowess of reformulation, since it does not function as a part of everyday rituals rooted in traditions anymore in the altered system.

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[2] This conceptualization of Boyer is adapted in the paper as a key terminology in the following parts, since it points to the multiplicity of variables structuring the relationship of memory and space.

3. RETHINKING THE CONCEPT OF URBAN MEMORY THROUGH THE RIVERSCAPE OF ANKARA

3.1. Riverscape as Socially Constructed Space

Intangible resources of a group (Halbwahcs, 1992) as the initiator in the formation of urban memory could be exemplified in pre-planned Ankara. The space formed along river system enables the intellectual and cultural traditions (Kansteiner, 2002) to be exercised.

Considering the age-old relationship between rivers and habitation, it is possible to argue that Ankara set a precedent in the sense that first; the city and its riverscape were in a subtle harmony regarding the economic, social and physical patterns of the city, resulting this collectivity to grew into a significant part of urban memory systems, and second; this urban memory was a subject to amnesia due to ruptures imposed on riverscape.

One could initiate tracking down the riverscape of Ankara as a nexus for social and economic activities from early drawings as a part of *oral traditions* within which the most salient image is found. A rough sketch and two engravings lay the foundation for concluding on the riverscape of Ankara as an urban memory.

The earliest known sketch of Ankara is found in the itinerary book of German voyager Hans Dernschwam dated in 16th century. Depicting a rough image of Ankara in the sixteenth century, the hilltop that the citadel of Ankara is laid, the structures of the citadel, and the valley portrayed through the river are remarked in this sketch drawn as partially silhouette and partially plan (Figure 3). It is possible to identify the river as *Bentderesi* from the annotation inscripted on the sketch. Dernschwam also states that the economic structure of the territory thrives with the mohair industry where *Bentderesi* becomes the nexus for washing the materials fabricated from angora[3] wool in the process of production (Dernschwam 1992, Sülüner 2004). The observations of Dernschwarm address the greater role that the rivers have in formation of social and economic structure.
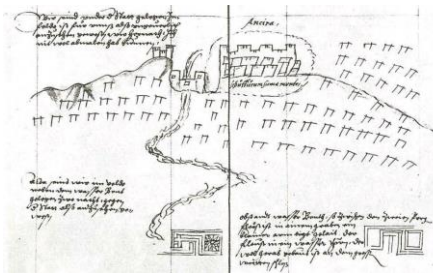

Figure 3 (left) Sketch drawn by Dernschwam
Figure 4 (right) View of Ankara
Source: Günel and Kılcı (2015).

An Ankara engraving exhibited in the Rijksmuseum could be brough into discussion as the image of the city in the following century. Called as "View of Ankara" (Figure 4), a spectacle constituted the prosperous urban landscape, the vibrant social life, the robust economic

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[3] It could be claimed that the name of the city 'Ankara' is evolved from the 'angora' which is a vital source for economic production.

activities[4] along with the riverscape are engraved anonomously dating in the range between the beginning of eighteenth and nineteenth century.

The earliest known city map of Ankara, drawn by Von Vincke in 1839 (Figure 6), provides geographical information on rivers. The major aspects of the map demonstrate the geomorphology; hillsides and rivers, urban fabric; street pattern and important public structures, rural fabric; agricultural lands and flatlands. For the first time, the location and the pattern of rivers are revealed; *Çubuk* River extending in east-west direction bifurcates at the northwestern part of the settlement generating two rivers enframing the city; *Bentderesi* on the northern part, and *İnce Su* River on the southern part of the city. It is visible through the map that the agricultural lands are irrigated through *Bentderesi* on the northwestern edge of the city. It is possible to remark on that the outer citadel coalesces with *Bentderesi* in a way to create fortification on the northeastern edge of the city.
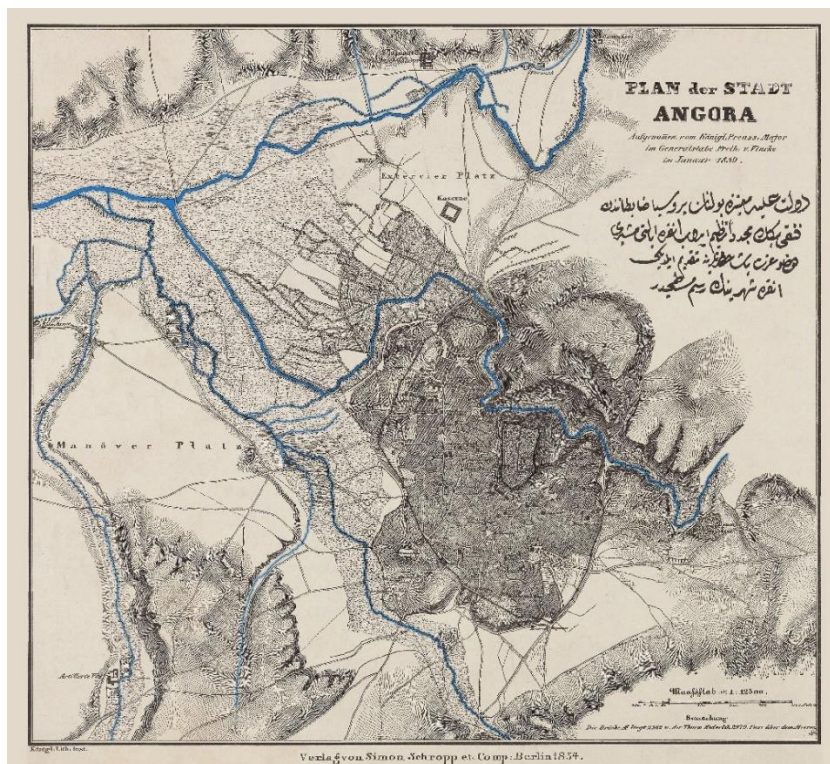

Figure 6. Map of Von Vincke. Source: Günay personal archive (2017).

Apart from the engravings, maps, sketches, the medium of photography helps to conceptualize the riverscape as a part of urban memory. Selected photographs (Cangır 2007) reveal the multi-faceted interaction of the *Bentderesi* and the inhabitants in the first decades of twentieth century. In that, it is seen that the riverscape indicates a locus for economic activities; animal husbandry, mohair fabrication[5], agriculture, as well as a place for collective activities;

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[4] The various stages of wool production from the indegenious Angora goats as the major economic activity is demonstrated at the bottom of the right corner.
[5] One of the photographs demonstrate Mohair Guild is located at the riverside.

celebrations[6], domestic chores, and recreation. Regardingly, one could argue that the riverscape and such interactions constitute the components of a memory nested in the approach of Halbwachs; as the riverscape implies a 'physical space' and the activities denote 'intangible resources of a group'. Furthermore, the intrinsic factor, 'intellectual and cultural traditions' in the formation of memory is reflected through the photographs (Figure 7).
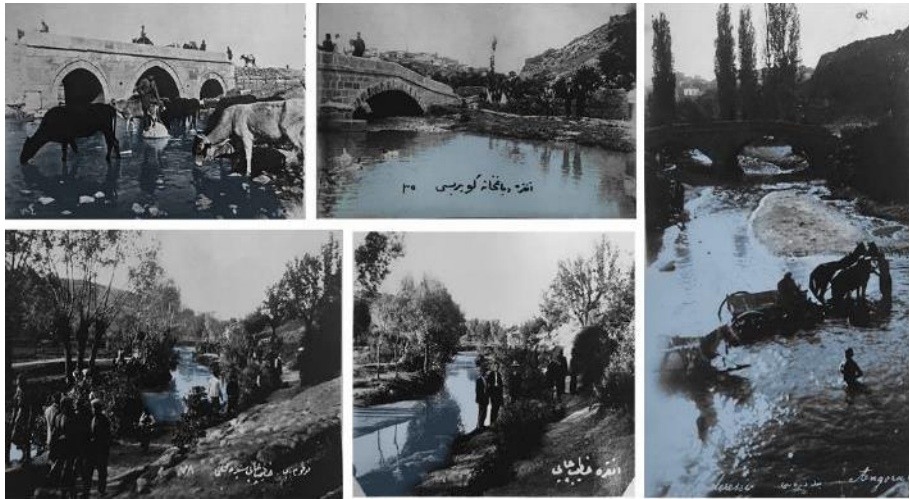

Figure 7. Collage work of selected photographs by the author. Source: Cangır (2007).

3.2. The Making of Riverscape

The fundamental breaking point which brings Ankara through the second phase in social, economic, and spatial restructuring starts instantly after the foundation of Republic premising the transformation of the small town of backward Anatolia into a modern capital of young Republic of Turkey. In that, the visions of growing Ankara into a modern capital led to establish the modern institutions which will organize the processes of recovery and development. The spatial formation of Ankara as a capital city necessitated preparation of spatial plans and programs for the future development.

In the phase of making of riverscape, the transformation of spatial knowledge shaped by traditions into contemporary forms of spatial arrangements influenced from the paradigms of the era is succeeded by whom could be designated as 'memory makers'. The plans produced to give form to the environment, therefore, could be the medium where the process is observed. The first plan of capital Ankara was laid down by Lörcher in 1924 through the utilization of Ankara Şehremaneti 1924 Map as a base. It is of significance to conceptualize the first plan in terms of the dominating paradigm of the epoch which influenced the main matters and the overall strategies of the plan in hand, and the reflections of the plan in the context of Ankara.

The first half of the twentieth century, the theory and practice of urban planning witnessed new discursive formations in the production of space. One of the dominating paradigm of the epoch denominated as 'Garden City' (Howard and Osborn 1965) has become influential in the principles and strategies of Lörcher plan. It is reflected in the plan report by Lörcher that if the natural assets of the city are utilized properly, the city which appear to be arid and stagnant

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[6] The photograph placed in the middle of the left column depicts the festivity of 'hıdrellez', an old Turkish celebration of spring.

could be transformed into a garden city surrounded by a green belt. The method he proposed in that is based on the utilization of the riverine system as a reference to structure an open space network starting from the outer periphery and gradually penetrating into the core of the city (Cengizkan 2004).

Lörcher sought for a systematical design strategy prioritizing the piece and whole relationship influenced from the concept of 'organic analogy'. The idea that every spatial activity unfolds as a part of the greater system is reflected through the open space network functioning as a vessel for hierarchy of spatial activities in transition from rural to urban space. These approaches are substantiated along the two main rivers in the projection of future Ankara: *Bentderesi* delimits the city as its valley creates a topographical edge on the northeastern shore of the city. Through the northwestern periphery *Bentderesi* is integrated within the urban system in the form of an urban park. *İnce Su* River, similarly, entering the city from the park, is monumentalized in the form of a natural pool on the station square. It limits the city on the western edge generating a spine for open spaces in 'Yeni Şehir', and buffers the city on the southeastern periphery with gardens (Figure 8).
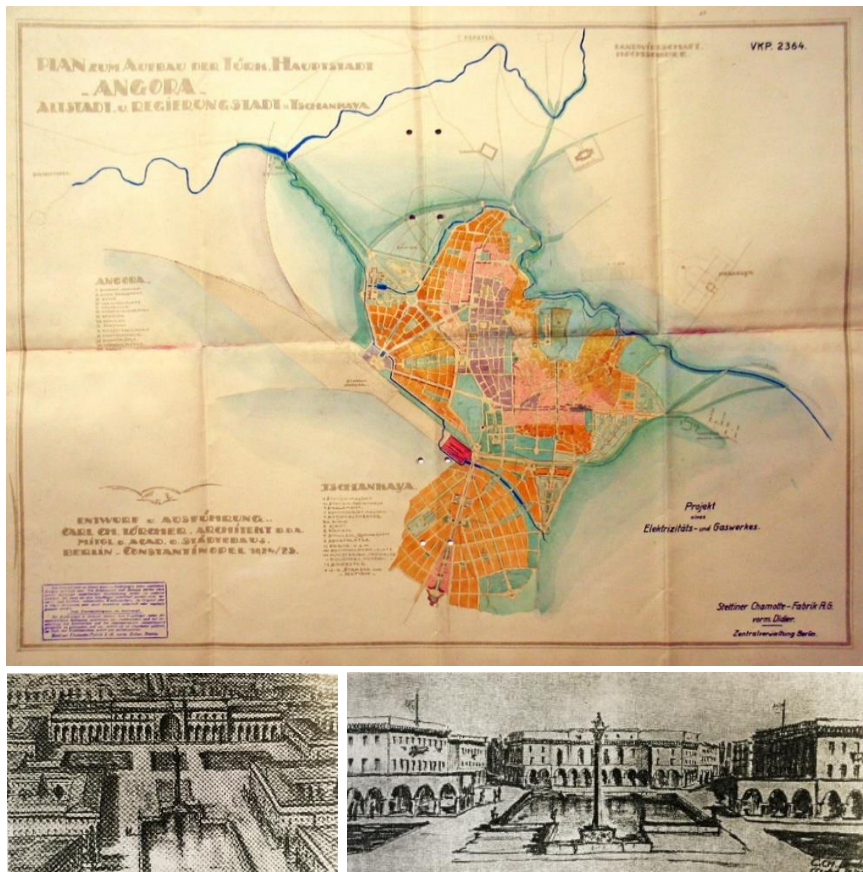

Figure 8. Lörcher Plan and sketches of the pool in front of the Station Square
Source: Cengizkan (2004).

The ongoing challenge of planning and designing the new city was managed in collaboration with foreign experts through design competitions. The project of Hermann Jansen was selected by the commission for implementation. Similar with the Lörcher, Jansen was influenced from the 'Garden City' movement which previously laid the foundation for the principles that transform cityscape. Although the structure envisioned by Lörcher did not have a major change, the former projection was revised in terms of proposing transportation and circulation network oriented development[7], emergence of new residential quarters with social apprehension, fostered open space network enabled through the series of public programs (Figure 9). It is seen that the approach on structuring the open space network along the *Bentderesi* and *İnce Su* Rivers was carried on in the following plan of Jansen so that their potentials in production of modern capital could be appraised (Jansen 1937). In the report that the fundamental concerns of the plan are put forward, Jansen called attention to two points on the formation of riverscape. First, he proposed manifold implications on riverscape in the form of designing ponds, expanding the width of rivers at certain intervals, creating waterfalls at inclined surfaces. Second, he aimed to enable healthy, vibrant and playful environment through the open spaces merging in the riverscape (Cengizkan 2004). Additionally, Jansen mentioned that the river valleys should be prevented from being exposed to construction.
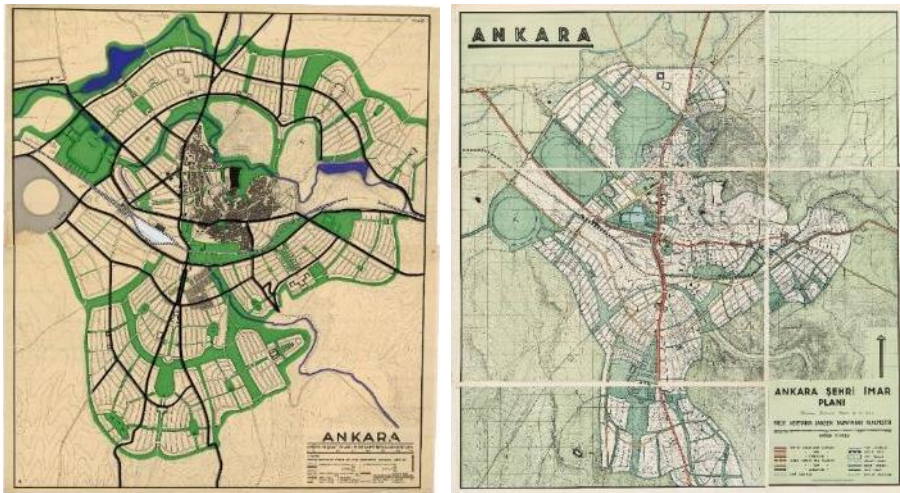

Figure 9. 1928 and 1932 Plans of Jansen. Source: Günay personal archive (2017).

It could be interpreted from the final form of the plan that; *Bentderesi* created a threshold with its valley on the northeastern edge of the city guiding the penetration of open spaces in the city in the form of small gardens and yards through the north. The drawings produced by Jansen prove that the arrangements implied on Bentderesi River were considered to perpetuate the image of the city along with the citadel on the north (Figure 10). Joining to *İnce Su* River on the northwest, *Bentderesi* has defined the Hippodrome. *Ince Su* River, on the other hand, has been manifested as a grand pond in the Youth Park located in the core. In the southeastern corridor, *İnce Su* River has given shape to Sanitation Institute, *Fidanlık*, and a high school

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[7] Jansen's disposition towards structuring the city through the hierarchical network of circulation and transportation is infereced from his statement that "As you could observe, almost all of the European cities are built before motor. Motor resulted in a change in the old regulations and understandings. I am bringing to you the final words of the art of urbanism."

campus (later known as Maarif or TED Koleji –Figure 11). Furthermore, a forest farm was planned on the Basin of Ankara River in a broader scale in which the rural production operated as an interface in the transition from rural to urban environment. Overall, it could be inferred that the river system has created a spine governing the series of public programs which will form a space for socialization in the modern capital.
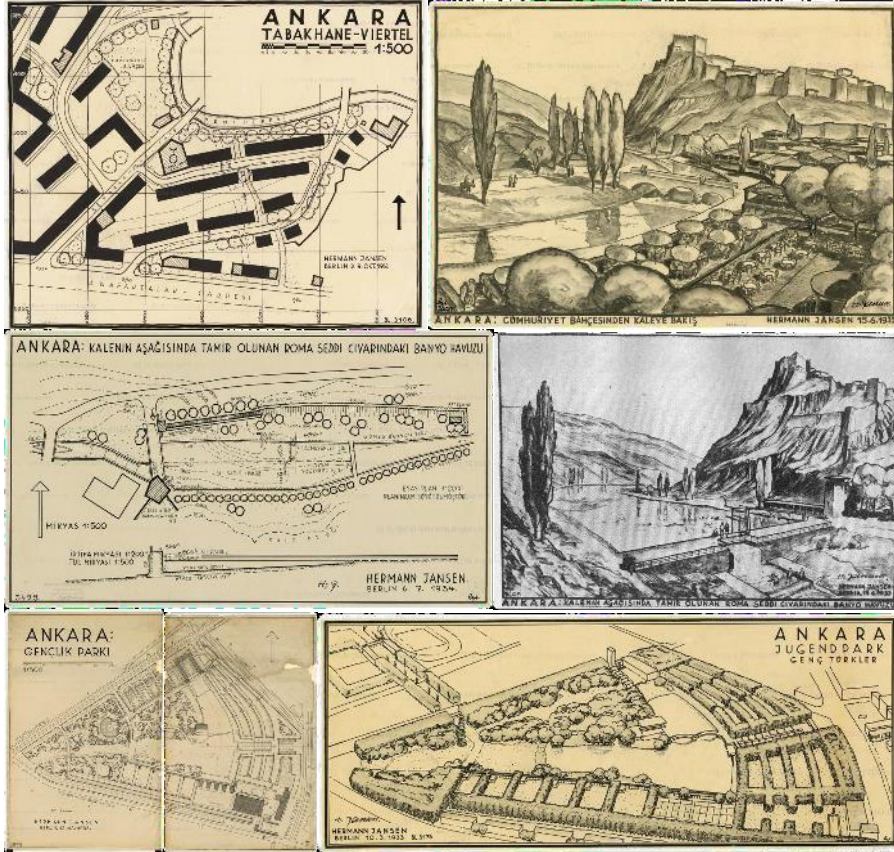

Figure 10. Drawings of Tabakhane Quarter, Bentderesi Pond, Youth Park by Jansen.
Source: Tunçer (2013).

Figure 11. İnce Su River flowing through the Atatürk Boulevard and School Campus (TED)
Source: Günay personal archive (2017)

It is clear that Lörcher and Jansen attempted to integrate the riverscape of Ankara to take part in urban memory systems. As 'memory makers' by Kansteiner's definition, the traditions unfold in the riverscape are appropriated through the plans and programs in the production of 'modern utopia of Republic' and attributed a new value filtered by the paradigms of the epoch. The riverscape as a component of urban memory system embedded in the plans of Lörcher and Jansen could be explained through César Daly's framework on monumentalization and open space relationship. Daly asserts that a unified city is composed of program of public works as governing structure in the form of streets, canals, railroads, etc. Such production of space generates advice for civic inspiration, eventually playing part in urban memory systems (Boyer 1994). It could be concluded that in the plans of Lörcher and Jansen, the rivers of *Bentderesi* and *İnce Su* were utilized as governing structure for public programs with monumental impact merging as a part of the riverscape, so that the civic inspiration generating an urban memory of 'modern utopia' could be succeeded.

3.3. The Ruptures in the Riverscape

Prior plans and programs giving attention on the integration of riverine system with the urban development drawing on the riverscape partially succeeded to structure the open space network of the city which survived until today despite the speculations. However, the formation of riverscape intended to provide the link between the open space programs is lost in the second half of the century. It is vital to dwell on two events which have cause and effect relationship in order to reveal the ruptures that caused vanishing of riverscape. The first could be traced through the report prepared by Yücel and Uybadin, and the second could be linked with a natural disaster which is alleged for diminishing the riverscape.

Although Jansen's Plan laid the foundation for spatial organization of civic society, the population of Ankara increased rapidly than estimated due to intense migration. The civic lifestyle, job opportunities, qualified health and education services offered in the modern capital attracted flow of people from respectively underdeveloped parts of Turkey. This led to an increasing housing demand in such a short time that could not be supplied by the state. As a result, informally produced residential areas emerged in the periphery or in the disadvantageous sites nearby the urban core.

The intense population outbreak necessitated a new masterplan which will restructure the decomposed urban macroform. Another competition was set, eventually assigning the masterplan of the city to Nihat Yücel and Raşit Uybadin. Yücel & Uybadin Plan within which the new structure of the city is determined in north and south direction focused rearrangement of major issues in transportation network and residential development.

One could track down the diminishing riverscape through the statements prepared by Yücel & Uybadin in the Masterplan Report dated back to 1957 (Figure 13). It is observed that the rivers considered by Jansen as the major components governing the public programs of sports and recreation unfolded in an open space network was taken into account in Yücel & Uybadin under the category within which the sewage system is dwelled on. Although the public programs proposed by Jansen such as Hippodrome, Youth Park, Health Institutes, and Fidanlık had been realized until the epoch, the core idea based on the production of riverscape was diminished. The major problems dominating the agenda as rural migration and thereafter population increase beyond carrying capacity could be linked with the transformation of riverscape into a sewage system.

In the report, Yücel and Uybadin emphasized the insufficiencies in the sewage system as one of the most problematic issues. Partial implications were realized in certain zones of newly emerging *Yeni Şehir* between 1945 and 1947, whereas other parts of the city were deprived

from a modern sewage system. It is emphasized that the areas without a proper infrastructural system caused sewage to be interfused with the *İnce Su, Bentderesi, Hatip,* and *Çubuk* Rivers posing a risk for public health. Considering the issue, three points were emphasized in the plan; first, to plan a sewage network within the borders of planning territory, and to permit for development if the area has a proper sewage facility, second, to prevent the sewage to be fused with the rivers in any ways, and third, to allow the refined and decontaminated water processed in the proposed water treatment facility to be drained into the river system (Yücel and Uybadin 1957).

Although Yücel and Uybadin signified the problem and proposed a solution within the limits of the plan, the estimated population which is the determining factor of planned development was exceeded 35 years before the plan targeted. This resulted in fragmented and unplanned development and hinder the attempts of achieving a modern city.

Regarding the newly developing capital city faced with haphazard development and infrastructural problems, it is not possible to claim that the city was well prepared for dramatic natural events. The flood that took place in 1957 could be an example to this. With the considerable amount of casualties, the flood was mentioned to be resulted from an intense rainfall and overflow in the rivers, especially *Bentderesi* River. The measures taken by the municipality favored covering *Bentderesi* River in order to transform the watercourse into a part of the highway system.

After the implications on *Bentderesi*, the decay in *İnce Su* riverscape has resulted in the transformation of *İnce Su* waterway into an asphalted road in the beginning of 1970's.

4. CONCLUSION

Returning to the discussion that every memory unfolds in a spatial setting, it is worthy to reveal how space operates as a syntax for memory to be formed as an extension of social patterns emerged autochthonously. Furthermore, regarding the disciplinary framework of spatial production, how interventions exerted on space introduce a new meaning interacting with memory or create ruptures resulted in amnesia is yet to be explored. Within the scope of the urban context, an age-old relationship providing a basis for economic and social patterns to be shaped requires reconceptualization through the filter of urban memory systems: the context of riverscape.

The riverscape of Ankara appears as a prevailing case regarding the manifold structure of urban memory systems defined by Kansteiner (2002). First, it demonstrates the notion that space becomes a nexus for memory to be formed through social processes with reference to riverscape. The autochthonous formation of urban memory through 'intellectual and cultural traditions' manifests itself in the maps, engravings, and photographs. Second, the making of riverscape through the changing paradigm of the epoch is observed as Ankara was envisioned as a capital representing the locus of modernization. This resulted in the utilization of riverscape as the main structure within which the open space programs as an ultimate spatial necessity for a civic and modern environment.

The quest into the urban memory systems through the riverscape of Ankara is not limited with remembrance and appraisal but extended through the dialectic process of forgetting remarked by Nora (1989). The traces which signal the crisis of memory reveal that the socially acknowledged meaning of riverscape has been diminished through ruptures. Due to the incompetency in reformulation of memory with its physical and intangible components shaping riverscape into contemporary ones, the rivers have been detached from the context of urban memory. This dysfunctionality resulting in the collapse of the holistic system hindered

314

the legibility of riverscape as a part of the socially and spatially redefined urban memory entailing to the final chapter of forgetting: amnesia.

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SESSION 3

MALAZGİRT HALL
11 May 2017-Thursday, 17.00-18.10

Chairperson: Assoc. Prof. Dr. Savaş Zafer ŞAHİN

Nicel YILMAZ SAYGIN
Reconstructing the Place Memory of Buca Levantine Settlement

Bilge N. BEKTAŞ, Serdar M. A. NİZAMOĞLU
Heritage Site Management in Focus of Interpretation and Presentation of Battle Zones: Case of Gallipoli Historical Site

Mehtap ÖZBAYRAKTAR, Özden Senem EROL
Public Spaces as a Place of Memory:
The Case of Izmit Fevziye Park and Its Surrounding

Neva GERÇEK ATALAY, Bahar KARAKAŞ
The Entrance to Trabzon from East Gate: Tabakhane and Ortahisar

RECONSTRUCTING THE PLACE MEMORY OF BUCA LEVANTINE SETTLEMENT

NİCEL YILMAZ SAYGIN[1]

ABSTRACT

The "Old Buca" (Izmir), a designated Urban Conservation Site, holds a significant place in history as originally it was one of the Levantine settlements of the late Ottoman Empire. Historically, Buca (Boudja) environs was a fertile area with vast vineyards, where a Greek village was once located. Then it became a summer resort of the Levantine families. Following the railway construction connecting the port of Izmir (Smyrna) to the city's countryside in early 1860s, a rail line extension to Buca speeded up more Levantine families settling in Buca that made it into a commuter suburb (banlieue). Largely residential use of two storey houses within gardens, together with some religious facilities of a monastery, a bishop school, a nuns' school and dormitories as well as churches, dominated the district originally. Later, the Levantine inhabitants were largely replaced by Turkish population. Altough only very few Levantine families remained in Buca and some of the Levantine Mansions and religious facilities have been replaced with new uses, the neighborhood still has considerable number of Levantine heritage in good state.

There are several studies on "Old Buca" pointing out the architectural characteristics of the individual Levantine mansions, but this paper claims its significance as a historic district which derives from its spirit of place. Even today, when one steps into the Buca Historic District, it is easy to grasp a particular ambience and a significant sense of place that derives from its rich history. Although new users and some new uses had been introduced into the area throughout time, rich historic traces are still present in the urban fabric and layout of the streets, as well as in the memory of local people.

This study claims to rediscover the spirit of place and its significance as a historic district, while it anticipates to explore the discontinuties and interruptions in urban memory. This is achieved through an investigation of powerful signs (urban reminders) that are still embedded within its urban fabric, examination of city archives consisting of maps and aerial photography and pictorial resources, exploration of old street names, and locals' memories, particularly remaining Levantines and elderly residing in the historic district over 60 years.

Keywords: Place memory, Levantine heritage, Spirit of place, Sensory memory

1. INTRODUCTION

Buca (Boudja), one of the Levantine settlements in Izmir is where the majority of the Levantine heritage still exists. I prefer to use the term *Old Buca* to define the historic fabric of original

village of Boudja. This area was designated as a Historic District in 1978, which was only 15 ha. and enlarged into 40 ha in 1986. Many layers of history and memory can be read throughout urban space of the *Old Buca*. Thus, this paper investigates the urban landscape of the *Old Buca (Boudja)* based on Hebbert's (2005) *Street as the Locus of Collective Memory,* and similarly, Mill's *(2010) Streets of Memory*, where everyday life takes place. Particularly, public grounds such as streets and open spaces in the urban memory is the subject of this research. I examined street pattern on historic maps of Buca. The earliest is Cadoux Map of 1834 (Fig. 3), and 1925 map of Buca (Fig.4), and more recent map of 1970s (Fig.9). I also interviewed a local news agent Tayfur Göçmenoğlu and examined his two published books on social life in Buca (2006; 2012), interviewed a Levantine descendant Andrew Simes, examined recollections, interviews and diaries by Levantine Heritage Foundation archives, searched through social media of Facebook closed group of Old Bucalılar and investigated related documentary movies. In this paper, I present initial insights and impressions that I gained from the study area as a result of beginning phase of an ongoing research. In the following pages, first I talk about place memory, then evolution of Boudja fabric, discontinuities and interruptions in place memory where I discuss the place memory reminders that don't exist anymore, and lastly living memories of Buca where I discuss the existing place memory reminders.

2. PLACE MEMORY

To Halbwachs (1992), who coined the term "collective memory", urban space is a receptacle of collective memory. Nora (1989), developed notion of 'sites of memory', and drew attentions on memory that is spatially constituted. For Nora, memory is attached to 'sites' that are concrete and physical—the burial places, cathedrals, battlefields, prisons that embody tangible notions of the past—as well as to 'sites' that are non-material—the celebrations, spectacles and rituals that provide an aura of the past. Rossi (1982) also *"*looked for urban memory not in buildings but in the voids between them". He argued that a city's street plan is "a primary element"…to unlock the secrets of their planform through the technique of morphological analysis…and , investigation of a town's plan can reveal its deep structure-`the soul of the city'"… "a continual exploration of collective memory embodied in the street plan". Hebbert (2005) discusses the role of streets and urban spaces, everyday settings, as a locus of collective memory. He says that streets whose collective memory is based on shared everyday experience and maybe even the name of that street is a local invention. To Lahiri (2011), urban memory has a sensuous character, and a shared sensory memory. He "situates urban memory in the body through an exploration of sensory remembrance" and "challenge the hegemony of the visual in favour of a multi-sensory approach…sensory urban practices remain emplaced and unique to each city, providing a rich source of cultural memory".

3. BOUDJA: THE FLOWER VILLAGE

Historically, the *Old Buca* (Boudja) environs was a fertile area of Izmir (Smyrna) with vast vineyards, where several streams ran, and natural springs existed; also known as a place of fresh air and cool weather in Izmir's very hot and humid summer season. The *Old Buca* (Boudja) together with nearby Şirinyer was called Paradisso (Paradise) due to its natural beauty, over the Green River Valley (St Anne Valley), where the road connecting Boudja to Smyrna ran through. In the Byzantine period it was an inhabited area with rural houses, known as *Konchi*. It was a farming area in Roman period; and Forbes hill (1, Fig 9) holds remains from this period. Several refugee families from the Peloponnese and from the islands,

mainly Chios, were settled in the *Old Buca* (ΜΠΟΥΤΖΑΣ in Greek) in 18th century (Smyrnelis, 2016). Buca name was first seen on the French Consulate records when it moved to the *Old Buca* in 1688 (Gökdemir 2008).

Figure 1. Boudja (h), 19th Century, towards Tıngırtepe

Figure 2. Buca environs

It became a summer retreat of the British, Italian, and French Levantines (merchants-the beneficiaries of capitulations -economic and legal concessions) who preferred living during the hot and humid summers. Railway construction to connect port of Izmir to the city's fertile countryside in early 1860s and a railway extension to Buca in 1865 speeded up more Levantines to settle in Buca. In 1891 there were 2,603 inhabitants (Beyru, 2011) and the number increased to 4,000 in 1905 (Inal 2006). It expanded largely as a result of Turkish refugees settled on the skirts of Tıngırtepe (Fig. 9) following the Balkan wars in 1912-1913. The area was named Yaylacık Neighborhood (Upper Town) taking after where they came from (Erpi,1985).

Figure 3. Buca in 1834 (Beyru 2011)

Figure 4. Buca in 1925 (Atay 1998)

In this process, two major streets of so called Old Municipality Street (Today's Erdem Street (2, Fig. 9) and Kommenler Boulevard (Today Uğur Mumcu Street) (3, Fig, 9) were developed. The former divided the settlement into two quarters: Upper Town and Lower Town. Based on the construction dates of the buildings, it can be said that the settlement emerged from the north towards the south (Birol 2004; Erpi 1987). From the layout of the settlement the irregular (distorted grid) streets in the Upper Town changes into a more regular grid pattern in the Lower Town. Towards the south, the grid changes again into a fan like form most possibly following the old beds of the creeks coming from the hills to the north. To the south of the designated historic area, the street followed the old stream bed buried today (4, Fig.9) in which the inhabitants associate several childhood memories of swimming.

Figure 5. Fardi Street (Erdem Street)

Figure 6. Station Street (Uğur Mumcu St)

Largely residential use of two storey houses within spacious gardens and lush greenery dominated the historic district originally. Additionally, there was a concentration of religious facilities including a Capucins (the Orient) Monastery, also known as L'Istituto Apostolico d'Oriente di Buca (Buca French Girls School) (Inal 2006) (5, Fig.9); a Catholic nuns' school, The 'Notre Dame des Anges' or 'Filles de la Charité' (1850-1936) (6, Fig.9) (Kararas, 1962); and nuns' dormitories (7, Fig.9) are mainly located in the geographical center of the designated historic district. There were three Greek Orthodox Churches (Agios Ioannis Prodromos, in the Upper Town, built in 1796; only the front door remained (8, Fig.9); Evangelismos Theotokou in the Lower town, built in 1903, only gates remain (9, Fig.9); Agios Ioannis Apokefalistheis (Beheaded) (10, Fig.9), in Üçkuyular (Tria Pigadia) Neighborhood (11, Fig.9) , built in 1865, only some parts remaining at Buca High School; and one Catholic and one Protestant Churches and three Cemeteries. Today, only two churches exist: the Roman Catholic (12, Fig.9) and Saint John the Baptist (DOM) (13, Fig.9), Lower Town, built in 1840, and Anglican, All Saints, on Erdem Street, built in 1865. There was also a Bishop guesthouse (14, Fig.9) that was annexed and used as an apartment building currently.
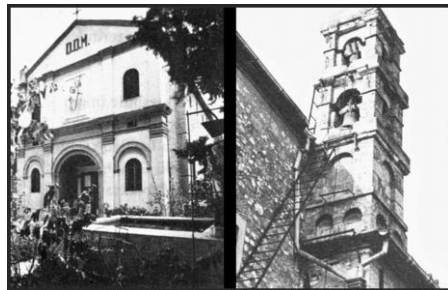

Figure 7. Capucins Monastery

Figure 8. Saint John the Baptist (DOM)

The Station Street (Today's Ugur Mumcu St) included the train station (15, Fig.9), the old municipality building (Farkoh Mansion) (16, Fig.9), and commercial activities. Later, the 83rd street (17, Fig.9), connecting the train station towards Üçkuyular (Tria Pigadia) Neighborhood, also constituted the commercial section of the settlement on which small shops of locally produced goods such as dairy, custom made shoes, tailor, butcher, and coffee houses are located (Yanıkkahveler district) (18, Fig.9). Even an original wood run bakery and wrought iron atelier still function today in the vicinity. To the south, an open space called Pine Tree (19, Fig.9) was the place for public celebrations such as religious and official festivals. The

Aliotti Mansion had very large grounds which became a park Hasanağa Garden (20, Fig.9) today. This was where the *Old Buca* (Boudja) ended and agricultural fields started.
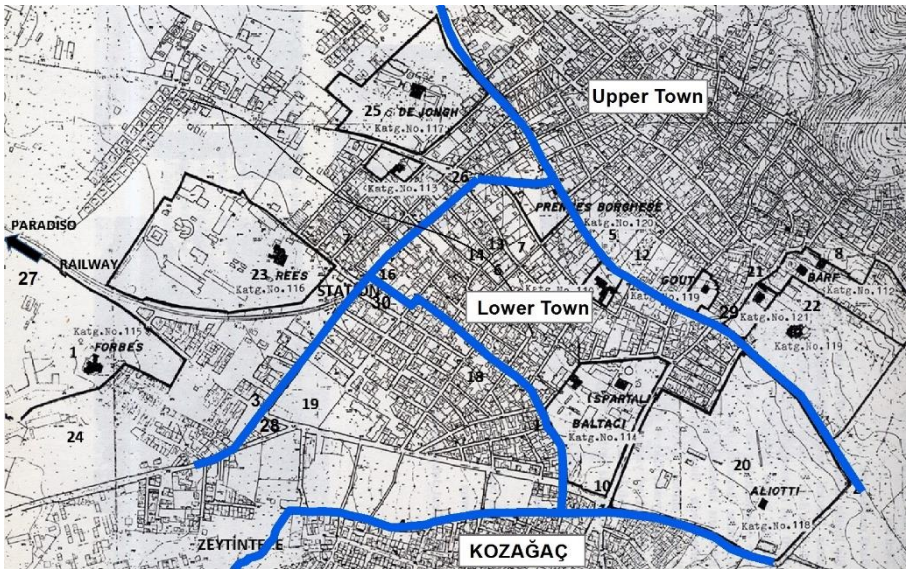

Figure 9. Buca in 1970s (Modified from Erpi, 1987, p.135)

In addition to trade, Levantines initiated activities such as horse races, golfing, playing tennis, bike and boat races. They established a Tennis club (later called Good Air Club) to the south of De Jongh estate (25, Fig.9). A race track, later a hipodromme, was established in Paradisso for horse races (Fig.11-12). A race was organised in honor of the Ottoman Sultan Abdullaziz in 1863, then it became an annual event. The Nine Fountains monument was erected in the Upper Town in honor of Sultan Abdullaziz. An American College was also constructed nearby in 1914 (Fig. 13). The grounds near the Roman aqueducts were also preferred for social outtings due to natural beauty, the reason for to be called Paradisso/Paradise (Fig.10)

Figure 10. Excursion near aqueducts, Paradisso

Figure 11. Hipodromme, Paradisso

The majority of the Levantines left Boudja following Turkish Independence War in 1922. Following domestic migration from rural areas to cities in 1950s caused Buca to expand so that the *Old Buca* and Paradisso which are 2,5 km apart were connected. The pleasant countryside of vineyards and agricultural lands were replaced by multi-storey residential development (Erpi, 1985). Open air cinemas were established where old buildings were

cleared out. Additionally, development of Dokuz Eylul University (DEU) in Dokuzçeşmeler (21, Fig.9) to the north east of Buca Historic District in 1982 is another reason for the *Old Buca* to expand extensively.
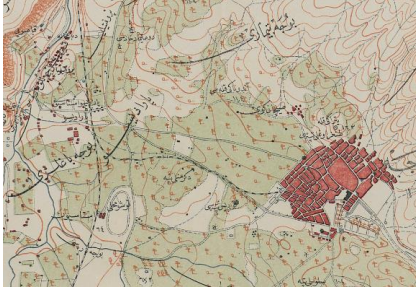

Figure 12. Location of hipodromme

Figure 13. American College in the background

4. DISCONTINUITIES AND INTERRUPTIONS IN BUCA PLACE MEMORY

Here I discuss the place memory reminders that don't exist anymore as discontinuity and interruption in Buca's place memory in two groups of tangibles and intangibles. First, I want to talk about a crucial milestone in the *Old Buca*'s evolution which was the major discontinuity and interruption in its history. It is the population exchange occurred following Izmir's Independence War (1922). Once home to a population of multicultural tradesmen of Smyrna, the area was replaced by the Turkish refugees from Balkans. Thus, the most significant discontinuity occurred when the Levantines left the *Old Buca*. They were the ones who constructed this cultural landscape in accordance with their life styles, habits and rituals. Life in Buca after the 1922 population exchange has changed drastically. Newcomers only knew how to grow tobacco so they grew tobacco in Buca instead of vineyards and Tekel Tobacco Building (24, Fig.9) was constructed within the vicinity of Forbes Mansion.

4.1. Tangibles
Geographical features nearby such as streams and creeks, vineyards and trees on the streets don't exist anymore. Streams are buried under concrete/asphalt streets. Bridges were either removed as they became dysfunctional or treated as monuments as in Hasanağa Garden. Fields and hills (Tıngırtepe, Zeytintepe) surrounding the *Old Buca* are covered or surrounded by multi-storey buildings.
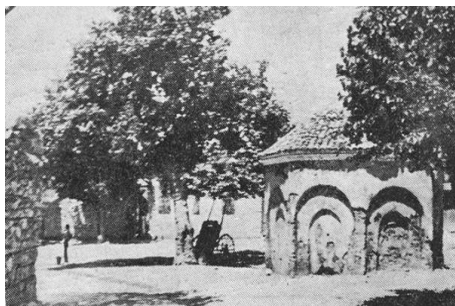

Figure 14. Nine Fountains monument

Figure 15. Nine Fountains today

Related to the built environment, there is high volume and noisy traffic on major streets surrounding the historic district, and sharp increase in building heights and masses within the historic zone due to a smaller historic district designation in 1978. The street level was risen due to new layers of pavement. Even for some historic buildings, parts of the basement windows stayed below road level, and steps had to be built around the Nine Fountains monument (21, Fig.9). Street fountains were removed, several open air cinemas (27, Fig.9) were replaced with buildings or being used for wedding ceremonies. The Train Station and railway, the main reason of Buca to become a town from a village and which was a meeting point and entertainment place (Göçmenoğlu 2006), became dysfunctional due to new metro lines. Thus, an important memory reminder has become dysfunctional and created a significant loss in place memory.

Changes in morphology:
a. Changes in streetscape and network: In general traces of historic street network within the original settlement and connections to Izmir still exist. However, the street widths were enlarged on historic Erdem and Uğur Mumcu Streets that surround the historic area as well as some minor streets within the district. A dead-end street was opened up for better connection (24, Fig.4). With the addition of five-storey buildings along the widened Erdem Street the streetscape has changed drastically. Characteristic Mulberry trees have been cut off, and historic pavement of the streets were paved over by asphalt.

Figure 16. Erdem Street before   **Figure 17.** Erdem Street now

b. Changes in plot sizes and increased building mass: Some large plots were divided into smaller size plots in accordance with the former Conservation Plan of 1997. As a result of quite small historic zone designation in 1978, number of stories increased, larger footprints occurred by additions or reconstructions, and additional new buildings were constructed in large plots even within the historic area.

Changes in land use:
Buildings on major Erdem and Uğur Mumcu Streets have adopted educational uses, and some cafes and restaurants. Within the historic district residential buildings became student hostels due to DEU campus and a few day care centers. Public buses run on the two major streets Erdem and Uğur Mumcu of surrounding the historic zone and present a short glimpse of human scaled, green and unique environment inside. The tennis club (Good Air Club) was also replaced with a multi-storey apartment building. Multi-storey buildings or wedding saloons also replaced the open air cinemas. Out of five churches only two remain today. One church was replaced with a mosque, nuns' school was replaced by another school, and one nuns' dormitory became a house. Another characteristic in the past there were several farms with

mill towers called Koulades surrounding the historic district. "The best known was the Koula of the English priest (27, Fig.9) –the converted windmill house of Rev. Ashe and that of Hadjiantoni", both still exist. The Koula was once a functioning mill, then a summer house, and finally it is turned into a monument within a park design. (www.levantineheritage.com). The pine tree area, became a football field as well as a festival ground, but has become dysfunctional lately.

Figure 18. The old mill (Koula) before

Figure 19. The old mill today

The Farkoh Mansion, served as the Buca Municipality between 1925 and 2000 and now has been altered to serve as the district's library and cultural center. The number of artisans and craftsmen and traditional small shops decreased on Uzun Street/83rd Street. Home vine making disappeared, the wine cellars at basements are used for other purposes, as well as the statue of a grape selling girl was removed. Once very popular, the open air cinemas were closed later as well.

Figure 20. Hadjiantoni Koula

Figure 21. The old Bridge in Hasanağa Garden

At the All Saints Church, another significant heritage and memory place is the ancient cemetery where many Levantine families rest for years. However, when the building was used by the Municipality as a Culture Center, part of the cemetery was turned into a parking area and basketball field. For Levantine descendants who live in Izmir or who visits this has been very saddening (Personal interview with Andrew Simes on 06.01.2017).

4.2. Intangibles

Here I discuss Nora's (1989) non-material sites of celebration, spectacle and ritual in Boudja. Levantines used to have tea parties at home and in their gardens, played theaters (Paradisos Theater), raced horses in Hippodrome at Paradiso, played tennis at the Tennis Club to the south of De Jongh Estate (25, Fig.9), and golf on flat area near Forbes estate; and went for outings to nearby Paradisso, Kozagac, and Pinarbasi. The Tennis Club has become the Good Air Club

later in 20th cc. where weddings, and Christmas parties took place. Later occupants remember swimming in the streams, tasting the water out of natural springs, harvesting locally grown grapes and figs, signs of connecting with the material world in enjoyment and pleasure. Their nearby pleasure grounds for outings/excursions such as picnics, hıdırellez (easter) included Zeytintepe, Koşu Tepesi, Kızılçullu (Şirinyer), and Meles Stream. Buca of their childhood is remembered through an embodied sense of place. Train Station used to be a popular entertainment area (Göçmenoğlu 2006), and once very popular in 1970s, the open air cinemas were closed off later as well.

Based on Lahiri's notion of sensory memory (2011) and sensescapes (tastescapes, smellscapes and soundscapes), there are many tastes, smells, and sounds associated with Boudja that do not exist anymore. They include: taste of grapes, figs, mulberry; sound of running water in creeks, horseshoe sounds on the streets, whistle of the steam train, church bells, later street vendors, working ironmonger and carpenter; smell of the steam train smoke, scents of trees on the streets, and harvested crops from the fields. Locally made Green Buca brand soft drink (Yeşil Buca Gazozu) disappeared.

Renaming the streets and urban districts created a significant loss of place memory. Street and district names present a version of the past in the present urban landscape. Paradiso has been changed into first Kızılçullu and then Şirinyer. Izmir Street was changed into Menderes Street. Erdem Street was former Municipality Street, (KAIP Report, Gökdemir, Birol, Baltazzi), originally it was called Fardi Street -the main street (Kararas 1962) (http://www.levantineheritage.com/note41.htm), was also called Fatih Street (Göçmenoğlu, 2012). Uğur Mumcu Street was originally Kommenler (Göçmenoğlu, 2012) or the Odos Komninon, Station Street (http://www.levantineheritage.com), Spartalıyan Boulevard/The Boulevard, and Atadan, in order. The 83rd Street was Uzun Sokak (KAIP Report, Gökdemir, and Birol). The only street that kept its original name is Dutlu (Mulberry) Street. Todays Butchers Street (Kasaplar Sokağı) was used to be called Creek Road (Çay Sokağı) since there was a creek running down towards Heykel Square (26, Fig.9) to the channel joining Meles Stream (Göçmenoğlu 2006). Heykel, Çevik Bir (28, Fig.9) and Asparuk Squares (29, Fig.9) are more recent public areas that represent a recent layer of memory.

5. LIVING MEMORIES OF BUCA

These are the place memory reminders that still exist, in addition to the several registered historic buildings. They are memories/memory reminders that continue across years such as old tastes, friendship, playing games, shopping culture and goods and so on. A common interest across generations continue in Buca. Levantines gave importance and had initiated sports activities. Today local football Club BucaSpor and neighborhood football clubs are still essential and popular. Levantine Football team does still play football. However, the long used football field is not being used anymore. Similarly, Hippodrome and horse races still continue, even though not so significant as it was in the 19th cc.

Some preserved district names include Yaylacık Neighborhood to the north named after the village the refugees came from. The district name of Koşu, Koşu Road, and Kosu Hill takes after the horse races initiated by the Levantines; Üçkuyular (originally Tria Pigadia/Three Wells) district name; Dokuzçeşmeler (Nine fountains) district name; Vali Rahmi Bey Neighborhood name (Governor during the Levantines period). Once a characteristic, the mulberry trees on the *Old Buca*'s streets continue to live on the only preserved street name Dutlu Street (30, Fig.9).

A tastescape, Çapa Restaurant, still proudly lives on the Station Street. The Pharmacy on the corner of Heykel Square stands there bearing witness to passing time. The long grown, distinctive grapes of Buca live on the logo of the local municipality, and local football club (Buca Spor), and even on the pattern of the train station courtyard mosaic. *Greenness* of Buca owes to the Levantines although at a lesser degree. Levantine Theater and football club still goes on, though not in Buca. The All Saints Church is open and welcomes anyone. Once used as a cultural center and wedding saloon it continues its relation with new users. On the contrary the DOM Church is well surveillanced and isolated.

Other elements of memory reminders include the historic mark on the store shutter, Rodos mosaics on floors, figures on the iron works of garden gates or front doors, iron doorknockers, a metal garden door (117 Street, No:8) with a fire insurance plaque of the London & Lancashire Company and so on. Because the streams are buried, bridges act as urban reminders of place memory like the one in Hasanağa Garden.

Figure 21. Train station mosaics   **Figure 22.** Fire insurance plaque on a door

6. CONCLUSION: *Presence of the past*

Historic urban areas are living evidence of the past that constructed them. The history of a town is written in its fabric, which is the result of an accumulation of building or rebuilding. This paper has presented initial findings of the many layers of memory that have been embedded into urban spaces and sensescapes of the *Old Buca*. Although several historic buildings still exist there are some discontinuties and interruptions in the memory of the *Old Buca*. Major changes in (physical or) social environment can cause urban discontinuities and urban memory loss. The most significant discontinuity occurred when the Levantines left the *Old Buca*. They were the ones who constructed this cultural landscape in accordance with their way of life and rituals. However, they vanished. Following the population exchange after the Turkish Independence War, newcomers moved into the buildings that Greek population left behind. Thus "a new history" started to be written and "new memories" were constructed by the newcomers. First Greek refugees from the islands, levantines, Turkish refugees from Balkans, and later domestic refugees had settled in the *Old Buca*. Thus, there is no shared memory of the past which would work as a bonding element to create a cohesive group identity in place. However, what is common among the different occupants is that they all are immigrants. Other significant loss in place memory include lost community places including the dysfunctional train station, Good Air Club, no church congregation at DOM, and disappearance of a later use of open air cinemas.

Even though original settlers, the Levantines left, a sense of place can still be experienced in Buca today. Contemporary occupants embrace and are proud of the *Old Buca* since it is a unique place. I believe this is partly achieved by publicly used Levantine heritage (schools, parks) that still lives on. Particularly schools in Buca have played a significant role in creating awareness of place history across generations/inhabitants. Some of the state owned Levantine heritage that are used for educational purposes include Buca High School (Baltazzi Mansion), DEU Education School (Rees Mansion), Umurbey Elementary School, College of Health (De Jongh Mansion). Therefore new generations have the opportunity to learn, experience, and grow an interest towards local history. Schools are significant for people and school environments are never forgotten. This means recent occupiers of the *Old Buca* have created a new/contemporary collective memory that is shared and has a unifying character among several generations. Another publicly used Levantine heritage is Aliotti property that has become a public park called Hasanağa Garden, named after the Turkish landholder who purchased the Aliotti estate and later donated it to the municipality. Instead of calling it a park it is called garden as if it still belongs to a Buca family. There is a sense of 'pride of place': "We are from Buca" ("Biz Bucalıyız") as it is written on the walls of the streets. Particularly, a sense of a small town where everybody knows the other (particularly Yaylacık, Yanıkkahveler, and Zeytintepe neighborhoods) still exist.

Some suggestions to reconstruct the place memory in Buca include renaming the streets of Buca with original ones. Street names such as the Old Municipality Street and the Station Street should be kept as a memory reminder to pass on to the new occupants of residents or visitors. The Pine tree area should be rearranged for public gatherings and celebrations. Another suggestion is to place plaques on buildings, squares, streets and parks to give information of history as they are the memory reminders. For example Hasanağa Garden can have a plaque declaring it was originally Aliotti property. The train station needs to be reused. The 5.18 train to Buca lives in the title of a book by Göçmenoğlu, and a local cafe as well. However, the train station, railway, and particularly inhabitants of Buca are waiting for the next train to arrive. In spite of some major losses, all mentioned existing place memory elements contribute the *Old Buca* so that it is a lively and thriving neighborhood with small town feeling even today.

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HERITAGE SITE MANAGEMENT IN FOCUS OF INTERPRETATION AND PRESENTATION OF BATTLE ZONES: CASE OF GALLIPOLI HISTORICAL SITE[1]

BİLGE N. BEKTAŞ[2], SERDAR M. A. NİZAMOĞLU[3]

ABSTRACT

History of humanity has been evolved through natural disasters, scarcities, outbreaks, inventions, discoveries, wars, revolutions, devolutions, victories, losses, exile, displacements, migrations, massacres and along with others that is directly or indirectly shaped by human actions. Some events occurred through the evolution of humanity resulted in breaking points. These breaking points have shaped collective memory.

With this respect, Gallipoli Peninsula, the place of Gallipoli Campaign in the First World War, is the scene of a breaking point and a case of battlefield that has placed in collective memory. Many visitors, mainly from Turkey, Australia and New Zealand, visit the peninsula annually to commemorate Gallipoli Campaign and those people who lost their lives during the war.

For that sense, conserving the collective memory and shedding light on signs linked to the memory are vital for transferring historical reality to the next generations and enduring collective memory. This paper aims to constitute a heritage site management model for Gallipoli Peninsula by focusing on interpretation and presentation of battle zones through revealing the signs and remains of war.

Keywords: Heritage Site Management, Gallipoli Historical Site, Gallipoli Campaign, Battle Zones, War Archeology

1. INTRODUCTION

Gallipoli Peninsula, which covers diverse values, is known worldwide as the place of the Gallipoli Campaign. In Word War I, Gallipoli Campaign has a special place in the history of military and humanity. For the history of military, it is stated that Gallipoli Campaign is the first war in which operations of air forces, naval battles and land battles operated together (Bademli 2004). On the other hand, Gallipoli Campaign was breaking point in human history, in where friendly interactions experienced between two opposing sides during land battles and trench warfare, which also had been issued in diaries, poems, sketches and alike.

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[1] This paper is written as the basis of Gallipoli Historical Site Plans and Site Management Plan project.
[2] MSc. Student Middle East Technical University (METU), Department of Urban Policy Planning and Local Governments; Project Assistant, ANKARA
[3] Urban Planner, Project Coordinator, ANKARA

Although Gallipoli Campaign is prominent value of the Gallipoli Peninsula, there are diverse signs from different layers of history. In this sense, Gallipoli Peninsula is not only known by Gallipoli Campaign, but also it has been a place of cultural transition zone between Balkans, the Aegean and Anatolia during the ancient times. Besides, an impressive natural environment that contains coastal areas, geomorphology, and significant ecology with fauna and flora features covers the space. With all those noteworthy characteristics, the peninsula hosts many domestic and foreign visitors with diverse motivations in different times.

In planning issue, case of Gallipoli Peninsula encompassing diverse and integrated values that is known worldwide cannot be narrowed down to a design or maintenance problematic. To expand on previous planning practices in brief, it is known that the peninsula was declared a 'National Historical Park' (NHP) in 1973, and authorized by Ministry of Forestry and Water Management. Three planning process had been conducted from 1980 to 2013 and an international competition organized in 1997-1998. Nonetheless, previous planning decisions could not have been implemented effectively and some improper practices are done in this time period. For instance, some tranches, which are the signs of Gallipoli Campaign and components of historical heritage, were used to plant trees. Additionally, some symbolic Martyrs' Cemeteries are constructed, while maintenance of actual Martyrs' Cemeteries are not properly carried out. These improper practices caused corruption on historical heritage values and put unwarranted emphasis on some values at the expense of others.

For these reasons, the site should be planned comprehensively with regard to heritage site management. With this regard, Gallipoli Peninsula was declared as 'historical site' in 2014 and 'Directorate of Gallipoli Historical Site' was established as authorized institution. Moreover, the site was listed in "UNESCO World Heritage Tentative List" in the same year. Afterwards, Gallipoli Historical Site Plans and Site Management Plan project has commenced in 2016, aiming at developing integrated conservation politics, preserving the site with whole assets and outstanding universal values, introducing the site to the international society, encouraging educational and academic studies and transferring to the next generations while conserving its cultural, social and economic context.

Hence, this paper aims to conceptualize a heritage site management model based on studies within the context of Gallipoli Historical Site Plans and Site Management Plan project. In that sense, heritage management is a process of developing politics and management strategies for possible positive and conservative changes in historical place with the main basis of heritage knowledge that has mainly four pillows: understanding the historical place, evaluating significance, developing management strategies and monitoring and evaluating process (Kalman 2014). Although the conducted planning studies handle whole values integrally, this paper focuses on historical heritage and interpretation and presentation of battle zones based on Gallipoli Campaign within the framework of heritage site management. Organization of this paper also follows the pillows of heritage management.

2. UNDERSTANDING GALLIPOLI BATTLEFIELD AND EVALUATING SIGNIFICANCE

Understanding historical places requires deep analysis of previous and current state of a historical site. Relatedly, statement of significance and evaluation of significance processes are directly associated with 'the concept of value'. Value is a phenomenon that is based on beliefs that are significant for cultural groups; this phenomenon is mainly associated with political, religious, spiritual and ethical beliefs. Similarly, in value based conservation approach, the concept of value is constituted socially, thus, conserving historical place is

directly linked with social preferences on conservation. Values are changeable and not inherent in the space by default, but are rather related with physical and social motivations. In that manner, value expresses total characteristic of what is valued, on the other hand, significance emphasizes the synthesis of those values or sum of the values (Kalman 2014).

Although history of Gallipoli Campaign, ancient periods and current situation of Gallipoli Peninsula are not the focus of this paper, some basic information is mentioned in the following paragraphs to elucidate the significance of the site and Gallipoli Campaign.

In ancient Greek texts, the Gallipoli Peninsula is named 'Thracian Chersonese' (meaning Thracian Peninsula), and ancient name of 'Kallipolis' means 'Beautiful City'. Dardanelles, on the other hand, is associated with the word 'Dardanus' in ancient Greek, and that means "who was meant to have founded the site of Dardania on Mount Ida" (Mackie et al. 2016). Gallipoli Peninsula encompasses around 33.500 hectares and Dardanelles to the east and Aegean to the west are natural edges.

In UNESCO World Heritage Tentative List nomination file, outstanding universal value (OUV) of Gallipoli Peninsula is emphasized through its characteristics, its place in the history and inherited intangible cultural values. It is stated that Dardanelles and Gallipoli Peninsula has a bridgehead character over centuries, both connects and separates Europe and Asia. Hence, the peninsula has an aspect of 'meeting place' for diverse cultures and Dardanelles is a militaristically a strategic barrier controlling the territory (UNESCO 2014). Since ancient periods, the region had been a subject of legendary wars, including the Trojan War, the Persian wars and the Peloponnesian war, as well as Gallipoli Campaign. Although communities, nations, heroes changed and various historical personalities, including Xerxes, Agamemnon, Priamos, Alexander the Great, Çaka Bey, Mehmet the Conqueror, Churchill, Liman von Sanders, Ian Hamilton, Enver Paşa, Kazım Karabekir and Mustafa Kemal Atatürk "have been involved in the area in one way or the other, either to attack, to defend, to fortify or to cross"; strategic significance of the Peninsula had been the main motivation for whole wars: "controlling the Peninsula, a channel-gate and a bridge-headed in one" (UNESCO 2014 and Bademli et al. 2001).

At that point, it is critical to mention that in Gallipoli Campaign, 252.000 soldiers from allied forces and 208.022 Ottoman soldiers and in total 460.022 soldiers from both sides are casualty reported during fifteen months of naval and land battles. Many soldiers from both sides lost their lives in the brutal war and the war was a breaking point that affected the future and history of multiple nations, primarily Turkey, Australia and New Zealand. To remember those times, commemorative ceremonies are held annually mainly in Gallipoli Peninsula and other war memorials in different countries. Turkey commemorate 18 March, the date when Ottoman forces fought off the navy of the Allied Naval Warfare. ANZAC stands for Australia and New Zealand Army Corps and 25 April is commemorated as Anzac Day, which is the date when Anzacs landed on Gallipoli. Battle of Lone Pine (Kanlısırt Muharebeleri) and the August Offensive on 6-10 August 1915, and counter-attack of Turkish soldiers leaded by Mustafa Kemal against the Allied soldiers at Chunuk Bair (Conkbayırı) on 10 August, is also occasionally commemorated.

For managing heritage, outstanding universal value of the site must be assessed and uniqueness of a site must clearly be stated. Assessment of OUV of Çanakkale (Dardanelles) and Gelibolu (Gallipoli) Battles Zones in the First World War is justified with regard of the criterion (vi)[4]

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[4] Criteria (vi): "be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. (The Committee considers that this criterion should preferably be used in conjunction with other criteria)", UNESCO Operational Guidelines for the Implementation of the World Heritage Convention, 8 July 2015

in the nomination file. For that point, uniqueness of Gallipoli Campaign is expressed that the wars that includes the "periods of calmness allowing individuals to introspect and explore the meaning of life and human experience through their immediate environment (rich in archaeology, history, flora and fauna) are extremely rare", and hence; it is declared that "Gallipoli battles constitute the only where 'war' turns into a unique social and cultural happening and becomes an open invitation for mutual understanding, respect and tolerance, better said, for 'peace' " (UNESCO 2014 and Bademli et al. 2001).

To expand on the justification of OUV of the site, two main suggestions are developed within the context of the current project. To start with, discourses of Mustafa Kemal Atatürk, which were also mentioned in the previous competition in 1998, implying 'the desire for peace' ought to be included:

"Heroes of England, France, Australia, New Zealand and India who shed their blood in the soils of this country! You are now in the intimacy of a friendly embrace, lying side by side with your comrade Mehmet. Mothers, who have sent their sons to fight from distant countries, console yourselves and cease your tears. For your sons are now, having offered their souls in this soil, become part of our heritage. Deep in our heartland they will sleep forever, under our alert and sheltering care."

Another discourse of Mustafa Kemal Atatürk with similar respect:

"Peace at home, peace abroad."

These discourses are embraced internationally and written in memorials in Turkey, New Zealand and Australia for the sense of collective memory. In addition to intangible heritage, the Peninsula encompasses tangible heritage, which also relates to Gallipoli Campaign. In that sense, it is suggested that nomination file ought to be further developed in the content of criteria (iv)[5]. At that sense, signs and remains of war, constituted spatial organizations during and after war periods, and specific natural assets should be mentioned to illustrate outstanding examples. With this regard, fortifications, castles, redoubts, beaches subjected to amphibious operations, battle zones and submerged, actual Martyrs' Cemeteries, memorials, epitaphs, ceremonial grounds, routes for commemorating, and symbolized natural assets including "The Sphinx"[6], common flowers and herbs should be emphasized.

Moreover, in UNESCO World Heritage Tentative List nomination file, historical, natural, cultural, and archaeological sites are mentioned and dual characteristics of historical sites are expressed to state authenticity and/or integrity. Additionally, dense (intensive) battlefield zones are identified as battlefield zones, on the other hand extensive battlefield zones defined as the area that encompasses behind the lines facilities.

Previous Planning Processes of Gallipoli Battlefield

To expand our understanding of Gallipoli Peninsula, previous planning processes are investigated. The site was declared as 'National Historical Park' (NHP) in 1973, authorized by Ministry of Forestry and Water Affairs. The site has been subjected to planning process from 1980s. Since then, three plans were developed and 'Gallipoli Peninsula Peace Park International Ideas and Design Competition' was held.

The first 1/25.000 scaled Long Term Development Plan was developed in 1980 and through planning decisions three sub-zones were configured to define a balance between protection and use.

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[5] Criteria (iv): be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history, UNESCO Operational Guidelines for the Implementation of the World Heritage Convention, 8 July 2015

[6] The Sphinx is a feature of geographical landscape at Anzac Cove.

Afterwards, Gallipoli Peninsula Peace Park International Ideas and Design Competition held in 1997-1998 by Gallipoli Peninsula NHP (Peace Park) METU Planning and Consulting Office with directory of Prof. Dr. R. Raci Bademli. Within the context of the competition, the park was dedicated to 'peace' and it was advocated that the word 'peace' should be added to name of the park. The reason behind definition of 'peace' as supra-identity was that the peninsula is a space of heroism and self-sacrifice, besides the discourses of Atatürk on peace concretes the idea. Moreover, six major issues were designated as design strategies for renewing the NHP Master Plan. These are: "1. preserving and rehabilitating natural assets, 2. conserving and better displaying archeological heritage sites, 3. conserving, re-evaluating and better displaying historical sites and battlefields, 4. integrating inhabits with the management of the Park and reorganizing activities and scenarios, 5. improving the NHP and its management, 6. re-evaluating the identity of the NHP and creating a new identity." Within the context of the competition three main focus areas were set for concept plans and design strategies. The first focus area, "Kilye NHP Main Gateway", was set to bring a design problem of separating transit and local traffic from visitor traffic and to define entrance functions as "Visitors' Center". The second focus area, titled as "Kabatepe Arıburnu and Conkbayırı Battlefields", was decided to be designed as an open-air museum with "war graves, memorials and natural features". The last one was "Seddülbahir Peace Forum", which was a design problematic for creation of a meeting place without intruding the environment for all nationalities to experience the idea of peace (Bademli et al. 2001).

For the competition, one hundred twenty projects were submitted, and first five prizes, sixth prizes (ex aequo) for five projects, and honorable mentions (ex aequo) for ten projects were awarded. In this paper, first two prized projects are reviewed. The first prized project titled "The Foot and The Eye" submitted by Norwegian architects Brogger and Reine. The jury evaluated that the project suggests minimal interventions, respects the site as it is, uses human scaled and well-designed architectural language that is appropriate for specialty of the site, allows individual experiences and creates the sense of peace. In addition, it is stated that battlefields are planned integrally; transport-planning implementations expanded the Anzac Cove and morphology of villages are developed in a possible modest. It is also affirmed that the Seddülbahir Fort was defined as a Forum for peace, which was placed at the entrance to the Dardanelles. Similarly, the viewpoint at Alçıtepe is asserted to be accessible through a path, which also connects seashore promenade to settlement. Additionally, suggested museum for exhibition of historical layers of the region and the road access to separate visitors' traffic were recognized. Lastly, the Jury embraced the attitude toward battlefields as 'mythical landscape of war' with limited trees and bushes, restoration vision of original trenches and remains of war, and an elaborated path independent from monuments and memorials expressing the landscape of war. The second prized project, "Landscape of Memory" from Netherlands, also suggested minimal interventions. The jury evaluated that the project as it integrates oppositeness, reveals layers of history, and configures constructed and unconstructed (natural) layers through suggested restoration and conservation projects. Furthermore, the project advocated that visitors and local communities have different mobility patterns, which also contributes to the identity of the Park. Additionally, through localization of those mobility patterns to the identified edges, choreographies were suggested to constitute guiding 'the temporary inhabitants (tourists) and contemporary inhabitants (settlers)'. In that manner, a specific choreography named "Walk of Memory" that follows 'no mans land' was designed to create sense of memory by walking (Bademli et al. 2001).

The proposed planning suggestions of the prized projects could not have been implemented, however; they were utilized in the context of the second 1/25.000 scaled Long Term

Development Plan, which was developed in 2003 by METU Planning Team with directory of Bademli. The plan sustained the embracement of the 'peace' concept and encompassed seven objects, nine planning essentials, and six supra-program areas with 37 sub programs on the basis of the assets of the park and social and economic context.

The third and last 1/25.000 scaled Long Term Development Plan Revision was developed in 2013 and approved by Directorate General for Nature Conservation and National Parks. Historical site protection areas, peculiar natural regions, sensitive protection zones, areas for sustainable using, controlled areas, eco-tourism and development areas for settlements were defined in the revised plan.

3. DEVELOPING A HERITAGE SITE MANAGEMENT PLAN

Gallipoli Historical Site comprising a variety values and facing important problems must be handled with heritage site management approach. Heritage site management plan is also a strategic plan that is developed to define an idealized situation, steps to reach it with attitudes and fundamentals, resource management, tasks shared with stakeholders, and monitoring and evaluation processes concurrently. Developing management strategies covers definition of vision, aims, objectives, strategies and action plans.

To define the idealized situation, within the context of Gallipoli Historical Site Plans and Site Management Plan project, the vision of Gallipoli Site Management Plan is proposed as: "To transfer historical, cultural, natural and archaeological outstanding universal value, to ensure social and economical development of Gallipoli Historical Site through conserving integrity and authenticity, and to convert the site into an open air museum in where intercultural peace dialog centered". In order to realize this vision, six aims are proposed as "To transfer tangible and intangible cultural heritage through conservation", "To ensure social and economical development of the site through conserving integrity and authenticity", "To develop spatial planning decisions", "To increase the quality of social life and space", "Managing risk" and "Managing visitors". With regard of these aims, supra-programs and sub programs defined. Natural heritage supra-program covers forests, wetlands, natural areas sub programs; archaeological heritage supra-program covers archeological sites, land battles war archaeology and underwater archaeology sub programs; historical heritage supra-program covers naval battle zones and land battle zones sub programs; cultural heritage supra-program covers tangible and intangible cultural heritage sub programs; settlements and social structure supra-program covers urban and rural settlements and social structure sub programs; economic sectors supra-program covers agricultural, tourism, service and industrial sector sub programs; risk management supra-program and transportation and infrastructure supra-program are identified. With this conceptualization, focusing on interpretation and presentation of Gallipoli battlefield expands historical heritage supra-program.

Within the scope of Gallipoli Historical Site Plans and Site Management Plan, integrated conservation approach is embraced for Gallipoli Historical Site that contains signs and memories of Gallipoli Campaign. In this regard; to conserve heritage values as a whole with their historical layers and forms, and to sustain outstanding universal value, authenticity and integrity are crucial. At the same time, developing a socio-cultural organizational structure, which has a significant role on conservation, and developing economic structure with respect to heritage values are also regarded. The core aim of the planning studies is transferring outstanding universal value that contains historical, cultural, archeological and natural values to the next generations. With this aim, introducing the site to the international society, encouraging educational and academic studies, conserving its cultural, social and economic

context, and converting the site into an open air museum as an outstanding universal value are determined as main objectives. With this conceptualization, interpretation and presentation of Gallipoli battlefield are focused to expand historical heritage supra-program.

3.1 Focus On Interpretation and Presentation of Gallipoli Battlefield

In regard of supra-programs and related sub program areas defined in Gallipoli Site Management Plan, main problem areas are determined and proposals are made. Some core issues are:

- Unidentified numbers of visitors and means of transport cause security problems both for heritage values and visitors. Development of entrance points for registration of visitors is proposed to provide security and for controlled access.

- The transit pass feature of the area, automobile ownership, and the lack of alternative transportation systems cause environmental pollution and threaten the heritage values. For these reasons encouraging public transportation, organizing transfer nodes, and guiding visitors towards tour routes are proposed.

- Particular zones on the peninsula have received a great deal of attention in specific time periods, which has created risks of degrading site and visitors' experiences. Additionally, current tour routes prevent visitors to visit significant locations and lead in unequal distribution of revenue between settlements. To cope with this problem, establishment of an appointment system and reorganization of tour routes are proposed. The appointment system would make it possible to distribute the number of visitors well-balanced in a year, while reorganization of tour routes would not only lead to the balanced distribution of revenue, but also will provide the opportunity for visitors to visit the site comprehensively. These proposed implementations aims to develop a better visitor management according to the carrying capacity of the area.

- Although the site contains significant number of historical spaces, visitors have difficulties to comprehend historical reality. The main reasons behind this problem are time constraints, lack of comprehensive spatial organization, false implementations on physical space, and problem on integrating historical space with historical reality. For these reasons, identification of battle zones in regard to historical reality is proposed. In addition, these battle zones are proposed to be organized as open air museums with certain number of visitor centers, information centers and museums.

To transfer the historical heritage through conservation to the next generations and to endure collective memory, the historical reality should be interpreted and presented correctly. Interpretation and presentation are components of overall processes of cultural heritage conservation and management, which have cardinal principles and objectives. These principles are "Access and Understanding", "Information Sources", "Attention to Setting and Context", "Preservation of Authenticity", "Planning for Sustainability", "Concern for Inclusiveness", "Importance of Research, Training, and Evaluation" and associated objectives are "facilitate understanding and appreciation", "communicate the meaning", "safeguard the tangible and intangible values", "respect the authenticity", "contribute to the sustainable conservation", "encourage inclusiveness", "develop technical and professional guidelines" (ICOMOS 2008). With these principles and objectives, signs and remains of war and inherited historical knowledge must be conserved and should be restored, interpreted and presented, when necessary. Additionally, if possible they should be used with appropriate defined functions. In this regard, the Gallipoli Battlefield is proposed to be converted into an open air museum allowing interpretation and presentation of historical reality in where it had been lived: in the historical space of battle zones.

To identify battle zones of the Gallipoli Battlefield, Gallipoli Campaign were conceptualized as naval battles and land battles. However, this conceptualization is not always consecutively linear but also integrated and concurrent.

3.1.1 Dardanelles and Aegean Sea: Naval Battles and Sunken Battleships
Majorly Royal Navy, with the support of French forces and limited contributions of other allied powers, leaded the naval operations. Many battleships sank in Dardanelles and Aegean Sea during naval battles. There are thirty submerged nearby to the peninsula (Kolay et al. 2013). It is proposed that these sunken battleships should be investigated through underwater archaeology studies, geologically documented, interpreted and presented by using new technologies.

3.1.2 Kilitbahir: Naval Battles and Castles and Redoubts
The old name Kilid-ül Bahr means "the lock of the sea" since the region is the narrow part of the Dardanelles. The castles with redoubts at the coast of Anatolia and Thrace together, played a significant role in fortifying Dardanelles during naval battles. To interpret and present naval battles, it is proposed that the castles and redoubts both in coasts of Anatolia and Thrace integrally should be laid weight on as powerful fortifications. In that sense, Kilitbahir region that comprised of Kilitbahir Castle and Sarıkule, and Namazgah, Rumeli Hamidiye, Rumeli Mecidiye, Değirmenburnu redoubts, and associative Kilitbahir village, is proposed for interpretation and presentation of castles and redoubts related to naval battles.

3.1.3 Seddülbahir, S and V Beaches: Landing Operations and Related Beaches
Naval operations intensified at the entrance of Dardanelles. Seddülbahir with its surroundings was subjected to naval battles. Moreover, this region embraced S Beach (Morto Koyu), V Beach (Ertuğrul Koyu), W Beach (Tekke Koyu) and İkiz Koyu, Y Beach (Zığındere Ağzı) that were subjected to landing operations. For this reason, Seddülbahir castle, Seddülbahir redoubt, S Beach and coastal zone with linkages to Seddülbahir village are proposed for interpretation and presentation of both naval battles and landing operations.

3.1.4 Battle Zones: Landing Operations and Signs and Remains of War
In Gallipoli Campaign, the amphibious operations were followed by land battles. To interpret and present land battles, signs and historical remains inherited on the ground should be surveyed. At that point, Şevki Pasha Map draws apart from other military maps as a unique heritage.
Şevki Pasha map, drawn by Turkish cartographer Mehmet Şevki Ölçer in 1915, right after Gallipoli Campaign, presents the current situation of the battlefield after war periods. The map was produced not to be used at the war, but to reveal all the signs and remains of war on the ground. For that sense, the map is crucial among other military maps worldwide. Australian War Memorial and Bodleian Library in England hold the copies of the map, which are used to locate war graves by Australian Government. The original Şevki Pasha map, which is in the archives of the Military History and Strategical Analysis Directorate of General Staff (ATESE), was firstly uncovered by Gallipoli Peninsula Peace Park International Ideas and Design Competition Office, and published in Turkish and English in 2009 for the first time. The Map covers around an area of 4500 km^2, which includes Seddulbahir, Arburnu, Conkbayırı and Anafartalar battle zones. It is a set of 43 maps and a legend, which contains 1/25.000 scaled Seddülbahir, Kirte, Kocadere and Küçükanafarta sheets and their details in 1/5.000 scale. Special signs and remains of war for the Ottoman and Enemy fortifications

including fences, gunfire positions with or without trench shelter, transport lines, observation post, underground shelters, field artillery, Martyrs' Cemeteries, ditches, shelters, marksman pit, roads constructed during the war, etc. are shown in detail.
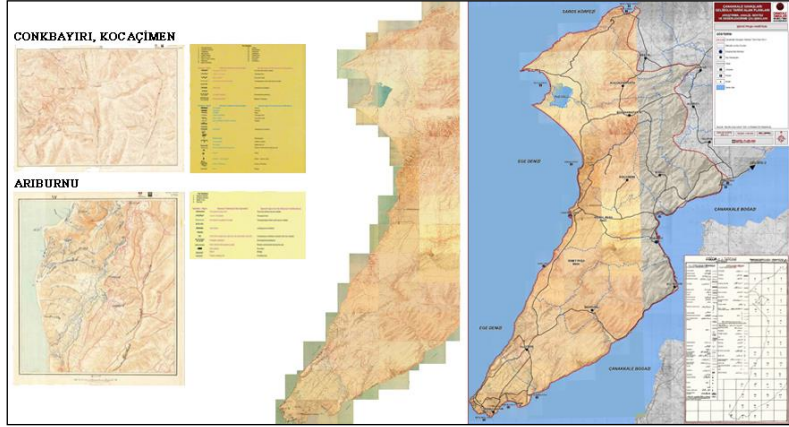

Figure 7: Şevki Pasha Map[7]

When Şevki Pasha Map is analyzed, it is proposed that three main battle zones should be identified with regard of signs and remains of war are intense, in parallel to historical events. War archeology or "archeology of the brutal encounter", at this point, contains the activities of reconstruction of fortifications from previous times that "revolutionizes a society" (Virilio 1994). To conserve, reveal, interpret and present these signs and remains of war, it is proposed that studies of war archeology should be conducted. For this aim, it is proposed that battle zones to be identified both containing dense (intensive) battlefield zones and part of extensive battlefield zones. The first proposed one, "Seddulbahir-Kirte Battle Zone", encompasses the place of amphibious operations, Battle of Krithia (Kirte Savaşları), and Battle of Gully Ravine (Zığındere Savaşları). The second one, based on The Battle of the Landing, The Battle of Lone Pine (Kanlısırt Savaşları), The Sari Bair offensive, and Battle for Chunuk Bair (Conkbayırı Muharebeleri), is proposed as "Arıburnu-Conkbayırı Battle Zone". The third one, "Anafartalar Battle Zone" is proposed as the place of The Landings at Suvla Bay.

To reveal signs and remains of war through war archeology, two substantially limited interventions on each battle zone are proposed. Firstly, it is proposed that geographical localization studies for the space between trenches of two opposing sides, "no man's land", should be conducted. The route of "no man's land" has an outstanding value since it is the edge for one side having a motivation to defend and the other side having desire to exceed. In that sense, it is proposed that the route of "no man's land" should be signed on the ground, and a path should be designed on certain parts of the route. It is also proposed that, on "no man's land", the last trenches ought to be presents for visitors to observe where the both sides had reached, during their walking on the path of "no man's land". Secondly, another path is proposed vertically to "no man's land" to express the brutality and confrontations of war. During the walk on this route, trenches one after the other would be observed, in where many

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[7] Resource: Genelkurmay Askeri Tarih ve Stratejik Etüt Başkanlığı, 2009; Bademli, R. R. and Gallipoli Peninsula NHP (Peace Park) METU Planning and Consulting Office, 2004; Directorate of Gallipoli Historical Site, 2016-2017.

young people from different communities lost their lives, encountered and interact with each other that were issued in diaries, novels, and other forms of interpretations.
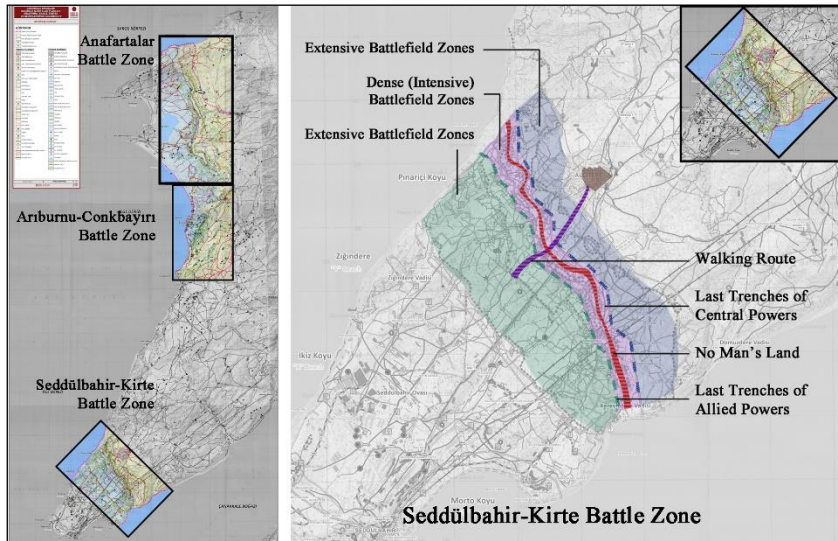

Figure 8: Conceptualization of Battle Zones

4. CONCLUSION

Heritage site management in focus of interpretation and presentation of battle zones in case of Gallipoli Historical Site is handled in this paper. The reason behind embracement of heritage site management approach is that planning Gallipoli Peninsula, where is always remembered and respected in the whole world, cannot be narrowed to physical planning interventions and implementation issues.

Heritage site management is a significant and complex issue, and it does not only covers physical implementation tools of planning but also embraces maintenance of values, social benefits, economical development strategies and authorization structures. For instance, monitoring and evaluation process that covers periodical monitoring and evaluation of actions conducted is vital to management plans. The process measures the convenience and effectiveness of works handled, and additionally allows civil society to participate in planning activities directly.

Although this paper does not explain the whole steps and issues, some core parts are identified. To design any site management plan, and to sustain conservation or preservation process, advanced level of participation is a must. Planning processes should contain problematic of conservation of the social structure, which gives life and value to a place.

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PUBLIC SPACES AS A PLACE OF MEMORY: THE CASE OF IZMIT FEVZIYE PARK AND ITS SURROUNDINGS

MEHTAP ÖZBAYRAKTAR[1], ÖZDEN SENEM EROL[2]

ABSTRACT

The word "publicity" means that everything that emerges in the public is visible and audible to everyone and has the widest possible space, and points to a common world for everyone. Based on this, "public spaces" involve participatory landscapes; areas publicly perceived, evaluated, and controlled; general areas of public perception and civilisation that reflect our culture, beliefs, and public value; areas which reflect the conflict of individual behaviours, social processes, and often public values; all the natural and built environments that people freely enter; and streets, squares, open spaces, and landmarks in commercial or urban use within residential areas. As can be understood from the above definitions, the public spaces are also the areas that form the physical state of the collective memory in the most concrete way. At the end of the 19th century, the study of memory in social sciences began to reveal the space-memory relation. The changes, both in Turkey and around the world, throughout history also changed the concept and creation of public space. As the public spaces change, "collective memory" changes, too. Thus people "do not remember" or "forget" the economic, political, cultural and social events that occurred in those places in the past. The public spaces where the most rapid changes and transformation can be observed over the relationship between space and memory are "those located in the historic city centres". With the rapid change and transformation, cities and the memories of the city dwellers disappear gradually and the old spaces are forgotten or replaced with the new ones. One of the cities where this change has taken place is the city of Izmit, which has hosted many civilisations from prehistoric times to the present and is an industrial and commercial centre with its geographical location and characteristics related to its surroundings. The main aim of the study is to compare both past changes and present conditions of Fevziye Park and its surroundings, covering an important public space in Izmit. We reveal the changes and traces of memory in the area studied by categorising them into three periods based on the zoning plans, photographs, newspapers archives we obtained: The period between 1910 and 1944, the period between 1944 and 1980, and the period from 1980 to the present. According to findings of this study, with the demolishment of some buildings and areas, the place of the historical centre accommodating the Fevziye Park and its surrounding area in the "collective memory" has changed and the events attached to the time and place of this area were forgotten together with the urban elements within the city.

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[1] Assist. Prof. Dr. Kocaeli University, Faculty Of Architecture And Design, Department Of Architecture, , İzmit/ KOCAELİ- TURKEY

[2] PHD Student, Faculty Of Architecture And Design, Department Of Architecture, , İzmit/ KOCAELİ- TURKEY

Keywords: Public Space, Collective Memory, Izmit, Fevziye Park

1. INTRODUCTION

Public spaces function as a bridge between past, present and future. Therefore, they also constitute the physical state of collective memory in the most concrete way. Before defining what public space is, it is better to dwell on the concepts of "public, publicity and public spaces". The term "public" is primarily defined as "considering public equal to the common interest of the society". In the 17th century, it was used to mean "open to the supervision of all", which was a definition more close to its current use. In the 18th century, there were discussions in London and Paris about "the scope of public spaces" and "the places considered to serve as public spaces". In the same century, the number of places where foreigners met regularly began to increase together with the expansion of the cities. These changes have survived until today (Sennett 2013, pp. 32-42). The transformation that the term "public" has undergone throughout the course of history also changed the definition of "public sphere". According to Arent (2013, p. 92), the word "publicity" means that everything that emerges in the public is visible and audible to everyone and has the widest possible space, and points to a common world for everyone. The term "area", which was used as "common area or areas belonging to citizens" during the years between the 1950s and 1960s, transformed into "public sphere" in the 1970s (Gökgür 2006, p. 62). To Donat and Savaş Yavuzçevre (2016, pp. 510, 512), deprivatisation of a space makes this space not only a "public sphere", but also a "public space". Both terms were used frequently in the 20th century. Based on this, "public spaces" involve participatory landscapes; areas publicly perceived, evaluated, and controlled; general areas of public perception and civilisation that reflect our culture, beliefs, and public value; areas which reflect the conflict of individual behaviours, social processes, and often public values (Francis 1989); all the natural and built environments that people freely enter; and streets, squares, open spaces, and landmarks in commercial or urban use within residential areas (Barlett School of Planning 2004). As can be understood from the above definitions, the public spaces are also the areas that form the physical state of the collective memory in the most concrete way.

1.1 History of the Term "Public Space"

The first public spaces in history were the acropolises which were used in ancient Greece as gathering areas. The acropolises were then replaced by agoras in the Late Greek period (Uzun 2006, pp. 14-17; Acaralp 2009, p. 9). These spaces served as gathering places for citizens and a daily stage for social, business and political life (Wycherley 1993, p. 45). In the Roman cities, we can see plazas and forums as public spaces (Uzun 2006, pp. 14-17; Acaralp 2009, p. 9). As in the agoras, people gathered in forums not only for merchandise purposes but also to exchange ideas (Tümer 2007). The public spaces of medieval Europe were small spaces bordered with passageways (Gökgür 2008, p. 26). The streets and squares of this period began to serve as areas in which the societies found their identity (Benevelo 1995, p. 61). In the 17th century, public life underwent a transformation, and the streets and squares were pushed into the background. In the 18th century, people began to migrate to large cities and the streets, parks and cafes became important centres for socialisation and communication. In the 19th century, these places were not preferred especially by the upper class and began to be used mostly by the lower class (Brill 1989; Donat and Savaş Yavuzçehre 2016). According to Habermas, squares were the democratic stages reached by all members of the society in the post-industrial world (Zengel 2007, p. 40; Taşçı 2014, p. 132). In the Ottoman period, the

boundaries of public spaces were ambiguous. The Ottoman squares were different from the piazzas in Europe. Serving as large open spaces in the Ottoman cities, graveyards, mass shrines, meadows and orchards were also a part of the public life. Functioning as trade zones, bazaars were also among the important spaces of public life (Uzun 2006, pp. 14-17). During the Ottoman period, public spheres included coffee shops (kıraathane), social complexes (külliye), mosques and courtyards, Turkish baths, marketplaces, inns and caravanserais (Donat and Savaş Yavuzçehre 2016). Ortaylı (2016, p. 281) compared Ottoman and European cities. Based on his comparison, the core (centre) of a city is located on a large square, surrounded by mosques, a central public office, a guild building, a warehouse and a bazaar. In the early Republican period (1923-1950), the targeted modernisation project of the Republic manifested itself in the public spaces, too. In this sense, public space models in line with a rational, secular, collective and state-centred modernisation approach began to be developed. Arıtan (2008) indicated that such models included the architectural models and the models developed at the urban/rural scale. The models developed at the urban/rural scale included the publicity organised by transportation (railways, station buildings, station streets), city parks (women's participation in urban life, urban recreation), village plans and the ideal republican village. On the other hand, architectural models included community centres as cultural spaces; collective education models and village institutes; industry-oriented publicity and campuses for state economic enterprises; agriculture/livestock-centred publicity and state farms. In today's Turkey, the concept of "public space" has changed with the effect of "globalisation" just like in other countries around the world. As can be seen above, the changes, both in Turkey and around the world, throughout history also changed the concept and creation of public space. As the public spaces change, "collective memory" changes, too. Thus people "do not remember" or "forget" the economic, political, cultural and social events that occurred in those places in the past.

1.2. Memory in Terms of Remembering and Forgetting
At the end of the 19th century, the study of memory in social sciences began to reveal the space-memory relation. Halbwachs (1992, pp. 52-53) introduced the concept of collective memory and indicated that individual memory cannot be defined without the social and physical environment in which the individual lives. He also stated that memory in any way is a collective production. Assmann (2001, pp. 40-41, 61-62, 68) divides memory into two parts: "cultural" and "communicative" memory. Communicative memory is the temporary and partial everyday memory. Formatted and ritual feature of cultural memory is the most important aspect that distinguishes it from communicative memory. The spaces reserved for the Republic Day celebration that serve to the commemoration culture of a city can be given as an example of the spaces of cultural memory. However, other republic buildings and objects are included within the scope of the communicative memory. On the other hand, Frederic Bartlett criticised Halbwachs's theory of "collective memory" and developed the concept of "collective remembering" instead. Collective memory refers to the static information such as the concepts of "knowledge base" and "semantic memory", while collective remembering indicates how different points of view and restructuring can provide a controversial guidance in the representation of the past (Boyer and Wertsch 2015, pp. 155-178). Assmann's "figures of memory" were categorised into three: The first one is the reference to time and space, which represents the will to keep the phenomena intended to be remembered attached to a space. The second one is the reference to the group, which represents the will to create a concrete identity other than concrete space and time. A commemoration with a predetermined concept strengthens the sense of forming a group. The third one is the reconstructivism of history

referred by Blumenberg to the refusal of the pure reality of remembering (Assmann 2001, pp. 42-45, 79). Connerton (1999, pp. 12-16) indicates that memories are sustained through the act of remembering and the bodies of people in the societies. In this context, anything that is intellectual can be remembered or destroyed by means of the urban elements in the cities. On the other hand, Nora (2006, p. 25) states that there are more archives created today than at any other time in history. To Nora, people feel responsible for collecting the remnants, witnesses or documents of something as its remnants disappear. As people have less experience, they document more of the available information and try to create a memory storage based on archives, with the fear of forgetting and with the concern that they will be useful in the future. Deciding on what to remember seems almost impossible. The public spaces where the most rapid changes and transformation can be observed over the relationship between space and memory are "those located in the historic city centres". Such rapid change and transformation is also accelerated by industrialisation and the consequent migration movements and growth of population. With the rapid change and transformation, cities and the memories of the city dwellers disappear gradually and the old spaces are forgotten or replaced with new ones. One of the cities where change has taken place is the city of Izmit, which has hosted many civilisations from prehistoric times to the present and is an industrial and commercial centre with its geographical location and characteristics related to its surroundings.

In the present study, the change and transformation in the collective memory of Izmit city is explored through Fevziye Park and its surroundings located in the Izmit city centre. The main aim of the study is to compare both past changes and present conditions of Fevziye Park and its surroundings, covering an important public space in Izmit. Thus, the memory of the city will be transferred from the past to the future.

2. RESEARCH AREA

2.1. History of İzmit

The first concrete evidences for the city of Izmit go back to as early as the 12th century BC (Öztüre 1981). The city then hosted the cities of Astakos (8th century BC) and Nicomedia (74 BC - 387 AD) which dominated trade into the Marmara Sea and Black Sea, respectively. During the Roman period, the city became the capital of the Eastern Roman Empire and the fourth largest city of the world with its mints and armories (Fıratlı 1971). After Izmit was conquered by the Turks (1058 AD), the name of the city referred to as "İznikomid" and "İznikmid" in the sources was gradually changed into "Izmit" (Ulugün 2002). In the 7th century, Izmit was a developed trade centre (İller Bankası 1970). Following the foundation of the Turkish Republic, Izmit became the centre of the city named "Kocaeli" on April 20, 1924. Afterwards, Halkevi (Community House) (1937) and the Izmit Paper Mill (SEKA - 1955) which gave the city its identity were established (Ulugün 2002; Erdoğan et al. 2011, pp. 20-30).

Figure 1. Location of İzmit on the Map of Kocaeli (Map Archive of the Architecture and Design Faculty in KOU 2016)

Today, Kocaeli (Figure 1) has a population of 1,780,055 people. With a share of 55-60% in Turkey's Gross National Product and 13% contribution to Turkey's manufacturing industry, Kocaeli is the second largest industrial metropolitan city of Turkey (Kocaeli Ticaret Odası Rakamlarla Kocaeli 2015). The city is also on its way to becoming a Teknopark city with the organised industrial zones, free zones and the Teknopark projects. It also has a large railway and highway network as well as serving as an important port city with Derince and Kocaeli ports (TUİK Bölgesel Göstergeler 2010). Just like all other cities, Izmit's historic centre and public spaces underwent important transformations during the Ottoman period

2.2. İzmit City Center and Public Spaces from the Conquest to the Republic Period
During this period, Izmit was a port city and a centre of accommodation on the roads to Al Jazeera and Iran. The city's shipyard became operational in the 16th century. With the opening of the Baghdad Road (İnönü Street) during the period of Suleiman the Magnificent, the city moved north as the population and the number of neighbourhoods increased. The city's first centre of trade and public life was "Yukarı Pazar" which was located in the district of "Yukarı Pazar". With the population growth in the 16th century, inns and trade buildings were built between İnönü Street and the coastal road (two critical important transportation routes of the city parallel to the sea). The city is bordered by the "Pertev Mehmet Pasha Külliye (social complex)" to the east (Kaya 2009, pp. 28, 32-33, 48, 51). The railway between Haydarpaşa and Izmit was built in 1873 (İlller Bankası 1970, p. 8) and the street through which the railway passed was named "Hamidiye Street". Hamidiye Street is also the main street of the city (Erol 2013, p. 215). Following the Tanzimat Reform period, new administration areas mostly including government offices were constructed in the city centre. The public buildings were located to the east of the shipyard. In the second half of the 19th century, Demiryolu Street was enlarged (1888) and plane trees were planted on both sides of the street. The urban transformation during the Tanzimat Reform period was accelerated by fire outbreaks in the cities. The "Buğday Square (Zahire Square)" burned in the fire was restored in accordance with the "Turuk and Ebniye Regulations". Open public areas as in the Western world also began to be used in the Ottoman cities. Millet Bahçesi (the Nation's Garden) was designed in the area where the Izmit Clock Tower was located (Kaya 2009, pp. 55-56).

2.3. İzmit City Center and Public Spaces from the Early Republican Period to Today
During the early years of the Republic, traces of previous occupations were tried to be removed. During the occupations, Hanlariçi, Kozluk, Kadı Bayırı, the south of the Çukurbağ neigbourhood and the east of the Karabaş neighbourhood were burned by fire. During this period, an Atatürk Monument was designed and carved by the sculptor Nejad Sirel in front of the Kasr-ı Hümayun (imperial kiosk), and the area was organised as the Republic Square (Kaya 2009, p. 66). The first zoning plan of Izmit was commissioned to Hermann Jansen during the Republican period (1935). The Jansen plan, approved in 1939, was not implemented for a while due to the outbreak of World War II and some other reasons. According to Jansen's master plan, Ankara Street was to face north. The area between the Yeni Cuma/Pertev Pasha Mosque and the sea was to have been organised as an open space. The prison building and grain bins were to be moved to other places (Oral 2007, pp. 463-469). In 1950, Kemal Ahmet Aru designed a new zoning plan for Izmit. According to the plan report, the areas surrounding the mosques and relics were reorganised and the architectural works specific to Izmit and the surrounding region were preserved. The flat terrain around the Yeni Cuma/ Pertev Pasha Mosque in the east was chosen as a development area of top priority. The ruined districts in the east through which the Istanbul-Ankara highway passed were also specified as first degree development areas. The trade zone was preserved along the railway and Istiklal Street located in the northern part of the city. On the coastal road, the municipality hotel was built between the Municipality Building and the Halkevi building, and some other hotels and music halls were constructed between the Halkevi building and the Yeni Cuma/Pertev Pasha Mosque. A park was also to be constructed between the Yeni Cuma/Pertev Pasha Mosque and the old customs building on the coastal road (İller Bankası 1970, pp. 139-141). In 1970, a competition for designing a zoning plan for Izmit was organised, and the plan designed by Polat Sökmen won the competition. In his plan, Sökmen stuck to the decisions regarding the preservation of the traditional urban fabric of Izmit (Erdoğan et al. 2011, p. 36). Since SEKA was located in the western part of the city, commercial activities at the city centre moved eastward. The areas down the highway at the city centre were determined as the rest of the city centre was preserved for spare time activities (Sökmen 1970, pp. 33-41). These zoning plans designed in the 1970s were used until the 2000s. However, a new zoning plan was prepared by the Kocaeli Metropolitan Municipality in 2006 as the borders of the municipality began to include the whole city (Avdan 2009, p. 3).

3. FEVZİYE PARK AND ITS SURROUNDINGS AS A PLACE OF MEMORY

Today, the Fevziye Park is located in the Tepecik neighbourhood in the historic centre of Izmit. The Park is bordered by Hürriyet and Cumhuriyet Streets and the Municipality Office Building (the old Regie Company) to the north; the southern part of Fevziye Street to the east; Cevdet Hoca Street and Kunduracılar Bazaar (historical Yemeniciler Bazaar/Shoe Bazaar) to the west and Şehabettin Bilgisu Street and the Halkevi building to the south. The "Fevziye Mosque" after which the park was named was constructed in the 16th century by Mehmet Bey who was the chamberlain of Rüstem Pasha from Iznikmid; however, it was damaged by earthquakes (1719, 1759, 1766, and 1894) and fires throughout the period until the 19th century. The mosque was rebuilt after the fire of 1836 and the earthquake of 1894. In 1915, it underwent heavy restoration (Kaya 2009, pp. 116-118). Since it was very badly damaged during the 1999 Izmit earthquake, the mosque was demolished and was again opened for prayers between 2004 and 2005 (Ulugün 2002).

3.1. Methodology of the Study

The traces of the memory were shown with focus on the destroyed and existing buildings in the Izmit Fevziye Park and its surroundings. We tried to reveal the changes and traces of memory in the area studied by categorising them into three periods based on the zoning plans, photographs, and newspapers archives we obtained: The period between 1910 and 1944, the period between 1944 and 1980, the period from 1980 to today.

3.1.1. Fevziye Park and Its Surroundings Between 1910 and 1944

In the Ottoman map dated 1910 and the zoning plan dated 1914, the area where the Fevziye Park is now located was the centre of social and commercial life during those years. Since the area served as a trade zone, it was the most crowded part of the city centre. Located at the centre, Fevziye Mosque was surrounded by the Kapanönü Bazaar, Kuyumcular (jewellery) Bazaar, Vakıfhan I, Yemeniciler (shoemakers) Bazaar, Regie Company, municipality building and its square as well as the Buğday Square, Zahireciler Bazaar and the Zahire Square, Adalar Bazaar, Balıkçılar (fishermen) Bazaar, Manifaturacılar/drapers Bazaar, Salt Warehouse, Evkaf Dairesi (the Office of Pious Foundations) and shops, various stores and coffee shops (kahvehane). Although the Fevziye Mosque, which was the reference point of the abovementioned area, was said to have been burned in 1894 and reconstructed (Kaya 2009, pp. 116-118), it is striking that the mosque does not appear on the zoning plan dated 1914. According to the study conducted by Balkı (1995, p. 58), Selim Sırrı Pasha and Sırrı Pasha from Vidin who planted giant plane trees alongside the railway and the road to Çuhahane were buried in the cemetary shown in the Ottoman map dated 1910, and they were transferred to the Namazgah (place of prayer) in Bağçeşme during the period of Kemal Öz (mayor between 1930 and 1950) (Table 1).

Table 1. Fevziye Park and The Surrounding Buildings On The Maps Dated 1910 And 1914

Ottoman map dated 1910

The map dated 1914

1. Fevziye Mosque 2. Graveyard 3. Bazaars (Yemeniciler /shoemakers, Manifaturacular/ drapers and Balıkçılar /fishermen Bazaars 4. Salt Warehouse 5. Municipality Building 6. Buğday Square 7. Bazaars (Zahireciler /stores of grain Bazaar (İzmit Municipality Archive 2017)

8. Bazaars (Kapanönü and Kuyumcular /jewellery Bazaars) 9. Regie Company 10. Bazaars (Hanlariçi Bazaar) 11. Vakıfhan I (İller Bankası 1970, pp.16)

3.1.2. Fevziye Park and Its Surroundings Between 1944 and 1980

During this period, the side of the Fevziye Mosque bordering Hürriyet Street (northern side) was the busiest part of the city in terms of trade (Figure 2). Construction of Halkevi (community house) in 1943 was a decision proving that the area was and is still the centre of the city. Halkevi also provided the city with the opportunity to develop in terms of recreational activities as well as the commercial ones. Bayar (2002, p. 220) and Yazıcı (2007, p. 75) state

in their books especially about the effect of the restaurant within the Halkevi building on the city. Bayar (2002, p. 223) indicates that, after the construction of the Halkevi building on the coastal side was completed and the building brought into service in the 1940s, the restaurant of the building became an alternative to the "municipality restaurant" for the dwellers of Izmit. Yazıcı (2007, p. 75) also states that the landscape of the building's garden facing the sea, together with the other tea gardens across the street, gave a novel touch to the city. Yazıcı also indicates that dining at the seaview restaurant of Halkevi was a fantastic experience for the dwellers. Construction of the dock together with the Halkevi building established a relationship between the sea and the building as well as promoting socialisation in this part of the city (Bayar 2002, p. 223). Yazıcı (2004, p. 180) also points out that the Halkevi Park was heavily used by the city dwellers and served as a place for children balls especially during the official holiday celebrations. She also describes the landscape design of the park using the words "an extremely modern appraoch". 1944 was accepted as the official starting year of the zoning of Izmit city. The area which was the most important trade point of the city was confiscated by the municipality. In the first stage, most of the abovementioned bazaars, stores, roads and streets were demolished and reconstructed. In this way, the areas serving as squares disappeared (Türkyolu Gazetesi Archive 1944). Based on what Yazıcı (2004, p. 44) says, we can understand that the old municipality building was demolished and the Tekel (Turkish tobacco and alcoholic beverages company) warehouses and stores were built on its land. With the demolishment of the old wooden municipality building, a new municipality building was constructed in 1957 in the same locality. Yazıcı makes a mention of the Turkish Trade Bank, Pamukbank, an old flea market and the Fire Department (the Fire Department Building next to the courtyard of the Municipality Building) and the completion of the Sümerbank Fountain while describing the Fevziye Park and its surrounding area following 1945 (Yazıcı 2004, p. 182). The area sustains its commercial life, but the Fevziye Park has become an empty area used by the dwellers for finding a job, instead of for socialisation and spending free time (Yazıcı 2007, p. 76). The Halkevi Park actively used by the dwellers to spend their free time and to celebrate some holidays following the 1960s then lost its recreational capacity after the land reclamation and the construction of the Ankara-Istanbul road in front of the Halkevi Building. The areas for daily meetings, waiting and transportation moved towards the Fevziye Park

Figure 2. Fevziye Park and the surrounding buildings on the İzmit zoning plan of 1973 prepared by Polat Sökmen: 1. Fevziye mosque 2. Car park 3. Turkish Trade Bank 4. Public minibus terminal 5. Halkevi (Community house) 6. Bazaars 7. Park 8. Bazaars 9. Bazaars 10. Regie Company 11. Municipality building 12. Etibank 13. Social Security Administration 14. Fire Department (Square and Buildings) 15. Office of the Mufti 16. Kızılay Office Building (Kızılay İşhanı) (İzmit Municipality Archive 2017)

3.1.3. Fevziye Park and Its Surroundings Area from 1980 to Today

In the final period which covers the years from 1980 to today, the eastern, western and northern parts of the abovementioned parcel of land are still planned as a trade zone (Figure 3). In 1983, the Tekel Regie Company was demolished and the Çarşı İşhanı (Bazaar Office Building) was constructed on its land and is still in use today (Kocaeli Gazetesi Archive 1983). The Municipality Building was also demolished and a shopping mall was built on its land. The banks mentioned in the second period are not in use today. The bus stop between the Fevziye Mosque and the Halkevi Building has been used as a car park for many years. Today, the bus stop and the car parks are not there. The Fevziye Mosque Park located on a total area of 10,000 sqm was turned into an urban recreation and meeting centre by the Kocaeli Metropolitan Municipality in 2007 (Kocaeli Metropalitan Municipality Archive 2015). The Customs Administration and the Government Office standing to the west of the Fevziye Mosque and the other public buildings around the mosque were demolished within the scope of the new plans and reconstructed in different parts of the city.

Figure 3. Fevziye Park and the surrounding buildings on the İzmit zoning plan today: 1. Fevziye mosque 2. Fevziye Park 3. Çarşı İşhanı (Bazaar Office Building) 4. Yemeniciler (shoemakers) Bazaar 5. Halkevi (Community house) 6. Fish and "Pişmaniye" Market 7. Kapanönü Çarşı 8. Shopping Mall 9. Chamber of Commerce and Industry (Etibank) 10. Hospital (Turkish Worker's Insurance Building)

4. CONCLUSION

As can be seen in the final tables (Tables 2, 3a, 3b), the following changes occurred during the period between 1944 and 1980: The cemetery was moved to Bağçeşme; the Buğday Square was turned into the "Fire Department Square and Buildings"; the Municipality Building was demolished; the Salt Warehouse was demolished, and a minibus terminal and a park were built on its land. Besides, the Turkish Trade Bank, Etibank- buildings of the Chamber of Commerce and Industry, Pamukbank, the Turkish Workers' Insurance Building, Halkevi, Kızılay Office Building, public minibus terminal and the car park in the Fevziye Park were added to the place of memory. After 1980, the Fire Department Square and Buildings, Vakıfhan I (which was then turned into the Office of the Mufti), the new Municipality Building, the Regie Company, the Turkish Trade Bank, Etibank- buildings of the Chamber of Commerce and Industry, Pamukbank, Kızılay Office Building and the public minibus terminal were all demolished. A shopping mall was built on the land of the old Municipality Building and a new municipality office building was built on the land of the former Regie Company. A new Kızılay office building was built on the land of the old one. The Turkish Workers' Insurance Building is still in use today. With the demolishment of these buildings and areas, the place of the historical

centre accommodating the Fevziye Park and its surrounding area in the "collective memory" changed and the events attached to the time and place of this area (Assmann 2001) were forgotten together with the urban elements within the city (Municipality Building, Buğday Square, Vakıfhan I, Regie Company, Etibank, Pamukbank, Turkish Workers' Insurance Building, Kızılay Office Building) (Connerton 1999). However, the exact opposite of this situation also holds true. The historical centre accommodating the Fevziye Park and its surrounding area became memorable with the new buildings. In addition, the existing historical public buildings (Halkevi/Community House, Kapanönü Bazaar, Kunduracılar- Historical Yemeniciler Bazaar/Shoe Bazaar) have begun to lose their original architectural characteristics. Therefore, the Fevziye Park and its surroundings must be urgently taken up with a holistic approach and restored to its original characteristics. Otherwise, these places will be replaced by new images that do not belong to the locality and the important value of the city will disappear. The residents of Izmit, many who immigrated and were exposed to different cultures and losing their memories of living increasingly because of being an industrial city, are in a position to lose the feeling of "belonging to the living being". Preventing the alienation of the person is to be able to clearly describe the researched places in the city and integrate into everyday life. As indicated by Nora (2006), more and more researchers feel responsible to create "a memory storage" by archive researching and collecting documents due to the fear of forgetting. However, the next generations will be able to remember these places as "figures of memory" and make a connection between past, present and future with the help of the "Izmit memory storage" to which we can also make a contribution.

Table 2. Changing Collective Memory of the Fevziye Park and its Surrounding Area from 1910 to Today.

Between 1910 and 1944	Between 1944 and 1980	From 1980 to Today
Fevziye Mosque	In use.	In use.
(Bazaars) Yemeniciler Bazaar Manifaturacılar Bazaar Balık Bazaar, Kuyumcular Bazaar, Zahireciler Bazaar Kapanönü, Hanlariçi Bazaar	Most of the Bazaars were in use, but some renovations, modifications and relocations were made.	Most of the Bazaars were in use, but some renovations, modifications and relocations were made.
Cemetery	Not in use. Moved to the Bağçeşme Cemetery.	Not in use.
Municipality Building	Not in use. A new Municipality Building was built on its land.	Not in use. A shopping mall was built on its land.
Buğday Square	Fire Department Square and Buildings	Not in use.
Vakıfhan I	In use. Used as the Office of the Mufti.	Not in use.
Regie Company	In use.	Not in use. The Municipality Office Building was built on its land.
Salt Warehouse	Minibus Terminal, and then a park.	Not in use.
	Turkish Trade Bank	Not in use.
	Etibank- Buildings of the Chamber of Commerce and Industry	Not in use.
	Pamukbank	Not in use.
	Turkish Workers' Insurance Buil.	In use. Used as a Hospital Building.
	Halkevi (Community House)	In use. Used as a Public Education Center.
	Public Minibus Terminal	Not in use.
	Car Park inside the Fevziye Mosque Park	Not in use. A new landscape design was implemented for the courtyard and park of the Fevziye Mosque.
	Kızılay Office Building	Not in use. A new Kızılay Office Building was built on its land.

Table 3a. The Fevziye Mosque and the Buildings around It.
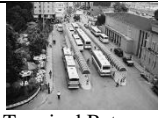
1941 - Halkevi (Yazıcı, 2004)	The Chamber Of Commerce And Etibank Built In 1956 (Kocaeli İl Yıllığı, 1967)	At The End Of The 19th Century – Fevziye Mosque (Yavuz Ulugün Archive)	1905 - Vakıfhan I (Yavuz Ulugün Archive)
1905 - Regie Company (Yavuz Ulugün Archive)	1950s - Turkish Trade Bank (Yavuz Ulugün Archive)	1952 – The Restaurant Of Halkevi (Yavuz Ulugün Archive)	The Terminal Between Halkevi And Fevziye (Yavuz Ulugün Archive)
Before 1960 - The Terminal Next To The Halkevi Building (Yavuz Ulugün Archive)	1966 – The Park Next To The Halkevi Building (Cemal Turgay Archive)	The Demolished Wooden Municipality Building (Yavuz Ulugün Archive)	After 1950 – Newly Built Municipality Building (Yavuz Ulugün Archive)

Table 3b. The Fevziye Mosque and the Buildings around It.

Fire Department (Yavuz Ulugün Archive)	1942 – Celebrations Of The National Sovereignty And Children's Day On April 23, Halkevi Park (Yavuz Ulugün Archive)	1973 - Turkish Workers' Insurance Building (Kocaeli Gazetesi Archive 1973)	1987 - The Demolished Kızılay Office Building (Kocaeli Gazetesi Archive 1987)
1992 - Today's Kızılay Office Building, (Kocaeli Gazetesi Archive 1991)	2012–Today's Municipality Office Building (Çağdaş Kocaeli Gazetesi Archive, 2012)	1927- Villager Bazaar, (Yavuz Ulugün Archive)	1935 - Fire Department Square, (Yavuz Ulugün Archive)

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THE ENTRANCE TO TRABZON FROM EAST GATE: TABAKHANE AND ORTAHİSAR

NEVA GERÇEK ATALAY[1], BAHAR KARAKAŞ[2]

ABSTRACT

The city of Trabzon, was established on a plenary hillside which remains in between Tabakhane and Zağnos valleys horizontally. In resources, it is mentioned that the first usage of the city's name was "Trapezus" which means "table" and this usage was a result of the city's position, since it is established on a decent hillside which rises between two valleys. The east border of the study, which is the East Gate (Tabakhane Gate) of the historical walls, is important as it is the entrance point to the city through "Gavur Square", which became the second centre of the city in time. The west border (Fatih Grand Mosque) of the study is also important since it is the oldest church of the city and it was the first example which was transformed into mosque due to Ottoman conquest procedures after the city was conquered by Fatih Sultan Mehmet. The border of the study is determined as the curled artery, which continues between these two historical elements and the public, and civil architectural examples in the artery from Tabakhane Mosque and Bridge to Fatih Grand Mosque are studied with a framework of historical chronology.

In the first phase of the study, brief information about the history of Ortahisar is composed and data about the historical structures in the determined area (Tabakhane Gate, Bridge and Mosque, Ortahisar and Old Government House, Fatih Grand Mosque) are compiled. In the second phase of the study, the space between the city's east gate (Tabakhane Gate) and the Fatih Grand Mosque (Panaghia Chrysokephalos Church), which is one of the most important sacred structures, transformed from church and still exists today, is evaluated by comparing the oldest photos that can be reached, archive documents from the Directorate of Cultural and Natural Heritage Conservation Board in Trabzon region, historical plans and the recent photos that are taken from close points. Evaluation of the subject is made through legal regulations, conscious of protection and Architectural approach. With this study, it is shown that how the area, which is determined as a 2nd degree urban protected area, exposed to interventions in the historical context. The evolution of the consciousness of protecting history in Ortahisar, the oldest centre of the city, from Republic to today, is analysed and argued.

In the conclusion of the study, it is evaluated how the historical urban fabric of Trabzon resist towards deformations and illegal structuring, in the historical continuity. Interventions to historical fabric, violation of the legal borders and unqualified spots mixed in the historical memory in an urban protected area are emphasised. Upon the light of the consequences that

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[1] Res. Asst. Gazi University, Department of Architecture, ANKARA
[2] Res. Asst. Karadeniz Technical University, Department of Architecture, TRABZON

are reached, the study aims to contribute to the architectural protection conscious, and to set an example for studies of city history and protection in local/regional means.

Keywords: Historical City Center, Preservation, Tabakhane, Ortahisar, Trabzon

1. INTRODUCTION

Trabzon is an important city geographically, strategically and historically located in the Eastern part of the Black Sea. For centuries, the city of Trabzon, under the dominance of the Komnenos Dynasty, the Byzantine Empire, the Ottoman State and the last Republic of Turkey, carries significant traces, especially from Byzantine, Ottoman and Republican periods. The multi-layered nature of the situation allows the buildings of different cultures to be seen today in the city of Trabzon. Trabzon city is in the upper ranks in the immovable cultural properties (civic architecture, remnants, preserved streets, religious-cultural-administrative-military-industrial and commercial buildings, cemeteries and monuments etc) statistics that needs to be protected according to the statistics made in Turkey according to the data of the year 2015 with the number of cultural properties it owns (URL-1). Many of the examples of the building that constitute an important reference for historical continuity are located in the Ortahisar Region, which is the historical city center of Trabzon.

Trabzon city has been in an important structural change process for years. This process often affects the city negatively. The aim of the study is to go into how this process of change occurred between the Tabakhane bridge and the Ortahisar Fatih Mosque, which has been selected as the study area and a part of the city's 2nd urban protected area (see Figure 1). In the first phase of the study, essential information is compiled about the important historical structures of the area that are Tabakhane Door-Bridge and Mosque, Ortahisar, Old Government House and Fatih Grand Mosque. In the second phase of the study, the space between the city's east gate (Tabakhane Gate) and the Fatih Grand Mosque, which is one of the most important sacred structures that transformed from church, is evaluated by comparing the oldest photos that can be reached, archive documents from the Directorate of Cultural and Natural Heritage Conservation Board in Trabzon region, historical plans and the recent photos that are taken from close points.
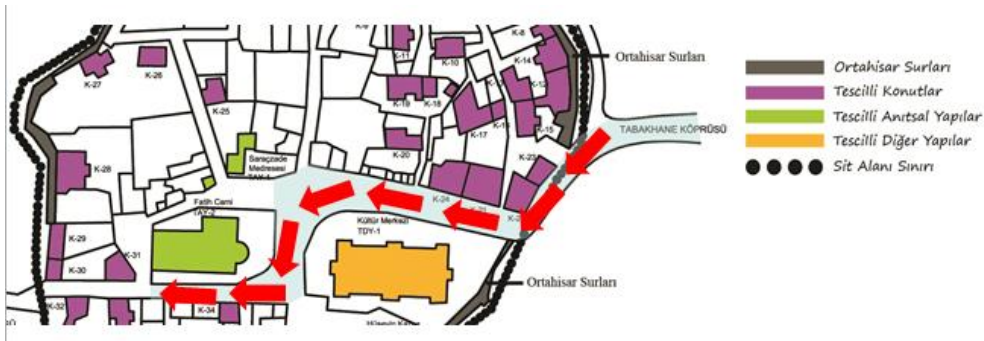

Figure 1. The Route of the Study Area

2. ABOUT THE DETERMINED HISTORICAL STRUCTURES

2.1. Tabakhane (Tannary) Gate, Bridge And Mosque

The Eastern Gate of the historical walls forming the eastern border of the study area, in other words Tabakhane Gate; is one of the entrance gates of the old city from the city walls while moving from the current city square (Atatürk Square) to the Ortahisar site. Evliya Çelebi, while counting the gates of Ortahisar, spoke about the "Debbaglar Gate" and mentioned that the Tabakhane Bridge was built on the masonry bases (Tuluk ve Düzenli 2010). In the records of Katip Çelebi, the Yenicuma Gate is the first gate that opened to the east of Ortahisar and the second is the "Tabakhane" Gate which is located inside the boundaries of this study. The name of the Tabakhane Gate was taken from the leather bazaar, which was located in front of this gate (Usta 1999).

According to Bıjışkyan (1969), in the early 19th century (1817-1819) there was a wide and deep trench in front of the Tabakhane Gate, with a bridge over it. While, the water coming from the channel of Iustinianos passes over this bridge, the Kuzgundere flows below. The creek, still known as "Kuzgundere", is covered up and the axis passing through is utilized as a settlement area. Today, under the recycling project, the region has been completely emptied and the houses have been demolished.

The Tabakhane Bridge, which was built on the Kuzgundere to the east of Ortahisar, was able to be exant by many repairs and expansion. The first foundation dates to the 1st century BC (Karpuz 1990). The Tabakhane Bridge is an Ottoman structure in its present state and regained its last shape in the 19th century (Karpuz 1990). The Tabakhane Bridge is made up of two separate thin bridges joined together by a longitudinal dilatation (Gerçek 1990). It has a single arched opening at the first level. In the Ottoman period, a stone bridge with six oval arches was placed beside it (Karpuz 1990). The four culverts on this side were placed on the walls of the former bridge (Gerçek 1990). It is thought that the additional bridge was constructed since the first bridge built during the Byzantine period became insufficient as a result of the changing life conditions.

The Tabakhane Mosque was originally planned as a small mosque, and it is thought that in the 1650s it had been repaired or rebuilt. In the 1973 reports of the Board, it is stated that the mosque is not appropriate to be reconstructed due to the fact that it is an "historical artifact to be protected" (Anonymous 2017a). However, in 1979, in the place of the second structure, which was demolished except its minaret, the third concrete structure, which was in use today, was built. In 1985, the registration of the structure was abolished (Anonymous 2017b) and in 1987 it was opened to worship (Tuluk ve Düzenli 2010).

Figure 2. The old and recent photos of the Tabakhane Bridge and Mosque
(URL-2, Neva Gerçek Atalay Archive 2013, Özen et al. 2010; Bahar Karakaş Archive 2015)

2.2. Ortahisar, Ortahisar Old Government House and Fatih Grand Mosque

Trabzon city is an example of a walled city and it is formed by staying intimate to the plan of walled cities; Inner Castle, Middlefort and Lowerfort. The Ortahisar (Middlefort) Region,

which constitutes the subject of this study, was founded on the high rock mass between Kuzgundere and Imaret Creek (Daver 1987). Ortahisar, situated between Yukarıhisar and Aşağıhisar, is located on a flat ground (Bıjışkyan 1969). Ortahisar has spread over a wide rectangular planned area (Daver 1987). In the past, the Ortahisar Region was a region where managers, rulers and their dwellings are located, and usually contained administrative units. As the most important example of the construction related to the administration in this region, the Ortahisar Government House is striking.

Feruhan Bey stated that there was a governor palace in Ortahisar in 1847 (Usta 1999). It is known that during the reign of Governor Emin Muhlis Pasha (1863) the construction of a government house began. However, this structure was burnt in 1865 and lost its function (Goloğlu 1975), and it is thought that the new construction made in its place was completed at the end of 1860s. It is mentioned in the documents that the Trabzon Government House has been repaired many times from the years 1890 to 1920, and there was a necessity of expanding due to the unmet needs. In 1924, Atatürk saw the old status of the house during his first visit to Trabzon, and the reconstruction of the structure was put on the agenda (Yazıcı 2008). The building, which served as the Government House until 1987, was opened as a cultural center in 1992 (Yazıcı 2008). The building, which was built in the years 1920[3], is the most important example of the 1st National Architectural Movement in Trabzon. The Government House is an important symbol for Ortahisar (Gerçek 1993) (see Figure 3).

Looking at the changes in the structure, it can only be said that the garden wall was rebuilt and the balustrades were removed. The West Garden is now serving as a parking lot. It has also been observed that the rich flora in the West Garden was destroyed over time. Today, it can be said that the structure, used as the Provincial Directorate of Culture and Tourism, is extant with a successful conception of protection, regardless of its surroundings.

Figure 3. Goverment House in 1950 and today
(Bölükbaşı, 2006; Neva Gerçek Atalay Archive, 2013; Neva Gerçek Atalay Archive, 2017)

For the Fatih Grand Mosque; it was the most important place of worship of the city and is located in Ortahisar District, which was the first Muslim district after the conquest (Tuluk ve Düzenli 2010). Albayrak (1998) stated that the mosque was built on the ruins of a worship structure belonging to the Roman Period. Immediately following the conquest of Trabzon, the structure was transformed from church to mosque due to conquest policies.

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[3] It is difficult to establish a clear information environment for the year of construction of the Old Government House. As Gerçek (1993) indicates that the construction year is in 1920s, Hüseyin Albayrak (1998) states that the year of construction is 1933.

Figure 4. Ortahisar and Fatih Grand Mosque
(URL-3; Neva Gerçek Atalay Archive, 2013)

3. URBAN CONSERVATION APPROACHES WITH LEGAL REGULATIONS IN TURKEY AND CASE OF TRABZON-ORTAHİSAR

After the Industrial Revolution, with the developing and changing living conditions, migration from the rural area to the cities, the globalization movements of the 1980s, increasing population, some damage to the historic fabric of Turkey has been caused and also irreversible damages have been caused at non-precautionary points. Despite the fact that various possible regulations and laws have been drawn up to minimize the possible damage and to protect the cultural properties, it can be said that the historical and cultural properties in Turkey are not well preserved within the framework of protection.

An attempt has been made for the first time in the name of urban protected area and conservation with the Law No. 1710 on Antiquities dated 1973 in Turkey (Official Gazette 1973). This was followed by the Law No. 2863 on Protection of Cultural and Natural Properties, which entered into force in 1983. The aim of the law is to organize the necessary activities in order to protect the cultural and natural properties in general meaning, to make decisions and to identify the responsible organizations (Official Gazette 1983). The Law No. 3194 on Construction, which entered into force in 1985, is seen as one of the leading actors in the formation and shaping of Turkish cities. However, the overall approach of the law overlooks the connection of the conservation areas with new settlements, the functional and social use of the region, and the fact that conversation is an important factor in urban planning studies (Official Gazette 1985). The Law No. 5366 "Renewal Protection and Retention of Worn-out Historic and Cultural Immovable Properties", which entered into force as of 2005, allows urban conservation areas in Turkey (in capital and its periphery) to be reused in different contexts; mostly touristic, commercial and social (Official Gazette 2005). The mentioned laws and regulations have played an important role in the transformation of many historical cities in Turkey. The historic city center of Trabzon was registered in 1985 as an urban site (Kahya 2007). The Ortahisar region, which is included in the 2nd urban conservation area, is also being protected under the mentioned laws.

Ortahisar and its immediate surroundings are a region where the Turkish population is intensified and subjected to heavy resettlement after the conquest (Albayrak 1998). The characteristics of the region have led to the concentration of commercial and social life at this point and have caused Ortahisar to become the center of the city. Considering the population increase and the concentration of migration from rural to urban areas and the historical and spatial development of the city of Trabzon, it is seen that the center of the city is located towards the east of the city (Atatürk Square) from Ortahisar and its immediate surroundings.

While the city maintained its physical growth in the direction of the East, the historic texture of Ortahisar maintained its proximity to this new center, but it could not avoid losing its role as a center of the city. The conservation work done in the region was limited only to the historical texture in Ortahisar and an isolated approach of protection has been applied, ignoring the visual and physical relations with other parts of the city and its immediate surroundings. For example; The French architect and urban planner Jacques H. Lambert, who visited the city in 1937, worked on a series of studies to prevent losses in the historic fabric (Ortahisar), which he foresaw for the future, and prepared a city planning programme. The most striking point in this program is that while Ortahisar is growing in east-west axis, the greatest threat to historic texture is the axles and their connections that will serve the living spaces. This deficiency, which was put forward in 1937, did not find a response in practice and came back to the agenda again with a competition opened by the Bank of Provinces in 1968 (Zorlu et al. 2010). In the project that won the first prize in the contest, the ancient city was designated as a protocol area and tried to be preserved. The third planning study belonging to the region was started in 1989 after the registration of the 2nd urban conservation area in 1985 with the approval of the conservation development plan (Kahya 2007) (see Figure 5). Until the 2000's, the main road connecting the west of the city with the new center of Ataturk Square was the meandering axis which passes through the middle of Ortahisar (Zorlu et al. 2010). The Tangent Road (Flying Road[4]), which is the alternative to Ortahisar's main axis, which was mentioned in Lambert's plan for the first time in the 1930's and which was put into practice in 2002, has fallen in front of the historic walls of Ortahisar with its 8 carrier pillars at a height of several meters and has shadowed Ortahisar and city silhouette. This shows that the concept of protection applied in the region is carried out independently of other points of the city and also without visual, social and functional relation.

Today, the Tangent Road undertakes the majority of the density of the main axis passing through Ortahisar. Therefore, Ortahisar, which was a place where administrators, rulers, administrators's and managed's houses and the Government House which functioned for 60 years existed once, now become an idle zone which is not used. The Ortahisar region has become an area where middle and lower income groups have lived because of the evolving and changing living conditions, and this residential area has been abandoned by the owners and leased to low sums.

Figure 5. Conservation Development Plans of 1988 (Anonymous, 2017c) and today

It is seen that the structures in the 2nd urban conservation area which are considered worthy of protection in the conservation development plan of 1988 are still recorded as protected in today's conservation development plan (see Figure 5).

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[4] "Flying Road" is a term used for the Tangent Road in the article "Tanjant Yol Nereden Geçecek?", which was published in Journal of Architecture's volume 250, in 1992.

3.1. Comperative Photos of The Area: From Past to Present

Figure 6. A View from Tabakhane to Ortahisar; 1950's[5] and Present (URL-3; Bahar Karakaş Archive, 2013; Bahar Karakaş Archive, 2017)

In the old photograph, it seems that the old texture, which is harmonious with others and has a beautiful continuity, has been deteriorated today. The reason for this is the concreted apartment building (6 floored) built in the 1960s instead of traditional housing, which respects its surroundings with its proportions and measures (Interview with Bekir Gerçek[6] 2017).

Figure 7. An Overview from Mimar Sinan Road to Tabakhane; End of 1940's and Present (URL-3; Neva Gerçek Atalay Archive, 2013; Neva Gerçek Atalay Archive, 2017)

As stated by Gerçek (1990), there was a coffeehouse on the bridge of Tabakhane with a view of the city walls and valleys, and leather shops just below it. In the historical photograph, the mentioned coffee shop which rises above the carriages at the end of the bridge and the shops of the leather dealers under the bridge can be seen. However, in today's photographs, it is observed that these structures do not exist today. In the old photograph, it is seen that the building on the left side of the bridge is known to have collapsed in 2016, even though it has a historical value. In today's photograph, it is noteworthy that the last building mass of the Tabakhane Mosque is incompatible with the surroundings. It is also said that only the minarets of the mosque came up to today. It can be seen that the structure of the region in the 1940's was in harmony with the surrounding area and stayed at a certain gabarite border; however today, the structures are as high as possible and adversely affect the cityscape.

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[5] The years given for the old photographs have been shaped by the estimates of the users of the site for at least 80 years and do not give a definitive historical dates.
[6] Bekir Gerçek was born in Trabzon-Ortahisar in 1948 and is still living in Ortahisar neighborhood. Architect Bekir Gerçek worked as the executive director of the Chamber of Architects Trabzon Branch for 20 years and as a member of the board between 1973-2013.

Figure 8. Top view of Tabakhane Bridge; 1930's and Present (URL-3; Bahar Karakaş Archive, 2013; Bahar Karakaş Archive, 2017)

When looking at the old photograph, the Tabakhane Bridge which is the exit door of the city to the East, Olcay Printing House (It is claimed to be the first printing house in Trabzon), the building rising above the carriages and the leather shops (debbağhane) whose name are coming from the name of the bridge can be seen. The concept of park and garden developed with the Republic was applied in major points in Trabzon. Flower Garden located under the Tabakhane Bridge and Atapark can be shown as the examples of park-garden understanding during the Republican Period (Interview with Bekir Gerçek 2017). The biggest change that can be easily noticed when comparing two photographs is that the pavilion used as Olcay Printing House is destroyed for years and the balcony has collapsed.

Figure 9. The building of the mentioned Shops and the Current Carrier Traces of the mentioned Shops (URL-2, Bahar Karakaş Archive, 2013)

When going down to the Tabakhane Bridge, it is known from the users that there are some shops on the right side of the bridge (Interview with Bekir Gerçek 2017). When looking at the wall passing to Government House from the place where the flower garden is located, the remains of the columns that are estimated to be the carriers of these shops can be seen. The presence of the shops which are mentioned is also present in the old photographs.

Figure 10. Northern Facade of Tabakhane Bridge; 1920's and Present (URL-3, Bahar Karakaş Archive, 2013; Bahar Karakaş Archive, 2017)

In the old photograph, the structures seen in the south from the culvert of the bridge are the original Trabzon Houses with triangular pediments and inner hall plan type. Until 2016, unidentified and non-significant apartment-like buildings were found causing conurbation in this region. In 2016, all these unqualified buildings were demolished as part of the Tabakhane Valley Urban Transformation Project, which was carried out by the Housing Development Administration (TOKİ) and the Trabzon Metropolitan Municipality and the urban transformation project is still continuing nowadays. It has generally been observed that the bridge has not been altered much and has come up to date in a proper manner.

Figure 11. Departing from Tabakhane Bridge to Ortahisar; 1960's and Present (Gerçek 2011; Neva Gerçek Atalay Archive, 2013; Neva Gerçek Atalay Archive, 2017)

Despite the changing conditions, the route from Tabakhane Bridge to Ortahisar is still a very important transportation trace. Between these two photographs, there is not much change in terms of functional and facade character in the context of structures.
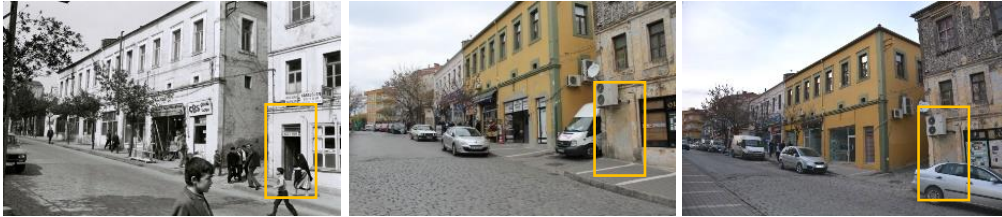

Figure 12. In front of the Government Hose; 1970's and Present (Gerçek 2011, Bahar Karakaş Archive, 2013; Bahar Karakaş Archive, 2017)

The road passing Ortahisar between the two bridges in the east-west direction leads directly to the Sarayatik Mosque Street from opposite of the Government House. The entrance of this street can be seen in the photographs. One of the biggest differences between the two photographs is the ruined southern facade of the Olcay Printing House. It is also seen that the door space of Olcay Printing House has been closed. It was learned after the meeting with the owner that, due to a change of the function, the old entrance gate located on the south façade of the building, whose upper floor used as a residence, was closed. It is seen that the two historical buildings next to the Olcay Printing House have been functionally altered (Kahya 2007) and have been properly preserved and reached today.

363

Figure 13. A View to the Fatih Grand Mosque from the Government House; 1950's and Present (Bekir Gerçek Archive, 2013; Bahar Karakaş Archive, 2013; Bahar Karakaş Archive, 2017)

When looking at the old photograph, the bread oven which is compatible with the surroundings with vertical and façade proportions and the coffee house of the neighborhood next to the oven can be seen. When looking at today's photographs, it can be seen that the reinforced concrete apartment, built in the place of bread oven in the 1960's, shows a structure which is in contrary to the old city silhouette, with its measurements and proportions (Interview with Bekir Gerçek 2017). This is thought to be one of the multi-storey apartment buildings, built in the region, in line with the decisions on the implementation of construction servitude of the Property Law, which was enacted in 1965 (Official Gazette 1965). In addition to this, there is a two-storey building of Karabacak Construction that is completely unrelated to its surroundings with the choice of colour and materials.

Figure 14. View of Fatih Grand Mosque from the Western Front of the Government House (1960's) and Present (URL-3, Bahar Karakaş Archive, 2013; Bahar Karakaş Archive, 2017)

It is seen that the upper floor of the traditional Trabzon residence on the left side of the picture taken in 1960, is destroyed today. Apart from this, there has not been much change in the context of gabarite and façade editing of constructions. Zağnos Road, which is seen in the photo, is continuing from right after the western entrance of the old city (Zağnos Gate) to the first crossroad behind the Mosque. While the İç Kale Road continues to the south from crossroad, the Government Road (today called Mimar Sinan Caddesi) starts towards to the north. Fatih Grand Mosque is located about two and a half meters below from Zağnos Road. According to Anthony Bryer's assertion, the Bridge of Zağnos, which is on the west of the Mosque rose steadily with the change in history and reached today's altitude (Bryer and Winfield 1985). The rise in this bridge also affected the altitude of the road and the Mosque remained in the hole. And nowadays, the restoration work of Fatih Grand Mosque is still going on.

4. CONCLUSION

In terms of the continuity of the city identity and memory, it is important that the historical fabrics are properly preserved and kept alive. Being historical and registered is not a sufficient

reason to protect the structures situated on the historical fabric. To protect these structures instead of coming up with specified proposals for each building, it is necessary to assess them in terms of their importance and location in the historical environment. Urban conservation approaches of the city authorities and the practices they have carried out in this context led to the deterioration of the visual and functional continuity in the historic city center. In the context of Trabzon city, Ortahisar and its immediate surroundings are centers with historical continuity. In the study conducted on the main axis between Tabakhane Bridge and Fatih Grand Mosque, it was observed that the public buildings in the area were protected more qualified than the civil architectural structures. It is noteworthy that the green touch has been destroyed by unconscious interventions; the new reinforced concrete building heights have not respected the historical texture and are overwhelming. The 1965 Property Law and the 1985 Construction Law have caused the mentioned situations to occur. After the said legislations, the city's destruction was accelerated and the city's identity was lost due to the contradiction to the principles of urbanism in restructuring.

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