

ICONARCH III

**INTERNATIONAL CONGRESS OF ARCHITECTURE
MEMORY OF PLACE IN ARCHITECTURE AND PLANNING**

INTERNATIONAL CONGRESS

PROCEEDINGS BOOK

VOLUME 2

11-13 MAY 2017

Selçuk University Süleyman Demirel Cultural Center, Konya

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Selçuk University, Faculty of Architecture
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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 2
12 May 2017-Friday

KEYNOTE SPEECH
(30 Ağustos Hall, 12 May 2017-Friday, 09.00-09.30)

Prof. Dr. Ahmet ALKAN
Ontologic Planning

ONTOLOGICAL PLANNING

AHMET ALKAN¹

ABSTRACT

Debates about “being” and “existence” have continued uninterruptedly since ancient times in accordance with the evolution of philosophical thinking albeit at various levels of intensity. “Spatial Planning” which had not constitute a problem area for mankind until the industrial revolution, was linked to “ontology” either. In the post industrial revolution, on the other hand, “Cultural Delay” was regarded as a threshold before harmony in defining social problems mostly as a result of “technology-culture” oriented approaches. Failure to obtain expected results from endeavors to find solution to spatial problems in this manner of relationships paved the way for emergence of new ideas with regard to making use of ontology. However ontology has not been able to find a place for itself within the planning discipline and theory in adequate scope and dimensions in the search for a solution to the problem. This paper will make an attempt at presenting a point of view that can a modest contribution to the planning and ontology relations and try to discuss whether or not such endeavors will evolve into a method.

The theme of planning, which began and was tried to be continued as “people-oriented”, also carries an “ontological” approach at the heart of the action. The problem here is to find an answer to the question of how an institutionalized structure or system can be acquired by raising this improvised attitude to the level of consciousness, thereby enabling it to participate effectively in the planning-implementation efforts.

We are now faced with the reality that the efforts that were made from the beginning of the industrial revolution, when urban developments gained momentum, to the Euclidian understanding of planning in the 1950s and 1960s based on scientific approaches, to an approach of planning that channelled limited urban lands to profit during the urbanization process, to making “strategic” decisions on the basis of the planning decision theory and gradually evolving into a search for “strategic spatial planning” have not yielded the anticipated results.

- Can we make use of “ontology” in finding a solution to this deep-rooted and complicated question?
- If yes, how? Can macro and micro level institutional structures be used as instruments to this end, no matter how utopian they may seem today? Can existing ones be rendered more effective?

¹ Prof. Dr. Selçuk University, Department of Architecture, Master Architect-Urban Planner, Dean of Faculty of Architecture, KONYA

- Is it possible that there might be some among the variables of the planning (dependent and independent) that need to be opened for discussion and repositioned (like time)?
- Is it possible to redefine ontology within the hierarchical structure of planning?

We are going to seek answers to some of these questions within the limited scope of this paper and we are going to offer the rest for discussion by just asking them.

In light of these assessments, drawing attention, based on ontological knowledge relying on the wholeness of universe, to the question, on macro level planning, of whether or not the ontological realities of man, energy and movements of thinking can provide macro data for planning on a universal level as important factors affecting mankind will be one of the limited objectives of the paper.

Keywords: Ontological planning, urban memory, human and environment

1. INTRODUCTION

Efforts aimed at “order in space” and “managing spatial differentiation”, which began simultaneously with initial settlements and social differentiations, have continued up to the present time in accordance with cultural changes. Urbanization movements, which gained momentum during the industrial revolution due to the trilogy of technology-population increase and migration, soon became a major problem for countries experiencing the industrial revolution.

The results of studies conducted at the technological, economic, sociological and spatial levels of the question revealed that the difference in the speed of change between the material aspect of culture and its sociological dimensions formed the basis of the problems experienced in an industrial society. In short, this area of problem, which is regarded as a reflection of the resistance of culture to change in the culture-technology exchange and which is named “Cultural Delay” by Ogburn and Mores, ensures that problems escalate in an ever-increasing manner in parallel with the increasing speed of technological change and they persist (Turhan, 2015). The fundamental principle determined at this point is that “When a change occurs owing to inventions or innovations, changes need to be introduced in the other relevant section accordingly. The first (inventions and innovation) is an independent variable whereas the second (the other components of culture) is a dependent variable” (Oskay, 1978) and the problem begins at this point.

In this equation, which reflects a macro point of view intended to create harmony between culture and technology or between material and social elements of culture, and solve social problems, “**Space and the question of spatial development**” was included among the material elements of culture. However, an “ontological” error was committed right at the begging at the stage of diagnosis by defining space and spatial developments as a field of sub-problem among the material components of culture despite the problems they cause and their extensive impact on society. This error continued during the industrial revolution and persists invariably in the present day information age, third wave and 4.0 revolution. If we can formulate the problem as a trilogy of Technology, Culture and Space at the stage of identification of the problem, we can then change the point of view with regard to spatial planning and search for solutions because **a change in reasoning will inevitably change the reality as well as the conclusions that will be reached.**

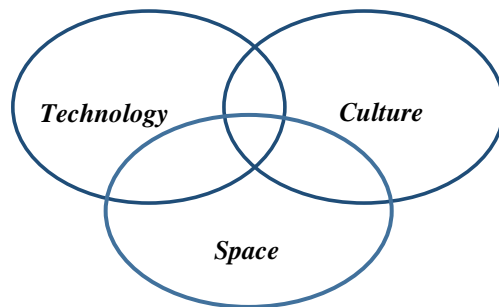


Figure 1. Basic components of social problems and the platform of relationships that needs to be established

The first important problem that will be generated by an evaluation made on this basis is that a vacuum similar to cultural delay appears before us as “Spatial Delay” due to the speed of spatial structure, which changes more slowly and with more difficulty than technology and cultural structure. First of all, we should define the problem accurately within the macro system. A constant complaint is made in the discipline of planning *that “there are efforts always lagging behind developments and trying to legitimize emerging spatial products”*. If the long standing efforts aimed at implementation of planning in order to go beyond this threshold fail to generate the anticipated results, then it will be inevitable for the existing paradigm to be questioned.

- In the course of this continuing problem, have the spatial issues been accurately positioned with regard to the definition of the problem within the order of hierarchical decision and system of relationships?
- Can “Ontology” contribute to the discipline of Planning in the whole of the problem solving process, from the stage of identifying the problem to implementation?
- Is the memory of the city a time-dependent variable or an ontological reality?
- Can the answers that we can/not find to these problems be a small step in developing the “Ontological Planning” method as a prospective contribution?

2. WHERE ARE WE IN PLANNING?

The idea of planning has been a part of our lives since human beings began to live in communities and started to form units at the level of small settlements that could not be called “city” yet. Undoubtedly, in order for this to rise to the level of consciousness and become a field of “scientific” endeavor, mankind had to experience the industrial revolution, large-scale urbanization movements and the destruction caused by two world wars. At the end of this process;

- An understanding of planning containing one-dimensional, deterministic, and entirely geometrical (Euclidian) spatial arrangements was reached as a result of the scientific approaches of the post-World War II years (the 1950-60s).
- During the subsequent years, in the determination of spatial development strategies, a planning approach was adopted in the spatial transformation of today’s cities that favored profit-oriented demands for development in direct use of limited urban lands where generally global actors featured, instead of attempting to strike a balance and

harmony among “strategic goals” such as economic efficiency and habitability, social integration, conservation of resources and sustainability.

- A period has begun where planning is taken to be a function of strategic management and the entrepreneurial dimension of urban management is translated into spatial planning, so that an approach is adopted in which a series of “strategic choices” that are explained with reference to the concept of “Decision Theory” are made (Bilsel, 2007).

The point that has been reached as a result of all these efforts is that ***“... Now, uninhabitable urban spaces are created by a means called “planning”. It is interesting that people fail to realize what has been lost in the name of obtaining economic benefits, exerting dominance or a show of strength in planned applications of transformation or development by destroying the unity of space, memory and identity via changing the definition of space”*** (Bilsel, 2007).

Lefebvre argues that three actors are influential in this process;

- (1) Architects, authors and philosophers engage in efforts aimed at creating an ideal city in pursuit of a liberal humanism in the face of current urban problems, consecrating the past with nostalgia; in a sense, they attempt to find solutions to social problems through “space” within the framework of models such as uniqueness of rural life and local communities and humanism of the neighborhood unit.
- (2) Planning institutions organized within or near the state almost entirely ignore the human dimension of urban life and regard the city as a rational system consisting of flow of goods and information.
- (3) Market players; for this group, Planning is a mere tool for maximizing “exchange value”.

The result is a process of colonization where the city is alienated from its inhabitants and the inhabitants are alienated from the city (Lefebvre, 1996: 83-85).

Politicians, who have the power and ability to strictly control the process, need to be added to this classification by Lefebvre. While politics aims at value maximization through market players on the one hand, it tries to establish distribution mechanisms for this sizeable value created with a view to “political benefit” on the other.

“Within the post-modern world view, one does not content oneself with an instrumentalist view of the plan and planning process; they do not consent to the confinement of the future of the society to a squeezed vision of one-person or one-team, nor to its constant closure to people’s creativity and individuals’ “reification”. There is a desire to undertake a planning process that leaves the future open, allows the future to be formed through creative contributions of large numbers of people and is guided via a communicative rationalism (Tekeli, 2001: 31).

The fact that the “Spatial Strategic Planning” approach, which requires approaching the planning area from a distant environment and region and establishing hierarchical relationships between planning planes (horizontal and vertical), taking into consideration the demands of different sectors with regard to site selection and advocating cooperation between sectors, serving as a bridge between yesterday, today and tomorrow relying on urban memory in the temporal dimension and striking a balance between short, medium and long term planning goals, has failed to yield the expected results makes it necessary that the process be re-evaluated.

3. ONTOLOGY

Ontology, which seeks answers to the question of “What is a existence?”, whose roots go as far back as Plato, continues to proceed in a developmental line that is consistent with the inevitable story of philosophy. Discussing the historical evolution and reality of ontology is beyond the scope of this paper! Our goal here is to determine the current stage to be able to establish the relationships between Ontology and Planning activities on a solid ground. In this framework;

- Plato’s world of ideas and phenomena,
- Idea, which Aristotle defines on the basis of the relationship between matter and body; what exists in reality is the essence of existing objects and real existence is individual,
- Farabi’s classification of “Possible Existence”, which involves “Absolute Existence” (Vacib-ül Vücut; God) and everything outside of God,
- Descartes’ approach which posits that spirit and matter exist together only in existence and that the reason for movement, which is one of the essential components of existence, is God,
- Hegel’s idea that subjective spirit occurs in the lives of individual people whereas objective spirit occurs as history, society and state and Idea occurs through religion, art and philosophy,
- Whitehead’s idea that there is a constant formation and change in the universe and that nature is eternal and creative,

Have all brought us to a new threshold. Today, we have three anthropologies, one “*naturalistic*”, one “*philosophical*” and the other “*theological*”, all of which are unrelated to one another. However, we are still devoid of an agreed-upon idea of what a “*human being*” is (Scheler, 1998). “In spite of this, time has travelled a long way and come where it began. Human beings, too, realized the merits of ontology, which they had for long lost, and got near it because they have been dawdling for hundreds and thousands of years without grasping the original question and problem properly and without having a look at the real solution” (Ercan, 2012).

Planning should not remain indifferent to this point of view, because an understanding based on ontological foundations deals with the existing structures as a whole, taking into consideration the special natures of different fields, and therefore has a knowledge-based value. Since it takes the existential structure or qualities of a thing as a basis, such a starting point takes into account the object itself as well as its existential (ontic) structure of the field to which it belongs in explaining the phenomenon (Hartmann, 2010: x-x1). An attempt at understanding, without disintegrating the human being and tampering with its concrete wholeness, phenomena (such as knowledge, art, education, belief, establishing a state etc.) included in this concrete whole is possible only through an “ontological” point of view (Çıvgın, 2014).

Modern ontology tries to explain existence by analyzing phenomena. Its most important methodological difference from classical ontology is that it adds the pragmatism of life and the information obtained from scientific researches to the process of investigation of existence. **Information** is considered to be one of the most important conditions for existence as a phenomenon that makes a human being who s/he is, enables them to live and to exist and finds its foundations in its existential structure.

The most prominent point that needs to be taken into account with respect to spatial planning is that both classical and modern ontological philosophies “*embrace existence as a whole*”.

Prominent figures in modern ontology like Heidegger, who argues that **“Heading for existence begins with heading for man”**, and in contrast with his philosophy, Hartmann’s approach, which “explains existence through an analysis of phenomena”, regard, in final analysis, the human being as the subject and the existing thing as the object while at the same time considering Ontology and Epistemology intertwined. “The subject grasps the object in the epistemological process” (Jalilzada, 2012). In this approach of Heidegger’s, Existence is grasped through **“Thinking”**. Thinking, on the other hand, is expressing the human being. Man can arrive at the truth about existence via the man itself because **heading for man is heading for existence** (Yücel, 2014). This enables man’s participation in historical formation as a whole, in other words with all conditions of existence. In short, this means **“understanding the human being in its ontic wholeness and togetherness”** as a being who knows, performs, feels their values, assumes attitudes, is free and believes, rather than regarding them only as beings composed of mind, spirit and geist (Mengüşoğlu, 1992:159).

The HUMAN BEING

- Whose existential conditions we start with,
- Whose concrete ontic wholeness (integrity) we try to understand,
- Who has a distinguished place as a **“loving being”**, with whatever they see during their actions and by dedicating themselves to a target,
- Whose phenomena we define on the basis of the findings of science,
- In whose existential wholeness we appreciate the phenomena that can change and develop should be positioned in where s/he belongs in today’s spatial planning and production process.

Where and how?

4. MAN-TIME-ONTIC STRUCTURE

With the reductionist point of view, a need has arisen to reevaluate the human being and the concepts of inventions (technology) and time, which are regarded as independent variables of planning by approaching three seemingly unrelated ontologies (naturalistic, philosophical and theological ontologies) from the analytical perspective of a spatial planner, without excluding any view. Having made this analysis, it will be possible to define an accurate position for ontological approach within the planning hierarchy.

The distinguishing feature of the human being, who is disposed, by birth, to seek their existential (ontic) reality, wonder about it and, after finding it, fulfill its Creator’s demands, is their **“Nature (Ontic structure)”**. In other words, nature is the human being’s ontological substructure whose source is the same as the source of the divine revelation (Öztürk, 2016). “If the order within us, which is a divine format, acquires a superstructure that is fed by the same source, then the problem of identity split will not be experienced. If it cannot acquire this superstructure, it is inevitable to be alienated from itself, its environment and things, hence God” (İslamoğlu, 2006). The ontological essence (structure) that constitutes a human being’s ontological substructure involves the phenomena of;

- Searching for the truth,
- An inclination for benediction and virtue,
- A propensity for beauty, love and worshipping,
- A search for invention and innovation due to their fondness for creativity,
- Being ethical, fair and conscientious.

The human being is created with a perfect balance and structure that enables this kernel belonging to the quintessence to remain constant (sustainable), and with sensorial organs and a soul that allow him/her to make sense of the time and the universe s/he is in and all the units forming it. For a thinking man who makes sense, *“a kernel”* says; “If I fall into the soil, I take root, grow, bloom and become a fruit. And thousands of seeds like myself...” **If the human being can reflect the harmony he possesses in his creation onto the environment where he lives, then he will have carried his ontological substructure to the superstructure.** Otherwise, problems will continue to increase². The viewpoint that has to define man’s position in the process of space, planning and production should be developed within the framework of this principle.

Where is time, which is an independent variable of the planning, located? Where and how should time be positioned in light of ontology in the equation of Space, Technology and Culture?

“A moment is the point that brings together 18 thousand realms and where Şah-ı Velayet says I am the dot below the letter B (in the Arabic alphabet). The opening and closing of this dot creates time. When this dot is lengthened, a line occurs that runs to infinity. If a dot on this line is taken as a basis and a circle is drawn around that dot, then the diameter of that circle is called time ... It is this central point that is called moment and named eternal moment ... Because moment is constant whereas time is moving (active)” (Filiz, 2014: 29).

L. Filiz, who added new interpretations to the theological ontology (sophist tradition) of modern times, states that God implies with the verse “Do you not see how your God has lengthened the shadow?” that He created man in moment and threw him onto time. Therefore, both moment and time are present in human existence. Moment is the realm of hearts, the realm of mind (reason). Time, on the other hand, is our life in this worldly realm. The fact that mind is in the moment is ascertained with the verse “First, I created the mind”. The past, the present and the future are almost separated from one another and have acquired different meanings in time whereas all of them have converged at one point in moment. ***Coming to moment is the human point. In this coming, the human being has gathered in his existence everything in universe and he has become moment while universe has become time.*** That is why one meets the expression “The universe revolves around the human being” in the teachings of Sufism (mysticism) (Filiz, 2014: 31-32).

The technological development in today’s world seems to be moving from time to moment. We are proceeding towards a world where everything can be recorded and stored with developing technologies. Getting lost is a phenomenon that is specific to time. In moment, on the other hand, there is permanence and approximation.

Modern teaching of Sufism, which proposes the conceptualization of moment-human being, similar to interpretations of early ontologists assuming that human beings were thrown into the world of existence, allows for ***man’s being positioned as moment, and time as social life that develops within a framework determined by man.*** If this approach can be incorporated into the spatial planning processes together with the other aforementioned phenomenological analyses, it will be possible to expect significant improvements in planning hierarchy and methods.

² *We have shown him two paths, one evil, the other good (Qur’an/Beled.10).*

5. ONTOLOGICAL PLANNING

Dealing with contributions of ontology, which handles existence and the human being, who stands at the heart of existence and all the phenomena defining him as a whole, to the discipline of planning within this wholeness should be the first step in the conceptualization of *“ontological planning”*. At this stage, identification of the goals expected of planning activities within the same framework and within the human being’s ontic structure will enable *“ontological essence”* to take its place naturally in the hierarchical structure of planning. Despite urban problems that have accumulated during thousands of years of formation, the following have been determined as major headings of the goals and targets of ontological planning on a macro level to develop an understanding of “Spatial Planning” that will;

- Redevelop traditional forms of relationship which can contribute to the growth and regeneration of human culture,
- Help develop diversity and individuality of regions, cultures and personalities, and will not exhaust natural environment and personalities,
- Help bring under control, at an age when human beings have brought under control not a single river bed but the whole planet, enormous energy explosions that might destroy the entire ecological system upon which human life and welfare depend,
- Put at the service of humankind *“a positive city”* that will be able to contribute to new institutional regulations that will turn power into form, energy into culture and dead matter into vivid symbols of art and help modern man cope with profound energies he is to manage,
- Be adorned with images of love, tolerance, compassion and justice that will help man live at peace with the outer world, where organic ideals will be prioritized over social differentiations, which contributes to the unification of split personalities, and where the highest interests of man are placed at the center of planning,
- Be able to fulfill a sense of re-dedication to cosmic and ecological processes encompassing thought, art and all beings,
- Will be able to increase man’s conscious participation in cosmic and historical processes (Mumford, 2013).

The first step in attaining these objectives on a global scale is to change the paradigm. In other words, the boundaries of planning activities should so expand as to include the universe (in a dimension extending as far as space research) whose borders have been delineated by man, thereby redefining the concept of “holism”. In other words, ***the independent variable of planning should be taken to be Man, who is the nucleus of the universe, and his ontological nature.*** Time and society should be placed in their ontological positions in the infinity of moment and man.

For example, thought, as the most powerful element defining the existence of man, will and should continue to exist, together with “man” and as the fundamental determiner of development (its independent variable), on a plane leading to infinity and as a determiner of change³. This phenomenon, which constitutes mankind’s sociosphere (Toffler, 2008), will be able to maintain its ontological existence and influence so long as it can sustain its circulation in the universe. Will mammoth constructions and conglomerations that will put an end to this circulation (cities with populations of 25 to 30 million, skyscrapers rising hundreds of meters,

³ The first judgment of the paradigm that needs to be questioned arises at this point; is “the only thing that does not change is the “change” itself? Is it Man by virtue of the innovative streak in his nature?

disappearing natural environments etc.) terminate circulation of positive thoughts that keep man's psychological health in balance? Is it not related to this that more than 50 % of the people living in large cities experience mental and psychological problems?

Another example: In the 1960s, it was demanded in the USA that permission be granted to sell on earth the "clean" energy obtained from sun in the energy stations to be established in space and that necessary legal regulations be passed to this end (Toffler, 2008).

- What will be the effects of the condensation that will be generated in the sociosphere of man by this clean energy, which will enter the world by transcending its ontic structure? Or, will the world, which was created in a balanced manner in its own existence, be able to maintain its position in the universe as a result of such large-scale external loading? In what solution lies the reflection of man's ontological harmony in the universe?
- What kind of a solution can be reached when the release of carbon into the atmosphere is evaluated with respect to this ontological reality?⁴
- Is the fact that the moon moves 2 cm away from the earth each year related to these structural changes on earth and the attitudes that ignore the ontological nature of man and things? What could its consequences be? Could it be a small step or a beginning in the upsetting of the global balance?
- Have we thought about measuring the effects on sociosphere of cordless distribution of energies generated within the ontic structure of the atmosphere itself through electromagnetic waves? It is as yet unclear.

"Man"-oriented implementation of this and similar macro-scale analyses and their inclusion in sub-scaled (region, country, sub-region, city etc.) planning practices as macro-level "strategic data" should be a priority (Alkan and Bala, 2014).

6. URBAN MEMORY AND ONTOLOGY

Standardized forms of space that rapidly spread and became globalized with the advent of modernity, which occurred as a result of the second wave of revolution (industrial revolution), began to be implemented in all societies. As a consequence of these practices, which were performed overlooking the cultural, religious, informational and technological etc. ontic phenomena and differences both among communities and among the regions within the same country, the memories of communities and cities began to weaken rapidly and the feeling of cultural and spatial continuity started to disappear (Alkan, 1994).

Efforts aimed at "Conservation of architectural heritage", which emerged as a reaction to practices that went so far as to destroy as a whole traditional urban units in the name of planning and development and which arose in parallel with a global understanding of "conservation of architectural heritage", have not yielded the expected results, either⁵. For example, streets of "Şirince and Beyazarı, which have become totally tourism-oriented and

⁴ Mankind has begun to take significant steps and establish global institutions in this regard. UN, UNESCO, Kyoto Protocol etc. are organizations that make us hopeful. However, the problem here is to render these efforts so effective and continuous as to create planning data at the level of consciousness. The fact that the country that releases the highest amount of carbon into the atmosphere (the USA) has not signed this protocol is equally disconcerting.

⁵ A destruction similar to the one caused in cities by the 2nd World War in Europe was done in Turkey by development plans beginning in the 1960s and 1970s. Similar destruction is being done by local and central governments today in the name of urban transformation.

commercialized, make it difficult to understand the ontology of settlement, and render such traditional settlements indistinguishable from one another. Moreover, such places are assigned characters in the name of turning them into “Touristic brands” which are new but irrelevant to the everyday life practices of their residents. Therefore, in such cases, the question of whether the things that are conserved are “*cultural values or commercialized values*” arises. As a matter of fact, a settlement should be evaluated on the basis of its unique values, character and *raison d’être* rather than from a general perspective. Ensuring the conservation of the character of a settlement and its cultural legacy will be possible by ensuring the continuity of its *raison d’être*. Continuity of its existence can be enabled by keeping alive its social (collective) memory, which makes that settlement what it is, and the feeling of adherence to that place” (Koca, 2015).

In this approach by Koca, orientation towards (or heading for) “Ontology” is a positive step but there is a need for an approach that goes beyond the existing paradigm in both conservation-oriented spatial planning efforts and development of collective memory. At this stage, Ontological Planning;

- Should focus on understanding the ontic nature (existence) of the city; is the formation of an urban (collective) memory a time-dependent phenomenon? Or, “*as a living organism, is memory an ontological part of the city, its ontic existence?*” The meaning assigned to this reality by “man” gains significance because it is man again who will make sense of this and decide on what footing the values to be carried over to the future can live. The city possesses memory ontologically. Time accompanies the enrichment of this memory only depending on man’s actions. It cannot accumulate. It is man again who accumulates. It will be man who will be influential in changing it and deciding the direction of change. What is important is the presence or absence of institutionalization that will make existence-based evaluations in decision-making mechanisms and in the good-bad duality.
- The second important orientation is the formation of planning data and parameters without understanding “existence” and without making a detailed evaluation of phenomena that are used in making sense of “existence-man”. At this stage, reliance of the large-scale inventory (basic data) which will constitute the planning criteria and parameters on ontology and ontological information will be the most important step in the change of paradigm in planning (Alkan, 2016).

In order to obtain the expected benefits from ontological planning, there is a need for institutional structures on a global level that will make decisions that are compatible with the ontic nature of human beings and things and give directives that will guide hierarchical planning echelons. It seems possible and necessary that existing institutional structures be used and improved this end. Yet there is also a need for sub-scaled applications that will feed these tendencies through feed-back processes. Plans based on urban memory will be able to contribute to “**conceptualization of ontological planning**” as the closest planning level and activity to an ontological understanding of planning.

7. CONCLUSION

New and groundbreaking devices developed via technological advancements in each passing day (the number patents obtained in the USA only in the year 2015 is above 200.000) have reached such a level that they threaten human life as well as urban life. In its search for solutions to the problems, the current paradigm adopted technological change (and hence time) at a macro level as an independent variable and culture as a dependent variable. The area of

macro problem identified by this approach is “**Cultural Delay**”. Space and spatial developments seem to have been ignored at the stage of identification of problems-at the macro scale. However, a vacuum and a problem as big as the field of cultural delay is the field of “**Spatial delay**”.

The turn has come once again back to “ontology and information that will be generated in light of ontology” in solving social problems. The paradigm that should change in the discipline of Planning in light of ontological knowledge involves developing an approach that places man, whose “ontological existence” has been understood, at its focus and redefines man in the process as the dependent variable of macro planning. In the realm defined by man who continues his journey in eternity, society will gain meaning as universe, which develops as its function, and as time, which is the function of moment.

Social ontology, which finds meaning in the human-oriented wholeness of existence, should contribute to sub-scale plans in the planning hierarchy as “macro plan data”.

Time and technological changes should be brought down to their positions as sub-scale determiners on a universal plane as dependent variables depending on “man and his existence”. It should not be forgotten at all levels of planning that things as well as man have ontic natures. Be it at macro levels (universal or global) or at local levels, expected results will not be obtained from the planning and spatial production processes as long as this reality is ignored.

If we can eliminate our prejudices regarding planning and give up (though at a limited level) our lust for value changes in land, then we can develop a new approach that will benefit by “ontology and ontological knowledge” in order to reach an understanding of a “positive city” planning that can increase informed participation in cosmic and historical processes, and that is adorned with images of love, tolerance, compassion, justice and freedom which will help people live in harmony with the outer world.

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KEYNOTE SPEECH

(30 Ağustos Hall, 12 May 2017-Friday, 09.30-10.00)

Assoc. Prof. Dr. Elisabetta ROSINA

The Conservation of Historic Fabric in the Third Millennium

THE CONSERVATION OF HISTORIC FABRIC IN THE THIRD MILLENNIUM

ELISABETTA ROSINA¹

ABSTRACT

The historic buildings and urban fabric are a capital of irreplaceable cultural, social, environmental and economic value. This is true for Europe, as it is for the rest of the world but we need facts and figures to prove and illustrate this conviction. “Articulating the value of our heritage by providing quantitative and qualitative evidence of its benefits and impacts, will indeed give more strength to the voice of cultural heritage in Europe. Where does come this engagement with the protection of Cultural Heritage in Europe? Since the enlargement of concept of Cultural Heritage as “the entire corpus of material signs – either artistic or symbolic – handed on by the past to each culture and, therefore, to the whole of humankind”, the conservation of historic features is mandatory to reach a sustainable development of our settlements. Despite of many attempts to promote a policy and legal framework for the conservation in Italy and in Europe, the protection of Historic Buildings is often reduced to a financial estimation of costs and income, underestimating the importance of the cultural and social components of a real sustainability. Within this scenario, the institution for the education of the designers of the present and future city have a prominent role to propose the proper approach to the project for new uses of historic buildings. The education to “listening” the building comes together with the assumption of the criteria of compatibility, reversibility, least intervention, recognition. Moreover, there is an increasing consciousness of the challenges deriving from the need of accessibility, energy efficiency and safety. This means that the current approach of invasively adapting the historic buildings to the standards for contemporary buildings has been changing towards the improvement of the residual performances. The schools of architecture and building engineering are the natural cradles to learn how to study of the best solution for any specific structure instead of applying a “ready-made” project that matches current fashion and tastes. Conservation and restoration of third millennium are based on the skills of the architects; also they require tools and specific knowledge in many fields and disciplines that the architects have to learn to lead in a multidisciplinary team.

Keywords: conservation, urban memory, cultural heritage, economic value, cultural capital

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1. INTRODUCTION: THE EU PERSPECTIVE ON CULTURAL HERITAGE

1.1 Historic overview of conservation in EU, historic centers

The concept of the values of Cultural Heritage (CH) dates to the last centuries, and with the present definition, it became commonly accepted in Italy and Europe after the reconstruction at the end of the WWII.

The transformation that rapidly changed the European cities after the WWII constituted a challenge for conservation of historic centers, as well as for many listed monuments located in the sprawl areas of the urban centers. Despite the compelling need of housing the increasing number of people moving to the urban areas, the traumatic destruction of the historic fabric in the cities arose a dramatic sense of loss and a consequent desire of reconstruct the familiar landscape and landmarks.



Figure 1. The city of Dresden, Germany, after the bombing of February 1945. WWII caused the loss of lot of cultural European heritage (photo: Bundesarchiv, Bild 146-1994-041-07)

Starting since the beginning of the '50s, with the fore coming looting of the traditional buildings downtown and the uncontrolled increasing of the property speculation, the debate on architecture has been highly focusing on the relationship between new and ancient buildings especially in the historic center.

After almost 20 years of reconstruction and repair, mostly experimental towards direction also controversial, the Venice Charter stated the unmistakable values of the conservation of the cultural heritage in its environment. In fact, as one of the signers of the document, Pietro Gazzola asserted at the international Congress of Architects and Technician of Historic Monuments, held in Venice on May 1964 [II International Congress of Architects and Technicians of Historic Monuments, 1964]:

“The cultural value of ancient monuments is not an acquisition of today: it’s part of the conspicuous heritage that we received from our enlightened precursors. The appreciation of this value stopped up until nowadays to a purely theoretical role (professionals). The effort to

preserve the monumental heritage is a recent care, which characterizes our age from the previous ones.”

The reflections on the first phase of the frenzied reconstruction based the common work during the conference and that gave birth to both the Venice charter and the ICOMOS organization. The Venice charter constituted the basis for the development of the legal framework on the protection of CH in many countries, in Europe and USA.

1.2 Is the conservation of CH an advantage in the third millennium?

At the turn of the third millennium, some questions arise: what remains of the conservation legacy as expressed in the Venice charter and further documents, considering the challenges and opportunity that globalization and always faster changes brought in the construction sector?

Which lesson learned come from the reconstruction of European cities, facing the necessity to fill the breaks of the urban memory caused by the war and the speculation intervention in historic centers?

The urban memory connects the past and the present by knowing the history of the city and of its societies. The city encompasses the experiences and information formed in social memory: exposing and sharing the images of one's personal experiences related to a place is possible to keep the memories, as the traces of previous events, which establish relationships between past and today. The constant change of the built environment so often causes breaks in urban memory: rebuilding the buildings, monuments, and parks, demolitions in historic districts, reshaping the squares and streets provoke lapses [Crimson, 2005; Gurler et al., 2013; Talas et al., 2002]. The perception of space remains unconscious if the permanence of the perceived space is not enough prolonged to become familiar, to enter among the references of orientation in a familiar place. The continuous change erases the necessary time to set the chronicle into and experienced perception that is the beginning of the process of memorizing. The lack of memory, as for human beings as for cities, brings to weak the perception of the identity of people, a community as well a nation.

At present, European bases its identity on a common heritage, made of traditions and cultural expression coming from the past, not only on the economic convenience to rule the growth towards the challenge of the future.

The European community has been supporting the program to protect CH since the beginning because considered the historic buildings and urban fabric as a capital of irreplaceable cultural, social, environmental and economic value.

The protection of the roots of the cultural identity of any nation is a strategic target to ensure the durable respect also of the economic transition within the European countries and abroad. “The interest for the protection of CH in Europe comes also from the increasing awareness of the value and multiple benefits of cultural heritage for the economy, society, culture, and environment. The above-mentioned conceptual and policy developments affirm the importance of cultural heritage as a strategic resource for a sustainable and peaceful Europe. They also demonstrate the determination of the EU institutions to develop and implement an integrated policy approach to cultural heritage” [<http://blogs.encatc.org/culturalheritagecountsforeurope/outcomes>]. “As a perspective for the next future, the EU Council's Conclusions on a Work Plan for Culture 2015-2018 identified cultural heritage as one of its four priorities and “Indicated the need for the EU to invest in cultural statistics as a prerequisite for evidenced-based policy” [<http://data.consilium.europa.eu/doc/document/ST-16094-2014-INIT/en/pdf>].

1.3 The economic value of CH is not only financial

With the aim establishing on evidence the protection of CH, the project “Cultural Heritage Counts for Europe” started on 2013 “with the support of the European Commission and in response to the position paper ‘Towards an EU Strategy for Cultural Heritage — the Case for Research’ presented in 2012 by the European Heritage Alliance 3.3. This project comprised collecting, analyzing and consolidating evidence-based research and case studies from different EU Member States on the impact of cultural heritage on the economy, society, culture and environment with three aims: to demonstrate the value and potential of cultural heritage as a strategic resource for a sustainable Europe; to raise public awareness of this resource; and to present strategic recommendations to European decision-makers” [<http://data.consilium.europa.eu/doc/document/ST-16094-2014-INIT/en/pdf>]. Many results came from the study, for examples the definition of indicators for assessing the values of specific advantages (also economic) coming from the protection of CH, for the recognition of the multiple and valuable benefits that cultural heritage brings to society. In fact, the protection of Historic Buildings is often reduced to a financial estimation of costs and income, underestimating the importance of the cultural and social components of a real sustainability despite many attempts to promote a policy and legal framework for the conservation in Italy [Decreto Legislativo 42/2004] and in Europe.

A confirm comes from the “report produced the Horizon 2020 Expert Group on Cultural Heritage in April 2015. “The report entitled Getting Cultural Heritage to Work for Europe (European Commission, 2015) sets out recommendations for an innovative policy framework and agenda for cultural heritage-related research and innovation up to 2020 executive summary & strategic recommendations table of contents” [<http://bookshop.europa.eu/en/getting-cultural-heritage-to-work-for-europe-pbKI0115128>].

2. THE ITALIAN DEBATE ON CONSERVATION OF HISTORIC BUILDINGS

The present debate in Italy on conservation and restoration came across many attempts to integrate the protection of cultural patrimony and the economic issue to estimate the construction capital.

Despite the enlargement of concept of Cultural Heritage as “the entire corpus of material signs – either artistic or symbolic – handed on by the past to each culture and, therefore, to the whole of humankind”² [Jokilehto, 2007], a critical issue is that the definitions of cultural patrimony are still funded on selective bases of a historical background nature and above all the aesthetic value. In the present code, the definition of the classes of Cultural Heritage under protection are wide and general, nevertheless still, the classes do not include the totality of the Cultural Heritage per the initial definition quoted above.

However, an important result is the achievement to consider the cultural patrimony as an economic patrimony, to be evaluated for its conceptual nature and not susceptible to exchange. A part of the patrimony has a value as collective patrimony because it belongs to the community memory; it is part of the common memory. On the other hand, the historic

² As the deep reflection on the legacy of Ruskin, Riegl, Dvorak, the studies of archaeology methods, the development of the concept of material culture brought to overcome the reduction of history to the great happenings, to emergencies, to the uniqueness of figurative production [12]. The definition of the Cultural Heritage as the witness of past civilization comes back to the sixties, in Italy: the government committee (Commissione Franceschini, 1967) for the protection of Cultural Heritage stated this definition showing a wide perspective that was too in advance with respect to the legal framework at that time. Nevertheless, the definition is presently considered the widest and more complete, totally accepted by the updated scientific literature.

patrimony is also a resource; its very existence achieves an economic goal: the buildings can meet new uses, compatible with the existing features. The ways of intervention on cultural heritage offers an interesting analogy, because it highlights peculiarities, differences, refusing official recognition to aesthetic or historical models. Many economic motivations recommend a “reuse” policy.

In the economic analysis, the cost of the intervention on the buildings should come from the income due to the use of the buildings after the rehabilitation. Therefore, it is necessary to rehabilitate a building that is to be useful and that requires to improve the values of use and attraction. Mainly, the economic evaluation focus on the restored building and not on the process of restoration [Montella, 2009; Della Torre, 2010], as well as most of the present discussions of scholars and professionals deals with the main questions that are at the basis of the present debate: which are the traces/stratification of modification in addition to its original features that the monument keeps? Which are the traces that the monument should display after the restoration? Has the restorer the duty to transmit the traces of the past to the future, or to “recreate” “a” past? Which is the limit in between? [Leon, 2008]

Instead, dealing with the issue to change the process of intervention on the buildings, the focus of protection changes totally.

Keeping one-step before, the novelty of planned conservation process is to procrastinate as longer as possible any restoration, acting on the environment and ruling the use of the building in a way to mitigate the effects due to consumption, weathering, aging, etc.

As expected by Della Torre [Della Torre, 2010] great improvement could be generated by this innovation of the process: the perspective of the conservation changes from the repair of the damage after its occurring to the prevention of the damage, by the mitigation on the causes of damages. This is the main set of the strategy of planned conservation that since 1998 is on the way to change the perspective of the intervention on historic buildings.

3. THE PLANNED CONSERVATION STRATEGY: TO RULE TRANSFORMATION

3.1 Conservation is a process

In the Italian code for the protection of CH, the definition of Conservation includes many activities that in the past were considered only as a step before or after the restoration.

In a “*wholistic*” attempt to consider Conservation as a process, art. 29 defines the activities that run parallelly in a “coordinated and planned study, prevention, maintenance. Restoration is considered the last possibility to intervene, as it is an invasive intervention on the historic materials and features.

In fact, in the recent years, the restoration is conceived as a project of architecture to transform the existing buildings. Restoration has been more focusing on the conservation of the materials and features that requires specific technical knowledge than on the transformation of the building, removing some traces of the past and enhancing some other, to renovate a formal unity of the aesthetic features [Bellini, 1996]. The base of the aesthetic restoration of monuments showed the limits in the past (up to the WWII) because of the ineffectiveness to prevent the damages and to guarantee the authenticity of the object: nevertheless, the aesthetic requirement remains the most common target of the intervention on historic buildings. Besides this requirement, others came in the last decades, due to the increasing concern for the environment and landscape, the building surroundings, both as the natural background to preserve and a possible cause of damage to mitigate. The pilot project of the first plan of conservation of Umbria city centers, dating back to 1975 led to a new consciousness of the risk for the conservation of Cultural Heritage, and to the development of a policy to assess and

catalogue the risks on the entire nation. At that time, the motto “prevention is better than cure, cure is better than restoration, restoration is better than demolishing” was not yet the present main set of the updated intervention on the historic built fabric, and monuments. Nevertheless, the pilot plan for Umbria became the leading experience to guide the protection as prevention of the effects of catastrophes on the built heritage.

After 20 years of application of the strategy of the planned conservation, in Italy and abroad, some reflections come clear.

3.2 Lesson learned after 20 years

The success in Belgium of *monumentumwacht*³, the trouble in Italy and UK, show that the change of mentality is possible only if there is a change on all the levels of protection, from the legal framework to the productive companies and artisans working in the field of Cultural Heritage [MiBACT, 2008].

Economist analysts [MiBACT, 2017] demonstrated that the activities strictly connected to the conservation of Built heritage (the maintenance and refurbishment) have a positive effects and benefits at region level of the economy, because of the small and diffused jobs in the area beckon the local enterprises, that preserved traditional techniques of buildings and the knowledge of treating traditional materials.

This effect is higher with long-term planning because the involvement of local experts for a long time ensures a competitive advantage on the bigger enterprises and the continuity of the relationship with the local stakeholders: owners, associations, public administration, etc. Keeping the knowledge of traditions in the places where buildings were done has a high economic value for the small local enterprise because it guarantees the continuous and stable employment at long. Therefore, shifting the object of the investment from the restoration to the planned conservation process brings an improvement of the direct and indirect impact on the regional economy. The intangible advantage is even higher than the direct economic one: the enrichment of the potentialities of the human factor and enterprises, the capacity of generating further values and the improvement of the intellectual capital in terms of refining the artisan techniques, sharing the knowledge, diffusing the results.

4. THE PROJECT OF CONSERVATION IS A PROJECT OF ARCHITECTURE; WHICH CRITERIA BASE THE DESIGN?

As anticipated in the previous paragraph, the turn of perspective requires education and training at all the levels. From the “cultivation” (protection, exploitation, improvement) at the local level of the artisan techniques, to the involvement of Universities and Research Institutes with the role to develop specific teaching programs and research on the territory. The aim is to produce a program of education to prepare the future professionals and researchers to face the challenge of managing the transformation of the existing built heritage without losing its integrity and authenticity. In fact, without culture there is no demand for culture, therefore also the appreciation of the historic built heritage comes from a spread dissemination of information, using all the updated tools for communications.

³ The policy developed in the Netherlands implemented the strategies of prevention together with a careful diffusion, dissemination of results and involvement of the public/private owners. In these countries, these policies gained the best results and were successful to develop a new sensitivity for the conservation and a further participation and engagement of the citizens too [17].

Within this scenario, the institution for the education of the designers of the present and future cities have a prominent role to propose the proper approach of the project for new uses of historic buildings. The historic education to restoration and conservation, substantially the education “to listen” the building, comes together with the assumption of the criteria of compatibility, reversibility, least intervention and recognition.

Moreover, there is an increasing consciousness of the challenges deriving from the need of accessibility, energy efficiency and safety. Therefore, also the current approach of invasively adapting the historic buildings to the standards for contemporary buildings has been changing towards the improvement of the residual performances. Examples come from the present Ministry guidelines to improve the stability of the historic buildings (2008) [<http://www.cibse.org/getmedia/bad5b290-969c-4961-8d0c-cb71f2dcd875/Draft-BS-EN-16883-Conservation-of-Cultural-Heritage-Guidelines-for-improving-energy-performance-of-historic-buildings.pdf.aspx>] and the energy efficiency [Verpoest et al., 2006], very recently adopted by the EU [Musso, 2013].

The schools of architecture and building engineering are the natural cradles to learn how to study the best solution for improving any specific structure instead of applying a “ready-made” project that matches current fashion and tastes. Conservation and restoration of the third millennium are based on the skills of the multidisciplinary teams of professionals requiring tools and specific knowledge in many fields and disciplines.

The step of the intervention, dealing with the enhancement of the existing buildings, consists in reaching the best balance between the proposal of new addition and transformation for meeting the needs of the new use and the strictest conservation both of materials and building techniques.

It is possible to reach this balance along with a methodology of progressive subtraction of the unnecessary items and images that usually fill our imaginary thinking to a functional use of the building. As worshippers of images, the icons of contemporary architectures pop up in the mind as a reference, also before that a complete exam of requirements, needs, and opportunity is done. As a difference from the project of a new building, the proposal of new use of a historic building is not a pencil sign on a blank paper. It requires writing among lines, to conceive shapes, colors, materials that dialogue with the existing one, without prevail on them or, even worst, use them as an excuse to display, enhance astonishing new construction. The project of conservation, as technical repair of the damage, and modification to host new functions follows some criteria that can address the choices since the preliminary steps.

Mainly, the new uses require meeting the standard for safeness, fire protection, accessibility, energy efficiency, especially if the new function is a public use. Concerning the reinforcement, since 2008 the Italian standard for historic buildings require improving the stability and the prevention of seismic damage instead of applying the general reinforcement of the contemporary structures [<http://www.cibse.org/getmedia/bad5b290-969c-4961-8d0c-cb71f2dcd875/Draft-BS-EN-16883-Conservation-of-Cultural-Heritage-Guidelines-for-improving-energy-performance-of-historic-buildings.pdf.aspx>]. The recent EU standard for the energy efficiency [Musso, 2013] follows the same line: once again, the suggestion of the “improvement” does not quantify and specify the intervention, although the most recent regulation designs the process of decision making for choosing if and how to intervene.

The requirement of improvement, together with the following criteria, are suitable for leading both the technical intervention for repairing and the project of enhancing the building [Musso, 2012].

The first criterion is *compatibility*: as technical intervention, the new materials should not damage the existing ones, both physically and esthetically, therefore the new materials should

have the same chemical-physical-mechanical properties of the existing ones. As enhancing intervention, the new use should not require damaging the existing building with a massive intervention that sacrifices materials and structure, considering also the reinforcement or demolition required in the phase of the restoration itself. The intervention or the addition should match with the existing without risk to damage it, as it happened using cement mortar to seal frescoes. At present, compatibility is necessary; the new materials should behave as the old ones or show lower performances because, in the case of damage, the new materials will be damaged firstly.

The second criterion is *reversibility*: in a technical interpretation of the word, it means that all the intervention should be removable without damaging the existing building, because of possible, future, better intervention or because of the durability of the employed materials.



Figure 2. The new stairs inside Bernabò Visconti Tower (Castle of Trezzo sull’Adda, Italy, project: Lorenzo Jurina and collaborators) is a good example of reversibility and integration between old and new structures (photo: Andrea L’Erario, 2014)

The third criterion that basis the intervention can be summarized as “*the best intervention is the least one*”. This criterion serves to prevent any “oversize” addition, transformation, mutation. It has application both on the technical and functional side: for example, the strengthening intervention should be “collaborative” with the existing structure, exploiting its residual performances instead superimposing materials and construction techniques that behave in a very different way from the original one). An example of the concept of least intervention, on the functional side, is to use the existing vertical connection for inserting plants and pipes instead of locating services rooms, bathrooms, kitchen despite of the sacrifice of original materials). The criterion of the least intervention is very important to limit the loss of the integrity of the building and guarantee the respect of all the information regarding the history of the buildings. The traces of the past bring the values, information, a witness of past knowledge and artistic artisanship that express the uniqueness of our Cultural Heritage. Therefore, the best attitude to project the adaptation to the new use is to study the most and to intervene the least, based on the most accurate analysis and evaluation.



Figure 3. A detail of the wood beam reinforcement of the roof of one tower of Pavia Castle, Italy. The new addition is completely reversible. Project: Lorenzo Jurina (photo: Andrea L'Erario, 2014)



Figure 4. The insertion of new horizontal structures on old timber beams, Ex caserca Calchi, Pavia, Italy. The historical beams are reinforced by the addition of new beams (photo: Andrea L'Erario, 2014)

A fourth criterion relies on the *recognition of the new addition*. This criterion has been under discussion since the birth of an early awareness regarding the implication of restoration. At present, the common perspective regarding the recognition focus on the necessity to distinguish the new addition from the existing parts, without disturbing the total view and perception of the whole work of art, building, object. The interpretation of this criterion relies on the sensitivity and culture of the designer, perhaps more than the application of the previous keywords, and many examples could match with it although the final aesthetic result could be different.



Figure 5. Saliceto Castle, Italy. Restoration project by Armellino&Poggio Architetti Associati, 2011. The new tower, made with a steel and timber cladding self-supporting structure, is well noticeable from the historic castle.



Figure 6. The conservation of the rose window of Aula Magna of University of Pavia, project: Lorenzo Jurina (photo: Andrea L'Erario, 2014)

5. CONCLUSIONS

As a conclusion, the last question remains on the table, with a large span of possible answers. If the planned conservation is a strategy to transmit the existing Cultural Heritage to the future generations, is possible that it interacts with other policy, tools, methods, strategies that at present result effective in Europe and abroad, including the emerging country?

In few word, is possible that conservation can contribute to the regeneration of the sites, urban sites as well as the diffused built heritage?

With Stefano Musso “Re-generation indicates the ability that the organisms have, in various ways, to come back to a new life or to generate new independent life, mainly through the covert laws of procreation and of the perpetuation of the species. In all of this, conservation interferes, or it emerges, in many ways and for different reasons. Procreation in its various forms, and the same sense, regeneration, or the creation of new generations, serve primarily the ‘conservation’ of the species. On the other hand, only that which already exists can be regenerated, which in turn has been generated or created in the past. Conservation is thus implicit in the re-generating or, at least, a quantum of unavoidable conservation is necessarily included.” [21]

Therefore, if the role of the Urban Regeneration Programs is to identify the strategies and create the conditions for pursuing them, the role of conservation is to identify the features, the relationships, the heritage significance, at present as it was in the past that will be a trigger factor to bring back the life in the historic districts. As explained in advance, planned conservation as bottom-up approach is a powerful integration of the policy of the urban renovation, thanks to the capillary knowledge of the site, its present potentiality, the hidden treasures that the local culture keeps, that could be attiring of new life.

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SESSION 4

30 AĞUSTOS HALL
12 May 2017-Friday, 10.10-11.40

Chairperson: Prof. Dr. S. Güven BİLSEL

Invited Speaker: S. Güven BİLSEL

*Strategic Urban Design: A Strategic Planning Approach
in Conserving Spatial Identity and Specific Qualities of Places*

Hossein MAROUFI, Elisabetta ROSINA

*Cities Hosting Holy Shrines: The Legacy of Pilgrimage and Its Impact on
Urban Form*

Fulya Pelin CENGİZÖĞLU, Elvan Elif ÖZDEMİR

The Image of a City in the Human Memory: Mersin Sample

Azize Elif YABACI, Mesut DİNLER

Eğli's Mülkiye: Ankara's Modern Heritage and Its Transformation

Çiğdem VAROL, N. Aydan SAT,

Sevinç Bahar YENİGÜL, Z. Aslı GÜREL ÜÇER

*The Place of the Capital's Main Square Kızılay
in the Social Memory of the Citizens*

STRATEGIC URBAN DESIGN: A STRATEGIC PLANNING APPROACH IN CONSERVING SPATIAL IDENTITY AND SPECIFIC QUALITIES OF PLACES

Prof. Dr. S.Güven BİLSEL¹

PROLOGUE

It is interesting to observe that the urban spaces which are found no more liveable by their inhabitants, are mainly created through a process of that we call now "**planning.**" In most of the planned urban transformations, *the definition and meaning of place is changed, the unity of place-memory and identity is lost*, at the expense of further economic interest and declaration of power. (BILSEL, 2004)

It is known what the intention is behind these implementations, which are mostly presented to people as a way to give a new identity by renewing the existing character of urban fabric, which is found contrary to the new one.

As a result of this "*tabula rasa*" type of understanding which eradicates the pre-existing, with an expectation of excessive profit however, what is reached at the end is, a highly dense and unhealthy urban structure, a non-articulated urban image and a no more readable urban pattern without authentic identity. It would not be wrong to say that, the possible outcome of this sort of urban planning which accepts and use the geometric urban pattern as its main design principle, results in an urban-erosion.

Having mainly a visual character, spatial images which are perceived, conceived and collected in memory for being recalled and remembered later on, are associated with the objects presenting an authentic image in space respectively. Collected memories are related with the values and entities that make the authentic space, in which people walk through in their everyday life, perhaps without being aware of them.

The City, which has been the creator of civilizations, is an existence presenting herself with a series of landmarks. Together with the historic settlement pattern, existing cultural values, remnants of vernacular architecture, the authentic urban silhouette and also with meanings and names of places, memories, old sayings and stories are all collected in the people's memories. Conservation of the cities with all the cultural values and urban architectural heritage which have left traces worth to remember in citizen's life, representing authentic features of identity, is accepted as one of the most important subjects of the last fifty years. However, large scale

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urban demolitions have become a current practice not only in this country but also throughout the world.

It is now observed that, existing cultural values in urban areas disappear from sight one by one, as a result of ever changing intentions of urban municipalities to such an extent that their demands change the cultural identities of cities along with the profit oriented pressures on the limited urban land.

While every action of demolition gives way to a new borne building on the very same piece of land, however the possible effects of these operations onto the people living in these quarters are not taken into consideration at all. This reminds us barely perceptible visual images which would gradually disappear from our sight.

In such a case, in which a new development with high densities replaces previous built up environment with particular meaning and identity, the result is new petrified urban spaces having lost their green existence, with changing scale and proportion and without sufficient open space.

It is the urban memory, which is effected from the ever changing appearance of urban space and the urban values which cannot be protected properly.

In these circumstances, *“the memories of the past”* which cannot be conveyed visually to the new generations, are going to be left as re-collected memories only in the old men’s mind vanishing as time goes by. Memories of the past mean nothing but odd stories any more. (AKPINAR, 2011 & 2012).

What is really intended to do is, changing the urban identity and re-defining people’s perception through creating *“a new urban image”*. In order to prevent this, what could be done is, first to inform people about the various inadequacies and problems of such dense and chaotic built environments resulted by the process of continuous demolition and renewal, before suggesting alternative solutions.

In this context, it is rather important to explain to people that, it is possible to provide them with more liveable places in terms of healthy environment with arrangements, while protecting the existing cultural values in an active way. It is an interesting argument that, the awareness of citizens about the values of the historic settlements and architectural heritage, could indeed be achieved by designing healthy urban spaces.

STRATEGIC SPATIAL PLANNING APPROACH AND PLANNING FOR STRATEGIC PRIORITY AREAS²

In terms of the possible solutions on which we can argue, I would like to present here an application of “Strategic Spatial Planning Approach”. A planning approach which we developed and could find the opportunity to follow its implementation phases, is adapted to Urban Conservation Planning. By using this model however, **“Planning for Strategic Priority Areas”** is developed together with the definition of the **“Particular Points of**

² Summarised from a previous work of the Author:

BİLSEL, S.G., (2016) “The Short Term Action Planning Approach of 80’s and a Proposal for Strategic Planning for Priority Areas in Urban Space” in ‘Kemal Ahmet Aru Urban planning and Design’ (N. Zeren Gülersoy, T.K. Koramaz eds.) Istanbul Technical University Faculty of Architecture, ITU. Vakfı yayınları, İstanbul, 2016. (pp. 209-223)

The original terms, **“Planning for Priority Areas”** and **“Particular Points of Interest”** are quoted from the unpublished Ph.D. Thesis of the Author.

Bilisel, S.G., (1987) “Öncelikli Alan Planlaması” *‘Planning for Priority Areas’* Unpublished Ph.D. Thesis Gazi University, Ankara.

Interest” chosen and which the boundaries were determined according to a planning decision taken in the upper level.

At first, it would be emphasized here that, the spatial strategic planning approach can be used not only in the planning of the upper level, but also in the planning of priority areas in the local levels with the objective to direct the implementation.

The method that we propose here is, producing “The Strategic Priority Area Planning for Protection of Historical Urban Spaces and Further Development Areas” in terms of particular points of interest having priorities in which the techniques of **“urban design”** are used thoroughly.

One of the important dimensions of the method we use in this context, from the social planning point of view, concerns the citizens who are expected to become conscious by comprehending the existing values of vernacular historic areas, simply by discovering the possible relationship between historic past of the city and their own everyday life and as a result by taking part actively in the conservation efforts.

The aim of this study is to bring forth a new and a different approach to planning that is responsive to integrated, comprehensive and rapid changes within the system according to the dynamic planning understanding. Confronted with the ever-changing requirements of cities, the static "traditional planning approach" is now proven to be inadequate, resulting in piecemeal arrangements isolated from the planning as a whole.

The conceptual base of '**spatial strategic planning**' model was first introduced in the beginning of the 1970s. This model, which considers planning as a function of strategic urban management, adapted to spatial planning through a series of "**strategic choices**" explained by "**the decision theory**." In planning practice this approach means making a choice among all the probabilities related to the future by decreasing uncertainties within the system. (GALE, 2001).

In planning, it is quite usual to come across several **uncertainties**. Within the strategic choice approach, there are two ways to explain and overcome those uncertainties. To reduce and to control them better, it is necessary to trace back their sources, or to rearrange the system flexibly in order to adapt it to changes. In this purpose, the distinction between short term and long term planning is to be made. Thus, while the removal of uncertainties is preferred in short term, in the long run, flexible solutions need to be developed in order to increase the system's openness to different possibilities. This approach is defined as the basic philosophy of strategic planning.

In spatial strategic planning, a technique called '**scenario planning**' is used. “For a probabilistic definition”, linkages between scenarios and strategies must be established. Through scenarios a milieu for predicting and understanding possible uncertainties is created, and in strategic decision making, scenarios help to come up with a common understanding through negotiation and reconciliation of opposing views within the group. (Van der HEIDEN, 1996).

The suggested model is a **two-stage planning approach** within the system of relationships. In that way, a planning process depending upon continuous interrelation between upper and lower levels of planning is defined in spatial strategic planning. In this model there is a '**structure plan**', that is a high level plan in which the basic strategic choices and principle decisions are made, and strategic priorities are defined; together with '**plans for strategic priority areas**,' which are local level, implementation oriented plans defined by the same structure plan.

Spatial strategic planning, which defines a reflexive planning process within the system, includes a **strategic goal and development objectives**, a future development scenario and

basic strategic choices that are defined on the basis of that scenario. In the upper level of strategic spatial planning, several applicable '**alternative development strategies**' are created based on different space and time settings. Those are evaluated by using various methods to reach a selected alternative development strategy.

'**Planning for priority areas**' is a unique tool, designed according to a development strategy and defined priorities for a better understanding of the problematic potential and developmental dynamics of space usage and differs from traditional planning methods with its emphasis on "**priority**".

In planning for priority areas, demand analyses and projections are made. In this approach it is accepted that the weak might be just as important as the strong in spatial power relations. Detailed proposals are made to direct the implementation according to **programme choices** that are based on these analyses. Multidimensional and detailed arrangements are proposed **through 'urban design projects' of different scales**.

At first, in the urban design projects developed for the strategic priority areas defined in accordance with the basic principles of the upper level structural plan proposals, the **operational objectives** directly oriented to development are defined.

Secondly, possibilities and constraints, as well as the social, physical and administrative thresholds and restrictions, which are existing in designated areas, are all taken into consideration.

Then, the demand analyses, projections and the **programme choices** are formulated by the active participation of local people.

The detailed projects, developed in different scales and dimensions at the end of such a participatory process, also propose implementation models, opening discussions on fiscal dimensions and implementation phases of the project, that are taken into consideration within *strategic priority areas*, and *particular points of interest* in this context. This design approach is named as "**Strategic Urban Design**".

STRATEGIC PLANNING APPROACH AND URBAN DESIGN IN CONSERVING THE SPATIAL IDENTITY AND SPECIFIC QUALITIES OF PLACES

It is particularly important to use the spatial strategic planning approach **in urban conservation planning schemes**, which aim at sustaining tangible and intangible cultural values and existing settings of historical urban settlements while protecting them.

The conservation of cultural values within the historic urban environment, including historic monuments, remnants of vernacular architecture and historic market places, has to be considered within a holistic approach in this context.

In strategic planning model, among the defined strategic objectives of urban planning, the objectives which are related to the conservation of natural and cultural values of the city have to be considered important. Conserving the values of the **authentic silhouette** and **original townscape** of historic urban spaces and defining new functions to old historic quarters are **critical objectives of planning**.

In the evaluation process of the alternative strategies of urban development, the principles about **conserving authentic spatial identities**, **original urban image** and **special qualities of places** are among the **significant criteria** used.

The following stage in the urban conservation planning developed by using the strategic planning approach is, to determine the **strategic priority areas** and **particular points of interest**, for which the urban design projects are to be proposed, by defining the priorities and also the periods of implementation of these projects respectively.

In the **strategic urban design projects**, which are to be conducted in the strategic priority area and the particular points of interest within those, besides strict conservation decisions, it is expected to produce **alternative design proposals** opening discussions on such implementations as getting rid of hazardous additions, **revitalization and rehabilitation of the historic environment** and/or allowing new developments compatible with it.

In the urban design process that are to be developed in the strategic priority areas and the particular points of interest, **organising urban design competitions** which are open to multi-disciplinary participation can be seen as an appropriate method in order to allow various proposals.

The strategic urban design projects are expected to serve in the conservation of authentic values of the historic city and the **spatial identity** which have marked the memories of the citizens. In this respect, adopting a participatory process as part of **the strategic urban design** becomes vital.

COMING TO AN END: “READING THE STORY OF PLACE IN A RIGHT MANNER” TO BRING “A STRATEGY OF CULTURE”

In a Conservation Planning model, which aims to prevent demolitions and deteriorations of urban space, social and spatial disintegration within it, it is suggested to bring forth and protect the local authenticities, defining an Urban Identity with its dominant features (BARTU, 2000). It seems to be rather important to bring forth a “Strategy of Culture” in order to provide an effective conservation and revitalization scheme, while commencing a new usage in ‘Place’ and vernacular architecture within the historical urban environment. What is aiming in terms of “Urban Culture” in this Strategy, which can be expressed as “reading the past stories of Place in a right manner”, restoring without losing the sense of identity, and ensuring the “Cultural Continuity” by means of history and space, is defining a new way of life and a quality of life respectively. (WANSBOROUGH & MAGEEAN, 2000).

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Research Interests:

Urban Spatial Identity, Urban Memory, Creating a new Urban Image, Urban Conservation Planning, Strategic Spatial Planning Approach, Strategic Priority Areas, Particular Points of Interest, Strategic Urban Design.

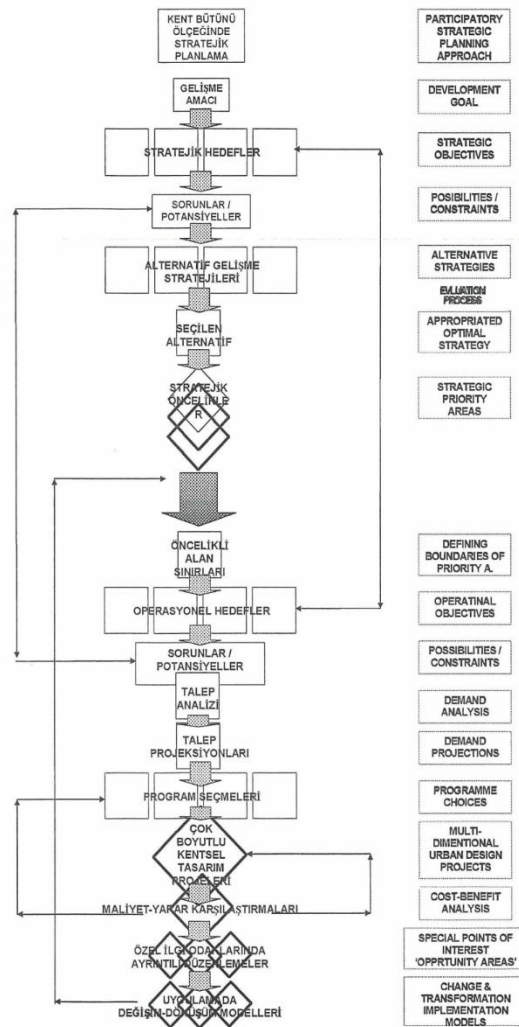


Figure 1 Strategic spatial planning approach & planning for priority

CITIES HOSTING HOLY SHRINES: THE LEGACY OF PILGRIMAGE AND ITS IMPACT ON URBAN FORM

HOSSEIN MAROUFI¹ ELISABETTA ROSINA²

ABSTRACT

This paper explores pilgrimage in the context of historic holy cities which contain at least one religious complex through which the ritual of pilgrimage takes place. One controversial tension in urban development process of holy cities is the tension between urban growth, on the one hand, and adapting city structure to the needs of pilgrims on the other hand. This paper investigates this issue by referring to experiences of two major holy cities in of Mecca and Mashhad. Both cities are spiritual centers which host millions of pilgrims throughout year. The aim of this paper is to analyze the process of city center transformation in both cities and monitor different policies and interventions that shaped their morphologies up to now. Through historical analysis of urban form, flow of pilgrims has affected the morphology of both cities in similar ways. Accordingly policies and interventions by local officials have shaped the urban center in three similar ways: enlargement and expansion of shrine, vehicular access to shrine, and real-estate speculation. In the absence of protective and preventive codes and policies both Mecca and Mashhad have lost their historical urban fabric and their cultural patrimonies. Their traditional urban scape and prominence of shrine has been substituted by high rise mega projects. In a similar way their local crafts and small-scale retails have been replaced by global retail chain.

Keywords: Pilgrimage, Holy City, Urban Morphology, Mecca, Mashhad

1. INTRODUCTION

Pilgrimage according to definition is a journey made to a sacred place as an act of religious devotion. Typically it is a journey to a shrine or other sacred locations which is important to one's faith. Although different faith practice different ritual of pilgrimage, the idea is shared among different religion. For example Jerusalem is visited by pilgrims of three religions – Judaism, Christianity and Islam. In Christianity pilgrimage was practiced in the fourth century when a network of holy places was established across Christendom by Emperor Constantine. Later pilgrimage also was made to Rome and other sites associated with apostles and saints.

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According to Islam rules each single Muslim – in case of physical and financial ability- must perform the pilgrimage to Mecca at least one time in Life. Moreover it is recommended that Muslims pay visit to shrine of Prophet Muhammad and other Imams in a regular base. In Judaism Jerusalem is the center of Jewish religious life and pilgrimage. The Hebrew bible instructs all Jews to make a pilgrimage to Jerusalem three times a year.

Even today important sacred places host pilgrims of different faith and absorb the crowd in a temporary or constant manner. For example it was estimated in 2000 that approximately 30 million pilgrims visited Rome and 4 million visited the Holy Land (Woodward 2004). Similarly according to Saudi Arabia Ministry of Hajj approximately 2 million Muslim pilgrims visited Mecca in 2014 which brought 8.5 billion for the country. Due to advancement of transportation technology the number of pilgrims to holy places tends to increase which in return brings additional challenges in terms of management, security, environmental impact and urban development.

One important challenge is the pressure which mass flow of pilgrims could exert on the urban fabric of holy cities. Previous studies on holy cities of Mecca and Medina indicate that mass pilgrimage have radically changed the traditional townscape of both cities in favor of increasing transport infrastructure, large-scale commercial establishment and lodging infrastructures for pilgrims. This picture is similar in many other holy cities which receive large amount of pilgrims in constant or temporary manner. One controversial tension in urban development process of holy cities is the tension between urban growth, on the one hand, and adapting city structure to the needs of pilgrims on the other hand. This paper investigates this issue by referring to the experiences of two major holy cities in Islam-Mecca and Mashhad. Both cities are spiritual centers which receive millions of pilgrims throughout year. The aim of this paper is to analyze the process of city center transformation in both cities and monitor different policies and interventions that shaped their morphologies up to now. The first part of the paper deals with the definition of holy cities, its typologies and morphologies drawn from different case studies and the second part deals with issues and challenges associated with pilgrimage in different holy cities.

2. HOLY CITIES

Holy city is a term applied to historical cities centered to a specific faith or religion. Therefore, holy city is a functional term applied to those cities which are centers of worship, pilgrimage or religious learning (Hourani 1970). Such cities are often major destination of pilgrims and contain at least on religious complex. The importance of holy cities is measured by the number of pilgrims visiting the shrine (or similar sacred complex) at religious events. The most significant holy cities are Mecca, Jerusalem and Vatican which receive high number of pilgrims throughout year.

2.1. Formation and Morphology

Shrine is a holy sacred place which is dedicated to various religious figures of respect. In Shi'i Islam the imams (and some of their family members) have emerged as the most highly venerated saints among Shi'i believers, and their tombs have become the sites of shrines that serve as symbolic spaces for culture, religion, politics, and national identities, due to their sacred and holy status to believers (Riggs 2015). In most holy cities the shrine constituted the initial establishment of cities and coined their future development. Once a shrine is founded its holiness absorbs population to settle and to worship and also to be buried in vicinity of the sanctuary. Due to importance of religion in socio-political functions of a society, many clerics

and influential figures come to live adjacent to the shrine. The sanctity of the complex compels local governments and also the residents to preserve and maintain it through charity and endowments. As the city grows and absorbs more population the need for more worship space is needed. Therefore, enlargement of the sanctuary becomes an important initiatives of the governments. The sanctuary gradually becomes an important spiritual center and gathering point in regional and other supra-local scales. Flow of pilgrims from different parts of region often in forms of groups and caravans required investment on infrastructures (roads, caravanserais...). Therefore, a holy city obtained a strategic position in the network of mobility with many important routes converging to it.

Flow of pilgrims also resulted in prosperity of commerce in holy cities. Since many pilgrims brought precious objects from their place to sell or exchange them with other objects. The integration of pilgrimage with commerce contributed to economic prosperity of holy cities and agglomeration of commercial activities along the main arteries that end to the sanctuary. Therefore the morphology of a holy city includes a most inner ring with religious functions and uses accompanied by commercial land-use along the main arteries all embraced by residential areas. The convergence of main urban thoroughfares toward the center of the sanctuary creates a radio-centric urban grid. The geographical center and spiritual center overlap in order to establish a sense of place. Peters discussing Jerusalem and Mecca explains metaphorically this centrality: "If the Haram, the sacred place, was the heart of the holy city, pilgrimages were its life-giving blood and the network of economic and political arrangements that carried them to and from the shrine were its veins and arteries." (Peters 1986, 51) s. In many cases the shrine also serves as religious educational center where leading clerics live and teach students topics such as Islamic jurisprudence, theology, philosophy, and history. Therefore, cities of holy shrines are at the same time a place of exchange and learning for a member of specific faith. In some cases, political leaders have patronized shrine cities, even utilizing them as national symbols and sources of revenue (Riggs 2015).

One of the main characteristic of shrine cities is a major path for the movements of pilgrims and performance of pilgrimage rites. Pilgrimage is more than visiting a holy shrine; it indeed contains rituals through which pilgrims gets spiritually purified in order to enter the sacred area. Inherent in the meaning of pilgrimage is the idea of travelling from one place to another place sometimes in a form of mass movement of crowds. Therefore, path and routes become important elements for performance of rituals.

So, the structure of shrine cities is essentially determined by two factors: centrality and axiality. Centrality contains dual intertwined meaning. On the one hand, most holy cities are points of "spiritual convergence of millions of worshipers throughout the world" therefore they are symbolic centers for believers of a faith or religious. On the other hand, holy cities are center of gathering and ritual performance where most of religious structures are accumulated (Saliba 2013: 179). Therefore, center becomes a strong magnet that absorbs population, activities and functions toward itself. Center should be highly accessible from surrounding and establish a network with other centers in a hierarchical or non-hierarchical order. Therefore, routes connecting a main centre to other centers become an important part of holy cities structure. As mentioned before routs are also important for performance of rituals therefore, they constitute part of the rites of pilgrimage. Hussein distinguishes Arabo-Islamic holy cities from typical Arab city by focusing on "passes of religious rites" which symbolically and functionally construct the city structure (Hussein 2013).

3. TRANSFORMATION OF HOLY CITIES

Up until the modern time most holy cities grew organically around the sacred complex. Advancement of transportation technology eased the journey and led to increase in the number of pilgrims. It is clear that the increased flow of pilgrims caused important problems in terms of mass movement, transportation and accommodation. These problems were reflected in transformation of urban areas in three phases.

1. Enlargement of the area around shrine:

as mentioned before, the sanctity of shrine absorbed population and different religious-based functions including religious schools, mosques, praying halls and cemetery. Furthermore, many rulers contributed to development of shrines for personal or religious purpose. Even today the enlargement of shrine is a routine practice by governments. In many shrine cities the shrine complex is used for mass praying and political speech in different national or religious occasions. In these occasions shrine functions as a public plaza and gathering point in urban and ultra-urban scale. In a few cases a shrine represents the state's political ideology and an arena for ceremonies, public display of piety and political legitimacy – especially in theocratic states.

2. Accessibility (vehicular and pedestrian) to shrine:

The ever increasing number of pilgrims added another dimension to characteristic of shrine cities which was accessibility to shrine. The main issue was how to manage the mass movement of pilgrims from and to shrine. The solution that has been adopted by many shrine cities share similar scheme: street widening and isolation of shrine from city fabric by building a road on perimeter of shrine. Street widening is a typical solution that was applied to main urban thoroughfares leading to the sacred complex. Since widening would have meant more pedestrian and vehicular access to shrine it became the most typical strategy for managing mass movements of pilgrims. It could also provide more commercial space for shops and other pilgrims-related services. In western tradition religious buildings (ex. Cathedrals) are often freestanding monuments facing a public piazza. Therefore, a public open space is a medium through which a sacred complex is connected to the rest of city. This is different in many traditional Muslim cities where a sacred complex (Haram or shrine) is totally integrated in the urban fabric. The walls of shrine were adhesive to the residential areas and the shrine did not have any façade except for main entrances. According to Sabila one reason for the difference is that: “mosques traditionally incorporated open space within their precincts as *enclosed prayer areas, space for religious and political gathering and havens for contemplation and seclusion from the surrounding urban bustle.*” (Sabila 2015:180) However during the 60s the demolition of historical quarters and imposition of modern boulevards on the urban fabric led to separation of shrine from the rest of traditional city. In many holy cities, including Mecca, Medina, Karbala and Mashhad, the shrine was treated as a sacred monument detached from the traditional city. Furthermore, construction of ring road around shrines for more vehicular accessibility accelerated its separation from the rest of urban fabric.

3. Sacred sites versus speculation sites:

The obsessive desire of pilgrims and commerce is to stay as close to shrine as possible. It is important for pilgrims to find affordable accommodation within 10 to 15 minutes walking distance from shrine. In Muslim holy cities performing daily prayers in shrine has a significant meaning and it is important for pilgrims to reach shrine before sunrise to perform the Morning Prayer. Therefore, the choice of location and competition between investors for acquiring lands near shrine has had tremendous effect on land value of areas around shrine as well as main avenues that end to shrine. With an ever increasing number of visitors most holy cities have

become economically dependent on pilgrimage. Pilgrimage has created many formal, informal and seasonal jobs for residents to which their livelihood depends. This has made authorities to focus on religious tourism and preparing city to host as many pilgrims as possible. Real estate speculation has always been a secure step to absorb capital, visitor and attentions. This is in contrast to the very first concept of holy cities as “spiritual havens that promote a sense of social equality between all believers”(Sabila 2015: 183). Left to market forces, competition for building taller emerged among private developers which soon changed the traditional ambience of holy cities.

3. 1 Mecca

The holy city of Mecca is located in the Southwest of Saudi Arabia and it is considered the spiritual capital of one and half billion Muslims worldwide. The religious importance of Mecca is due to the presence of Ka’aba (Sacrificed house of God) which dates back to the time of Abraham. It is ka’aba toward which all Muslims must face in their daily prayers and it is also the destination of Muslims seeking to comply with Islam’s fifth pillar: Hajj (pilgrimage). The ever increase in number of visitors since the time of Prophet Muhammad has determined not only the economy of the city but also its urban pattern, land uses and architectural typology.

3.1.1 Evolution and Morphology

The mountainous site of Mecca has contributed to the unique character of the city, but it has also imposed heavy constraints on Mecca’s urban growth: “the historic center at the bottom of the valley was laid out around the courtyard of sacred Ka’aba which traces its tradition back to the times of Abraham. In ancient times, and in fact up to the middle of this century [the 20th century], the surrounding houses formed the walls, as it were, of the holy mosque and were considered as part of the haram, the inner precinct of which was defined by a modest arcade, attributed to the Turkish master architect Sinan. The gradual expansion of both the precinct and the city forced the residential districts to climb up the steep and rocky hillside, producing the city’s typical bowl-shaped townscape.” (Bianca 2000: 222)

Up until the 1920 Mecca developed around the Haram in a very concentrated form. The main urban expansion occurred in a southwest to northeast direction along the main valley. As shown in figure 1 the main transport gates toward the city were the northeastern approach from Mena, the northwestern approach from Medina, the western approach from Jeddah and the southern approach from Yemen (Toulon 1993,44). In 1923 Mecca became part of a kingdom of Saudi Arabia which accelerated the number of pilgrims due to stability and security developed by the central government.

During the 50s the increase in oil revenue changed radically the economy of the kingdom which meant more investment on large scale infrastructures in regional and urban scale. The 60s and 70s due to increasing number of pilgrims the area of Ka’aba expanded to accommodate more pilgrims and facilitate the accessibility of pilgrims to Ka’aba (Figure2). Large portion of historic urban fabric had to be demolished for extension of worship space and to separate the Haram from the surrounding fabric by constructing large vehicular road around Haram. Further intervention imposed networks of radial highways and tunnels converging on the Ka’aba to ease vehicular traffic during Hajj season. Moreover, the need to increase pilgrims-related services and competition for space around the shrine complex led to speculation of land in form of large-scale mega projects. This accelerated the demolition of historical fabric in favor of development of large-scale projects with profit-driven strategy in mind (Figure3 and 4). Today the urban pattern of mecca is composed of a center dominated by pilgrims’ activities (commercial and hotels) and the residential areas have expanded outside the pilgrim zone.

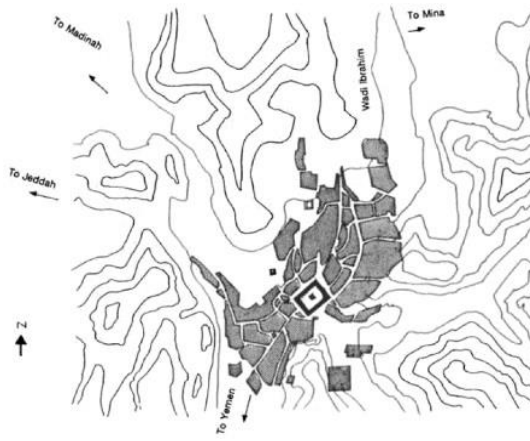


Figure 1. Mecca 1920 Source: Toulon 1993

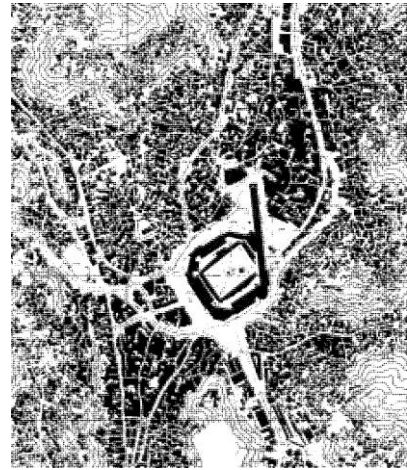


Figure 2. The major Extension of Haram in 1970. Source: Bianca 2000



Figure 3. Demolition of historical fabric in Mecca
Source: <https://www.slideshare.net/brighteyes/mecca-construction-plans-for-the-future-kabah>



Figure 4. Development of Large-scale projects around Haram
Source: <https://www.slideshare.net/brighteyes/mecca-construction-plans-for-the-future-kabah>

3.2 Mashhad

Mashhad has a significant religious importance for Shiite Muslims since the 9th century when Imam Riza, the Eighth Shiite Muslim Imam, was buried in a village named Sanabad which later changed to Mashhad, place of martyrdom of Imam Riza. The celebrated shrine of Imam Riza attracted visitors and pilgrims from different parts of Shiite world and gradually became more important than the ancient cities of Nishapur and Tus, the important cities of Great Khurasan in northeastern Iran (Kheirabadi, 1991, 71).

Evolution and morphology

Due to its extraordinary religious-cultural importance, the shrine became a main urban core of Mashhad and also a strong magnet to absorb population, and other urban functions. Many rulers and political leaders paid particular attention to development and improvement of the city. Development of mosques, bazaars and religious schools contributed to the development of the shrine. Especially during Safavid Dynasty (The first national Shiite state after the Arab's conquest of Persia), Mashhad became an important Shiite center in the world of Islam and received many pilgrims since then. The Safavid King, Shah Abbas I (reigned 1587-1629), for example travelled to Mashhad on foot from his court in Isfahan in order to pay respect to the shrine. Upon his arrival he ordered improvements of shrine and built many public facilities. He also commissioned planners to implement the first designed street in East-West direction passing through the shrine courtyard. The designed street furnished by a watercourse and lined trees along the main stream (Figure 5). This intervention accelerated the central position of shrine since it became an intersection node of the north-south organic axis of bazaar and east-west designed axis of boulevard.

Under the modernization project of Reza shah (1920-1940) many important cities of Iran underwent many physical changes. Street widening, imposition of street networks on urban fabric, construction of transport infrastructure and modern urban facilities were among major interventions. In Mashhad in order to ease vehicular access to shrine a north-south street was cut through the dense urban fabric. This new axis intersected the old east-west axis at shrine complex. Then in order to make the circulation complete, a loop was built around the shrine to connect four urban axes in a traffic node. This intervention for the first time disconnected the shrine from surrounding and also led to demolition of the old bazar (Figure 6). As a result commercial activities were moved along the new streets. As the city attracted more pilgrims, new services, ex. Hotels, restaurants, travel agencies and souvenir shops, flourished around the shrine.

During the 70s Mashhad's historical urban fabric underwent large scale urban renewal program. The renewal plan ordered the demolition of 30 hectares around the holy shrine to be replaced by urban green space (Figure 7). New streets were cut into the old neighborhood in order to integrate different part of the city into a traffic network. In an authoritarian measure many commercial activities around the shrine were moved to a modern bazar (Bazar-e- Riza) and new multi-story hotels were built along the main streets.

After the Islamic Revolution (1979) the religious ideology of the state brought many criticisms to the previous plan of the center of Mashhad. As a result the new management system followed two interrelated plans: 1. Enlargement and extension of shrine; 2. urban rehabilitation and renewal plan for the urban fabric around the shrine. The first plan envisioned the enlargement of shrine from 12 hectares in the early 80s to 69 hectares in 20 years plan. The enlargement plan had considered the integration of religious, educational and cultural uses to the shrine, to be completed by addition of more praying courts around the shrine. The second plan with a horizon of 2022 envisioned the large scale urban renewal scheme for over 300 hectares area around the shrine including the most historical neighborhoods of Mashhad (Figure 8). According to the new plan the four main converging streets were widened from 30 meters to 40 meters and a new traffic loop was considered around the shrine complex with many proposed commercial and hotels establishments along.

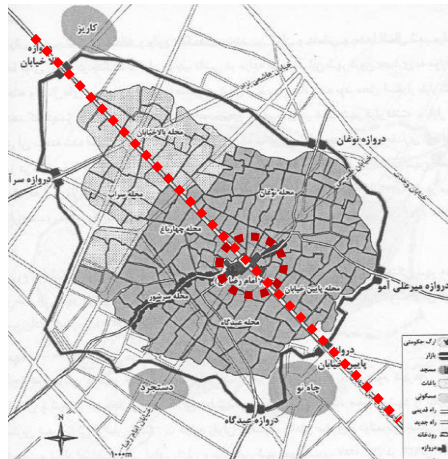


Figure 5. The new east-west axes intersects Bazar at the shrine (17th century)
Source: Pakzad 2012

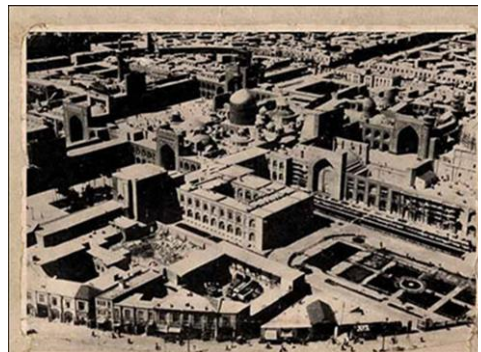


Figure 6. Construction of traffic loop around shrine (1930s)
Source: <http://www.aqr.ir/Portal/home/?Image/44370/67596/199781/photo.aqr.ir.jpg>



Figure 7a. Separation of shrine from its surrounding by green loop (1970s)
Source:
<http://www.aqr.ir/Portal/home/?Image/44370/67596/199781/photo.aqr.ir.jpg>



Figure 7b. Urban renewal plan of the area around shrine (1930s)
Source: <http://maskansamen.ir/new/>

4. IMPACTS OF PILGRIMAGE ON MECCA AND MASHHAD

The fact is that gathering thousands of people (in some rituals millions of people) at the same time in a place contributes to a lot of problems for local residents as well as local governments. Below are some issues that many holy cities face due to the presence of large number of pilgrims:

- Pilgrimage and Land-use pattern

Pilgrimage has had a tremendous effect on the way cities' infrastructures and facilities are located and distributed. As discussed in different case studies, in many holy cities the focus of transport infrastructure is toward providing better accessibility to shrine complex and easing the flow of traffic to and from shrine. Pilgrim-based services (hotels, restaurant, shops, and travel agencies) are all concentrated around shrine and along the main streets that end to holy complex. Peters calls these activities "secondary service industries of holy cities whose income derives directly from providing lodging, food, and other non-sacral services to the pilgrims" (Peters 1986:214). These activities benefit from locating near each other and clustering around sacred complex which has significant impact on land-use pattern of holy cities. The spatial organization of most holy cities is in a way that the center has been dominated by pilgrim-based services and residential function has been pushed to periphery.

- Heritage and local identity in holy cities

Until the 20th century shrines were integrated with traditional urban fabric of holy cities. Residential neighborhoods were adjacent to court yard of shrine and "the local pattern of streets and open spaces extended right up to the walls of the sanctuary to service an adjoining, dense residential fabric" (Sabila 2015: 180). However, as shown in examples, in first decades of the 20th century authorities in holy cities adopted the policy of "freeing" sacred buildings from their surroundings by demolition of areas around the shrine. The importance of pilgrimage to urban economy further accelerated demolition of historic fabric in two ways: first, connecting the sacred complex to main transportation hubs (airport, train station, bus terminals) through networks of roads, highways and tunnels; second, commodifying urban space by changing land-use pattern from residential use to commercial. The increase in land price and competition between different stakeholders to acquire land accelerated the process of freeing land from residential neighborhoods and assigning them commercial use. This meant further demolition of urban neighborhoods and aggregation of small plots in order to obtain higher floor area (FAR). Furthermore, commercializing pilgrimage, commodification of urban space and real estate speculation has changed the organic morphology and traditional urban scape. Today skyline of many holy cities consists of high rise buildings, commercial signs and advertisement boards which have dominated the original visual prominence of sacred landmark. Local products have been substituted by imported consumer goods and small-scale retails are shrinking in favor of large-scale commercial centers and global retail chains. In this perspective according to Sabila "In the absence of remedial, protective or preventive public policies, and with a new focus on private financing, the central districts of holy cities are turning into joint public/private commercial ventures." (Sabila 2015:185).

5. CONCLUSION

As studied in two cases of Mecca and Mashhad the increase in number of pilgrims accompanied by changes in land-use pattern, are main indicators of urban development in both cities. Furthermore, capitalizing pilgrimage and competition to attract investors turned pilgrimage sites to speculative sites. In the absence of protective and preventive codes and

policies both Mecca and Mashhad have lost their historical urban fabric and their cultural patrimonies. Their traditional urban scape and prominence of shrine has been substituted by high rise mega projects. In a similar way their local crafts and small-scale retails have been replaced by global retail chain. The expansion of infrastructure and enlargement of shrine in both cities required great amount of fundd which strengthened public and private partnership. The outcome of this approach has been the authoritative demolition of urban fabric, reparcelization of land and development of mega-projects.

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THE IMAGE OF A CITY IN THE HUMAN MEMORY: MERSİN SAMPLE

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ABSTRACT

This study explores the spatial transformations of Mersin city and its representations under the theoretical framework of collective memory. Within this scope we asked some questions to the people living in the city. By determining city images and places in these people's memories, it has been determined what is the urban images that exist in the memory of people living in this city and which have changed over the years. From the results, it is seen that the memory of people of different age groups has both different and common sign items about the city. With this work, it has revealed the urban imagery and collective memory which define the city of Mersin and changing over time in connection with the growing city.

Keywords: City Image, Collective Memory, Spatial Transformation, Mersin, Spatial Representation.

1. INTRODUCTION

Cities are spaces that have a dynamic structure that is constantly changing and developing and accommodate different communities aspects of social and cultural. People who live in a city can define the city with some imagery that they experience in the process they are in and consist in their memory.

Image is a mental representation of environment which is formed through accumulation of both concrete and abstract information of environment. The image is important because the ability to perceive and recognize the environment is crucial for being able to act and attain psychological satisfaction. Each person has unique image which is called personal image but there is also collective image of the city which can be described as the sum of personal images (Eraydın, 2014). According to Halbwachs (1992), the memory which is the result of the lives of the individuals, the socio-cultural environment they are in and the experiences they have established with the city, always occurs according to social codes although sometimes referred to as 'individual recall'. Memory is a collective formation that is produced by society, and therefore this formation should be called 'collective memory'. Individual memory cannot be described without social and physical environment in which the individual lives. Memory is a social and collective production in every way (Çalak, 2012).

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Within the scope of the study in Mersin, some questions were asked about the people living in the city. By determining the city images and places in these people's memories, it has been determined what is the urban images that exist in the memory of people living in this city and which have changed over the years. From the results, it is seen that the memory of people of different age groups has both different and common sign items about the city. With this work, it has revealed the urban imagery and collective memory which define the city of Mersin and changing over time in connection with the growing city.

2. COLLECTIVE MEMORY AND CITY IMAGE

Memory is defined as the capability of encoding, storing and retrieving the information. New information is stored in the memory with the related existing information. In psychology, memory is classified in to three parts; short memory, intermediate memory and long-term memory. Short memory is defined as a temporary memory which is approximately ten seconds memory. According to Lang, (1974:91), first of all, the information which is sensed and perceptually encoded are transmitted to this memory and they 'compete with internally generated information' (Lang, 1974:91). And then in the intermediate memory, the regulation of sensory inputs in the short memory functions are transformed the sensory inputs in to processable information. The intermediate memory builds representation of the transmitted information from the temporary memory by using familiarization and discrimination functions (Lang, 1974). 'The intermediate central processing memory supports the recognition, discrimination and conceptualization functions of thought for up to a few hours' (Lang, 1974:91). Then the observer picks, organizes and gives meaning to the received data through his/her memory and purposes. This is the process where the images are formed. Then the images which is produced in the intermediate memory is transmitted to the long-term memory. 'The transferred images on a low-priority basis to the permanent memory and reprocessed there to consolidate them into a useful and relevant form' (Lang, 1974:91).

Image is formed and developed through the interaction of man and environment. The image is mental representation of environment which is formed through direct sensory interaction and indirect information, interpreted through observer's value system and stored in memory. In his book (The Image of the City) Kevin Lynch (1960) mentioned that environmental images are formed in a two-way and cyclical process. In this process, people select, organize and endow the environmental information with the meaning. According to Boulding (1961) image is the product of experience, memories, attitudes and immediate sensations. Thus image is not just an objective abstract picture of environment but a subjective and internal interpretation. It is formed through personal experience by each individual differently and as a product of the process of perception and cognition, an image guides spatial behavior and preferences in urban environment (Lang, 1987; Pocock and Hudson, 1978; Rapaport, 1977).

Regarding personal experiences in urban environment, every person has his/her own individual or personal image either well developed or not. This personal image which is formed according to personal values, memories and abilities changes and redefines as new information is included in to the existing picture. Although every mental image has a unique character containing one's perceived and cognitively organized data, there are some commonalities in these unique images and formed a new type of image. Kevin Lynch (1960) called it collective image and differentiated from personal image. According to him, personal image is more subjective that the background information of a person can affect. In other words, the personal image is affected by education level, gender, belief, social position, values and other personal characteristics. Collective image on the other hand needs a psychological

agreement. Personal image is a subset of collective one that the collective image of the city can be considered as the meta-image containing common issues. Additionally the personal image is developed related to the concerns of the collective image of the city. It is collective image which can be summarized as overlapped personal images.

While personal memories, emotions and feelings influence personal attachment, collective memories and shared experiences influence collective attachment to place. Collective memory has also strong linkage with physical structure of city and constitution of place identity. Maurice Halbwachs (1992), one of the most influential names on collective memory, states that certain elements in structure of urban environment are central in the formation of collective memory and identity. He added that collective memory is developed through physical images and representations and moreover the use of built environment over time. Moreover the signs and their symbolic meanings have contribution to the collective memory. 'The memory flowing from interaction between community and its collective use of the space is engraved in the cognitive recesses of the community, interwoven with social, historical and psychological components at the heart of a place's meaning. Recognition of the presence of memory as a component in the structure of place therefore has to be credited as an intrinsic attribute of the place, since it is memory that can stimulate the good (or bad) images evoked by a place' (Castello, 2010:183).

In relation with Christine Boyer's approach towards reading the city as an entity of collective memory, in this article a similar attitude towards the city, its constructed imagery and collective memory are embraced. 'Architecture and city places give particular form to our memories; they are the mnemonic codes that awaken recall... City's topographical landscape has been constantly restored, replaced and renewed from epoch to epoch. Yet the name of a city's streets and squares, the gaps in its very plan and physical form, its local monuments and celebrations, remain as traces and ruins of their former selves' (Boyer, 1994:322).

Collective memory has been central to the creation of community and the life of that community throughout history. Nevertheless, the structure and content of memory narratives have changed significantly from pre-modern, modern, and in to the global era. The collective memory is becoming the most important subject of the rapidly changing world today. It becomes harder to realize what is happening around us. As a result, finding new linkages between today, past and future become considerable. This combination between the past and the future exists in the idea of the 'place' (Boyer 1994:164). Like the memory flows through the life of a person, the place is also flows through. The value of history seen as collective memory –collective to its place- is that it helps us to understand the significance of the place, its individuality.

It is needed for the citizens to generate a sense of belonging and collective identity. This belonging can be created and felt in the public space, which is a shared environment characterized by mixing and cross-fertilization, shared public life, artistic expression and architecture, of the cities. It is the space that facilitates movement at various speeds. Public space provides a framework for the construction of collective memory, reflects class differences and conflicts (between cultures), and provides a setting for public performance events, whether part of institutional culture or of a more subversive nature (Boyer, 1994: 111). With its public space, a city is an agora, a forum, an organizational space, a place for creativity; a city is an engine for social change and a place where memories gather. Collective memory and the city can be concluded with the words; 'What happens in cities, happens in nations' (Boyer, 1994; 58).

In this research, we aimed to define the collective memory of the image of the city, community, culture, sense of belonging and identity to express the relationship between the city and the collective memory.

3. CASE STUDY: THE IMAGE OF THE CITY IN THE COLLECTIVE MEMORY OF INHABITANTS

3.1. Aim of the Study

The case study is designed to find the transformation of collective memory of the inhabitants' image of the city. Derived from this main intention, the case study is built around the aspects of image. Aspects of image include the meanings attributed to the physical image, which consist of collective memories, cultural, local and historical values enhance imageability.



Figure 1. Mersin seaside and beach.(1910's) (Source: <http://wowturkey.com>)

3.2. Method of the Study

Within this context we made in-depth interviews with the inhabitants of Mersin who are in different age groups. This research is a hermeneutical study that based on open-ended questions in in- depth interview. The in-depth interview for one person takes minimum two hours. This study is a pilot study which were conducted to 18 inhabitants to Mersin. 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. The comparisons and the evaluations of city of Mersin 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.

3.3. Results and Discussions

The comparisons and the evaluations for different age groups of Mersin inhabitants for different time sequences will indicate the transformation of uses, experiences and meanings on the Mersin city image and this represents the collective memory.

The important places in Mersin among different age groups change from social urban places to the places which interrupted people negatively. Furthermore, the physical, political, social, economic and psychological aspects and how they were used make these places more important through years.

The older ages of respondents who are over 50 years emphasized the importance of the city center (bazaar), Mersin Amusement Park (Atatürk Park), Mersin Hotel and Big Mosque. But on the other hand, the inhabitants of Mersin aged over 17-20 years old indicates the Forum Shopping Center as the important urban space.

Moreover, according to inhabitants of Mersin who are over 50 years defines Mersin as; *there were lots of orange trees in the city. There were no big buildings around the seaside. Everyone knows each other. There wasn't security problems in the city. There was only one bazaar in the city. And in every neighborhood, there was only the grocery store'. They remember the city with the smells of orange trees. And they mentioned the seaside a lot. 'There was a beach near the seaside. We can swim everywhere in the city. When we were a child we made a small boat with tractor tyre and went to swimming. The sea were beautiful and clean'.*



Figure 2. View from Mersin (Source: <http://wowturkey.com>)

Another respondent remembered that he was swimming in the sea when he was a child, too. Furthermore, there was a fair at the Atatürk Park. The park was in good quality in its physical features, designs and recreational characters. From the memories of the interview group this area was important recreation area for the daily life of the people who lived in Mersin. From the memories of one respondent; *'I remember that Park from my primary school years. My parents took me there on the afternoons of summer days and I enjoyed my time there. It was like a safe and comfortable place in our district. My father and mother sat on its tea garden*

where they could talk with other families and rested. It was like an adventure place in the middle of the city. Now when I think about those moments, I feel I was lucky having time in this meaningful park’.



Figure 3. View from Mersin (2000's) (Source: <http://sunrtv.com>)

According to the memories of the research group, the seaside on its own appeared as the pedestrian place. The wide sidewalks of the seaside were the pedestrian environments where people could walk and even run if it was necessary. *‘Seaside was the place of promenading. It was the place of afternoon walks’*. In the perceptions of the users of the seaside, it was like only a pedestrian area because of the lack of vehicles before 1960's.

4. CONCLUSION

Space as an entity represents economical, political and social context, its transformation is inevitable within the changing relations. Space in interaction with its environment and users, becomes an important subject of the construction and maintenance of memory, hence it radically altered the city image and its spatial practices in all senses, in parallel with its collective memory.

Today, Mersin has a totally different physical environment and totally different life. In the transformation process of Mersin from different meaning levels, it becomes the place of the new images and new urban culture. Unfortunately, these changes could not be the positive transformations which help the collective memories can be relayed by following the one another. People could not narrate the important places for their lives, the meanings of these places to the further generations because there are two different lives which are completely different in terms of social, physiological, and psychological terms. Within this context, it is hard to determine a collective memory in continuity. Mersin housed different memories but

unfortunately the memories after 1990's completely separated from each other. The memories after that time are all in individual levels.

City of Mersin transformed with the rapid change of the time and use. Today, the city has its new form and structure and gives the feeling of fear to its users. Because of the big immigration. It is not a safe place for them.

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 Mersin city.

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EGLİ'S MÜLKİYE: ANKARA'S MODERN HERITAGE AND ITS TRANSFORMATION

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ABSTRACT

Modern architecture, especially in the non-European territories, has been utilized to represent a breaking point from the past. This pattern has repeated also in Turkey to create a secular modern nation (Turkey Republic) out of a centuries-old Islamic dynasty (the Ottoman Empire). Foreign architects have been invited by the young Republic not only to design the cities and buildings but also to teach in academia. Austrian-Swiss architect Ernst Egli (1893-1974) has been one of the prominent names of European architects/planners whose works constitute Ankara's modern heritage. His 1936 project for the School of the Political Sciences represents the modern face of Turkish Republic. This research analyzes the place that this campus building holds within the modern architectural heritage of the Republican era, and it assesses the place of this heritage in the memory of people.

Keywords: modern architecture, modern heritage, Ankara, Mülkiye, Ernst Egli

1. INTRODUCTION

The first half of the 19th century has been the defining point for the development of modernism in terms of state empowerment. As Mitchell (2000) suggests, the non-European territories' experiences with the modernism are generally conceived as the unsuccessful attempts to imitate Europe, mostly through methods that had been already outdated for Europe. Such conception of 'other modernisms' is mostly due to the understanding of modernism as a part of history that has emerged (and arguably terminated) within Europe (Mitchell, 2000; 1-3). It should be strongly highlighted that modernism is a plural concept; each case may have its unique complexities. However, there are similarities in the experiences of the non-Western countries that may help understanding how modernism operated in these lands. As the main curiosity of this article is to understand the role of architecture and higher education in Turkish modernism, these similarities may help us locating Turkey case into a global perspective. Especially in the Middle East, modernism has almost contemporarily been experienced through powerful community leaders such as Atatürk (1881-1938) in Turkey, Reza Shah Pahlavi (1878-1944) in Iran, David Ben-Gurion (1886-1973) in Israel, or Habib Ben Ali Bourguiba (1903-2000) in Tunisia. The common thing for these diverse situations was the

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danger of Western colonialism. Once the dangers of the external forces were expelled from the country, the ruling elite had exploited similar tools to form their nation states. Generating a new constitution to guarantee modern reforms and establishing national institutes to realize these reforms were the main operational tools (Owen, 1997; 245). This narration of modernism is valid for the case of Turkey as well.

2. ON MODERNISM IN TURKEY

The Turkish Republic was founded in 1923 by Mustafa Kemal Atatürk, who was also the first president of Turkish parliament. When the Turkish Independence War was won (after the First World War 1914-1918), Atatürk and his military friends were able to establish the new state. Doing so, they have also started the modernism's journey in Turkey. This journey had a similar path to the above-mentioned pattern of modernism in the Middle East. The parliament accepted intense reforms rapidly under the presidency of Atatürk. Sultanate was already abolished in 1922; and in 1924 caliphate was also abolished and the educational system was renewed to abolish Islamic education. In 1925, religious lodges (*tekke*), shrines (*türbe*), and spaces of fraternities (*zaviye*) were abolished; the alphabet was changed from Arabic to Latin in 1928. In addition, women rights were improved and in 1934 Turkey became one of the earliest countries in Europe that granted women the right to vote and to get elected. All these reforms were part of a modernist project to create a secular modern nation-state.

Among these chain of reforms, one may question the selection of Ankara as the new capital in 1923. This oriental town, which was settled on and around the Roman citadel, did not have the makings of a capital city. Even though the arrival of railways in 1893 had increased the commercial activity; Ankara did not have other transportation connections, infrastructure, or other proper public services that could accommodate new institutions (Hastaoglou-Martinidis, 2011; 165). The old capital İstanbul, on the other hand, was a devastated city after a decade of wars, four years of occupation, a long history of political instability, and natural disasters. Almost throughout history, İstanbul has suffered from earthquakes and fires; especially after the 1894 earthquake; many districts were in ruins. Nevertheless, another significant motivation to change the capital was creating a distance with the Ottoman past (Altınyıldız, 2007; Bozdoğan, 2001). To gain that distance; Turkish Republic invited European (mostly German) architects and urbanists to create plans for the cities, and to erect grandiose modern buildings that can represent the modern and secular face of the new state. This followed the adoption of the modernist architectural language to the Turkey with a nationalist agenda (Bozdoğan & Akcan, 2012; Kezer, 2015). It should be also highlighted that the memories of the Ottoman past (together with its daily life routines) was still vivid in the minds of the citizens of this nascent state. The city had had a great amount of empty building stock of all the imperial buildings (sultan and his family's palaces), spaces of abolished religious practices, and *madrasas* (complexes for Islamic education). In addition, the intellectual elites of İstanbul were important figures of the Ottoman period; therefore, the remnants of the Ottoman past were visible not only in the built environment (through the empty building stock), but also in the cultural life. Therefore, even though Ankara was a rural underdeveloped city; it was the optimum solution: It provided a safe tabula-rasa on which modern architecture could operate freely. Following the declaration of Ankara as the new capital, foreign expert urbanists were invited to plan the city, and to teach in academia.

When *Sanayi-i Nefise Mektebi* (the Academy of Fine Arts) (it was modeled after the French Ecole des Beaux Arts system) was established in 1883, European and Levantine architects were the first professors to teach architecture. Alexandre Vallaury and August Jasmund were

the two key figures in the architectural education. The following year, another school, *Hendese-i Mülkiye Mektebi* (the Civil Service School of Engineering) was also established to teach architecture. The quest for a national architectural language had risen in the following decades and these foreign/Levantine architects had been challenged by the next generation of Turkish architects. This later generation took over their professors' positions in *Sanayi-i Nefise Mektebi* and they became the key figures of 'National Architecture Renaissance' Bozdoğan, 2001, p. 28). Therefore, when the Republic invited foreign experts, Turkish architectural community and the academia were already familiar with the European methods. This invitation was possible with a university reform came in 1933.

For the Republican ruling class, education has always been an important aspect of the modern Turkish society. Above mentioned nationalist agenda was theoretically formulated through public bodies that were founded by Atatürk's orders. Nevertheless, the restructuring of the educational system was not limited to primary and secondary education, but also the higher education system was planned to be renewed. The higher education reform in 1933 has played a double role for the Turkish Republic; firstly, it made it possible to invite European professors; and secondly it became possible to commission them state funded public projects. Following this reform, European professors (mostly German) came to Turkey to construct Turkish cities and educate Turkish architects.

In 1938, Clemenz Holzmeister (1886-1983) and Paul Bonatz (1877-1956) came to *Hendese-i Mülkiye Mektebi* (which would become İstanbul Technical University in 1944). They also professionally worked; Holzmeister designed many state projects in Ankara; some of which are Turkish Grand National Assembly, Ministry of Defense, Ministry of Interior, Presidential Palace. Similarly, some of Bonatz's projects are public houses in Saraçoğlu district, and the conversion of the exhibition hall of Şevki Balmumcu into an opera house.

Unlike *Hendese-i Mülkiye Mektebi*, *Sanayi-i Nefise Mektebi* already had European or Levantine architects since its foundation. In the 1930s, the Academy was already the battleground for the clash between two diverse modernisms: one that advocated a nationalist interpretation (by Ottoman architectural elements) and another one that provided more universal and/or 'international' architectural language. Giulio Mongeri (1875 – 1953), Kemalettin Bey (1870 – 1927) and Vedat Bey (1873 – 1942) were the key figures of this era. When Giulio Mongeri and Vedat Bey resigned from their positions; Ernst Egli became the new section head in 1930. Egli's projects, his design ideas, and his effects on the Turkish architectural community will be discussed further below.

3. ERNST ARNOLD EGLI: A FOREIGN ARCHITECT IN TURKISH REPUBLIC

3.1. Ernst Arnold Egli and His Educational Buildings

Ernst Arnold Egli is an Austria-originated Swiss architect. He was born on January 17, 1883 in Vienna and graduated from Vienna Technical University in 1919. After few years practicing, in 1927, Egli was appointed to Ankara branch of the Ministry of Education in Republic of Turkey as the chief architect. At the same time, he was charged with the management of Academy of Fine Arts in İstanbul. Until 1935, he carried out these appointed duties and in stated year he resigned from his official charges and just worked as the chief architect in the Turkish Aviation Association. Following that, in 1940, due to the uncertainties in the political state, Egli moved to Switzerland. Until 1953, when he returned to Turkey and worked in Ankara as the representative of United Nations, he practiced in Zurich and Beirut.

However, his second turn in Ankara took two years and after that Egli returned to Zurich again and lived there until his death in October 20, 1974.³

Ernst A. Egli was responsible with design of the most important field of the newly established Republic as being the chief architect of Ankara branch of the Ministry of Education. The educational buildings to be designed under his directorship were the modern buildings to raise modern young people who were bound up with the revolutions. These educational buildings, with their location in cities and their design features that meet the requirements of modern educational programs, were a matter of prestige of the Early Republican Period. The Educational buildings in Ankara designed by Ernst Arnold Egli can be listed as:

Table 1. The Educational buildings in Ankara designed by Ernst Arnold Egli

<i>Musiki Muallim Mektebi</i>	State Conservatory	1927-1929
<i>Ankara Ticaret Lisesi</i>	Ankara Commercial High School	1928-1930
<i>Yüksek Ziraat Enstitüsü</i>	High Institute of Agriculture	1928-1933
<i>Yan Mektebi</i>	Boarding School	1929-1930
<i>Uçuş Okulu – Türkkuşu Okulu</i>	Aviation School	1930
<i>Jinnastik Okulu</i>	Gym School	1930
<i>Yapı Usta Okulu</i>	Building Master School	1930
<i>İsmet Paşa Kız Lisesi</i>	İsmet Paşa Girls High School	1930-1934
<i>Ankara Kız Lisesi</i>	Ankara Girls High School	1930-1931
<i>Mülkiye - Siyasal Bilgiler Okulu</i>	School of Political Sciences	1935-1936
<i>Gazi Lisesi</i>	Gazi High School	1936

These educational buildings were two or three-storey-height structures designed in shape of T, L, U or multiple buildings around a rectangular courtyard with a functionalist approach. The spatial needs of different functions were the determinant in distribution of these spaces- and so functions- into the blocks or the floors of the buildings. In the façade organization of these building, the architect paid attention to differentiation of front and rear façades. The entrance on the front façades was mostly emphasized with a monumental intervention or projecting the entrance back or forth. Relatedly, this kind of a focus on the entrance also emphasizes the symmetrical arrangement of the façade- and also blocks if the building is in ‘U’ shape. Moreover, all the buildings were constructed with the concrete frame structural system as being the representatives of the modern architecture; and almost all the buildings were covered with *edelputz* plaster and covered with *Ankara taşı* (Ankara stone) on the sub-basement floor. Furthermore, the effort of the architect on the perception of the buildings in pure geometric forms can be seen on the roofs also. In general, Egli mostly choose to use low-pitched roof hidden behind the parapet walls or flat roofs which enabled the continuation of cubic form of the building in perception.⁴

3.2. Mülkiye – Siyasal Bilgiler Okulu

Mülkiye was first established with the name of *Mekteb-i Mülkiye-i Şahane* in 1859 in İstanbul. After the foundation of the Republic, the school was planned to move to Ankara with the order of Atatürk. The construction of the building, designed by Ernst A. Egli, started in 1935 and the building began to be used in October 1936. The building has reached today with many

³ <http://www.goethe.de/ins/tr/ank/prj/urs/arc/egli/trindex.htm>

⁴ Examples of this kind of an interpretation can be seen in Figure 1-2-3.

spatial transformations and/or additions due to changing conditions and different spatial needs through time.

In original, the building was designed with the functionalist approach and composed of two main blocks perpendicular to each other forming a T-shape plan (Aslanoğlu, 2010) (Figure 1). The block, perpendicular to the street involved four blocks with two-floor-height; and, the other block, parallel to the street, was a single horizontal block and its main entrance was one floor higher than the other block. (Alpagut, 2012).

A small hall is reached from the entrance in the main block and this hall is opened to a marble-covered multi-purpose hall with two rows of columns. Namık Kemal Güçhan states about this marble-covered hall that “We loved that hall a lot. It was a pleasure to take a walk in the hall. Especially when it rains or snows... you walk warmly and watch from the windows. Students were in the hall mostly; sat, had a chat etc., and that gave a sense of home to you.”⁵ (Figure 2). In the first floor, there are two rows of offices with different sizes on both sides of the corridor. The second floor with classes and other offices have the same floor plan with first floor. The other block, which is adjacent to the main block, embodies large spaces like the conference hall, the dormitory and the cafeteria in the original plan. According to Güçhan, the dormitory spaces were large enough to embody 60-100 students, and they had no separate rooms or partition wall. However, because of the different spatial needs through the time, only the conference hall on the south-east corner of this block could preserve its original spatial qualities substantially (Figure 3-4).

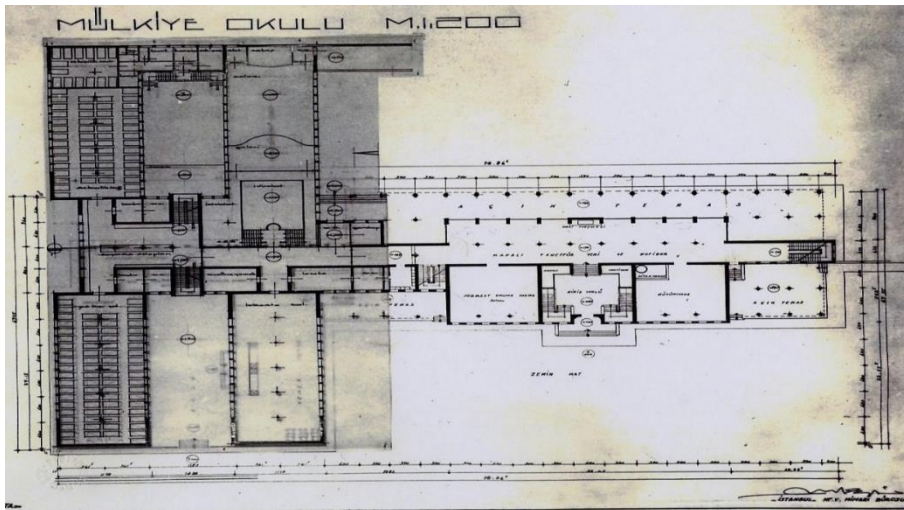


Figure 1. Ground Floor Plan of Mülkiye (ALPAGUT: 2010, 142)

⁵ Interview with Namık Kemal Güçhan, a former graduate of the school (1947), November 2015.



Figure 2. Entrance hall and marble-covered hall of Mülkiye (ALPAGUT: 2010, 142-143)



Figure 3. Conference Hall (archive of VEKAM)

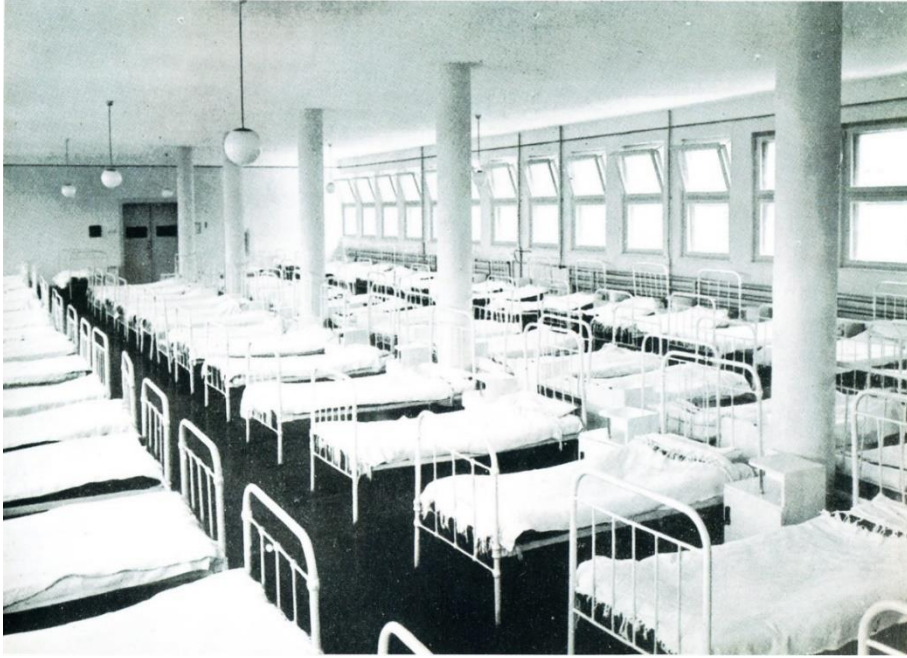


Figure 4. Dormitory (archive of VEKAM)

All four facades of the main blocks were designed with different approaches. The one facing the street has a simple and horizontally designed façade, covered with Ankara stone till ground floor level. The monotony, created by frequently located same-sized windows, is broken with a twelve-stepped main entrance in the center and with the balcony on top of projected windows (Figure 5-6). On the ground floor of the south façade the colonnades of the former corner openings are continuing through the façade with vertical windows in-between. On the upper floor, there is a monotonous order of the same-sized windows with the front façade. While the front façade of the perpendicular block was mainly attracted the attention with large balconies, which were closed after; other façades of the building are mainly composed of the modular composition of same-sized windows.

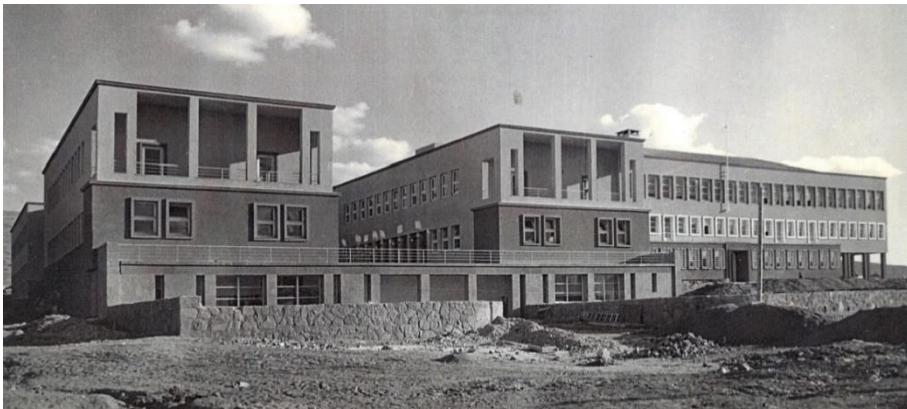


Figure 5. North façade of the building (facing the Street) (ALPAGUT: 2010, 145)

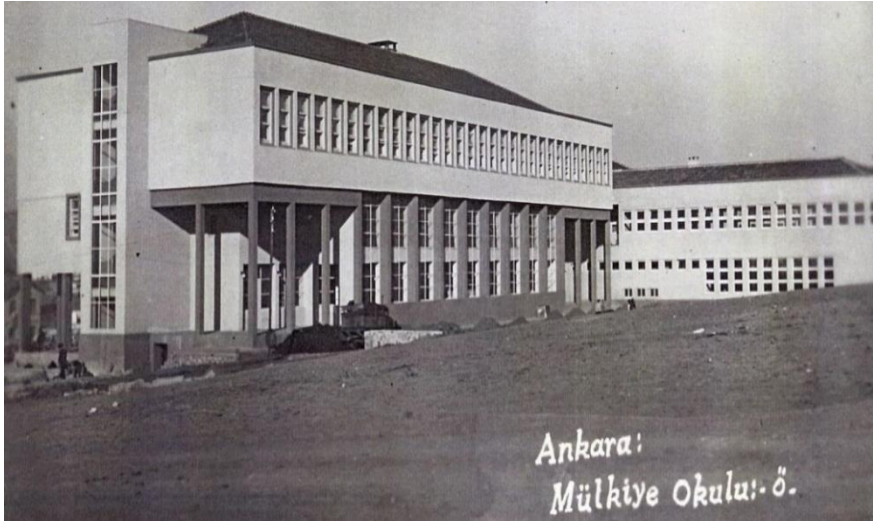


Figure 6. South façade of the building (ALPAGUT: 2010, 141)

There is also a sports hall, designed together with other two buildings and located separately on the east side of the main block. The construction of the building started in 1937, completed in 1939 and was opened to use of students (Öztürk, 2007). The building was constructed with concrete frame structure and covered with two-level pitched roof (Figure 7).⁶



Figure 7. An old photo from the interior of the Sports Hall building (archive of ilef)

⁶ Unfortunately, there is no photograph of the Sports Hall building on the exterior dated back to its first-built times.

The building of *Mülkiye* is one of the main representatives of the international modern architecture movement in Ankara with its architectural features formed related with the function. Besides, the symmetrical arrangement of façades with simple and plain design approach and low-pitched roofs surrounded with parapets supporting the cubic appearance of the building are the characteristics of the building, increasing its being one of the predecessors of the Early-Republican modernism in Ankara (Figure 8).

Aslanoglu refers to the buildings of Egli as the good examples of the rational architecture in Turkey with their simplified and functional designs; and “all these buildings⁷ display the principles of the functional-rational approach of the modern movement.” (Alsanoğlu, 1986). Not just the mass, plan and façade design was showing the characteristics of the modern movement, as mentioned above, the complete abandonment of decoration and simplicity were also the main principles in the design of interiors with the use of modern original details, material and finishing of the faculty building.



Figure 8. *Mülkiye* (ALPAGUT: 2010, 140)

The simplicity and no decoration as main concerns can be observed in the entrance and the marble-covered multi-purpose hall where the entrance gave way. The lack of any decorative elements, the use of pure geometric forms in architectural elements, floor coverings, lighting elements etc. and the simple joint details of vertical and horizontal elements prevent user from getting lost in details and enable him/her to have a spatial experience in its pure form (Figure 9). The approach of simplicity and purity can be observed throughout all the spaces from offices to the dormitory rooms. The simplicity in togetherness of vertical and horizontal elements and pure geometric forms in interior spaces compose a whole with the design of the faculty building with functional approach. (Figure 10).

⁷ *Musiki Muallim Mektebi* (School of Music), *Divan-ı Muhasebat* (Sayıştay), Trade School for Boys, İsmetpaşa Institute for Girls, High School for Girls, building of *Mülkiye*, the Rectorate Building at the campus of the Faculty of Agriculture, Marmara Kiosk and Turkish Bath at Gazi Orman Çiftliği, the Embassy buildings for Iraq and Switzerland, a villa at Bebek in İstanbul.

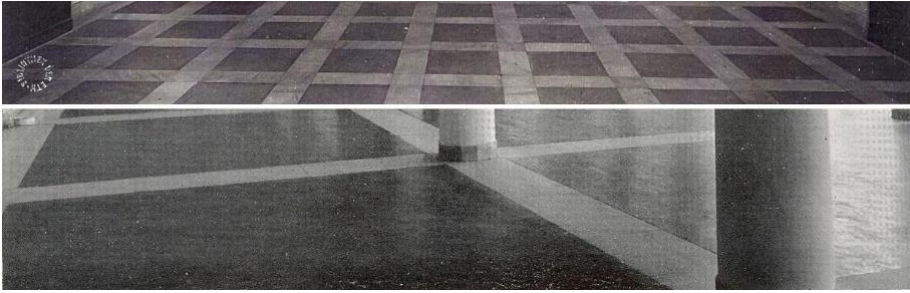


Figure 9. Geometric pattern of floor covering of the entrance hall and marble-covered hall (ALPAGUT: 2010, 142-143)

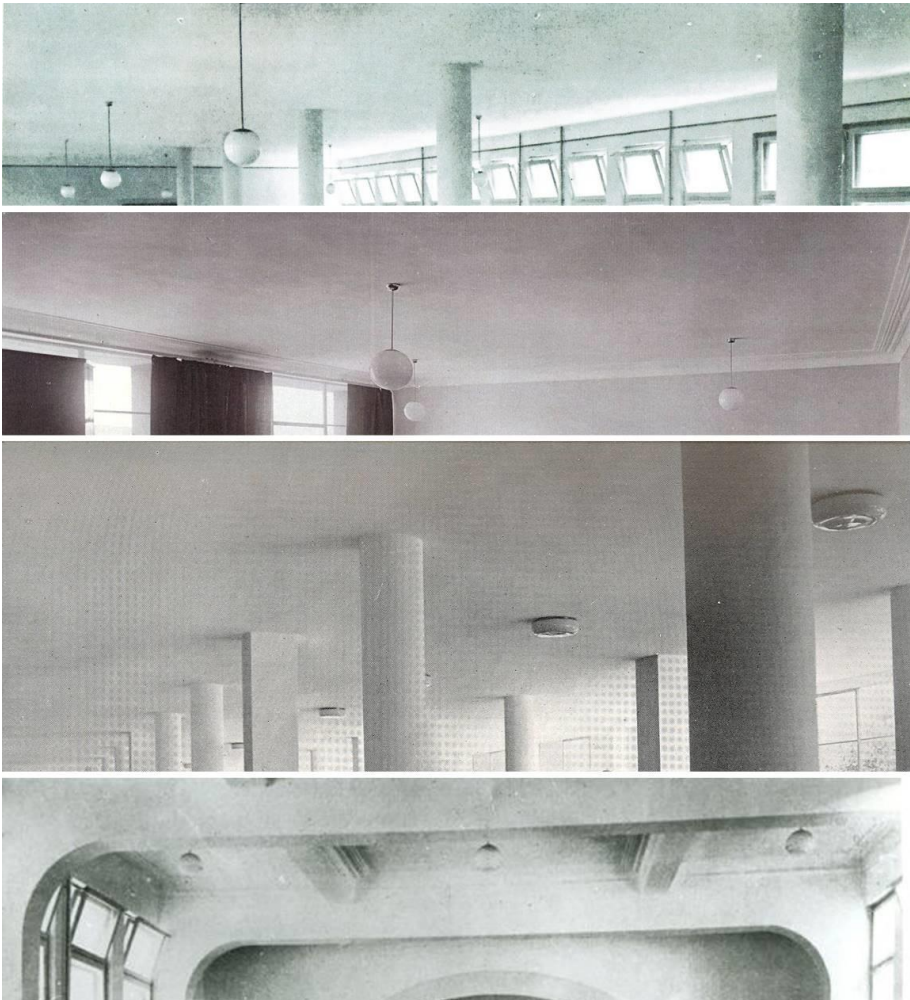


Figure 10. Pure geometrical forms and simple details of vertical and horizontal elements in spaces (archive of VEKAM) (ALPAGUT: 2010, 143)

Following the foundation of the school, there is a continuous growth and development occurred in the faculty buildings as mentioned above. There was addition of building blocks, changes related with construction of these new building blocks, functional changes according to changing spatial needs and improvements of spatial qualities of classrooms etc. Related with increasing student number and changes in spatial needs according to developments in educational mediums, as being an eighty-year-old building, *Mülkiye* has gone through various changes and improvements some of which are mentioned above. While some of these arrangements required serious constructional changes, some were just functional transformations with minor changes. There were few spaces that originality could be traced today.

4. CONCLUSION

Besides its role as one of the main representatives of modernization efforts of the new Republic both architectural and social terms; *Mülkiye* stands as the place which hosted and witnessed all the processes Turkey, especially Ankara, went through. These processes can be named architectural, social and political at the same time. Indeed, the social and political disturbances had architectural reflections or caused interventions on the building. The student upheavals, revolts related with coups and the incidents after the interventions of cops or soldiers caused damages in the building. However, more important than that, *Mülkiye* became symbol of student movements with its political stance in the history. In other words, the building is seen as a significant precedent of modernist architecture and representative of the reforms of the Republic in the field of architecture and by the academicians; furthermore, for the students, graduates of the school and the citizens *Mülkiye* is a place of memory which is intended to be survived today.

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THE PLACE OF THE CAPITAL'S MAIN SQUARE KIZILAY IN THE SOCIAL MEMORY OF THE CITIZENS

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ABSTRACT

A city's main square is the unique identity of that city. Squares form the focus of social integration and social learning processes via the spatial functions and architectural identity they created. Squares are the hearts of cities, where economic, social and cultural activities take place. As being one of the open public places in the city, squares have various symbols that form their identity and bring people together to exhibit their way of living. At these places, individual-society relationships are shaped and the opportunities of socializing by active and passive communication styles emerge.

Beginning with the 1950s in Turkey, cities have grown steadily with the increasing development, thus increasing population in cities. With this process, urban spaces have faced with the pressure of economic rationality in design. They have forgotten the traditional images of Anatolian cities like; square, atriums and human scale, and city culture like; urbanity, awareness of being urban, urban values, customs and traditions, and they have transformed into ordinary spaces without carrying an identity. This process has also affected public squares and from being the main focus of everyday life reflecting the personality and the identity of the city throughout the history, they have transformed into vehicle squares and parking places. Within this context, the aim of this study is to explore the changing meaning of Kızılay Square, which has an important place in the formation of the Capital Ankara's identity, in relation with the social, economic and spatial changes since the foundation of the Turkish Republic. To reach this aim, an oral history method is held to investigate the changing meaning of Kızılay Square in the memories of the citizens. In this context, face to face interviews have been realized with the inhabitants (academicians and specialists, shopkeepers and daily users) testified the transformation of Kızılay Square. By this oral history study, which integrates the ordinary people and everyday life to the field of urban history apart from the written historical documents, it is aimed to reach some findings related to the place of Capital's main square in the memories of the citizens.

Keywords: Public Spaces, Squares, Social Memory, Kızılay Square, Ankara

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1. INTRODUCTION

Places are built in the memories of the societies and being one of the main parts of the public places, squares take an important place in social memories by embedding symbolic meanings. Squares give meaning to the city and emphasize the identity of the city, thus have important impacts on strengthening the image of the city. Squares can be defined as focal points that show the combination of historical and contemporary characteristics of urban life. In other words, squares respond to the social needs of the city and they act as the heart of the city. They have been regarded as centers which have witnessed important events in the history. When cities are examined in a historical perspective, there are places like agoras in Greek cities, or forums in Roman cities that had taken the role of gathering people for maintaining business, trade, social and political life, just like squares (Aydın, 2014). The word “square” was derived from the Latin word *platea*. In English and French *place*, coming from the word *platea*, means open space or extended street. In Spanish *plaza* and in Italian *piazza* words are also coming from the same root.

Forms and contents of cities change continuously due to social, economic, political and spatial experiences. The functions of squares also change within this transformation process. Previously while squares have been serving as open public spaces where social, cultural, religious, political and commercial functions taken place, due to the rapid urbanization and vehicle oriented life style improvement, they have begun to lose their pedestrian characteristics and transformed into transportation hubs. These conditions have resulted in the disappearance of public spaces and the movement of daily activities to private spaces such as shopping centers/malls. Today, the increase in the usage of interior semi-public spaces (such as shopping malls) adversely affects the position of open public spaces, thus squares, in urban life.

With the establishment of the new Turkish Republic in 1923, the capital city Ankara was entirely built with its boulevards, squares, parks, public and private buildings. Since 1923, Kızılay Square appeared as one of the most important places reflecting the history of the capital city. It has been witnessing the social, economic and spatial changes in the city and try to resist the reckless intervention of the administrators. In the early period of the Turkish Republic, the Square became a prestigious urban space reflecting the Republican ideology and became the scene of pioneering events of modern urban development i.e. the first skyscraper Emek Office Building, the first political demonstrations in 1960 and so on (Çağlar et. al, 2006; Şahin, 2015). However, with the changes in social, economic and spatial structure of the city, the identity of the Square has changed by time. Due to the transformations in the society, changes in the lifestyles, planning implications of central and local governments, Kızılay Square has lost its importance/functions and now it has become a vehicle traffic junction.

The aim of the study is to explore the changing meaning of Kızılay Square in relation with the social, economic and spatial changes in the city since the foundation of Turkish Republic. In order to reach this aim, primary and secondary sources were used to compile the related data. The primary sources were collected from in-depth interviews realized with 12 people chosen according to the aim of the study. The interviewees were grouped into three; i. specialists/academicians (urban planners, architects, etc.) who have professional experience about the subject (four interviewees), ii. Shopkeepers, who have witnessed the social economic transformation of the district (three interviewees), iii. local citizens, the users of the district (five interviewees). The changing meaning of Kızılay Square in the memories of the inhabitants was tried to be investigated by this oral history methodology. Secondary sources which were the written and visual documents collected from newspapers, journals, essays and academic literature, were also used in the evaluation of the process. According to the compiled

data, transformation of Kızılay Square was evaluated in four different periods: 1923-1950, 1950-1980, 1980-2000 and from 2000 to today. In the evaluation of transformation process; social, economic, political and spatial dynamics of the country and Ankara were taken into account as well since all these dynamics had direct effects on the transformation of Kızılay Square.

2. FORMATION OF THE CAPITAL CITY ANKARA AND THE PUBLIC SQUARES

Ankara is one of those capitals i.e. Islamabad, Brasilia and Canberra, which were established in the twentieth century. Tankut (1993) argues that capital cities are founded and constructed as a symbol of world-view of countries' governments and governors and they go through different construction phases in terms of physical environments, architectural style and lifestyle (Sarıkulak, 2013). Similarly Vale (1992: 44) states "capitals have been constructed in the result of an independence movement, through the symbolic of city building and nation building often do seem to be synchronized." In parallel to these arguments the establishment of Ankara as the capital city of Turkish Republic represents the spatial construction of the Republic and the national identity including significant representations of modern life (Koçak, 2008).

Tekeli (1994: 148), summarizes the aim of the new capital as "a city, symbolizing the successes of Republic, maintaining modern and contemporary way of lives and being a model for the whole country". The main aim behind creating a new capital city was to develop a model to other Turkish cities, with its boulevards, squares, parks, public and private buildings. Thus, the spaces of boulevards/streets, squares, parks, public and private buildings were designed to represent a model capital that would construct national identity, national and social unity and continuity of this unity.

For reaching the aim of creating a symbolic and a model city, the prevailing idea was constructing a new Ankara rather than transforming the old one (Şenyapılı, 2004: 37). According to Kılınç (2009: 123), the development of public spaces in Ankara was vital for the new republic ideology and its representation. Public places would be the urban spaces which would make Ankara a real modern city. One of the spatial representations of public places was public squares, where the society would come together, spend time together and socialize. Squares would serve as places for modernization and socialization of people and for ensuring the production of social identity and social memory. Many public squares were designed with the assistance of the new urban development plans where Kızılay Square appeared as one of the symbols of the new city. However, the Square and its environs have undergone social, economic and spatial changes and transformations with the help of the revisions of the spatial plans, transportation regulations and urban projects.

3. KIZILAY SQUARE: HISTORICAL EVALUATION OF CHANGE AND TRANSFORMATION

The bases of Kızılay Square go back to Lörcher Plan which was the first development plan for Ankara. The first name of the Square was Cumhuriyet (Republic), then got the name Kurtuluş (Independence) (Cengizkan, 2002). With the establishment of Turkish Kızılay (Red Crescent) Association Building at the plot of the Square in 1929, both the park, square and the district was called Kızılay. After 27 May 1960 coup d'état, the square was renamed as Hürriyet (Liberty) formally, but the popular use of Kızılay Square continued. Finally after the failed coup attempt on 15 July 2016, the square was renamed as 15 Temmuz Kızılay Milli İrade

Meydanı (15th of July Kızılay National Will Square). From the 1920s till today Kızılay Square and its environs has socially, economically and spatially changed. The change and transformation of Kızılay Square is examined in 4 periods in this study: 1923-1950 Spatial Repercussions of Modernization and Statism, 1950-1980 Rising Out as a Meeting Place and Central Business District (CBD), 1980-2000 Transforming from a Meeting Place to a Controlled Place, 2000s becoming a Chaotic Place.

3.1. 1923-1950 Spatial Repercussions of Modernization and Statism

At the beginning of the 1920s, Ankara was a small and compact Middle Anatolian city with a population of 20.000-25.000. After the declaration of Ankara as the capital city in 13 October 1923, a master plan for the spatial organization of Ankara became urgent due to the steep increase in the population and housing needs. In 1924 and 1925, two plans for the old and the new city of Ankara were prepared by Lörcher (Cengizkan, 2006). The second Lörcher Plan which contributed to the formation of the new city proposed a new settlement at the south part of Ankara. This new city, which was consciously isolated from the old city, was the new “administrative district” symbolizing the newly-formed state and its government. Although not implemented properly, Lörcher Plan guided the future spatial development of Ankara, since it set the basic planning principles for “old” and “new” cities (Özbilen, 2013). Lörcher Plan, by creating the main north-south axis (Atatürk Boulevard) formed the basis of Kızılay Square (Sargin, 2009). The plan provided the construction of major public spaces in the old city and the new city (Cengizkan, 2002). Kızılay Square, which had the name of Cumhuriyet and Kurtuluş sequentially during that time, was one of a series of squares namely; Sıhhiye, Zafer, Millet (Ulus), Lozan, Cebeci and Tandoğan. The main element of Kızılay Square was the public park called Havuzbaşı which represented the new way of life in Ankara. During 1925-1930, as Büyükyıldız (2009: 97) mentioned “Havuzbaşı created a culture of socialization and entertaining” and “The evening concerts performed by the City Band at the square had been the subject of the news and the photographs in the daily newspapers of that period” (Çağlar et al, 2006). Along with apartments, garden houses were started to be built along Atatürk Boulevard due to the north-south route proposed in Lörcher Plan. The square was being used intensely by people living in garden houses and it was the place where the evening walks of people along Atatürk Boulevard ends.

In 1927, only four years after the declaration of Republic, population of Ankara had reached to 74.000 and an urgent need for a new development plan appeared. In 1928, an international competition was arranged for the urban development plan of Ankara by “Directorate of Urban Development of Ankara” (Ankara İmar Müdürlüğü) and three planners were invited for the competition. Prof. Hermann Jansen from Berlin won the competition and his plan began to be implemented in 1932. The crucial point of Jansen’s Plan was keeping the main ideas of Lörcher’s Plan. The city should have reflect its appearance of a capital city with new administrative areas, large boulevards and squares (Tankut, 1993). Jansen’s Plan determined general zoning areas, vehicle and pedestrian circulation as a main backbone of the city, and indicated Ankara’s main development direction towards the south. Due to Jansen’s urbanism approach, public spaces such as squares, large open areas were important elements in the planning of Ankara.

In 1929, when the Building of Turkish Kızılay Association was erected at Havuzbaşı Park, the park, the square and the neighborhood got the name of Kızılay (Figure 1). The building gave a new identity to the area and Kızılay Park became the meeting point of people. The square was surrounded by Kızılay Building, its park and across them Güvenpark (Figure 2). Güvenpark, which was a part of the open green system of Jansen Plan, was designed by Clemens Holzmeister,

an Austrian architect, between the years of 1932-1936 (Çağlar et al, 2006). It became a symbol with its Güven Monument, which was conceived as a public space symbolizing the power of the nation state in Kızılay Square. Kızılay neighborhood characterized a spatial representation of bourgeois identity and its leisurely activities (Sargın, 2009; Koçak, 2008). Kızılay Square has characteristics of public space as a component of a modern capital city. The square and parks symbolize the modern life-style producing spatial and social practices.

During the 1940s, Atatürk Boulevard, which had acacia trees locating in the middle of wide refuge and horse chestnuts in both sidewalks were a place called “piyasa” (*promenade*) where walking along the Boulevard became a tradition for the residents (Çağlar et al, 2006). During these years, it was unusual to see a man walking along Atatürk Boulevard without wearing a tie (Batuman, 2009). Kızılay Square, with Kızılay Park and Güvenpark, was mostly visited by families and bureaucrats. “Just across Güvenpark, there was Kızılay Building, which was like a bibelot. There was a small pool and a sandpit in front of the building, and children were used to play there” (Ayhan Sümer, from the interview 16 December 2013) (cited in Türkyılmaz, 2015).



Figure 1. Building of Turkish Kızılay Assoc. (1930s) (<http://ankaraarsivi.atilim.edu.tr>)



Figure 2. Kızılay Park and Güvenpark (1940s) (<http://ankaraarsivi.atilim.edu.tr>)

In the 1940s and 1950s, social life was nourished in cinemas, theaters, music facilities, book shops, art and sport clubs, patisseries, kiosks, restaurants, nightclubs and culture clubs. With these facilities and activities, representing the new modern life style, Kızılay and Atatürk Boulevard became a place of highbrows, bureaucrats and students who met each other, had fun, and relaxed that created the cultural identity of Ankara in that period (Sarıkulak, 2013). Ulus Cinema, opened at Soysal Apartment at Kızılay Square in 1939, was the first cinema in the city. After that Süreyya Night Club which was a popular and pleasantly designed place, performed at the basement of Soysal Apartment between the years 1942-1963 (Sümer, 2011). There were many patisseries nearby Kızılay Square, like Kutlu and Özen where classical music performances and poem nights were organized (Sümer, 2011; Bayraktar, 2016).

In the 1940's, Jansen Plan became insufficient to supply the intended needs, of the extensive population growth and the intensive pressure of land speculation (Tankut, 1993). Nevertheless, until the 1950s, the development of Ankara continued according to the general planning decisions of Jansen Plan. In this period, Kızılay Square was acted as a symbolic space where the public sphere of the Republic was created and new public values were produced, assembled and displayed.

3.2. 1950 -1980 Rising Out as a Meeting Place and Central Business District

The second period starts with the end of Second World War and the beginning of multi-party regime in Turkey (1946) and ends in 1979 by the destruction of Kızılay Building. After the 1950s, Turkey has undergone a change in every aspect and started to integrate with the world. In the early 1950s, Ankara was rapidly growing in terms of urban population and area. Besides, neighborhoods of illegally built squatter houses were emerging rapidly. Within these problems, need for a new city plan was emerged. In 1957, Raşit Uybadin and Nihat Yücel's Plan won the international competition. Uybadin-Yücel Plan drew an Ankara picture with 750.000 population, monocentric and concentrated by the year 2000. The Plan defined Ulus as the central business district (CBD) that would stay around the castle and the old town district. According to Bilsel (1977) the planners could not comprehend the urban functions in Kızılay.

After the 1950s, the identity of Ankara as the modern, secular and western model city of the Republic's modernization project changed (Sarıkulak, 2013). According to Tekeli (1975) the ideal of making the city a role model and creating a new legal basis for other Anatolian cities was abandoned. To make a bigger impact on the global arena, the new political power of multi-party regime placed more emphasis on Istanbul. In this context, Ankara began to lose its unique value, the image of Republic. This period was characterized by the increase in commercial functions in Kızılay. Bilsel (1977) argues that Kızılay lost its sub-center characteristics in the 1950s and started to develop as the CBD of the city. After CBD functions concentrated at Kızılay, major changes took place in economic, social and built environment aspects.

In 1952, a regulation was implemented to arrange the ground and basement floors of the newly developed high-rise buildings in Kızılay, as the shopping passages and their upper floors for the commercial functions. In 1955, indoor public spaces, such as Ülkü Alan and KocabeYOğlu Passages, Büyük and Zafer Bazaars, emerged as the pioneer of shopping malls. By the effect of this regulation Kızılay started to change and became the new city center of Ankara. In this period, Kızılay became a retail centre for upper and upper-middle income groups. Luxurious hotels and recreational areas were located around Kızılay (Şenyapılı, 2004: 217).

In the second half of 1950s, the public buses remained inadequate, so transportation facilities were provided by "dolmuş" operated by private-sector entrepreneurs (Türel, 1998). In 1957, due to the increase in vehicle ownership Atatürk Boulevard was widened for vehicle traffic by narrowing sidewalks and diminishing the green refuge in the middle of the Boulevard. Kızılay Park became smaller and the pool and sculpture were moved out of the Park. At the end of the 1950s, Kızılay Square had acquired a political character and became a place for social opposition demonstrations against the Democrat Party government. In 1959, the construction of Emek Office Building -the first skyscraper in Turkey- was started. After the military intervention of 27 May 1960, the name of Kızılay Square was changed as "Hürriyet Square" by the Municipal Council, but the square continued to be called as Kızılay.

By the 1960s, the prestige of Kızılay increased with the new Parliament Building in Bakanlıklar, and the public agencies in Yenışehir. Fashion houses, photographers, hairdressers, advertising companies, insurance and real estate firms, local and foreign travel agencies and the branches of the banks started to be located in Kızılay. Restaurants, cafes, patisseries, bistros (like Piknik) and luxury hotels also increased in this period (Batuman, 2009) (Figure 3). One of the interviewed users of Kızılay emphasized "On Atatürk Boulevard from Kızılay Square to Bakanlıklar, on the left side there were patisseries and the sidewalk was a popular walking place for people walking and greeting each other. On Atatürk Boulevard from Kızılay Square to Sıhhiye, on the right side there were some special stopping and eating places like, Piknik and Goralı. They were symbolic places that everyone knew". Also

Düşhekimi cites “While fast food empires in the world were not popular yet, Piknik with its famous sandwiches became a unique fast food trademark” (<http://www.ergir.com/Piknik.htm>). In 1964, Emek Office Building was completed and became the new symbol of Kızılay (Figure 4). Set Cafeteria at the terrace of Emek Office Building and Gima, the first “department store” of Turkey with an “escalator” and “self-service shopping” style at the ground floor of Emek Office Building broke grounds (Koçak, 2008).



Figure 3. A view from Piknik restaurant (1970s) (www.ankarahaber06.com)



Figure 4. Kızılay square and Emek Office Building (1970s) (<http://m.ego.gov.tr>)

Ankara exceeded the predicted population of Yücel-Uybadin Plan before 1965 and a new city plan became a necessity. However, rather than making a new city plan, Regional Flat Regulation Plan was came into force in 1965. The plan increased the density by raising the building heights as much as possible. Maximum building heights were increased to ten stories between Kızılay and Sıhhiye Square and thirteen stories between Kızılay and Akay Junctions (Cengizkan, 2006). Between the years 1960-1970, most of the apartments on Atatürk Boulevard and connecting Avenues were demolished and replaced by multiple story buildings whose ground floors were used as offices, while upper floors left for housing. As a response to the rapid centralization, both the functions like cafes and patisseries and the residential units along the Boulevard that provide Kızılay’s vitality began to be replaced with central functions and then transformed into prestigious offices due to high land value.

In the 1970s, Güvenpark lost some of its green areas with the location of bus station and minibüs parking lots (Memlük, 2009) and became an entrance door to the city center, rather than a resting place (Batuman, 2009). In this period, for encouraging public transport, separated bus lanes were formed between Dikimevi and Beşevler, along Gazi Mustafa Kemal and Ziya Gökalp Boulevards. Kızılay Park had completely disappeared and turned into a small garden. In the second half of the 1970s, Sakarya and Yüksel Avenues, Konur and Karanfil streets, part of the İzmir Avenue were closed to traffic and were organised as pedestrian areas. However, as this arrangement was seemed as an obstacle for businesses, the pedestrian areas were partly re-opened to traffic (Osmay, 1998: 146). Furthermore, in 1978, as a part of “Pedestrian Region Projects” the first pedestrianization project in Kızılay for Sakarya Street and its environs was realized. One of the interviewed shopkeepers indicated “Street corner kiosks selling döner and sandwiches, pubs providing a quick service to a wider mass of consumers replaced the spaces like Piknik”. Especially in Sakarya pedestrian area, the number of restaurants and cafes increased steadily.

3.3. 1980-2000 Period: Transforming From a Meeting Place to a Controlled Place

The military coup on 12 September 1980 and aftermath operations of the military regime influenced all aspects of life in Turkey. New social, political and economic arrangements were realized by the effects of both military regime and neo-liberal economic policies. One of these arrangements was the Law of Metropolitan Municipality enacted in 1984. Metropolitan municipalities were established in İstanbul, Ankara and İzmir in the same year. While the control of central government was decreasing, the authority in designation of building plans as well as their approval was given to municipalities and financial resources of municipalities were increased by means of laws (Tekeli, 1998). In second half of the 1990s, nationalist and conservative groups came into power in municipalities. This period was dominated by conservative and pro-Islamist view became an integral part of the implementations of municipalities, particularly metropolitan ones (Koçak, 2008).

During these circumstances, Ankara became a metropolitan city with 1.230.000 population and 14.000 hectares urban area. The core area of the city reached to its topographic thresholds on north, east and south boundaries (Günay, 2006). A new “1990 Master Plan” was prepared by the Master Plan Bureau of Ankara between 1970-75 and was approved by the Ministry of Public Works and Settlement in 1982 (Koçak, 2008). The central policy of the plan was growing towards periphery mainly towards the west corridor of the city. The plan decentralized the city along İstanbul and Eskişehir axes, where new large mass housing areas such as Batıkent, Eryaman and Çayyolu and additional industrial districts in İvedik and Ostim were proposed. Strengthening the existing and new sub-centers was proposed that brought a more polycentric urban structure (Sat et al., 2017).

In this period, important legal arrangements were enacted i.e. Law no. 2805 in 1983 and 2981 Development Amnesty in 1984 which added squatter areas into urban land market by implementing improvement plans. In 1993 legalized squatter areas reached to 93.9% of the total illegally developed areas (Büyükgöçmen, 1997) and high-rise buildings at suburbs emerged instead of squatter houses.

Kızılay Square had lost its public space characteristics and transformed from a meeting place into a controlled place consisting of an intersection of vehical and pedestrian traffic as a result of a series of spatial interventions at the end of the 1970s. Actually, deformation of spatial organization of Kızılay Square continued by means of the new interventions throughout the 1980s. One of the interviewed academicians also supported this idea and explained that “After the 1980s, Kızılay became an intersection point for traffic as a result of military regime and some of the spatial interventions. It was one of the most important socialization areas and its user profile was mostly senior bureaucrats, intellectuals and etc. that was very different than today”. A shopkeeper, who has a fish shop on Sakarya Street since the 1960s, mentioned that “some of the popular restaurants, cafes and pubs were closed and moved to Çankaya, especially to Arjantin and Köroğlu Streets. Their customers followed them and leaved Kızılay”. Similarly another interviewed academician indicated that “consumption policies affected the city during the 1980s and 1990s. The bureaucratic and political features of Kızılay were weakened in these years and Kavaklıdere gained popularity for retail and business.”

According to Batuman (2009), there were three important projects that transformed the form and content of Kızılay Square during the 1980s and 1990s: the rehabilitation project of Güvenpark, destruction and reconstruction of Kızılay Building and transportation projects (Kızılay Metro Station Project, Pedestrian Zones Plan and pedestrian overpass constructions). Dolmuş and bus stops occupied Güvenpark and the Park had transformed into an insecure place at nights in the 1980s. In 1986, Ankara Metropolitan Municipality proposed a parking space to accommodate 1500 cars and a shopping mall below the park (Can, 1987: 60) that can cause the loss of its

historical and symbolic meaning. As a result of public reactions and a judicial decision, the project was cancelled. Although, buses and dolmuş stops continued to dominate the park, Güvenpark and Güven Monument were declared as “Natural Protection Area” by the Committee on Protection of Cultural and Natural Heritage of Ankara in 1994.

The second important project was destruction and reconstruction of Kızılay Building during these years. The historical Kızılay Building located in Kızılay Park was demolished in 1979. In 1980, a competition was held for “Kızılay Social and Rant Facilities Architectural Project” including a shopping center. This area was left empty and used for parking, open cloth market etc. until the construction of the building in 1993. Then, the construction site occupied the important public space as covering a large part of Kızılay Square. Although the construction was completed in 2001, it was opened in 2011 (Figure 5).



Figure 5. Kızılay Mall (www.mindap.org)



Figure 6. İzmir Street (www.promim.com)

Kızılay Metro Station Project was crucial for the transformation of Kızılay. The project was started at the beginning of the 1970s and continued for 27 years. This affected Kızılay negatively as the square was closed for six months for the construction in 1992 and Kızılay-Batıkent line was opened in 1997. Besides, during the 1980s, many streets were taken into account for pedestrian use in Pedestrian Zones Plan that was prepared by Ankara Metropolitan Municipality, but only İzmir Street and Yüksel Street were left for pedestrian use (Figure 6) (Bayraktar, 2013).

3.4. After 2000s: Becoming a Chaotic Place

2000s can be considered as the years when significant changes took place in the planning practice of Turkey. Main factors behind these changes were the impacts of neo-liberal policies, which have been more noticeable by the 2000s. The new urbanization dynamics have been clearly observed in the Turkish metropolitan cities i.e. İstanbul, Ankara, İzmir where urban planning approaches have changed from comprehensive planning to action planning, as the comprehensive planning approach was taught to be sluggish to follow the new developments which have been under the pressure of market demands.

By the 2000s, the population of Ankara reached to 3.356.000 which is now increased to 5.346.000. The decentralization decision taken by the 1990 Master Plan accelerated the development in the peripheries and resulted with the urban sprawl problem. The improvements in communication and transportation technologies and changing social structure, new lifestyle have created new urban trends and the new spatial forms in the city. The new common trends for housing, commercial, business projects in this period required large open spaces which could only be supplied in the outer skirts of the city.

Started by 1990 Master Plan, Ankara have transformed from a monocentric structure to a polycentric structure. The new sub-centers have mostly been supported by shopping malls where shopping, recreation, social activities, etc. be served together for the community. These changes have direct or indirect impacts on the city center and Kızılay Square. In “2023 Capital Ankara Master Plan” which was approved in 2007, the problems of the city center were carried to the agenda. The Plan paid a special attention for Kızılay, for strengthening its role of being a cultural and business center.



Figure 7. Kızılay Square (2000s) (<http://3.bp.blogspot.com>)

During 2000s, one of the main problems of Kızılay have been the increase in the vehicle-oriented solutions suggested by the local governments starting from the mid-1990s. Due to these solutions, the mobility of pedestrians became more difficult and the connections between pedestrian zones became insufficient and non-functional. Despite its financial and commercial importance, Kızılay has loosen its bureaucratic and political center characteristics, as well as its cultural center characteristics due to the decentralization of administrative buildings to Eskişehir Road and the construction of shopping malls and etc. In this period, the users of the area have changed. The upper and upper-middle income groups left the area to the middle and low income groups (Bayraktar, 2013). While Kızılay Square and Atatürk Boulevard was used to be one of the most important spaces for social interactions, today they become a place of passage due to high population and intensive traffic (Figure 7). The changing meaning of the Square and its becoming a chaotic place due to the problems/effects was underlined by the interviewees. According to one of the specialists “Local government’s implications are the most important forces behind the transformation process of the area, and Kızılay Square”. “Management conflicts between Ankara Metropolitan Municipality and Çankaya District Municipality” is another problem identified by an academician during the interviews. He emphasized the management problems as one of the factors that didn’t let the solutions or production of useful projects.

The vehicle oriented transport interventions to the area have also created difficulties for pedestrians. This is also the main reason of people preferring shopping malls with no parking problem. From the interviews with the shopkeepers, it is understood that they mostly deal with the changes in the amount of their profit and they complained about the decrease in their economic conditions. Thus, even if it is a general problem of society, the new shopping style

(internet, mall etc) and other economic problems have affected the main feature of shopping and gastronomy facilities of the area negatively. In addition to all these problems, since 2015 the security problems occurred with the terror attacks also appeared as another problem for Kızılay. From the interviews with the local citizens, Kızılay Square became an unsafe and chaotic place when considering the current character of it as a passage zone. The area has transformed into a midpoint station for the commuting of inhabitants and a meeting point for the users of the area.

4. CONCLUSION

The aim of this study is to explore the changing meaning of Kızılay Square, which has an important place in the formation of the capital identity of Ankara, in relation with the social, economic and spatial changes since the foundation of the Turkish Republic. To reach this aim, an oral history methodology was held to investigate the changing meaning of Kızılay Square in the memories of the citizens.

Ankara is “a city symbolizing the successes of Republic, maintaining modern and contemporary way of lives and being a model for the whole country”. Kızılay Square, on the other hand, was a lively, vital commercial center representing the new modern lifestyle. During the 1940s with the effects of social, cultural and economic facilities and activities, Kızılay and Atatürk Boulevard became a place of highbrows, bureaucrats and students who met each other, had fun and relaxed that created the cultural identity of Ankara. Kızılay Square was a spatial repercussion of modernization and statism. The 1950s was an important milestone for Ankara and Kızılay Square, since the new political power placed more emphasis on İstanbul to make a bigger impact on the global arena. In this context, Ankara began to lose its only value, the image of Republic. The users’ profile of Kızılay Square had started to change from a homogeneous society (high-middle income) to a more heterogeneous society (including low-income inhabitants, migrants). The Square functioned as the service place for luxury consumption of bourgeoisie, the commercial center for big capitals, the political stage for workers’ protests, and a place for integrating squatter inhabitants to urban life. In these years, both Güvenpark and Kızılay Square became the central places for the political protests, marches, and meetings.

New social, political and economic arrangements were realized by the effects of both military regime and neo-liberal economic policies after 1980. The political protests, meetings and marches were forbidden, thus the meaning and the function of Kızılay Square changed from a meeting place to a controlled place. The square started to serve as an intersection point for the vehicle traffic as a result of a series of spatial interventions. During the 2000s, Kızılay continued to weaken not only by its bureaucratic and political center characteristics, but also by its commercial center characteristics due to the newly emerging shopping malls throughout the city (Table 1).

The experience of the transformation process of Kızılay Square shows that, physical transformations deeply affect social, cultural and economic life of the citizens. In order to preserve and maintain spaces as a place of our memories, there is a need of different policies, since space is a repercussion of social construction process shaped by our everyday life practices. Such public spaces are crucial for carrying today’s memories to the future, as creation of the new public spaces and accumulation of new memories take a long time.

Table 1. Changes in the Kızılay Square in time

Periods	Main characteristic of the period	Morphological changes at Kızılay	Social changes at Kızılay
1923-1950 Spatial Repercussions of Modernization and Statism	<ul style="list-style-type: none"> • establishment of Turkish Republic • designing Ankara as a modern, secular and western capital city 	<ul style="list-style-type: none"> • Kızılay Square: construction of major public spaces in the new city • construction of Kızılay Building & Kızılay Park • Güven Monument & Park 	<ul style="list-style-type: none"> • new modern way of life • evening concerts, evening walks, cinemas, theaters, music facilities, book shops, patisseries, restaurants, nightclubs etc.
1950 -1980 Rising Out as a Meeting Place and Central Business District	<ul style="list-style-type: none"> • multi-party regime • changes in the identity of Ankara • migration to cities and rapid increase in urban population 	<ul style="list-style-type: none"> • construction of CBD : increase in commercial, high rise buildings, shopping passages • new Parliament Building in Bakanlıklar • loss of green areas in Güvenpark & Kızılay Park • pedestrian area projects • destruction of Kızılay Building 	<ul style="list-style-type: none"> • upper and upper-middle income groups • gaining bureaucratic, political and cultural center characteristics • luxurious and prestigious functions • social opposition demonstrations
1980-2000 Period: Transforming From a Meeting Place to a Controlled Place	<ul style="list-style-type: none"> • military regime and neo-liberal economic policies • new social, political and economic arrangements • new legal arrangements on city administration and planning implications 	<ul style="list-style-type: none"> • Kızılay Square: losing its public space characteristics • concentration of vehicle and pedestrian traffic • rehabilitation project of Güvenpark • construction of Kızılay Mall • Kızılay Metro Station Project 	<ul style="list-style-type: none"> • senior bureaucrats, intellectuals etc. • an intersection point for traffic • from a meeting place to a controlled place • socialization area • movement of popular restaurants, cafes and pubs to Kavaklıdere
After 2000s: Becoming a Chaotic Place	<ul style="list-style-type: none"> • new urbanization dynamics • new planning approaches • new development implementations under the pressure of market demands. • terror attacks in city center 	<ul style="list-style-type: none"> • decentralization resulted with urban sprawl • new sub-centers supported by shopping malls where shopping, recreation, social activities, etc. be served together for the community. • increase in the vehicle oriented solutions 	<ul style="list-style-type: none"> • middle and low income groups • loosening bureaucratic, political and cultural center characteristics • a place of passage due to high population and intensive traffic • security problems and fears

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SESSION 4

MALAZGİRT HALL

12 May 2017-Friday, 10.10-11.40

Chairperson: Prof. Dr. Florian NEPRAVISHTA

Invited Speaker: Florian NEPRAVISHTA

The Bank of Albania Building: Memory and Modernization

Asmaa Ahmed Mustafa JAFF, Havva ALKAN BALA

Urban Memory in Halabje and the Reflection of Urban Memory in City

Navid KHALEGHIMOUGHADDAM, Bilgehan YILMAZ CAKMAK

*Recognition of the Concept of Urban Identity through the Place Attachment
Case Study: Konya, Alaaddin Hill*

Elif VURUCULAR

Replacement and Urban Identity

Ömer ASLANÖZ, Güray Yusuf BAŞ, Muhammed Ali HEYİK

*The Effects of Urban Transformation Applications on a Place's Memory:
An Analysis on Zagnos Valley in Trabzon*

THE BANK OF ALBANIA BUILDING: MEMORY AND MODERNIZATION

FLORIAN NEPRAVISHTA¹

ABSTRACT

The paper examines the adaptive re-use and restoration project of the Bank of Albania building in Tirana, an Italian architecture heritage. Analysis of the intervention has more to do with the notion of dynamic change in the concept of preserving the memory of architectural heritage. It analyzes how this change is managed specifically by architects who redesign this building that today is part of the Albanian architectural heritage. The paper provides some answers to the questions: Was the intervention necessary? Can we accept the interventions as a positive influence? How the architects have managed it? What is done to ensure the preservation of esthetics and cultural heritage values?

In the end, is concluded that after having followed the way of respecting and preserving the inherent values of the building the project results were successful. The intervention that realizes the best use of the historic buildings sometimes is the only way to care properly and preserve the architectural heritage.

Keywords: adaptive re-use, restoration, architectural heritage, preservation, Italian architecture

1. INTRODUCTION

We live in the world that is constantly changing. These changes affect every aspect of our lives. Affect the environment and the city where we live as well as perceptions and attitudes towards our culture. Changes have also formed our approaches and practices of preserving the historical monuments, urban heritage, and our cultural landscape.

Today's concept of the preservation of cultural heritages is the result of a process related to the development of modern society, its values and demands. The understanding of cultural heritage is based on our scientific approaches and documented assessment of human achievement of the time. It requires the use of "critical judgment" in order to identify the object with its specific characteristics, defining and illustrating outstanding values or importance that distinguish it and justify his defense. This broad understanding of today's society has led us to the inclusion and acceptance of the approaches that were previously rejected, as long as this approach will contribute to the preservation of culture. Today the term preservation of cultural heritage is a result of this evolution and repair, maintenance, storage, adaption, re-use,

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and reconstruction are all considered known approaches. The theoretical concepts and many case studies of adaptive re-use are described in the literature of the last second part of XXth century (Cantacuzino, 1989; Conti, 1992; Fischer, 1994; Fallini, 1990; Herbers, 1990; Roberts, 1989; Canepari, 1997) and in XXIth century (Douglas, 2006; Nepravishita, 2013, etc.).

Buildings have always been modified to a certain extent, and the re-use of them has been initially developed as a thread of the conservation movement. Although the adaptation of buildings is not a new process, their conversion to other uses on a regular, larger scale is a more recent phenomenon (Douglas, 2006). Changing the paradigm of cultural heritage preservation occurred at 70'. The new paradigm was driven by a growing concern for the environment, as well as higher costs for fuel and materials, making it a reliable alternative to storage, in general.

Analysis of adaptation project of the Bank of Albania building has to do more with the notion of dynamic change, in the concept of cultural heritage conservation and how this change is managed specifically by the architects.

2. THE PROJECTS OF MORPURGO FOR THE NATIONAL BANK OF ALBANIA

The Italian fascist government of Benito Mussolini's had supported King Zog I since early in his presidency (1925-28), that support had led to increased Italian influence in Albanian affairs (Wikipedia, 2017). The convention for the constitution of the National Bank of Albania was signed on 15 March of 1925 and was constituted in Roma on 2 September of this year. In the new urban scenario, the buildings of National Bank of Albania are imposed as emblem of economic development of the country (Giusti, 2006). The first Albanian Director (Kulla, 2017) of the bank was Abedin Nepravishita² (1925-27) who being the mayor of Tirana in years 1933-39, has influenced in its realization.

Ahmet Zogu has devoted a "particular attention" to the capital city. In Tirana, in half of the thirties, architecture has a style more moderate and modern than the architecture developed in Italy (Qyqja and Tirana, 2012). In this regards, the project for the National Bank of Albania in Tirana has a long story. The first project ideas started in 1925-26 by architect Fiorini (Giacomelli and Vokshi, 2012), which was not completed and remained only in the archives³. The new project for the "Branch of the National Bank of Albania in Tirana" was presented on September 1930 by Vittorio Ballio Morpurgo⁴. From the first project of architect Fiorini, Morpurgo retakes only the proportions of the central body cube. It will follow the principle of design from initial project to the final one, were noted the existence of the convex shape in both cases. The architect of the project Morpurgo, places at the base of his work an interesting investigation tending to the stylization of monumentality celebratory, mediating through an expression of functionalism (Giacomelli and Vokshi, 2012). Add to this is another observation,

² He studied at the Higher School of Administration (MYLKIE) in Istanbul in the years 1908-1912.

³ In the Fiorini file of the Central Archive of State in Roma there are preserved twelve drawings of two projects for the National Bank of Albania (Giacomelli and Vokshi, 2012).

⁴ Vittorio Ballio Morpurgo. Architect, born May 31, 1890 in Rome. Academic of St. Luka, a professor in the Faculty of Architecture at the University of Roma. He has carried out his activity in the field of architecture and urbanism, successfully taking part in many national competitions. Of his most recent works, in which we see applied a stylistic traditionalism which have brought a useful contribution to taste the results of the controversy of the "rationalism", are to be remembered: the block of buildings bordering the park Barberini in angle between Via XX Settembre and Via Four fountains; a group of buildings in Via Antonelli in Rome; the headquarters of the National Bank of Albania in Tirana (Enciclopedia Italiana, 2012).

the evident desire, with its production to reconnect in continuity with the classical tradition, the great works of the past, updating and making them appropriate to own time. The final project was designed in years 1934-36. The site chosen for construction has a strategic position at the intersection of urban and extra-urban roads. "Rational monumentalism" that characterizes the building of the Bank brought then an innovative image in the urban context. Its main corpus is built in the shape of an arch, bound by its position in the main square of the city. The building has a volume in the shape of L with the angle denied and connected by a curved portico, upon which insist on access and the general atrium. Its main entrance was realized by a magnificent portal that includes the entire height of the front and back of solid columns gives a very dignified appearance of the building. In the external portico a singular wall cladding brick, shaped from interwoven strips like a basket, proposes symbolic and allegorical themes of the Albanian tradition (Locci, 2009). In the Figures, 1, 2, 3 are presented the final drawings for the new bank.

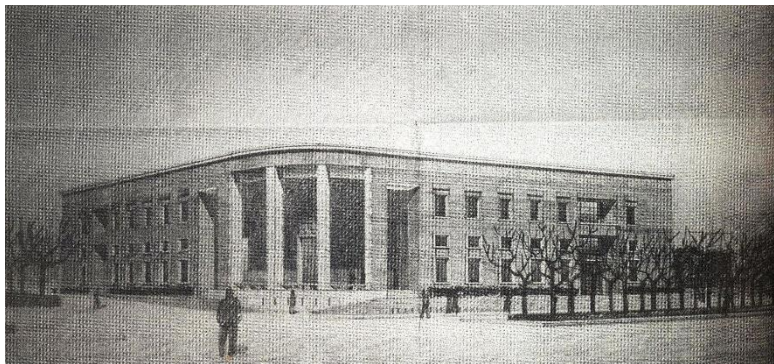


Figure 1. Perspective view of the bank, final proposal idea. Morpurgo's drawing of 1936. Source: AQTN⁵.

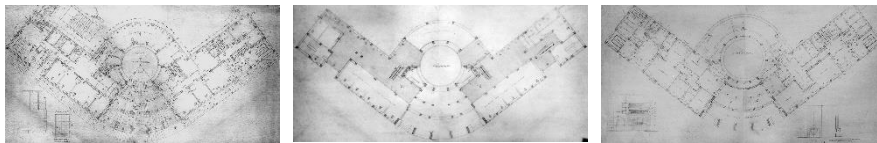


Figure 2. Plans for National Bank of Albania in Tirana. Morpurgo's drawing of 1936. Source: AQTN.

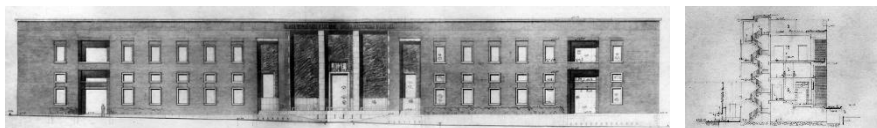


Figure 3. The elevation and section for National Bank of Albania in Tirana. Morpurgo's drawing of 1936. Source: AQTN.

Morpurgo's project was implemented in 1938 (Fig. 4), and the building remained untouched until 2010 when begins the work of its restoration and adaptation.

⁵ Central Technical Archive of Construction.



Figure 4. Photo of the National Bank of Albania after construction, 1940. Source: AQTN.

The third project of Morpurgo for the expansion of the bank was drawn up five years later in 1939-40 (Fig. 5). This project haven't been executed. Without major architectural changes and in full harmony with the existing, the headquarters of the bank was enlarged adding a regularly plan and transforming the area behind in a building with a cloister closed on all sides (Vokshi, 2014).

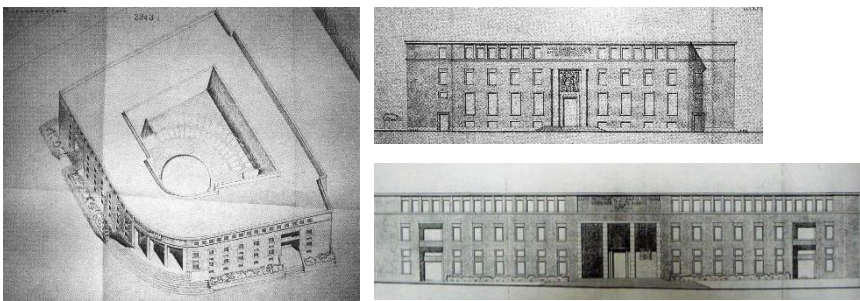


Figure 5. The addition design of National Bank of Albania. Morpurgo's drawing of 1936. Source: AQTN.

3. THE NEED FOR ADAPTIVE RE-USE AND RESTORATION

The intervention for the adaptive re-use of the Bank of Albania became necessary as the need after the degradation existing building, the enlargement of activity and demand for new facilities in the function of this bank. The years have passed for the monumental building of the bank that was built with the most advanced technology of the time. The obligation to preserve this remarkable building after 73-year of its operation period was evident.

The initial morphological-functional form of the existing building was created by the need for usage that has made its existence possible. After three quarters of a century the ratio of consistency between spatial organization and requirements related to the original destination has changed over time as a result of the inconsistencies between the building form and changes of the bank operational model. The need for intervention was needed to respond to the difficulties of using it as a result of the physical and moral depreciation of the existing structure. They aim to reconstruct a new balance between spaces and activities and actual use and morphological-dimensional character of the existing building (Fig. 6).



Figure 6. View of the Bank of Albania before intervention. Source: ATSH.

The building inherited from Morpurgo carry in itself the flexibility of implementation of additions (enlargement) represented in the author's not executed project of 1939-40. Realization of additions to existing structures was the only way to increase the space needed, but they had to be realized while maintaining the integrity of the original structure, leaving it intact.

4. ADAPTIVE RE-USE AND MODERNISATION PROJECT

The winner project for the International Competition for the “Realisation of the construction and renovation project of the Bank of Albania Building”, organized by the Bank of Albania in 2008, was designed by a group of Italian architects coordinated by Marco Petreschi⁶. The project was intended to link the past with contemporary functional and esthetic perspectives. The project preserves the historical values of the urban planning, architecture and landscape, geometric shape and materials, atmosphere and sensitivity of this building, as well as the heritage values of the monument.

The new project proposes a volume that closes the open L shape perimeter of the existing facility and cleaved into a diagonal way. That opening turns into a passage area that leads to the heart of the building, where the nodal point joins the old and the new. Even old building of Morpurgo is composed according to the diagonal axis that ends in a circular elegant volume. The master plan of the Center of Tirana of 2004, planned to preserve the old building in the volumetric proportions and its altimetry. The new facility has to follow the same geometric

⁶ Marco Petreschi is a “Roman architect”, as pointedly suggested by Joseph Rykwert, Giorgio Muratore and Renato De Fusco (2007), in other words, a man who, independently of the stylistic fashions traversing Italy in the past few decades, has obsessively followed his own path: with irony in terms of current fashion and its power, physically in the tender relationship with materials and the techniques used to dominate those materials, in an empowering sense through design as a complete and aesthetic control of space, and never in an indifferent way towards history, but rather with care to have a proper distance from it.

shape proposed by Morpurgo in 1940 in order to have the same height and preserve its human scale.

New additions distanced itself from the existing building through the side cracks and opened the symmetric axis to create access to the inner courtyard. The new is connected with the old while maintaining the idea of Morpurgo for internal courtyard. A transparent glass connects the two parts and becomes protection and source of light for the space (Fig. 7).



Figure 7. The new adaptive re-use project of Bank of Albania building [15].

The aim of the project was to create fluidity of motion. The idea of entering into a lower level than that of the existing building was proposed. The old building was taken up in a semi-basement and simultaneously has its pedestal. The new facility has no external cove and by using the elevation of the terrain creates an entry in the zero level. It gives the possibility that at the same high with of the old object to create four floors above ground and four underground. The upper floors were used for administrative offices premises, the underground parking, and the main hydro deposit (Fig. 8, 9).



Figure 8. Plans of adaptive re-use project of Bank of Albania building. Source: Petreschi, 2010.



Figure 9. Sections and elevations of adaptive re-use project of Bank of Albania building. Source: Petreschi, 2010.

The composition of the new volume has nothing in common with architectural order of the classical columns. It recalls the idea of paving the façade in an uninterrupted series of vertical divisions by hanging common basis and the use of the same construction materials.

5. REALIZATION OF THE PROJECT AND THE PRESERVATION OF CULTURAL HERITAGE VALUES

The realization of the project was important to the maintenance of harmony between the new addition and the old building while avoiding the creation of a copy of the original structure, which would damage the whole object. The sensitive and successful additions made by the authors, although in slight contrast, are in accordance with the proportions, materials, colors, composition and structure of the old building. They have their character and the modern physiognomy and are adapted to the original building without running it, but enabling a better connection of the new morphology with the context.

Referring to the fact that, the building is a representative of civic pride and cultural identity of the city of Tirana, the philological restoration of the original building and new additions creates a kind of pleasant surprise. It arises from the contrast between new elements of contemporary culture with those worth from the past. Important feature of the restoration project of the historic building of the Bank of Albania is to maintain the maximum values of the exterior and interior achieved by the masters who have built it.

Perhaps the most important and most interesting part of the re-use project has been working for a delicate balance between the old and the new (Fig. 10). The combination of them served as a dialog of opposites.



Figure 10. Exterior and interior view after restoration and adaptive re-use. Source: Petreschi architects.

As Latham (2000) says, “re-use intermixed with new buildings creates the *serendipity* – a sort of pleasant surprise arising from contrasting new elements that emanate from our culture with those valued from the past”. Respect for the past that is so important has gone parallel with the recognition of what is wrong, and what should be preserved.

Saving the silhouette and the volume of the building is a positive element of the project. The new addition facades are treated carefully to preserve the mutual ratio between the old and the new without repetition of the old language or its imitation (Fig. 11).

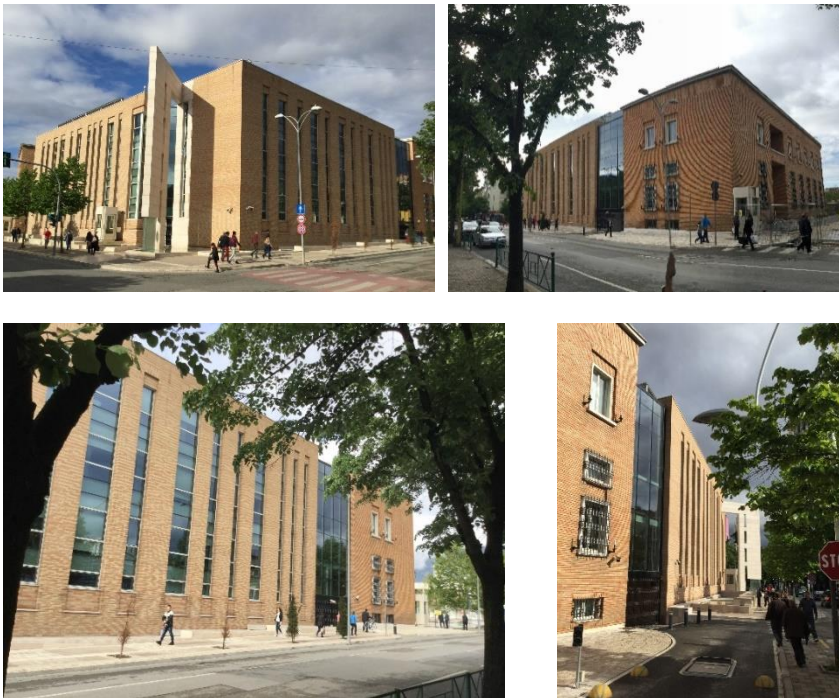


Figure 11. The view of the new additions to the Bank of Albania building. Source: Author.

Monumentality of the facades is highlighted with a modern language complied with ups and downs volumes emphasized by shadows cast. Materials used in the new facades like bricks, "Trani" stone, iron, wood, and glass, which are the same as those used in the existing Morpurgo building enable an organic link between them. Finishing details well adjusted, are turned to small architectural triumphs.

The simple and modern architectural language proposed is consistent with the function of the object and fully respects its monumentality, giving an added value to one of the most important buildings in the center of Tirana. According to Petreschi (2010) "construction, modernization and recovery of an original palimpsest, in continuity with its own history, is not a nostalgic appeal to the past but rather in its design, modeling and interpretation, that adapts to the needs of our times the form and function of the old structure, which derives from the sediments of a new and modern architectural expression. In this way, it can draw from the past to the sediments in the new continuity, without denying the original roots, to bring them properly in our time (Giacomelli and Vokshi, 2012).

The rehabilitated building came naturally in the urban context. This fusion is achieved by maintaining the value of the existing building, the ratio of the size and volume. It is in relation to the surrounding environment as the pace of spatial effects, interruptions, repetition and colors and finishes.

The adaptive re-use project of the Bank of Albania building has taken into account a number of factors that make possible the success of the intervention. In the project are combined energy conservation measures with the improvement of architectural qualities, increased comfort with measures to increase the building life span. Important was improvement of the usability parameters with the integration of two different phases of construction, safety, and welfare.

6. CONCLUSION

The adaptive re-use project of the Bank of Albania aimed to respond the aging phenomenon's, depreciation, and new usage requirements. The projects results were successful after having followed the way of respecting and preserving the inherent values of the building. It has brought long-term benefits to reduce environmental, social and economic costs for sustainable urban development of the center of Tirana.

Adaptation has also provided the opportunity for the architects to create a new design solution in respect of heritage values represented by existing buildings. The adaptive reuse of Bank of Albania has a minimal impact on the heritage significance of the building and its setting. All aspects of the historic building – structural, mechanical and technical – were restored and upgraded.

Adaptive reuse is self-defeating if it fails to protect the building's heritage values. By retaining the building's heritage significance and adding contemporary layers that provides value for the future the authors have implemented one of the most successful built heritage adaptive re-use projects.

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URBAN MEMORY IN HALABJE AND THE REFLECTION OF URBAN MEMORY IN THE CITY

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ABSTRACT

The city is a place of memory. Buildings, monuments, roads, squares, green areas are important elements for the city. However, we cannot talk about soul of the city without urban memory. Urban memory is as a kind of collective memory that is constituted by individuals' experiences within the place itself and through its history and social environment. Every society has a social memory. This social memory all events of human history they have lived hold in memory, record and transmit to future generation. The place of memory in social life and political culture has called attention to the various struggles over remembering and forgetting the past.

The events the impact on people coming to city and by past events make empathy, allows to living in the moment. Wars create a big crack on people's and their life as well as the city. This research is about collective urban memory and the politics of urban space in case of Halabja. The meaning of Halabja totally dealing with urban memory and urban space in the past and even today. It's very important to issue this criteria and preserving memory that by developing of public memory on urban place, to know the city of Halabja, the effects of urban memory left in this city examine in detail and the people living there city with social relation was investigated. The chemical attacks and its effect on urban life, urban memory has been cleared out.

Keywords: Monument, Urban memory, Social memory, Halabja chemical attack, Urban identity

1. INTRODUCTION

This study is about the role of symbols in the context of urban memory will be interpreted in terms of community structure, urban identity, lifestyle, the encountered historical process and spatial transformation in case of Halabja city. It investigates how the dynamics of power relations work differently at each level and looks at the structure of the city that connects the memory and belongings of the non-Arab (Kurdish) societies with the Saddam regime in a different way.

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Memory locates us, as part of a city history, as part of a tribe or community, as a part of a city building and nation-making. A community if loss of memory is, actually, loss of the social and cultural identity (Sandercock 1998: 207–208). Meaning of memory “the past events and traces of a person’s in the mind, all the moments that the person has lived in the past (Dehkhoda, 196, 64). At the same time memory accumulation of information in human mind the power and the ability to remember (Oxford, 1994, 530). Sometimes there are only names or places of events remain in memory. So, the memory and object of the mind come to life with the spaces. As William Siew-Wai Lim (270) “history, memories and local identity are a more accurate measure of how much an urban environment is enjoyed by the people.” Each city have different feelings in its habitants and visitor (Figure 1).

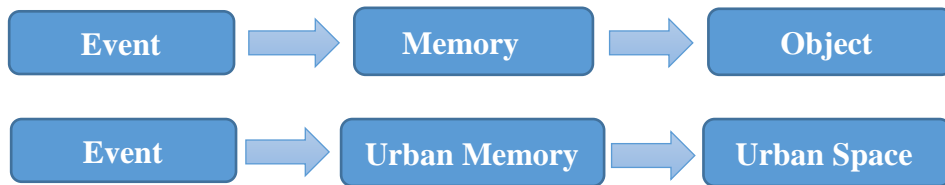


Figure 1. The event of memory process equivalence (Tabei and Alkan Bala 2015)

Memory is about related to individual or social events. But social events leave wider traces in memory. Cultural and historical heritage are all steps in the history of city gathering and collective memory that presents today. As is known, the place has deeper meanings beyond the meaning of location (Relph, 2007, 120). The conceptual and descriptive criteria of place should be cleared out to understand the relation of events in social memory to place. Thus the social memory transferred to next generation. Therefore history of city strengthening the social memory factors. Urban memory is a collective memory historical and social all information about the city until today. Collective memory and collective identity are viewed as dynamically constructed in a discursive interaction (Wodak and Fairclough 1997, Johnstone 2002). Collective identity is usually based on symbolic myths and sites of commemoration, which have a very specific and basic function in a construction of a culture, society and nation (Ohana and Wistrich 1996).

As the central structure of a developing and consisting democracy, through transparency, comprehensiveness, public participation, accuracy, sensibility and other criteria in memorialization, public memorials may become democratic dialog areas (Erbaş and Ozer 2012). Moreover, memorialization plays a central role in shaping and managing civilian and urban life and policies, and becomes a reason to explain peoples’ opinions on political issues and ideologies (Brett et al., 2007). The city is a living organism, in this context the living it forms the city’s memory. Establishing appropriate physical and social order for events, documenting memories, and establishing appropriate conditions for transfer to future generation. Social, cultural, ethnic diversity, historical background ceremonies and celebrations are the city’s social and political potentials. In Halabja city’s social, cultural, and political analysis study depends on the political structure of the city and on its social components, events and chemical attack. Politics is a descriptive, creator of the memory spaces of the city in a sense and supervisor. In the process of formation of the city, the guide power is political. Thus the urban and urban spaces are influenced by social events. War, riot, migration governance of the country effects the arrangement of the cities. Changes in social and political situations

result in attributing new meaning in the urban memory. This new meaning leads to the deletion of the past and the link between the past and the future is breaking.

2. THE INSPIRATION OF URBAN MEMORY EXAMPLES OF EMBARRASSMENT

Authority, power and politics have been the major influences in the design of urban memory. The historical testimony of the Jewish Museum with its symbolic and monumental, not only in the memory of the city but in the collective of mankind leaving a mark in memory is a striking example. The Jewish Museum is almost a reincarnation of the memories which are denied and was aimed to live down. In other words, it reveals the production of a figurative location and keeps the collective memory alive through this place. The symbolic warning of deriving lessons from the destructions of the injustices throughout the history of human beings and avoiding similar mistakes should also be considered. The Berlin Jewish Museum which was designed by a world-famous architect, Daniel Libeskind who was originally Jewish, was completed in 1999 and opened in 2001 focused on localizing the terms of memory, emptiness and underground in terms of continuity, poverty and genocide as well as the terms of poverty and born-out. The Jewish Museum turned pain, tears, murder, cruelty, discrimination, grabbing, rapes, and all sorts of attitudes which may be considered crimes against humanity into the walls, ceilings, stairs and garden in a building through their symbolic references. The building which breaks a line of ancestry and narrates it through fractures in its mind is the story of disappearing (Figure 2).



Figure 2. Jewish Museum (Second author personal archive 2014)

Another example, a memorial place in Berlin to the Jewish victims of the Holocaust, designed by architect Peter Eisenman and engineer Buro Happold. It was designed by American Peter Eisenman. Building began on April 1, 2003, and was finished on December 15, 2004. He has stated that this work is designed to confuse and disturb people's minds. The reason for this is to emphasize that this monument is a "grave" of the grave and to give people a more striking feeling. The monumental grave consists of small, large concrete blocks and the lengths of blocks vary between 0.2 and 4.8 meters. Dimensions are not systematically placed in an irregular manner like a labyrinth. It can be understood that the fact that the number of long concrete blocks is more than that, puts pressure and influence on people (Figure 3).



Figure 3. Holocaust Memorial

Another example is Hiroshima Peace Memorial (Genbaku Dome), which resembles our Halabje case study. On 6 August 1945 at 08:15 o'clock in Hiroshima caused by atomic bombing of the US Air Force killing at least 70.000 people. After the atom bomb a flame ball started to expand in all direction at a speed of 440 meters with a diameter of 230 meters and a temperature of 4000°C. The Genbaku Dome as a result of the atomic bomb attack on Hiroshima, it is the main places where people who lost their lives are remembered. Hiroshima Peace Memorial (Genbaku Dome) is the only structure standing on the field where the first atom bomb explodes and included in the UNESCO World Heritage list in 1996. The Genbaku Dome is actually the most striking and shocking monument to the damages that could be given to a person with human hands. The building built in 1915 by Czech architect Jan Letzel at the edge of the Motoyasu River, building was used as Hiroshima Product Exhibition Hall. But the dome of the building was not destroyed by the bomb and succeeded to stand. Now the building shows its presence as a museum monument. The Hiroshima Peace Memorial not only is it a stark and powerful symbol of the most destructive force ever created by humankind; it also expresses the hope for world peace and the ultimate elimination of all nuclear weapons (<http://whc.unesco.org/en/list/775>) (Figure 4).



Figure 4. Hiroshima Peace Memorial

It is possible to increase the number of examples on the world. This study is examine the art state of Halabja city and evaluate the importance of chemical attack in the urban memory. So, the social relations before and after the chemical attack on the Kurdish people, the different ethnic groups living in Iraq, focuses on issues that affect the urban society and memory, such as the changing lifestyle.

3. HALABJA AS A CASE OF URBAN MEMORY

Halabja is one of the cities of Iraq, its located on the North-East part of country. About 240 km from the capital Baghdad and the area about 1599 km². International borders 14 km from the Iranian border. Population of the city is 70,000 (Figure 5).

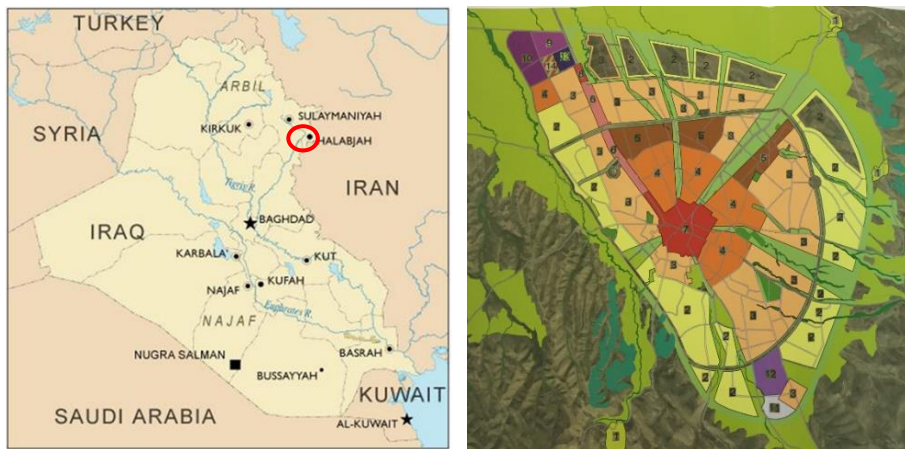


Figure 5. Location and Master Plan of Halabje

Halabja city has a long history, and the city was built by the Ottoman Empire in the 1850. The founder of the city is the Jaff tribe. Famous leaders of the Jaff tribe include Adile Khanum. British soldiers stationed in Halabja during World War I, she is saved the lives several soldiers. The British honoring her with title Princess of the Brave. There are a few historic buildings in the city of Halabja. These the palace of Hamid Beg the last Baban prince, but destroyed the Palace during the 1958 revelation. Another historical building and city icon Lady Adila's palace was destroyed during the 1986-1987. (Karen Dabrowska & Geoff Hann- Iraq Then and Now). The city has been growing since the beginning of the 20th century.

However the chemical attack is in front of the city history and urban fabric. Iran- Iraq war period chemical attack was made to the city. On 16 March 1988 the Baathist regime of Iraqi director Saddam Hussein bombed the city and surrounding district were attacked with banned chemical weapons. The chemical attack of the Halabja can be described as the second Hiroshima. Approximately 5000 people killed and 7000 people were injured in this attack. The diseases and birth defects in the following years. While Saddam blamed Iran, foreign governments were not fooled. The attack was called a "Crime Against Humanity" by many countries, including Canada. The chemical attack didn't just kill people at the same time the city have become soulless and led to disappearance of identities. So changed the form of the ruined building, changed the social lifestyle in the city. In general urban fabric depended on the specific cultural, social, and political nature of the city of Halabja and that past suffering become dominate in the city (Figure 6).



Figure 6. Terrible persecution of innocent people after a chemical attack

After the attack Saddam regime was built a new town between Halabja and Sulaymaniyah, northwest 50 km far away from the old Halabja. So the city of Halabja divided into old and new. The new Halabja does not carry any of features of the city. As shown that the regime of the Saddam wants the identity of the city and social culture to disappear. The city didn't destroy cultural and social identity at the same time changed lifestyle of the people, urban fabric and rebuilt the new modern style building. Thus Saddam regime has demonstrated its dominance all over the city.

New Halabja city was a force collective town designed to uproot people out of their own living quarters. The name of the new neighborhoods Halabja, Sirwan, Biyara, Khurmali, Tawila and Shameran.

In 1991 the city became the Kurdish people as a result of the uprising of local people. Reconstruction of the ruined city far away from the traces of war. The houses are bigger and the roads are new than the old town, but people wanted to return to their own lands, culture and life. The Kurdistan Regional Government (KRG) changed the name new Halabja to Shazaur, the meaning of Shazaur fertile plain. 16 March 2016 officially make Halabja the fourth city in the Kurdistan, and the new Halabja (Shazaur) incorporated into the Halabja city. Memory of place reflect the fabric in the city. Urban memory of place is a highly subjective term and in a manner that is context and culturally specific transfer to next generation. The city of Halabja is an Islamic city features. So, the effected the specific form of urban fabric settlements. In the city social life is divided into two as public space and privacy space. As Barth (1953:109) indicates, 'is an integral aspect of the Kurdish ideal_ inversely a person with a reputation for miserliness suffers corresponding loss of prestige.' As Alizadeh (2011:143) the strengthening of internal solidarity in order to ease the circumstances of isolation has thus ensured the development of a strong sense of community which has been materialized in the

discursive construction of the space in accordance with the cultural requirements of the inhabitants. In the city social life relation together to houses and public spaces, and main concept urban fabric society neighborhood traditional settlement. Anyhow, remembering this horrible incidence will always have a place in daily life of the citizens and a monumental places provides the physical appearance to the reminder.

The Halabja monument and museum was made to commemorate the 5000 people died after the chemical attack of the Saddam regime. In 2003, the government opened up the most formal and in a sense the most significant of its memorials to the chemical attack at the Halabja city. Within the museum, there were the exhibits: powerful reconstructions of the events, with voices and script, photographs and film clips: the stories of the victims and the survivors rendering for the observer, for a brief time, an immediate experience.

Outside the museum there were gardens, a monument this monument representing memory when chemical attack an old man cradling a young child in his arms, both lying dead in a street. Representing memories in this way not only reminds people of their social history, without visiting a place specially, but also provides a correlation and helps to develop empathy with citizens as tourist (Ebru Erbas Gurler). The concept of Halabja museum 3 arms representing the 3rd month with 16 fingers representing the 16th day. And between the fingers are found in the sphere extends to the sky, representing the unity. Although from a distance it looks like some sort of concrete circus tent or even a water tower (Figure 7).



Figure 7. The appearance of the museum from different view

In the inside have 3 circular-shaped room

1. First room, recalling that day and representing the animation with mannequins (Figure 8).



Figure 8. Living events are being revitalized

2. Second room, contains are photos taken by Iranian journalists, also contains prize possessions and Chemical Ali's pen, the Iranian journalist's camera, and some of Saddam's slippers (Figure 9).



Figure 9. Photographs of witnesses taking part in the massacre

3. Third room, the hall of names, writing the name of the all victims(5000 victims) arranged family group of Halabja chemical attack, on the carved the black marbles and covering all the wall in the room, with Kurdish flags all over the place (Figure 10).



Figure 10. The names of the people who died in the massacre

There are more than one mass graves in Halabja situated on a hillside east of the town. Further cemeteries are located in the south part of the city and writing the names on the gravestones of the victims as family group, but some of the wounded in the attack were taken to Tehran, where some died in here, there is another cemetery in Tehran and unfortunately, the most losses. In this grave 1500 people have been victims of holocaust. The percentage of green areas in the urban area of Halabja, including cemeteries approximately 28 ha (Halabja master plan inventory report). The female statue in the cemetery Halabja and behind the statue are hundreds of gravestones. This statue represented Fatima's hand of the statue's chest (Figure 11).



Figure 11. Memorial for the victims of the chemical attack of 16 March 1988

Another cemetery is located on the mountain, dedicated to the people who lived on the mountain side and died during the attacks. This place is have a beautiful view on city. It is suffering all over the city. The contrast with this beauty and the 16th of March 1988 couldn't be bigger. A lot of people died here or were injured during the attack, because they tried to flee to Iran. Even today, you can see the craters of the bombings marring the landscape. (Gerben Van Der Veen). Show dates are 16 March each year memorial ceremonies are held. Condemns the attack, remembering the dead and we do empathy.

And life does indeed go on. The town has seen significant growth, particularly in the last few years. After the Halabja chemical attack was in effect both city and the people's sociology, when visiting the city, museum, monument and cemetery making empathy happened there, and we ask ourselves the following question. What would we do if we were in such a situation? Also such events are happening that we will light our future. The past helps to increase the awareness in this respect and support the developments of social reflex. Urban memory is the

integrated between the city identity and lives people in there. The same time, preserving memory, and transfer future generation and culture etc. the Halabja museum, monuments and cemetery are helping to revive all social and political events in the urban memory.

4. CONCLUSION

Urban memorial is effect the city identity and civilization sociology. Urban memorial is one of the main elements that make up the structure of the city. The urban memory includes all the architectural works. Also the city with different memory until today are comes. It is an authoritarian control mechanism in design of urban memory and space relation. The two basic elements of memory remember and forget. Collective memory between these two latitudes develops. However, especially collective in the formation of the memory political powers, that will give meaning to collective identity the control the ways of remembering and forgetting. The memorial places that show a perfect moment of history. That we have forgetting we try to remember it again in our memory.

Halabja museum and cemetery of the glorious history of Kurdish people cultural and social accumulation, the Saddam regime crime the innocent people is a summary. Social experiences and memories with memorial places the city is carved into memory. The Halabja city is a perceptible example of the cruel massacre of the innocent people. In 1988, the Saddam regime killed 5000 innocent people with chemical attack. Halabja attack in shows that there is still an impact on citizens and in which foreign tourist can feel it immediately. Halabja massacre today still has influence in the city, and memories can be felt all over the city significantly. Halabja museum and monumental places are symbols of the city. This attack on the Halabja has taken place in urban memory and felt everywhere in the city. Daily life and memories is together in the Halabja city.

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RECOGNITION OF THE CONCEPT OF URBAN IDENTITY THROUGH THE PLACE ATTACHMENT CASE STUDY: KONYA, ALAADDIN HILL

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ABSTRACT

The “place attachment” is a definition by the meeting point of activities, functional elements, and abstract meanings of the place. A place can come to the scene by the place attachment which has emotional and behavioral characteristics for people. Squares, plays an important role in conceptual, functional and physical aspects at the point of increasing the quality of urban spaces. In this context, it is an important issue to consider the impressive factors that connect people to the space and the square, in the case that the squares are desired, preferred and identity-possessed. This research examines the concept of place attachment through the process of environmental psychology, explains the factors of feeling belonging to the place, and examines the role of place in the formation of the desired and identifiable urban squares. It is based on a cognitive approach aimed at evaluating space perception on Alaaddin Hill in Konya city. This research and field study was carried out by observation and questionnaire on square users, and as well as by analyzing descriptive and inferential statistics. The findings of the study show that most of the users have place attachment. Thus, the user's perception and mind, proves that this square has an impressive role in gaining identity. The article thus prove that there is a relationship between place attachment and space identity, which can be addressed in the design of urban squares.

Alaaddin Mosque from the Seljuk period is at the center of this square and is considered as an important factor in the user's place attachment. The easy and convenient access to the meadow enhances, the presence of trees, plants and landscapes, cafes, walking routes, located in the square of the city center and appropriate abstract and concrete landscapes increases the feeling of being connected to the place. It is expected that the results of this research will be effective in designing new squares of contemporary cities.

Keywords: Place attachment, Spatial Identity, Environmental Psychology, Social Interaction, Alaaddin Hill.

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1. INTRODUCTION

The creation of strenuous, boring and unqualified urban spaces has become an indispensable feature of contemporary cities. The emotional, cognitive and behavioral interaction of the place where the people live is defined as one of the most important dimensions of the relationship between human and space, called "place attachment" (Pirbabaei and Et al, 2015). Today, people's feelings and imagination about the place has changed because of the inconvenient and inappropriate development and weakening of the desire for attachment to the place. In most cases, changing the physical environment (Function and Activities) has led to the loss of space values and space concepts. This research explains the importance of the attachment to space in the process of acquiring space in a public, cultural and social environment. Thus, it identifies and explores the characteristics of urban squares in order to perceive the factors that affect the user's commitment to urban squares. In this context, the Alaaddin Square, which has social, physical and historical values in the city of Konya, has been chosen as an example for evaluating the principles of establishing the institutions and thus designing the squares in contemporary cities through more appropriate subjects and methods.

2. THEORETICAL BASICS

2.1. Place Attachment

Attachment (loyalty, commitment) in literature means love, passion, friendship and inclination. Place attachment or a sense of belonging to place is a multidimensional and interdisciplinary concept that connects people and space. Today, the concept of place attachment, provides an important role and impact based on research in design, psychology, environmental psychology, cognitive psychology, sociology and communication. This concept means the chain between human and the environment (Sajjadzadeh, 2013).

Place attachment is the emotional bond between person and place and is a main concept in environmental psychology. It is highly influenced by an individual and his or her personal experiences. There is a considerable amount of research dedicated to defining what makes a place "meaningful" enough for place attachment to occur. Schroeder (1991) notably discussed the difference between "meaning" and "preference," defining meaning as "the thoughts, feelings, memories and interpretations evoked by a landscape" and preference as "the degree of liking for one landscape compared to another."

Place attachment is organized in a three-dimensional framework (Scannell and Et al, 2010). The spatial dimension of place attachment includes spatial arrangements and physical-social features of the space. Process dimension of place attachment involves the emotional, cognitive, and behavioral dimensions and the individual dimension of place attachment focuses on social or individual concepts (Pirbabaei and Et al, 2015).

According to the nature of place attachment, people are involved in space both in individually and socially relation. Individually, this relationship involves the individual's personal experience of the space. For example, the environment and space can stimulate the individual's private and personal memory (Twigger and Uzzell, 1996). The research on private and personal memory is examining "Memory of the past". Memory of the past includes memories, individual knowledge, and individual meaningful experiences, and is important in the formation of the individual's personal identity (Conway and Playdell-Parce, 2000). Thus, the level of place attachment varies from person to person (Riley, 1992), and individuals choose places based on conscious preferences resulting from their personal characteristics (Low and Mc Donogh, 2001).

Social attachment on place focuses on cultural values, common historical symbols, and experiences of the place among people. Culturally, social memory causes individuals to adapt themselves to systematic thinking, beliefs, and cultural purposes (Conway, 2000). Researchers such as "Low" and "Altman" (1992) in the spatial dimension have emphasized interactions and socio-cultural relations by emphasizing the social role of the space and have examined a kind of dependence in terms of social dependence, and memories of humans (Low and Altman, 1992).

"Riger" and "Lavrakas" (1981) reported the importance of physical attachment in their research. According to this theory, a person remembers the environment together with its physical components. Proshansky (1983) defines the physical elements of the human being as a part of the social element of the environment, which emphasizes "the identity of the place" and defines the cause of human interaction with space and environment. According to this idea, physical elements are the parts of individual and mental identity. According to Rappaport (2005), attachment to the place is shaped by social-cultural-physical symbols. Person discovers these symbols according to their cultural memory and rituals and establishes personal and individual relationships with the environment.

The dimension of process describes how the interaction of individuals with their social and physical location and their attachment to the environment are in the form of cognitive, behavioral and emotional interactions (Bonaiuto and Et al, 1999: 29-32). As time goes on, human-space relation becomes enriched and cognitive, behavioral and emotional interaction takes place (Brown and Perkins, 1992). Meanwhile, the emotional connection of the individual depends on the individual's judgements, experiences, preferences, and how he recognizes the place (Conway, 2004). Thus, attachment to the place depends on the positive feelings and beliefs that the individual interacts with in the place (Milligan, 1998).

Table 1: Dimensions of Place Attachment

Dimensions of Place Attachment		
Space	Process	Person
<ul style="list-style-type: none"> • Spatial arrangements • Physical factors • Social factors • Cultural interaction • Individual-mental identity 	<ul style="list-style-type: none"> • Emotional, Cognitive, Behavioral interaction • Emotional connection • Individual experience • Individual preference 	<ul style="list-style-type: none"> • Personal memory • Social memory and experience • Cultural values • Historical symbols

2.2. Spatial Identity

The identity of the space is defined in a "self" concept and expresses the individual identity of the person consciously and unconsciously with respect to the space by means of beliefs, preferences, emotions, goals, behavioral inclinations. The identity of the space reflects the special place where the individual and even the groups live, depending on the socialization of the individual's special experience (Sajjadzadeh, 2013). The physical environment creates values and concepts for them through interdependent concepts such as individual's internal psychology and social processes (Canter, 1977: 159). According to Altman, place attachment depends on the emotions of the people and the experiences they have gained through the cultural activities of the place where they live (Altman & Low, 1992). The identity of the place means a sort of emotional relationship based on the symbolic importance of the place. This identity imparts meaning and concept to the individual's life in the form of feelings (Williams & Vaske, 2003: 330). Research on the sense of space is based on three concepts - place attachment, space adaptation and space identity (Stedman, 2003). However, attention has not

been paid to the meaning and the identity of spaces that have a strong sense of space and a sense of commitment to space. The perception of the space is an experimental current. So the elements that connect people to a place in the process of perceiving this current need to be examined.

2.3. Features of Place Attachment

The features of place attachment are discussed in different theories. Place attachment consists of environmental features and mental facts of individuals. This concept occurs from the physical reflection and the evaluation of the user, and every person perceives this concept according to his / her own experiences (Riley, 1992). Therefore, the level of place attachment has a direct link with people behaviours and social characteristics of the users, and how they relate to each other in the space and to the common contribution of social activities (Sajjadzadeh, 2013). In this way, people's social classifications as kinship, regional relations, economic classifications, lifestyle, etc., play an important role in the constant existence of human in the place. It is not easy to break up from the place due to this positive interaction and the feeling of social connection.

If a space is felt entirely by the users and satisfies their functional needs, at the same time adapting to their behavioral goals, a profound connection can be established between the space and the user (Williams, 1995: 85). Thus, the feeling of place attachment occurs by the interaction between people and space, and from environmental features that motivate the human to operate a space. In this context, the designer should be aware of the need for a psychological response to the change of urban centers affected by global cultures and forms, and incorporate the features and dimensions of the place attachment into the design. According to this situation, important factors of place attachment can be shown in the Figure 1

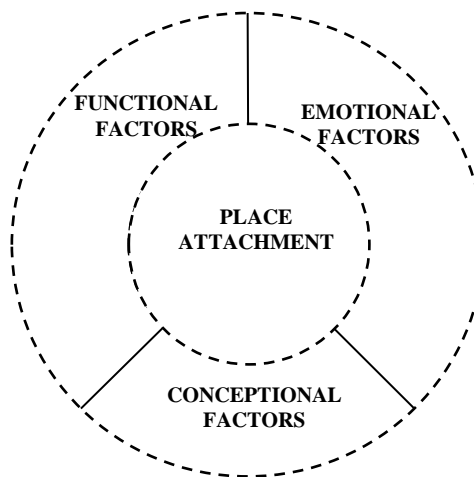


Figure 1: Conceptual frame of place attachment (Sajjadzadeh, 2013)

2.3.1. Conceptual Factors

Place attachment can be found in its own meaning if there is a relation between environment and place. In this context, meaning is connected to the perceptual and psychological aspects of environmental experience, and place attachment in such a context means the point of contact between the individual and the environment (Hernandez, 2001: 121). According to Stedman,

the symbolic concepts of the space is connected to the space and it has an important role (Stedman, 2003: 682). Establishment of social interaction causes people to perceive a place.

2.3.2. Functional Factors

This factor is to provide the needs of the users based on the nature of the space, and it depends on the past experiences of the person in space, how to manipulate the space, and behavioral characteristics (Williams & Vaske, 2003: 18).

2.3.3. Emotional Factors

The establishment of an emotional relationship with the interior of the place is the basic and essential characteristics of the place attachment. This will enable a permanent and impressive connection to the living space, and in such a situation the user will find himself in a relaxed and calm environment (Hernandez, 2001: 121).

3. METHODOLOGY

It has been investigated with various approaches as a psychological phenomenon related to environment and people. Researchers work in this field have examined the human living environment and human daily behavior, and have brought to bear the basic theories of space and environment. The article is based on documentary studies, observations, surveys and explanatory methods. In the documentary section, the concept of the place for the methodology of the research was considered to establish a suitable theoretical framework about identity and place attachment. In this way, environmental psychology studies will be explained with reference to the factors of institutional commitment, followed by the evaluation of the study area by taking observation survey and inferential statistics.

Age, occupation, social, sexual, etc., to increase the reality and validity coefficient of the study. The proper selection of groups was taken into consideration. Therefore, 50 questionnaires with 8 questions suitable for the purpose of the research were designed and circulated among the users calm in Konya. The average age of the users is between 25 and 60 and half of the number is selected as female half male. This survey was conducted among people in Konya whose average life span is between 10 and 30 years and most of them have defined this square.

4. DESCRIPTION OF STUDY AREA

Alaaddin Hill is located in between historical city center, Mevlana museum and new city center. And also this hill is an intersection for public transportation, turistic tours and shopping bazaars. The location of the hill is shown in Fig.1.

Alaaddin Hill is an artificial man-made hill that was built by the Seljuk Sultan Alaaddin Keykubat. The hill was 450 x 350 meters long and 20 meters high and was one of the protohistoric settlements called the mound. Fig.2.

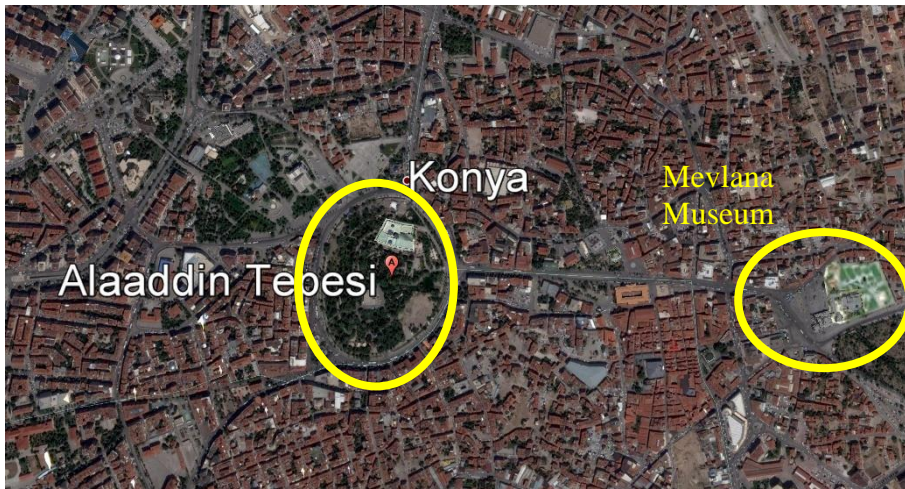


Figure 1: The location of Alaaddin Hill.



Figure 2: The ancient Alaaddin Hill. (<http://www.superaktif.net/gezi/konya-alaaddin-tepesi>)

Today it stands right in the middle of the city, and serves mostly as a park. Hill has variable functions as museum, mosque, coffee and recreation. And also there are several ongoing historic archaeological excavations and an old structure is protected from the elements with a concrete umbrella. Fig.3. Fig.4.



Figure 3: The Alaaddin Palace, mosque and the old castle structure

(<http://konyalife.com.tr/haber/alaaddin-tepesi-efsanesi.html>)



Figure 4: The Alaaddin Hill,
(<http://gezdimdegeldim.com/konya-center-trip-2/>)

5. THE EVALUATION PLACE ATTACHMENT OF STUDY AREA

Three groups of questions were prepared in a formal, functional, and semantic way to evaluate the effect of attachment to an establishment in an identifiable place and tested among users. Positive feelings about emotional characteristics, sentimentality, love, pride, interest and sensitivity were measured. Concepts such as dependency, satisfaction, convenience, various activities, meeting daily necessities were evaluated. Concepts such as identity and cultural communication, physical and cultural ratios, places to meet and interact with people, and places where memories are formed were evaluated in the field of meaningfulness. Table 2.

Table 2: Evaluation of emotional, functional – physical and semantic indicators.

EMOTIONAL (pride, interest, emotional attention)	FUNCTIONAL (commitment, satisfaction, comfort)	CONCEPTUAL (culture, belief, quantity, interaction)
Proud of square	Ability to characterize a square	Cultural events in the square
Positive senses with square	Mental image belonging to square	Introducing people with each other
To feel a part of square	Qualification of physical changes	People's daily communications
Get used to square	Functional images of the square	People's beliefs and customs
Be sensitive to the change of places	A place suitable for relaxation	Cultural and physical symbols
Interaction with space	A convenient place to meet daily necessities	Having memorable effects in the square

Findings: The amount of obtained bar graph, relativity and absolute frequency were examined and the effect of triplicity was classified and evaluated in the attachment of place. The variables of spatial dependence and the effect of these variables on challenge identity were examined in a triple group such as 'Emotional', 'Functional', and 'Semantic' (table 3). Places show significant coefficients of ternary variables on attachment. Square reflects the continuous cultural identities of Konya. Both the physical organization and the structure and the activities influence the opinions of the users on the place. Emotional and social concepts provide the continuity and identity of the space. Cultural and social relations, people's historical memory and individual experiences strengthen the sense of belonging to the place and the commitment to the place. Table 3.

Table 3: Level of emotional, functional, semantic dependence.

EMOTIONAL DEPENDENCE	FUNCTIONAL DEPENDENCE	SEMANTIC DEPENDENCE
I love the square very much	It is beautiful to travel and have fun	It's the perfect place to relax
The square is filled with memories for me	The environment of the square is very comfortable and reliable	Suitable for Turkish identity
I am proud of the square	Access is easy	I can make cultural connections
I am constantly walking around the square	The challenge is very important to me	I can meet new friends
I enjoy staying in the square	I can enter the following streets from 4 sides	Appropriate space for conversation and interaction
I am safe in the square	Drink tea and coffee and make purchases	People who are missing in the center immediately address it

5.1. The Impact of Emotional Characteristics of Users on Place Attachment

The findings of the study show that there is a close relationship between the spaces and the emotional dependence. Green spaces, old trees, the organization of the square and its formation on the hill and its geometry have separated this area from other parts of the city and have made its adherence to the places of the users. The pride, boast about the emotional dependency was answered by the users. The duration of stay and the use of the place are directly related to the degree of place attachment. Employees in the square or the urban people who have been using it for a long time have a better sense of emotional dependence because of their better detailed description. There is a meaningful relationship between sense of pride and sense of comfort in the square and feeling of being in the square according to the table 4.

Table 4: The relation between place attachment and emotional factors such as; Sense of honor, tranquility and pleasure.

EMOTIONAL CHARACTERISTICS	SENSITIVE RATIO
Sense of pride	% 34
Sense of trust	% 67
Enjoying the stay process(Pleasure)	% 86

5.2. The Impact of Functional and Spatial Factors on Place Attachment

The square has a variety of spatial and functional qualities (cafes, mosques, tea garden, tulip garden) which enable the users to use this space continuously. The feeling of place attachment is directly connected with a strong and impressive feeling of satisfaction. Thus, the users and the citizens perceive the square as multi-layered and enjoyable. In this context, the sense of peace and trust is important in ensuring the satisfaction of the locals. Table 5.

Table 5: The relation between place attachment and functional factors such as; accessibility, diversity and possibility to sit and shopping.

FUNCTIONAL FACTORS	SENSITIVE RATIO
Accessability	% 77
Functional diversity	% 69
Stay and communication	% 73
Shopping	%28

5.3. The Impact of Semantic Factors on Place Attachment

The venues of the square have a significant role in place attachment to engage and interact with the users. The factors increasing the effects and importance of place attachment and the criterias of increasing the interaction and daily activities of urban people are;

- The fact that the Alaaddin Mosque is one of the beautiful works of the Selcuk period,
- The factor of the mosque has an appropriate dimensions according to human scale
- The hill and square has relevant openness, width, height and slope.
- The variable cultural and commercial buildings and arrangements.

The individual conceptualism and continuously experience in place is important for the sence of place attachment. The people imagine the images of square in their minds in order to build dependence between space and human. The Alaadin Mosque has a special role in the identification in mind and identification of the city as a beautiful urban symbol, and the green

areas surrounding it increase the identity of the square as a form of inviting and appealing elements and increase the level of it in place attachment.

Thus, the myths, symbols, monuments, social, historical and cultural constructions are defined as important conceptual factors in the identity of the square and the city. This urban square has obtained its identity throughout history, social events, people's existence, memories, past experiences and physical organization. According to table 6, there is a meaningful ratio between the physical identity, the identification of the personal interaction and the possibility of meeting opportunity. There is a meaningful relationship between emotional, semantic (conceptual) and functional factors according to the relationship between inferential statistics and the factors of place attachment. These datas evaluated according to Spearman's correlation coefficient (Spearman correlation test) and 0/01 alpha coefficient (Table 6), and the factors of commitment directly influence each other. Thus, results such as the Figure 2 have been obtained.

Table 6: The relation between square attachment and semantic characteristics such as; physical identity, familiar persons and the opportunity to meet.

SEMANTIC FACTORS	SENSITIVE RATIO
Physical Identity	% 61
Personal interaction	% 83
Meeting opportunity	% 54

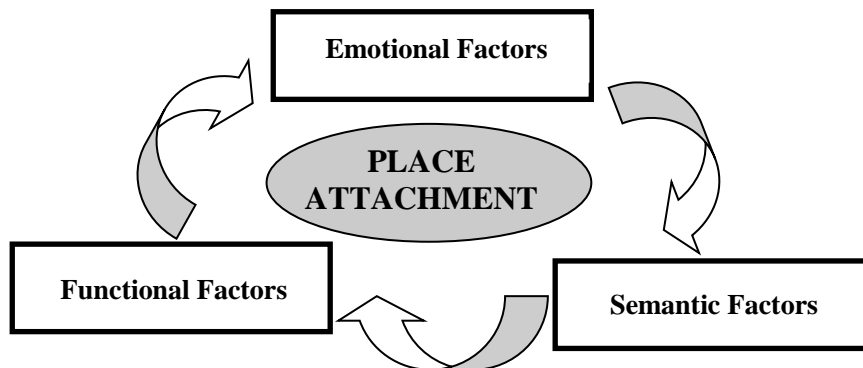


Figure 2: Spearman correlation test for examining the relation between emotional, semantic and functional attachments

6. CONCLUSION

Place attachment concept taken into account in environmental research and psychology. Place attachment and sense of commitment to place is emotional effectiveness of place. This concept is a kind of attraction individually in terms of emotional, social and cultural. In fact it is a symbolic relation between human and space by its emotional and internal activities. In other words, it contains cultural common and emotional meanings.

This research has shown that "Emotional", "Functional" and "Conceptual" factors play an important role in place attachment, sense of belonging, and identity of urban squares. On the other hand, there is a direct relationship between these factors. These are about the emotional

factors and their effectiveness in attachment to the urban squares: "prosperity", "comfort" and "social and individual memory" have an impressive significance in the identity of the place. The square has actually a human-oriented meaning. Hence, the meeting and interaction of people in this place increases the mental images and communal identity of the urban people. With existing activities in the urban squares, meeting the expectations of the users and meeting their physiological, social and economic needs can be discussed as an important aspect of the place attachment. On the other hand, the functional and operational factors influence the ratio of the place attachment.

Individual and social experiences constitute mental concepts of square and urban spaces. For example, being a permanent place, using the place, social interaction, being proud of the place (the identity of the place), location and spatial characteristics of the place affect the mental processes so the urban memory is formed by these factors. In this way, the components of the place attachment related to urban squares can be explained in the 3rd Figure format.

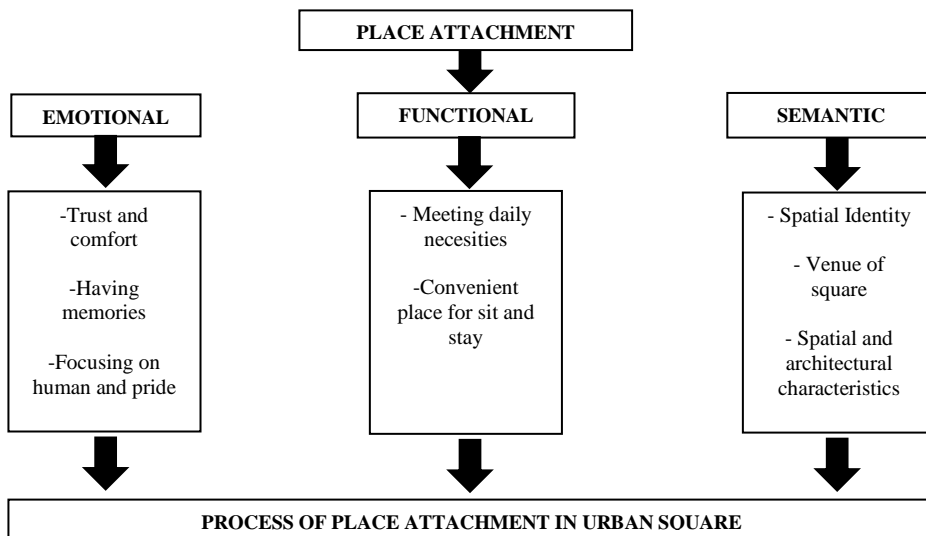


Figure 3: The process of place attachmnet in urban square

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REPLACEMENT AND URBAN IDENTITY

ELİF VURUCULAR¹

ABSTRACT

Cities comprise a multitude of areas, creating history, culture, identity and a sense of urban consciousness, forming their own communities. While a city is built up to fulfil the requirements of urban community, it also engages in continuous renewal due to factors including natural disasters and wars, resulting in demolished and newly constructed buildings. So, over time, urban identities change. Additional factors in the evolution of urban places are the processes of replacement and relocation.

Currently, an issue referred to as 'The Right of Dwelling' concerning those who have been displaced and relocated as a result of war is receiving insufficient attention. Upon relocation of urban communities, abandoned homes and workplaces remain idle for a period of time, then people from other communities settle in these abandoned places. Consequently, an interruption in the history of urban identity takes place. Especially recently, more and more people have had to abandon their city of residence, even their country, because of conflict.

Relocations and population exchanges have taken place during the modern history of the Republic of Turkey. After the Turkish War of Independence, some Greeks in Turkey and Turks remaining in Greece were relocated by government decree and had to leave their residences, forcing people from a different culture and identity to settle in the places left behind by those who were removed. Although the Greeks of Istanbul were not displaced during this period, there was a transformation of their identity in the ensuing years. Greeks and Jews who had been living in the Fener and Balat districts of Istanbul fled in response to the Wealth Tax and upheaval of the 6th and 7th of September, 1955. At the same time, people from other regions of Turkey settled in Fener and Balat, replacing the Greek former residents. So, the city's cosmopolitan character was further eroded as people of different languages, religions and ethnic identities vanished from the urban landscape. The area's urban history, which is of replacements and migrations, has resulted in a loss of its former identity, a kind of urban amnesia.

It is important that cities are protected as places with values of urban consciousness, culture and history and are prevented from wholesale urban replacement in the pursuit of urban identity. This study discusses the effects of replacement processes resulting from wars and relocations on urban amnesia and identity loss.

Keywords: Relocation, the Right of Dwelling, Urban Identity, Urban Memory, Place Construction

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1. INTRODUCTION

The basic human right of people to have a sense of belonging somewhere has recently reached a heightened state of discussion as urban replacement accelerates as a result of conflicts.

Sheltering is not only to own a house. Sheltering is to live in a 'place' where you can continue your life and culture. The identities of people forced to leave their 'places' due to wars, replacements and deportations are lost and the derelict (abandoned) spaces also lose their identities. In Turkey, the process of replacement occurred with the population exchanges and deportations. The Population Exchange Agreement concerned the exchange of Turks and Greeks excluding Western Thracian Turks, Greeks from Istanbul, Gökçeada and Bozcaada. During the population exchange, 500,000 Muslim Turks migrated from Greece to Turkey and 1.2 million Orthodox Christian Greeks migrated from Anatolia to Greece. The Greeks in Istanbul had left Turkey according to the population exchange agreement until 1964. A large portion of the Greek and Jewish population left their places of residence because of the Wealth Tax and the events of the 6th-7th of September, 1955. Greek deportation resulted in the relocation of the remaining Greeks. People from other regions of Turkey came to derelict spaces and the city's rich identity comprising urban peoples of different languages and religions was destroyed. The history of the city, created through a succession of displacements and migrations, resulted in loss of urban identity and urban memory.

Replacement of people, from 'space' to 'place', changes the identity of the space, even causing loss of its identity. In this study, the destruction of the relationship between the individual and the place through the process of displacement, the results of urban amnesia and urban identity loss are discussed.

2. LITERATURE REVIEW

2.1. The Right of Dwelling and Replacement

Cities, which are a composition of places creating urban identity and culture, are the interaction consciousness of the urban space, and change with the society. 'The city as a spatial projection of social relations is a place that separates the earthly from the sacred, fun from work, the public from private, and family from everything that is alien to it' (Braudel 2007). Urban spaces are influential in creating the identity of people who do not share many common characteristics beyond living in the same city. Every change in the place affects the urban memory.

Spaces and urban identity change with people leaving as a result of conflict and forced migration. The accommodation of refugees is now a major issue of debate around the world, but the rights of individuals have thus far not been sufficiently addressed as part of this issue. Sheltering is not only to own a house. It is the right of dwelling, to live with all the cultural and social benefits that this implies (Yalçintan and Çavuşoğlu 2009). The feeling of belonging in a place is likely only present if the space one lives in does not frequently change. It is necessary for individuals to have confidence in their homes, in a familiar environment, to maintain a normal everyday life. Fear of losing this environment results in a feeling of homelessness and the absence of belonging. A frequent change of residents within an urban area results in such a space being unable to obtain an identity.

2.2. 'Place' and Urban Identity

Discussions concerning the right of dwelling began after World War II. During the war, many people had to flee their countries, making a clean break from their homes and pasts. These

people very often felt that they had no place to go back to, so they could never feel a sense of belonging anywhere.

Sheltering means to have a place where you can live in the way of your own life and culture. The 'space' transforms into 'place' with people's experiences in that space and reflections of their culture and identity. When the place begins to take on a person's identity, that person starts to feel a sense of belonging to that place. Individuals begin to make connections with the place and feel like they belong to that place. Yi-Fu Tuan (1974) describes this by using the term 'topophilia', which means the emotional link between people and place. Edward Soja (1996) describes this with the term 'Third Space', where individuals spend their time with 'space' and gain experience with it, connect to it and transform it into 'place'. These definitions given to the 'place' create the identity of the place.

The identity of a place cannot be defined only by its physical characteristics. Place is meaningful only through the experience of the individual. The change of the individual changes the 'place' as well. Correa (1983) points out that identity is a process and cannot be planned. The process that individuals take in the same space makes the space identifiable. Urban identity is defined by urban spaces, open and closed spaces, buildings, natural characteristics and socio-cultural characteristics. The identity of the city is a whole through which everything which belongs to the city makes it different from others and adds value to it. In order to protect the identity of the city, it is necessary to protect the intangible cultural heritage as well as that which is tangible, which are the urban spaces.

2.3. Urban and Cultural Heritage

Culture consists of tangible and intangible values that a society possesses. It comprises a society's information, habits, judgments, opinions and behaviors (Turhan 1994). Culture is a nation's distinctive ways of life and values distinct from those of other nations (Ergin 1986). Cultural heritage contains tangible artefacts such as monuments, buildings, etc., and intangible attributes such as traditions, languages, religions, rituals, myths, etc. Nowadays, protection of cultural heritage is an international issue.

The Convention on the Protection of the World Cultural and Natural Heritage was formulated in 1972 and UNESCO, which has made important decisions concerning the protection of intangible cultural heritage, ratified it on October 17, 2003 at the 32nd General Conference of the Convention for the Safeguarding of Intangible Cultural Heritage, taking effect on April 20, 2006 (Oğuz 2008). This contract is about the protection of intangible cultural heritage, respect for the heritage of the communities concerned, and to create awareness and cooperation at the local, national and international level on the importance of this issue.

3. AIM OF THE RESEARCH

The aim of this study is to discuss some causes, such as wars, forced migration and deportation, for the loss of urban identity. Within the scope of this study, the destruction of the relationship between the individual and the place through the displacement process, the loss of feeling of belonging to somewhere, struggles for the protection of identity that is integrated to space, loss of urban identity due to displacements and resulting urban memory loss are considered.

4. REPLACEMENT AND URBAN AMNESIA IN ISTANBUL

The history of Istanbul dates back to 660 B.C.E. Istanbul has served as the capital of many civilizations. After the conquest of Istanbul by the Ottoman Empire, its character as a

multicultural, multi-ethnic city was preserved. During the beginning of the Republican period, Istanbul continued as a multicultural city with a variety of minority communities present. In the early years of the Turkish Republic, forced migrations from Anatolia to Istanbul took place, and in the 1950s the city received many economic immigrants. Due to the upheaval which took place on September 6th-7th 1955 and the 1964 Deportation, minorities in Istanbul left the country, resulting in a marked change in the city's urban identity. This part of the study focuses on the situation of minorities in the Ottoman period, the early years of the Turkish Republic and the events that caused minorities to migrate in the 1950s and after, and seeks the traces of urban memory loss.

4.1. The Life of Minorities in Istanbul during the Ottoman Period

The Ottoman Empire was an extensive multinational empire. It was composed of various nations with different languages, religions, races and cultures. These nations lived as communities with their own organization, traditions, beliefs and legal systems. This system continued until the 19th century. Minorities occupied important positions in business and were in the higher income groups that traded in the port cities of Istanbul and Izmir in the 15th and 16th centuries (Demirağ 2002). In later years, they obtained important commercial privileges through capitulations.

The nationalist movement which arose due to the influence of the French Revolution influenced the minorities of Istanbul, and they tried to establish their own national states. Greece gained independence in 1830 (Ortaylı 2004). In order to prevent similar uneasiness from growing within other minority communities, who might also strive to gain independence, the Tanzimat Edict was announced in 1839 (Zürcher 2009). Reforms were carried out with respect to minorities to eliminate discrimination based on race or religion and to establish respect for security, honor, wealth, justice and legal rights (Mantran 2002).

Political, economic and cultural statutes of minorities were strengthened by the Imperial Reform Fermani in 1856. The number of churches and minority schools increased in the years immediately following the passage of this act. In 1869, the Ottoman Nationality Law abolished any legal distinction between Muslims and non-Muslims (Demir 2010a). In 1876, the Ottoman Constitution was prepared with the participation of non-Muslims. This constitution sought to guarantee personal, press and educational freedoms, commercial, industrial and agricultural associations and partnerships rights for all Ottoman subjects without respect to religion. Minorities experienced their greatest period of freedom from this time until the beginning of the First World War (Akgönül 2007).

Greek migration from Anatolia to Istanbul began at the end of the War of Independence. A total of 250,000 Greeks lived in Istanbul in 1922 (Alexandris 1992). Population Exchange agreement was on the exchange of Turks and Greeks excluding Western Thracian Turks and Greeks in İstanbul, Gökçeada and Bozcaada (Meray 2002). During the population exchange, 500,000 Muslim Turks migrated from Greece to Turkey and 1,200,000 Orthodox Christian Greeks migrated from Anatolia to Greece. Migrating peoples were determined based on religion rather than language or race.

The first years of the Turkish Republic were a transition period to a modern and secular 'nation state' and the positive atmosphere for minorities in that period changed with the effect of nationalist movements spreading throughout the world in the late 1930s. Campaigns promoting Turkish language prevented minorities from speaking their own languages.

4.2. Migration from Anatolia to Istanbul in the First Years of the Republic

Following the foundation of the Turkish Republic, the Resettlement Law was developed for the assimilation of Kurdish, Armenian and Jewish minorities. The forced immigration of Armenians from Central Anatolia to Istanbul occurred at the beginning of the resettlement. Another example of forced immigrations which occurred due to the Resettlement Law is the immigration of Thracian Jews to Istanbul. After the Resettlement Law of 21 June 1934 (Resmi Gazete 1934), houses and businesses of the Jews in Thrace were plundered and the Jews migrated to Istanbul and Palestine without their goods (Bali 1999). 10,000 Armenians from Anatolia and 60,000 Armenians from Istanbul migrated to Syria in 1930². The Turkish population from the Balkans settled in the lands those Armenians left. 600 Anatolian Armenians from various cities and villages were resettled in Istanbul and placed in derelict houses in Ortaköy and Yeniköy in early 1934³. Attempts at 'Turkification' continued in the fields of economy and culture in the following years. In 1941, non-Muslims began to be recruited and a wealth tax in 1942 caused minorities to migrate.

4.3. The Displacement of Minorities in Istanbul in the 1950s

Christian and Jewish minorities were banned from military training in the army in November 1939 at the outbreak of World War II. Non-Muslims were assigned to construction work in the military. Non-Muslim men in Istanbul and Thrace between 25 and 45 years old were recruited for a new military service in the Davutpaşa Barracks in May 1941 (Bali 1998a). Non-Muslim men in Anatolia were also recruited and placed in camps in the summer of 1941. Turkey faced the possibility of entering the war after Germany's attack on the Balkans in April 1941. The Holocaust in Europe and the approach of the German army to the western borders of Turkey caused alarm in the Jewish community in Turkey. The camps were disbanded in July 1942 (Bali 1998b).

The official government explanation for the Wealth Tax on non-Muslim middle class was to tax unfair gains due to the war conditions, and equally distribute the economic disadvantages created by the war (Ökte 1987). The Wealth Tax ended the dominance of the Armenians, Jews and Greeks in the economy, and then many minorities migrated. After the establishment of the State of Israel, 30,000 Jews migrated to Israel in 1948-1949 (Bali 2003). The table shows the numerical distribution of Turkish citizens by religion and the decrease of the Christian and Jewish populations (Table 1.).

Table 1. Numerical Distribution of Turkish Citizens by Their Religions (Karabey 2012)

GROUP	1914	1965	2010
TURKISH POPULATION	18,520,000		73,723,000
GREEK	1,792,000	80,000	3,000-5,000
ARMENIAN	1,294,000	70,000	40,000-60,000
JEWISH	256,000	40,000	20,000-30,000
TOTAL	3,342,000 (18%)	190,000	63,000-95,000
HOUSING	668,000	40,000	15,000-25,000

² NARA 67.404/208, Nr. 946, USA Consulate General, From İstanbul to the Department of State, 24 02.1930; Cited: Güven, D. 2005. Cumhuriyet Dönemi Azınlık Politikaları ve Stratejileri Bağlamında 6-7 Eylül Olayları. Tarih Vakfı Yayınları. İstanbul.

³ NARA 867.4016 Ermeniler/1, USA Embassy, From Ankara to the Department of State Devlet Departmanına, 02.03 1934; Cited: Güven, D. 2005. Cumhuriyet Dönemi Azınlık Politikaları ve Stratejileri Bağlamında 6-7 Eylül Olayları. Tarih Vakfı Yayınları. İstanbul.

The single-party period finished with the establishment of the Democratic Party on July 18, 1945 and discriminatory practices against the minority population also decreased during the initial multi-party rule. Migration from villages and towns to large cities led to the rapid growth of the urban population in the 1950s and increased dwelling in slum areas. The villagers living in these slum areas created a new social class, continuing their traditions and lifestyles in the city. These new arrivals also began living with the non-Muslims in the upper income group, and the social balances changed with this immigrant class.

People in September of 1955 were often seen as linked to the Cyprus problem, but the situation in the country, city and society also caused the process to become established.

The Events of September 6th-7th were generally considered as being related to tensions which were occurring on Cyprus, but the situation in the city and the society also caused the process to occur. Britain wanted to dominate the Middle East, took the right to have soldiers on the island during the Ottoman era (Kuloğlu and Özkan 2003) and the British dominance on the island was officially sanctioned by the Treaty of Lausanne (Şar 2005). The Turkish population on the island was forced to migrate unless they accepted British citizenship within two years of the signing of the treaty (Şar 2005). This is the primary reason the Turkish population on the island decreased (Yurdagün 2008). Britain imposed liberal policies on the island to garner support from Greece during World War II while an anti-colonialist policy was accepted around the world after the war. Greece requested self-determination on the island from the United Nations in 1954 (Demir 2010b). Meanwhile, Turkey requested that the island remain under British governance, (Armaoğlu 1959).

The Cyprus issue grew to become a larger problem for Turkey due to Greek terrorist activities on the island. The Turkish government could not remain unresponsive to the reaction of Turkish citizens in 1955. Britain made many attempts with Greece and Greek Cypriots to end the violence on the island, but peace was not achieved. Therefore, a conference was organized in London to which Turkey and Greece were invited on 29 August 1955 to discuss the Cyprus and Eastern Mediterranean issues (Şar 2005). The Turkish delegation concentrated on the Cyprus issue at the conference.

Atatürk's house in Thessaloniki was reported to have been bombed on the afternoon of 6th September 1955 and the report spread rapidly (Hiçyılmaz 2004). Increasing tension between Turks and Greeks due to the Cyprus issue exploded in response to this report. People came to Taksim on foot from İstiklal Caddesi in the evening hours, chanting the slogan 'Cyprus is Turkish, Turkish it will stay!' (Cumhuriyet and Akşam 1955), and Greek and Jewish shops, houses, consulates, schools, churches, synagogues and press buildings were attacked and plundered (Öymen 2009, Demirel 1995, Cumhuriyet and Akşam 1955). There had also been dead and injuries.

The batons, all in the same size and colour, used in the plunder and simultaneous attacks in different districts indicated that this was a planned act and plundered houses and shops were marked beforehand (Zayas 2007, Güven 2005 and Ulus 1955). Participating groups in the pogrom were all low-income and did not only attack Greek shops but also wealthy Turkish shops (Sakin and Dokuyan 2010). According to Tarhan (2006) people who migrated to Istanbul from Anatolia in the 1950s and were living in the slum areas thought of the non-Muslim middlemen as very rich, and these reasons caused the events.

The events were not only limited to Istanbul but also spread to Izmir and Ankara. The upheaval was finally brought under control by the military after midnight. During these events, 73 churches, 8 hagiassmas, 3 monasteries, 5,538 houses and workplaces were destroyed during the events (Kılıçdere 1998). Damages were paid by the state (Ceylan 1996).

The Jews who forced to pay the Wealth Tax for an extended period of time migrated to Israel after The Events of September 6th-7th 1955. A large part of the Greek minority did not migrate immediately after the events in an effort to prevent the Patriarchate from losing power and to maintain the Byzantine tradition. Also, the economic conditions in Turkey were more suitable for trade compared to Greece, and those who had been subjected to attacks often were not financially able to migrate because of the loss of their property. According to official data, 79,691 Greek speakers lived in Turkey in 1955. This number decreased to 65,139 in 1960 and to 48,096 in 1965. (Alexandris 1992). Table 2. shows the population of Greeks living in Istanbul.

Table 2. Number of Greeks who were living in Istanbul (Yücel and Yıldız 2014)

1927	26,431
1935	17,672
1945	13,598
1955	11,879
1960	10,488
1965	-

The Greek minority lived a comfortable life from 1959, when the Cyprus problem was resolved, until 1964. The main reason for the migration of Greeks was that the agreement on settlement, trade and ship transportation signed with Greece in 1930 was cancelled unilaterally on 16 March 1964 due to the Cyprus issue. The Greeks of Istanbul, who had Greek passports, were forced to migrate with only 20 pounds of their goods and 20 dollars of their wealth according to the 1964 Deportation Decree. One third of the Greeks living in Istanbul had to leave the country. According to official data, 13,000 Greeks and some Greeks with Turkish passports migrated. About 30,000 Greeks with Turkish passports migrated from the state after October 1964. The Greek Orthodox population decreased from 100,000 to 7,000 between 1960 and 1978. Thus, one of the greatest ethnic migration movements in the history of the Republic of Turkey took place due to the 1964 Decree (Erturan 2010). Greeks went mostly to Athens and settled in Palaio Faliro. They strongly influenced the district with their identity and the region became known as ‘Little Istanbul’ (Yücel and Yıldız 2014). The migration with the Events of September 6th-7th 1955 and the 1964 Deportation, ended the cosmopolitan character of Istanbul and the city became a homogeneous Turkish city.

5. CONCLUSION

Sheltering, creating a place and belonging somewhere are among the most basic needs people have. Moreover, they are among the most important human rights. But this fundamental human right is also among one of the least-considered, as it is often contrary to the policies, ideologies and benefits of states. People have had to evacuate their homes and countries because of conflict throughout history, many of them have become ‘the other’ due to being from a different nationality, race or religion. Nowadays, obtaining the Right of the Dwelling is the biggest challenge because ideologies are cultivated more than human rights. Those who become displaced due to war, population exchanges and deportations become individuals who do not belong anywhere. On the other hand, places lose their sense of meaning and identity. People from other cultures come to these derelict spaces and they struggle while creating the place over time. So, spaces gain identities again. However, these changes cause disruption and

deviation. This identity chaos, which causes a cultural chasm between past and future generations, causes a crisis of identity and urban amnesia.

In this context, the process of displacement as it has occurred in Istanbul regarding the policy concerning minorities has been examined. Istanbul was a multicultural city in which minorities lived since the conquest by the Ottomans. The cosmopolitan character of Istanbul continued until the 1950s, despite the enactment of various laws and policies designed to curtail their influence. However, the Armenians, Jews and Greeks had to leave the city because of the Wealth Tax during World War II, the practice of The Twenty Classes in the military, and finally the Events of September 6th-7th. Istanbul became a homogeneous city devoid of foreign capital and people of different languages and religions after the Greek Deportation in 1964. The forced migrations of these people caused them to lose their identities and sense of belonging to a place. In addition, this caused the loss of culture, identity and history of the city, as Istanbul has lost its multicultural character. The urban space attempts to gain a new identity through people from other cultures who settle in these derelict places. If an urban landscape has a chaotic nature, this landscape has no true identity. For this reason, the current preservation of urban spaces is inadequate for the continuation of urban values, history, and identity, to protect against urban amnesia and to transfer the urban identity to future generations. Also, intangible cultural heritage, different cultures, lifestyles, traditions and those which exist within the urban spaces, must be protected. Although Istanbul still has an identity, the multicultural richness it once possessed and an important part of its urban identity has been lost by the displacement of minorities.

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THE EFFECTS OF URBAN TRANSFORMATION APPLICATIONS ON A PLACE'S MEMORY AN ANALYSIS ON ZAGNOS VALLEY IN TRABZON

ÖMER ASLANÖZ¹, GÜRAY YUSUF BAŞ², MUHAMMET ALİ HEYİK³

ABSTRACT

Cities desire to keep alive their history, life experiences, cultures, customs and transfer to the next generations. In this context, the built environment, which constitutes the main structure of the city, enters the region and constitutes the largest part of the city's memory. However, with the development of different needs and functions over time, the built environment undergoes some changes parallel to its life cycle. Along with these changes, many cities are unable to maintain their connection with their history. Some of the cities that protect and maintain the memory of the city with strong representations until today are facing the threat of urban transformation. Especially, the destruction under the name of this transformation, which is experienced in the historical regions of the cities, breaks the connections of the city and the history of the city and destroys their life experiences. With the transformation projects realized in the historical cities, the memory of the city is being destroyed and the cities are rapidly involved in the process of identity loss with similar projects. The Place is far from being integrated with individualization, not allowing them to live their identity, their self respect; but transformed into similar units. Whereas a place is the whole of differences which is undeniably the greatest wealth. In accelerated urban transformation applications, especially in today's Turkey, must be approached with great sensitivity to place's memory. Otherwise, fast, unplanned and misapplicable practices can create irreplaceable gaps in the place's memory and this brings many problems like socio-cultural alienation. It is undoubtedly necessary to stand in a long and detailed manner on the practices, effects of urban transformation. In this context, through the urban transformation example in Zagnos valley, which has a strong historical background in the city of Trabzon, the effects of transformation projects on urban memory and urban identity were assessed and aimed at bringing solutions to the problem of memory depletion which comes together with urban transformation projects.

Keywords: Zagnos Valley, Urban Transformation, Memory of Place

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1. INTRODUCTION

Urban areas can change and transform over time due to physical, social, environmental, economic and political factors. The changes and transformations in urban space are sometimes in the direction of increasing space and quality of life, but sometimes they cause economic, social, environmental and physical collapse and deterioration of the space. The concept of "Urban Transformation" is used as a tool to solve urban problems in the field of planning. According to Thomas (2003), urban transformation is a comprehensive action that tries to provide holistic and lasting solutions in terms of physical, social, economic and social aspects in the face of various problems in the space. With urban transformation applications, it is aimed to identify the factors that cause physical, social or economic depression in the urban space, to produce effective solutions to eliminate these factors and thus to revive the problematic areas. Various scientists have made the definition of urban transformation. According to Linchfield (1992); Urban transformation, the need to better understand the processes of urban degradation, and the consensus on the results achieved in the transformation to be performed; According to Dannison (1993); Urban transformation, the method to solve the problems concentrated in the urban depression areas in a coordinated way; According to Roberts (2000); Urban transformation is to try to achieve continuous improvement of the economic, physical, social and environmental conditions of an area as a comprehensive and integrated vision and action.

The need for transformation in the cities is due to the economic and social system deterioration in urban areas. The decline in the quality of the environment and in the quality of social life, the economic strains that have emerged over time in urban areas requires the intervention of the built space. Urban transformation applications are also being applied not only in addressing urban problems, but also in meeting new demands and anticipations that have emerged as a result of policies aimed at achieving economic growth and social welfare (Eren, 2006). According to Roberts (2000), urban transformation has emerged to serve five basic purposes:

1. Establish a direct relationship between the physical conditions of the city and social problems,
2. Responding to the need for constant physical change of many elements of urban fabric,
3. Put forward a successful economic development approach that enhances urban welfare and quality of life,
4. Set out strategies for the most effective use of urban areas and to avoid unnecessary urban expansion,
5. Meeting the need to shape urban politics as a product of social conditions and political forces.

Cities in Turkey are faced with problems arising from various reasons such as overpopulated areas, disaster hazards, wrong location selection, and unskilled construction. Each of these problems is a factor that creates the need for urban transformation for our country. In the Ottoman period, the first examples of urban transformation practices were started with rebuilding fire zone. Today it has continued to improve urban areas with low illegal and poor quality of life and with applications of large scale projects such as shopping centers.

The developments in the socio-economic structure of the country in the 1950s and the following years led to an increase in the rate of urbanization and an increase in the urban population, the cities have entered a period of rapid transformation which they have never seen since these years. In this process new centers emerged, the development directions of the cities have changed, most of the buildings have been demolished and multi-storey buildings have been built, areas that are not suitable for settlement such as green areas and agricultural lands

started to be covered with houses, urban centers have become more crowded and valuable (Tekeli, 1991; Kiray, 1982).

The effects of this rapid change of life and the subsequent transformation practices are inevitable on the memory of the city. In this context, it is necessary to understand the concept of urban memory and to grasp the effects of transformation applications on memory.

In this study, "Zağnos Valley Urban Transformation Project" which is the first urban transformation project of Trabzon province will be examined. The purpose of the site selection is that Zağnos Valley is one of the focal points of the city and the social effect of the transformation project is obvious on the people of this region. In the review, the transformation project focuses on the social impact of the people who reside in the region and use the region. When the transformation projects are being done, together with the constructions, people's lives and memories are collapsing. With this study, it is aimed to be a reference for the future urban transformation projects to be included in the living conditions as well as in the new buildings.

2. URBAN MEMORY

According to Cevizci (2000), memory is the ability to recall past experiences; reminiscence of experiments or experiences, the power of mind revival and historical protection; Non-deducible knowledge of past memories over the memorable subject or knowledge of objects that it has perceived in the past.

Definitions of memory in philosophy dictionaries: The mental function that allows the living in the past to think through designs, imagery, images in the absence of real tangible assets; the ability to keep experiences, feelings, impressions, perceptions; The inner time experience which is thought to determine the relationship entered over time (Güçlü, 2002).

If we look at the concept of memory spatially, the first houses where the childhood period passes are revealed. The first houses are the basis of the individual's first experiences (Malouf, 1986). One carries his first experience of space to his later life. Childhood is a period in which one has his own consciousness and one sees own in the uniqueness of existence. Childhood is often reminiscent of a more abstract life in mind. Remembrances and childhood memories are integrated with the memories of the place where they lived. There is a permanent "place" in childhood memories. The subconscious repeats the return to where it belongs in childhood. For many people, the return to where you lived in childhood ends with very different experiences. Failing to find the house where the person lives, changing the environment, seeing the collapse of the house, realizing that people's most favorite game is no longer happen in the space are very different emotions. As a psychological endeavor, people are caught up in childhood memories belonging to certain places that remind them of where they came from, where they are, or how they grew up when the family dynamics broke down. Childhood memories are like an extension of personality (Cooper, 1992).

The house in which the person was born was recorded physically in the psychological world beyond the memories. It is a collection of organic habits. Even if twenty years have elapsed, even if many staircases resembling each other have been climbed, the person regain the reflexes of that first staircase in the house of his birth, the first step in that moment a little high, he/she will not be stumled again as it used to step. The existence of the house is reopened in a faithful manner to the person. The squeaky door opens with the same hand movement and he/she can go without light to the roof space. Even the smallest door latch is easily accessible (Bachelard, 1969). From this point of view, it is inevitable that childhood spaces lost together with urban transformation will cause memory loss on the individual.



Figure 1. The memory loss of a child living in Aleppo and the picture he painted

As we move towards the urban scale from the housing scale, the scope of the concept of memory expands and it includes the community, not just one person. The physical structure of the city reveals a reality; this reality is understood only when the physical structure relates to memories and experiences through memory. The city becomes a phenomenon by the accumulation of some memories and stories in social memory besides physicality. According to Rossi (2006), social memory, which establishes the relation with the place where the community lives, is important because it provides the concept of the structure of the city, its uniqueness, and its architectural significance. This uniqueness, as it is from the format originates from the event; the city is moved beyond the physical dimension by the accumulation of the experiences of the events and it is reestablished imaginary in the social memory. This sequence of events are based on the physicality of the city and it forms the memory of the city; thus the urban memory can be transferred to generations through the physicalities in the city.

Many of the urban memories are buried in the surroundings of physical formations and traces, past is transferred to the future in this way. The streets, monuments, architectural forms of a city have a very big discourse in history. Only the urban structure does not change over time, the forms that represent the city change over time. Architecture in the city is not only a form represented by planners and architects in a certain order, they are also included in the society at the same time (Boyer, 1996).

For the formation of an urban memory of a community, the space adopted by society needs to be equipped with experience or memories. In fact, it is necessary for the memory to become a part of an activity in order to a place become a meaningful place. In this case, if you have commitment, it is inevitable that you have a memory of that time. But the opposite is not always the case. That is to say, having bad experiences or memories of the city, having a sense of urban memory does not always indicate a high place commitment. Two main components are required for the formation of urban memory: the first is the place to remember, the second is the society to remember.

It is necessary for the place to be remembered to gain meaning and value, to be experienced and to have a sense of the day-to-day identity of the past. Lewicka (2008) used the definition of urban reminders as a way of remembering space, seeing society as passive and city as the factor. According to this, urban reminders are directly linked to the transfer of historical information from the previous residents of a city; but they can indirectly influence the memory of the city with the interest and curiosity of discovering the forgotten past of the city. However, these transfers may weaken over time, as urban people can not experience it themselves. Thus, extinction can also be observed in urban memory. In order for this memory to remain strong and continue, all the elements that bear witness to the past must be preserved and kept up to day-by-day, all elements of the city's whole structure must be kept together, sustainability must be ensured and it is necessary to reach to modern-day. In this context, the streets forming the

urban texture, historical structures, and tree-shaded paths occupy memory with perceptual factors such as smell and sound that will wake up the same effect in every pass.

At this point, it is also necessary to mention the concept of appropriation. Appropriation can be seen as the authority of the individual or the community, or an indicator of control, which occurs when a place or space is transformed. The individual organizes the space that his own space or he feel like his space and this space is dialectically different from the space of others. This phenomenon is generally expressed by the concept of appropriation, ownership. Appropriation is the personalization of a place, or object, by a person or group to organize the boundaries between them and other people, it is the behavior of transmitting the message that "it is owned". The self-owned space is made meaningful to the individual and engraved into the individual's memory.

Marx states that everything that bourgeois society produces is destined to collapse after a while. "Everything that is rigid", according to Marx, is done to disperse, break up, and fall down the next day. Berman (2004) suggests that even the most influential and most beautiful of bourgeois structures are "disposable", they resemble tents rather than pyramids in Egypt or aqueducts in Rome in terms of social functioning and they can quickly lose his values because of the transience that these similarities symbolize.

Stating that the transformations of the cities had left permanent traces in the cities, Çalak (2012) suggests that radical changes or devastation caused by political decisions or wars in cities may lead to significant breaks in urban memory. Berman (2004) argued that the investments required for some parts of the urban space were stopped for economic or political reasons, so that in many cases, the possibilities of growth and development of the parts in question have been abolished, they were left to rot by reason of completing their life, and they were eventually faced with the oppression of destruction. It is quite painful to see this urban landscape for any citizen surrounded by old walls or ruined houses; such that Halbwachs (1992) suggests that the individual who witnesses the destruction of the objects that make up his physical universe will feel that a fragment of himself is also dead with this destruction. This disturbing situation for the individual is uncomfortable at the same time in the community scale but the reaction of the individual and the community to this situation is not the same. Such situations, which can only be annoying and distressing for the individual, cause anger explosions and uprisings at the community level; The community resists the changes in its physical surroundings with all the power which receives from its own traditions (Halbwachs, 1992). When communities have to abandon change, they once again redefine themselves in order to adapt to the new conditions that arise in their physical environment.

Watching the old times of some structures in the urban space is painful, but in the process of aging, the structures are as valuable as ever before, and memories hidden in social memory through these structures are as vital as ever before. The destructive processes of natural and human activity confronted by constructions that are part of social life in cities create shakes in social memory; on the other hand, as these structures become exhausted, they become memories that stimulate social memory with every image. The relationship that individuals and communities establish with the locale or city with the event, has some meaning to the objects and places in the urban space; thus some constructions of urban space become a phenomenon that can be produced in many different ways in the memory of communities. The fact that the city is a social phenomenon depends on being defined by such social constructs. Although these structures have emerged as means of shaping the urban space, a period later, social consciousness, as representations embodied by architecture through architecture, began to form signifiers or founding points that resisted city change. At this point, the destructions confronted by such structures, which are the carriers of social memory in urban space, are

antagonistic as the processes that trigger forgetting, and in this sense, a social memory is lost. In this context, the destructions of the Zağnos Valley urban reconstruction project and the effects of these destructions on urban memory will be examined.

3. ZAGNOS VALLEY

The geographical structure of Trabzon is generally divided into deep valleys although it is in the form of mountains parallel to the shore. Zağnos and Tabakhane Valleys are the elements that constitute the borders of the ancient city of Trabzon. Zağnos Valley is located in the center of the city of Trabzon, west of Ortahisar Historical Castle.



Figure 2. Satellite images of Zagnos Valley

Antique city's west side is surrounded by Zağnos Valley and İmaret Creek, east side is surrounded by Tabakhane Valley and Kuzgundere. Tabakhane Bridge on Kuzgundere and Zagnos Bridge on İmaret Creek are the bridges that establish the connection while being reached through the ancient city wall. These two bridges provide access through Ortahisar by showing changes since unknown dates (Bijiskyan, 1998). İmaret Creek that flows through the Zagnos Valley into the sea forms a natural boundary between Ortahisar and Gülbahar Hatun Neighborhood. Born from the steep slopes in the south and meeting the Black Sea in the north, İmaret Creek and Kuzgundere were closed over time after the intensive construction in the valleys.



Figure 3. Zağnos Valley from past to nowadays

The first urban development plan of the city of Trabzon was based on the Lambert Plan (1938), aimed at ecological and environmentally conscious planning that envisages air corridors to be built along the valleys to provide natural airflow to the sea from the mountains with low-rise and gardened settlement in accordance with the temperate humid climate of the city. Zağnos and Tabakhane Valleys are the vaults that provide the air circulation envisaged in the city of Trabzon. They have fulfilled their duties until the 1980s in the past historical process. However, in the course of time, rapid urbanization and distorted settlement in Trabzon also manifested itself in these valleys. These valleys have become one of the areas where irregular structure is intense. As a result, the "Zağnos Valley Urban Transformation Project", jointly

conducted by the Trabzon Municipality and the Housing Development Administration (TOKİ), came into force in 2004 and the Zağnos Valley was declared "Urban Transformation Area" in 2005. With this decision, urban development and transformation project started to work in these valleys.



Figure 4. Destruction in the valley of Zagnos - The loss of the memory of the city

According to a survey on this transformation project, 61.4% of the respondents said they were sorry that they heard the project for the first time, 15.9% were satisfied, 9.1% could not believe it and 13.6% were unresponsive. The reason of sadness is shown that many memories and neighbors relations will end after many years of living in this area. Other people who happy with this destruction are those who are uncomfortable with the negative physical environment of the area. Those who are unresponsive say they do not know what to think or what to do first and those who can not believe are not convincing because they are told that they will be destroyed for years (Bülbül, 2008).



Figure 5. A visual about the urban transformation in Zagnos valley

4. CONCLUSION AND EVALUATION

The consumption contest in today's society shows itself in the field of architecture. Understanding of building, consuming, destroying and making new buildings imposed on us by modern architecture influences us in all its aspects. With this understanding, cities have entered the process of irreversible change and transformation. With this process of entering the cities, the memories of the city began to disappear. If this transformation process can not

be countered, our cities will become completely unrecognizable in the very near future. At this point, urban transformation projects are emerging with the most tragic anticipation. Urban transformation projects are implemented as a state policy in our country. Most of the time, these projects are ruining a city's memory from its historical roots. It does not care about the streets of the city with its livelihoods. It destroy people's memories, their neighborhoods, their playgrounds and their homes carelessly.



Figure 6. Zagnos Valley before urban transformation

The urban transformation practice in the Zagnos valley has emerged with the aim of improving but not achieving its goal as a result of misplaced projections and wrong decisions. As a result of the observations made, it was determined that the areas emerging after the transformation were devoid of the concept of space, unused, idle and undefined. At the same time, it was observed that the mass houses built after the transformation were not aesthetic ; they are idle and typical projects.



Figure 7. Zağnos Valley and TOKI housing after urban transformation

In addition to eliminating the livelihoods of existing people before the transformation, there are also undefined places for new users. It has been suggested that the flow of circulation in the city will be in good condition with the evacuation of the valley, but this flow is blocked by the massive masses built. Also, as a result of misapplications, the area has become more prone to floods (Image 8). The transformation applied in the Zagnos valley resulted in a memory loss for the people of the region, where people lost their homes, the streets they played, the corner they met, the first meeting places.



Figure 8. Flood in valley

As a result of all the evaluations made within the scope of the study, it was aimed to make a suggestion specific to the Zağnos valley and to contribute to the subsequent transformation projects. The basic approach of the proposal prepared in this direction is the concept of "curing by protecting". With this approach, it is aimed to preserve the existing street texture and to improve the construction in the area without collapsing as much as possible. It was found more appropriate to build new structures that do not harm street-related structures, which are destined to be demolished. In this sense, repair work is the most important step of the targeted improvement. In particular, it is proposed to repair the interior spaces of buildings which are not suitable in terms of quality of life and to arrange the facades where these structures relate to outdoor space. The design of the façade is very effective on the public sphere and new facades should be designed to bring vitality to the space. In addition, the skeleton system must be protected if it can not perform its function, and if necessary, the structure may be strengthened to provide new functions. To exemplify the Zağnos valley, an inconvenient structure for use as a residence can be loaded with functions such as a cafeteria that can bring vitality to the area. In this case, it would be positive to ensure that the people who are leaving their dwellings should reside in the region in the direction of their will.

As a result, the urban transformation projects that are being implemented in our country and the mass housing that are found in the transformation areas must be prevented, to force people to live in stacked boxes should be abandoned as soon as possible, the architecture that has its duty to produce the soul, the nature, the spaces that have lost their identity must immediately return to its original form.

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KEYNOTE SPEECH
(30 Ağustos Hall, 12 May 2017-Friday, 11.50-12.20)

Assoc. Prof. Dr. Gül KAÇMAZ ERK
Dublin in Cinematic Memory

DUBLIN IN CINEMATIC MEMORY

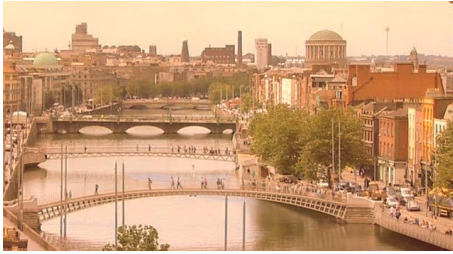
GÜL KAÇMAZ ERK¹

ABSTRACT

This study is on architecture, the city, film, and memory. Through the analysis of two contemporary Dublin films, *Goldfish Memory* and *Adam and Paul*, the following research questions are discussed: How can cinematic representations of cities contribute to memory making in these complex urban environments? And specifically, what do its cinematic representations in the Celtic Tiger period reveal about contemporary Dublin and spatial memory?

Keywords: Architectural/urban space, fiction film, collective memory/spatial memory, aerial and street view, contemporary Dublin

Aerial view



Goldfish Memory



Adam and Paul

Street view



Goldfish Memory



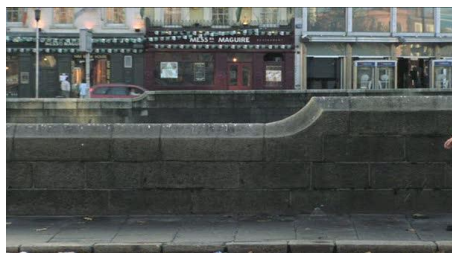
Adam and Paul

¹ Assoc. Prof. Dr., Queen's University Belfast, UK

Waterfront



Goldfish Memory



Adam and Paul

CINEMATIC MEMORY OF DUBLIN

The landscape of the contemporary city seems to be composed of conflicting fragments, slices or framed views first cut out and extracted from the city fabric, then set up and juxtaposed against each other.

Christine Boyer (1994, p412)

1. CITYSCAPE, OR THE AERIAL VIEW AND COLLECTIVE MEMORY

In the opening scenes of *Goldfish Memory* and *Adam and Paul*, we are introduced to Dublin from high above. Liz Gill's *Goldfish Memory* starts with Modernist aerial views showing the river Liffey and its bridges at the heart of the city as urban landscapes, and the busy life around it from above using different viewpoints. The high-angle shots that the city and strolling Dubliners are portrayed in different light conditions look like gigantic landscape paintings. As the fixed camera zooms in frame by frame, the spectator discovers that these well-composed golden images that resemble idealised, almost utopian, cityscapes are far from being part of a coherent whole that Modernists would long for. *Goldfish Memory*, instead, frames a collection of fragmented and hybrid urban imagery, both historical and new, as its camera wonders around the city like Alice getting into the lives of others in Wonderland.

Unlike *Goldfish Memory*, which starts with a bird's eye view of central Dublin, Lenny Abrahamson's *Adam and Paul* begins in the middle of nowhere -but definitely just outside of Dublin as we can identify the listed Poolbeg Chimneys in the distance- emphasising that the two protagonists are outcasts. Adam and Paul wake up in open air perceiving the city, again, with a view from a high angle but far far away. Except the tall structure of the plant chimneys, Dublin is not rendered recognisably, and certainly not romantically as in *Goldfish Memory*. Portrayed from the outside, it looks like a grey, bleak and suspicious post-industrial city. When the "lads" finally start walking, they find themselves in the (now demolished) 1960s flats in Ballymun on the north side of Dublin.

These opening scenes set the tone of both films. The Dubliners portrayed in *Goldfish Memory* belong to the stylish city and the city belongs to them, whereas the Dubliners in *Adam and Paul* are not welcomed to their own city, not even to "the flats." No matter what they do, they cannot be a part of the urban environment; as marginals, they find themselves pushed out of the city both at the beginning and the end of the film. The warm earth colours of Dublin in *Goldfish Memory* embrace its inhabitants whereas the cold blues and greys of the city in *Adam and Paul* push people away. Film scholar Paul Grainge articulates the use of colour as "a means of creating cinematic 'feel' for memory and nostalgia" (2003, p17). *Goldfish Memory* and *Adam and Paul* capture cinematic memory of Dublin in film time.

1.1 City from above: the aerial view

In relation to the aerial views of Paris represented in 19th-century photography and Impressionist paintings of Claude Monet and Gustave Caillebotte, architectural historian and theorist Anthony Vidler reflects: "Significantly, the camera, as well as the painting, recorded the life and forms of the street as seen from above, from the apartment that both witnessed and participated in the society below. The monumentalization of the public realm had united façade with façade, public life and private, in a common space that no longer remained attached solely to the level of movement but was defined vertically by the uniform cornices and the perspective views" (2011, p105). Vidler explains how the aerial view, the view from above unites the city both horizontally and vertically. This idealistic, even romantic approach, "the Corbusian gaze" (2011, p327), distanced from the ground and the city provides increased purity and objectivity. Vidler refers to aerial photographs as "still lifes of a city in suspension from time" (2011, p342). He writes: "For Le Corbusier only an aerial photograph reveals the whole truth, shows what is invisible from ground level" (2011, p320).

Urban historian Christine Boyer (1994, p41-46) also refers to "viewing the city from a towering structure or looking down at the world from an airplane." She says: "The vertical bird's-eye view thus called for a new organization of the city... into a structured and utopian whole" that is homogeneous and ordered. Like Vidler, Boyer links the aerial view to Le Corbusier's Modernist planning approach in the 1920s and 1930s. Referring to Gertrude Stein and Cubist painting she talks about abstraction, reduction of depth, elimination of detail and composition with simplified forms. These same characteristics are seen in the flattened and fragmented planning approach in the 20th century through city maps and modern panoramic vision. A two-dimensional map can be considered as an abstracted aerial view. The Modernist model making similarly detaches the building from its context and views architecture from above.

The power of the aerial view is exemplified in a 7-minute video, *207m Chimney Climb*, published on YouTube on 14 November 2016 by OJ Adventures (www.youtube.com/watch?v=FvAWAHczOYs, accessed 27 March 2017). Shot mostly with a head camera, the video represents contemporary Dublin from high above as Oliver (not Johan) climbs one of the chimneys of the ESB's Poolbeg Generating Station on the south bank of Dublin port. These are the tall chimneys Adam and Paul view from a distance. The first 5 minutes of the video show his intimate and tactile relationship with this industrial structure, not in service since 2010. When we finally reach the top, which is the equivalent of the height of a building with more than 50 storeys, the surreal panoramic view is just the opposite of the previous intimate, tactile experience: distant, flattened, and even abstract. From this altitude, the sea and the sky become one; the land is ordered and patterned with limited texture.

The familiarity of an audience with the city represented in a film varies. The spectator may have lived in that city; they may have visited the city, or may know the city through its representations, such as photographs or a novel set on that particular site. Alternatively, the spectator may not recognise the city at all. When the audience is familiar with the filmic city, cinematic images are added onto people's existing urban memories. Alternatively, for a new city, one creates a new slot in the "memory bank." Since understanding one's surroundings has been a vital component of human survival for centuries, in this new situation, the spectator associates the place with other places they have been to. In any of the situations described above, urban panoramas framed from a high altitude in a film are valuable because they represent the "big picture," providing a holistic view of the place and enabling clear visualisation. "Our sense of an urban totality has been fractured long ago," (Boyer 1994, p375) and aerial views help to put the city together. Having said that, in "The City Seen from the

Aeroplane: Distorted Reflections and Urban Futures,” urban theorist Nathalie Roseau criticises such a totalising approach to architectural space: “there are many nuances and mechanisms that escape those who see from the air. This apparently global gaze of the view from above expunges those scales, those articulations and rough patches that nevertheless give form to the spaces and their attendant practices that are found at ground level” (Dorrian and Pousin 2013, p215).

1.2 Irish cinema, Dublin and Celtic Tiger

The main focus and locale of Irish cinema throughout the 20th century were (mostly stereotypical imagery of) rural and coastal Ireland. Film scholars often discuss the beauty of this rural landscape as an Irish film cliché. For several decades, the urban setting represented the evil, unknown and unpredictable, whereas the rural, with its beautiful wild nature and farm animals, represented the good, familiar and predictable if not a dream. This nostalgic approach, linked to traditional values of family, religion, and nation in Ireland, has changed especially after the turn of the millennium. The Republic of Ireland experienced a fast economic growth, and this “Celtic Tiger” between 1995 and 2007 triggered a rapid architectural and urban transformation in the country, especially in Dublin, in the last two decades. As a result of new urban infrastructure, housing development, large-scale construction and urban redevelopment projects, the population of the Georgian capital city grew to include former emigrants and new immigrants, especially from Europe. The small Viking settlement of the 9th century turned into a global capitalist city during this boom. The urban regeneration changed the focus of local filmmakers from the rural to the urban Ireland in the first decade of the 21st century.

About Celtic Tiger cinema, film scholar Stephen Boyd writes: “These new representations of Dublin, stemming from roughly the year 2000, depict a dichotomy between a new affluent urban middle-class, and conversely, the social decay and outsider lives of those left behind by the economic boom” (Conolly and Whelan 2011, p122). These two urban groups living different lives in the same city are the protagonists of our Dublin films both released in 2004. *Goldfish Memory* depicts Dublin’s “privileged” middle-class, and *Adam and Paul* represents its undervalued urban poor (including the working class, the homeless, the unemployed, single parents, and immigrants). These two groups rarely interact as the middle-class stays mostly in their homes and indoors, while likes of Adam and Paul inhabit the back streets.

Boyer claims “our desire for authentic memories and city experiences reveals an empathy for lost totalities, even though no one actually speaks out in favor of a unified city. Paradoxically, we seem to recognize that struggles over good city design are always multistructured, requiring alternative viewpoints and spectator positions, and we do seem aware of the exclusions our matrix engenders” (1994, p4). There is no unified city. There is no one city. Or at least one’s “constructed totality” (1994, p5) is different from the territory of the others’ who spare the same city. The contemporary city is a piecemeal collection of nodes and paths, generated not only by physical experiences but also their (visual) representations. These urban nodes could be buildings, interior or exterior spaces and places. The paths shape the mobile urban experience as they take “the flaneur” from a node to the other.

With its urban network of nodes and paths, contemporary Dublin is in the foreground as a character in *Goldfish Memory* and *Adam and Paul*. *Goldfish Memory* gathers the stories of a bunch of loosely related Dubliners who live bohemian lives during the Celtic Tiger years of the city. They spend their time partying, socialising, having rather short relationships, and enjoying urban living. Film scholar Martin McLoone calls *Goldfish Memory* a utopian film (McIlroy 2007, p213). If Gill’s movie is the bright side of Dublin, Abrahamson’s is the dark side. *Adam and Paul* stands for a dystopian Dublin. The two unwanted drug addicts wander in

and around the city during the economic expansion looking for drugs, money, food, and companionship. Adam and Paul explore the city, mostly in open air, looking at it from an alternative point of view. The camera does not visit cafes, bars and modern houses, but social housing and run-down streets.

Goldfish Memory is the rise of urban living while *Adam and Paul* is its fall. A new Dublin - hip, cool and trendy- is balanced with a grey depressing city in cinematic memory. Contemporary Dublin has alternate faces made up of an accumulation of its nodes experienced by its inhabitants. The pleasant 'touristic Dublin' represented in *Goldfish Memory* overrides *Adam and Paul*'s brutal 'marginal Dublin'. In *New Irish Storytelling*, film scholar Diog O'Connell talks about the alienating and fragmented urban space in *Adam and Paul*, portrayed without romanticising the urban deprivation (2010 p98).

It is significant to understand a city through its representations, especially cinematic reconstructions. Film is as close as we can get to the "actual" experience. Cinema is spatial because of containing and representing architecture realistically, temporal because of sound and movement, abstract because of framing and projecting space on a 2-D surface, and most importantly narrative because of montage. That is why film captures the aura of a place in a way other forms of art and modes of representation cannot.

Film is also the most effective representation to store, evoke and/or generate memory. Thus our low-budget Celtic Tiger films set and shot in Dublin point the discussion towards two questions. How can cinematic representations of cities contribute to memory making in these complex urban environments? One can argue that spatial reconstruction in cinema helps spatial recollection in memory. And specifically, what do its cinematic representations in the Celtic Tiger period reveal about contemporary Dublin and spatial memory?

1.3 The collective memory of the city

The aerial view unites the city. High above, depth and detail are lost; everything blends into one big whole. The (dissimilar) aerial views of Dublin in the opening scenes of *Goldfish Memory* and *Adam and Paul* represent the city collectively. These views hold a partial but collective vision of the community; each one embraces the vision of a different social group (with shared values and experiences). This is how we remember, collectively as a society.

Collective memory is a joint public construction and a shared notion of how a group conceptualises their past. Sociologist Maurice Halbwachs who theorised the concept as early as the 1920s debates the individual's need for social groups (family, religion, social class, etc.) to obtain and recall memories. He says "the greatest number of memories come back to us when our parents, our friends, or other persons recall them to us" (Halbwachs 1992, p38). This remembrance is not necessarily always direct. Mediated reminding -as in fiction films- is also a way to evoke collective memory that is directly linked to the social groups one participates in. Collective memory, like individual memory, is constructed in the mind; it is artificial, abstract, changeable and at times extreme (i.e. utopian or dystopian). It is an unrealistic (current) image of past events and experiences.

Halbwachs explains the relationship between individual and group memories as follows: "the individual remembers by placing himself in the perspective of the group, but one may also affirm that the memory of the group realizes and manifests itself in individual memories" (1992, p40). Considering the filmmaker as this individual creates curious results. While the director reflects the perspective of the community, he/she adds a unique personal perspective to the memories of the group through their films. Through the perspective of the gay people living in Dublin in the 2010s, Gill reminds us of the gay Dublin of the Celtic Tiger. Similarly,

Abrahamson reminds us of the marginal Dublin of the Celtic Tiger period through the perspective of the working class living in the city in the 2010s.

Mentioning the misrepresented, branded and “mainstream” nature of history in her analysis of Walter Benjamin’s work, Boyer (1994, p2-5) emphasises the oppositional potential rooted in collective memory. Grainge also refers to memory as history’s conceptual ‘other’ (2003, p12). Compared to the writing of history that is homogenised and authoritarian, the multiplicity of memory helps “recovering differences.” Boyer mentions “memories of the others” and the different voices and positions of women (as in Dublin film *Veronica Guerin*), minorities (as in *Once*), gays (as in *Goldfish Memory*) and marginals (as in *Adam and Paul*). We can add the youth (*Kisses*), the elderly, the disabled (*Inside I’m Dancing*), immigrants/foreigners (*Once*), and the poor/unemployed to the multiplicity of city dwellers Boyer refers to. By addressing diversity, one can bring forth different layers of a city, especially the memories of the ones who are more buried underground (like the hidden traces of old civilisations in different strata on an archeological excavation site).

As sociologist Eviatar Zerubavel states “the present is largely a *cumulative*, multilayered collage of past residues” (2003, p37). Acknowledging the diversity of city dwellers and their partial and fragmented city memories (as well as their nodes and paths) is even more vital in the contemporary city since distinct individuals now share the fast-changing urban milieu. The mediated urban and cultural reconstructions of two recognisable and unlike social groups in *Goldfish Memory* and *Adam and Paul*, filmed a little more than a decade ago, already belong to the past because of the global economic crisis that started in 2008. Curiously the end of the Celtic Tiger has affected the bohemian lifestyle pictured in *Goldfish Memory* much more than the unwanted inhabitants at the margins of society in *Adam and Paul*. In the words of English and film scholar Russell Kilbourn, “Cinema, in this view, is both a form of collective memory and a medium from which the viewer may glean information about the past-however banal or trite or inaccurate” (2010, p27); “there is memory as cultural context within which individual films signify as objects within larger cultural matrix” (2010, p45). In this sense *Goldfish Memory* and *Adam and Paul* are cultural products both exposing and generating collective memory.

Geographer Joshua Hagen talks about “the power of space and place to shape collective memories and simultaneously how collective memories shape experiences of space and place” (Drozdewski, De Nardi and Waterton 2016, p236). Accordingly there is a strong link between Dublin and the collective memory (or memories) of Dubliners. Common nodes (spaces, places) have a similar affect on city dwellers. The characters in *Goldfish Memory* and *Adam and Paul* rarely share a space in the city, but when they do, it is experienced in a similar way and shapes their collective memory in a comparable manner. With hundreds of parks including Phoenix Park, which is one of the largest urban parks in Europe, Dublin is a green city. Irish landscape is spectacular; humidity, constant rain and little sunshine keep the grass green. With their vivid flowers, bushes and trees that vary with the season, parks are part of the lives of Dubliners coming from any social class on a daily basis. In *Goldfish Memory*, the protagonists appreciate the company of their loved ones and the sun in the park. Adam and Paul also enjoy St Stephen’s Green by drinking, smoking and chatting with “the old gang.”

“Film, whether fiction, documentary or actuality, is a site for the collective remembering or forgetting of past events” (Carlsten and McGarry 2015, p10). Collective memory is a significant component in urban living. And cinema has the power to expose and generate the collective memory of a social group in an urban context. As French and film scholar Isabelle McNeill claims “cinema, and indeed any cultural object that elicits memory, can interact and intertwine with shared and individual memories, forming an essential part of the process of

individual and collective remembering; film may act as a constitutive element of collective memory: filmic images may shape the form of our memories as well as the content” (2010, p32).

2. CITY STREETS, OR SPATIAL MEMORY AT EYE LEVEL

2.1 View from below: city at eye level

After setting the scene from above in the opening shots, both Gill and Abrahamson zoom into the streets to capture the everyday forms and routines of the city. If the “planner’s-eye view” (as well as Le Corbusier’s!) is the aerial view (Vidler 2011, p319), then the film director’s-eye view is the street view. The subjective camera captures the city at human scale from eye level; the spectator is no longer a viewer observing the city from above as they are in the city experiencing a sense of place and belonging. Like the human eye, the film camera frames a perspectival representation similar to the theatrical streets Vidler describes in “The Scenes of the Street” (2011 [1978], pp16-127): “Thus the street, subject to perspective representation in the ideal theatre, was transformed by this technique and shaped by it.” As Marshall McLuhan convinced us, the medium is the message. As opposed to the flatness of the aerial view, the perspectival street view suggests depth, engagement and direction. Through perspective, streets turn into paths that connect nodes. The ground that is objectified when viewed from above suggests, at street level, a journey towards the unknown vanishing point.

In his discussion of aerial and street photography, Vidler explains how “building on the tradition of street photos ... increasingly served to counter the aerial views of planners with the “on the ground” views of radicals and nostalgics who called for the art of city planning to recognize the historical and social context” (2011 [2000], p317). He emphasises urban intimacy captured and revealed in street photographs as opposed to the increased objectivity of aerial photographs distanced from the ground. Eugene Atget’s black and white photographs of Parisian streets in the 1920s, for instance, may not be idealist, even romantic like the view from above however realism lies in their impurity. Black and white street photographs of New York (Benedice Abbott, Garry Vinograd), London (John Thomson) and Istanbul (Ara Guler) are no different. These highly textured perspectival views cherish stories of intimate city life of a past time.

Unlike the planner who takes zoning for granted, the film director records the differences of places in a non-linear manner. The picture of the cameraman, for Benjamin, “consists of multiple fragments which are assembled under a new law” (1999). Film offers a constructed urban experience, suggesting the city to be a local network composed of nodes and paths. It is possible to talk about the construction of a new kind of network, even a mediated aura, in film through a temporal representation of space, of the distant as the close. In this way, film may be a tool to shift the gaze from the bird’s-eye view to the eye level to create “a unified perceptual image of the city” (Boyer 1994, p13), with its spaces and places. The experienced surface of the city is two-dimensional neither in fiction nor in reality.

2.2 The urban street in architecture and in cinema

In his seminal book, *The Image of the City*, urban theorist and planner Kevin Lynch describes nodes as “points, strategic spots in a city into which an observer can enter, and which are the intensive foci to and from which he is travelling.” Nodes may be junctions and/or concentrations (1960, p46-48). A node can be an urban element that one interacts with in a city. Streets are the paths that link the nodes we tend to use regularly. These nodes could be our home, workplace, school, a bench in the park, or favourite restaurant. A city is not complete

with the (interior and exterior) nodes where we stop and do activities. Streets are there as urban veins that connect the dots and keep the city alive. Accordingly, they have a vital role in urban memory-making. A landmark may be significant for the collective memory of a city, but the aura of a city is remembered via its streets.

In her Street Space project, urban theorist Agustina Martire asks “what makes a good street? Is it the boundaries and thresholds created by buildings binding it? Is it the programme and use of those buildings? Or is it the street’s identity, history and memory?” (www.streetspacearchitecture.com, accessed 25 March 2017)? The urban street is a shell defined by architecture; life comes into it with nature, people and their activities. Cinema is a best medium to capture street life. Urban streets in Abbott’s black and white photographs may be striking frozen images of New York but urban streets and montaged memories in *Taxi Driver* live with joy (or horror).

After its aerial shots, the narrative in *Goldfish Memory* takes the audience from the picturesque representation of the city centre to the newly developed Docklands not far away. It then returns to the streets defined by Dublin’s typical Georgian facades of residential architecture, and notable historical landmarks of the city such as the Dublin Castle, National Museum, City Hall, National Library, Christ Church, Gallery of Photography, Liberty Hall and Smithfield. Together with goldfish that seem to be fashionable in the public and private interiors of Dublin during the Celtic Tiger and the one and only taxi driver who hates waiting, what unites these buildings and the lives and stories of the white middle class, mostly gay, protagonists of the film is city streets. The camera constantly cuts to lively streets of Dublin before taking us to homes of people, be it a modern flat, a refurbished Georgian house or a boat. Location choices in *Goldfish Memory* -both indoor and outdoor- either attempt to create a new memory of the city, like the Ocean Bar and Grand Canal Docks, or enhance the vision of a stereotypical Dublin, such as Georgian terrace housing. The camera also visits all kinds of pubs, cafés and clubs, and the city is experienced through the windows of these interior spaces. Dublin is portrayed as an introverted city.

The local working-class pub, The Coal Bunker, in *Adam and Paul* enhances the memory of the city and the Irishness of Dublin. Pub, short for public house, has a significant gathering role in the Irish culture. Expectedly, Gill prefers a more-European setting for *Goldfish Memory* and locates the now-closed, upscale Ocean Bar in the Docks in the centre of the narrative. “Grand Canal Dock, the area of Dublin’s rejuvenated inner city, serves as a backdrop for the bar’s young and vibrant customers... Grand Canal Dock and its accompanying eateries and coffee shops are entirely representative of urban regeneration during the Celtic Tiger.” Stephen Boyd continues: “the choice of location does feel rather generic, lacking in any local flavour. Just like the characters within the film, the interior of the café bar is depicted as fashionable, shiny and cool, if rather vacuous; an intentional critique of Celtic Tiger Ireland. Given the recent economic downturn within the Republic of Ireland, the representation of Grand Canal Dock in the scene must be viewed as very much a product of its time” (Conolly and Whelan 2011, p78).

In the two films, private space is framed and recorded, later exposed and publicised adding a new layer to the construction of urban memory through film. The distinction between a street and one’s home has blurred. The bedroom turns into an urban public space. The idea is to have a city with no distinct centre, made up of a personal accumulation of nodes. Vidler talks about “the communal streets of the city” (2011, p39) and yet Adam and Paul do not belong to the community. That is why run-down back streets and empty alleyways are utilised in their Dublin. Streets in *Adam and Paul* are dirty, empty, ruined, and full of rubbish and graffiti. Though shot simultaneously, the streets of *Goldfish Memory* are clean, well-looking after,

modern and civilised. Unlike *Adam and Paul*, *Goldfish Memory* is a celebration of urban living.

The scene, in which Adam and Paul are high, and happy for a change, is shot on the brand new James Joyce Bridge on Liffey, which opened in 2003, a year before the release of the film. (Damien O'Donnell used the same bridge in *Inside I'm Dancing*, also released in 2004.) In a Q&A session after the film's screening in the Homeless Film Festival in 2012 in the Irish Film Institute, Lenny Abrahamson "confessed" that they chose the bridge for high quality, and free, lighting. Although a high-tech bridge is chosen for this scene, the way it is shot with close-ups of rubbish, and the state the junkies are in make it fit for purpose. The location contrasts with the derelict look of Dublin throughout the film emphasising the altered perspective of the junkies after scoring. The bridge is used as a place to stay, as a node rather than a path. Adam and Paul occupy the bridge instead of passing through. In *Goldfish Memory*, several bridges that connect North and South Dublin are used as aesthetic visual elements in the panorama of the city. Gill uses bridges as streets, as paths.

2.3 Spatial memory of the city

[M]emory and place are inseparable.
Shelley Hornstein (2011, p8)

Art critic John Ruskin's (1885, p169) "memorable" statement: "We may live without [architecture], and worship without her, but we cannot remember without her" brings the discussion back to architectural space. In memory studies, most sociologists, psychologists, historians, film scholars, even architects and urbanists, focus on the link between memory and time, typically the past and history (Halbwachs 1925, Boyer 1994, Grainge 2003). Though memory is mostly interpreted as temporal, this research focuses on the idea that memory is an extension of space. In fact, the dictionary definitions of the concept hardly mention a past time (www.m-w.com, accessed 27 March 2017). Philosopher Edward Casey points out the value of place criticising the primacy given to time and temporal phenomena (1987, p184).

The memorial remembrance works best if the recollection is spatial. Unlike the working mechanism of a computer memory, experiences are best reserved when they are bound to a space. In fact, memory, a concept that dates back to the 14th century, comes from words like "mindful" (Latin *memoria*, from *memor*), "well-known" (Old English *gemimor*), "care" (Greek *mermēra*) and "he remembers" (Sanskrit *smarati*), all of which are about the present rather than the past. These traces of linguistic form are virtual concepts occurring in the mind today, rather than in the material world, or in the past. In Halbwachs' words, "the past is not preserved but is reconstructed on the basis of the present" (1992, p40).

In her discussion of Halbwachs' work, Boyer writes "memory always unfolded in space, for when memories could not be located in the social space of a group, then remembrance would fail. Consequently, the activity of recollection must be based on spatial reconstruction" (1994, p26) as memory unfolds in the arrangement of cities and places (1994, p68). She continues "city spaces and architectural landscapes often have been the active systemizers of memory every collective memory always is embedded in a spatial framework" (1994, p137).

If memory and remembrance are spatial as well as temporal, to understand the spatiality of memory, one must study how it belongs to a place; that is the memory of a city, of a street, a square, a building, or a room. In *Losing Site*, architectural historian Shelley Hornstein writes "the memories are indissociable from the places where they were formed" (2011, p8). "We remember best when we experience an event in a place" (2011, p2). Using memory, we try to

understand ourselves and mentally 'project' ourselves from here to there. Such projection to elsewhere help to comprehend our existence here today. This way, we zoom out of our reality (like the Little Prince) as memory happens in the mind. It is illusive and unreal and yet has an excessive mark on how we comprehend the world and how we live.

What is the link then between physical space and memory? Hornstein explains first "architecture exists as a physical entity and therefore registers as a place that we come to remember; and secondly, architecture, whether or not it still stands, can exist or can be found beyond the physical site itself in our recollection of it... That place is the symbolic construction that connects our idea or image of a place to its physicality... This personally constructed place is never a 'real' picture of that place" (2011, p3). This approach can be linked to Martin Heidegger's follower Christine Norberg-Schulz' categorisation of space: physical space that is the material world, perceptual space (or mental space) that is the way we temporarily picture space in our minds, and existential space that is a permanent idea of a space, for instance the concept of home (1988, pp14-29). Home is not remembered as a physical entity but with the thoughts and emotions its idea evokes in the mind.

One's mentally constructed urban memory is closely linked to their city experiences. Through physical or (mediated) visual existence, architecture shapes memory, and remembrance in turn shapes the way we comprehend architecture. Boyer suggests new urban maps and new memory walks in the city (1994, p29) because geographical maps hardly reflect urban memories. How do we make sense of the world around us then? How does memory work? And can that be mapped? Situationists have created psycho-geographical maps as an alternative.

In this context, the concept of spatial memory is beneficial. Psychologists define the term as "the ability to remember the position or location of objects and places" (<http://psychologydictionary.org>, accessed 1 April 2017). Spatial memory however is much more than locating. Casey states: "A given place or set of places acts as a grid onto which images of items to be remembered are placed in a certain order. The subsequent remembering of these items occurs by revisiting the place-grid and traversing it silently step by step in one's mind" (1987, p183). From an architectural point of view, spatial memory can be defined as the process of recalling or reproducing what has been experienced and retained through mechanisms related to space, particularly architectural space. In fact, philosopher Ernst Cassirer defines space (and time) as the framework that holds all reality, stating that nothing can exceed its spatial and temporal limitations. "We cannot conceive any real thing except under the conditions of space and time" (1923, p42).

What is the role of cinema and particularly fiction films in the creation of spatial memory? Grainje refers to memory as a locus (2003, p12). Hornstein explains "visual images of sites can generate constructed images that in turn can create a memory of a place" (2011, p3). Film space can be a vessel to remember a place or simply to remember. A film, though set in the past, or the future, tells the story of its time. Similarly, as discussed earlier, memory is less about the past and more about the present. In cinema, we view the subjective interpretations of a place at a certain time rather than its so-called objective, profoundly selective and usually dismissive history.

Subsequent examples related to natural Dublin and built Dublin explore the connection between spatial memory and film. Water is a picturesque element in *Goldfish Memory*; the river is beautifully framed as if for a travel guidebook. The way the waterfront is portrayed and used has turned Dublin into Venice. Gill's exquisite beaches and docks, full of love and sunshine, contrast with the dull seafront where Adam and Paul find themselves when they wake up in the morning. Similarly, the landmarks of the city are off-screen, and off limits, and the river is mostly hidden behind walls and obstacles in the film, though the two (ironically)

use Dublin streets more than others. Therefore, the representation of water and waterfront in the films, the former highly positive and desirable, and the latter negative and/or inaccessible, can be considered highly inaccurate, even manipulative, however it evokes the right spatial mechanisms to set the memory of Dublin in each film and the turn the characters into believable Dubliners.

In *The Concise Townscape*, Gordon Cullen argues an all-inclusive approach to cities emphasising the significance of taking “all the elements that go to create the environment: buildings, trees, nature, water, traffic, advertisements and so on, and to weave them together in such a way that drama is released. For a city is a dramatic event in the environment” (1961, p9). A series of urban elements, such as fences, dirty rundown walls with graffiti, and closed doors, prevent visual and/or physical connection in *Adam and Paul*. The onscreen space is layered with commercial signs, neon lights, boom time traffic, people, and, as expected, rubbish. This is the ugly face of the now-fully-capitalist Celtic Tiger Dublin, which lives its own life leaving the uninvited inhabitants out. Walls are impenetrable in the film; they not only enclose and define spaces, but also function as barriers. In *Goldfish Memory*, drama is released with the population of the screen with a combination of natural and built landscape, water and sky as well as the architecture of the city. In both films spatial memory is evoked with urban elements that put the audience in the “right” mood.

In *Goldfish Memory*, we see Georgian houses of Dublin with their flat, geometric facades, brick walls, aligned vertical windows, distinct tall chimneys, and their doors in different bright colours. Gill enhances a memory of Dublin celebrated with its well-preserved Georgian architecture. Abrahamson however brings the other side of Dublin on the big screen -the forgotten face of the fast growing cosmopolitan (and capitalist) city. Adam and Paul take the audience to the not-so-welcoming flats built in Ballymun in North Dublin to clear inner city slums in the 1960s. “Never likely to feature in a tourist information guide, the Ballymun flats were an intrinsic part of Dublin’s social history” (Mitchell in Conolly and Whelan 2011, p90). The development had four-, eight- and fifteen-storey blocks, and the towers built in 1966 are now demolished sharing the fate of the iconic Pruitt-Igoe blocks in St Louis, Missouri. Film critic Neil Mitchell states: “Shot by Abrahamson just before scheduled demolition and regeneration work began on the seven towers, the visual tone and atmosphere of the film is set by the graffiti, abandoned shopping trolleys, bored teenagers and general neglect hanging over the area” (Conolly and Whelan 2011, p90). This is a different kind of zoning based on socio-economic class; while the privileged enjoy historical houses of Dublin the marginalised live in unhealthy and unsafe blocks at the periphery of the city. Residential architecture is brought onto the screen to remember, first the Georgian architecture that Dubliners are proud of and then the Ballymun flats that everybody prefers to forget.

3. CONCLUSIONS

3.1 Specific to Dublin

The selective architectural representation in *Goldfish Memory* portrays a mainstream touristic Dublin, free from its dark and dirty back alleys, social housing as well as the city’s immigrants, homeless and rain. The city is remembered through a carefully selected collection of pretty pictures and privileged inhabitants; Gill can even be accused of spreading propaganda. *Adam and Paul*, on the other hand, is a film of ‘the other,’ of the misfits, contested spaces and not-wished-for stories of the city. If *Adam and Paul* is about (revealing and) remembering the dark side of contemporary Dublin, *Goldfish Memory* is about forgetting it.

If a city is a personal accumulation of nodes and paths, which would be your Dublin? This might not be a fair question since the world is not black or white, as it sometimes is in cinematic representations. However the utopian Dublin of Gill and the dystopian Dublin of Abrahamson are useful to understand different dynamics of the city. A gigantic creature like a city has all kinds of attractions to offer to all; for that reason the way it is experienced by different groups, be it its citizens, tourists, politicians, and immigrants varies. Moreover, different socio-economical and different age groups experience cities and benefit from urban living differently. Cinema in particular gives us insight about different possibilities a city can offer to different groups. These two city films are about Dubliners as much as they are about Dublin. Both films benefit severely from the city they are shot in. Both Dublins exist. Nevertheless by framing an extreme perspective of Celtic Tiger Dublin, each film goes beyond its locality and starts to address global problems. As film scholar Natalie Harrower states: "The Dublin presented in *Goldfish Memory* is urbane and cosmopolitan, and it marks the new internationally promoted face of Ireland" (2007, p224). Gill's Dublin could have been any consumerist European city, and Abrahamson's Dublin has the same problems any large city has for the homeless. Mitchell notes "Adam and Paul's vision of the city and its underclass is instantly recognizable to Dubliners and resonate with those who have experience of life in any major urban environment" (Conolly and Whelan 2011, p90). Any city has its nodes and paths. And the network we choose to live in is what defines our urban experience and spatial memory.

3.2 General conclusions

In *The Architecture of the City*, architect Aldo Rossi writes: "The collective and the private, society and the individual, balance and confront one another in the city" (1984, p22). It can be argued that the individual urban vision of a film director turns into, or at least becomes a "part of the developing collective memory" (Boyer 1994, p315) after projecting the film repeatedly on the silver screen or, recently, on the computer screen. As an outsider to the (architectural) design world, the director understands and interprets the local urban reality and spatial memory in a distinct way through his/her camera. As Benjamin states in *Illuminations* (1999, p236): "By close-ups of the things around us, by focusing on hidden details of familiar objects, by exploring common place milieus under the ingenious guidance of the camera, the film, on the one hand, extends our comprehension of the necessities which rule our lives; on the other hand, it manages to assure us of an immense and unexpected field of action."

This study focuses on the view from above versus below: the (so-called) objective versus the subjective, the rationalised versus the idealistic, the homogeneous versus the heterogeneous, orderly versus the chaotic. In this plurality, which includes everyday rituals and places (including private spaces), there is a potential to understand the complexity of the city space. Both cities and their memories are plural. Who is the city for? The city is for diverse groups and individuals who choose to live and remember the urban landscape in dissimilar ways through urban nodes and paths they inhabit.

"An alert and alive memory connects spontaneously with place, finding in it features that favor and parallel its own activities" (Casey 1987, p186). Mediated experiences of a city via film are as powerful as first hand experiences when it comes to memory making. Films, especially fiction, create powerful remembrances to explore both the physical and invisible/intangible features of a city. Films allow for "visualizable gaps," which may lead us to hidden meanings (Boyer 1994, pp18-19).

Like any other representational art, film starts questioning our own lives, streets, and cities. The camera abstracts reality by framing and flattening it from a multi-dimensional existence to an audio-visual immaterial object with x, y and time dimensions. It is the power of this

abstraction that turns film into a tool to better understand cities. Benjamin (1999) states: “Our taverns and our metropolitan streets, our offices and furnished rooms, our railroad stations and our factories appeared to have us locked up hopelessly. Then came the film and burst this prison-world asunder by the dynamite of the tenth of a second, so that now, in the midst of its far-flung ruins and debris, we calmly and adventurously go travelling. With the close-up, space expands; with slow motion, movement is extended.”

Just like the 19th century photographs of Eadweard Muybridge, in which he explores the hidden aspects of bodily movement, film reveals the hidden aspects of architectural and urban spaces imperceptible to the human eye by, for instance, altering the speed of the film, or zooming in and out. These are qualities of the lens of the camera, which do not exist for the human eye. Benjamin (1999) supports this argument saying that: “Evidently a different nature opens itself to the camera than opens to the naked eye – if only because an unconsciously penetrated space is substituted for a space consciously explored by man; ... the camera intervenes with the resources of its lowerings and liftings, its interruptions and isolations, its extensions and accelerations, its enlargements and reductions. The camera introduces us to unconscious optics.”

Doing so, the medium of film focuses on different aspects of reality, and reveals (or alters) the meaning behind it and the memory related to it. This is because the camera is different from the eye, but also we start seeing spaces and cities through the viewpoint of someone else, in this case the film director. Is not this the power of any form of art -the ‘magic’ of perceiving, feeling and recollecting the world through the eyes of the artist?

Hornstein expresses “each of us carries around an architectural imaginary world constructed in our memory that is different, parallel and even compatible with the physical site... Yet the triggers must exist in the physical world for the recall to carry on into future generations” (2011, p5). Different people use different streets and parts of a city. Their experience is personal and unique; city memories vary. Thus we all have a different Dublin, New York, Istanbul, or Konya.

To protect themselves in their aquatic larva stage, **caddisflies** build and live in mobile cases that are made out of pebbles, twigs, or whatever they can find in their habitat, put together with a natural ‘mortar’ coming from the glands in their mouths. They disguise themselves by looking like the territory they live in. Moreover, as they grow they enlarge the cases, and finally seal themselves in for the pupa stage. Is it our immense ability to hold the memory of spaces and places we experienced the past, what made us smarter than the caddisfly and gave us our civilisation?

The reshaping of the physical environment as to need -be it survival, dwelling or pleasure- is in the nature of living beings. While the caddisfly enjoys its home, humans reproduce their environment in the form of a painting, novel or film in search of a meaning for their *existence there*. This study deals with the role film might play in the portrayal and understanding of urban peripheries and their collective and spatial memories. Since the Lumiere Brothers, the director as an urban observer, a flâneur, constructs the architectural experience and spatial memory, replacing the habitant; “the camera is substituted for the public” (Benjamin 1999). Doing so, film reveals and generates spatial memory.

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SESSION 5

30 AĞUSTOS HALL
12 May 2017-Friday, 13.15-14.30

Chairperson: Prof. Dr. Taner OC

Shirin IZADPANAHA, Kağan GÜNÇE
Memory of Space versus Memory of Place

Neslinur HIZLI
Changing Neighborhood Culture: The Case of Kaptanpaşa

Cihan ERÇETİN, Büşra DURMAZ
*Reproduction of Traditional Grid as a Change in Urban Transport Memory:
What 'Superblock' Proposes in Barcelona*

Seda Nehir AKGÜN, Atacan AKGÜN
*A Study on the Impact of Experiencing 'Cultural Heritage' in Digital
Environment on Urban Memory and Future Scenarios*

Damla MISIRLISOY, Kağan GÜNÇE
Conservation Strategies for Railway Heritage of Cyprus

MEMORY OF SPACE VERSUS MEMORY OF PLACE

SHIRIN IZADPANAH¹, KAĞAN GÜNÇE²

ABSTRACT

There are studies claim that an architectural space become memorable when it became a place, however a visual representation of architectural spaces on magazines, TV, social media and websites can leave traces in audience memories and become memorable too. Constantly it is observed that people refer to spaces they have never visited and only seen visually somewhere. Remembering spaces by human without visiting and shaping any direct interaction with the environment of those spaces, somehow shows the power of visualizing a design in making an architectural space memorable. Ability to keeping a space in mind only by visual representation without visiting and being in touch with the physical environment of a space arouse this question, does human memorize a space he/she never visited by shaping imaginary moments and experiences in that space or because of the identical design characteristics of that space? This study aims to learn if the design characteristics of an architectural space become dominant in defining a memory of a visually perceived space or that person visualize imaginary experiences in that space and transforming it to an imaginary place. To establish this research structured interview is adopted as research methodology and 100 interviewees were participated. Age of participants were defined as 30-40 and they were carefully selected out of people who were not designers and does not deal with design at any point of their profession. Participants were asked to describe an architectural space they have never visited but that space has remained in their memory. The review led through a pre-defined questions in order to find out the reasons interviewees keep the space they have mentioned in their memory. The results of the study provide findings that showed it was mainly the design of spaces that attracts participants to a specific space on the media, and major of participants build a memory about that space by shaping imaginary experiences and interactions. The results claims that an architectural space does not necessarily need to be a place in order to be memorable.

Keywords: Visual Perception, Memory, Architectural Space, Place, Imaginary Experiences

1. INTRODUCTION

It has been discussed that an architectural space with the lack of human interaction and experiences remains as a space and does not turn into a place (Hillier and Hanson. 1984, Holt. 1999, Gieryn. 2000, Yiran. 2009). In line with this discussion, studies also claim that

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connection of human and space leads to shaping a sense of place and by extension of this sense, an architectural space become a memorable place (Casey. 2004, Sternberg and Wilson. 2006, Lyndon. 2009, Pallasmaa. 2009, Malpas. 2013).

In the world that popularity of visual and social media is increasing day by day, it may be possible for people to build memory of architectural spaces they have never visited only have seen them on TV, internet or social medias. This possibility arouses the question that in today's world, where increase in interaction with virtual world reduces people's interaction with physical world, the definition of memory of architectural spaces need to be redefined and so it is necessary to discuss different dimensions of building a memory about a visually perceived architectural spaces.

Current study aims to investigate if people remember a space they have only seen on media and never had any physical interaction with that space. This purpose is followed by couple of research questions:

- Did participants build a memory about a space they only see on media?
- Did participants remember those spaces because they were interested in design characteristics of that space or because they have shaped imaginary experiences?
- Which media was most influential in making a space memorable for participants?
- How bold was the role of design in making a visually perceived space memorable for participants?

A short theoretical introduction on meaning of space and place in architecture will lead to an understanding about the dynamics of visually perceived spaces and discuss and distinguish the relations and differences between a 'memory of a visually perceived space' and 'memory of a place'.

2. SPACE VERSUS PLACE

Place and space are two concepts that have been considered in studies that discuss human memory of architecture. Both space and place tend to be complex yet important concepts in architecture and therefore many studies and researches have devoted to discuss and distinguish their definition.

Distinction of space from place is a modern concern. Most of the distinctions between the space and place leads to discussing the existence or lack of human interaction and experiences. de Certeau (1988), argues that space earns it meaning through meaningful socialization and it is then that a space turns into a place. Giddens (2006) discusses distinction between space and place with a modern perspective and define space independent from place and believes that space is an abstract definition of a place and does not have a link to any location.

The necessity for defining a distinction between space and place is gaining importance especially in discussions related with human memory of architecture. Malpas (2013) sees memory and place as two interrelated concepts and claims that there is no memory without place and no place without memory.

Donlyn Lyndon (2009) defines place as a space to hold in mind and that can be remembered and in line with his definition philosopher Edward Casey (2004) defines place as allocation that holds memories and space as a boundary that possesses no attachment and so no memories to retrieve. So, it is possible to claim that memory take place in space but does not remain limited to space and things. Memory of architecture is built somewhere in between space, experiences and things. (Lima and Pallamin, 1998). Consistent with mentioned statements and discussions, it can be sum up that where a memory of a space is build up, place appears.

Sense of seeing is a very powerful sense and mind can be very much impressed by only seeing something and build a memory about it. Addison (1990) states that the sense of seeing is the most perfect of the senses and it gives two kinds of pleasure: firstly, those provided directly by objects as we see them and secondly, those we still enjoy when objects no longer there. Then we have the pleasure to think about them. The power of sense of seeing can also be understand by looking at the film productions. Film allows a different way of looking at spaces than architecture. It gives easier access to the set-up world of the narrative. The narrative is the story of what happens in the spaces and express what the idea of the space. Using the media of film presents a better understanding of a world through the projected images to the both designer and viewers (Sturich 2005).

So if place hold memories that remains in mind and and it is made up of environment that contains movement, happenings and environmental character (Yiran 2009), and at the same time it is possible to remember spaces only by seeing (Addison 1990), what will be the explanation for a memory of space that is never experienced physically and only seen through visual interaction? Since there is a lack of physical interaction in a visually perceived space then there is no actual socialization and no actual experience of events. Based on the definition of place, can memory of visually perceived space be defined as where a memory of architectural space is built, but a place does not appear?

In order to understand the type of space that would perceived through visual interaction it can be referred to three types of spaces established by Lefebvre (cited in Fokdal 2008). According to Lefebvre's definition of spaces, space that is seen with no physical interaction, is either a perceived space or imaginary space. If the memory is the result of perceived space, since it will be the representation of the space with all its signs and significations, it implies differences with the definition of place. If the memory is the result of shaping an imaginary space with imaginary experiences, since mind envisions certain meaning, features and imaginary experiences it implies both differences and relations with definition of place.

So in order to decide if a memory of visually perceived space should be distinguished from a memory of place or if it should be considered in connection with a memory of space, it is necessary to determine if a memory remains as a perceived space or it remains as an imaginary space. For this determination, the type of memory in human mind needs to be identified and based on this identification (figure 1) relations and differences between a 'memory of a visually perceived space' and 'memory of a place'.

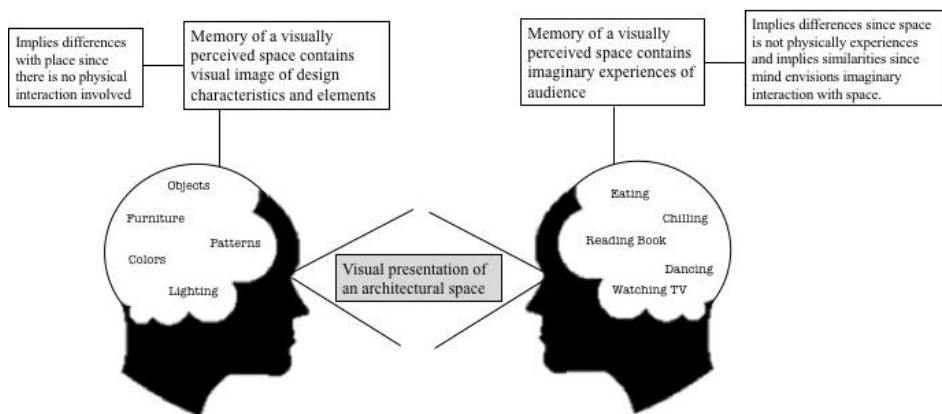


Figure 1. Relations and differences between a 'memory of a visually perceived space' and 'memory of a physical place'

3. METHOD

This research adopted a quantitative research method and the data is collected by using structured interview.

3.1. Sampling

The data was collected from 100 participants. The range of participants were between 30 to 40 of age. The reason for this category including people who have lived and experienced the time that internet and media, especially social media was not very popular as it is today. 54 of participants were male and 44 were female. Participants were selected carefully from people who were not designers or did not deal with design at any point of their life. This selection was due to reducing the possibility that person might keep certain spaces and the design characteristics of those spaces in his/her memory based on his/her educational background and career.

3.2. Data Collection

The interview was done in a friendly environment with each participant and same predetermined questions were asked with the same order to all participants. Interview consist of 5 questions. The questions and the intention of the questions is shown in table 1.

Table 1. Questions asked in interview and the intention behind each question

Questions asked in interview	The intention for asking question
How do you rate your daily interaction with media? (high – more than 6 hour), moderate between 2 to 6 hours, low less than 2 hours)	Find out the relationship between the amount of interaction of participants with media and the results of the interview.
Is there any space(s) that you have kept in your memory but you have never visited that space? (If participant would mention more than one space he/she was going to choose one space he/she liked the most)	Main objective of the research (If people can remember any visually perceived space)
Where did you see that space?	Which media had the highest percentage according to participants respond.
Can you describe that space?	How deep participant has built a memory about a space he/she never visited.
What made this space so special that you keep it in your memory?	How bold is the role of design in making the visually perceived space memorable in participants mind.
Did you imagine yourself in that space? If yes, how?	Is the participants' memory of space is shaped by design characteristics of that space (perceived space) or by shaping imaginary experiences (imaginary space)

3.3. Data Analysis

After interviewing 100 participants all the answered were categorized, analyzed and finalized. The data were classified based on each question and intention, and afterward at some points percentages were defined and the answer of questions were discussed and interpreted in related to one another.

4. RESULTS

Collected data has been classified and categorized based on the objectives that was defined at the beginning stage of the research. Results for each objective is described in following sections.

4.1. Participants Remembered Spaces They Only Have Seen on Media

91% of the participants have replied yes when they were asked if they keep any space they have seen on the media in their mind. Among these 91%, 62% have rate their interaction with media as high and 38% have rated their interaction as moderate. Only 9% participants say no to this question and 6% of these 9% have rate their interaction with media and internet as low, while the other 4% rate their interaction as moderate. These results show that most of the participants have a considerable amount of interaction with the media and those who have low interaction were actually among 9% that have answered this question with no. Gender seemed to not be variable in remembering or not remembering a visually perceived space.

4.2. Most of Participants Has Built a Memory about a Space They Only See On Media

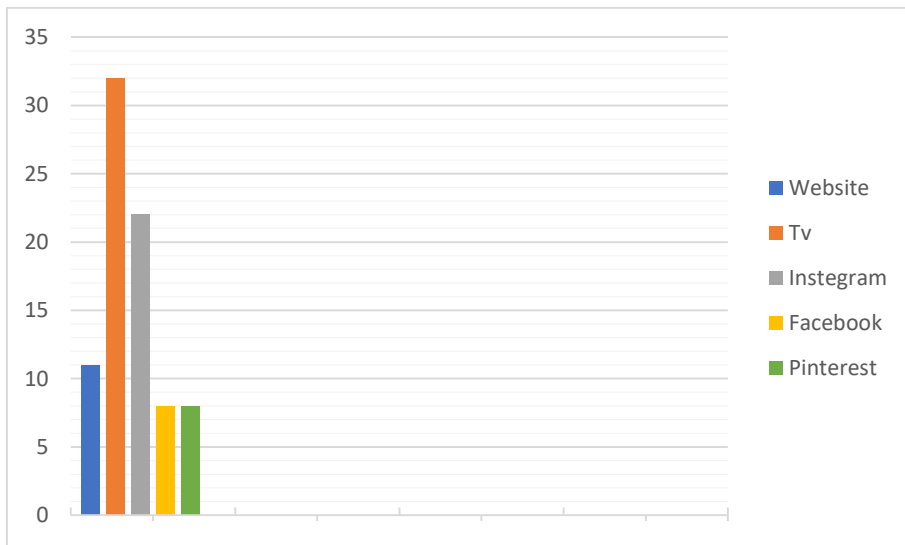
Almost all the participants were describing the space they have seen on media in detail and their precise descriptions showed that they have actually built a memory about a space they have never visited. Participants were describing the spaces without long pauses and in a very smooth way.

4.3. Most of Participants Have Shaped an Imaginary Experiences in Spaces They Have Seen in Media

81% of participants who have kept a memory of a space they have seen on media said they have shaped an imaginary meanings and experience in that space. Participants were referring to experiences such as, sleeping, reading, dining, relaxing, dancing and etc., as experiences they have imagined doing in their mentioned space and even some of the participants were referring to sharing their experiences with other people like their friends and family members while describing their imaginations.

4.4. TV Was Most Influential in Making a Space Memorable for Participants

According to the answers of participants, TV was the most powerful media in visualizing memorable space and all of the participants who choose TV have mentioned they have seen this space in either a movie or an advertisement. Instagram was the second most powerful media in visualizing a memorable space for participants (Graph 1).



Graph 1. Participants respond on the media that visualize they space they have kept in their mind

4.5. Design Play a Key Role in Making a Space in Media Memorable for Participants but Was Not the Only Item

66 % of the participants referred to the design characteristics of space as the reasons they have kept the space in their memory. Power of design in making a visually perceived space memorable for participants were also clear in their descriptions of the space. 34% of those who did not directly refer to the design characteristics of the spaces were all from the category that said they have seen that memorable space on TV. These group referred to characteristics such as coziness, safety, fancy and chic, bright and positive, comfortable, happy and smart as reasons that make them like that space and keep it in their memory.

5. DISCUSSIONS

Interestingly when results were analyzed, it was clear that most of the participants remembered not only one space, but many spaces they have seen on a media and when they were asked to choose one of those spaces most of them paused to choose one. According to the explanation of the participants the memory of space for most of them was a memory of an imaginary space. This is due to their positive respond about imagining themselves in the space they have seen on media. According to this result it can be discussed that building a memory of space might imply relations with building a memory of place and human's mind sometimes start to shape imaginary experiences and interaction with a visually perceived space and in this way indirectly turn that space into an imaginary place.

Another interesting point was that most of the participants said TV turns out to be the most influential media for representing a memorable space for them. Since TV represents architectural spaces through scenes of experiences and events, result of this question once again indicated the importance of shaping certain meaning and interaction with spaces, even virtually or imaginary, for building a memory of a visually perceived space.

However, design characteristics of the spaces tend to be a very important items in order to make visually perceived spaces memorable in participants' mind, results showed that design alone was not a factor for building a memory about visually perceived spaces. Responds of

participants showed that it was mainly the design of space that make them feel attracted to specific space on the media, but it looks like many of them start to build a memory about that space through some imaginary physical interactions.

6. CONCLUSION

Previous studies indicate that concept of place play an important role in shaping a memory about architecture in human mind and a space in order to be a place, physical interaction of human is necessary. However, places have variety level of interaction, lack of interaction means lack of place. Addison (1990) has discussed the importance of sense of seeing and how seeing something can shape a memory about it. In line with Addison discussion, contemporary role of visual media in people's life and increased in people's interaction with virtual world increased the influence of visual interaction in building a memory of spaces in human mind.

This study has discussed that memory of a visually perceived space implies relations with the memory of a place, if the memory is shaped by imaginary experiences. But it is also discussed that if a memory of a visually perceived space is shaped only by design characteristics of that space, this memory implies differences with the memory of place, since no experience and interaction are involved.

Results from a sample study in current research showed that the majority of participants build their memory about a visually perceived space by shaping imaginary experiences and this result is in line with the discussions in literature on the importance of shaping a place for building a memory about architectural space. However, majority of participants referred to imaginary experiences, the role of design was very lively and bold in most of participants' description about spaces and their explanation on why they keep that space in their memory. The present study did not give information about how long does these spaces stay in memory of the participants and did not compare the participants' memory of perceived spaces with the memory of the places they have physically visited. As a further study it will be useful to include more criteria in interviews in order to find answers for evaluating the stability of memory of a perceived space and its differences with a memory of place.

Likewise, this study did not compare the dimensions of the memory that is built by watching TV and YouTube with the memories built by social media and websites. Since TV and YouTube present narratives and stories, evaluating the dimensions of memory of architectural space they build in human mind can shape new topics for discussion.

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CHANGING NEIGHBORHOOD CULTURE: THE CASE OF 'KAPTANPAŞA'

NESLİNUR HIZLI¹

ABSTRACT

In Istanbul, where many cultures lived together for centuries, it is obvious that there is a very rich housing accumulation. Since the end of the 19th century, living in apartments has become a well-known feature of urban life especially in more cosmopolitan and commercial districts such as Galata, Pera and Şişli.

The case of this study, Kaptanpaşa Neighborhood in Şişli, has a heterogeneous social pattern in terms of culture and lifestyle. There are many housing types built in the neighborhood at different times with different lifestyle practices. In Ottoman period, the neighborhood consisted of very few settlements and the large part of the neighborhood was covered with agricultural fields. In the 1960s, there were two large apartment blocks built for İETT employees, which are very important modern building examples both in terms of contemporary Turkish architecture and social state understanding. This process continued with the construction of other settlements and gated community. Today, there are site-style housing types with different typologies located linearly on three separate dead-end streets in the neighborhood.

The research aims to answer two fundamental questions; "How does the change of urban spatial composition affect neighborliness relations?" and "Is it possible to maintain neighborhood culture under the influence of changing urban living spaces?" For this purpose, the transformation of neighborhood has been examined in historical context via urban and spatial effects of housing built in different years and existing today. Conceptual and historical information and original data are obtained through author's personal archive², observations at study area and in-depth interviews with residents.

Keywords: Neighborhood culture, Housing Types, Neighborliness, Istanbul.

1. INTRODUCTION

Urbanization experiences of countries differ related to the qualities of their governments and political regime and the economic development strategies they follow. Each period creates its own unique city type. The settlement organization of Turkey constantly reorganizes itself to adapt to changes taking place in the world and in the country (Sayar and Süer 2004). After

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² The author spent her childhood in this neighborhood, has been living in the same apartment for 25 years and had the chance to experience the neighborhood culture.

World War II, the evolution of economy to another dimensions and new political trends paved the way for rapid urbanization in Turkey. Various institutional regulations³ have been made because of the failing to satisfy conditions in the face of the cases (Tekeli 2009).

There was only individual type of housing provision during the post-war process in Turkey. Rapid development and inability to increase improve land presentation, land prices increased in all cities. The middle-class lost the ability to make housing on a single parcel. Because of the large housing shortages becoming one of the biggest problem of post-war process, it was developed as a solution to have a floor in the apartment where more than one person comes together on a single parcel. Whereas, existing laws did not allow this form of ownership, with the amendment of notary public law, new forms of housing provisions defined by *build-sell, cooperatives and slums* become as a solution for housing needs (Tekeli 2009). In the meantime, the concept of 'mass housing' entered the field of architecture as a result of economic imperative. In Turkey, entering westernization process with the proclamation of the Republic, the concept of 'apartment' has come into our lives as a symbol of western life, but than it has been seen as the most appropriate solution for the increasing need for housing, as well. Currently, apartment building process continues its adventure with rapidly changing living practices and housing types under the name of urban transformation such as housing blocks, gated community, high-rise residential towers, residences etc. It's not easy to maintain the modernist approach which is aimed at forming the prevailing pattern in the city with new forms of these housing provisions. The problem is that these forms which move in parallel with capitalism, because the deterioration of the cultural fabric and identity loss of neighborhood, is one of the prominent issues in recent times.

The research area is Kaptanpaşa Neighborhood located in Şişli district in İstanbul, has been undergoing a spatial, social and demographic transformation in recent years. The basic assumption of this research is that the privatization of the neighborhood's public spaces through gated community settlement causes social differentiation because of the change of spatial organization of streets and lifestyle. Popularity of individualization and decreasing social interaction affect neighborhood relations badly. This research aims to evaluate the transformation of the neighborhood in historical context via urban and spatial effects of housing built in different years and existing today and seek answer the following research questions:

- What is the meaning of neighborhood for residents?
- Which transformations in the physical spaces of neighborhood affect neighborliness?
Which urban spaces of neighborhood keep social interaction alive?
- Is it possible to maintain neighborhood culture under the influence of changing urban living spaces?

This research is based on a qualitative research methodology, which provides an exploratory attempt to capture an in-depth understanding of the transformations of Kaptanpaşa Neighborhood. The method selected for this research, in-depth interview, is carried out with 16 participants by asking them 9 questions to analyze the research questions. The results obtained digitized and represented with tables and graphs. As a resident of the neighborhood for 25 years, the author also presented her personal archive and observations.

³ These were; the establishment of 'Bank of Municipalities' in 1945, introducing 'law on municipal revenues' in 1948, the establishment of 'Chambers of Turkish engineers and architects' in 1954, introducing 'construction zoning law' in 1956 and a new planning approach and the establishment of 'Ministry of development and housing' in 1958 (Tekeli, 2009).

2. LITERATURE REVIEW

Reading neighborhoods, which represent different time and place relationships, provide significant clues to understand whole city (Aydın Sıramkaya 2014). Although the design of the city/the neighborhood/the building/the interior of a building have become separate areas of expertise, the concepts of house-street, house-community, and house-neighborhood unit should be considered within the context and integrated whole relations that have meaning in culture and they must be investigated with global, national and regional sensitivities (Gür 2000).

The neighborhood term is often used both for each one of the parts of a city/a town/a large village and for all the people living in that parts. As Galster defined (2001), neighborhood is “the bundle of spatially based attributes associated with clusters of residences, sometimes in conjunction with other land uses.” A neighborhood is where residents share certain characteristics, values, mutual interests, or styles of living (Barker 2003). As an element of the housing environment it has a strong impact on residential satisfaction and the perception of residents’ well-being (Berk 2005). There are three important points to these definitions. First, a neighborhood is based on a physical area. Second, neighborhoods provide places for people to reside and go about their daily living tasks. Third, neighborhood residents share something in common, such as religious affiliation, racial identity, socioeconomic status, or concerns about encroaching crime (Kirst-Ashman 2010).

As one kind of urban sub-divisions, a neighborhood is “a social/spatial unit of social organization, and that it is larger than a household and smaller than a city” (Hunter 1979). Keller (1968) has pointed out that most definitions of neighborhood involve two general components; the physical and the social, and she also defines neighborhood as a “place with physical and symbolic boundaries.” In two main points of view; neighborhood as a spatial unit has comprised various physical elements such as residential units, services, connections and a set of related activities which emerge in different neighborhood spaces. Moreover, the neighborhood can be defined by specific land uses which can help to recognize the neighborhood boundaries through service spaces making simultaneous activities. Secondly, neighborhood as socio-spatial unit is as a local community. The social and spatial-physical features play an important role in neighborhood definition. The neighborhood is the primary form of social organization which includes persons with common root and history. Social interactions in neighborhood create setting for cooperation, sense of belonging and intimacy (Saghatoleslami Hosseinian 2014).

Warren Warren (1975) has investigated social organizations created by the residents and accordingly, they have established three criteria that distinguish neighborhoods from each other. The typology is constructed of three key variables; *interaction*, how frequently the residents get together; *identity*, the extent to which neighbors feel they have much in common; and *linkages*, the extent to which residents are connected to influential institutions and leaders in the larger community. Then, they identified six kinds of neighborhood model based on these three dimensions; Integral, Parochial, Diffuse, Stepping Stone, Transitory, and Anomic.⁴ More specifically, the basic elements of a neighborhood are: *people, place, interaction system, shared identification, and public symbols*. Putting the elements together, neighborhoods as a population residing in an identifiable section of a city whose members are organized into a

⁴ For example, the integral neighborhood has a high sense of neighborhood identity, internal interaction, and external linkages. The same is true for the Parochial neighborhood, with one exception; it does not have a high sense of external linkages.

general interaction network of formal and informal ties and express their common identification with the area in public symbols. From the broader perspective, any change in people, place, interaction system, shared identification, or public symbols represents a type of neighborhood change (Schwirian 1983).

The neighborhood concept is a cultural value in traditional Turkish city. Neighborhoods form the urban tissue of the city both physically and socially. The physical setting of the neighborhood is mainly consisted of the mosque (worship area), the market (shops), the street and housing units. The social one is based on the values of social support, friendship, and the sense of belonging so as to form a rather closed community. In the traditional Turkish neighborhood community, it is common to find people from different religions, socio-economic status, and occupations in same neighborhoods (Berk 2005). The neighborhood life is made up of especially social relations among residents and urban-spatial compositions such as dead-end streets, the quality of residential surroundings. The integrated structure and relationship of urban spaces in the neighborhood is a significant feature that affects social relations among residents. The better organized of urban public areas, the higher socialization level will be. The dead-end street is the most characteristic physical layout arise from the privacy based neighborhood concept. The organization of the paths and walkways is in fact an extension of the housing privacy to outdoor space, is not in a straight line. This approach ineluctably includes communal decisions to the architectural forming of the physical environment.

As one of the oldest cities in the world, Istanbul has been redefined under the influence of different dynamics and rapid changes in the housing culture for many years within the scope of continuously expanding design network. Currently, it is possible to find only the physical structures of the traces old neighborhood life which has brought its own unique culture. The neighborhood is one of the life style of Turkish society and at the same time element of urban structure as cultural heritage transferred past to present. It has been observed that the semi-public space that has been built on the streets has undergone a significant change in recent years by the way of new housing environments. Gated communities and multi-storey buildings that contain a large population like in neighborhoods started to have different features than traditional buildings and the urban characteristics. Gated communities are residential areas with restricted access that makes normally public spaces private. Access is controlled by physical barriers, walled or fenced perimeters, and gated/guarded entrances. Gated communities include both new housing developments and older residential areas retrofitted with barricades and fences. They represent a phenomenon different from traditional buildings with security systems or doormen (Blakely Snyder 1998). Today, whether these new environments influence social activities and personal communication opportunities is discussed. Recent social transitions started to tarnish social meaning of neighborhood and social relations and some changes occur in neighborhood concept. To protect neighborhood relations is important in terms of social control and solidarity (Aydın Sıramkaya 2014).

3. THE CASE STUDY: KAPTANPAŞA NEIGHBORHOOD

Kaptanpaşa Neighborhood located in Şişli district in İstanbul between Darulaceze Avenue and Piyalepaşa Boulevard is adjacent to Halil Rıfat Paşa, Halide Edip Adıvar, Dereyolu and Gürsel neighborhoods, has a heterogeneous social pattern in terms of culture and lifestyle. There are many housing types built in the neighborhood at different times with different lifestyle practices. In Ottoman period, the neighborhood was consisted of very few settlements excluding the historical Darülaceze Building (1895) which was located on a large land adjacent

to the neighborhood, and the large part of the neighborhood was covered with agricultural fields. In the 1960s, there were two large and three smaller apartment blocks built for İETT employees, which are very important modern building examples both in terms of contemporary Turkish architecture and social state understanding. This quite large and high structure group is an important work that shows Modernist approach and represents multi-storey housing concept of 1950s in Turkey with its simple facade and massive block raised on columns. It is a reference structure to many housing groups to be built after itself that incorporates different housing types and functions and a large part of the parcel in which it is located is designed as open space. This process continued with the

Table 1. According to the dates of construction, Housing Sites in the neighborhood (photo-source: <http://oyakemlak.blogspot.com.tr/2006/07/kaptan-paa-mahallesi.html>)

	<i>name</i>	<i>Year of Built</i>	<i>Typology</i>	<i>Type/floor</i>	<i>Design team/ Contractor</i>
1	İ.E.T.T Members Cooperative Building Society Apartment Blocks; Hilton, Yıldız, Small Blocks (Figure 1)	1958 - 1962	Three different types; two sided Hilton Block and small blocks and Yıldız Block	For member of İETT/Hilton; 14 floors/Yıldız; 16floors/small; 7 floors/Hilton; two flats in a floor, Yıldız; four in a floor, small; two in a floor	Leyla A. Turgut ⁵ and Berkok İlkünsal
2	Bilaş Sites and Famas Housing Blocks	Bilaş: 1978-1982 Famas: 1986s	Bilaş A-B-C-D-E-F and Bilaş Famas A-B	Site (front garden, backyard)/ 6-8 floors/three flats in floor	Bilaş ind. trd. co. ltd; Famas ind. trd. co. ltd
3	S.S. Ümit Cooperative Housing Society Blocks	1982-1990s	Three same star shaped blocks A-B-C	Site, 18 floors /1 block 101 flats	Kemal Balsarı İN-TA ind. trd. co. ltd
4	İdil sites	1984s	8 blocks. İdil Famas A-B, no:1,3,5,7,9,11,13,15.	Site with front garden/5-6 floors/three flats in a floor	İdil ind. trd. co. ltd
5	Middleist	2007-2010	4 block/6 different plan	Gated community/ 182 flats	İ. Hakkı Moltay Mimta Arch. Ortadoğu Cons.

⁵ Leyla Turgut (1911-1988) is the first female architect in the academic team at the Academy of Fine Arts, the Department of Architecture.

construction of other settlements especially after the 1970s' migration (Bilaş Sites, Ümit Coop. Housing Blocks, İdil Sites) and gated community (Middleist residence) (**Table 1**). The neighborhood has been undergoing a spatial, social and demographic transformation in recent years. Currently, there are site-style housing types with different typologies located linearly on three separate dead-end streets (these are; İdil St., İETT Blocks St., Halit Ziya Türkkan St.) in the neighborhood.



Figure 1. a. Hilton and Yıldız Blocks of İETT; **b.** The Big Block (Hilton Block) (Source: Gültekin Çizgen)

The Big Block is very similar to the Hilton Hotel -Turkey's first five-star hotel, which opened in 1955- with its architectural attitude.

With the apartment building process, common urban areas emerged. There are two children parks and one basketball court. The mass housing, like a small city, is built in a frame that contains many functions. Therefore, in these settlements, public spaces of residential users, which are located near private spaces, differ from public spaces in the city. The state of rupture from this city seemed to be much naiver in the beginning, but today it has caused very limited relations. Today's gated communities create limited publicity. Middleist blocks include both new housing developments and older residential areas retrofitted with barricades and fences. They differ from traditional buildings with security systems or doormen. Access is controlled by physical barriers, fenced perimeters, and guarded entrances (**Figure 2**).

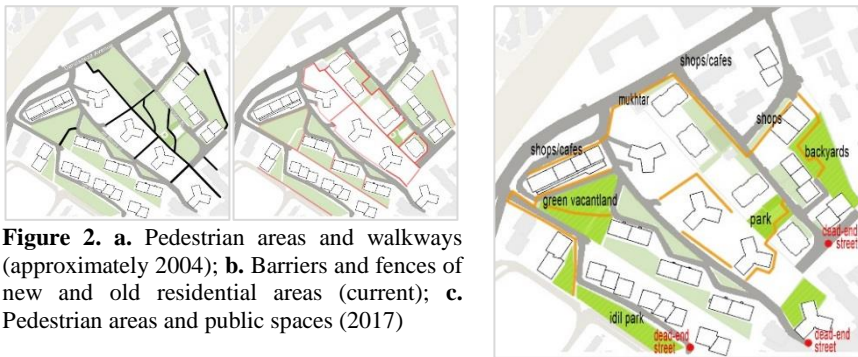


Figure 2. a. Pedestrian areas and walkways (approximately 2004); **b.** Barriers and fences of new and old residential areas (current); **c.** Pedestrian areas and public spaces (2017)

4. ANALYSIS & FINDINGS

The method selected for the study, in-depth interview, carried out with 16 participants by asking them 9 questions to get onto the concept of neighborhood culture and perception of the Kaptanpaşa Neighborhood. All interviews took place in the houses of the residents in a friendly manner. Some different opinions and perspectives were seen in some questions.⁶ Conceptual and historical information and original data are obtained through author's personal archive, observations at study area.

1- Do you know the physical boundaries of the Kaptanpaşa Neighborhood? Could you describe/sketch it?



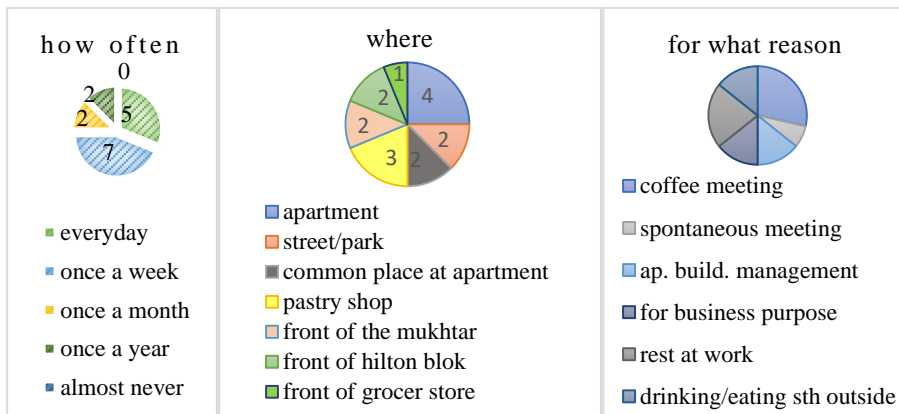
Figure 3. Red: boundaries administrative defined neighborhoods; cyan: residents' perception of boundaries

The purpose of asking this question is to compare residents' perception of the neighborhood boundaries with boundaries of administrative defined neighborhoods which municipalities consider. While urban managers see the neighborhood as a spatial unit for city organizing, residents consider the neighborhood as the place of their social life. Ten of sixteen people describe physical boundaries from Darülaceze Building to Okmeydanı Hospital. Others sketched right boundaries on the map. It shows that the great majority of residents think that the boundaries of the neighborhood in a wider frame than it is.

2- How often do you come together with your neighbors? Where and for what reason do you meet? (Everyday/Once a week/Once a month/Once a year/Almost never)

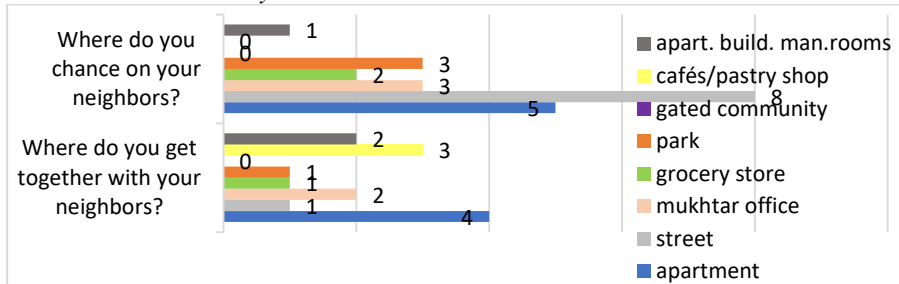
Many of the neighbors reported seeing each other once a week. Five of them answered 'everyday'. It is stated that they come together usually in apartments, especially apartment building management meetings. Apart from that, other answers; pastry shop, street, front of mukhtar's office so as to meet for tours, daycations, front of Hilton block, front of grocery store and common place at apartment.

⁶ **Resident 1-** 55 years old woman, has been staying in Bilaş F site for 25 years; **2-** 62 years old woman, Bilaş E site for 38 years; **3-** 75, woman, Bilaş D site for 45 years; **4-** 50, woman, İdil No.9 for 30 years; **5-** 55, woman, İETT small block for 45 years old; **6-** 25, woman, Famas A for 15 years; **7-** 28, woman, Ümit C for 15 years; **8-** 75, woman, Bilaş F site for 40 years; **9-** 45, man, Yıldız Block for 45 years; **10-** 55, man, İETT Hilton block for 45 years; **11-** 60, man İETT Small block for 45 years; **12-** 65, man, Bilaş F site for 25 years; **13-** 35, man, Ümit A for 30 years; **14-** 30, man, Middleist C for 6 years; **15-** 32, man, Middleist B for 7 years; **16-** 45, man, Bilaş C for 25 years.



Graphic 1-2-3. Answers of Question 2

3- Where do you come across your neighbors? Apartment (elevator, corridors, entrance)/ Street/ Gated community/ Other



Graphic 4. Answers of Question 3

The most common answer is 'streets' as an open space, while the next most often answer is 'apartments'-especially waiting or getting off the elevator- as indoor spaces. One of the remarkable results here is that no 'gated community' response has been given.

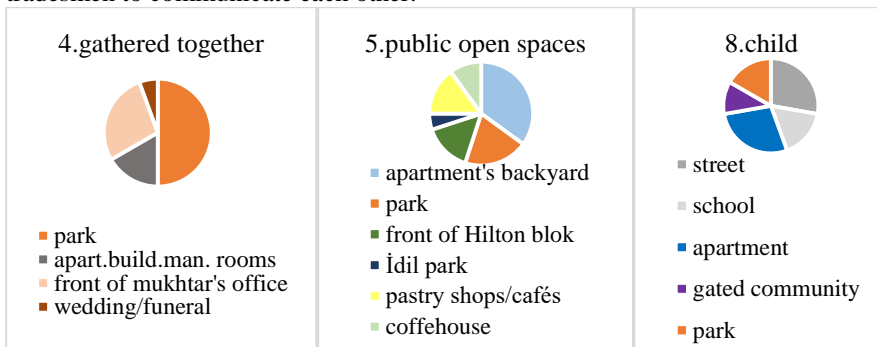
4- Do you see the neighborhood residents gathered together in large numbers? What kind of activity do they come together for? Have you ever been in these activities?

In the neighborhood, there are two parks, a few backyards of sites and a green vacant land which have the characteristics of green areas and open to public access. Nevertheless, one of the biggest problems in the neighborhood is the lack of activities. The most common answers are 'park' and 'front of the mukhtar's office'. Generally, neighbors especially -children and their parents- gather together in the park to pass the time of day. Sometimes they meet front of the mukhtar's office to go on a trip or attend courses such as handcraft.

5- What comes to mind when you think of public open spaces in the neighborhood? Which one do you like most? How often do you use it?

The most common answers are 'apartment's backyards', 'park' and 'front of Hilton Block'. Most of residents often goes to backyards to drink tea at noon hours and to barbecue in some evenings. These gardens, have arbors among various trees, are quiet and a kind of an isolated area away from the noise. The other interesting answer, front of Hilton Block, has many functions for neighbors such as tailor, hairdresser, grocery store, play station cafes, shoe

repairer etc. This place provides strengthen social relations by helping both residents and tradesmen to communicate each other.



Graphic 5-6-7. Answers of the Questions 4, 5 and 8.

*6- After the recent Middleist Project, what has changed in the neighborhood? What makes you think that? If this area was left as a vacant land what would your positive and negative criticism be?*⁷

7- Do you think that neighborhood relations changed after the Middleist Project?

In the answers given, it is stated that the area where the Middleist project is located had many advantages in terms of the activity of the neighborhood. Residents, from young to elderly, used to ski with plastic bags in the winter months, while in summer, they used to walk, hike, have picnics and play volleyball, when the area was a vacant land. Most of the residents remembered those old days and took a trip down memory lane. There were disagreements about the views on the Middleist project. Most of the neighbors indicated that people living here have an edge. Resident 4 said: "We are surrounded by people we do not know. New people came so it can be said that this situation brings vitality to the neighborhood, but these new people sitting in the residence are cold fish." In interviews with tradesmen, there have been positive returns on the economic and occupational status of these people. For example, tailor of the neighborhood said that apartment janitor's wives started to work as a janitor of these residences. They make cleaning and care babies with well-paid. He said he had many customers from there and he think that this project enhances the quality of the neighborhood. Resident 12 said that he feels safe thanks to security system in residences. There are street lamps on the garden walls surrounding the residences. This makes the neighborhood even brighter and safer.

8- Where does your child make friends in the neighborhood? Apartment/ Street/ School/ Gated Community/ Other

The most common answer is 'apartments', but this question has shown that children have much closer social relationship with each other than adults in the neighborhood. Although the adults are almost unfamiliar with the individuals living in the gated community, their children made friends from these residences apart from the apartment they live in.

⁷ The purpose of these questions is never to try to criticize the project in bad terms. It is only to learn ideas about the architectural project developed in the large empty space that is very well remembered by the neighborhood.

9- Now just think about your apartment, streets and open spaces of the Kaptanpaşa neighborhood, what words come to your mind when you think about the concepts of 'neighbor' and 'neighborhood relations'?

Resident 3, one of the eldest residents of the neighborhood, told a proverb: "A near neighbor is better than a far-dwelling kinsman." The most common words in answers are (from most telling to least) "family, friends, friendship, trust, Ashura, apartment management, home meetings".

5. IN LIEU OF CONCLUSION

Urban space is not a place consisting only of the structures. At the same time, it is a social and cultural phenomenon that social events take place and shape the relationship between people and environment. Therefore, urban space design has social and cultural aspect beside its physical dimension. Urban-architectural design cannot determine whether a spirit of neighborliness exists in a place but it has a strong influence. A well-designed urban and housing settlements must not only complement the streets aesthetically but also help residents to forge a healthy relationship with their neighbors by creating urban public spaces (such as spaces of encounter, park, yard etc.) that bring people together. Public space is the trigger of social relations. In the neighborhoods, multifunctional spaces should be created to support interaction and solidarity. As a result of the answers to the questions and field investigations, the criterions which are effective in neighborhood relations have been determined;

<i>Neighborhood boundaries</i>	Residents consider the neighborhood as the place of their social life, while urban managers see the neighborhood as a spatial unit for city organizing. Therefore, residents' perception of the neighborhood boundaries is important criterion. The size of neighborhood should be appropriate for participation unit in administration and can be determined again.
<i>Activity spaces</i>	The mukhtar's office should organize more meetings for tours, daycations, courses. Each apartment's apartment building management meetings can organize some activities for their residents.
<i>Urban open spaces</i>	The better organized of urban public areas, the higher socialization level will be. Therefore, the residential surroundings, streets, in-between spaces, backyards-front gardens, green spaces should be kept active with an integrated structure composition.
<i>Urban accessories</i>	They should be well-organized to bring residents together. The size and shape of barriers and fences should be in a quality that people can communicate with each other in the eye. In public spaces, there should not be gateways blocking passage.

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REPRODUCTION OF TRADITIONAL GRID AS A CHANGE IN URBAN TRANSPORT MEMORY: WHAT “SUPERBLOCK” PROPOSES IN BARCELONA

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ABSTRACT

Grid urban layout was preferred as an effective pattern for many ancient settlements and contemporary cities. Barcelona city has started to experience the plans focusing on grid layout together with Cerda's plan in 1850s in order to respond the question of urban growth. Today, Barcelona is considered one of the cities, which owns a spectacular reputation regarding its grid structure and Gaudi's architectural interventions in the city. In recent few years, policy makers in Barcelona have initiated a process to make changes as a solution in grid structure to make it work more effectively due to several problems. This solution is called new Superblock structure -a new public transport regulation on grid system which enables to make changes physically on Cerda's grid system-. Transition process of Barcelona from grid to Superblock pattern has been carried out with also a change in urban transport memory on the minds' of inhabitants and tourists in the city. Here, what is meant by emphasizing transport memory is the existing perception of traditional grid and perception of prospective new Superblock design on transport pattern. In other words, existing transport memory is based more on car dependency due to current newly emerging congestion and pollution problems, and the contemporary Superblock design is expected to reveal a sustainable transport network with public transport walking and cycling.

Keywords: Superblock, Grid, Barcelona, Transport memory.

1. INTRODUCTION

One of the most effectively working urban patterns is grid layout which has been worldwide accepted since the ancient settlements in history. Barcelona represents one of the most spectacular strict grid pattern since 1850s as a result of new demands in urban development in the city. This research will handle the grid pattern from a different perspective focusing on a transition from grid to Superblock and a simultaneous transformation in urban transport memory. Therefore, research question is to reveal what Superblock proposes in Barcelona as a change in urban transport memory. In this context, firstly, grid urban layout will be defined with its advantages and drawbacks in general. Afterwards, the historical being of Barcelona's

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grid structure and Superblock idea will be presented. Here the significant point will be touching upon basically the change in grid pattern and its prospective contributions on new urban transport memory. Finally, transition from grid to Superblock will be critically discussed by considering the aspect of expected transport memory reformation.

2. GRID PATTERN AND HISTORY OF GRID URBAN LAYOUT IN BARCELONA

In grid urban layout, roads create a rectangular network which creates identical building blocks having the opportunity to extend in any direction. This structure has been criticized due to its prodigality in terms of having all the streets with the same standard, excessive use of land, aesthetical monotony and lack of focus. However, creating hierarchical grid by diagonal arterials and minor grid streets seems to be solution for this critique (Lynch, 1985). This urban form does not have any definite edges or does not need to have nodes regarding its physical structure.

Grid pattern can be defined as a net of roads or diagonals without having a major spine in urban design of a city and without a certain boundary. The focal attraction points can be anywhere in the layout, which means the pattern does not imply the nodes or intersections. In this pattern, urban growth can occur towards anywhere inside or by extension to outside. The main advantage of grid is having high adaptability to growth and change that makes the pattern flexible. Main disadvantages of grid also are lack of focus -in non-hierarchical grids-, waste of land and confusion of road network (Ceylan, 2003).

In Barcelona, Catalan civil engineer, Ildefons Cerda, prepared the first plan for the urban extension, which was considered as a revolution regarding its emphasis on hygiene, easy mobility and transportation on a modern grid-iron urban pattern. Living standards were optimized by creating 6m² volume of air per person within the structure of orthogonal city blocks with 113.3 m by 113 m (Figure 1). The pattern was supported with 35m large streets and big avenues. Cerda plan also proposed to increase green spaces and gardens in each block (Wynn, 1979).

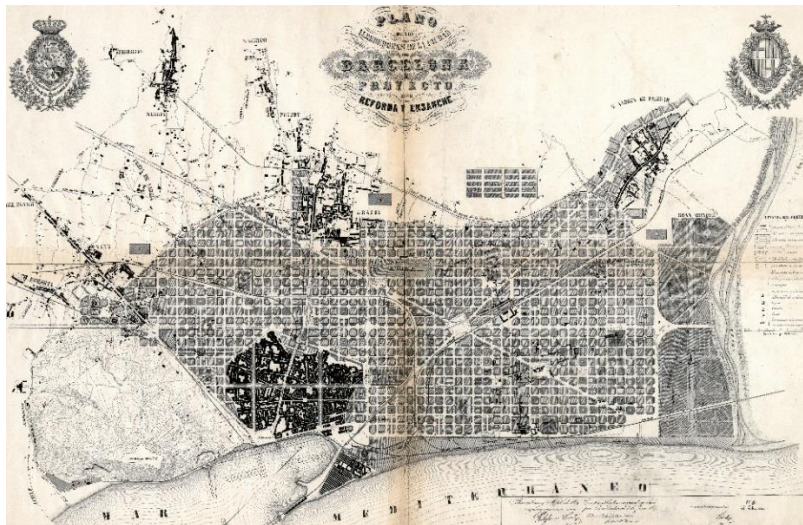


Figure 1. The Cerda Plan, 1859 (Source: Barcelona Municipality History Archive)

The Cerdà grid plan basically depends on continuity of infrastructures and productive and residential forms. The main goal of this idea was taken as a new modern concept of the combination of multitude of movements between inhabitants and the elements of the contemporary city, which was thought to strengthen the relationship between human, economic growth and public space. In addition, within this grid layout local streets constitute the orthogonal grid layout and diagonal avenues create territories. The streets also create built and unbuilt spaces. Big building blocks between streets were assigned as industrial or non-residential, and other square small ones were as residential functions (Busquets et al, 2009). In Figure 2, the residential uses in plan can obviously be seen as mostly square blocks. Besides, main arterial diagonals and minor cross roads create variety in urban layout in Barcelona by the formation of different-size building blocks for today's current situation. However, some serious problems have started to emerge within this strict grid Cerdà plan making policy makers take new precautions on urban transport design.



Figure 2. Solid-Void Relationship between Built and Unbuilt Spaces of Cerdà Grid in Barcelona
(Source: <http://tr.depositphotos.com/12853525/stock-photo-barcelona-plan.html>)

3. BARCELONA GRID WITH ITS PROBLEMS AND SEEKING A SOLUTION

Cerdà grid plan emphasized mainly the fact that Barcelona city needed to breathe ideologically and physically, and to distribute the population in the area evenly together with enabling green areas within each building block. However, almost all the grid lines were dominated by cars which also triggered pollution and increase in noise levels. In short, the reasoning that made policy makers think about the solutions against the problems of greening and health in 1850s has emerged again as a tough problem in contemporary grid of Barcelona (Bausells, 2016). According to a research carried out by Environmental Epidemiology Agency in 2015, if Barcelona performed the air quality standards of EU, it was seen that almost 1200 deaths could have been prevented in the city. The study also notes how the number of hospital cases increased in recent years in Barcelona due to air quality problems. Moreover, noise levels in the city become 61% higher because of city traffic and congestion levels (Trentini, 2016). In addition, air pollution in Barcelona itself has resulted in 3500 premature deaths in a year and

also in detrimental effects on agriculture and ecosystems. Furthermore, some of the main reasons to generate a new Superblock grid pattern idea are excessive road accidents -9,095 occurred in 2015-, sedentary lifestyles mostly effecting the future of kids who have not been got used to walking and sport, and scarcity of green areas in the city –particularly open public parks and green spaces-. According to World Health Organization cities need to own at least 9m² per inhabitant; however, the whole Barcelona city only has 6.6 m² green-spaces per capita -moreover, the pioneer implementation territory of Superblock project namely Eixample Neighborhood has only 1.85 m² per inhabitants (Bausells, 2016).

As a result of environmental and health problems among inhabitants, policy makers of local government in Barcelona has decided to implement a new Superblock idea to decrease the occupancy of cars on urban space, increase the percentage of green areas and green streets and eliminate air pollution in the city. The specific project area in Eixample Neighborhood within one of the newly created Superblock basically focusses on formation of a continuous public interior connecting three Superblocks on one single green spine.

4. SOLUTION: ‘SUPERBLOCK’ RATHER THAN TRADITIONAL GRID

According to ‘Agencia de Ecología Urbana de Barcelona’ (2015), Superblock definition designed for Barcelona city as a new urban layout reforming the existing grid is mentioned as: “The superblock (in physical terms) is composed of a set of basic roads forming a polygon or inner area (called *intervia*) that contains within it several blocks of the current urban fabric. This new urban cell has both an interior and exterior component. The interior (*intervia*) is closed to through vehicles and open to residents, primarily. The exterior forms the basic road network on the periphery, and is approximately 400 metres wide for use by motorized vehicles”.

Superblock consists of several building blocks in which traffic flow is reorganized around the outside of main roads. The priority inside part of a superblock belongs to pedestrians and bicycle users (Figure 3). Exceptionally, inhabitants in Superblock can drive inner streets with a low speed of 10km/h. those inner streets are also projected to fill with parks and recreational gardens. In addition, the new inner grid streets, left by cars, will become spaces of citizens for them to have new rights and functions such as commercial, culture and knowledge, participation and leisure time activity spaces in addition to use of inner streets as passageways (Peters, 2016).

The new Superblock renovation on Barcelona’s grid will regain almost 60% of road space from car occupancy to citizens for different functions. Existing building blocks of the neighborhoods will be turned to Superblock which means joining almost nine building blocks into one continuing the orthogonality (Figure 4). The Eixample Neighborhood will be the first area selected for implementation. Main principles of Superblock design are humanizing public space, livability, sustainable mobility, green areas, biodiversity and local participation (Barcelona Architecture Walks, 2016).

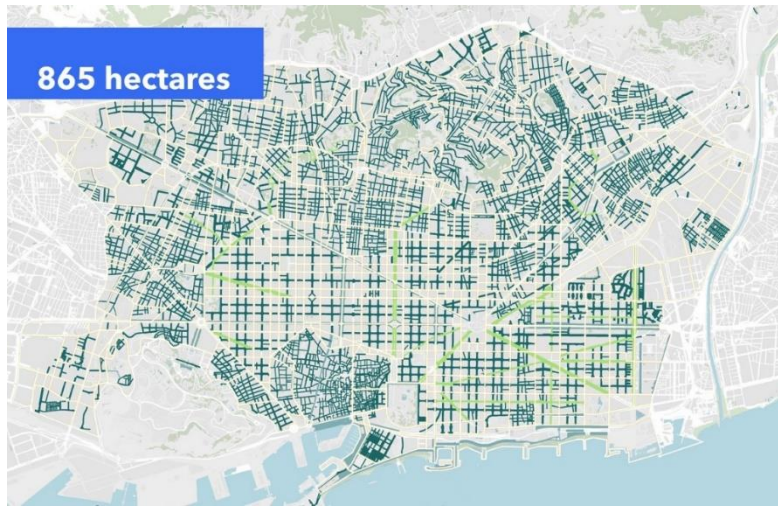


Figure 3. Entire Superblock Design Layout for Barcelona (<http://www.barcelona.cat/ca/>)

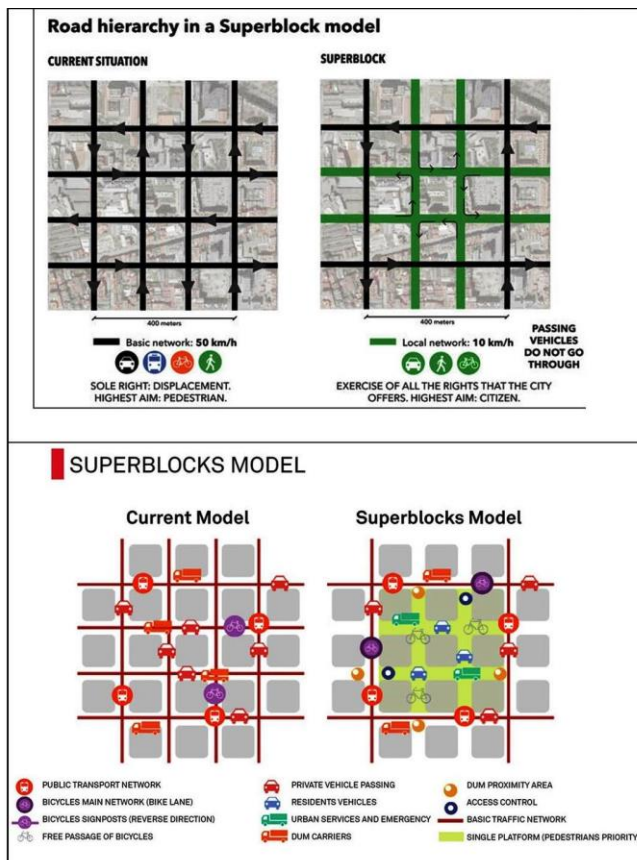


Figure 4. Functioning of Superblock Idea in Comparison with Current and New Situations (<http://www.barcelona.cat/ca/>)

5. RELATIONSHIP WITH URBAN TRANSPORT MEMORY: CRITICAL EVALUATION

To describe further what Superblock proposes in Barcelona related to urban transport memory, we need to know what memory, urban memory and urban transport memory are. According to Assmann (2001), memory can be defined as the mental ability of retaining and recalling past experiences and practices which is related to remembering and recollection. For psychology, some conscious processes lead to store experiences and learned information by means of memory. Various cultures and social being in urban environment constitute perceptual knowledge on socio-spatial processes, and those inputs are stored in memory.

Crinson (2005), classifies memory encompassing two closely interlinked aspects and touches upon urban memory concept as:

“The first is of a residue of past experiences that has somehow stuck or become active in the mind, and thus in our sense of ourselves, while other experiences have been forgotten; the second is of an ability or faculty by which we recollect the past... it (urban memory) indicates the city as a physical landscape and collection of objects and practices that enable recollections of the past and that embody the past through traces of the city’s sequential building and rebuilding.”

Cities have stood as the main components of social memory particularly after industrial revolution and as the intersection focus of cultural differences. City is one of the significant components of composers of social memory. Thus, urban memory presents a content including urban spatial development history, memories of inhabitants in the city, events and changes occurring in the city. In this sense, urban memory concept means the record of each sort of information and data related to city in the minds’ of inhabitants (Selvi Ünlü & Gök, 2010).

To proceed a bit further, urban transport memory needs to be defined. First we need to infer some keywords from memory and urban memory concepts, and then to study their reflection on urban transport. These are;

- past experiences and practices
- remembering
- storing experiences and learned information
- perceptual knowledge
- socio-spatial processes
- experiences in mind
- recollection of past
- city’s buildig and rebuilding
- urban development history

All these keywords can be thought highly related with urban transport. Consequently, urban transport memory is the stored information, experiences, knowledge related to past practices, and changes in mobility patterns in city related to past influencing socio-spatial processes.

In Barcelona, traditional grid system inserted a sort of urban transport memory into the minds’ of inhabitants which has been highly distorted in recent decades through car dependency. Therefore, existing transport memory in Barcelona only recalls congestion, fragmented passageways and pedestrian flows, waste of land and car dominancy on urban strets. Therefore, how can we consider traditional grid to Superblock change as a revolution in urban transport memory? Superblock intervention is for to heal the deficiencies in urban transport pattern in Barcelona by eliminating some of the roads from car domination and giving them back to its owners, namely to people living and visiting the city. After construction of new Superblock pattern, entire grid perception will change, and moreover, a new urban ransport memory will

be established depending more on a more livable and accessible city, namely on alternative sustainable modes as public transport, walking and cycling. It means that, after a few decades, it is projected to insert the new urban transport memory into the minds' of people which is grid-iron layout but three times bigger than the old ones to avoid abundance of vehicular roads. As of the beginning of 2017, upcoming years of Barcelona is expected to mention a new memory through which people would present their transport behavior with more sustainable alternative modes.

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Images

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A STUDY ON THE IMPACT OF EXPERIENCING ‘CULTURAL HERITAGE’ IN DIGITAL ENVIRONMENT ON URBAN MEMORY AND FUTURE SCENARIOS

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ABSTRACT

This study aims to investigate the impact of using digital technologies on representation of multi-cultural heritage sites and its possible consequences on ‘memory’ of the place by literature survey and theoretical proposals. Multi-cultural is the keyword, because being settled at a strategic point from many aspects such as liveability, vitality or security cause the further civilizations have settled on the footprints of previous civilizations. Consequently, settlements turned into multi-layered areas mostly and a conservation problem occurs due to representation of such a cultural diversity or historic and architectural continuity. Urban settlements have important phases, which were significant and represents the characteristic of a specific period. Accordingly, representation of significant periods of the past of urban settlements is vital and also important to create and sustain of the urban memory. Conventional conservation and representation technics are not enough to provide a sustainable conservation process, because if the audience would not appropriate the cultural heritage, they do not endeavour for preserving it. However, it is mostly not possible to experience all the previous layers at multi-cultural heritage sites. In single building scale, it is harder in comparison with in urban archaeology scale due to following the urban topography at least for experts is possible. Still, to foster public awareness and attraction, alternative methods are being tried to represent the cultural heritage, because a sustainable conservation needs participation of the audience. CAVE (Computer Aided Virtual Environment) and BIM (Building Information Modelling) are the examples of creation of built environment in digital context. CAVE is the one, which creates a digital environment to feel and live in; on the other hand, BIM is the source for documentation. Whereas the documentation is the first and the most important phase of conservation, representation of documented heritage is the final phase and these processes are integrated. However, they should be discussed considering their impact on spirit of the place. Is it possible to experience the place without losing spirit of the place in a digital environment? Or, does it help the audience feel, understand and keep the memory of the place? For the future scenarios, cultural heritage sites or cities can be produced -without demolishing the existed ones- in digital environment for keeping the significant periods and contribution to urban memory.

Keywords: Representation of the past, Cultural Heritage, Digital environment, Urban memory, Spirit of the place

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1. INTRODUCTION

Contemporary cities or settlements are mostly developed on the footprints of previous civilizations. Since the beginning, the formation of a settlement has started with searching a place, which is supposed to be secure, defendable, liveable and sustainable (Rkywert 1988). In addition, the natural and geographical factors had to be in the inhabitants' advantage due to having no technologic possibilities to achieve the difficulties. Considering all the criteria, the settlements have turned into multi-layered places in terms of housing the traces of different periods, cultures, social structure and the way of life. So, in many places, recognizing the characteristics of the previous periods is possible with respect to the archaeological remains, urban topography, built environment, architectural elements or the artworks. Actually, it is a great potential for a city or settlement having this kind of characteristic and cultural wealth, but at the same time, it is an important challenge that documentation of the heritage and representation of it with its all strata.

Conventional methods or technics are not enough and efficient for all the cultural heritage sites, essentially impossible, and preserving the data opened to update is another problematic of documentation. Surely, through the worldwide, cultural heritage sites were determined according to the international or national regulations and criteria; furthermore, they have to be documented. These regulations or criteria lead the value assessment process, which is one of the methodologies of determination of the significance of cultural heritage. The historical value, cultural value, social value, spiritual value, religious value and political value can be defined as the basic types of the value assessment (De La Torre 2002, Feilden and Jokilehto 1998). In the scope of this study, historical, cultural and spiritual value will be focused without underestimation of the others due to emphasizing the relation and integrity between them and their contribution to urban memory. Urban memory is a kind of intangible archive representing the identity. The identity of the city makes it unique in associated with the architectural heritage within the built environment belonged to the history of the city. In addition, the continuity of urban memory in order to sustain and transfer the identity with its all aspects to next generations depends on preserving the cultural heritage.

Back to the documentation, it is also vital for keeping the urban memory and is the first phase of the conservation process of cultural heritage. In this phase, traditionally, drawings of the plans, sections or elevations (scaled and sketched), perspective drawings, illustrations, engravings, miniatures, photographs are the fundamental techniques of documentation of a single building or a site. However, these techniques are still prevalent although the process of the data needs a serious time, which generally depends on the scale or type of the heritage. Together with the technologic development, CAD programs are begun to be used for drawing and keeping the data. The data processing in digital environment becomes faster compared to hand drawings. After that 3D Modeling programs come to the forefront and reveals a different perspective towards documentation and also presentation of a new building or currently an existing one. In digital environment, updating the data is easier due to the operational conveniences. In addition, the usage of digital techniques and keeping the data in digital environment is advantageous for not only documentation, but also representation of the data. Production and representation in digital environment continues its development gradually, and today, there are advanced programs creating a digital environment along with all the details such as BIM (Building Information Modelling), CAVE (Computer Assisted Virtual Environment) and VR (Virtual Reality). It is possible to create a single building or even a whole city in digital environment and walking inside. It looks like a more affective method to process, save, update and present the data. The contribution of VR technology to sustain the

urban memory by modelling the significant phases of the city, but for instance, does the experience of cultural heritage site in digital environment have the same affect with the experience in a real and existing environment? Can the place still keep its spirit in digital? In this study, the main research topic is researching the impact of experiencing cultural heritage in digital environment with respect to the different conditions affecting the process and its contribution to the future scenarios.

2. THE SPIRIT OF THE PLACE AND THE MEMORY

2.1. The Spirit of the Place -*Genius Loci*- and the Spiritual Value

'*Genius Loci*' was a Roman belief, which means each place is special and significant and has a protective spirit due to its uniqueness (Norberg-Schultz 1980). The concept, *genius loci*, was not only used in architecture, also it was used in art or poetry (Jiven and Larkham 2003). The spirit is the character of the place and the evidence of being alive and has an idiosyncratic impact on audience. In spatial context, being alive refers to collecting memories. Still, if the process of collecting memories ends, the place remains dysfunctional or abandoned, it may keep its spirit by keeping the remains and traces of the period and respect them. In addition, the spirit of the place can be indicated as the inspiration to search, comprehend and also visit the place (Norberg-Schultz, 1980).

Spiritual value or the spirit of the place is one of the strongest characteristics of the cultural heritage sites attracting the audience's attention. This concept was underlined in Burra Charter (1999) first and defined as one of the values, which creates the cultural significance of a place. The spirit is directly related to the physical existence indeed and belonged to the place itself. It is debatable to experience the spirit of the cultural heritage without visiting the actual place due to its being an intangible value. Except Burra Charter, there is another international regulation entitled 'Quebec Declaration on the Preservation of the Spirit of the Place' and it was published in 2008. In this declaration, the constituent elements of the spirit are explained as:

"Recognizing that the spirit of place is made up of tangible (sites, buildings, landscapes, routes, objects) as well as intangible elements (memories, narratives, written documents, festivals, commemorations, rituals, traditional knowledge, values, textures, colours, odours, etc.), which all significantly contribute to making place and to giving it spirit, we declare that intangible cultural heritage gives a richer and more complete meaning to heritage as a whole and it must be taken into account in all legislation concerning cultural heritage, and in all conservation and restoration projects for monuments, sites, landscapes, routes and collections of objects."

Considering the article, the spirit has many intangible and tangible parameters, which are also integrated. Besides, it makes the place distinctive and significant in its habitat. However, the spirit basically refers to the sense of the place (Jiven and Larkham 2003) and considering the parameters, it is explicitly hard to perceive and preserve its existence. Conversely, the spirit is definitely considered as a value that must be preserved during the conservation process, because, it refers to the identity and retains the memory of the place.

2.2. The Urban Memory and the Identity

Before focusing on the urban memory, the interaction between the human and the place should be examined through the memory context. Trigg (2012) explains the relation between the human and place as an immeasurable and vital experience defining the identity and culture of the inhabitants. In addition, the continuity of the memory is up to a cognitive remembrance

depends on the feeling when the inhabitant is inside (Trigg, 2012). Three main themes, which are experience, affectivity and particularity, identify the place and place is considered as a concept in between the idealist and realist attitude (Trigg, 2012). Memory can be interpreted as a mental capacity based on preservation of the moments and an abstract repository (Nora 1989, Wang et al. 2016). The human being without a memory is like non-existing until that moment, so are the places and cities. The places and cities save and keep the moments, events and traces throughout the history, and all these intangible savings create the identity of the place. The memory of the city sustains its existence and development together with the city (Hebbert, 2005, Wang et al. 2016). However, memory can be seen as a reflection on the built environment although it is an abstract concept (Basa, 2015). The continuity of the urban memory is up to being a part of a daily life of the cities (Basa, 2015) which means the representatives of urban memory should be preserved in order to keep the identity and authenticity of the city. The impact of urban memory is denser in cultural heritage sites and public spaces; maybe it can be interpreted as the number of users and the time spent in a place increase the variety of events. Thus, the emphasis on a place strengthens due to the parameters classified as time, users, and frequency of events, function and significance of the place. On the other hand, identification of the elements of urban memory differentiates according to the attitudes of the scholars (Wang et al. 2016). The urban memory can be consisted of the references belonged to the built environment and the spiritual activities (Nora 1989), or the spaces between the buildings such as streets or squares and significant monuments (Rossi, 1982). In brief, given the considerations about -urban- memory and its, significance upon identity, dynamics and defined components, settlements and cities are alive, Furthermore, they cannot sustain their existence regarding to their wisdom, peculiarity and vitality without the memory.

3. CULTURAL HERITAGE EXPERIENCES

Cultural heritage sites³ are the places including historic, cultural, social, political, spiritual or economical value and represent their significance and characteristics depending on the conditions that they are in. These sites can be archaeological, urban or rural and also a single building. All of these kinds have their own parameters to analyse, identify, interpret and represent for a better understanding and experience. Another important factor affecting the experiences in cultural heritage sites is the situation of existence. Cultural heritage sites may include many historic layers from different period or denote the architectural characteristic and the culture of a single civilization. On the other hand, they may keep or loss their integrity, which means perceiving the original structure or settlement as a whole, may not be possible. Thus, the variety in existence changes the approach towards cultural heritage sites considering the values attributed to the sites. For example, archaeological sites that are non-living remain of older civilizations (in particular, the cases classified as a topic of urban archaeology) and the spirit or the sense in these areas are totally different from a monumental structure in city centre even they are dated in a same period. In that case, cultural heritage experiences in-situ or in digital environment will be discussed considering the qualification, classification, and situation of existence in order to compare the two approaches and identify the possible results.

³ In this text, the term 'site' is used to indicate cultural heritage ranging from evidence of material culture to archaeological and urban settlements.

3.1. *In-situ* Experiences

Cultural heritage sites are peculiar to the environment where they are situated. There are various reasons behind the selection of that place to settle. Besides, visiting cultural heritage sites has also several purposes such as cultural, touristic, social or academic. Each purpose has different motivations behind it and the experience naturally differentiates depends on the purpose, background of the visitor or researcher, etc. For instance, focusing on the audience of cultural heritage sites who attends for cultural or touristic activities, the qualification and methodology of the representation of the site is crucial in order to foster the public awareness and narrate the story through the built environment. Because, the image appears on the mind varies according to the perception of the place and the parameters affecting the perception could be tangible and intangible. We perceive with our senses and intelligence, and also tangible parameters such as the existence, the observable strata, condition of the spaces or materials, ratio of integrity, source of sound (for example, water sound in cisterns), humidity, and smell. These are sensory descriptors of the space and also the quantitative data. Being physically in or around the place is the key point to experience these sensory characteristics.

Another important parameter except tangible and intangible ones is the type and the scale of the cultural heritage sites during *in-situ* experiences. Perceiving and experiencing an urban settlement is different from a single building. The feeling being inside or outside differentiates due to the factors affecting to be aware, understanding and interpreting the values of the site. For example, the archaeological sites are the non-living settlements belonged to previous civilizations and only the remains of that particular period -in Anatolian geography; Prehistoric, Classic, Roman, Byzantine, Seljuk and Ottoman- can be observed (Akurgal 1978). Considering the environment in archaeological areas, the urban topography, building types or functions and materials are observable and the original settlement with its components can be interpreted through the existing structures. The remains are the evidences of not only built environment and construction technology, but also the culture and daily life. For example, in Ephesus, the amphitheatre, some residences, churches and public spaces are still existed and its street pattern is comprehensible. When you walk through the main axis, you can see the buildings from different periods and try to understand the historic backgrounds, the relations between the buildings and culture of that period. You can feel the wind, the sun and its direction, the orientation of the buildings or touch the material. You can get tired when climbing to the top and dream about the topography of the settlement together with the development since its formation. This experience is peculiar to the place, the ancient city of Ephesus.



Figure 1a, 1b. Yamaç Evler at Ephesus, general view of the ancient city (S.N.Akgün, 2012)

The significance and characteristics defining the places' values or authenticity are currently the basis of attraction, but at this point, the representation of the cultural heritage site comes to the forefront for the audience. Since, the interaction between the place and the audience is up to the qualification and strategy of the representation in terms of visual, written or sensory. Visual representation tools should be attractive, objective and informative; written representation tools should be readable, comprehensible and instructive; and the sensory representation should keep the sensory data if possible, or it should be revived or experienced as suitable for the spiritual value of the place. There are some kind of revival applications in order to present the daily life and culture in archaeological areas or historical buildings. These applications can be classified as producing replicas, models or illustrations.



Figure 2a, 2b. A model of a house from Çatalhöyük at the Museum of Anatolian Civilizations, Ankara⁴; A replica house at the archaeological site, Çatalhöyük (A.E. Tozoğlu, 2012)

As underlined, being a living or non-living settlement or building of cultural heritage sites affects the experience. In non-living sites, which can be archaeological areas, abandoned settlements in rural or abandoned buildings or monuments in city centre; the audience discovers on his own related to the representation of the site. However, if the cultural heritage is a place which can be a rural settlement sustains its traditions and culture, a neighbourhood in the city centre or a transformed building in different purposes; the built environment and also the daily life, traditions, habits and culture are the integrated elements of the exhibition of cultural heritage sites. The inhabitants contribute the experiences of the cultural heritage by representing the intangible values of the place.

In-situ experiences are tried to be explained from the perspective of a visitor until this part, and the parameters and dynamics affecting the process are clarified in respect to the conservation and management policies and comprehensive representation approaches. However, the perspective of a researcher or a conservation expert should additionally be explored together with the other stakeholders of the conservation process. Because, these decision makers lead the process; they determine the methodology and approach towards cultural heritage sites. Thus, the interaction between the cultural heritage and the audience should be planned based on various parameters defining the characteristics of the place and reflect the identity of the place in terms of historic, cultural, religious, ethnic or social. In addition, all visitors from different ethnic or religious group, culture or nationality should comprehend the cultural heritage with its all layers from an objective point of view due to cultural heritage sites' being universal (Carman 2005, Serin 2008).

⁴ <http://www.anadolumedeniyetlerimuzesi.gov.tr/TR,77779/neolitik-yeni--cilali-tas-cag.html>

In-situ analysis for the research phase of an academic study or a conservation project is the crucial step to determine the characteristics of the place and evaluate the values. This phase is the basis of the further decisions; because the architectural, topographical, natural, climatic features and also the spirit of the place are internalized depend on the depth of the in-situ analysis and literature survey. After the comprehensive evaluations about the cultural heritage sites, the application details of conservation project and the quality of interventions become essential to determine the future of the cultural heritage. There are international regulations describing the methodology, consideration and approaches towards cultural heritage such as the Venice Charter (1964), which is considered as the pioneer regulation of this area (Jerome 2014), or the Burra Charter. Considering the articles and main context of the charters, the permanent basis of conservation, the relation between the cultural heritage and its environment and the vitality of preservation of the cultural heritage independent from the scale in its peculiar place are emphasized. Because, the built environment has a strong link with its place, regarding to geographical, topographical, climatic or spiritual features.

3.2. Experiences in Digital Environment

In the 20th century, digital design, digital fabrication and digital representation started to be used in several study or commercial areas due to technologic evolution (Van der Wolf 1994, Kolarevic 2003). Computer Aided Design (CAD) programs were firstly became a hot topic at early 1980's (Van der Wolf 1994) and new technologies and software are developed rapidly due to the interaction between the users and the software and its innovative and successful results (Kolarevic 2003, Perez-Gomez 2007). Digital tools in architecture became pervasive in time and representation of cultural heritage in digital environment started to be used as an innovative method. However, before analysing the performance of representation of cultural heritage sites in digital environment, the possible areas of usage should be explained. In the scope of this study, 3 main digital tools are selected in order to researching about the advantages and disadvantages of using these tools in cultural heritage sites. First one is BIM (Building Information Modelling), which is a modelling technology that deals with the building life cycles with its all phases, analysis, design, construction, coordination, maintenance etc., in an integrative approach (Eastman et al. 2011). The data processing and also updating in BIM is very practical and efficient, so in this study, BIM is proposed as a data source and digital memory of built environment. Considering cultural heritage sites, documentation is extremely vital, because these areas are mostly at risk due to different parameters, for example natural determination factors, being dysfunctional, neglecting or vandalism. In addition, the condition of the cultural heritage is the determinant for the documentation process. If it keeps its integrity, it is easy to document rather than the archaeological sites in ruin condition. Thus, a detailed research phase is required to analyse and document an archaeological site or any other type of cultural property in ruin condition. Same principle is valid for all the lost layers or components of any cultural heritage site. Since, the reliability and confirmation of the information is vital for creating the memory, which sustains the history of the site. Besides, as Özdoğan (2008) notes, cultural heritage is more than a historic document, it should be considered as a source of knowledge and representative of a cultural, social and architectural wealth of a particular period.

The other two of selected digital tools are the VR (Virtual Reality) and CAVE technology, which are considered as the experimental place in digital environment. These are more recent technologies compared to the CAD drawings, they promise a digital environment, which includes the architectural or natural details but not a spiritual feature for a participant/visitor, and can be equipped properly if it is needed (Martens et al. 2006, Yee and Bailenson, 2009).

The VR and CAVE needs a determined space, preferably cubical and 3D images are projected to the walls, floors and ceiling; the participants need to be wear a head-up display to be inserted to the virtual reality room.⁵ The buildings can be generated as exactly in reality and occasionally; but distinguishing the real one from the artificial can be confusing in terms of architectural details, lightning, proportion or quality of interior space (Martens et al. 2006). In conservation process, these tools can be used to present or exhibit the site in digital environment. Actually, cultural heritage sites can be simulated by using these tools apart from the conservation process. Since, conservation of cultural heritage is a long-term period, which has to be planned precisely and need a serious economical source. However, producing cultural heritage sites in digital environment makes them more accessible and contributes to develop a digital memory of the site. In addition, continuity of these implementations in cultural heritage sites can cause a digital network through cultural heritage sites, which enlarge the digital memory. At this point, it is obviously a practical method for representation of the past in digital, and the possible advantages such as seeing the different periods and characteristic of a determined site, explanatory information with regards to the historical background or the significant features. As emphasized, reconstruction is a serious issue, even it will be realized in digital environment, the assumptions have to be avoided no to mislead the audience.



Figure 3. Reconstruction of urban topography and a dwelling of Çatalhöyük⁶

In recent studies, 3D models of archaeological sites are produced to revive the ancient cities' built environment and experiencing the settlement such as Çatalhöyük, Priene or Miletus by virtual tours is possible from the websites. The remains of these settlements still exist and experiencing them *in situ* is possible. However, the experiences in digital and *in situ* cannot be the same due to the sensory factors, as underlined before, considering their impact on perceiving the place. The studies of Yee and Bailenson (2009) and Martens et al. (2006) about the difference between these two experiences are explained according to the data obtained from their researches. In the future, the sensory tools may be inserted in digital environment in a similar impact as in real; these theoretical inferences should be reconsidered.

4. CONCLUDING REMARKS

Given the parameters of perceiving and experiencing a place based on our senses and awareness about the history and significance of the place, it is noticeable that all of them are

⁵ CAVE is a recent technology, so the sources of this topic are mostly based on internet sources and preliminary research rather than written academic publications.

<http://whatistechtarget.com/definition/CAVE-Cave-Automatic-Virtual-Environment>

⁶ <http://www.archaeo3d.com/en/3-cesty-neolitizace/dlouha-predovychodni-cesta/dvojity-pahorek--atalh-y-k/>

integrating each other. The most efficient and significant way of comprehend a place is physically going to that place and sense every detail in tangible or intangible aspect. In this study, one of the cases exemplified Çatalhöyük in different representation techniques. First of all is in situ experience at archaeological site focusing on the remains or layers of the prehistoric settlement at Çatalhöyük. In this experience, the visitor should endeavour for an information of the place, imagine the peculiar settlement and interpret his/her observations. Second one is a replica of a dwelling at the archaeological site, obviously it is not located its original place, but still in the same context which it belongs to. This application can be considered as a revival of a daily life and culture, representation of the architectural characteristics, material and construction technique of that period. The next one is the Çatalhöyük dwelling that was reconstructed in the Museum of Anatolian Civilizations in Ankara and used as an exhibition material. This application is independent from its context that is specific to its environment and geography. It is obvious that the impact of the replica at the archaeological site is inevitably stronger than the one in the museum. Since, sensory experience is stronger due to being at the site where we can grasp the logic behind the settlement. The last one is the experience in digital environment where the prehistoric settlement is simulated in 3D setting in different scales. Surely, the experience based on a virtual tour from the screen is different from the experience based on the augmented reality supported by head-up displays, because, from the screen, analysing the real scale and its impact on human is impossible, but it is reasonable for comprehending the general view and characteristic of urban topography or a singular dwelling. On the other hand, perceiving the scale and the significance of the settlement or a monument is possible through VR and CAVE technologies by walking inside and looking around in digital environment. This experience may be exciting and attractive, but lack of sensory experience makes the visitor remember that it's being artificial and under these circumstances, the emphasis on spirit of the place stays weak.

The advantages and practical reasons of using the digital tools is acceptable and convincing, but they are supportive tools of documentation and especially representation of cultural heritage sites due to the potential of attracting of the audience's attention. Besides, it is a faster method of producing and processing the data in compared to the traditional techniques, hand drawings, long-term and confusing exhibition or representation processes. In addition, documentation and representation of digital environment helps create a digital memory, which contributes to urban memory defining the identity of the city or settlement. Urban memory is one of the strongest component of sustainability and continuity of a settlement. The cities or settlements will be lost without its memory, and digital environment is an alternative method to keep the memory alive and documented. However, any digital environment cannot be a prior preference of preservation and conservation. Since, the physical continuity and sustainability is the basis of conservation. Thus, the knowledge and wisdom would be learnt from the history and cultural heritage site is not a quantitative value and cannot be replaced by an alternative outcome.

In future scenarios, the significant periods of the settlements should be documented and transferred into digital environment supported with the past-oriented layers documentation. Thus, it is possible to collect the urban memory and wisdom through built environment and use them as an input for developing projects.

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CONSERVATION STRATEGIES FOR RAILWAY HERITAGE OF CYPRUS

DAMLA MISIRLISOY¹, KAĞAN GÜNÇE²

ABSTRACT

Industrial heritage buildings and structures should be conserved and sustained for further generations as well as other heritage buildings since they are crucial in terms of collective memory and sense of the continuity. The research is conducted to develop conservation and reuse strategies for the railway stations, which were built in 1905 in Cyprus when the island was under British rule. Heavy wartime usage, lack of investment in the railway, plus increasing competition from road transport had been caused the number of passengers to decrease. Then, the railways were closed in 1951 and are not in use today.

The railway buildings and structures are important in terms of the cultural heritage of the Island for both communities. Between 1905 and 1951 there was a railway line on the island and still, there is no active railway route neither in the Northern nor Southern part of the island. The traces of the railway heritage are about to disappeared. In time, exploration of the traces of the former line is getting hard since it spans the two zones of Cyprus. In this respect, the railway buildings and structures need to be studied and preserved within the context of the industrial heritage of the island. Unfortunately, most of these heritage structures were abandoned without any maintenance, not listed or properly reused. There is no enough attention on the issue and no research has been done in terms of identification and conservation of the railway heritage so far. In this respect, the aim of this research is to identify and document the former railway stations that still exists today as a first step and then, to develop conservation and reuse proposals by focusing on their urban, contextual, socio-cultural and economic values for both communities.

Firstly, with the help of historic documents and archives, a list of railway stations that were built in British Colonial period in Cyprus has been identified. Then, observations through site survey have been done for the identification of the former station buildings that still exists today.

As a result of the field survey, 10 railway stations were identified that is worth for being preserved as a part of the Island's industrial heritage. Conservation problems of the railway heritage buildings have been identified and reuse proposals have been developed according to the mentioned heritage values and the needs of their districts. The railway heritage buildings and structures should not be preserved only physically, but also the memory of the place should be sustained that defines identity of communities and makes the places meaningful.

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Keywords: Conservation strategies, Industrial heritage, Cyprus Railways, Adaptive reuse, Memory of place.

1. INTRODUCTION

Railway heritage reflects the important role that railways played in the economic development and the creation of collective cultural identity (Lowenthal 1997). The concept of Railway Heritage has become an issue of preservation in the past 25 years, first in England and later all around the world. The reason behind the preservation of railways has been linked to their decline, after having reached their peak in popularity after the industrial revolution in the second half of the 19th century. Railways as a means of transportation began to decline in the second half of the 20th century as the result of the closing down of coal mines, which many of the early railways were built up around (Burman 1997). Railway heritage buildings and structures are important part of our built heritage. It is increasingly recognised that opportunities exist to find alternative uses for railway buildings that no longer required for their original purpose (Cornell 2003).

At the beginning of the 1900s a railway route had been constructed in Cyprus during the British Colonial period. Also, an extension of the railway, which was built to serve the Cyprus Mines Corporation, operated until 1974. However, in 1952 the railway line was closed due to heavy wartime usage, lack of investment in the railway, plus increasing competition from road transport. Today, there is no active railway route neither in the Northern nor Southern part of the island. The railway buildings and structures are important in terms of the cultural heritage of the Island for both communities. The traces of the railway heritage are about to disappear. In this respect, the railway buildings and structures need to be studied and preserved within the context of the industrial heritage of the island.

Cyprus Government Railways made an impression on the collective memory of the both communities on the island. The railway heritage should be preserved not just as a built cultural heritage but also the memory of place should be conserved. The purpose of the study is to identify and document the railway stations that still exist today as a first step and then, to develop conservation and reuse proposals by focusing on their urban, contextual, socio-cultural and economic values for both communities.

2. RAILWAY HERITAGE

Preservation of the railway heritage comes into discussion whenever buildings are at risk. However, the consciousness for preservation should enlarge its domain and inhabit buildings and equipment for other than monumental value. Public initiatives, governmental and/or nongovernmental organisations should generate influence and launch action for preservation (Erkan 2012).

Some railway sites have been listed and preserved as World Heritage Sites. Since all heritages is intimately bound up with the creation of collective identities, be these at the local, the regional, the national, or the global level, it makes a railway potentially a World Heritage site (Lowenthal 1997). In many countries the railways' past enjoys a high public profile, reflecting the part that they have come to play in the formation of communal identities over the last 200 years. Indeed, in some parts of the world, mainly in Britain and USA, the level of lay interest in railways is such that the volume of research emanating from this quarter far outweighs that from academic sources (Coulls 1999). Railway heritage itself is not restricted to historic trains

and railway museums, but includes station buildings, sheds and railway works; railway bridges, tunnels, viaducts and their associated landscape value and other technical equipment; and movable artefacts. Many of these are specific to the company operating the railway (Burman 1997). Preservation and documentation of these buildings and structures are important in transferring this information for further generation.

Railways are also a heritage tourism resource that includes a range of attractions and experiences. Railway lines have stations and other structures as built heritage, which worth to preserve when no longer operate its original function (Henderson 2011). They must be conserved and reused with appropriate functions since this is the only way to sustain these railway heritage buildings and structures. However, in the decision-making process, historic significance of the railway heritage should be taken into consideration. As tourism attractions, historic railways can offer a variety of experiences as defined below (Orbaşlı and Woodward 2008):

- A ride or even journey was undertaken on an old train and/or on a historic route. Scenic routes link a railway to the landscape and the visitor experiences the landscape by moving through it by rail;
- Railway museums where a collection of historic locomotives and tenders can be seen and their workings demonstrated, with linked activities and educational programmes for children and family visits;
- Stations or other railway buildings that are redundant, still in use or used for other purposes and are interpreted for the benefit of visitors.

Railways have played an essential role in the history of tourism, enabling travel on a large scale and contributing to destination development. Railway heritage is also a source of heritage tourism assets and experiences (Tillman 2002). Converting railway heritage buildings into railway museums are popular especially in the last decades, since it is the best way to transfer the history of the former railways for further generations as a part of collective memory.

3. METHODOLOGY

As the research methodology, with the help of historic documents and archives, a list of railway stations that were built in British Colonial period in Cyprus has compiled. Then, observations through site survey have been done for the identification of the former station buildings that still exists today. At the end, an inventory is developed for the documentation of the station buildings. The developed inventory includes location, today's use, building materials and construction techniques, physical condition of the structures, later interventions and also new use proposals for the future of the heritage buildings.

As a result of the field survey, 10 railway stations were identified that is worth for being preserved as a part of the Island's industrial heritage. Conservation problems of the buildings have been identified and reuse proposals have been developed according to the mentioned heritage values and the needs of their districts.

4. CYPRUS GOVERNMENT RAILWAYS

In 1878, Britain took over Cyprus from the Ottoman government with the agreement. Until 1960 island was under the effect of British Colonial period. New developments and interventions have been done regarding with the infrastructure of the island. The decision to construct a railway route in the island was a part of these interventions. The Cyprus Government Railway was built to consolidate the British rule over Cyprus and at modernising

the system of administration during 1878-1959 (Hadjilyra 2006). The construction of the railway had been started at the beginning of the 1900s and finally, in 1905, the railway was opened to the public.

In 1974, the island has been divided into two as a Turkish sector, in the north and a Greek sector in the south, separated by a UN buffer zone. The buffer zone divides the whole island from north-west to south-east and separates Greek and Turkish Cypriots. Today some part of the former railway line lies in the North and other part stays in the South; however, the longest section of the railway line is in the Northern sector.

4.1. Historical background of railways

The first railway line commenced in 1905 and connected Nicosia the capital with the port town of Famagusta in the east, a distance of some 36 miles. In 1932, the line was extended to Morphou, to the west of Nicosia. The railway line was not destined to last for long and with the advent of the motorcar, the whole railway system closed down in 1951, 45 years after its introduction (Tofallis 2002).

When island had been rented to Britain in 1878, the British government decided to invest funds into improvements to the infrastructure and public services, which were so desperately needed. Constructing a railway was one of the decisions taken in this context. Firstly, section 1 from Famagusta to Nicosia was opened on 21st October 1905 (Figure 1). Then, section 2 from Nicosia to Morphou followed on 31st march 1907. Finally, section 3 from Morphou to Evrykhou was opened on 14th June to 1915 (Ballantyne 2007).

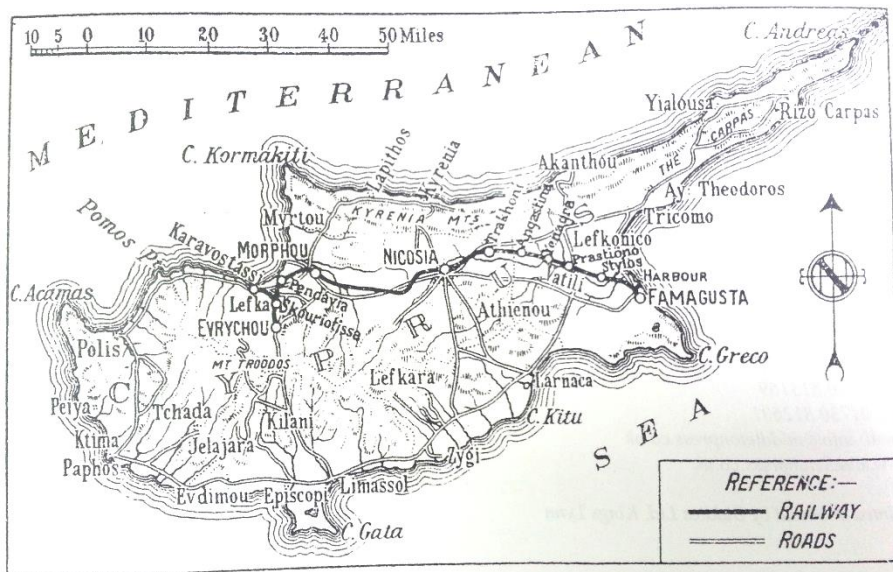


Figure 1. Cyprus Railways in 1941, Route Of The Railway (Ballantyne, 2007)

There were two types of train: steam trains and railcars. Steam trains were used to carry passengers and railcars were using for distribution of letters and packages (Turner, 1979). The railway was 76 miles (122 km) long and its speed was 20 to 30 m.p.h. Journey to Nicosia took about two hours. There were two trains per day. The morning train left at 8.35 a.m. arriving at

Nicosia at 10.37 a.m. If you wanted to continue to Morphou that would be another two hours for the extra 24 miles (Dreghorn 1985).

Heavy wartime usage, lack of investment in the railway, plus increasing competition from road transport caused number of passengers to decrease. Then, on 31st December 1951 final closure took place (Ballantyne 2007). In terms of industrial archaeology, most of the machineries regarding with the railway heritage were get lost or sold to other countries when the railway was closed.

4.2 Classification of railway heritage buildings and structures in Cyprus

Railway heritage buildings of Cyprus Government Railway (CGR) include station buildings, workshops, locomotive sheds, bridges, halts, sidings and related structures. However, this study focuses only station buildings of CGR.

The stop points are divided as stations, halts, halts with siding or junctions. And then, stations are divided into 3 as stations- class 1 (Famagusta and Nicosia), stations- class 2 (Morphou and Everyhou) and stations- class 3 (Prastio, Yenagra, Angastina, Trachoni and Kalochorio) (Figure 2, Table 1).

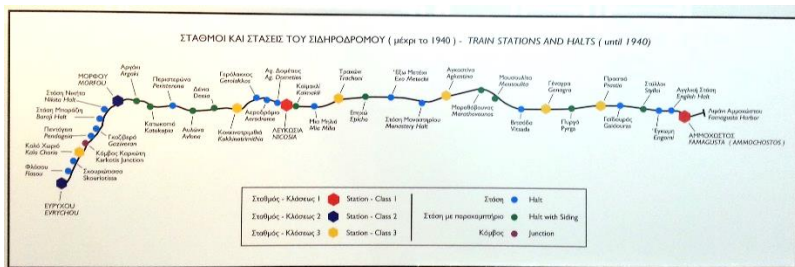


Figure 2. Train Stations and Halts, Cyprus Railways Museum, 2017

In Cyprus, there were also other railway installations, mainly for mine works. In 1915, the Cyprus Mines Corporation constructed a railway in order to transport mine from Skouriotissa to a jetty at Karavostasi on Morphou Bay, which is linked to CGR at the Kargotis River junction. There was also a mine railway linking the mining area in Kalavasos and Drapia to processing plant at Vasiliko that is was in service until 1977 (Cyprus Railways Museum 2017).




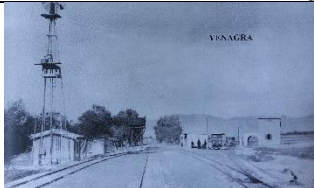

Table 1. List of stations, halts and sidings (Radford 2003)











STATIONS, HALTS & SIDINGS OF CYPRUS GOVERNMENT RAILWAY		
1. Famagusta harbour	14. Exometokhi halt	27. Katokopia siding
2. Famagusta station	15. Epikho siding	28. Argaki siding
3. English halt	16. Trakhoni station	29. Morphou station
4. Engomi halt	17. Mia Milia halt	30. Nikitas halt
5. Stylos siding	18. Kaimakli siding	31. Baraji halt
6. Gaidhouras halt	19. Nicosia station	32. Gaziveran halt
7. Prastio station	20. Ayios Dhometios halt	33. Pendayia halt
8. Pyrga siding	21. Aerodrome	34. Kargotis siding
9. Yenagra station	22. Yerolakkos halt	35. Kalochorio station
10. Vitsada halt	23. Kokkinotrimithia station	36. Skouriotissa halt
11. Marathovounos siding	24. Dhenia siding	37. Flasou halt
12. Angastina station	25. Avlona siding	38. Everyhou station
13. Monastery halt	26. Peristerona halt	

4.3 Current condition of the railway station buildings

According to the literature survey, there were 10 station buildings located in different locations (8 in the Northern sector and 2 in the Southern sector). According to the field studies that have been done, it is achieved that 4 of the stations are completely demolished and there are no traces of them (Prastio, Yenagra, Angastina, Trachoni). In Kalochorio, the station is not reachable since it is in the occupied zone by Turkish army but according to the interview done with the stakeholder of the Kalochorio/ Çamlıköy village, the station is demolished and a new structure is built instead. Unfortunately, only 5 of the station buildings have managed to survive until today. 4 of them have been reused (Famagusta, Morphou, Kokkinotrimitia, Everyhou) and Nicosia station is disused today (Table 2).

Table 2. Current condition of railway stations that have been survived until today

CYPRUS GOVERNMENT RAILWAY - RAILWAY STATIONS	
1. Ammochostos/ Magusa station	
	
1905 (Ballantyne, 2007)	2016 (Authors, 2016)
2. Prastio/ Dörtüol station	
	Station does not exist today.
1952 (Ballantyne, 2007)	-
3. Yenagra/ Nergisli station	
	Station does not exist today.
1952 (Ballantyne, 2007)	-
4. Angastina/ Aslanköy station	
	Station does not exist today.
1951 (Ballantyne, 2007)	-

5. Trakhoni/Demirhan station	
	Station does not exist today.
1944 (Ballantyne, 2007)	-
6. Lefkosia/ Lefkoşa station	
	
1930s (Ballantyne, 2007)	2017 (Authors, 2017)
7. Kokkinotrimithia station	
	
1907 (Cyprus Railway Museum, 2017)	2017 (Authors, 2017)
8. Morphou/ Güzelyurt station	
	
1971 (Radford, 2003)	2016 (Authors, 2016)
9. Kalokhorio/ Çamlıköy station	
	The station is not reachable since it is in the occupied zone by Turkish army.
1971 (Radford, 2003)	-
10. Everyhou/ Evrihu station	
	
1971 (Radford, 2003)	2016 (Authors, 2017)

5. CONSERVATION AND REUSE PROPOSALS FOR RAILWAY STATION BUILDINGS

As it is discussed in section 3.3, 5 of the 10 stations have been managed to survive until today. Ammochostos/Mağusa, Morphou/Güzelyurt, Kokkinotrimithia, Everyhou/Evrihu and Lefkosia/Lefkoşa stations are the ones that managed to survive until today. New use proposals have been done according to their reuse potentials as follow (Table 3).

Ammochostos/ Mağusa station has already been re-functioned as a governmental office and it is in use today. The station is in a city, which consists two universities (Eastern Mediterranean University and Istanbul Technical University). It is located next to the campus site of ITU, which also consists of other railway buildings such as railway workshop and locomotive sheds. All of these railway heritage buildings should be taken into consideration holistically in reuse decision-making process. The station building can be re-functioned for educational and cultural use in relation with the university. The today's function of the building is not appropriate since it is related to the memory of the historic place.

Lefkosia/ Lefkoşa station is disused today and needs to be re-functioned. The station building is located in the capital city of the island and in the city centre and close to the historic Walled City. It is one of the Class 1 stations of the railway line and unique in terms of architectural character when compared with the others. One of the station buildings should be reused as a railway museum since this memory of the place should be transferred to further generations. Everyhou station in Southern part has been reused as railway museum; on the other hand, there is no any railway museum in the Northern part of the island. There are other railway buildings beside the station in the district that can be considered together as a complex. There is no city museum in the capital city and the railway heritage buildings can be re-functioned as city and railway museum.

Kokkinotrimithia station has been converted to the police station and it is in use today. The station building is located in the rural area in the centre of the Kokkinotrimithia village. The local community of the village is not aware the existence of a railway line, which was passing through the village and also the original function and significance of the building. The new use proposal for the railway station should be referred to the original function of the building and also it should answer the needs of the local people living in the village. The station building can be reused for cultural and educational activities.

Morphou/ Güzelyurt stop point is a complex that includes station building, railway workshop and engine shed. The station building is converted to a residential building, the workshop building is used as car repair workshop and the engine shed is disused. This complex is located in the city where it is close to former Cyprus Mining Corporation (CMC) in Lefke. The new use proposal of the complex can contribute to the cultural tourism of the district as a train museum for CMC. The station buildings can be used as a museum to demonstrate former mining area as a part of collective memory. Historical background information should be given about CMC and the process of the mining should be explained within the complex.

Table 3. Documentation inventory for railway station buildings

CYPRUS GOVERNMENT RAILWAYS- INVENTORY FOR RAILWAY STATIONS							
	Name of the railway station (Greek and Turkish names)	Location (Northern or Southern sector)	Today's use	Building materials and technique	Physical condition	Intervention / Alterations/ Addition	New use proposal
1	Ammochostos/ Mağusa	Northern sector	Governmental office	Stone/ masonry	Good condition	Renovated and reused	Educational and cultural use
2	Prastio/ Dörtyol	Northern sector	-	Stone/ masonry	Demolished	-	Station building does not exist today.
3	Yenagra/ Nergisli	Northern sector	-	Mud brick/ Masonry	Demolished	-	Station building does not exist today.
4	Angastina/ Aslanköy	Northern sector	-	Stone/ masonry	Demolished	-	Station building does not exist today.
5	Trakhoni/ Demirhan	Northern sector	-	Stone+ Mud brick/ masonry	Demolished	-	Station building does not exist today. The original stones are kept in the storage of Department of Antiquities and Museums.
6	Lefkosia/ Lefkoşa	Northern sector	Disused	Stone/ masonry	Good condition	-	Cultural use
7	Kokkinotrimithia	Southern sector	Police station	Stone/ masonry	Good condition	Extensions on the first floor	Educational and cultural use
8	Morphou/ Güzelyurt	Northern sector	Residential	Stone/ masonry	Bad condition	Inappropriate additions	Cultural tourism
9	Kalochorio/ Çamlıköy	Northern sector (Occupied area)	-	Stone/ masonry	-	-	The station is not reachable since it is in the occupied zone by Turkish army.
10	Everykhou/ Evrihu	Southern sector	Railway museum	Stone/ masonry	Good condition	Demolished parts are reconstructed	The station building is already converted to cultural use as Cyprus Railways Museum.

Everykhou/ Evrihu station building is the last stop point of the railway route on the east and is converted to 'Cyprus Railways Museum' in 2014. Original documents, drawings, photos and various objects related to the CGR are exhibited in the exhibition rooms. An original wooden waggon has been reconstructed and is exhibited in the yard of the museum. A part of original railway also has been used for displaying the preserved waggon. The demolished part of the station building has been reconstructed and new additions have been proposed such as cafe and service spaces. In general, the new function and interventions applied in the conservation process is appropriate in terms of international preservation standards and contemporary conservation approach. The organisation of the museum is also successful in terms of museography and museology approaches. The museum has also ensured to keep the memory of the railway heritage alive. The new function of the building has contributed to the cultural, social and economic development of the district.

The station buildings in Prastio/ Dörtyol, Yenagra/ Nergisli, Angastina/ Aslanköy, Trakhoni/ Demirhan have been completely demolished and do not exist today. The station building in Kalochorio/ Çamlıköy is not reachable since it is in the occupied zone by the Turkish army.

The new proposals have been done to each station building that exists today. However, the railway line should be considered holistically as a route. The route has potential to be used as a 'cultural route' with different functions in each station again related to the idea of a holistic approach.

6. CONCLUSION AND FURTHER RESEARCHES

The railway heritage buildings and structures are an important part of the cultural heritage of the island for both communities. The memory of the railway heritage should be preserved and transferred to further generations.

The railway line should be taken into consideration with a holistic approach. The retransmission of the railways is also an option, however, due to the technological and economic issues of the island's condition, it will not be a sustainable approach in terms of feasibility. Instead, short railway routes can be constructed at different points around the stations for representing the idea of former railway line in Cyprus.

Different functions can be proposed for the station buildings in different districts, but it should be considered with the concept of a 'cultural railway route'.

The research comprises three main steps. The first steps are the identification of the railway heritage buildings and structures, to discover their today's condition and then, to develop conservation strategies for the future. As the focus of the study, the steps for identification, discovery and development of strategies have been taken for only main railway stations; however, studies comprising workshops, locomotive sheds, bridges, halts, sidings and related structures are beyond the scope of this study and will be completed as a further research. The second step of the study is the documentation of these identified railway heritage buildings and structures including measured drawings and inventories. And the third step is the interview and questionnaire studies in the each district that the railway line was passing through. The railway line was closed in the 1950s so the people that experienced the railway line on the island are about to pass away. The memories are also part of the intangible heritage so they must be recorded and documented through interviews and questionnaire as a part of cultural heritage of the island as the "last generation that has experienced the Cyprus Government Railway".

The traces of the railway heritage are about to disappeared. In time, exploration of the traces of the former line is getting hard since it spans the two zones of Cyprus. In this respect, the

railway buildings and structures need to be studied and preserved within the context of the industrial heritage of the island.

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SESSION 5

MALAZGİRT HALL
12 May 2017-Friday, 13.15-14.30

Chairperson: Prof. Dr. Ali MADANIPOUR

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PUBLIC SPACE LOST IN TRANSLATION/TRANSITION: MISSING PUBLIC SQUARES OF ANKARA

SAVAŞ ZAFER ŞAHİN¹

ABSTRACT

Historically design, construction, emergence and socialisation of public spaces in urban areas represents a complex interplay between different actors, discourses and structures within urban planning, urban design and implementation phases. For this respect, a city is a layered and living archaeological site, in which public space is designed, realized, subjected to erosive influences and sometimes vanishes. Throughout history of cities, one can witness such trajectories for public spaces in terms of changing life styles, urban functions, tangible and intangible heritage values and assets. In order to capture a valid account of the memory of place in an urban area, such depictions are invaluable since they do not only help to get a retrospection of memory of place but also provide opportunities to foresee and design future of those places. In all nations, there are also diffusive experiences in terms of design and implementation that has been taken as a pioneer and example for other urban areas. The capital city of Ankara and its urban planning and design process after the establishment of Turkish Republic is a milestone in this regard. As a middle-sized Anatolian town, Ankara was planned in a contemporary fashion and as a symbolic example of Republican nation-state values and desired life style. Urban parks, open spaces and squares were an indispensable part of this understanding through which modern life style is experienced, witnesses and learnt. For this purpose, early planning efforts for the city of Ankara foresaw design and realization of a significant number of urban squares on main proposed boulevards such as Atatürk Boulevard. As can be observed in Ulus square of Zafer Square few of them have even been realized. Yet most of them remained in the drawing board, not implemented, filled with buildings or transformed into traffic junctures at best. The aim of this paper is to display, how the non-implementation, change of design and disappearance process of urban squares affects memory of place in the case of Ankara with respect to identification of future urban policies and design principles. For this purpose, archive data about urban planning and implementation will be used, supported by contributions of the bureaucrats and academicians working on the subject. The examples of Zafer Square and Ulus Heykel Square will be further elaborated.

Keywords: Missing public space, urban squares, urban planning, urban design, implementation, Ankara

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1. INTRODUCTION

In the last decade, from Arab Spring to Occupy movement, from ‘*indignados*’ to Gezi Park etc. the world has witnessed a renewed concernment, assigned to public space both as a stage and an inhibitor of social and political transformation in the form of a populism embedded in the use and exploit of urban space. Obviously, throughout history of the human civilization, the concept and phenomena of the “open space” in cities has always meant an intrinsic potential for social change and coherence simultaneously. That is why; power and legitimate authorities have always tried to get a grasp on the use, definition and exploitation of public spaces in urban areas. From Greek agora to Roman Forum and town squares of the Middle Age Europe and to the bazaars and mosques of Islamic cities, state has always tried to intervene into structural constraints that define what a public space is. This intervention transformed into institutionalized ways of planning, designing and implementing ideas about public space, as we know.

Yet, against this intervention, social meaning and de-meaning of a certain public space has rendered a distortion, transmission, diffusion and translation process in which state intervention is applied to the societal imagery of a certain public space. This translation process proves an archaeological accumulation of knowledge and physical space in the form of use and non-use of public space in cities. Planning and design ideas might float and reside on certain sections of urban areas, later to be either reinforced or fade away to picture an eclectic discontinuity or continuity in urban fabric. There can be followed in how certain ideas about public spaces can travel through historical venture, starting from technical or political concerns to be transcribed into daily lives of urban dwellers (Banerjee 2007). At the end, the fate of use and destruction of public space is legitimized or refused by the urban communities, are determined by both translation of design idea(s) instrumentalized by political projects throughout continuous designing of public space and transition of the same public space from a uni-dimensional design space into a multi-dimensional public space.

Such transformation of public spaces can be observed in how certain instrumental spatial arrangements like public squares were planned and implemented throughout history. The aim of this paper is to show how translation of ideas from scratch to reality prescribes conditions of transition of public spaces using the case of public squares in Ankara, capital city of Turkey, to elaborate on the dialectical relationship between design and use of a public space defines design framework of a certain continuity in urban fabric.

2. DESIGN OF CITY SQUARE AS A PUBLIC SPACE AS TRANSLATION/TRANSITION

Throughout historical process, the more city squares associated with public values the more they became meaningful places for the urban space they reside in. It can be said that this publicness was not a mere abstraction but rather a structural element of the citizen’s minds that exists a visible, functional and semantic reality. While publicness of a city square increases, that square acquires an identity of “place” in which all contradictions and conflict of that urban reality became visible and any kind of interaction became legitimized (Carmona et al. 2003). In this regard, issues such as history of squares, historical progression of a square through which it transforms into a public space, criteria considered by urban planners, designers and urban administrations in shaping urban squares and how they interact with the existing uses of urban squares indicates some important resolutions for life span of a public space in urban areas.

Transformation of a city square from an idea to a socially constructed public space involves a consecutively initiated and then cyclical process of “translation/transition” process (Trancik 1986). As can be seen in any other urban space, a city square is planned and designed by an urban planner or an architect in contemporary societies with a mandate for the existing social relations and power structure. There is a continuous translation process at work in determining details of implementation under changing social, economic and political conditions. In this translation, various actors and institutions are at work, changing and adopting ideas inherent in design (Zakariya, Harun, and Mansor 2014). This translation process is a never-ending venture since the very idea of designing a prominent place is on the other hand institutionalized in design education and existential traditions of design occupations. At the end of this translation, not all public spaces and urban squares get the chance to be realized and emerge as a solid construct. Some of them might be subjected to later re-design efforts and transformed into something else, but, in the end, the city will have a designed and socially accepted city square as a public space, that will be subjected to continuous transitions from one social construction process to another, and might be cut off by other design attempts. All the research on city squares accounts for some important features of this process in which the end result is a public space. To this extent, a city square can be counted as a public space if it inherits some of the dimensionalities defined below:

- Temporal Dimension: In temporal terms, a square shall express continuity between past, now and future in terms of physical structure, functionality, seasonal and daily cycles.
- Natural Dimension: Naturally, landscape of a square is a value by itself and shall have acoustic, atmospheric, shading and reflecting, scenery, microclimate, control/intimacy and other historical continuities.
- Graphical Dimension: In graphical terms, a square shall constitute a unique language of ambient with its images, shapes, colors, signs.
- Architectural Dimension: In architectural terms, all the elements that frame the physical totality of the square (buildings, paving, monuments etc.) shall be coherent with the conceptual construct that brings together historical function of the square.
- Spatial Dimension: In spatial terms, all the urban patterns, boundaries, tracks, landmarks, nodes and other elements that defines a square shall be expressed in such a minimalist and open understanding to avoid distortion of repertoire of historical meanings.
- Psychological Dimension: In psychological terms, a square is a stage in which a set of experiences involving aesthetic, education, escape and others are derived. A balance should be regarded between these diverse experiences.
- Physiological Dimension: A square shall present a fiction with significant references to meanings that stimulates senses of sight, taste, touch, hearing and smelling.

On the other hand, within perpetuity of design and use of a public space, social regulation and arrangement of a city square denotes for some principles of consensus (Brown et al. 2005), defined throughout historical progression of the understanding of public spaces in cities:

- Universality: In terms of universality, a square is “everyone’s”. It should embrace a characteristic that is open to every age, disabled, disadvantaged sections of society and all ethnic and religious groups.
- In social process, a square has an urban atmosphere. It accommodates planned events like festivals, concerts, protests together with unplanned actions like encounters, spectating, eating and idleness or ‘flamer’.

- Cultural dimension: Each square has an intangible cultural continuity. There are specific behaviors, songs, literature and experiencing that square.
- Revitalization: A square might need revitalization in minimal doses of intervention. An effort, handling different dimensions of a square with the sensitivity of a surgeon in order to make it a richer experience and a public space is an important urban activity.
- Resilience and sustainability: Principles of resilience and sustainability is recommended to be at the hearth of design approaches. A square shall be responsive place that can answer changing conditions in responsibility, renew itself in the face of interventions and respond to different generations.
- Senses: A square is a bundle of senses. Renowned squares of the world creates a sense of ingenious and attractive place. This sense diverts ordinary flow of city through bending urges to explore and curiosity.
- Participation: Public participation is the key factor in both design and sense of belonging. Interdisciplinary approaches in determining design needs, common mind of the users in selection of design alternatives are vital in creating a sense of publicness.
- Story: As public spaces, squares have stories. These stories render squares meaningful and memorable together with the concepts they are built on. Social regulation of squares retells these stories and again.

Against all these dimensions mentioned in the relevant literature, under current circumstances there is a tendency to re-regulate squares not as public squares but as commodities to be marketed within various approaches such as “city branding”, “competitive cities” based on neoliberal paradigm. As a commodified object, a squares various dimensions collapse down into a superficial understanding of it either in the form of a commercial area or a place of ceremony for the dominant hegemony in power. All these various dimensions and commodification constitute translation and transition cycle of a city square as a public space.

3. LOST SQUARES OF ANKARA IN TRANSLATION/TRANSITION

City squares are perceived to be one of the significant shortcomings of the Turkish Cities. Not only the number and quality of the existing squares are problematized by both ruling power and opposition but also constitution of new and robust city squares is among prospects and projects of nearly all local governments at work. Yet, new interventions to revitalize or structure existing squares and new one occasionally result in erosion of existing public space, emphasis on transportation and car traffic regulations, public space lacking design and identity. At the end, existing squares and design of new ones are not up to expectations. Nevertheless, it can be said that, this problem of “being squareless” has historical roots which can be understand with reference to translation/transition cycle since, urban planning and urban design processes are mostly subordinated by the economic considerations aiming at maximizing land rent or political gains. In most cities, it is apparent that motivations of designing squares are intertwined with social and political repercussions of various kinds.

In fact, institutional recognition of the importance of city squares as an element of civic life has begun with the establishment of the Turkish Republic. Just after the establishment of Turkish Republic and proclamation of Ankara City as the capital city, urban development of Ankara became one of the most important endeavors of the young Republic in terms of urban planning and urban design (Tankut 1988). In addition to a western style planned urban development approach, building of parks and civic elements of urban fabric was seed as

instruments of the westernization movement of the Republican Cadre. Later on, Republican planning and urban design understanding diffused to whole other cities in Turkey. Therefore, understanding and addressing planning and design processes for city squares in Ankara might prove to verify certain translation/transition processes of city squares in Turkish cities. In this study, first of all a general account of all the proposed city squares in Ankara and their fate will be provided and based on interviews and archive study on the two of these squares namely Zafer and Ulus Heykel Square will be further elaborated on.

In the first urban development plans of Ankara, first drawn by Lörcher and then Herman Jansen, a series of squares were proposed (Cengizkan 2004). Some of those squares were lost between different planning processes, some between planning and design, some between design and implementation and some after implementation. Today, existing examples of these proposed squares are neither fully functional not treated as design challenges but focal points to be intervened for socio-political transformation. These proposed city squares and their translation/transition process could be listed below:

1. Millet (Hakimiyet-i Milliye” Square: First appeared in Lörchers plan, in front of famous Taşhan in the old city center of Ankara. Yet, just after demolition of Taşhan, this square was re-designed, changing its shape and reducing its size and later on transformed into today’s “Ulus Square”, one of the most well-known squares in Ankara, which is a perfect example for translation/transition process.
2. Government (Hükümet) Square: It was proposed for in front of Ankara Governorship and built that way. Yet, after 2000’s this square transformed into a high security government area and used as a car park for official vehicles eventually lost its square characteristic. Recently, because of renewals in the adjacent archaeological area and transfer of some of the official buildings surrounding square to a newly established state university (Ankara Social Sciences University) there might be new prospects.
3. The Square of Fire Brigade: In its proposed form, this square was in fact a series of squares involving famous Hergelen Square and Kayağı Tomb. Only Hergelen Square left of this proposed design. In 1990’s Hergelen Square was designed as a modern square with modern monuments. Later on in 2000’s it first transformed into a car park and bazaar. Recently the whole square is transformed into a huge mosque, completely eradicating the square.
4. Gazi Square: This square was proposed in front of Gazi Primary School but it has never been realized.
5. Kale Square: This square was proposed in Hisar Boulevard axis but it has never been realized.
6. Yıldız Square: It was proposed in the junction between 19 May Sport Facilities and Atatürk Cultural Center Area. An area was reserved for square but later on, that area was added to the sports facilities.
7. Station Square: Between main station building and city a series of squares were proposed and some of them were realized. However, later on out of the ones that have been realized, all transformed into inner city roads and they disappeared.
8. Kızılay Square: A square was proposed here but later on, it was not realized. Instead, low-density housing, traffic, and co-design of car traffic with pedestrians caused this area to be later on perceived and used as a square. Currently, it is accepted as one of the most important squares of Ankara, in which all protests and celebrations took place but in reality, it is a traffic junction.

9. Sıhhiye Square: First proposed as a hexagonal square surrounded by public institutions, train station and road traffic. Later on, it was fully transformed into a transit road in which pedestrian access is nearly impossible.
10. Zafer Square: It was proposed and then realized on Atatürk Boulevard between Kızılay and Sıhhiye Squares. In 1980's, beneath one part of the square an underground shopping area was built making half of the square obsolete. The other side is used as car park and a small green area.
11. Lozan Square: This square was proposed and realized between Sakarya and Mithatpaşa Squares. In 2000's because of arrangements made for road traffic, it lost its function as a square.
12. Tandoğan Square: It was proposed and built as a rectangular square insulated from road traffic. In 1990's a subway station was built on it with some greenery rendering it useless and leaving a traffic junction instead of a square.
13. Cebeci Square: It was proposed and designed just behind historical Mamak Conservatoire but it was never realized.
14. Sakarya Square: After pedestrainization made in 1970's an empty area emerged in junction of pedestrian streets that has been used as a congregation area for celebrations and political protests.

As can be seen, several of these city squares have been proposed, planned, designed and realized in Ankara. In terms of translation and transition to a new use, these squares can be briefly summarized in the table below:

Table 1. A brief account of the translation/transition of City Squares in Ankara

Square	What is lost in translation	What is lost in transition and remaining value
Millet Square	Initial design arrangement	Defining building lost. A real existing city square under threat of historical renovation in close area
Government Square	Function as a square	Function as square is lost. Physical shape and surrounding buildings are in place. A new function to be incorporated.
Square of Fire Brigade	Series of squares	Square itself is lost. Stories of historical Hergelen Square remains.
Gazi Square	Design	
Kale Square	Design	
Yıldız Square	Design	The reserved area is lost.
Station Square	Design	Squares are lost. No remaining
Kızılay Square	Design	Physical space is lost. However, socially defined square and function remains.
Sıhhiye Square	Design	Square is lost. Few empty spaces and greenery remains
Zafer Square	Function	Function is lost. Physical space remains
Lozan Square	Design	Square is lost. Few empty spaces remains
Tandoğan Square	Design, function	Square is lost. Few empty spaces and greenery remains
Cebeci Square	Design	
Sakarya Square	Pedestrian Area Function	A natural spontaneous square. A sense and identity of square remains

Recently, two remaining city squares of Ankara, namely Ulus and Zafer squares are under two types of proposed re-arrangements. The Metropolitan Municipality of Ankara is pursuing a Historical Renovation Project for Ulus Region and municipality's project involves demolishing all buildings surrounding Ulus Square and enlarging it into a massive open area. Clearly, this will change plan, design and all features

of the square. On the other hand, in Zafer Square there are two simultaneous cases at hand. On one side, official buildings surrounding one part of the square left the area and there are proposals for redevelopment of the area. On the other hand, the Metropolitan Municipality of Ankara changed urban development plan and proposed a regional park for the other part of the Zafer Square. Yet, regional park decision was cancelled because of a court decision opened by the chamber of architects. As a result, it can be said that translation/transition process is going on with different motives.

4. CONCLUSION

Modernist tradition of city planning and design brought about a repertoire of public spaces including city squares, involving many traits. In an intricate historical process intertwining changes in planning and design of a city square and changes in use and social reconstruction of that city square, a continuous translation/transition cycle redefines city squares' intrinsic values and sometime causing them to completely lost under the hegemony of neoliberal urban policies. Ankara is a vivid example of this transformation in which only a few of the proposed squares are left and they are under threat of losing their character. A few strategies and policies might be recommended to avoid this:

- A master plan of city squares that take existing and proposed squares in an integrated understanding.
- Determining reserve areas for potential new city squares and their urban design projects obtained through competitions.
- Re-pedestrainization of squares that formerly transformed into traffic junctures.
- Preservation and conservation of intangible heritage of the squares by doing local oral history studies.
- An integrated approach to plan and design city center functions and use of art with squares.
- An awareness raising campaign for use and heritage of squares.

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TABRIZ'S POL BAZAAR AS A MEMORY PLACE

DILAK ROSTAMZADEHSHABESTARI¹, YASEMEN SAY ÖZER²

ABSTRACT

Bazaar is a traditional public space in the Iranian cities, and has always been a great section of commercial activities in urban life. Bazaar is not only the commercial center of traditional cities in Iran but also the center of social, cultural, political and religious activities.

The case study of this paper is the covered bazaar of Tabriz in the north west of Iran, with bridges which is connecting two separate parts of bazaar. In fact its hundreds of bridges built over the course of centuries, most of which are still in use today, and Tabriz probably has one of them.

The Tabriz Historical Bazaar Complex is embodied with a largest integrated, covered brick structure and is the important economical-social system. Due to its strategically setting along the Silk Road, it has had strong interaction with other cultures in the world, from antiquity until the present.

Tabriz bazaar has effected economical, cultural and political movements in Iran and has been a prototype for Persian urban planning.

The main aim of this study is to explain the role of bazaar over bridges in the Tabriz historical bazaar and the difference of the Tabriz bazaar over bridge with other that is similar in other countries. The objective of this study is to explore the architectural features and strategic situation of Pol Bazaars which are the reminder from past as memory places.

Keywords: Bazaar over Bridge, Bazaar, Tabriz

1. INTRODUCTION

Tabriz is located on the northwestern part of Iran and covered by mountains so the region has a cold climate. The city has faced with many civilizations and cultures during the history so it has a rich history. Tabriz with its important geopolitical location is located on the main trade routes, as a hub of religion and culture is among the world's important cities. In different points of the history the city has confronted with several earthquakes natural disasters and economic depressions. Despite the great changes during the history this city managed to survive and continue to its life.

History discloses this fact that the people in order to survive need to be connected to each other. Goods' trade is considered in order to satisfy their different needs and wants. Everything is not available in a distinct place, and different materials are available in different places of

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the world. Due to this reason people in order to satisfy their needs start to travel to other points of the world. A network has been developed in order to make this communication and latterly named as Silk Road.

Tabriz Historical Bazaar Complex is one of the most important international commercial centers on the path of the Silk Road. Due to the location of this complex, it has been considered one of the largest and most important commercial centers of the West and East for many centuries. The Silk Road's most important lifeline has been the trade caravan's route from West to East and vice versa. It has spread from China and beyond to Tabriz, and has turned the city into a main commercial hub. The old city of Tabriz had many gates, which connected the city to other important cities while showing the wide-ranging communications within the city. Silk Road trade has been establishing throughout Tabriz. The connections extend from beyond Caucasias to Arab countries and include other areas such as the Middle East, Africa, Istanbul and many European countries. The Silk Road route was the most important connection way between Mesopotamia and China throughout the ancient world and connected eastern and western nations for 4000 years.



Figure1.1. Silk Road in Iran and the situation of Tabriz on the Silk Road

Tabriz Bazaar has been one of the commercial pols of Iran during the history and its structure has been interesting for the architects, researchers, explorers and tourists. Physical development of bazaar during the centuries extended it to the other side of Mehrânroud River in north and created some problems in case of relation and commerce. It seems that the bridges of bazaar are the strategy for solving the problems in the past.

Tabriz Historical Bazaar Complex is a most complete example of a commercial-cultural system. With the largest integrated covered architectural body, including the most various trade spaces and the most sustainable social-economical structure within the world's Bazaars and the only city which has Pol-bazaars. It was inscribed as a World Heritage Site by UNESCO in July 2010. It received to Aga Khan Award for architecture in 2013.

The Pol- Bazaars are components of these complexes, and availing connection between two different parts of the Grand Bazaar had an important role in economic boom.

The aim of this paper is to look at the Tabriz Historic Bazaar Complex and design of Pol-Bazaar as a memory place in the building of the bazaar. And the characteristic relationship between Pol-Bazaar and grand bazaar. Tabriz Pol-Bazaars will be compared with other bazaars

on the bridges in the world. Therefore, it is different role compared to other existing bridge over the word.

This study tries to understand the design principles of Pol-Bazaar and how it became as current design due to different changes over time.

2. HISTORY OF TABRIZ GRAND BAZAAR

To provide background information for Tabriz Bazaar and its past experiences, it is better to look to the history of the city structure and development of the covered bazaar. Tabriz Bazaar was located in the central part of the city, among the other prominent establishments of that time. Place which could be still considered as the trade center of the city even after the modernization. Modern and traditional shopping centers have been constructed around Tabriz Grand Bazaar over the time. Consequently Tabriz downtown is considered as the traditional and modern trade center. The functional continuity between the zones of inner bazaar and its outside is one of the main reasons in creation of a special sense of place for the bazaar. This continuity between bazaar and its surroundings creates special meanings for the bazaar.

Commercial relationships of Tabriz city with other main cities of the world, and cultural transactions, led to various effects on global values from east to west, and the existence of this bazaar is essential for trading such big volume of goods. Also, it has had global popularity for trading the unique goods such as Tabriz carpet, silk textile and clothing.

Today's bazaar, which belongs to the period of Gajar, has been destroyed many times. Hence, the historical background of Tabriz Bazaar shows that the bazaar has an importance role in the memory of the city (Soltanzade 2001) (Esmaeili Sangari and Omrani 2008).

Tabriz trade structure is one of Tabriz's valuable resource which is one of the factors that made Tabriz to become very important. Trade from the past is one of important reasons for people communication. This public place made several social activities and cause to creation of main locations. Tabriz as one of the important trade centers during the history has harbored big trade deals and many trade structures.

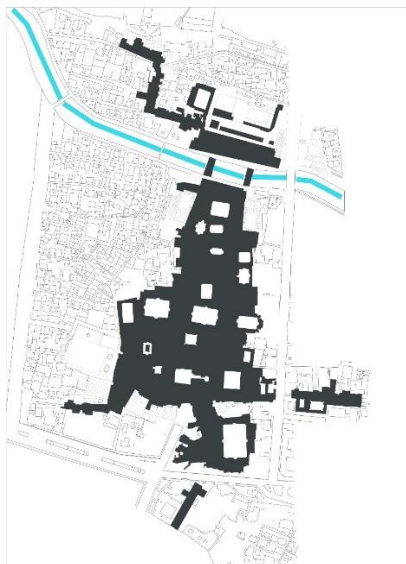


Figure 2.1. Plan of Tabriz Bazaar at present. D. Rostamzade.

As it can be seen from the map, bazaar has developed as time passed and it has progressed till the north border of the city which was surrounded by the river. Bridge is built in order to cross the river. These bridges used not only as a pathway for passengers but also trading could be done with the aid of stores in two sides of the bridge. Therefore, construction of these stories helped bazaar in a case of trading. Considering the aforementioned information, if Tabriz Bazaar did not develop, there would not be a reason to build the bridge and we would not have this memory of place.

3. THE BAZAAR OVER BRIDGES AS A MEMORY PLACE

3.1. Bazaar Over The Bridge In World

Pol bazaars are consisting of several shops in row because of ongoing trade. The Pol bazaar in Iran can be considered as a part of whole bazaar and link two different parts of the bazaar. But in other samples of other countries only the function of trade on Pol Bazaars were accomplished. For example the Pol Bazaars in Turkey (Bursa) and Italy (Florence, Venice). In other words, two opposite sides of Pol Bazaar do not restricted only for trade.

The Irgandi Bazaar in Bursa remains from the year of 1442. It has been damaged by earthquakes and dynamites. In 1949 the repairs have been made on it such is reinforcing by concrete and increasing the height of structure. Nowadays different shops exist on this bridge like handcrafted products shops after its restoration in 2004 (Eyüpgiller et al. 2004).

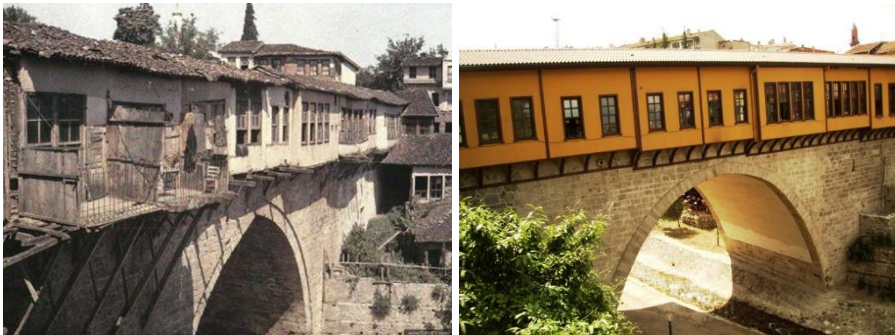


Figure 3.1.1. Bursa Irgandi Bridge's previous and current appearance
(Eyüpgiller et al. 2004)

Rialto Bridge in Venice which constructed by wood before 16th century has been restored by stone (Natalie 2009). The trade is available over this bridge and the trafic of trade and transportation ships under it. This bridge is one of Venice's well known symbols.



Figure 3.1.2. Venedik Rialto Bridge's previous and current appearance (Natalie 2009)

3.2. Tabriz Bazaar Over Bridge

The root of Pol-bazaar word is Persian, and it is formed from Pol and Bazaar words. Pol means bridge and Bazaar means Bazaar, and it refers to a kind of Bazaar which constructed on a bridge. The bridges on Mehrānrūd River of Tabriz after the development of the Bazaar and joint to the Bazaar complex entitled as Pol-Bazaar and known as this name among public.

The Bazaar of Tabriz covers a wide space, and is considered as the largest roofed structure built by humans. Due to increasing demand of space, the bazaar was developed towards Mehrānrūd River.

The northern areas of the bazaar were connected to the southern bazaar by two bridges. The most creative usage of these bridges can be seen in Pol-Bazaars (bazaars on the bridges). Existence of bazaars' bridge in the past is proved by old maps and handmade drawings of tourists.

Documents related to Tabriz's flood contain a map of Tabriz and the Mehrānrūd River along with houses, buildings, this document also includes twelve hand made designs showing buildings of the city as well as the tow Pol-bazaars.

This map was designed by Mohammad-Ebn-Iraj-Ghājār, which was prepared in order to calculate the losses of the flood in 19th by the order of Fathali Khān, the governor of the city. (Tehrani 2006)

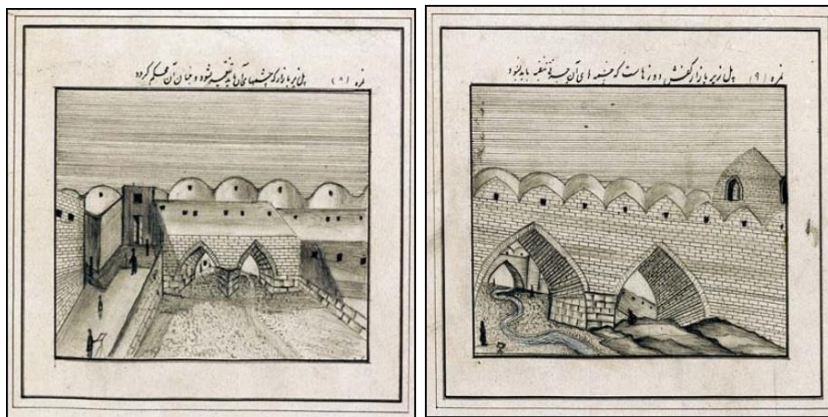


Figure 3.2.1. Pol-bazaars along the Yemen-duzan bazaar. (Eastern) and Pol-bazaars on the Aji-chai River (Tehrani 2006)

We can see another sketch in the travel account of Fred Richards in 1931. These images only show one of the bridges, which is near to the Sahib-al-amr mosque. In Fred Richards's original book, you can see the following image described as "bazaar on the bridge, Tabriz" (Navari et al. 2009)

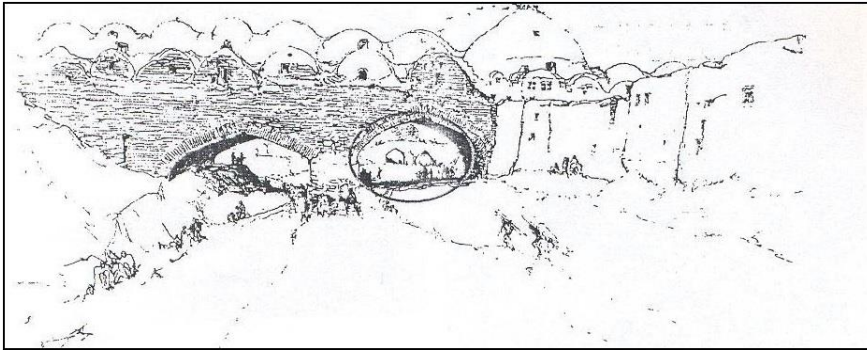


Figure 3.2.2. Fred Richard's sketch -The bazaar on the bridge (Soltanzade 1997)

According to Fred Richard's travel account, "The two sides of the river, which flow near the bazaar, its flood is popular, and streets leading to the bazaar are widened and repaired while a dam has been constructed. Persian Bazaars are one of the finest and most populated places. One of the most attractive parts of the city is the bridge which joins the bazaar to the square" (Mahindokht 2001).

In the map of (Gharachi Dāghi), and (Asadolā Khān), we see the place of bridges labeled as bazaar legend (Figure 3.2.3.).

The map of (Gharachi Dāghi) was prepared in 1297 from A. H. and map of (Asadolā Khān) in 1327 from A. H. is also shown. These two old maps indicate the existence of a bridge in recent times (19th). (UNESCO)

According to studies, on the Pol-bazaars, we can say that these two bridges are built during the reign of Naser-al-din Shah (King of Ghājār, 18th century). With reference to Fred Richards's handmade design, and comparing it with handmade designs of Tabriz's flood, we can reach the conclusion that one of these bridges has been destroyed during Tabriz's flood (1288 Hejira- 1870) until Fred Richards's journey (1310 Hejira – 1931) while another one did not last for a long time. (UNESCO)

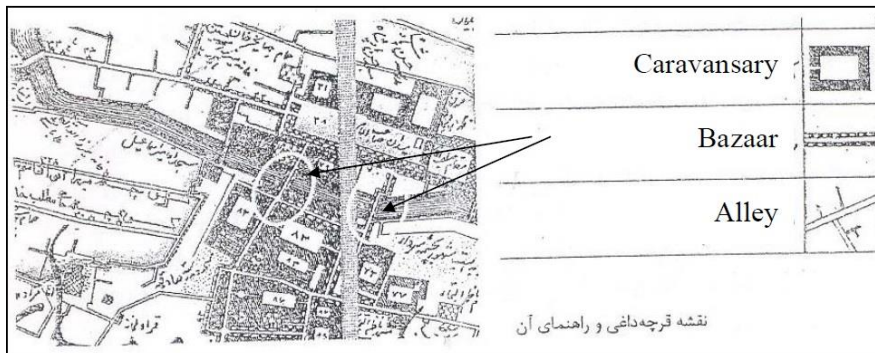


Figure 3.2.3. The map of Tabriz bazaar (Gharachi Dāghi 19th) (Tehrani 2006)

In recent years, the City Development Organization of Tabriz, decided to execute plans, which make profit for various parts of bazaar north of river. Northern parts of Tabriz Bazaar have increasingly become poorer, because it has been separated from the southern more profitable part. Its shops have become less profitable than the southern parts. For the joining of these two

parts of the bazaar and balancing their values, the best solution seems to be the solution that people have long reached, to rebuild Pol-bazaars.

As we can see in ottoman miniature artist combining the bazaar with the governmental square, which has been included in the bazaar of Tabriz, is common in many cities of Iran. Such as Naqsh-e Jahan Square in Esfahan. (in 17th century) (Soltanzade 2001)



Figure 3.2.4. Miniature map of Tabriz, in the time of Shah Tahmaseb Safavi designed by Nasooh-metraghchi-Osmani. Bazaar, Joining the main squares and complexes and main centers of city of Tabriz. (Navari et al. 2009)

Human activities and interactions and the architectural features of the space have the most important effect on making a location as an amazing place. If a place is able to make good memories in people's mind the possibility of returning to that place is more. Therefore the place creates and attachment feeling for people (Eleni 2004).

Tabriz Pol Bazaars are known as trade centers and transportation network from the past days. Therefore we can call it as a memory place. The Pol bazaar is only available in Tabriz Grand Bazaar. So this memory makes this bazaar different from the similar types. It is obvious from its name that the trade is active on the bridge. Tabriz Pol bazaar is constructed as a row of face-to-face shops. Two sides of the Pol Bazaar are covered and people trade here.

Tabriz Grand Bazaar has been made and developed on two lines (axles) and in continuation of these two lines the Pols have been constructed. Thus Tabriz Grand Bazaar became as a whole without division of it to several parts, by construction of these bridges.

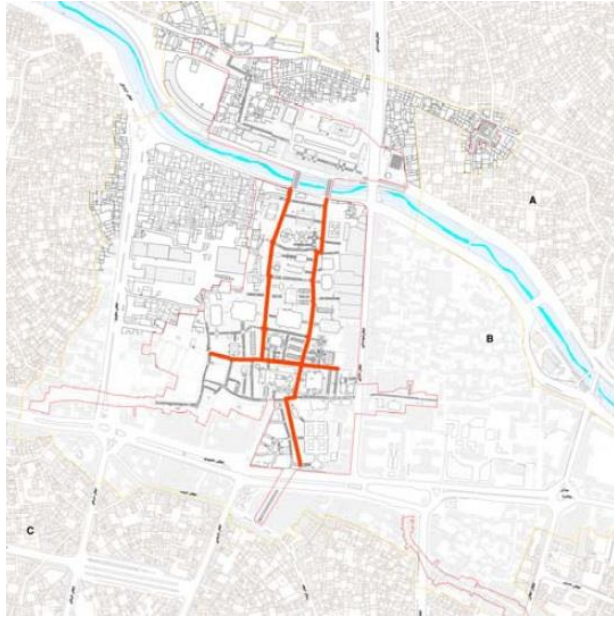


Figure 3.2.5. Today's Tabriz Bazaar two axes (UNESCO)

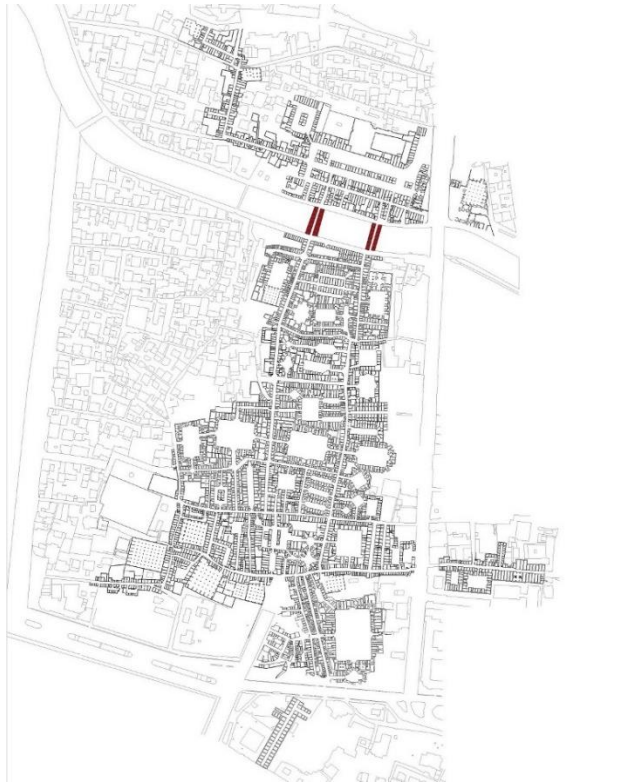


Figure 3.2.6. Today's Grand bazaar and Pol Bazaar situation plan (D. Rostamzade)

Bridges are located in the northern part of Grand bazaar. Two Pol bazaars which still remain from past are Meydan bridge and Sadeghiye bridge. Meydan bridge links Yemen- duzan and Bakırcılar together. Whereas Sadeghiye bridge which is located in western part, links Bakırcılar and Sadeghiye together.

These bridges which are extending from North to South lines have 43 meters length. In addition have approximately 14 meter width. The height of shops are roughly 2.8 meter and to the summit of dome is almost 4.6 meters. The height of bridge is almost 5 meters (Iranshenasi Grup Research 2013)

Table1.The raw material which are used in construction of these bridges

Element	Floor	Arch, Vault& Dome	Doors	Frames of Windows
Building Material	Brick	Brick	wood	wood

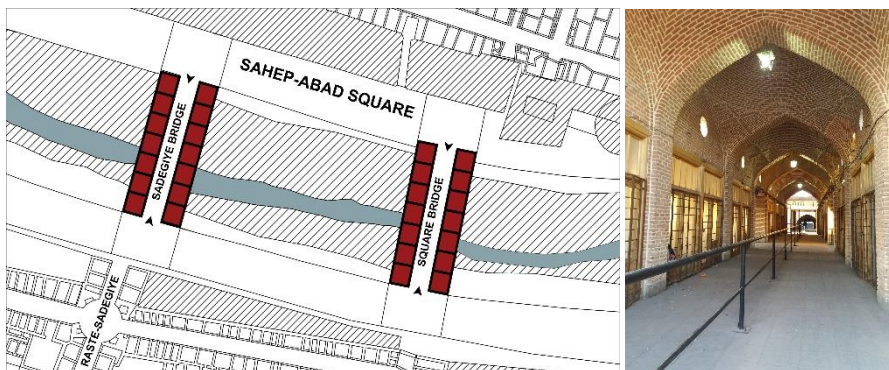


Figure 3.2.7. The ground floor plan of Pol- bazaar and the interior view (D. Rostamzade)

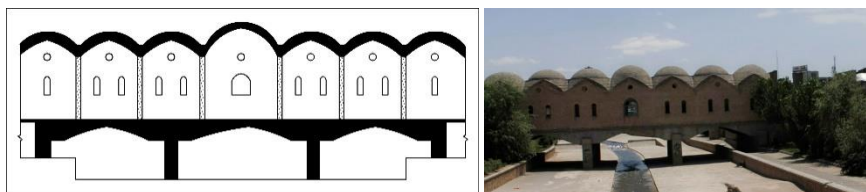


Figure 3.2.8. Section of Square Bridge and the view. (D, Rostamzade)

The corridors between shops in the middle of pol-bazaar are the reminder of general Bazaar parts and the passengers who are walking in these corridors do not feel the existence of river. Their higher altitude compared to Mesgharan, Sadeghiye and Yemen-duzan bazaars is the first problem of low trade in these two Pol-Bazaars and one of the factors of economic depression. Their stairways restrict the possibility of goods transportation. Another important reason for these two bazaars depression is their unsuitable structure with other Iranian Bazaars and their unmatched architecture with other parts of Tabriz historical Bazaar.

4. CONCLUSION

Although this is a short study about the Tabriz Pol-Bazar from past up to now, it shows evidence of the idea that the bazaar development and the connection style between two

separate parts of the bazaar by these bridges and the role of these bridges in trade improvement of northern bazaar. In other words, it is not only an ordinary bridge which connects between different parts of the city, but the bridge can be considered as a part of bazaar which comprises the function of trade as well.

The history of the Grand bazaar and bridges of Tabriz is both rich and interesting, and this paper, which deals with only a very small part of that history, is intended as an introduction to that history from the point of view of the interaction and dialogue between the grand bazaar and bridge considerations involved.

When we compare the Tabriz Pol-Bazaar with other similar examples in word, we can say that the main difference between Tabriz Pol Bazaar and the other Pol-Bazaars available on the world the quality of its linkage to the Grand Bazaar. Tabriz Pol Bazaar can be considered as a continuing and also as a component of a whole Bazaar. From structural point of view and the shape it is similar to covered Grand Bazaars. The trade is available on this Pol-Bazaar. In contrast the other similar Pol Bazaars of the world do not have a joint to the Grand bazaar at all. This magnificent feature separates this Pol-Bazaar from others. Another important difference of Tabriz Pol Bazaar is the value of the land, which Pol-Bazaar has been constructed, and the importance of trade in that neighborhood which enhances the trade and causes to construction of the Pol-Bazaar. In other words, the trade booming is one another important reason in construction and development of these Pol Bazaars.

By reviewing Tabriz Grand Bazaar and bridges have had many up and downs over time. Despite all these change the 17th century can be considered as the best economic time of Tabriz bazaar and bridges. Because of economic boom of square in northern part and king palace in that region the trade and consequently economic boom became higher in northern part and increase of trade of shops on bridges.

Currently these shops economic are not good except a few ones, witch sales foodstuffs, crockery, sewing supplies and bike delivery. The reason for this is the lack of economic boom in northern part. The northern part can not attract people for shopping and destruction of the palace is another reason.

Tabriz bazaar has saved its original identity resisting the governmental policies in recent three hundred years. Newly with the registration of Tabriz bazaar in the world heritage list, much attention focused on its revival.

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TOURISTIC ACCOMMODATION FACILITIES IN THE LIGHT OF ECOLOGICAL APPROACHES

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ABSTRACT

Depending on the intense life of modern human, the desire for recreation, entertainment and discovering different places has caused the concept of tourism to grow and diversify day by day. The phenomenon of tourism that has developed after 1990s had faced a burst after 1980s and the people has filled the coasts with hotels in order to access the triple of 'sea, sand and sun'. The significant damages caused by mass tourism have directed the tourism industry to alternative tourism types and to design of facilities adopting ecological approach. The designs formed in the light of ecological approaches are reviving the local memory by reflecting the characteristics of the relevant area, and are revealing structural approaches which are susceptible to environment. In this context, the examples of touristic buildings at different areas of the world which are designed based on the ecological architecture criteria had been reviewed in literature, and the contribution they provide to natural environment had been searched. As the result of these researches, the principles that are being based on the design of ecological touristic accommodation facilities had been determined, and the contribution of these buildings to nature had been revealed. It is being observed that the selected and examined touristic facilities bear traces peculiar to the area they are constructed, and that they support the ecological facility comprehension through their materials, formal characteristics which are in conformity with nature, and through their approaches that are not constituting waste material in nature, using the energy efficiently and imposing restrictions on consumption of natural resources. As the result of this research, it will be tried to determine what kinds of principles are being based on in the formation of ecological touristic accommodation facilities.

Keywords: Ecological Tourism, Touristic Facilities, Ecology, Ecological Architecture.

1. INTRODUCTION

Tourism is one of the current economic generators, especially for developing countries (Kundu 2012). The benefits that the tourism industry provides to the country's economy have increased the importance attached to this sector by the developed and developing countries. The tourism industry has been indicated as an alternative industry especially for the countries having difficulty in industrialization (Dieke 1988). Observing the comprehension primarily targeting

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economic concern also in the tourism trends has brought into question the new concerns, and tourism's damages caused on natural environment as well as its opportunities have started to be discussed. It is now being known that the touristic facilities that are being developed in an uncontrolled manner are causing damage on the nature by causing contamination of air, soil and water sources, erosion and decrease of the number of relicts. The reality that touristic buildings which don't have infrastructure and which are being formed on with economic concerns cause permanent damages to their environment has recently directed the designers to generate sustainable solutions. It is a fact that the balance between conservation and usage is at the core of development of sustainable tourism. Enabling this balance also matters for the tourism industry. It is being estimated that the tourism industry is generating about 5% of the greenhouse gas and CO₂ emissions in the world (Canbay 2012). The tourism industry has established new investment, production and new revenue resources in the ecotourism since 1980s (Erdoğan and Tosun 2009). For this reason, it is now time to open a new page in the tourism industry. As an extension of this change, the concepts such as "sustainable touristic facilities", "ecological touristic facilities" have come up, and it has recently started to find fields of implementation in the whole world. Ecological architecture design is an approach of design in which it is intended to cause the least damage to nature in the processes of usage, maintenance and destruction as starting from the production of a spatial group. Ecological touristic facilities are required to be evaluated in this context. Before the construction of a touristic facility, during its construction phase (worksite) and in the processes after usage, it is expected for to cause the least negative effect on the nature. Locality is required to come to the forefront in the selection of materials of the facility and its labour. On the other hand, it will be possible to make mention of a real ecological design through realization of designs considering the climate, natural formation, ecosystem, weather, earth and water sources of the location. Each intervention in the environment is not made only to that location, it's also in more large scale an intervention on our planet (Kabuloğlu Karaosman 2011). Since the Rio Earth Summit Conference in 1992 all the nations of the world have clear targets to reduce waste and atmospheric emission of pollutants in all industries (Kirk 1998).

Table. 1. Comparison of touristic facilities of mass tourism and of ecological tourism

Touristic facilities of mass tourism	Touristic facilities of ecological tourism
Forces the bearing capacity	Considers the bearing capacity
Intensifies on space and time	There is expansion in terms of space and time
The development is fast, and it is directed to consumption	The development is slow, and it is sustainable
Touristic enterprises are large scaled and in conformity with international standards	Touristic enterprises are small scaled and prioritize local entrepreneurs
They generally intensify at coasts	They may be developed at all the areas
An architectural comprehension destructing the local architecture prevails	A genuine comprehension considering the local architecture prevails
It doesn't allow interaction with local public, and its contribution to area's economy is low	The interaction and communication in between the local public and tourists is in conformity and intense
It depends on large tour operators managed by large capitals	It is under the control of small scales specialist tour operators and travelling agencies
Products and services depending on global standards rather than local products prevail	It values the conservation and production of traditional, local and genuine products
The development is based on scale economies desired by large capitals	The development is based on planned and local policies

In the study, examples of architectural design that had been realized considering ecological design criteria from different geographies of the world had been examined. These examples are available at different geographies, different climate types and cultures. In the study, it had been intended to present the outstanding design characteristics of these different examples.

2. EXAMPLES OF ECOLOGICAL TOURISTIC ACCOMMODATION FACILITIES

There are different architectural approaches in different cultures, earth forms and materials. It is observed that these buildings have design values conforming to the natural environment. The people had also used the experiences obtained from their ancestors in order to create a habitable physical environment and had formed their spaces by complying with their ecological environment through suitable materials and construction techniques. Regarding the subject of study, examples of ecological touristic facilities that had been implemented in the world and in Turkey and that had been reviewed in literature are being provided.

2.1. Adrere Amellal Hotel, Egypt

Adrere Amellal Hotel, that is located at Siwa Oasis in Egypt and that is owned by ecologist Mounir Neamattala, has an ecological building. At the Adrere Amellal Hotel, imposing restrictions on energy consumption and usage of natural and local materials are coinciding with the concept of ecological building. We can say that the hotel is correctly using the natural resources as the result of not having electric in the building, being lightened by waxes, and being protected against energy loss in cold weathers and against energy gain in hot weathers due to its materials consisting of earth and rock salt. It is observed that the hotels designed ecologically are the ones that are unique, in conformity with nature and in conformity with the environment through their materials and philosophy. In the design of Adrere Amellal Hotel, ecological approach had been supported by using the geometry of nature (Fig.1, Fig.2).



Figure 1. The geometry of nature in the design of Adrere Amellal Hotel (www.adrereamellal.net)

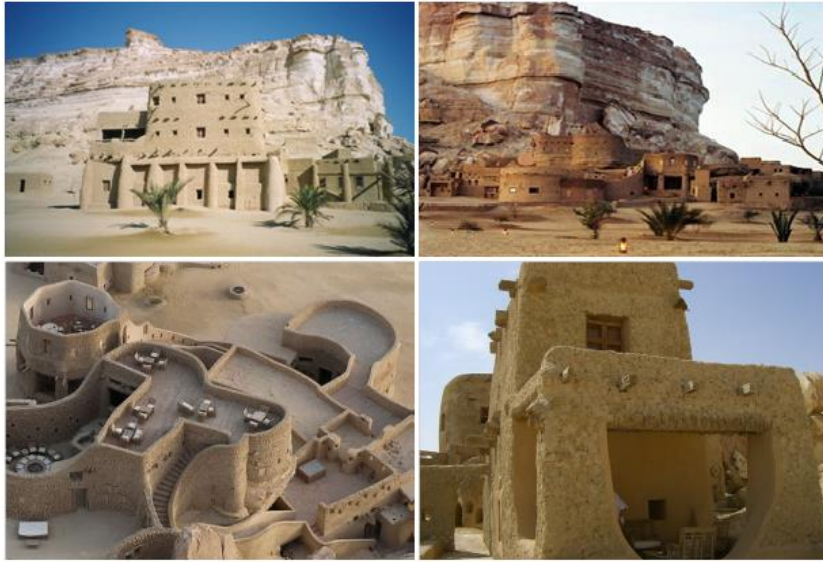


Figure 2. Adrere Amellal Hotel's compatible building with the geometry of nature Egypt
(www.adrereamellal.net)

At the hotel, use of cellular phones is prohibited. At the area which is bearing the characteristics of Islamic culture, the local public earning their keep by selling date, and they are leading their lives in a manner that is extremely isolated from technology. Being able to observe the local public and sharing their experiences are making the hotel different from others (Ypma 2005). Shaping the hotels at different geographical areas with traditional materials (stone, adobe, earth and brick) has necessarily enabled the formation of buildings having spatial originality. Earth and rock salt had been used as material in the construction of Adrere Amellal Hotel (Ypma 2005). The rock salt being added to earth is allowing the building to remain hot at night and cool in daytime. At the hotel, which is an ecological building, earth had been selected as building material against increasing environmental pollution. Soil material ensures that the building is perceived as a part of nature.

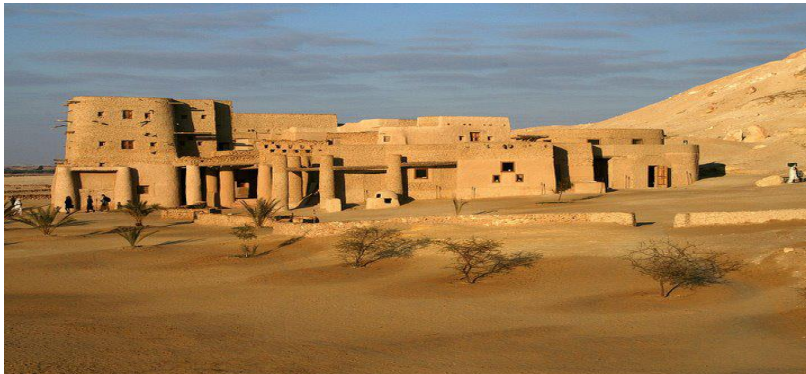


Figure 3. General view of Adrere Amellal Hotel (www.adrereamellal.net).

2.2. Maldives Gadakoshibe, Maldives

Maldives, located at South Indo-Pacific, are group of islands that are covering an area of 300 km² and that are providing tropical climate along the whole year. In the conceptual development of the project, primarily the climatic conditions, natural characteristics of the island, relation of color and pattern, relation of light and shadow and all factors in daily life had been considered. Due to the geographical conditions of the island, the traditional architectural style couldn't be improved for a long time. By developing holiday islands, the investments are increasing at the areas and initiating these new architectural processes. This project is suggesting a new approach covering more sustainable and nature friendly materials. The main purpose is while conserving the naturalness of the island the reinterpretation of nature by a new architectural approach (Fig.4). Gaakoshibee Island, that is covering a large part of East Maldives and that is in the form of a triangle, is becoming integrated with a lagoon resembling a pool. The depth of the lagoon, which is housing many different fish species, is reaching to about five meters at some points. Despite having a few large tree groups at its east, the vegetation of Gadakoshibe Island is shrubbery. The island is surrounded by large-grained coral shores. It has the characteristic of being the smallest Asian country in terms of both population and land. In the country, which is located at the south of India and at 750 km (435 miles) south west of Sri Lanka, the temperatures are ranging in between 24°C-33°C and the rate of humidity is very high along the year. For Maldives Gadakoshibe, a language of architecture which is focused on materials and which is environmental friendly had been used. The purpose is to enable the natural materials not only to be used indoors, but also in structures. Beyond the traditional hotel concepts, it had been tried to create outdoors as much as possible. The materials had been modified and placed without adding unnecessary details and decorations as in conformity with their natural characters.



Figure 4. General view of accommodation social units (Lan 2011)

In the whole design process, importance had been attached to the close relation of environment and buildings which are spread on the island. In order to develop easies of use regarding the project which is based on different technological processes, the advantages of flexibility of organic materials such as bamboo had been used (Fig.4). Spa units are examples of the concept of use of natural materials. Beyond the traditional methods, it had been intended to improve the organic materials through forward looking industrial methods. Despite deficiency of natural resources, the solar panels had been a suitable solution for generation of electric and hot water on the island. Moreover, a treatment plant has built to enable sea water to be used in the hotels.



Figure 5. A view from social facilities of the hotel (www.gadarchitecture.com)

2.3. Al Tarfa Desert Sanctuary Lodge & Spa, Egypt

This facility that is located at the most untouched oasis of Egypt has a completely environmental friendly architecture. There is construction area, which is spread to 200.000 m² (Fig.6). This facility, which has 20 suite rooms, is presenting the guests the opportunity to benefit from natural hot springs and to know about the cultural richness of Egypt (www.ecohotelsoftheworld.com).



Figure 6. General view from the hotel (www.ecohotelsoftheworld.com)



Figure 7. General view from the hotel (www.altarfa.net)

Al Tarfa has been a model for the sustainable touristic development of oasis of Egypt besides the quality accommodation services. One of the main objectives in the construction of the facility is to revive the architecture of classical buildings. After the construction of this facility, the area has started to serve as a geographical and archaeological base. The facility is bearing the four basic principles of sustainability; the people and their activities, social and economic structure, the representation of architectural and antique culture, and the ecology embracing them. At Al Tarfa, the restrictions for energy consumption, the use of natural and local materials (stone, adobe, soil, brick), and the preference of a form in its architecture conforming to the natural environment is overlapping with the concept of ecological building. We can say that the hotel is correctly using the natural resources as the result of not having electric in the building, being lightened by waxes and gas lamps, and being protected against energy loss in cold weathers and against energy gain in hot weathers due to its materials consisting of earth and rock salt. Al Tarfa Spa (Dar Al Hana) is located on a hill, and there are sauna, steam room, pool and relaxing areas in it. A relaxing atmosphere had been formed by enabling natural lightening and ventilation at the Spa area (Fig.8). The Spa areas had been made to face the sand hills at outdoor. Moreover, it is being directly benefited from sun and the green view of the oasis at the swimming pool at the open terrace (Fig.8). The large windows in the restaurant and in the cafeteria are preferred both to benefit from natural light and to feel the scenery indoors. Completely natural plants of the oasis exist on the green field around the facility. The walks and observations performed along with a guide are providing the guests the experience of oasis life. The carbon footprint of the facility is too small to be tested. It had been successfully conformed to the criteria of ecological architecture.



Figure 8. Views from the indoor spaces of the hotel (www.ecohotelssoftheworld.com)

2.4. Anatolian Houses Hotel, Nevşehir-Turkey

Anatolian Houses is a boutique hotel realized by the transformation of chimney rocks in the old settlement through restoration. The building is consisting of rock roofs within five chimney ricks in the project site, and of stone buildings constructed as leaning against these chimney rocks. The interventions made during transformation process of these spaces that were being used as lodging, dovecot or barn in the previous years to hotel had been made without ruining the originality of the building.



Figure 9. General view from the hotel (www.anatolianhouses.com.tr)

Cappadocia which had witnessed many different civilizations along history and which had been ruled by many of these- is exhibiting the most beautiful examples of ecological architecture products with magical history, the sense of bindingness of local life and natural fabric. The row housing showing the most significant characteristic of local architecture of Nevşehir has provided convenience in forming the accommodation units. Their flat roofs are being used as open spaces on which it can be toured as it is observed in many architectures in Anatolia. It seems like a development respectful against nature without fighting against it which is maybe the most significant ecological architecture criterion had been completely enabled at the Anatolian Houses hotel. The outdoor, semi-outdoor and indoor spaces are enabling the ability to feel all the characteristics of the local climate. When you look at this building, the characteristics of the locality where the building is located can be revived in your mind. The houses of Cappadocia had been constructed on the hillsides either by carving the rocks or by face stones. The stones called as “seashore rock” used in architecture also cover different colour tints. The commonness of stone in the area, its significant isolation against heat, and ease of processing after being taken out of kiln had made its use widespread (Gulyaz 2016). Cappadocia houses, which didn’t draw interest for a long period, had faced demolition and extinction day by day, and had been sacrificed. But along with the revival of tourism, it has started to be preferred again and has started to gain importance. New functions such as hotel, guesthouse, disco and café have been assigned to the renewed historical buildings, and they had been served for tourism (Gulyaz 2016).

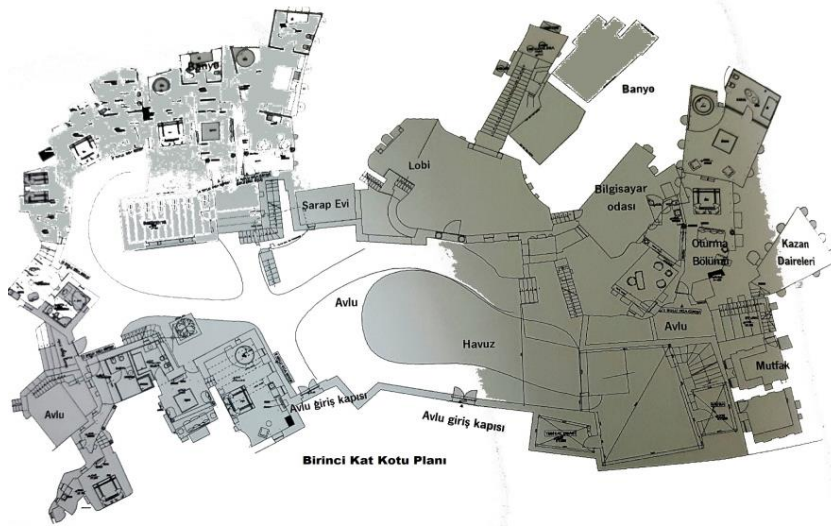


Figure 10a. First Layer Level Plan (Aslan, 2016)

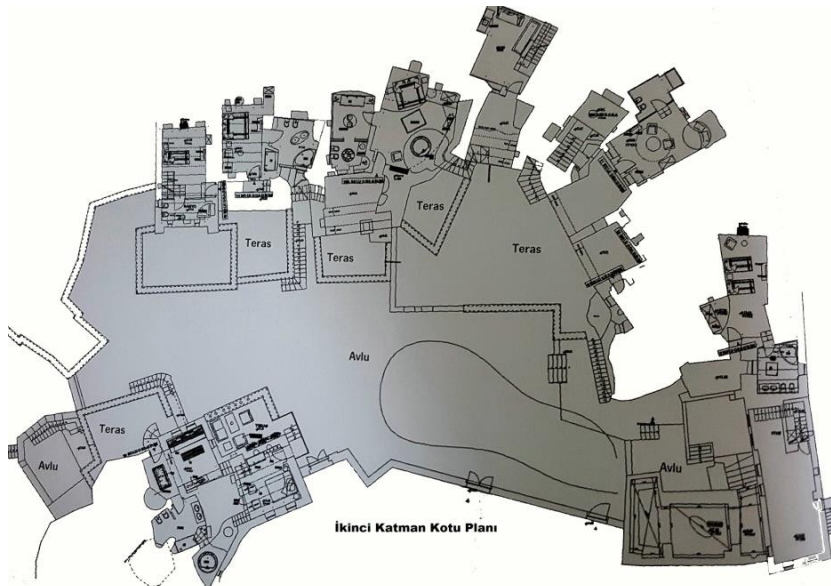


Figure 10b. Second layer level plan (Aslan, 2016)

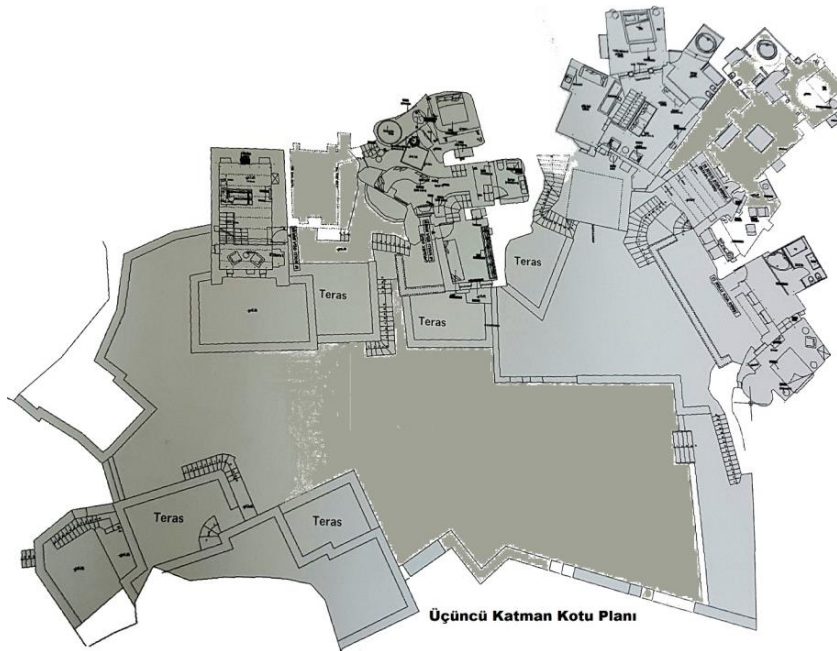


Figure 10c. Third layer level plan (Aslan, 2016)

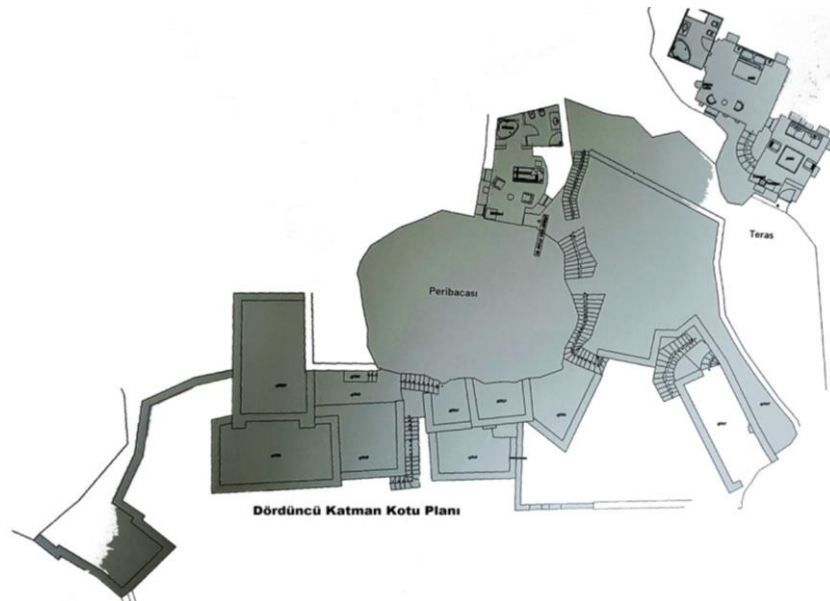


Figure 10d. Fourth layer level plan (Aslan, 2016)



Figure 11. General view from the hotel (www.anatolianhouses.com.tr)

3. CONCLUSION

Designing buildings conforming to ecological and sustainable architecture criteria which benefit from renewable energy sources as much as possible, means enabling the compatibility of human and nature. Today, as the consciousness of preserving the nature improve, it is being observed that the touristic accommodation facilities also develop some design solutions and common concepts in this direction (Table.2).

Table 2. Ecological Architectural Design Parameters.

Natural physical environment factors	Topography Climate Environmental texture Local materials Building design
Conservation of Energy and Energy Efficiency	Water Conservation Conservation of materials Environmental Pollution Control Waste Management Protecting the Ecosystem Comfort Conditions

It is being observed that the selected and examined touristic facilities in the world support the ecological facility comprehension through their materials, formal characteristics which are in conformity with nature, and through their approaches that are not constituting waste material in nature after time of use, using the energy efficiently and imposing restrictions on consumption of natural resources along with being different in terms of design. In the design comprehension of ecological accommodation facilities, the use of alternate and natural materials in the formation of buildings by combining them with method known is the basis. By this method, which is economic, it is being possible to realize local projects that conform to each climatic condition, land type and area. The traditional and local architecture, which is

being observed by a critical ecological perspective, is nearly an example for ideal ecological architecture. The reason of conformity of local architecture to ecology is the establishment of natural design process which is arising both by the universal relations of settlement and environment, and by the space and time experience of human through simple, but meaningful systematic relations. The factors observed in the design of ecological accommodation facilities are mainly the same. The common approvals and unchanging global realities had been addressed by different interpretations. Different local conditions and constraints have led to the emergence of original and architectural solutions that are innovative and are in conformity with nature. In order to access to alternative tourism types in a more extensive manner, the manner of use of facilities is being enriched. When the ecological accommodation facilities are evaluated in general, it is being observed that it is being conformed to conservation areas especially at macro planning scale. Moreover, there are ecological rules of living that the guests have to conform in ecological touristic accommodation facilities. Only in this manner, it is possible to specify that a facility is ecological. For the ones spending a specific period of time in the touristic facility, which is designed in conformity with the ecological criteria, it is being ensured for them to have a new and meaningful experience. It is clear that this experience will contribute to the ones living in modern city environments and especially in apartment buildings; it is giving the opportunity of knowing an ecological building, and of being able to apprehend many of its positive aspects. It is becoming possible for them to learn that it is possible to live in a healthy manner without causing harm on the environment.

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METHODS OF THE FIRE MAPS FOR NINETEENTH CENTURY İSTANBUL

SİBEL GÜRSES SÖĞÜT¹

ABSTRACT

Istanbul had to combat fires ever since the Byzantine period. The city which was rebuilt in accordance with the original architectural designs in the early Ottoman period went through a structural change in the 19th century due to the adaptation of modern reconstruction implementations. It will be analysed in this text that the technic and the logic of the planning of the fire maps depicted fired places in the 19th century's İstanbul. The fire maps of this period also contain proposals that have been drawn over the places destroyed by fires. Therefore, mapping based on the measurement information on the same graphic plane was realized. These cultural accumulations which date back approximately hundred and fifty years and which have retained the seals of the idea and the seal of the cartographer are the sole witnesses of the reconstruction of İstanbul. On the other hand, traditional Ottoman cities were not set up according to any preconceived idea or executed according to plans based on such designs. Nevertheless, it cannot be claimed that Ottoman architecture was realized without drafts or designs. Hence, the application of drafts on paper in the early period requires a distinct form of reading. For example, there are some parts in miniatures depicting early period Ottoman city topography that reflect imaginary additions of the artist, which are not even remotely related to reality. In another example, with only a ground floor plan drawn on graph paper with no cross section designs, final aspect or measurements could be transformed into a bathhouse or a mausoleum under the supervision of a construction supervisor. However, the scale maps of the 19th century, which bear the seal of both the architect and the authorizing institution and which were designed for designated places, demonstrate that the modernization period architecture was produced with very different techniques and for very different purposes.

Key word: Early Period Ottoman Images, 19th century İstanbul, Fire Maps

1. INTRODUCTION

The fire maps presented in this paper were chosen to present different structural characteristics than the original fire maps found in İstanbul Atatürk Library. Alongside the fire maps that represent the 19th century reconstruction of İstanbul, examples of arrangements that connect them, in the original expression of the period "*istikamet düzenlemeleri*" will be given These

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street arrangements, independent from the fires, but indirectly connected to them, are inseparable parts that contribute to the assessment of urban reconstruction as a whole.

19th century Istanbul is the capital of the Ottoman Empire. Although the main objective of the present paper is to share the late period mapping practices and techniques hitherto unknown, the drawing language of “paintings” and manuscripts produced by the Ottomans in the early period will also be mentioned. Drawings that were initially a communication tool eventually surpassed the geography in which they thrived and acquired a universal language. Therefore, the text will begin by referring to the early period, and be followed by the physical environment concept based on measurements in the 19th century and the contribution of the use of utilitarian tools to the city reconstruction and to land value will be assessed.

2. OTTOMAN DRAWING PRACTICES IN THE EARLY PERIOD

2.1. Writing and Drawing

‘*Harita*’ (map) is an Arabic noun meaning: “drawings that inform the geographic state of a place”². Ottoman geographic maps must have had enormous value for the state which was the greatest consumer of cultural properties. However, periodic cadastres, court records on land disputes, post and carrier stations on major routes are not depicted in drawings. On the other hand, it is possible to find a considerable number of drawings on military operations³. In other words, it would be correct to state that in the early period, written descriptions were preferred to drawings. City topography depictions, which were disregarded in Islamic pictorial art until the 16th century, became an inseparable part of Ottoman manuscripts⁴. For example, the manuscript entitled “*Beyân-ı Menâzil- i Sefer- i Irâkeyn*” drawn by Matrakçı Nasuh, one of the janissaries of Sultan Suleyman, presents an integrated structure by a series of drawings almost similar to a film strip. The artist joins the pages with connecting patterns such as “waterways, dirt paths, and geographical images”. These elements create the fundamental characteristic of the manuscript, which is “action and continuity”. These patterns, for example the routes, guide the viewer by giving the course of reading. In the manuscript which is evaluated by structural analysis, the artist, instead of reflecting reality one hundred percent, tried to remind the viewers who know the city by evoking the image in the memory, and for those who do not know the city to create an image to introduce it by using the city’s “iconic signs” such as natural and artificial topography, in other words, by mixing his concepts with what he sees.⁵

In fact, one of the basic characteristics of cultural production in traditional societies of the pre-modern period is naturalness and the other is community.⁶ Therefore, cultural production is done in the direction of fore-known and pre-agreed upon patterns. Under these conditions, they also meet communication requirements. The state of being close to nature changed with modernization, as a matter of fact, it turned into a conflict with nature.⁷ In this respect, the image and text content of the manuscript represents the style of the period which embraces both nature and community.

² Ferit Devellioğlu, *Osmanlıca-Türkçe Ansiklopedik Lügat*, Ankara, 1993, p.332.

³ Ahmet.T. Karamustafa, “Military, Administrative and Scholarly Maps and Plans”, *The History Of Cartography, Part One*, (ed.) J.B.Harley, David Woodward, published by the University of Chicago Press, 1987, pp. 209-227.

⁴ J.M.Rogers, “Itineraries and Town Views in Ottoman Histories”, *The History Of Cartography, Part One*, (ed.) J.B.Harley, David Woodward, published by the University of Chicago Press, 1987, pp. 228-255.

⁵ Uşun Tükel, “Beyân-ı Menâzil’in Resim Dili: Çözümleme ve Yorum” *Sosyoloji ve Coğrafya* (Ed. E.

Eğribel/U.Özcan), *Sosyoloji Yıllığı Kitap 15*, İstanbul, 2006, pp. 563-571.

⁶ Aykut Köksal, “Doğa-Kültür İlişkisi Üzerine”, *XXI Mimarlık Kültürü Dergisi*, No.7, Mart-Nisan 2001, pp.16-17.

⁷ Aykut Köksal, *ibid*, p.17.

Furthermore, amongst all the documents, there are also drawings that show one single building. In addition, there are two dimensional ground floor projects with expressions like “*resim*” “*resim-i musattah*” or expressions such as “*mücessem tasvir*” that refer to the three dimensional projects of the Süleymaniye Mosque, Yeni Mosque and Nur-u Osmaniye Mosque.⁸

Two different hammam plans from the 16th century are examples of the drafting practices of the period. Sketches⁹ do not have scales as in the contemporary architectural representations. However, it is possible to have some idea of the dimensions of the plans drafted on graph paper. This drawing, which is found at the Austrian National Library, (code. 8615) does not represent any of the known hammams. It is not at all difficult to achieve an architectural construction of this plan, under the control of a construction supervisor. In the early period, the height of domed buildings, which have similar standards to load bearing systems, were calculated by traditional methods based on the ground floor plans and proportions. For example, in the Karapınar Mosque, which was built by Architect Sinan for Sultan Selim II, the radius of the central dome is equal to the height of interior space.¹⁰ This anonymous, hammam plan without scale has the characteristics that make topologic classification and connection possible.

Similar typification was carried out for Islamic complexes. The system that places the complex in the center was based on the construction unit called “*göz*”. The unit called göz expresses a room and a patio in front.¹¹ The structure, which is made up of connected units, is set up on a “*cetvel*” (ruler) or an alignment¹², reaches a constructive reality parallel to its own interior level of balance step by step. However, the whole which is composed of “cells” added in alignment with a ruler is not in a contrast relation with the nature of the urban pattern. The city was also constructed by the organization of independent units.

The system, which focuses on unit instead of form and which is capable of being altered by the addition or subtraction of units, also presents the possibility of transforming anonymous architecture representation into real architecture, under the supervision of a central power, anywhere within the borders of the empire. It was stated that this state of affairs was favorable for the creation of an architectural style exclusive to the empire rather than variations of regional building traditions.¹³

The “grid system”, which constituted the basis of the drawings of this period, allowed a kind of modulation flexibility. Flexibility not only mediates the process of transformation of the design to reality, but also after reality is achieved, further mediates the transformation of the space into functionality. However, it would be erroneous to compare the early “mıstar”ed¹⁴ building type with the grid system used in the 19th century, which created radical changes in the city construction. The immigrant settlements built on the grid plan on empty lands of

⁸ Gülrü Necipoğlu Kafadar, *Plans and Models in 15th- and 16th-Century Ottoman Architectural Practice*, Journal of the Society of Architectural Historians, Vol. 45 No. 3, 1986, pp. 224-243

⁹ Gülrü Necipoğlu Kafadar, *ibid*, pp. 225-227.

¹⁰ A.Kuran, A. Kuran, “Mimar Sinan Yapısı Karapınar II. Selim Camiinin Proporsiyon Sistemi Ozerine Bir Deneme” (An Essay on the Propor tion System of Selim II's Mosque in Karapınar built by Mimar Sinan), *VII. Türk Tarih Kongresi, Kongreye Sunulan Bildiriler*, Ankara, 1973, pp. 711-716.

¹¹ Alpaslan Ataman, *Bir Göz Yapıdan Külliyyeye*, İstanbul, 2000, pp.19-23.

¹² Alpaslan Ataman, *ibid*, pp.27-32.

¹³ Gülrü Necipoğlu Kafadar, *Plans and Models in 15th- and 16th-Century Ottoman Architectural Practice*, Journal of the Society of Architectural Historians, Vol. 45, No. 3, 1986, pp. 225-227;

¹⁴ Oya Şenyurt, *Osmanlı Mimarisinin Temel İlkeleri*, İstanbul, 2015, pp.27-38.

¹⁵ Oya Şenyurt, *ibid*, p.166.

¹⁶ Serim Denel, “19. Yüzyılda Ankara’nın Kentsel Formu ve Konut Konut Dokusundaki Farklılaşmalar”, *Tarih İçinde Ankara, Eylül 1981 Seminer Bildirileri*, Ankara, 1984, pp.138-139.

Anatolia at the end of 19th century and in the 20th century were given as examples on this subject, and the point of view that “these should be appraised as beyond the influence of modern architecture, and evaluated as the characteristic approach of the Ottomans, whose past is based on the “*mıstar tahtası*” drawing tradition” has been put forth.¹⁵ But in fact, the early period modular planning logic presents the possibility of reproduction of a socially accepted system based on pre-arranged patterns. Furthermore, the spatial decoding of iconic buildings such as mosques, hammams, inns, schools that are owned by the empire refer to a symbolic rather than an economic value. On the other hand, the grid system that the immigrant settlements represent reflects the conditions of a period when time and space were transformed to a modern value.

For example, the settlement called Boşnak Mahallesi (The Bosnian Neighborhood) built in Ankara in 1878, was a new neighborhood that housed some of the immigrants who came to Istanbul from the Balkans.¹⁶ The planning concept with the right angle street system of the period should not be regarded as the starting point of today’s monotonous one, nor should it be considered as a reference to the past. The main reason is that the relationship determinant of the early period city pattern with the “mıstar”ed building typography is not “mıster”. On the contrary, in the analyses of early period social complexes, it was asserted that the whole complex, which was composed of aligned units, was formed in accordance with the nature of the constructed environment, and this was called “*mülkiyet çizgisi mimarisi*” (property line architecture).¹⁷ On the Ankara example, it was stated that “This new pattern seen in the 19th century should be regarded as the result of an evolution that brought about the change and development of traditional characteristics.”¹⁸

3. FIRE GROUND ARRANGEMENT MAPS IN 19TH CENTURY ISTANBUL

Between the 16th and the 18th centuries, in the Ottoman Empire, spaces were defined not by their dimensions, but their locations and functions. In other words, rather than stating how many “*zira*” square a place was, the number of people it could accommodate would be mentioned.¹⁹ Definitions determined the functional value of a place; in this instance the spaces do not have modern measurement units to serve rent. In fact, even in the 19th century the rent or sale ads for some of the townhouse in the newspapers of the period the places were described the buildings by their names and the square footage was left for the reader to fathom.²⁰ It is impossible to state that there was an Ottoman city map until the 19th century.²¹ We have already stated that the traditional Ottoman city was not set up according to a pre-conceived scaled plan. Nevertheless, there were some works that were carried out according to measurements in the early period. In the 16th century, a knotted measuring string was used for horizontal distances. Similarly, the triangle method was used for bridges and aqueducts, and bubble levels for measuring heights (elevations) and the “*havai terazi*” for bigger buildings. Therefore it is

¹⁷ Alpaslan Ataman, *ibid*, p.29.

¹⁸ Serim Denel, *ibid*, p.138

¹⁹ Uğur Tanyeli, “Ölçerek Görmek: Osmanlı Topografya Teknolojisi (16. 18.Yüzyıl)”, *Türkiye’nin Görsellik Tarihi Giriş*, İstanbul, 2009, pp.18-45

²⁰ Sibel Gürses Söğüt, *Tarihi Yarımada’da Hocapaşa Yangını’nın Mekânsal Değişimine Bakış*, an unpublished doctorate thesis completed in June 2015 at the Urban and Regional Planning Department of MSGSU, advisor: Prof.Dr. Gülşen Özeydin p.74.

²¹ Uğur Tanyeli, *ibid*, pp.19-20.

impossible to speak of a lack in geometry knowledge. On the contrary, ownership regulation of land can be explained by its relation to rent capacity.²²

The *zira* measurement unit started to be used for land in Istanbul in the 19th century. The city had acquired economic value, and any intervention on the city land was sure to increase its value double fold. Therefore, in many areas fires made it possible to realize modern construction applications. These applications were realized in accordance with the Ebniye regulations that were written around the mid-19th century. We will not go into the details of the said regulations. In general, the beginning of the change in the fabric of the old city can be observed as a result of the reformist policies of Sultan Mahmut II and continued with the radical decisions of declaration of “*Tanzimat*” (Reorganization). These decisions not only indicate the changes in the physical environment, but also the changes in the customary social behaviors. For example, after the *Tanzimat* Firman gave equal rights to the Muslim and non-Muslim population, we see that neighborhoods divided in different religious communities have changed to division according to classes. It is said that in the early period ownership distribution was based on “preclusion and utilitarianism.” For example a person could make additions to his/her house and take up space in the street until the neighbors complained.²³ In the simplest form dead-end streets were formed by these practices. The contradiction between the double law structure, namely “*şer-i and örfi*” (ecclesiastic and customary) of the Ottomans may have created a social assent zone.²⁴ Properties, which were divided on mutual assent in the early period were defined by general and abstract measurements and plot numbers in the 19th century. The plots that were in the streets which had been determined by regulations and standardized by the implementation of rules became common. In the new system, where ownership division is connected to general rules the utilitarian was transformed into value related to change instead of usage.²⁵

The importance of the examples of street network arrangements independent of fires increased in contrast to the view that fire ground regulations were limited to the organic housing development in the surroundings of fires and arranged in right angle streets forming separate small blocks²⁶. Moreover, these arrangements also functioned as connectors of fire grounds. In fact, directions were the founding elements of great fire ground arrangements. This was realized in two ways. The first was done by giving a direction to a street of the old pattern, and the second was by specifying a direction. As the determinants of the old city fabric were not the streets, but the buildings, both options were new. The building groups with their own orientation come together and formed a natural whole with the discipline of the temples. With the same principal, and parallel to nature, the street patterns run on the topography without a determinant whereas the streets, which are the real determinants of modern construction practices, define the direction in spite of the topography. The system was built on this premise. The standard construction blocks and plots that were set up on the directions afterwards would be remote from the city’s present identity. The city started to gain an identity with modern measuring devices and technical possibilities.

²² Uğur Tanyeli, *ibid*, pp.28-30

²³ Stefanos Yerasimos, “Tanzimat’ın Kent Reformları Üzerine”, *Modernleşme Sürecinde Osmanlı Kentleri*, İstanbul, 1996, pp.1-18.

²⁴ Stefanos Yerasimos, *ibid*, p.11.

²⁵ Sibel Gürses Söğüt, “Osmanlı Şehir Yönetimi’nin Modernleşme Sürecinde Yangınların Rolü”, *Toplumsal Tarih*, sayı:270, Haziran 2016, İstanbul, pp.50-59.

²⁶ Zeynep Çelik, *Değişen İstanbul*, İstanbul, 1996, p.128.

3.1. Hocaapaşa Fire Ground Map

After the Hocaapaşa fire, two fire ground maps were drafted by Mehmed Kemalüddin Bey; one from Demirkapı to Bâb-ı Âli, and the other from Bâb-ı Âli to Divanyolu. The map numbered (İAK-HRT-GEC-000981)[Figure-1] was drawn on an approximately 130/160 cm cardboard paper. In the following years, maps drafted on special waxed linoleums were found. According to the explanatory note, the draft was placed on the sheet in the east-west direction. The map, which shows traces of restoration, does have an explanatory note, but no indication of direction. This is the reason why explanatory notes are so important for us researchers.

“Hocaapaşa harik-i kebirinin Temurkapu cihetinden Bâb-ı Âli’ye kadar olan harita-i mevkiyesidir vuku/ 15 Rebiülahir 1282/25 Ağustos 1281/7 Eylül 1865”

The scale line under the note is probably in “zira” measurement because the metric system was not used yet at that period. There are two seals under the scale. Although they are illegible, one of them probably belongs to the engineer. The name of the engineer, though not legible on the map, was found in another record.

If the map is a drawing of an existing state, no term indicating an arrangement is found on this map. Nevertheless, after showing the existing state in thin lines a red line drawn with a thicker pen indicates the suggested arrangement. Therefore, the map also contains the envisioned plan. Only Bâb-ı Âli and Police Offices were indicated and the names of the new streets that were to be opened were given. On the map where colored indications were given, beige was used for places on the construction blocks that had not burned down and pink was used for the ones that had. This two layered map takes us to the city’s old fabric, most of which has been wiped out. Or in a contrasting reading, lets us understand what the new fabric, which we have committed to memory, has wiped out.

(İAK-HRT-GEC-001433) [Figure-2] the explanatory note of this map, which has the same characteristics as the other one and is its follow up, is as follows:

“Hocaapaşa harik-i kebirinin Bâb-ı Âli’den Divanyolu’na değin vaki olan mevkinin harita-i mevzişidir vuku/ 15 Rebiülahir 1282/25 Ağustos 1281/[7 Eylül 1865]”

We know that it was drawn by the same engineer. The following names are given on the map: Ticarethane, Vezir hanı, Darülfünun Ebniyesi, Sultan Mahmut Mausoleum, Köprülü Mehmet Pasha Mausoleum, Çemberlitaş, Çifte Saraylar plot, Ali Baba Street, Nurosmaniye and Mahmudiye Streets. In the arrangement, Nurosmaniye and Mahmudiye Streets are newly opened streets. On this map, the construction block where the mausoleum of Sultan Mahmut was located is tinted green whereas on the other map it is not. It may be assumed that the color green indicates a foundation building. Both maps were aligned on the drafting paper arbitrarily. In other words, the maps that supplement each other can be joined together with reference to the common (Bâb-ı Âli) Street. No indication what so ever is given about the direction. When they are joined together the script can be read from different directions. Therefore, it is as if direction means nothing to the drafter. The reason for this is that sufficient information is given to the builder who knows the space as well as the drafter himself and will be able to carry out the project.

3.2. Demirkapı Fire Ground Map

(İAK-HRT-006990) [Figure-3] the explanatory note on the map dated 18 Zilhicce 1282/21 April 1282[4 May 1866] is as follows:

“Temurkapu’da muahharan (sonradan) vukû bulan harik mahallinin tersim olan harita-i mevkisidir vukû 18 Zilhicce 1282/2 Nisan 1282[3 Mayıs 1866]”

The word “tersim” in the explanatory note means the drawing. As on the Hasanpaşa fire map, there is no statement about the arrangement yet. However, on some maps we see the word couple “tersim and tanzim” which is used for the arrangements made on the existing state. The technical language of the map and the coloring show the same characteristics as the others. However this time, completely different from the old fabric, plots are shown on the orthogonal construction blocks. On the map, where the north sign is found, the coast line marked in blue and the fortification wall somewhat supports our assumption on the location. The North sign is rarely found on the maps dating from the middle of the period. The Demirkapı example is one of them. Moreover, as it was stated before, the images that were found in the archives were most probably supported by information written in another register. This tendency was perhaps a traditional text and image relationship custom. However, no fire registers were found in the Atatürk library.

3.3. Şeftali Street Direction Arrangement

(İAK-HRT-007329) [Figure-4] The Şeftali Street arrangement is an example of “direction arrangement”. The drafting technique of the arrangement is the same as the others. Comparison with late period maps was necessary to interpret the coloring. In this arrangement, which did not have any relation whatsoever with a fire, the colors reminiscent of green and orange were used to express gardens and wooden buildings while masonry buildings were expressed in black. The scale line is in “zira”. The difference in this arrangement is that a cross section is added to the draft. As it would have been difficult to carry out infrastructure work on a slanting and winding road, the roads that had to be rectified were most probably measured with a *havayi* scale, and the end point of each change that was made by the scale was given a letter of the alphabet. These letters can easily be read on the cross section and the plan. The purpose of the road may have been to connect Fincancılar Yokuşu, which was arranged four years earlier, to Süleymaniye.

"Rıza Paşa Konağı'nın üst başında Şeftali Sokağı'nın Süleymaniye'de Dökmeciler Sokağı önüne kadar istikamet haritasıdır. 23 Ağustos 1287[4 Eylül 1871]"

"Süleymaniye civarında Şeftali Sokağı'nın iş bu gösterilen kırmızı hatta tevfiken 8 arşın arzında tanzim ve tesviyesi kararlaştırılmıştır. 3 Zilhicce 1288[13 Şubat 1872]" The seal on the map belongs to the Şehremaneti (Municipality) engineer.

However, the street arrangement was not carried out. On the contrary, Şeftali Street was wiped out in the area where structural changes were made after the great Mercan fire of 1912.

3.4. Beyazıt Tavşantaşı Fire Map

The original map numbered **İAK. (HRT-004256)** [Figure-5] shows suggested arrangements drawn in red over the old texture. On this arrangement, which, compared to the others, has a relatively developed drafting language, the lines that continue outside the borders of the fire ground are drawn in broken lines. These open ended broken lines foretell that the arrangement will not be limited to the fire ground. Instead of expressing various construction blocks in different colors, indicating the borders of the fire ground was preferred on this map. The scale of the map is 1/1000. The location can be determined by the note “*Beyazid harik mahalli*” (Beyazid fire ground). Apart from the street names in Ottoman, the digits that show the slant of the street are written on the axes that pass from the middle of the streets. The metric system is used for measurements. No explanation can be found on the map except street names and direction signs. Therefore, supplementary information on the subject was found in the Prime Ministry Ottoman Archives and the newspapers of the period. According to the accounts of the said sources, the fire started on the 8th of Teşrin-i evvel 1327 (21st of October 1911) and

burnt a total of 119 houses; 60 in the Beyazıt Emin Bey neighborhood, 30 in the Saraç İshak neighborhood and 29 in the Soğan Ağa neighborhood.²⁷

On the map number İAK.(HRT-006072) [Figure-6] a legend is added to the lower right corner of the draft plane showing block, plot numbers, existing (buildings belonging to the municipality) after the fire and the borders of the fire is symbolized. The existing buildings are the buildings, which are completely alien to the old texture, that are in orthogonal blocks defined by a network of streets crossing one another in right angles. In any case it is evident that in order to construe a map of indefinite date, more information than the draft is required. To get more information on whether the application was carried out or what part of it was carried out, and to see what the possible changes took place, in addition to archive documents cross readings with the maps of the next period (for example, the Pervititch insurance maps) will be helpful.

4. CONCLUSION

Traditional Ottoman cities were not planned in advance. This indicates that there is no drawing that represents the city plan. Nevertheless, it cannot be asserted that the Ottomans had no knowledge on how to measure land and that there were no architectural designs at that time. Early period drafts that were analyzed had no scale or measurement due to the social structure and the relationship of this structure with nature in the traditional period. Therefore, physical space was expressed in functional terms rather than measurements. However, in the plans of the late period, space began to be expressed in terms of information as to measurements and locations. In brief, abstract mathematical data replaced social values with economic values.

4.1. Figures, Graphics, Photographs and Tables



Figure 1. (İAK-HRT-GEC-000981) Kaynak: İstanbul Atatürk Kitaplığı, Nadir Eserler Bölümü

²⁷ BOA.DH.MTU.d.43/26

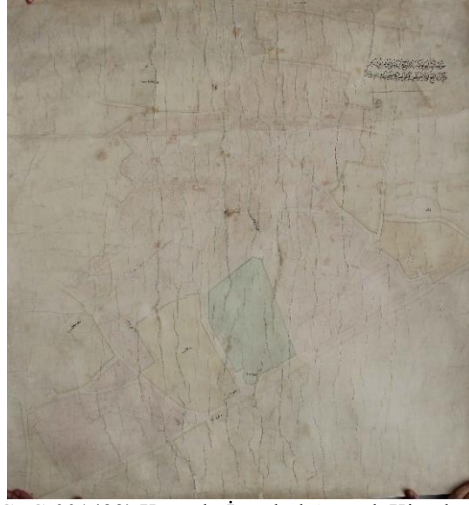


Figure 2. (İAK-HRT-GEC-001433) Kaynak: İstanbul Atatürk Kıtaplığı, Nadir Eserler Bölümü



Figure 3. (İAK-HRT-006990) Kaynak: İstanbul Atatürk Kıtaplığı, Nadir Eserler Bölümü

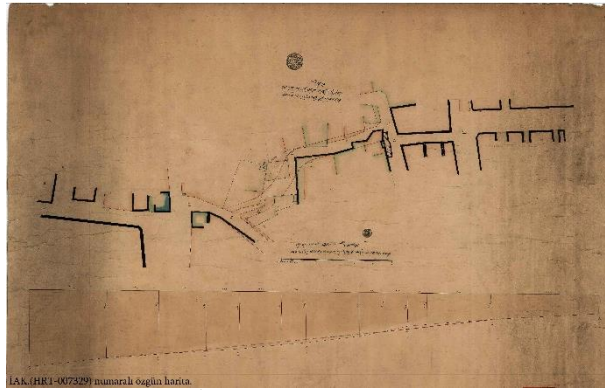


Figure 4. (İAK-HRT-007329) Kaynak: İstanbul Atatürk Kıtaplığı, Nadir Eserler Bölümü

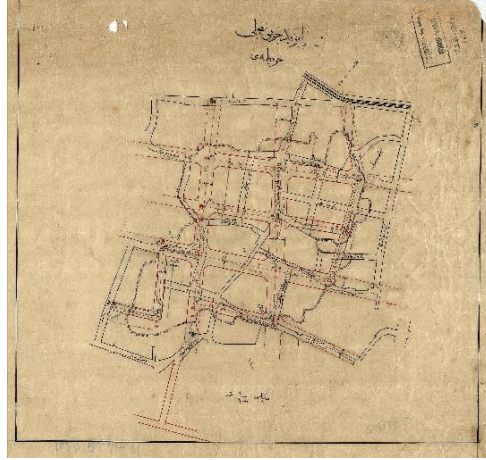


Figure 5. (IAK-HRT-004256) Kaynak: İstanbul Atatürk Kitaplığı, Nadir Eserler Bölümü

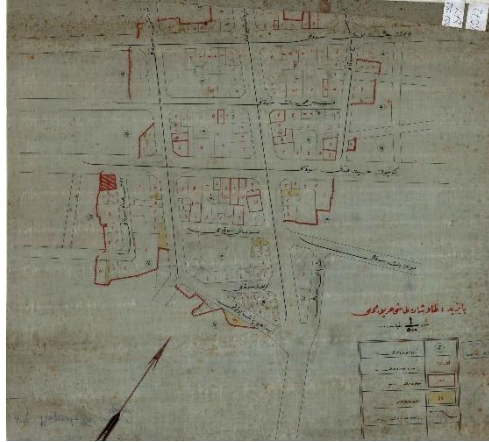


Figure 6. (IAK-HRT-006072) Kaynak: İstanbul Atatürk Kitaplığı, Nadir Eserler Bölümü

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READING THE OLD TEXTILE FACTORY COMPLEX OF ANTALYA IN TERMS OF URBAN MEMORY AND CURRENT SPATIAL EXPERIENCE

KEMAL REHA KAVAS¹

ABSTRACT

Antalya, which is situated in the Mediterranean region of Turkey, has become an internationally recognized center of tourism since the 1980s. In Antalya, which is associated mainly with the sectors of tourism and agriculture today, there has been public investments in industry between the 1960s and 1980s. The textile factory, which has given its name to the “Dokuma” (weaving) district where it was established, is a representative of this period’s industrial heritage in urban space. The factory, which was active between the early 1960s and 2000s, consists of a large complex of buildings with divergent functions and this complex is an important element influencing the urban scale. During its almost 40 years of performance, it established a continuous institutional culture. The factory became an active cultural agent shaping urban space because it has become the initiator of a large urban district which did not exist before. The deep imprints of the factory in the urban memory can still be felt. After a controversial process, in 2015 preservation and re-functioning was considered officially. In consequence, the green areas were opened to public use for recreational purposes. The re-functioning of the buildings is a continuing process which has not been implemented yet. Therefore regarding the old factory complex, current spatial experience of the citizens is a matter of discussion and this experience is underlined principally by recreational function. This study reveals the relation between urban memory and current spatial experience in the specific context of the factory and proposes solutions for possible discrepancies.

Keywords: Textile, Factory, Urban Memory, Antalya.

1. INTRODUCTION

The province of Antalya is situated at the southwest of Turkey. With a long Mediterranean coast, Antalya is famous for its historical, natural and cultural values. The findings of the Karain Cave, which is situated 27 km northwest of the city centre, indicate that the region was populated by human beings at least 50 000 years ago (Kıvrın and Uysal 1992, 26). Strabo states that the name of the city comes from Attalus Philadelphus (220-138 BC), King of

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Pergamon and the founder of the city (Strabo 1924). In historical progress, this name was transformed into Adalia, and finally to Antalya (Texier 2002, 705). In history, Antalya has been an important port of the eastern Mediterranean (Mansel 1956, 10) and an important administrative, religious and commercial center during the Roman and Byzantine period. The city was conquered by the Anatolian Seljuks in 1207 (Turan 1993, 284) and the development of the coastal trade reinforced the economic power of the Anatolian Seljuk State (Cahen 1994, 69). Ottoman authority in the city was consolidated eminently in 1427 (Moğol 1997, 52-53). 15th century onwards, the region where Antalya is situated has been called “Teke Province” (Yılmaz 2002, 9).

The city walls, which have been dominant urban elements determining the city form during history, retained their physical consistency until the mid-1930s, however during this decade the city walls were destroyed rapidly (Çimrin 2002, 381). The destruction of the city walls is also the commencement of the rapid urbanization extending out of the historical urban territory. This development, which parallels the urbanization process of Turkey during the Republican period, can be understood better by analyzing the size of the city between 1950 and 1960. In 1950, the size of the city was 270 hectares and population was 27 515, while in 1960, the urban size was 690 hectares and population was 50 908 (ATSO 2015, 1-2). The statistics indicate that within a decade, there had been approximately 250 % increase in urban size and 80 % increase in population.

Like in other cities of Turkey, starting from the 1960s, there has been state investments in industry for responding the need for employment and production. For the mechanized processing of the increasing cotton production in Antalya plateau and for decreasing unemployment, Antbirlik (The Union of Agricultural Cooperatives specialized in Cotton and Citrus Fruits in Antalya) was established in 1952. Thereafter, Antalya Cotton Textile Industry Company was founded in 1955 as a branch of Sümerbank (ATSO 2015, 2). Sümerbank was a state investment established in 1933 as a bank and a textile industry company. The construction of the textile factory of Antalya started in 1956, the factory was activated in 1961, and after 42 years of performance, was closed in 2003. The factory had a significant influence on the social and economic structure of the city. The district, where the weaving factory was built, was named as “dokuma” (weaving in Turkish). This nomenclature indicates the extent of this socioeconomic influence as well as the deep imprint of the factory in urban memory.

2. THE OLD TEXTILE FACTORY COMPLEX OF ANTALYA IN URBAN MEMORY

2.1. A Short Chronology of the Factory Complex:

Chronological information concerning the foundation and performance of the textile factory complex can be found in the archives of the Antalya Chamber of Industry and Commerce (ATSO). There is also comprehensive information in the report of the “Dokuma (Weaving Factory) Project Commission” which was established in 2015 by the Kepez Municipality in order to load new functions into the old complex (Dokuma Project Report 2015).

The Industry of Cotton Textile of Antalya stock company was founded in 1955 by the members of the Turkish parliament representing Antalya, representatives of Sümerbank, Ziraat (Agriculture) Bank, İş (Business) Bank, Turkish Bank of Commerce and native merchants. Company stocks were shared by Antbirlik, Sümerbank, Agriculture Bank, Business Bank, Turkish Commerce Bank and individual investors and companies of Antalya. The construction of the factory complex started in 1956.

The factory was activated in 1961. In order to provide electricity for the textile factory complex, the Kepez power plant started working at the same year (ATSO 2015, 2). In its

regular performance, the weaving capacity of the factory was 6,5 million meters of cloth per year. The aim of the factory was to satisfy the need for poplin, thin cotton cloth, by the use of which shirts, trousers, pajamas and handkerchief could be produced. Amongst the important products of the factory were uniforms for the Turkish Armed Forces. Within the framework of the urban context in the early 1960s, the factory complex was out of the city center therefore “the construction cooperative of the textile workers” was founded in order to meet the need for the accommodation of the employees (ATSO 2015, 3). The company realized capital improvement in 1959, 1962, 1990 and 2002. In 1971, the yarn-dyeing establishments were renewed and a confection workshop was founded.

The numbers of workers were 1.765 in 1965, 1.025 in 1985, 320 in 1998. The numbers of officers were 73 in 1985 and 49 in 1998. Through its almost 40 years of performance, the factory was integrated to its urban environment and gave its name to its district. In 2003, the factory was closed for making loss. In 2005, the factory was handed over to the Municipality of Kepez. In 2005 the Sümer Holding, in 2006 ATSO transferred their stocks to the Municipality of Kepez (ATSO 2015, 2-5).

2.2. The Significance of the Factory Complex in terms of Urban Memory

The textile factory complex of Antalya is a significant constituent of urban memory. The factory complex comprises building with various functions (**Figure 1**). These functions, which are related with work, accommodation and leisure, makes it possible to understand the urban significance of the factory complex in its historical context. Since the building complex represents the Republican industrialization processes in urban scale, in 2005, it was registered as a cultural heritage by the regional council of historic monuments and sites.

The main factory building is the most characteristic element of the complex (**Figure 2**). Here, through successive steps, the raw material is transformed into finished product. The closed area of the main factory building is 16.733 m². The building has a reinforced concrete frame structural system. The dimensions of the longitudinal structural module is 11,8 m. x 6 m. (Dokuma Project Report 2015). The roof of the main factory building is constituted by the rhythmic repetition of the reinforced concrete folded plate structure spanning 6 meters. The form of the roof is related with the specific orientation of the building. When the site plan of the factory complex is analyzed, it can be observed that the main building is perfectly oriented according to the cardinal directions. Due to this fact, the main building has an angular position with respect to the boundaries of its site and other buildings of the complex. This precise orientation of the building and the form of the roof makes it possible to let only northern light into the interior space (**Figure 3**). The scattered character of northern light prevents sharp contrasts of light and shadow. The space is designed precisely in order to avoid work accidents.

Seen in this framework, the main building is a perfect example where function, orientation, structural system and site plan are in harmony and where the character of a period is embodied. The main building is the illustration of precision, discipline and high quality standards.

The other buildings of the factory complex are placed around the main building. On the northern corner of the site there are guesthouse, education hall, dining hall for the workers and officers. In the western section which fits into the main entrance axis, there are security control building, administration building and day-care center for the children. In the south, there are housing units, which is separated from chemical depot and maintenance workshops by the use of a wide green area. In the east, there is a mosque, a repair shop, water tank, heating plant and electricity plant.

In contrast to the initial understanding of the term “factory complex”, the weaving factory of Antalya is not only a space for working, it comprises several functions related with various dimensions of life.

Several examples exhibit the significance of the above mentioned spaces for the urban memory of Antalya. The education hall, which is a constituent of the factory complex, was the stage for periodic educational facilities of Sümerbank, the founding public investment of the factory. The textile factory of Antalya was one branch of Sümerbank, which had similar investments in other Turkish cities such as Adana, Denizli, Nazilli (Aydın), Merinos (Bursa), Kayseri etc. In certain periods, there were educational meetings for the workers and officers of these factories. The objectives of these meetings were to improve the knowledge and skills of the employees of different branches and guarantee a certain overall quality standard in all of the Anatolian branches. Therefore the textile factory of Antalya was the stage of professional and industrial contact at the inter-city level. In addition the factory complex has been the embodiment of an institutional culture which introduced a new life style to the city. Thousands of workers and officers, who were employed by the company learned, experienced and shared these ideals for several decades and transmitted their professional culture to next generations. This institutional culture, which played an important role in urban memory of Antalya, had been multidimensional. In 1961, the Textile Company established a sports club with the departments of football, basketball and volleyball. The official football club of the city of Antalya was established in 1966. This fact indicates that the sport club of the textile company was one of the first professional attempts for disseminating sport facilities in the city.

Besides all these factors, the textile factory is imprinted powerfully to the urban memory through the name of its district. This district which was at the margins of the city center as of 1960s, was named after the weaving company. Today the district is called “Dokuma”, which means “weaving” in Turkish.

3. THE CURRENT SPATIAL EXPERIENCE OF THE COMPLEX

The factory complex performed almost 40 years between 1960s and 2000s. The place of the factory complex in urban memory consolidated during these decades. After being closed in 2003, the factory was handed over to the Municipality of Kepez in 2005. A decade between 2005 and 2015 passed for coming up with a consistent plan for use. After a controversial process concerning these decisions, in 2015 the Municipality of Kepez established a commission to formulate the outlines for the preservation and rehabilitation of the site through re-functioning. The members of the commission were representatives of the political parties, professional chambers and universities. The commission analyzed the universal principles for preserving industrial heritage and successful examples of preservation. In consequence, a strategy of restoration and preservation is proposed.

The universal principles for such objectives are voiced by two essential texts declared by ICOMOS (International Council on Monuments and Sites): the first one is the “Venice Charter” (International Venice Charter for the Conservation and Restoration of Monuments and Sites, 1964) (http://www.icomos.org/charters/venice_e.pdf) and the second one is the “Dublin Principles,” which stands for the Joint ICOMOS – TICCIH The International Committee for the Conservation of the Industrial Heritage) Principles for the Conservation of Industrial Heritage Sites, Structures, Areas and Landscapes (2011). (https://www.icomos.org/images/DOCUMENTS/Charters/GA2011_ICOMOS_TICCIH_joint_principles_EN_FR_final_20120110.pdf)

The Venice Charter (1964) puts forward the universal principles for restoration and conservation. According to the first article of the Venice Charter, “the concept of a historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or a historic event. This applies not only to great works of art but also to more modest works of the past which have acquired cultural significance with the passing of time.” In this framework, the commission established by the municipality has regarded the weaving factory and its whole complex as the representative of a characteristic stage of development in social, economic, urban and architectural history of Antalya. The 4th article of the Venice Charter asserts that conservation should be “maintained on a permanent basis” and 5th article argues that conservation is “always facilitated by making use of them for some socially useful purpose” as long as this new use does not change the “lay-out or decoration of the building.” (Erder, 2007, s. 241).

The Dublin Principles (2011) define industrial heritage as “sites, structures, complexes, areas and landscapes as well as the related machinery, objects or documents that provide evidence of past or ongoing industrial processes of production, the extraction of raw materials, their transformation into goods, and the related energy and transport infrastructures”. The 10th article of the same text argues that “appropriate original or alternative and adaptive use is the most frequent way and often the most sustainable way of ensuring the conservation of industrial heritage sites or structures” however “new uses should respect significant material, components and patterns of circulation and activity. Specialist skills are necessary to ensure that the heritage significance is taken into account and respected in managing the sustainable use of these industrial heritage sites and structures.”

The final report of the Dokuma (Textile Factory) Project Commission is submitted to the municipality in April 2015. The implementation process of this proposal is continuing. The current spatial experience is an outcome of this report’s proposals. By referring to the above mentioned universal principles for the restoration and conservation of the industrial heritage, the report asserts that the textile factory complex of Antalya should be preserved in an integral manner together with all of its buildings and landscape elements. No new building should be constructed. Without violating the spatial character of the site, the open spaces should be opened to the public for recreational facilities. This is an important proposal for the life quality of the citizens because around the Dokuma district green areas, public parks and recreational facilities are quite limited. In addition, the existing buildings should be repaired and restored in accordance with their original architectural features. The critical point is the maintenance of the roofs because the buildings, especially the main factory building, have an enormous roof area and the roofs are damaged seriously. In order to sustain and preserve the physical quality of buildings the first precaution to take should be the maintenance of the roofs (Dokuma Project Report 2015).

Besides these objectives concerning the recreational use of open spaces and physical maintenance of the buildings, the new functional content of the existing buildings are discussed by the report. Since the original function of the factory complex cannot be continued new functions should be proposed in accordance with the 5th article of the Venice Charter. The report argues that the factory complex should be reviewed through the functions related with education, culture, sports and recreation. In this framework the proposed functions are a textile museum, scientific center encompassing education, implementation and experience, kindergarten, art workshops, restaurants, city library, conference halls and accommodation units, sport center etc. It may be observed that the spatial quality of the existing buildings and open areas are compatible with these functions and there is no need for constructing new

buildings. If the existing buildings can be loaded with these functions in accordance with the Venice Charter – Article 5, preservation of the industrial heritage can be realized through reuse.

Today, most of the proposals of the report are not implemented yet. However, the green spaces around the main factory building is opened to public as a recreational space. As a result of this decision, the current experience of the site is realized mainly through open space. As long as the characteristics of the site is preserved this use is very positive for the quality of urban life however for preserving the essential characteristics of the site, the proposals for the buildings should be implemented as soon as possible. Especially the proposed museum of weaving is a critical component of the new layout since the historical character of the site and spirit of the place is underlined by the activity and industry of weaving.

4. CONCLUSION

It is seen that “industrial heritage” has emerged as a new category of “cultural heritage” in cities where former industrial spaces cannot continue to perform their functions due to several social and economic reasons (Karıptaş, Erdinç ve Dinçer 2015, 512). Since industrial buildings reflect the sociological, cultural and technological context of their periods, they are seen as significant historical heritage and proposals are developed to preserve them through reuse (Asiliskender, Yöney, Özer 2015 ve Saner 2012).

In this framework, the textile factory of Antalya, which has given its name to the “Dokuma” (weaving) district where it was established, is a representative of industrial heritage in urban space. The factory consists of a large complex of buildings with divergent functions and the factory complex is an important element which has influenced the urban scale. The factory was built in 1960s, when Antalya was a little Mediterranean town. During its almost 40 years of performance, it provided considerable employment and established a continuous institutional culture. The factory complex became an active cultural agent. It has become the initiator of a large urban district which did not even exist before. Although more than a decade has passed after it was closed, the deep imprints of the factory in the urban memory and the former employees’ sense of belonging did not disappear.

After a controversial process, in 2015 preservation and re-functioning was considered officially. In consequence, the green areas were opened to public use for recreational purposes. The re-functioning of the buildings is a continuing process which has not been implemented yet. The current spatial experience is provided by recreational function in the open space. Since urban memory associates this space with its former function, the other proposals of the mentioned project should be implemented as soon as possible. The implementation of the project’s proposals can be solutions for possible discrepancies between urban memory and current use.



Figure 1. Site plan with original functions
(Dokuma project report 2015)

1. Guesthouse, 2. Education Hall, 3. Mosque, 4. Depots, 5. Dining Hall for the Workers, 6. Dining Hall for the Officers, 7. Maintenance Workshop, 8. Water Storage, 9. Electricity Plant, 10. Construction Maintenance Workshop, 11. Atelier, 12. Depot for Chemical Material, 13. Main Factory Building, 14. Administration, 15. Security, 16. Kindergarten, 17. Housing, 18. Heating Center.



Figure 2. Main Factory Building, exterior view.
(<http://kepezdokuma.com>)



Figure 3. Main Factory Building, interior space.
(<http://kepezdokuma.com>)

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SESSION 6

30 AĞUSTOS HALL
12 May 2017-Friday, 14.40-16.10

Chairperson: Prof. Dr. Can BİLSEL

Invited Speaker: Can BİLSEL

Architecture and the Social Frameworks of Memory

Enrico PIETROGRANDE, Alessandro Dalla CANEVA

Reconfiguration of the Lost Unity:

The Convent of San Biagio in Vicenza, Italy

Ahmed JAHİĆ, Özen EYÜCE

Memory and Memorialization in Bosnia Herzegovina

Tuba Nur BAZ, Müjgan Bahtiyar KARATOSUN

An Essay in Adaptive Reuse: The Case of Bergama Küplü Hammam

Başak KALFA, Nimet ÖZGÖNÜL

Interpretation and Presentation of Archaeological Sites

as a Tool for Creating Bridge between Past and Present:

Case of Magnesia on the Meander

ARCHITECTURE AND THE SOCIAL FRAMEWORKS OF MEMORY

CAN BILSEL¹

Grateful as I am for the invitation to this important and timely conference, I shall limit my remarks to the relation of architecture to what the French sociologist, Maurice Halbwachs called “the social frameworks of memory” (*les cadres sociaux de la mémoire*). Halbwachs is not a widely known figure in architectural history and urban conservation studies.² Unlike his better-known contemporaries from the early twentieth century, the philosopher Martin Heidegger, and the literary critic Walter Benjamin—two thinkers on the opposite ends of the political spectrum, whose ideas inspired the hermeneutics of place, or of urban spaces of modernity such as the Parisian Arcades—Halbwachs had little interest in the ontology of architecture. Architectural and urban spaces figure prominently in Halbwachs’s work since he maintains that memories survive in the *longue durée* only to the extent they are indexed into architectural places, and mapped into an urban and historical topography.³ This comes with a caveat: in his pioneering study of “collective memory,” *La topographie légendaire des évangiles en terre sainte: étude de mémoire collective*, Halbwachs highlights the discrepancy between the archaeological record preserved in material culture—for example ancient ruins and monuments—and the living memory of a religious community.⁴ Likewise, in his study of working classes, Halbwachs’ neologism, “collective memory” is defined as a deliberately unstable category. Memories are socially constructed and are in a state of flux: their ability to accurately retain authentic lived experience is called into question.

The provisional and fluid definition that Halbwachs assigned to “collective memory” offers an insight into our present predicament. In the last decades, the ability of architecture, urban design, and architectural conservation in framing and preserving a stable and unified cultural heritage has been profoundly challenged. During the ethnic strife and ensuing civil wars of Bosnia Herzegovina and Kosovo in the 1990s, the battle was fought, in no small part, over cultural and architectural heritage. Communal violence targeted not only civilian populations, but also sought to erase all traces of the other’s architectural heritage: Kosovar mosques have been the targets of systematic destruction.⁵ A formerly multi-ethnic nation’s public memory was Balkanized into shattered and irreconcilable collective memories.

¹ Prof. Dr., University of San Diego, USA

² M. Christine Boyer’s *The City of Collective Memory* (MIT, 1996) is a significant exception.

³ Cf. Lewis A. Coser, “Introduction: Maurice Halbwachs 1877-1945, in Coser ed., Maurice Halbwachs, *On Collective Memory* (U. of Chicago, 1992).

⁴ Maurice Halbwachs, *La topographie légendaire des évangiles en terre sainte: étude de mémoire collective* (Paris: Presses universitaires de France, 1941).

⁵ Andrew Herscher, Andrés Riedlmayer, “Monument and Crime: The Destruction of the Historic Architecture of Kosovo,” *Grey Room*, no. 1 (Autumn, 2000), 108-122.

The urban revolts that have arisen since 2010, which are optimistically called the Arab Spring, have further eroded citizens' trust in the ability of monumental architecture in representing a pluralistic and yet unifying memory in public spaces. This is in no small part due to the failings of the nation states and their architectural conservation apparatus, which, in lieu of allowing citizens to remember the past in pluralistic ways, abuse their prerogative by consolidating public memory into ideological "historical reconstructions." Just as social upheaval, oppression and resistance came to define more of the urban experience in the Middle East, new forms of commemoration such as performative reenactments of events in public spaces or new media have replaced architecture as anchors of collective memory. The other extreme is worse: when the nation state fails, as is the case in Syria, Iraq, and Afghanistan, the vandalism of cultural heritage becomes a mass spectacle. The atrocities that are rerun on new media have replaced architecture's more prosaically managed and controlled memory. By *Balkanization of memory*, I refer to a current situation where different social groups not only remember events differently, but also prove shockingly oblivious to the suffering of the others. What are the architects, urban planners, urban designers, conservationists, and urban sociologists to do as "specific intellectuals" in the face of the current Balkanization of memory, and to uphold public interest? This essay makes the case for moving away from autonomous—or merely technical—inquiries that understand architecture and places as "sites of memory" to a new direction that builds upon Halbwachs' social frameworks of memory. It is thanks to Halbwach's pioneering, if incomplete, work on "collective memory" and social classes that we may understand how the emerging and open-ended social formations transform architecture as an art of memory.

RECONFIGURATION OF THE LOST UNITY. THE CONVENT OF SAN BIAGIO IN VICENZA, ITALY

ENRICO PIETROGRANDE¹, ALESSANDRO DALLA CANEVA²

ABSTRACT

This work concerns Vicenza, a city located not far from Venice in the north-east corner of Italy, and it specifically refers to the abandoned convent of San Biagio on the banks of the Bacchiglione river. Once intimately part of the city's historic center, the area gradually lost its functional and social identity. The idea of restoring that degraded area of the city of Vicenza has long been the object of discussion on the part of local authorities.

The convent of San Biagio is one of the subjects recently investigated by our students at the 'Architectural and Urban Composition 2' course taught on the master's degree in Architectural Engineering at the Department of Civil, Environmental and Architectural Engineering of the University of Padua. The working method is based on the belief that, in the study of urban morphology, is basic to analyse the history of the city, clarifying the relationship between permanent structures on the one hand and temporary ones on the other. The history becomes an indispensable tool to know the deep reasons of the urban structure which is the memory and the image of the community. The methodology looks at the city as a product of functional systems (political, social, economic), but overall contemplates the urban form as a result of its spatial structure. The life of the urban form is then investigated especially in its physical specificity, the only one able of giving reason of its special nature.

The San Biagio area has been affected by heavy transformations that has resulted in the organic unity with surrounding parts of the city being lost. The order and hierarchy of the elements that characterize the form of this old place were compromised. The convent and the church of San Biagio in Vicenza were thought by our students as an opportunity to reconfigure the lost unity of a symbolic and representative place of the city, custodian of its memory and identity.

Keywords: Memory, Identity of the Community; Public Space; Urban Analysis; Sustainable Development

1. INTRODUCTION. ABOUT THE CITY OF VICENZA

This study focuses, from an applicative point of view, on the historic fabric of the center of Vicenza (Figure 1), a city situated between Venice and Verona in the Northern part of the Italian Peninsula. More in particular it examines the area bathed by the Bacchiglione river near

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to where the desecrated church of San Biagio and what remains of the convent stand. With Padua and Treviso, Vicenza was one of the most important cities of the Serenissima Republic of Venice, the maritime republic that boasted Venice as its capital. With other less important, smaller cities, it was part of a network extending into the region's countryside and including urban centers enclosed behind walls and in the shadow of castles busting with history and art. We must take into consideration that the Republic of Venice was the Italian state which has perhaps most characterized "its own institutions and its own political and cultural autonomy" and has maintained its independence up until the modern era (Rossi 1970).

Like the other cities of the Veneto Region, Vicenza has conserved largely intact its walls, which allow the reading of its urban form as it changed over time (Carta, Magliani, Scarpari, Zirona 1983). The walls constitute, in fact, the real architecture of a city conceived as a collective building. It should also be remembered that the walled cities of the Veneto Region, in this case Vicenza, possess neither center nor peripheral area and present at the end of the Middle Ages definite morphological characteristics which are transmitted to the Renaissance. The fabric of the city at the threshold of the fifteenth century admits few, rare variations: "with its palazzi (urban mansions), houses, churches and public facilities - theaters, hospitals, academies - the urban countenance of Vicenza presents particular monumental architectures in an already formed fabric". (Crippa 1964). In fact, already in the second half of the thirteenth century, Vicenza established precise rules and modalities on how to build volumes. "In 1264 the assembly of the citizens approved the prohibition of tearing down existing buildings and of constructing new structures more than fifteen meters tall. Furthermore, it was required to respect the regulations concerning alignments and care of the city's urban décor" (Rossi 1970).



Figure 1. Cristoforo Dall'Acqua, general view of Vicenza in the XVIII century. The city appears surrounded by defensive walls. The urban silhouette was characterized by a multitude of churches and chapels with countless towers.

During the Renaissance one of the most important architecture designed by Palladio, the Basilica placed at the center of the city, is characterized by "the coexistence of gothic masonry and white stone", a coexistence leading to a singular effect "that is typical of Venice and becomes almost symbolic in the Filarete's fragment on the Grand Canal" (Rossi 1970). In a particularly positive way, Palladio inserts its architectures in the urban landscape of cities of the Republic of Venice.

2. HISTORICAL NOTES ON THE CONVENT OF SAN BIAGIO

The church and convent of San Biagio were transferred here from a previous location in 1522. The structure of the church was originally composed of a single nave with five chapels on each side and a choir (Figure 2). The facade, marked by four pillars (Figure 3), had a central rosette (Dirani Mistrorigo 1988).

Access to the convent was situated in the south, at the corner of the church's facade corresponding to the churchyard (Figure 4), while the internal connection between the church and the convent was in the north. Of the two cloisters, the one closest to the church is slightly smaller and housed the library, hospital and pharmacy. The second cloister contained the monks' cells, the refectory and the chapter house.

In May of 1797 Napoleon's armies entered Vicenza, ending the long history of the Republic of Venice and declaring the end of its government. The convent was used as a barracks and military prison. In 1812 the conversion of the convent was confirmed, with the barracks on the ground floor and prisons on the upper floors. The church was converted into stables. After coming under Austrian rule in 1813, the barracks and the prison remained operational and no major changes were made.

Vicenza became part of the Kingdom of Italy in 1866. Between 1872 and 1892 the convent underwent radical alterations, notably including the large expansion of the prison through the construction of a massive new wing (Figure 5). Its function as a prison would finally end in 1986.

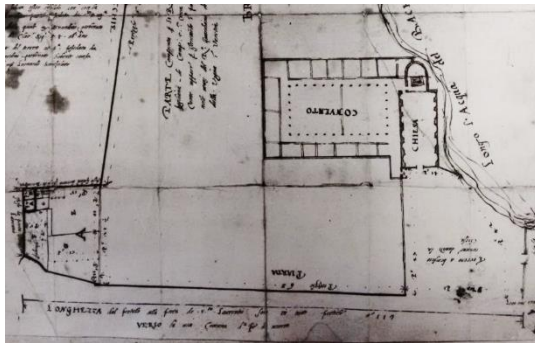


Figure 2. Convent and church of San Biagio, Vicenza, original state. General plan.

Figure 3. Church of San Biagio, Vicenza. View of the facade before the transformation of the church into a garage. On the left appears the entrance door to the convent.

The church, only the outer walls of which were kept intact, was granted for use to the R.A.C.I. (Italian Royal Automobile Club) in 1928. It was subsequently transformed into a garage. The facade was removed (Figure 7) and it was internally divided into a duplex to increase capacity (Figures 8, 9). Furthermore the historical churchyard saw the violent construction of a new building for the R.A.C.I. offices, which now houses the municipal offices for the Inland Revenue (Figure 10).

The building complex of San Biagio also hosted other functions for a short time, particularly including school activities and public institution archives.

For several decades now, this important part of the city has been in a state of neglect and decay. Almost completely abandoned (Figure 6), only the parking service within the church is

currently active, which is clearly incompatible with the historical, artistic and religious value of this architecture. The fragmentary evidence of an urban centre full of potential still remains, and it can again become an integral part of the city to which it belongs. In recent years, studies and surveys have been conducted that have unearthed many valuable elements such as frescoes, vaults and capitals of historical and artistic value. However, they have also revealed the need for urgent consolidation interventions.



Figure 4. Cristoforo Dall'Acqua, view of the courtyard in front of the church of San Biagio, XVIII century. The church partially appears on the left.

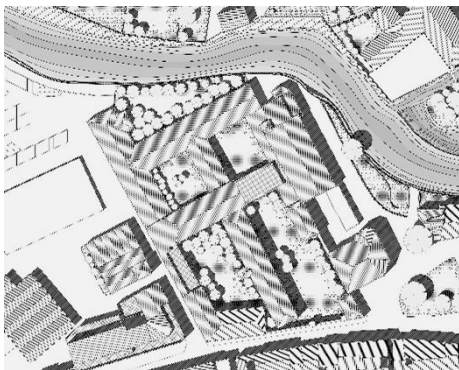


Figure 5. Planivolumetric plan of the San Biagio area, current state. From the work of the students Francesca Andreolli and Martina Concordia, academic year of 2015-2016.

Figure 6. Detail of the cloister closest to the church, current state.

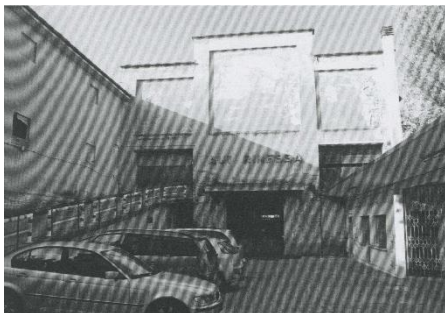


Figure 7. The new facade of the church, transformed into a garage after the year 1928. The ramp loading vehicles on upper car deck inside the church is visible on the left.

Figure 8. View of the interior of the church transformed into a garage, lower deck. The former holy space has been divided in two parts through the realisation of a slab.

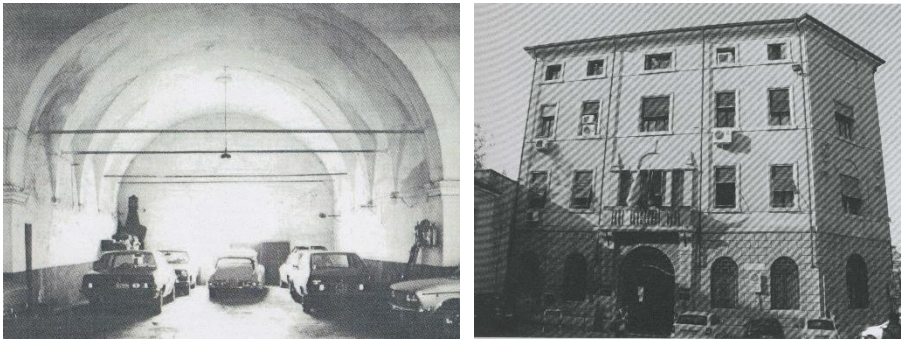


Figure 9. View of the interior of the church. Detail of the choir, upper deck.

Figure 10. View of the incoherent volume built in the churchyard which now houses the municipal offices.

3. THE SAN BIAGIO AREA AS A DIDACTIC EXPERIENCE

3.1. Methodology

It should be noted that studying the historic town centre in relation to the events of the past that have contributed to defining the current state of affairs makes it possible to gain important information for the development of a reasoned plan to recompose the compromised areas (Semerani 1982). In the didactic experience here presented, it was adopted as a fundamental component the investigation into sources, particularly the iconographic ones.

Our students on the course of Architectural and Urban Composition 2 at the University of Padua, Department of Civil, Environmental and Architectural Engineering (regular professor Enrico Pietrogrande, coworker Alessandro Dalla Caneva, academic year of 2014-15 and 2015-16) based on this principle their proposals for a renewed life in the area.

The general teaching aim was to develop the relationship between analysis and project by studying this important area in the city. As already indicated, the teaching is based on the conviction that surveying the historic urban fabric of the city helps the project since the study of the building cell is the key to reading the whole city, and the analysis forms an organic part of the initial phase of the planning project.

3.2. The student's projects

The projects submitted are based on the same principle: restoring value to a remarkable urban site, the former convent of San Biagio, which has lost its role within the city. Its functional recovery should respect the types of spaces that were present within the former convent, in continuity with the historical forms inherited from the past, for example the cloisters and the church.

The recovery of the convent of San Biagio is so considered as an opportunity to enhance a fundamental monument in the city of Vicenza. As Alberto Ferlenga said: "Recycling parts of the city should provide an opportunity to reflect on how densification or partial destruction can become design themes, or how alterations that add to or integrate with architecturally obsolete but structurally integral constructions can change the appearance and quality of life of entire neighbourhoods". (Ferlenga 2015, p. 51).

The design choice of students Marco Paccagnella e Giovanni Marcolin (Figures 11, 12) originates from a fundamental consideration. They consider demolishing the more recent volumes added to the original architecture, the prison wing in particular, crucial for restoring value to what remains of the old convent nucleus.

The project presents two new courtyards designed in close relation with the convent cloisters. The volume that ends to the south towards the main road is partly arranged in continuity with the historic buildings' street fronts. Part of it is set back and forms a public space with the pre-existing facades and serves as an urban entrance to the entire complex. This urban space has also been envisaged as a meeting point for the different routes that converge in the area.

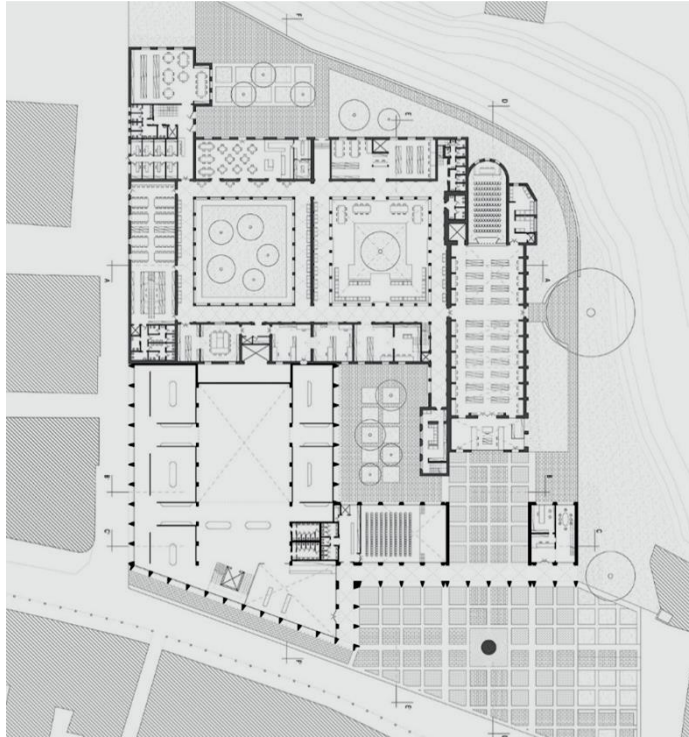
The front facing the street is characterised by a giant, monumental-like porch that recalls the architecture of the Mondadori headquarters in Milan, designed by architect Oscar Niemeyer. The motif of the giant arched portico evokes the same motif repeated on the ancient lateral facades of the church. In addition, the porch is a typological element that is characteristic of the urban form of the city of Vicenza.

Particular attention was paid to the sequence of the public spaces which provide access to the entire building complex, in keeping with ways of constructing urban space that refer back to the tradition of composing paratactic successions of spaces in the city of Vicenza, and in the historic city more generally. The height of the volumes was conceived in relation to the existing urban structures in order to establish visual continuity between historical and modern architecture.

In line with the decisions of the local administration, the proposed design's theme for the redevelopment of this remarkable urban area within the city is that of a cultural centre. The idea of a cultural centre seems to be appropriate for defining a combination of functions that can increase the possibility of generating a dynamic urban place that is open to the city and its inhabitants.

In particular, the cultural centre is characterised by the presence of a library system that arranges the reading rooms through the spaces that revolve around the cloisters. The reference books are in the ancient church's basilica hall, and exhibition and recreational spaces in the newly constructed parts. The choice to place the library reading room in the church makes it possible to give value to this site. In fact, the idea of having a single reading room space coincides with the typological basilica arrangement of the ancient church, which was compromised by the addition of floors and partitions in both the horizontal and vertical planes in the twentieth century.

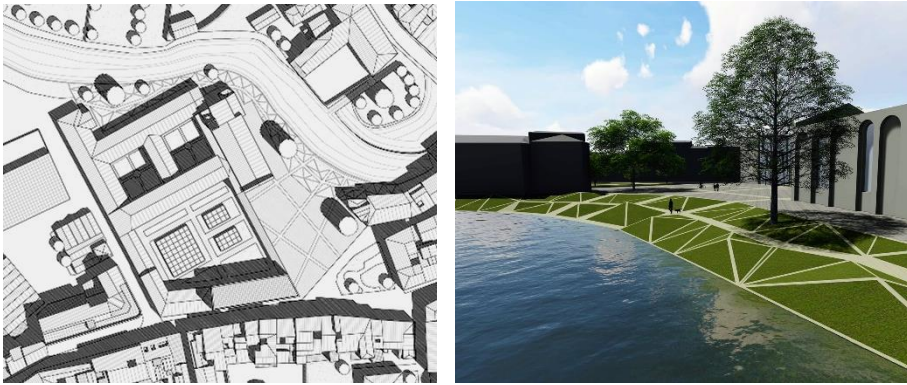
The project by students Sebastiano Favaro e Luca Scancelli (Figures 13, 13, 15) starts from the same premise as Paccagnella and Marcolin. Their design strategy is to enhance what remains of the old convent of San Biagio after eliminating the additions from the nineteenth and twentieth centuries. New volumes will be added to the original nucleus, arranged on the land of the convent's missing original cloisters. In this way, the original unitary form of the old convent of San Biagio can be recovered. The remaining interior space will not be occupied by a double court as a mirror repetition of existing cloisters.



Figures 11, 12. The San Biagio area converted in cultural centre. Plan of the ground floor and new facade on the Contrà Pedemuro San Biagio. Proposal made by the students Marco Paccagnella and Giovanni Marcolin, academic year of 2014-15.

Instead, it has been deliberately designed as an undivided large urban square open to the diverse cultural needs of the city. Within this empty space, glazed roofs emerge covering the three underground double-height spaces. The empty space in front of the former church refers back to the existing old forecourt and becomes urban public space, serving as the point of access for the entire complex. The space of the forecourt and the square are mediated by a volume intended as a porch connecting the two urban spaces. As in the previous case, the students recognise the intentions of the municipality administration, whereby the area is to be redeveloped into a cultural centre. The functions proposed by the students are similar to those of the previous design; however, they are arranged in a different way within the complex. In

fact, the space for the library with the reading rooms is located in the double height underground spaces under the square.



Figures 13, 14. Planivolumetric plan and view of the public garden between the church and the river. Project solution designed by the students Sebastiano Favaro and Luca Scancelli, academic year of 2014-15.

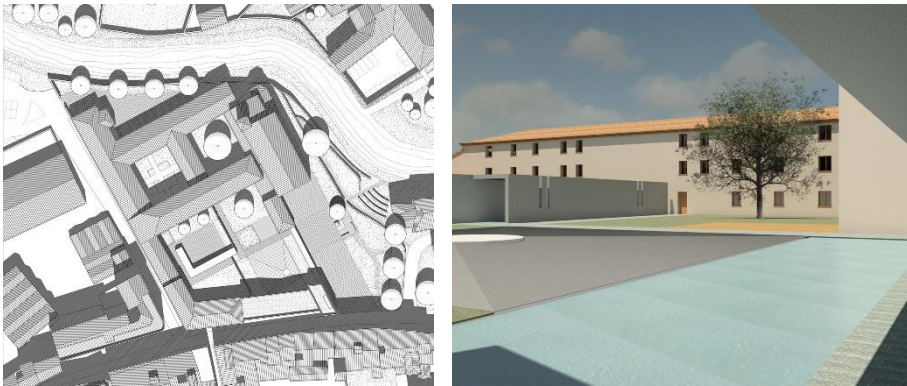


Figure 15. View of the churchyard and the building complex of San Biagio, Vicenza. Proposal created by the students Sebastiano Favaro and Luca Scancelli.

The students paid particular attention to the redevelopment of the outdoor spaces. The space next to the old church that comes into contact with water has been repurposed, recovering the public space that is currently unusable and dilapidated. The arrangement of this stretch of land by the water is meant to stitch the land and water together, as well as enrich the city with new urban routes.

The design developed by students Marco Cecchetto e Luigi Forlin (Figures 16, 17) envisages the demolition of the buildings that altered the complex's original appearance, as in previous cases, and introduces features compatible with the building's nature. The redevelopment of the outdoor spaces was carefully considered with the aim of enhancing the relationship with the Bacchiglione River.

The church is currently used as a garage. The restoration project involves the demolition of a small building located behind the facade that was built in the mid-twentieth century as a ticket office, as well as the removal of the concrete ramp leading to the upper level of the garage.

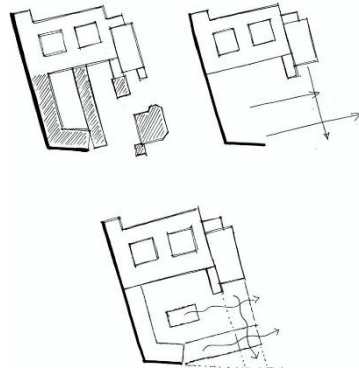
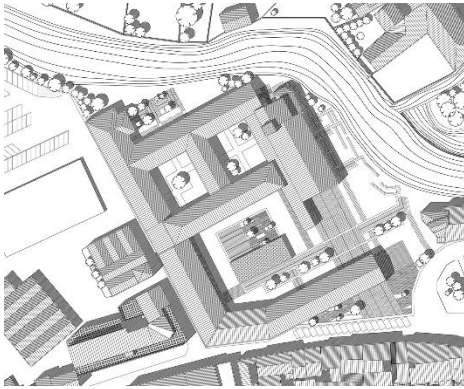


Figures 16, 17. From the work of the students Marco Cecchetto and Luigi Forlin, academic year of 2014-15. Planivolumetric plan and view of the convent from the churchyard.

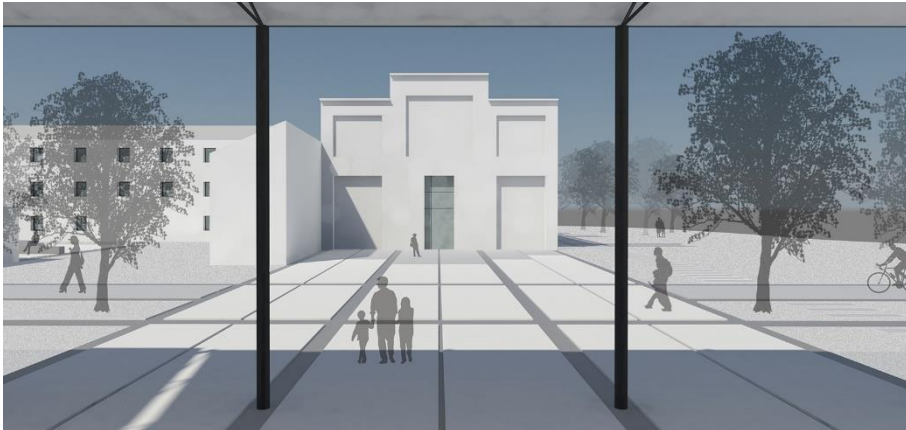
It is also envisaged the demolition of the twentieth century building in the churchyard in the south which currently houses municipal offices. The intention behind this is to restore the church square that was originally present and provide direct access to the church structure. The church's facade, which is already compromised, will be replaced with glass. In doing so the church will be emptied of all its improvised structures, and the increased light entering from the new glass facade is very well suited for the placement of a public library serving the city of Vicenza. The interiors of the former church will be restored to their original state, with a single nave covered with wooden trusses.

This project proposal also includes the demolition of the nineteenth-century wing built as a prison, which does not integrate well with the nature of the convent. This results in the formation of a courtyard in close relations with the churchyard square. This space is further characterised by a partition wall that divides the court into four different environments, each with its own spatial quality. The sequence of spaces introduces the entrance to the convent building, which is designed to house the state archives. Part of the complex is intended for warehouses, offices and rooms for temporary exhibitions.

The outdoor area towards the Bacchiglione River is reclassified from an environmental point of view. The plan involves expanding the staircase structure that slopes down to the river with amphitheatre spaces, thereby improving access to and use of a space which has great potential. The goal of students Francesca Andreolli e Martina Concordia (Figures 18, 19, 20, 21) was to define a place for social relations that interacts with the city and its citizens' needs, with a focus on young students and local families. For this reason and from a functional point of view, they propose repurposing the convent spaces as university residences. The ground floor includes the cafeteria, study rooms and recreational rooms, while the upper floors host the rooms for students. The university-based character of the entire intervention is reinforced by a library located in the deconsecrated church of San Biagio where students can study and which provides access also to the public.



Figures 18, 19. Planivolumetric plan and design scheme from the work of the students Francesca Andreolli and Martina Concordia.



Figures 20, 21. View of the former church from the churchyard, view of the interior space. From the work of the students Francesca Andreolli and Martina Concordia.

The steel structure on the inside of the church's recovered aisle is deliberately placed in the centre of the space, detached from the perimeter walls to enhance the original basilica hall-like form.

The south side of the complex has been almost completely redesigned in order to serve as a filter between the city and the new complex of San Biagio. The side directly facing the road has a long porch that opens onto the river. This building ends with a canopy in line with the church, which also frames the facade. The geometry creates an interior courtyard with a more intimate space and a bar with a few outdoor tables in the centre. The entrance to the residence halls is located on the east side of the courtyard and runs parallel to the church, which is closed on the west side and open to the river. The new and existing parts will be connected by flooring running along the main axes, in particular the one that connects the church facade with the marketplace.

4. CONCLUSIONS

The deepening of the relationship between architecture and culture in the city formed the basis of the planning hypotheses illustrated in this article in agreement with the conviction that it is fundamental in teaching to promote a synthesis between knowledge and action. The consideration of the pre-existing environments and the widest picture of the historic built environment represent an indispensable instrument in promoting a new layout and cultural structure based on territorial needs. The study of the transformations of the spaces and shapes developing through time represented an indispensable premise for making the planning proposals that aim at reconstituting a coherent urban fabric in which different uses play a role in connecting the distinct monumental phenomena present. The search for a formal reordering is motivated by the conviction that architecture is a fundamental tool for promoting a new cultural and social asset in the areas investigated, where the new architecture draws inspiration from the needs of the territory and the events that have shaped its development.

In addition to being the basis for further architectural research and discussion, it is hoped that the ideas of the students, and their theoretical works, will become instruments for a fruitful and direct dialogue with all those involved in the town, particularly the town administration. This degraded area in the heart of the city can be made harmonious and coherent by means of new architectural projects for public functions, formulating a new integration of the urban fabric torn apart by choices that neglected the context.

The teaching experience has proven to be effective in making the relationship between teachers and students a cohesive one. The architectural projects presented by the students, that is the most important aspect of the paper, could become starting points for in depth study and discussion and form an instrument for a direct and immediate dialogue with those who care for.

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MEMORY AND MEMORIALIZATION IN BOSNIA HERZEGOVINA

AHMED JAHIC¹, ÖZEN EYÜCE²

ABSTRACT

The paper will focus on monuments and memorials, the two being the main architectural agents of social and individual remembrance. How was the design and the realization of monuments and memorials and our position in regard to them affected by the transitory nature of time which every manmade object is subjected to? Because of its fundamental place in the definition of memorials, no study of them can be done without including memory. Our modern obsession with forgetting also made us question and eventually completely overturn the long-standing concept of memory as a database of information of the past. While the ideas of grandeur and glory have been replaced with democracy, the archetypal form of monuments and memorials, once celebrating heroes and rulers, are nearly abandoned today, the memorial culture has brought us to the conclusion that by the act of investing memories in an object or so-called prosthetic memory we may be dispersing them at the same time.. Bosnia and Herzegovina, with its turbulent past, having been through different forms of government, from imperial to socialist and finally democratic, is a fertile ground for researching the changes in memorialization practices. Establishing the major turning point and paradigm shifts in both of the subjects, the paper aims to identify how and to what extent did the changes in society, its perspective on memory, and who or what is being remembered affect form, scale, shape, spatial organization, symbols, materials and other important aspects of post-war architectural memorialization.

Keywords: memorials, memory, architecture, memorialization, Bosnia and Herzegovina

1. INTRODUCTION

Memory, after being on the sidelines of architectural discussions during modernism, experienced a significant rise in the research of its connections to architecture in the last several decades. But the interest is directed more to its role in the perception of architecture than to, as Alois Riegl calls them, intentional monuments. The first section will focus on memory and architecture, their relationship and its development, followed by a short overview of post-war architectural memorialization. The third section's focal point will be Bosnia and Herzegovina and its post WWII and 92-95 conflict's architectural practises while conclusion will present discussion on the findings of the previous sections and hopefully offer a starting point for a

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discussion on the complexity of the memorial practices in Bosnia and Herzegovina and the direction it might take in the future.

2. MEMORY AND ARCHITECTURE

In order to understand and define the concepts of monuments and memorials and the changes in their design approaches, it is essential to take a closer look at memory which is deeply embedded in their meaning. Memory comes from Latin verb *memori*: to be mindful, to remember and The Oxford English Dictionary defines memory as “the capacity of retaining, perpetuating, or reviving the thought of things” and as a phenomenon, memory has been discussed in many areas and quite differently in the course of time. Contemporary thought perceives memory not as a store of information, but as a plurality of functions. What we call ‘memory’ today, Jedlowski, (2001, p. 30) defines as: “a complex network of activities, the study of which indicates that the past never remains ‘one and the same’, but is constantly selected, filtered and restructured in the term set by the questions and necessities of the present, at both individual and the social levels.” Sciences outside psychology treat memory more as a social rather than personal phenomenon. This recent rise in scholarly interest in memory can be coincided with our own personal preoccupation with memory and more important its counterpart, forgetting. This obsession with forgetting some scientists prescribe to the anxiety caused by modernity. Rapid changes and constant movement forward inherently meant leaving something behind. At the same time, technologically driven mass media society expanded our horizons from local to international. The collection of information from the past ceased to be a selective process and in this state, afraid of forgetting something important, we started clustering large amounts of data. As the numbers of museums, state archives and libraries increased significantly we became ever more reliant on *prosthetic memory*, a memory that Landsberg (2004, p. 175) defines as: “memories which do not come from person’s lived experience in any strict form”. That is perhaps why today we measure memory by gigabytes for the greatest prosthetic memory device we have invented, the personal computer.

Today, we can observe the relationship between memory and architecture going in two directions. One that treats memory as a part of perception in architecture and sees it as an important part of experiencing architecture and the other one that explores the relationship deeper on a smaller and direct scale, with intentional monuments. (Forty, 2000)

First one is prompted mainly by Italian architect Aldo Rossi and caused by nostalgic feelings brought upon by modernism and its avoidance of memory that created a rupture in the historical continuity. The city is seen as a collective memory of its citizens and any interventions in it can affect the collective memory itself. That is why in developing new forms of urban architecture is of great importance to research the existing ones.

The second one deals with memory and architecture more directly, in forms of intentional monuments. Together with division of history and memory, questioning history as just a distorted version of memories for the interest of the dominant powers caused for more suspicions to arise and make memory in architecture lay dormant except in one field, that of commemorating and remembering the fallen, mostly soldiers in the First World War. Thousands of war memorials were built in the affected countries with nations, for the first time, commemorating casualties of conflicts in this scale. Faced with such a trauma society once again relied upon artifacts to prolong human memory and convey to us the message that forgetting the ones who died is a great danger for the society. In the period between the wars the usage of monument and memorials in service of Nazi and Fascist ideologies paved a way in raising suspicions of their meaning and place in the public space. Fall of the Berlin wall in

1989 and unification of Germany ignited the discussion of how to commemorate the victims of the Holocaust. Together with genocides committed Rwanda to Bosnia and Herzegovina and most recently, terrorist attacks across the world, made the subject of memorializing posttraumatic events an acute subject. Whitehead (2007) dates this rise of twentieth-century interest in trauma to the end of Vietnam War when soldiers returning home manifested the symptomatology of trauma. Now, realizing the fragile nature of memory and the fact that as every manmade object monuments and memorials as well are subjected to the transition of time and the society they are made in, a search is on for new forms of memorialization. Memorial culture according to Parr (2008) appears in many forms, from Memorial Day, memorials and monuments to a whole industry of memorialization, including exhibitions, museums as well as Hollywood renditions of real-life collective traumas in film.

3. MEMORIALIZATION

Throughout the centuries, in many various societies wars have played a very significant role in memory, individual as well as collective one. War is such a severe interruption of experience that can cause memory shock, making it hard to integrate these interruptions in the established narrative and collective memory. Memorials can act as a public catalyst for people to grieve and mourn their losses and incorporate their individual memory in the collective one. Jay Winter (1998) notes two functions of war remembrance: memory and mourning. Remembering a war is always a part of the official memory policy as a way of creating and upholding a certain collective identity. Additionally, it has to go beyond memory politics and offer a chance for survivors to mourn their losses. Throughout the examined period answers to two questions were the main instigators of change in the design of architectural memorialization. Who does the society remember and how?

While memory was thought of as an unchangeable storage of information and its term interchangeable with history up until the late 19th century the society was fostering a cult of heroes which can be traced back to ancient Greece. Imperial age royalty, military figures, and otherwise notable persons were celebrated through poetry, their resting places were adorned in form of glorious structures and had monuments built in their names. Monuments from this period are almost regularly located in prominent locations in the city such as focal points of squares, intersections of main avenues or in front of important edifices. They feature highly representational forms and use a range of didactic elements and symbols. Their structural monumentality is combined with the usage of high quality and “noble” materials.

The shock caused by the death toll and destruction of WWI caused a paradigm shift in architectural memorialization. Now it was centered on a soldier with war cemeteries and memorials on battlefields and Tombs of Unknown Heroes in nation’s landmark locations in cities. Relatively smaller structures include representations of brave, young soldiers dying for a nation’s cause. Ensuring equality in their sacrifice their names are inscribed on monuments while emotions of grief and mourning are stimulated through tomb and mausoleum allusions. Horrors of WW2 and Holocaust were a turning point for memorials. The abuse of memory by totalitarian regimes combined with modernism’s stance against it made people grow suspicious to memorials and memories being institutionalized in an object. While Holocaust unrelated memorials were being done in years after the war humanity was still reflecting on how such horrific event can be commemorated. Together with the earlier used forms, the materials mostly used in memorials were abandoned. The design of memorials was being concentrated on experience and the most suitable tool for this was abstraction because unlike representational memorials that resemble the object they represent the abstract memorial not

relating to a specific object or an image is more prone to referencing non-visual aspects like emotions and experience.

Maya Lin (2000) in designing the Vietnam War Memorial chose abstraction saying that: "A specific object or image would be limiting. A realistic sculpture would be only one interpretation of that time. I wanted something that all people could relate to on a personal level." and Yilmaz has a similar opinion stating that: "A direct denotation between the event and its representation minimizes the variations in the collective remembering process" (2010, p 8). Abstraction, however, may not resonate well with those directly affected by the event being commemorated. In the case of the Vietnam War Memorial it resulted with adding "The Three Soldiers" sculptures upon the request of the veterans. Various materials, such as concrete and rusted steel, are now being used what may be credited to its anonymity and other values treasured by modernism. The search on how the Holocaust should be memorialized, especially in Germany where in the late 80s artists and architects use extremely abstract forms, negative space, voids and everyday objects to represent absence gave way for counter-monument movement. The spirit of the movement can be best described in Young's (2000, p.92) words: "only an unfinished memorial process can guarantee the life of memory". Our perception of memory has also changed drastically. "Today we think of past as memory without borders rather than national history within borders; today memory is understood as a mode of re-presentation and as belonging to the present." (Huyssen, 2003, p.4) This new mode of critical consciousness in democratic societies gave way for new memorials being built as an acknowledgment of inflicted difficult memories, past injustices, and collective traumas across the world as a step towards reconciliation. Memorial to the Abolition of Slavery in Nantes, dealing with its relationship with slave trade or the Komagata Maru Memorial in Vancouver, dedicated to Indians deported from Canada to name a few. Another interesting memorial "The Ring of Remembrance" was opened in France on the first centenary of the First World War. It features a massive ring with plaques of over 600.000 names of friends and former enemies, French and German, this time, mingled together, with no rank and no nationalities.

It is relatively easy to discuss memorialization for those directly affected by the event being commemorated, since they are able to draw upon their memories, compared to those with no recollection of the event. It begets the question on how the event can be remembered and thus memorialized. So how do we design memorials in a democratic society? How to decide what memory and whose memory is to be commemorated? First of all, Julian Bonder warns us of submitting to sentimentality, symbolism, artificial meanings and metaphors, because it might lead to what he calls redemptive aesthetics which he describes as "kind of aesthetics that asks us to consider art as correction of life, that art may repair inherently damaged or valueless experience" (Bonder, 2009, p.65)

Today's memorials are designed rather as site-specific, landscape, urban, spatial and artistic solutions inviting visitors on reflection, inciting discourse on the past through present and warning for the future while not claiming to understand or represent the suffering of others since no art can compensate for human trauma. It is in the interaction of the visitor and the memorial that they are to fulfill their function of dealing with traumatic events and form a process towards understanding on both individual and collective levels. Nicolai Ouroussoff cites Eisenman's Memorial as an example "how abstraction can be the most powerful tool for conveying the complexities of human emotion." (Ouroussoff, 2005) While abstract forms of 9/11 Memorial and The Memorial to the Murdered Jews of Europe are both accompanied with a comprehensive didactic space in the form of a museum which offers detailed information on the memorialized event the 9/11 Memorial and others, when it is possible, have the names of

the victims inscribed. This can be attributed to the “ability of a name to bring back every single memory you have of that person is far more realistic and specific and much more comprehensive than a still photograph” (Lin, 2000). Both of these memorials are envisioned as highly active urban spaces inviting engagement with life in the present moment.

4. ARCHITECTURAL MEMORIALIZATION PRACTISES IN BOSNIA AND HERZEGOVINA

4.1. After WWII

An estimated number of more than 60 million people died, with civilian casualty ratio being 60% (40% in WWI). Aside from human casualties, war laid waste and destruction all over Europe. With fallen ideologies, borders redrawn and cities in ruins, this time there was no mass construction of memorials for the dead after the war. Initially, the war cemeteries from the WWI were expanded, a similar situation can be observed with Tombs of Unknown Heroes. The first priority was the rebuilding of the infrastructure and the cities. As the modernity progressed, the years that followed were not keen on intentional monuments. Used by the Nazi and Fascist regimes to promote nationalism and invoke militarism the public grew suspicious towards monuments and their construction. This led to several of them being destroyed in Italy and Germany after the war, the best example being The Tannenberg Memorial.

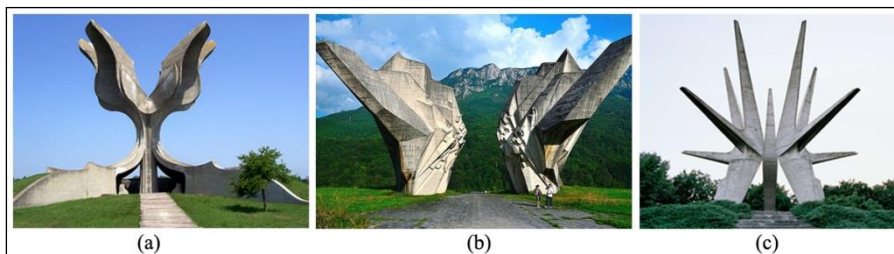


Figure 1. (a) Jasenovac; (b) Tjentište; (c) Kosmaj

WWII memorialization in socialist Yugoslavia was very important for celebrating the victory and liberation by the Partisans and in building the new society with multiple national and religious backgrounds. Most of the monuments were built on the sites of the partisan struggle locating them outside cities and in the open landscape as is the case with Jasenovac (Croatia, 1967), Tjentište (Bosnia and Herzegovina, 1971), Kosmaj (Serbia, 1971) and others. (See Fig. 1) All of them include a massive monument built in the spirit of Socialist Modernism. However, it should be stressed that “not many Yugoslav monuments to the partisan struggle fit into the genre of the massive Socialist Realist monuments that were typical in Eastern Europe and the Soviet Union”. (Burghardt and Kirn, 2014, p. 84) These monumental structures, dominating the landscape are often accompanied by historical, educational or leisure activities infrastructure. Avoiding any national and religious symbols they are mainly abstract forms that refer to a modern future of freedom, equality, and independence that is possibly only because of the ultimate sacrifice of the Partisan fighters. The abstract forms leave some openness that allows self-reflection and as Burghardt and Kirn (2014, p. 84) notice “it allows for an appropriation of meaning that bypasses the official narrative, making the monuments accessible to even those who disagree with the official political line”.

4.2. After 92-95 Conflict

The complicated nature of the conflict that engulfed most of the Balkan following the dissolution of Yugoslavia left the three ethnic groups (Bosniak, Serb and Croat) living in Bosnia and Herzegovina without an official narrative. In accordance with the Dayton Peace Agreement, which ended the conflict, Bosnia and Herzegovina is now organized into two entities: Federation of Bosnia and Herzegovina (dominantly Bosniak and Croat) and Republic of Srpska (dominantly Serb) and District of Brčko. Since then they have developed their own but almost parallel narratives. A phenomenon that Vinitzky-Seroussi (2003, p. 32) calls “fragmented commemoration” and defines as the existence of “multiple commemorations in various spaces and times where diverse discourses of the past are voiced and aimed at disparate audiences.” These parallel narratives stay in the way of conceiving a closure for such a conflict and reconciliation of the three ethnic groups. When analysed side by side the memorials display several similarities. They display array of ethnic or religious symbols and motifs, names of the fallen, plaques or inscribed in marble and all three sides stipulate that the fallen died defending their homeland. (see Fig. 2) The forms and the language used in these memorials tend to tell the person why she/he is different from his neighbour and thereby covertly promote segregation. Taking into account the multiethnic structure of Sarajevo and its victims of the 92-95 conflict the examples analyzed in this section aside from Srebrenica, which is the site of the only genocide committed on European soil after WWII, are located in Sarajevo (Sarajevo Roses, Memorial for the Children Killed During the Sarajevo Siege, and Sarajevo Red Line Memorial, see Fig. 3.) and in a way stand out of the fragmented commemoration phenomena.



Figure 2. (a) Bosniak Martyrs Memorial, Sarajevo; (b) Serb Memorial for the fallen, Pale; (c) Croat Memorial, Brčko

4.2.1. Memorial Center Potočari, 2003, Srebrenica

Srebrenica is a small town in eastern Bosnia which was surrounded by Bosnian Serb forces in 92-95 conflict. By a UN resolution it was proclaimed a secure enclave but in July 1995 it was taken by the Serb forces and in the course of 3 days an estimate of 8000 men (from the age 15-70) were executed and their bodies scattered and hidden in mass graves. According to the Dayton Peace Agreement places Srebrenica in the Republic of Srpska which did cause some problems so OHR (Office of the High Representative, created to oversee the implementation of the peace agreement) had to designate the boundaries of the memorial and create the Foundation for the Srebrenica/Potočari Memorial and Cemetery. The memorial center Potočari was built on the site next to UN base (former car battery factory) where some of the execution occurred. (See Fig. 3) It consists of two parts: the cemetery and the base which is preserved a museum. The cemetery plots have a floral shape and the tombstones are standardized and done out of white marble. In The center, there is an open site used for funeral ceremonies and near

to it the central memorial stone with names of the victims inscribed. The factory is preserved as it was and is now used as a museum and educational center.



Figure 3. (a) Potočari Memorial; (b) Center Stone; (c) Inscribed Names of the Victims

4.2.2. Sarajevo Roses, 1995

Lasting 1425 days, the Sarajevo siege is the longest siege of a capital in modern history. During 44 months of siege, an estimate of 50 000 tons of explosives was fired upon the city, leaving 14 011 dead and 46 000 wounded. The shape shrapnel leaves at the spot of the impact on ground resembles a flower. Sarajevo Rosses are these traces filled with red paint. (See Fig.4a) The idea for their design came from a professor of architecture at the University of Sarajevo, Nedžad Kurto but no one is really certain when did the first ones started to appear. Even though these traces were present and are still visible on some facades of the buildings in the city, only those on the ground are filled with paint and considered as Sarajevo Roses. Technically they are three-dimensional but might appear as two-dimensional as their thickness remains hidden below ground level. They have no text to accompany them, no map pointing to them and no explanation of their origin. Junuzović (2006, p. 229-230) says that: “making any conclusions on the nature of their sites and messages they communicate can be rather amorphous and may lead to asking more questions than actually offering answers.” They can be found at city’s main market, pedestrian zones, and courtyards, squares, around religious buildings, sports courts, and school grounds mapping the life in the city during the siege.

4.2.3. Memorial for the Children Killed During the Sarajevo Siege, 2010

The memorial designed by Mensud Kečo aims to preserve the memory of more than 1500 children killed during the Sarajevo siege. (See Fig.4b) It is located in the main park in the city center and composed out of four elements. The glass sculpture in the middle of the fountain, made out of two forms symbolizes a mother trying to protect her child. Water symbolizes purity and passing of the time and runs on the bronze ring of the fountain. The bronze ring which was cast out of bobm shells is imprinted with footprints of children related to the ones the memorial is dedicated to. On the left side of the memorial on a stone pedestal, seven rotating, stainless steel cylinders contain inscribed names of the children. The memorial won several prizes in Bosnia but due to its abstract form its selection and unveiling caused much controversy among the parents of the children.



Figure 4. (a) Sarajevo Rosses; (b) Memorial for the Children Killed During the Sarajevo Siege; (c) Sarajevo Red Line Memorial

4.2.4. Sarajevo Red Line Memorial, 2012

This was a temporary installation that took place on the 20th anniversary of the beginning of the siege of the city and was designed by theater and film director Haris Pašović. He used multiplication of one object in order to dramatize the representation of absence. The installation consisted of 11541 red chairs, arranged in 825 rows. (See Fig.4c) Every chair represents one person killed during the siege while 643 of them were smaller in scale symbolizing the children killed during the siege. The red line formed by the chairs stretched on the main street ending at the WW2 Eternal Flame Memorial, where the stage has been set up. It was the first time that the victims of the siege were commemorated and a concert was to be held for 11541 empty chairs. Giovanucci (2013, p.451) describes the memorial as: “a strong example of Andreas Huyssen’s conjectures about the evolution of memorials. Huyssen explains that society changes and thus the way society memorializes things should change: “A society’s collective memory is... by no means permanent and always subject to subtle and not too subtle reconstruction.

5. CONCLUSION

The complex nature of the conflict in Bosnia and Herzegovina produced a situation where three constituent ethnic groups have their own narratives which are incompatible with each other. With wounds still fresh and committed crimes being processed in ICTY (International Criminal Tribunal for the former Yugoslavia) and local courts Bosnia and Herzegovina has a long and difficult process of healing and reconciliation ahead. Victims should have an inalienable right to recognition of their status and memorialization can be a key component in transitional justice and eventually pave way for reconciliation. Srebrenica is a symbol of the failure of international community to stop mass killings, ethnic cleansing and genocide in Bosnia and Herzegovina. Nothing but prayer site, monument and tombstones can be found at the cemetery and the simplicity and the number of white tombstones strikes the visitor and compels her/him to think of the ordinary people who were killed there. However what memorials like this tend to displace are the narratives of the lives lost, the wounded and the displaced. Projecting particular messages about the war they do remind us of the past and the need to discuss it but it’s hard to tell how they will enable us to reconcile with it. To see how the war is described in urban areas we turn to Sarajevo. The idea for the design of Sarajevo Rosses came from a professor of architecture at the University of Sarajevo, Nedžad Kurto but no one is really certain when did the first ones started to appear. He explains that he did not want to make some “grandiose, soc-realistic monument”, instead Sarajevo Rosses were “not to be overly stimulating and too much of a monument”, his idea was to point on the ground,

where the explosions happened. (Junuzović, 2006, p. 242) Since they offer no narrative their presence is focused on creating individual memories that can disrupt the dominant narrative. Since there is no map or record of them, no one can be sure if some were lost during pavement reparation so it is up to citizens and their memories to recall whether a Rose used to be there or not. Their silence allow multiple narratives to coexist and paves a way for the possibility of reconciliation. This anonymity together with the negative form of Sarajevo Rosses, and using repetition of an everyday object, such as chairs, to represent absent citizens of Sarajevo without dividing them on ethnic or religious lines, can attribute them characteristics of counter-monument movement and map the route for future projects. As we have seen from the cases of WWI memorials, by intentional misuse a place designed for remembering, grief, and healing, can easily become a place of accusations, not only the perpetrators but bystanders also. That is why a much cautious approach to memorialization is advised so that by the further alienation of the groups it doesn't become an obstacle in the post-war reconciliation process.

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AN ESSAY IN ADAPTIVE REUSE: THE CASE OF BERGAMA KÜPLÜ HAMMAM

TUBA NUR BAZ¹, MÜJGAN BAHTİYAR KARATOSUN²

ABSTRACT

Bergama is an important settlement center which have different civilizations. Today, it comes forward with especially the cultural heritage of Antiquity but there is an important heritage which has Ottoman period's impress too. The works which reflect to aqua culture effectuate a part of that heritage. Especially Turkish bath buildings have an important place to remind and sustain that culture.

The aim of this study is making an essay in adaptive reuse via Küplü Hammam which is an important representative of Ottoman aqua culture in the urban memory. In this sense, Küplü Hammam will be examined in the context of its characteristic properties and it will be evaluated as spatial and volumetric flow to provide its characteristic properties' sustainability. In this context, it is intended to develop some acceptable strategies for the building's adaptive reuse. Thus, this study will contribute for the characteristic properties of the building to keeping alive them with protection and sustain their place in urban memory.

Keywords: Küplü Hammam, conceptual essay, adaptive reuse, urban memory

1. INTRODUCTION

Aqua culture is an important part of urban memory. In this sense, Bergama, which is a district of İzmir, is an important settlement having a cultural heritage that reflects the urban memory with its deep aqua culture. Bergama, which houses many different civilizations, contains aqua culture heritages that reach daily from these civilizations. A significant part of this heritage is also the hammam buildings.

Antiquity and the Ottoman period was an important process in terms of the development and spread of hammam buildings. For this reason, many important hammam structures were built during Antiquity and during the Ottoman period. In this context, hammams in Bergama, which especially arrived from the Ottoman era on a daily basis, have great prospects in terms of reflecting the aqua culture and the memory of the city at that time. One of these buildings, Küplü Hammam, which reached the site from the Ottoman period in the settlement and reusing to host a different function; at the same time an important example emerges that reflects the

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aqua culture and urban memory of the time. But this reusing hammam was not able to continue functioning after a while and was not used.

This study examines the characteristics of the Küplü Hammam and aims to develop conceptual reading trials and suggestions for maintaining the sustainability of the new function and the permanence of the cultural memory. It is considered that the proposals will contribute to the sustainability of the new function by evaluating the spatial, volumetric and massive character of the hammam and contributing to the preservation of the place in the urban memory.

2. KÜPLÜ HAMMAM (THE HAMMAM WITH AN URN)

Küplü Hammam is located in Osman Bayatlı Street, beside İncirli Masjid and Taş Inn, Bergama, İzmir (Figure 1 - 2). In this location, Küplü Hammam is close to the city center of Bergama.



Figure 1. The location of Küplü Hammam (Google Earth, 2017)

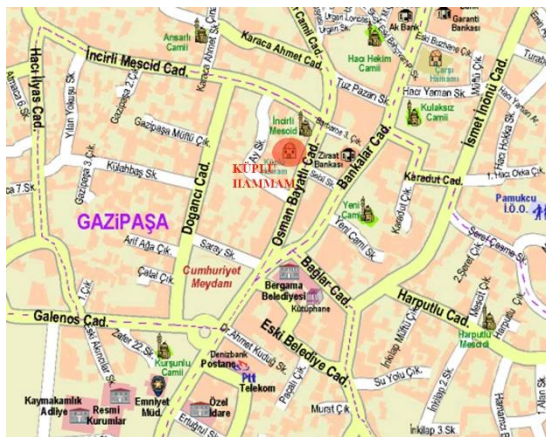


Figure 2. Küplü Hammam's location on the map (Bergama Municipality archive, 2016)

The inscription of Küplü Hammam couldn't be found. It was mentioned by Bayatlı that the hammam was built together with İncirli Masjid and Taş Inn. It was stated in a foundation registration which is belong to 1427 that the hammam was built and dedicated by Hibetullah who is the son of Hatib Mahmut Pasha (Bayatlı, 1956).

Küplü Hammam has this name because of the urn that was in the building (Figure 3). It is known that this urn is belong to Antiquity (Bayatlı, 1995). This suggests that the Ottomans used the urn in the bath as practicing adaptive reuse of the material culture of Antiquity. The urn has remained in the bath for about 400 years and was later given to the French by Sultan II. Mahmud. It is now exhibited in the Louvre Museum (Özdemir, 2009).



Figure 3. The urn of Küplü Hammam (Bergama Municipality archive, 2016)

The building material of Küplü Hammam is rubble stone and lime mortar (Bayatlı, 1956). The main entrance of the hammam is provided from the door on Osman Bayatlı Street (Figure 4). In addition, there was another entrance of hammam for women. Looking at the layout of the plan, it can be seen that the hammam consists of cold space, lukewarm space, warm space, three special washing cells, an eyvan, a toilet, furnice space and water tanks (Figure 5 - 6).



Figure 4. The entrance facade of Küplü Hammam

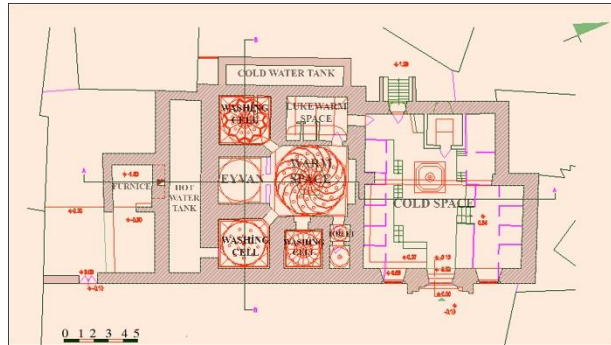


Figure 5. The plan of Küplü Hammam (Bergama Municipality archive, 2016)

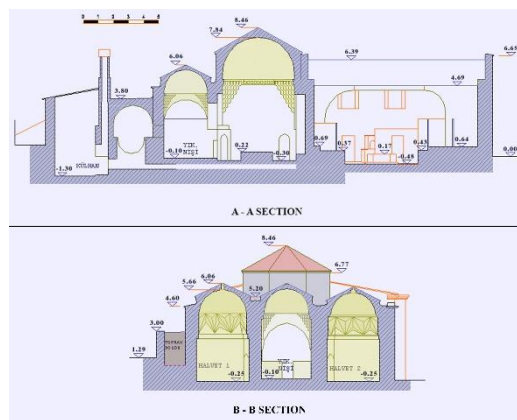


Figure 6. Sections of Küplü Hammam (Bergama Municipality archive, 2016)

When passing the main entrance of the hammam, it reached the cold space. This space, which also serves as a welcoming place, is for preparing before washing and relaxing. The upper cover of this space is wood, but it was understood that it was covered with a dome earlier than the traces in the structure (Bayatlı, 1956). The floor material of the cold space is marble. On this floor, there is a pool in the middle of the space. In the cold space, there is a door near the small door that opens for women and it provides passing to the lukewarm part.

Lukewarm part provides passing between cold space and warm space. Also it is a relaxing space after washing. Its floor material is marble as like the cold part's. There is a small door in the lukewarm space for passing to the warm space.

The warm space includes a central space where the navel stone is located, three special washing cells, an eyvan and a toilet. People can use the central space, eyvan or special washing cells to clean their bodies. But special washing cells that its name is "halvet" are suitable for small number of people. Other washing spaces can be used by many people in the same time. The upper cover of warm space is a big dome. There are domes on special washing cells, eyvan and toilet too. All of these domes have unique ornaments and decorations. All spaces in the

warm space have marble as the floor material. They have marble tubs for accumulating water and use it during washing with copper bowls.

The heating system of the bath was formed by heat channels called hell roads passing under the floor as it is in many other Ottoman hammam buildings. The heat formed in the furnace space warms the hammam by spreading the hot spring through these channels. A chimney system has also been created for the release of air and the exchange of air in the space.

For the Ottoman hammams, the largest space as volume and mass is the cold space. After that the warm space follows the cold space as volume and mass. The lukewarm space is the smallest space of an Ottoman hammam. But in detail, special washing cells, eyvans and toilets can be smaller than the lukewarm space. In Küplü Hammam, this hierarchy is like many other Ottoman baths.

One of the most important hammam building of the period, Küplü Hammam was used for a long time after various repairs and was abandoned after a while. There is not much to do from the well-worked marble elements that was in the hammam in the past inside. In addition, the interior of the hammam is completely plastered with concrete and covered with ceramic in some places (Özdemir, 2009).

The Küplü Hammam was registered with the decision of the Supreme Council for the Protection of Cultural and Natural Assets on 26.10.1984 and 466 numbered. The restoration project was prepared for the hammam which has not seen any intervention from the year of use shutdown until 2001 and the application was made in 2008 and the reuse was opened with the function of cafe.

The restoration project of Küplü Hammam had been foreseen to continue to be used with its original function. But the building was located in a central location in Bergama, it was decided to reuse it as a cafe because it did not demand the hammam function.

As Küplü Hammam Cafe, the hammam building which has been reused as a cafe and opened to use, has been used for a while with this function. During the time that the hammam was used with the cafe function, only the cold space was arranged for this function; other spaces are out of use. However, later this function could not continue and the building use was closed. Today it is open for special exhibitions at certain periods of the year.

Given the inappropriate function of the building, the maintenance of this function has caused especially economic problems in the building. In addition, the fact that the structure can not be evaluated together with its surroundings and is not arranged to be compatible with the characteristics of the structure of the given new function has been an important factor in its inability to continue its use. Because of these reasons, the building that closed is unprotected under natural conditions because it is not maintained even if it is used for a short period during certain periods of the year. Depending on this, some deterioration in the structure, which is based on natural causes, also started to occur.

3. AN ESSAY IN ADAPTIVE REUSE FOR KÜPLÜ HAMMAM

The reasons for adaptive reuse of monument structures can be summarized as the loss of their original function or as functionally obsolete (Altınoluk, 1998). The restructured constructions continue to reflect the symbolic and original places in the memory as well as transfer them to future generations by preserving their aesthetic, social, artistic and spiritual characteristics (Throsby, 2006; Madran, Özgönül, 2005; Aydin, 2010). From this point of view, the original function is functions such as education, health, industry or other public use that it has a positive effect in terms of loading new functions to them for maintaining the structures, transferring them to future generations and preserving their place in the urban memory (Ahunbay, 2013).

In this context, the adaptive reusing of the Küplü Hammam can be regarded as a positive approach in terms of protection. However, in order for the new function given to the structure to be sustainable and to be able to maintain its place in the urban memory with both its original and new function, some characteristic features must be taken into account. These characteristics are especially spatial, volumetric and massive in nature of the structure. In this sense, for the new function to be given Küplü Hammam;

- Spatial
 - Spatial fluidity and hierarchy
- Volumetric
 - Volumetric fluidity and hierarchy
- Massive
 - Massive hierarchy

factors should be investigated and a new function should be developed to protect the character of the structure.

Küplü Hammam has own special characteristic spatial layout. For this reason, the spaces of the new function that will be given to the hammam should be observed and organized considering the original spatial characteristic of the structure. In this context, reading Küplü Hammam's spatial fluidity and hierarchy graphics will be effective. If the spatial fluidity to be created by the new function to be given is compatible with the original spatial fluidity graph of the building, this function will be stronger both in the sense of sustainability and in the spatial memory (Figure 7-8-9-10).

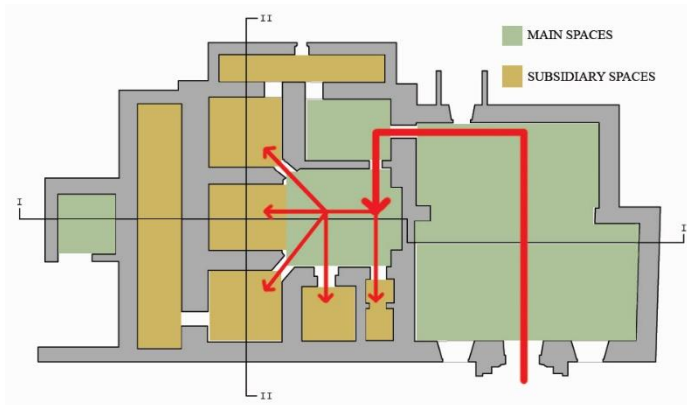


Figure 7. Spatial fluidity plan graphic of Küplü Hammam

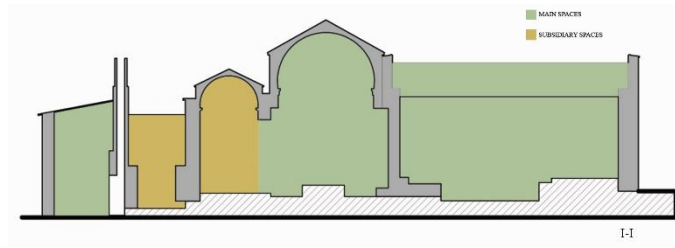


Figure 8. Spatial fluidity section graphics of Küplü Hammam

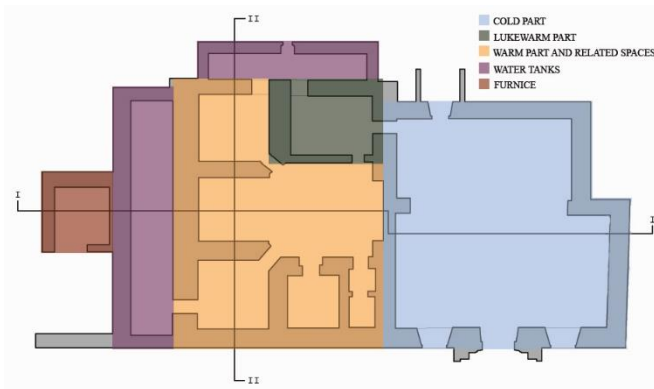


Figure 9. Spatial hierarchy plan graphic of Küplü Hammam

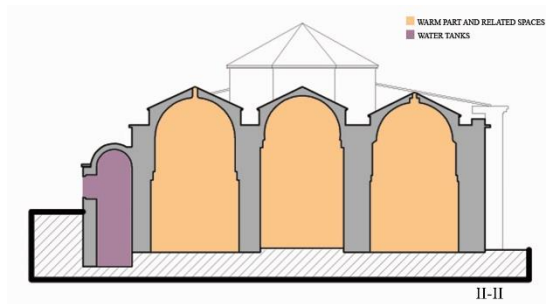
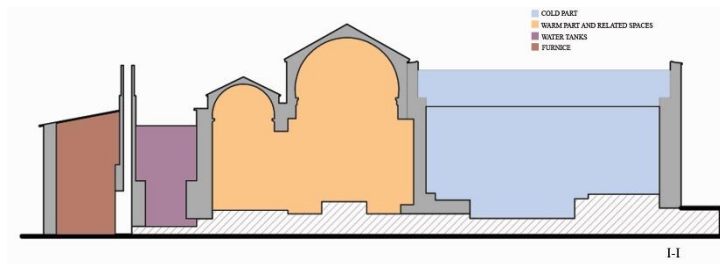


Figure 10. Spatial hierarchy section graphics of Küplü Hammam

Küplü Hammam has an original qualification as volumetric. There are main volumes and a passing volume to provide the transition between the two main volumes. All these volumes are supported with related volumes and all together, they form a total volume. So when the structure will be reused, this volumetric characteristic should be used in accordance with its original state. The adaptation of the new function to the volumetric partition and hierarchy of the structure will also support the place in memory of the structure by preventing the volumes contained therein from being left idle or having more volume than can have a volume (Figure 11-12-13-14).

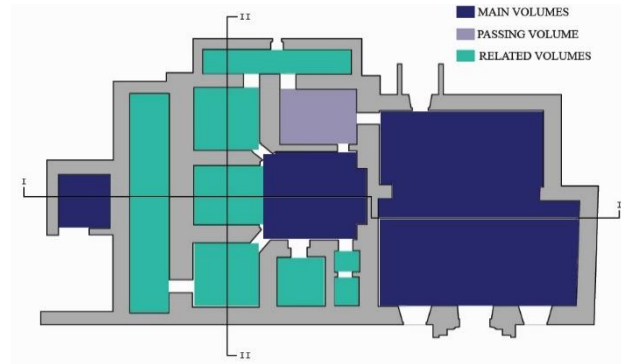


Figure 11. Volumetric fluidity plan graphic of Küplü Hammam

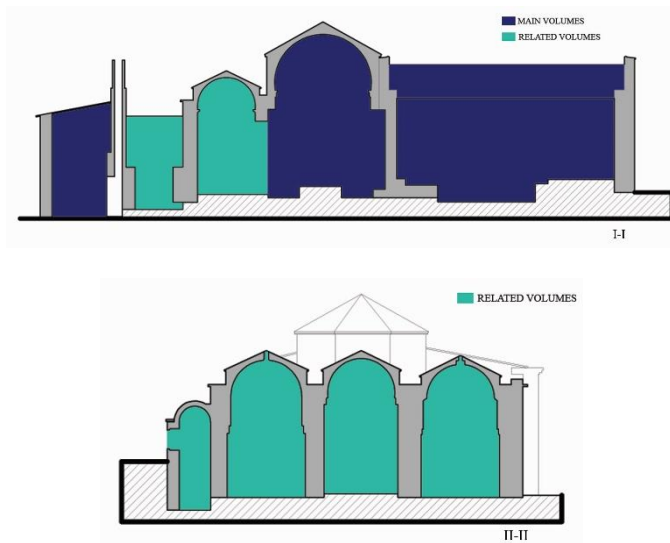


Figure 12. Volumetric hierarchy section graphics of Küplü Hammam

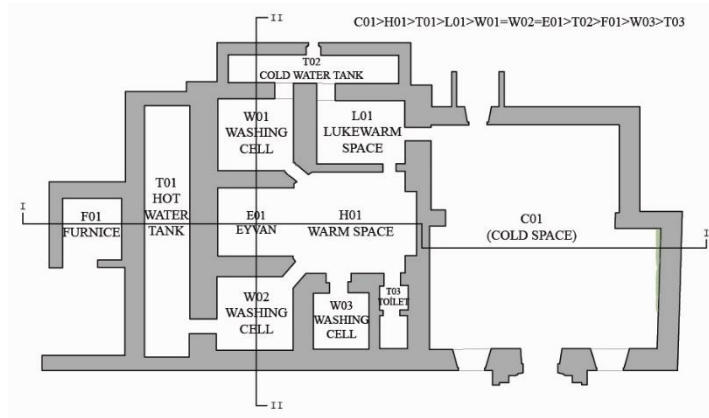


Figure 13. Volumetric hierarchy plan graphic of Küplü Hammam

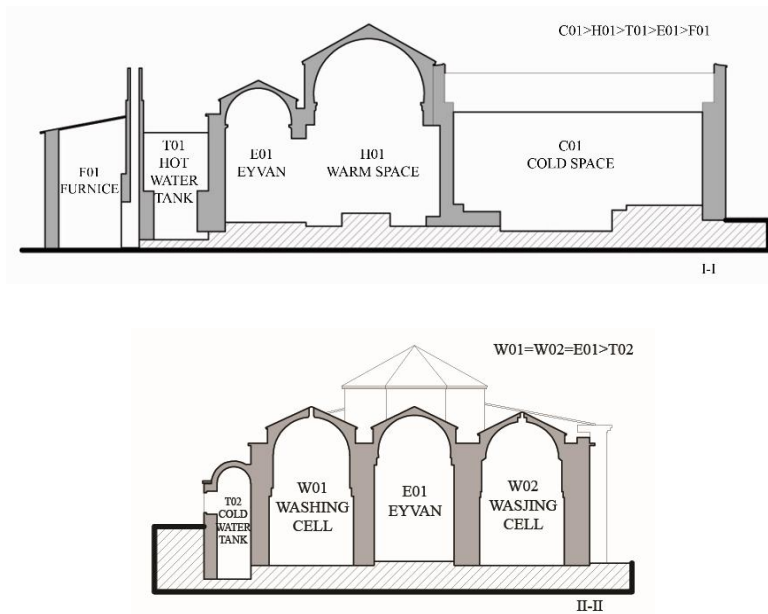


Figure 14. Volumetric hierarchy section graphics of Küplü Hammam

The mass is an important parameter in the functional formation of the structure. May be the case that the mass, including spaces and volumes, is lost in its characteristic if it is not judged by correct functioning. In this sense, especially the massive hierarchy as vertical and horizontal is very important to decide for a new function as sustainable on the Küplü Hammam structure. The division of massive parts of the structure and the total effort to use the divided masses

both structurally and in terms of usage, also has a special characteristic as an Ottoman period hammam structure. For this reason, it is important to assess the structure in both an environmental sense and to read its own characteristic, in order to protect its place in memory. In this study, evaluating of the characteristic features of the Küplü Hammam as concept was done. This essay contains the massive, volumetric and spatial features that make up the basic character of the structure. The essays were reconciled with the reuse of the Küplü Hammam and the maintenance of this function; thus trying to clarify the features that it has in the sense of place memory. In this context, it is considered that the new function which will be given to the structure by examining the characteristic features of the structure will contribute to transfer the memory of the place to future generations by protecting this characteristic.

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INTERPRETATION AND PRESENTATION OF ARCHAEOLOGICAL SITES AS A TOOL FOR CREATING BRIDGE BETWEEN PAST AND PRESENT: CASE OF MAGNESIA ON THE MEANDER

BAŞAK KALFA¹, NİMET ÖZGÖNÜL²

ABSTRACT

Cultural heritage sites are in increasing demands among people. Developments in advertisement along with the improvements in transportation make these sites more accessible and thrilling. Tools and approaches of displaying cultural and natural heritage sites, in our case archaeological sites, have changed skin eventually to adapt contemporary situation. Nonetheless this change has become insufficient and been in need of revision since the growing interest in archaeological sites enhances audience's expectations. This condition reveals that new methods of interpretation and presentation should be sought for effective, pleasant and didactic experience. Besides, legislations and charters encourage and even make obligatory to have interpretation and presentation methods in the cultural and natural heritage sites. Especially ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites, known as the Ename Charter (2007) is the most thorough charter on the topic, with its definitions and principles.

The interpretation and presentation of archaeological sites is an important asset for an archaeological site to be fully grasped by the visitors and scholars, and sustainably protected for a long period of time. This is mainly because the subject matter represents "the past" in "the present" time and without any interpretation, no one would understand what messages the heritage site has been carrying for centuries.

However, interpretation and presentation approach is not enough by itself. Every archaeological site needs a "site management plan" for an integrated and sustainable planning. As it is indicated in charters and legislations, site management plan is the leading authority where interpretation and presentation is a sub-brunch of it. It can be resembled to human structure. If the management plan would be the brain, interpretation would be the skeleton and presentation would be the muscles. They are all creating one body and they cannot operate without each other's absence.

In this paper, a specific case, that is Magnesia on the Meander, will be investigated in the light of the principles of Ename Charter and evaluations will be made for the benefit of proper interpretation and presentation of the site.

Keywords: interpretation, presentation, Magnesia on the Meander, Ename Charter

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Abbreviations

MAM: Magnesia on the Meander

1. INTRODUCTION

Archaeological sites are mainly considered as the documentation areas by the scholars. However, for a discipline that is related to the human and social life cannot only be restricted within academic archaeology level. What was done or created centuries ago still has architectural importance and most importantly sociological relevance for today's situation. Once the artifacts, whether they are Nature's work, or the act or work of Man (Tilden 1957), are unearthed, they are in need of bonding with the people. This link can be tied only with special and careful interpretation and presentation of the archaeological heritage. Thus the interpretation and presentation of archaeological sites to the public is an important way to express the spirit of these places. (Yulin 2008)

Non-specialist audiences' journey starts before the visit and will not end once they leave the site. Interpretation and presentation is like a helping hand from professionals to non-professionals in that sense. As Sam Ham puts it "Interpretation involves translating the technical language of a natural science or related field into terms and ideas that people who aren't scientists can readily understand." (Ham 1992) Eventually if the data was not passed to the people, the continuity of the flow would be banned and "cultural heritage" would lose its "heritage" entity and become "cultural information" trapped in a defined period of history.

Once the artifacts are unearthed, they have a great demand in binding with the people. Since they are silent rocks, they need an intermediary to create connection. Thus the interpreters consisted of several disciplines become the intermediary. Having interpretation as "content" and presentation as "language", the interpreters let the artifacts talk to the visitors. The more the visitors get the archaeological site, the more attraction and appreciation the site gets.

There are several ways to realize interpretation and presentation of cultural and natural heritages. This paper mainly focuses on the "archaeological heritage sites". Besides not every archaeological sites are treated in the same manner. They have many variables determining the most appropriate way(s) of interpretation and presentation. Among these variables, the setting of the archaeological site is the most decision making one. Thus in this study, archaeological sites are detailed down according to their settings, and one example among them is focused on, which is Magnesia on the Meander (MAM).

2. INTERPRETATION AND PRESENTATION OF ARCHAEOLOGICAL SITES

2.1. Types of Archaeological Sites According to Their Settings

Interpretation and presentation approaches may vary according to the setting of the archaeological sites they are located at. They can be classified into three main categories as "Urban Settlements (İstanbul, Ankara, İzmir, Alanya ... etc), Rural Settlements (Uzuncaburç, Afrosdias, Assos ... etc) and Natural Settlements (Magnesia on the Meander, Xantos, Priene, Milet ... etc".

Urban settlements are the ones where the today's city is laid on the ancient roots. The size of cities, from Roman Period to our day, changes in time by needs and circumstances. Therefore the archaeological sites can be inside, side to side or under the modern city. By this co-occurrence, they contribute to the cultural and historical layers of the multilayered city. However in some cases the archaeological sites, especially the ones under the earth, are destroyed which results in weak cultural layer in the modern city.



Figure 2. a. The historical places painted in red on the central part of İzmir, b. View from Agora to the city

Rural archaeological settlements are in close relationship with villages or small towns. The modern settlement may have emerged out of the ancient city or in close vicinity of it. Whether they are in one form or another, their relation is mutual. The archaeological site provides cultural development which may result in economic development and cultural tourism as well, if it is managed properly. By these benefits, the ancient city becomes the apple of the residents' eye.



Figure 3. a-b. Uzuncaburc Ancient City (Silifke, Mersin) [1] [2]

In some cases the village and archaeological site can no longer live together, especially if they are in strong relation physically. Then the village is evacuated outside the ancient site. For instance, Eskihsar Village (Stratonikeia, Muğla, Turkey) is emptied due to coal mines underneath and Geyve Village (Afrodisias, Aydın, Turkey) due to archaeological excavations.



Figure 4. a. Geyve Village, Afrodisias in 1958, photo taken by Ara Güler.
b. View from Afrodisias, 2014 [3]

Some archaeological sites are part of landscape, they are **natural settlements**. Every archaeological site has its own spirit and it changes through time. With the contextual change, some natural settlements get picturesque into the landscape while some get savage appearance. However this may contribute to the site as a value or cause neglect.

In this paper, the focus is on a specific case Magnesia on the Meander, which is a natural archaeological site.



Figure 5. a. Euromos (Milas, Turkey) b. Magnesia on the Meander (Aydın, Turkey) (Excavation Archives) [4] [5]

2.2. Brief Summary of Interpretation and Presentation

Although there have been charters and legislations concerning archaeological sites and notions of interpretation and presentation separately, from Venice Charter (1964) to the Burra Document (1999), there is only one international document on the subject of interpretation and presentation of heritage sites, that is ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites, known as the Ename Charter (Quebec, 2007). The charter aims to create guidelines for the public interpretation and the sustainable presentation of heritage sites. In Turkey, there is not any directly related legislative law on the topic. Still there is a legislation called “Amendment Act No. 2863 Concerning to Revision of Legislation Called as Law Concerning to Conservation of Natural and Cultural Entities”³⁴The aim of the legislation is to designate proper definitions related with movable and immovable cultural and natural heritage sites that have to be conserved, organize the necessary regulations and actions, set up the responsible organization that has the authority which decides on principle and implementation legislations, and specify its duties.

The term interpretation, however, is not first mentioned in these legislations. It was first described in the context of cultural heritage by Freeman Tilden as “An educational activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experience, and by illustrative media, rather than simply to communicate factual information.” (Tilden 1957) Additively, Tilden also sets out six principles in order to create a ground work for interpretation. They are:

1. Any interpretation that does not somehow relate what is being displayed or described to something with in the personality or experience of the visitor will be sterile.

³ The original name in Turkish is “2863 Sayılı Kültür ve Tabiat Varlıklarını Koruma Kanunu ile Çeşitli Kanunlarda Değişiklik Yapılması Hakkındaki Kanun”

⁴ It was revised with “5226 Sayılı Kültür ve Tabiat Varlıklarını Koruma Kanunu ile Çeşitli Kanunlarda Değişiklik Yapılması Hakkındaki Kanun” in 2004.

2. Information, as such, is not Interpretation. Interpretation is revelation based upon information. But they are entirely different things. However, all interpretation includes information.
3. Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical or architectural. Any art is in some degree teachable.
4. The chief aim of Interpretation is not instruction, but provocation.
5. Interpretation should aim to present a whole rather than a part, and must address itself to the whole man rather than any phase.
6. Interpretation addressed to children (say, up to the age of twelve) should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. To be at its best it will require a separate program.

Interpretation is then explained in The Ename Charter after fifty years as follows:

"Interpretation refers to the full range of potential activities intended to heighten public awareness and enhance understanding of cultural heritage site. These can include print and electronic publications, public lectures, on-site and directly related off-site installations, educational programs, community activities, and ongoing research, training, and evaluation of the interpretation process itself."

The Ename Charter basically was prepared for introducing the definitions of "Interpretation, Presentation, Interpretive Infrastructure, Site Interprets and Cultural Heritage Sites" and producing principles for integrated heritage sites both for dissemination in popularity and conservation of the remains whether they are tangible or intangible. These principles are considered to be the main guidelines for evaluating MAM in this paper. The seven principles defined by the charter are:

- Principle 1:** Access and Understanding
- Principle 2:** Information Sources
- Principle 3:** Attention to Setting and Context
- Principle 4:** Preservation of Authenticity
- Principle 5:** Planning for Sustainability
- Principle 6:** Concern for Inclusiveness
- Principle 7:** Importance of Research, Training, and Evaluation

In the light of these principles and interpretation understandings, presentation process can begin. They are interconnected concepts; while the first is the skeleton of the system, the other is the muscles. Together they create the body. How a body cannot stand without skeleton and how skeleton would not operate without muscles, the two concepts complete each other for proper heritage understanding.

Presentation is explained in The Ename Charter as follows:

"Presentation more specifically denotes the carefully planned communication of interpretive content through the arrangement of interpretive information, physical access, and interpretive infrastructure at a cultural heritage site. It can be conveyed through a variety of technical means, including, yet not requiring, such elements as informational panels, museum-type displays, formalized walking tours, lectures and guided tours, and multimedia applications and websites."

In the Charter for the Protection and Management of the Archaeological Heritage (ICOMOS, 1990) the importance of presentation is mentioned as a vital way to raise awareness about our roots and grow maturity for our contemporary living. Furthermore, the Charter suggests

presentation as the best tool for cultural heritage protection. Since it is a modern way of realizing ancient information, it should be held carefully and updated routinely. In order to achieve a thorough, appreciated and readable presentation, Renée Sivan marks out four principles to be adopted. These principles are listed as in the order of implementation as follows (Sivan 1997):

- Presentation should be considered in its entirety
- Presentation is subjective
- Presentation is relevant with the site's size
- Keeping the intervention on the site is a must

By these principles, a heritage site can get more provocative in terms of public attention while respecting the ruins and cherish the cultural importance as well.

Presentation reaches the audience with the appropriate methods. After the interpreter understands and evaluates the site as a whole, the right method or tool is needed to be chosen. With the rapid technological developments, today there are several ways to convey presentation while it was mainly reconstruction in previous years. Today virtual environment instruments– holograms, videos or other mediums – can help clear presentation. Though the presentation techniques have evolved through time, it is not a linear but interconnected development. Even the earliest techniques are used along with the contemporary ones.

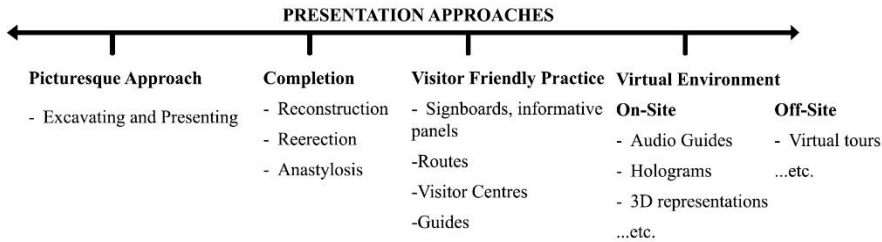


Figure 6. Chart of presentation approaches

All of the charters and legislations discussed indicate interpretation and presentation approaches as a branch of “management plan”. A management plan’s task is to integrate strategies related with the protection and enhancement of the site by highlighting its importance and development. Hence before getting into the interpretation and presentation process, a site should have a management plan as a dominator.

3. MAGNESIA ON THE MEANDER

3.1. General Information on the Site and Its Environs

The ancient city of Magnesia is located in the boundaries of Tekinköy of Germencik District of Aydın. Magnesia on the Meander, the oldest archaeological settlement of the district, is situated on the road between Ortaklar and Söke. The main part of the site is situated under the northeast fertile plain of Mount Thorax (Gümüşdağ) and the bank of the River Lethaios (Gümüşçay), a tributary of Menderes. (Bingöl 2007)

The archaeological site is an example of natural settlements, and yet it is not into the wild completely. Ortaklar is the closest main center to the settlement, which is 4 km north. Söke is at the southern part and Kuşadası on the west. While the high road is directly passing by

Magnesia and Tekin Köy as well, also train lines İzmir-Söke and Denizli-Söke can be used for access.



Figure 7. Chronology of the geological procession and formation of Büyük Menderes Delta [6]

3.1.1. Historical Development and Systematic Researches in MAM

The foundation of the new city of Magnesia⁵ dates back to 392 BC and was ruled by several dynasties until its abandonment in 14th century AD. (Bingöl 2007) However it is known as a prosperous Roman city. Due to the successive different reigns in control, from Macedonian to Aydınoğulları, buildings are in diversity with regard to their typology and period.



Figure 8. a. Mount Thorax and Magnesia, C.Humann 1904 (Excavation Archives)
b. Mount Thorax and Magnesia, 2014

From the 18th century onwards, many researchers had come to ancient city of Magnesia but the exact location couldn't be found. At the beginning of the 19th century, Leake and Hamilton made a research on the remains present on the slopes of Mount Thorax and the assessments on the research were published in 1824. It is the first time on this publication that the remains on the slopes were announced to have been belonged to the ancient city of Magnesia. Having been specified on the map precisely, the remains of Magnesia got a lot of scientific attention and received field trips throughout the century. The first excavation in the city was held by French Government in 1842 on the leadership of Ch.Texier. Following this limited study, in 1890 German Archaeological Institute at Athens designated O.Kern to run a small scaled excavation on the site and with the help of F.F.H von Gaetringen, In the coming year, Berlin Museums decided to set off a broader continuous excavation project led by Carl Humann between 1891-1893. After almost one century of silence, in 1984 The Ministry of Culture and Tourism assigned Prof.Dr.Orhan Bingöl from Department of Classical Archaeology at Ankara

⁵ There was Palaimagnesia inhabited by Magnets. The location is unknown but it is assumed to be close to today's Magnesia. (Bingöl 2007)

University to run systematic excavations. From 2015 to now, Prof.Dr.Orhan Bingöl has been managing the site on behalf of Karabük University.

During the studies until now, the excavations on Theatron, Latrine (Public Toilets), Area of Sacrifice, Altar of Artemis and Propylon (Ceremony Gate) were completed, whilst the studies on east Stoa of Agora, Market Basilica and The Sanctuary of Artemis (The Temple of Artemis, Temenos and Stoa) have been continuing with the researches and restorations. (Bingöl 2007)

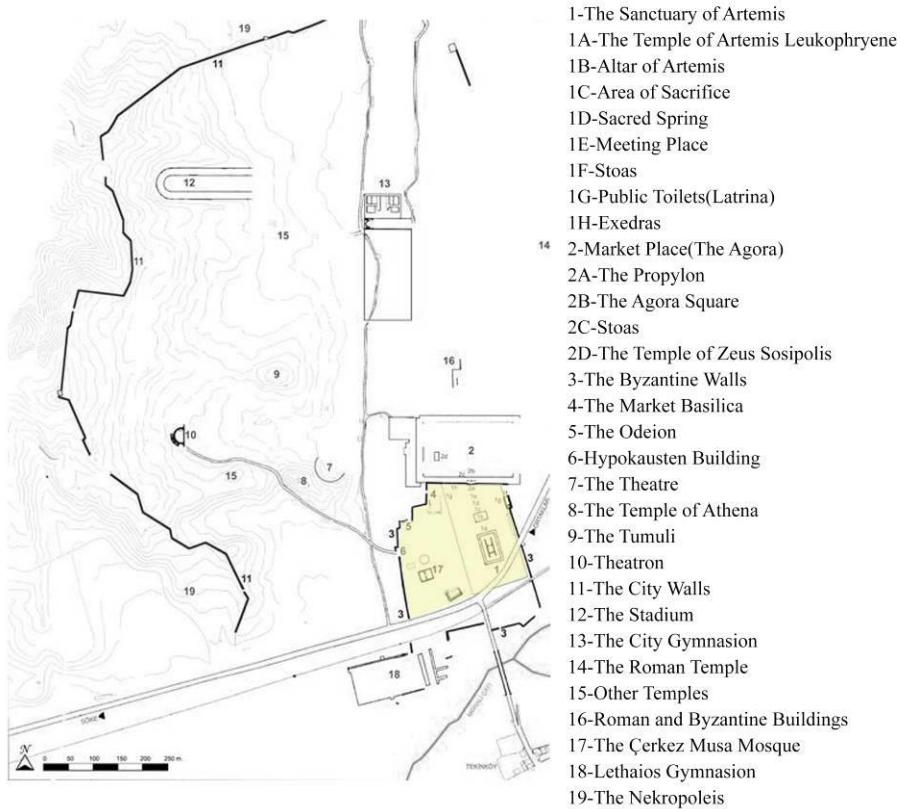


Figure 9. Site Plan of MAM. The concentrated and systematic excavations continue in the marked area defined by defensive walls (Excavation Archives)

3.2. Examining MAM Through The Ename Charter

In the light of the definitions and principles mentioned before, it is evident that MAM needs a proper interpretation and presentation. For this purpose, analyses through the seven principles of Ename Charter will be taken as guidelines.

In the first principle **Access and Understanding**, it is declared that “Interpretation and presentation programmes should facilitate physical and intellectual access by the public to cultural heritage sites.” In the past, present and the future, “people” are the ones who bring cultural heritages into existence. Therefore they are in a way responsible of creating a physical and moral bond with the audience literally. Interpretation and presentation should provide them their own adventure and experience. While serving for this necessity, demographic data,

cultural and linguistic diversities should be taken into consideration in a delicate way not put shadow onto the importance and values of the heritage site. In MAM some intimate posters for advertising the site help for attracting any kind of visitors. Hence the intellectual studies should be elevated also in the presentation of the site.



Figure 10. a. Advertising signboard at the main entrance of MAM (Excavation Archives)
b. Stadion, 2014

Physical access should be possible for everyone, and if not off-site presentation needs to be done. MAM has a strong physical accessibility which is unyielding. There is the high road and railroad tangent to the site. Yet the access to the inner parts of the site, such as Theatron, Gymnasion, Stadion, are not easy and buildings adjacent to the railroad, such as Nekropolis and Lethaios Gymnasion, are not visited at all. Therefore entire site should be accessible for each visitor in this perspective.

Second principle on the **information sources** tells that “Interpretation and presentation should be based on evidence gathered through accepted scientific and scholarly methods as well as from living cultural traditions.” It is for no doubt that interpretation and presentation should be done in the light of science. Hence it should be blended with culture and reach the audience in a sincere manner. The work needs to be prepared and documented carefully regarding the local traditions and historical backgrounds as well. In MAM, some informative panels were renovated in the summer 2016 however they need to be spread out the site. Besides along with the printed materials, other ways of connecting needs to be found. Story telling can be a proper way to get integrated with the people. Magnesia, an archaeological site which is rich in mythological traditions, can be fed from it for thematic representation.

One example of mythological reference of MAM can be “the Epiphany”. Carl Humann suggested that a representative “epiphany” was taken place annually at the Festival of Isiteria. At this ritual, the sculpture of Artemis was illuminated through the pediment opening and revealed to the citizens. It is also thought that since Artemis is the goddess of night and moon, the illumination could be achieved by moonlight at a specific time of the year.

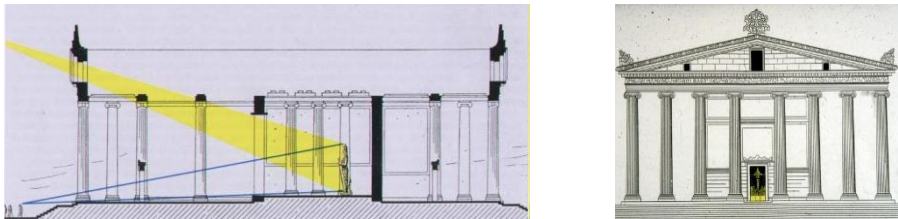


Figure 11. a-b. Theoretical representation of the Epiphany in section and elevation of the Temple of Artemis (Excavation Archives)

Context and setting constitutes the third principle, which starts with “The Interpretation and Presentation of cultural heritage sites should relate to their wider social, cultural, historical, and natural contexts and settings.” A city is consisted of many layers. Unless it is taken with every aspect and dimensions, the interpretation would be lacking. Multilayered historical sites should be reflected via their physical features and spirits. In our case, where the building forms vary from an Archaic Temple to mosque of Beyliks Period, the rich cultural and architectural value need to be readable by both professional and non-professional audiences.

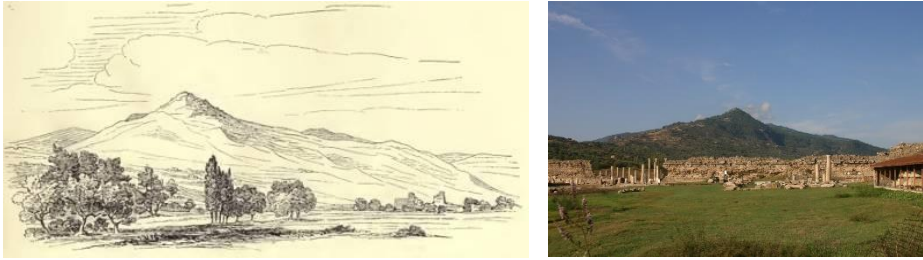


Figure 12. a. Drawing of Mount Thorax and MAM by C.Humann (Excavation Archives)
b.Artemision and Mount Thorax (Excavation Archives)

When considering context of a site, not only the contemporary situation but also the historical transfer of it should be taken into consideration. In the case of Magnesia, Mouth Thorax where the city is situated on its slopes has an important historical role and value. Before the city was established, the mount welcomed Magnets for some years. Besides the name “*Gümüşçay*” Turkish for Silver River comes from Thorax since it is also called as “*Gümüşdağ*” Turkish for Silver Mountain due to the silver mines underneath.

The fourth principle focuses on **authenticity** and argues that “The Interpretation and presentation of cultural heritage sites must respect the basic tenets of authenticity in the spirit of the Nara Document (1994).” It is important not to disturb local community or any other associated groups while trying to enhance the site by interpretation and presentation. Tekin Köy is in close relationship with Magnesia both physically and socially. The village’s providing work power for the site and excavation house’s being in the village are two examples of this relationship. While the visitors are not present at the site, local people are. Hence every move regarding MAM should be parallel with the village’s benefit as well.

The fifth principle on **sustainability** states that “The interpretation plan for a cultural heritage site must be sensitive to its natural and cultural environment, with social, financial, and environmental sustainability among its central goals.” While considering the physical endurance of the tangible artifacts of the site, economy and management of the site are envisioned to be durable and sustained. Archaeological sites have sustainability in their essence since they have endured for centuries. It is more than disrespectful to break their cycle by our hands. Due to the geothermal facilities growing rapidly around MAM, the ecosystem is changing. While it harms the people living in the neighborhood, it also causes deterioration in the archaeological remains as well.

Sixth principle focuses on **inclusiveness** and starts with “The Interpretation and Presentation of cultural heritage sites must be the result of meaningful collaboration between heritage professionals, host and associated communities, and other stakeholders.” Multidisciplinary approach to interpretation and presentation of heritage sites is vital due to diverse branches it is consisted of. The Charter also suggests that these disciplines can be exemplified as scholars, community members, conservation experts, governmental authorities, site managers,

interpreters, tourism operators and many more. In Magnesia archaeological excavations, multidisciplinary is encouraged, where there are archaeologists, architects, conservation specialists, visiting linguistic professors, anthropologists, restoration specialists. Thus the excavation sponsor respectfully works for the public awareness towards the site.

The seventh principle is **research, training, and evaluation**. It is expressed that “continuing research, training, and evaluation are essential components of the interpretation of a cultural heritage site.” As nothing is permanent in this life, it is vital to update the content, doing continuous research and getting feedbacks from scholars and non-professionals in a healthy interpretation and presentation process. Every year MAM excavation team welcomes visiting professionals from different fields in order to create thorough and up to date data of the site. In addition there has been organized and annual event for kids since 1996 at the site, allowing them to understand archaeology and their perception of Magnesia. These educational activities work for the benefit of both sides of the scenario.

4. CONCLUSION

From mid 20th century, archaeological sites are considered valuable not only for professionals but for public where they can learn about their culture from the first hand. Interpretation and presentation of archaeological sites, in this sense, pleases both the academic perspective as well as non-professional audience because of its being a holistic approach covering any kind of presentation techniques together, from reconstruction to hologram technology, from informative panels to narrative implementations.

In the case of Magnesia on the Meander is in need for a holistic and systematic management plan first. In the light of this plan, with thorough understanding of the spirit of the place interpretation and presentation project should be constituted. After making evaluation with the Ename Charter, the most striking points that should be stressed out in interpretation and presentation approach would be “Access and Understanding” and “Information Sources”. Being a natural archaeological settlement that is easily accessible and yet publicly unknown, by reinforcing the physical access and circulation routes along with mythological referenced interpretation and presentation approaches would highlight Magnesia’s importance by screening its essence to today’s visitors.

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SESSION 6

MALAZGİRT HALL

12 May 2017-Friday, 14.40-16.00

Chairperson: Assoc. Prof. Dr. Gül KAÇMAZ ERK

Güler ÖZYILDIRAN

*Reading Republican Period of an Anatolian City through City Yearbooks:
Case of Burdur*

Yasemin SARIKAYA LEVENT

*Analyzing the City through Cinema: Squatter Areas of Immigrants
in Turkish Cinema*

Nazlı TARAZ, Ebru YILMAZ

*Nationalism Discourse in the Early Republican Turkey:
İzmir National Library and National Cinema as Memory Spaces*

Berrak KIRBAŞ AKYÜREK

Replacement of Memories via Reconstruction of Historical Buildings

READING REPUBLICAN PERIOD OF AN ANATOLIAN CITY THROUGH CITY YEARBOOKS: CASE OF BURDUR

GÜLER ÖZYILDIRAN¹

ABSTRACT

The documentation of cultural and architectural pattern of a city is a crucial issue in order to conserve past and plan future. Nevertheless, modern urban history of small Anatolian cities are not well documented when compared to big cities such as Ankara and İstanbul. In this respect, city yearbooks, which were published by the governorships in specific periods, become significant reliable references for the Republican period. This study aimed to examine the city yearbooks as the witnesses of the history of the modern architecture and planning in Turkey, and questioned how they can be used as references by architectural historians. First, city yearbooks were generally examined in terms of their context, publication periods, and availability for Anatolian cities. Second, as a case study, the Republican period of Burdur was attempted to be read through the city yearbooks of 1938, 1967 and 1973. Actually, these yearbooks are not academic documents written by architects and planners. They are mostly collected writings of Governorship employees in order to present various issues of the city. However, with an analytical reading, these yearbooks may turn into fundamental resources for the history of modern architecture and planning.

Keywords: City yearbooks, republican period, modern architecture, research method, Burdur.

1. INTRODUCTION

By the establishment of the Republic of Turkey, Anatolian cities started to gain modern faces with the constructions of railway stations, new streets, new city centers, new squares, new institutions and new buildings. Nowadays, some buildings and constructions of the early Republican period are demolished and some are prone to be demolished due to various reasons, such as disasters, new needs, developing technologies, and urban transformations. In this regard, the documentation of cultural and architectural pattern of a city is a crucial issue to conserve past and plan future. In terms of achieved references, however, small Anatolian cities are not as lucky as big cities such as Ankara and İstanbul. In this regard, city yearbooks, which were published by the governorship in specific periods, become significant reliable references. The current study is composed of three main parts. First, references for the historiography of the 20th century architecture in Turkey are generally introduced, and second, city yearbooks

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are examined in more detail. Third, as an example, Republican period of Burdur is read through the selected three yearbooks; 1938, 1967 and 1973.

2. REFERENCES FOR THE HISTORIOGRAPHY OF THE TWENTIETH CENTURY ARCHITECTURE IN TURKEY

Altan (2010) stated that the historiography of the 20th century architecture in Turkey basically started by the publications of 1970s. She emphasized that, although the amount of thesis studies and research projects have been increased since 1970s, the number of published products are still insufficient in this area.

The consciousness about the documentation of modern times of cities started to raise by the establishment of the international institution called DOCOMOMO (Documentation and Conservation of Buildings, Sites and Neighborhoods of the Modern Movement) in 1990, and started to raise in Turkey by the establishment of its local branch called DOCOMOMO_TR in 2002. Annual conferences of DOCOMOMO_TR indicates that small Anatolian cities have various issues which are waiting researchers to be searched, documented and discussed.

For the 20th century architecture of Turkey, one of the most significant references is Arkitekt-Mimar Journal, which was the first and long-term journal of architecture in Turkey (Altan, 2010). Its all volumes between 1931 and 1980 have been opened to readers as an online database since 2012 (Arkitekt Database). While the journal is a comprehensive database for big cities, such as İstanbul and Ankara, some small Anatolian cities are not addressed enough. For instance, when "Burdur" is searched as a keyword within the titles in the database, there is only Aru's (1948) article about the city master plan of Burdur.

There are various amateur memoirs trying to tell republican period of Anatolian cities, however, their reliability as a reference for architectural history is questionable. Although they may have well-intentions, they may also have misleading information which contradicts each other and the existing photographs, as in the case of Burdur. Since they mostly use second-hand oral resources, they may cause fallacious findings. Unfortunately, even some researchers and public institutions may use these amateur memoirs as a resource without crosschecking. Old photographs may be reliable resources for the cities; nonetheless, to interpret the photographs, extra information about their exact dates, names and functions are required. For instance, Figure 1 illustrates two photographs of the same building with different labels. In this regard, additional reliable written references are required to resolve the doubts about the photography information.



Figure 1. Different photographs of the same building with different labels a) Gazi Primary School building b) Burdur Municipality building (sources: online photo achieve of Burdur Valiliği, 2013).

3. CITY YEARBOOKS

The tradition of city yearbooks was traced back to "*Salnâme*" in Ottoman Period. The word has a Persian origin, which is composed of "*sal*" (year) and "*nâme*" (written text). The first city *salnâme* was published in 1866 for Saraybosna (Sarajevo) with the title of "*Salnâme-i Vilayet-i Bosna*", and there are 504 known city *salnâme* in total (TDV). The tradition of *salnâme* has been continued with "city yearbooks" (*il yıllığı*) in the period of the Republic of Turkey.

All city yearbooks should be available within the collection of the National Library (*Milli Kütüphane*). According to the old Law No.2527 published in 1934, and the current Law No.6279 published in 2012, one copy of each published material in Turkey should be sent to the National Library. However, the collection of city yearbooks is not complete, as confessed on the official web page of the library. When the keyword "*il yıllığı*" was searched in the automation system of the library (*Milli Kütüphane Kaşif*), starting from 1967 to 2014, a total of 94 results were listed. Among those, 37 of them were dated as 1967, 20 of them were dated as 1973, and other years range from 1 to 8 publications. According to TDV, the city yearbooks were collectively published for all cities in Turkey in 1967 and 1973. Figure 2 illustrates examples of 1973 yearbooks of different cities with similar cover design. Although the collection is not complete, it is clearly seen that 1963 and 1973 years were better documented than other years. For the alternative access of the missing copies, City Public Libraries are the second significant addresses. Moreover, university libraries might have a considerable amount of copies by donations (see Figure 3).



Figure 2. Two examples of 1973 City Yearbooks from different cities; Afyon and Bitlis (photographed by Özyıldırım, 2015)



Figure 3. The City Yearbooks donated from around Turkey in the main library of Middle East Technical University (photographed by Özyıldırım, 2015)

4. READING CITY YEARBOOKS: CASE OF BURDUR

Burdur Governorship published its first yearbook in 1938, for the 15th anniversary of the Republic of Turkey. It is significant to learn the early Republican period of the new city center. The second selected one was the "1967 Yearbook", which was published before the 1971 Burdur Earthquake, and indicates the transformations until the earthquake. The third one is the "1973 Yearbook", which was published for the 50th anniversary of the Republic of Turkey. It is significant to understand the third period of buildings and constructions, which were demolished or prone to demolished in the last decade.

4.1. 1938 City Yearbook of Burdur: 15th Anniversary of the Republic

The earliest version of the Burdur City Yearbooks was published in 1938. It was unreachable until one of its copies was donated to the Library of Boğaziçi University in 2002. As Figure 4 illustrates, the word of yearbook (*yıllık*) was not mentioned in the title of the book. Its title is "Burdur in the 15th Anniversary of Republic" (*15. Cumhuriyet Yılında Burdur*). However, in this study, it is examined as the earliest version of the yearbooks, since it was also prepared by Burdur Governorship and contains the similar issues with the following yearbooks.



Figure 4. a) Cover of the 1938 Burdur City Yearbook, b) its inner cover (photographed by Özyıldırım, 2015, from Boğaziçi University Library).

The book is composed of 77 pages and seven main titles. It does not have a standardized book design of today. For instance, it has no table of contents and each title is in a different writing style, which makes it difficult to follow. Some subtitles were written under irrelevant titles. However, as a document of the city in the 15th anniversary of the republic, it has valuable information. Basic titles can be summarized as follows; 1) history and geography of Burdur, 2) historical artifacts, 3) works completed in villages, 4) cultural profile, 5) the completed works of Municipality, 6) agricultural works, 7) activities of the Chamber of Commerce and Industry, 8) activities of Burdur Halkevi and other institutions, 9) activities of Children Protection Institution.

It is interesting that historical artifacts referred only in a half page. In the cultural profile title, mostly the schools were mentioned, for instance, the number schools, the total number students per year and so on. Cultural activities can be read under the titles of Halkevi and Children Protection Institution. Confusingly, health services was a subtitle written under the Agricultural works.

The most significant part of the book for architectural history is the title of "Municipality Works". The arrival of the first train and the construction of the Railway Station in 1936 was one of the significant milestones in the urban history of Burdur. Hence, the construction of Railway Street and Cumhuriyet Square were the significant issues, which were also illustrated in the cover and inner cover of the book (see Figure 4). Moreover, newly constructed city roads and beach of Burdur Lake were emphasized.

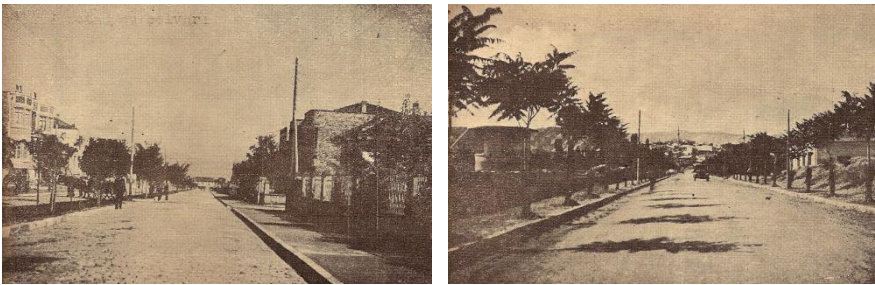


Figure 5. a) Railway Street b) the road entering the city. (Burdur Valiliği, 1938).

4.2. 1967 City Yearbook of Burdur

As previously mentioned, all cities published yearbooks in 1967. Different than the one in 1938, 1967 yearbook of Burdur has an organized book design, which contains table of contents, numbered titles and subtitles, bibliography, and 300s of pages. The book is mainly divided in 12 part: 1) formal part, 2) administrative part, 3) demographic part, 4) geography, 5) history (with some refers to Konya *Salnâmeleri*), 6) social part, 7) culture, 8) tourism, 9) folk (music and dance), 10) economy, 11) transportation, 12) local administrations. The cover of the book is a cubic picture, describing the cultural and commercial activities of the people in Burdur (see Figure 6).

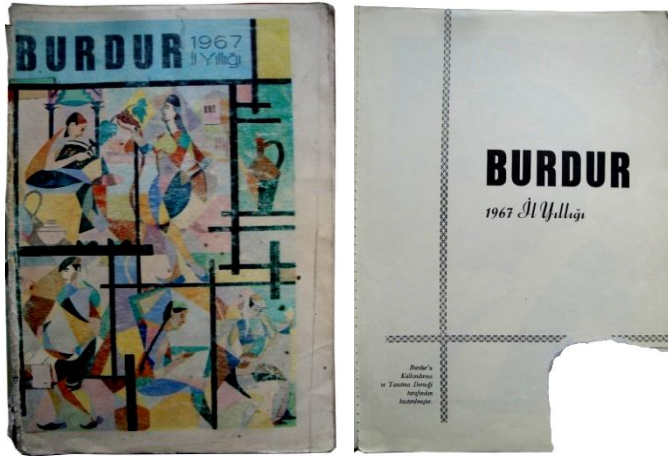


Figure 6. a) Cover of the 1967 Burdur City Yearbook, b) its inner cover (photographed by Özyıldırım, 2015, from her personal archive).

Although the arrival of the first train accelerated the modernization of Burdur in 1936, and its first city master plan was designed by Aru in 1948, the depression of World War II decelerated the reconstructions of the city, as in the case of most Anatolian cities. By the end of the 1950s, Burdur gained acceleration again to reconstruct the city in the light of the 1948 Aru Master plan. Hence, 1967 yearbook is a significant reference to follow all these constructions (see Figure 7).



Figure 7. Burdur Gazi Street, the new trade center of the city after 1960s. (Burdur Valiliği, 1967).

A major earthquake occurred in 1971 in Burdur, and the city has significant changes in sequel. Thus, 1967 yearbook is also significant to follow the changes before and after the earthquake (Özyıldırım, 2015).

4.3. 1973 City Yearbook of Burdur: 50th Anniversary of the Republic

As in the case of 1967 yearbooks, all cities collectively published yearbooks in 1973 dedicated to the 50th anniversary of the Republic of Turkey. As previously illustrated in Figure 2, 1973 yearbooks have similar cover designs with other cities. Since most of the books were rebounded in a course of time, it is hard to see original covers. Figure 8-a illustrates the original cover of 1973 Burdur City Yearbook, and Figure 8-b illustrates the inner cover with a handwriting of Burdur Governor.

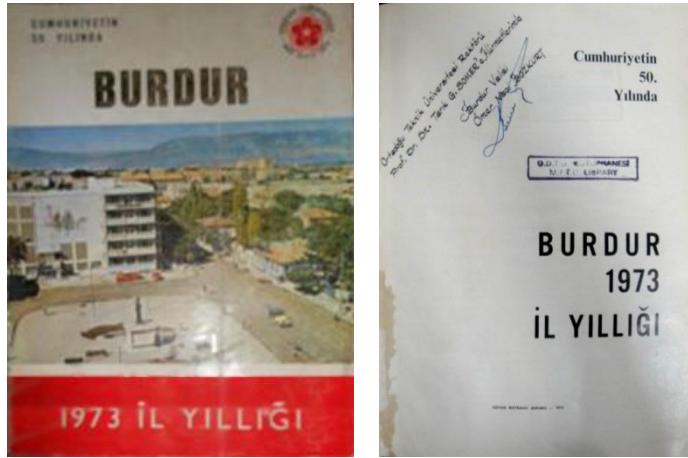


Figure 8. a) An original cover of the 1973 Burdur City Yearbook, retrieved from web. b) inner cover with a handwriting of the respect of Burdur Governor to the President of the Middle East Technical University (photographed by Özyıldırım, 2015, from METU Library).

The 50th anniversary of the Republic of Turkey was expected to be celebrated more enthusiastically than the previous ones. Hence, Law No. 1701. (*Türkiye Cumhuriyetinin Kuruluşunun 50nci Yıl Dönümünün Kutlanması Hakkında Kanun*) was published in 1973. In the directives of this Law, the city yearbooks were published all around Turkey.

Similar with the 1967 yearbook, the book contains table of contents, numbered titles and subtitles, and bibliography. Different from the one in 1967, 1973 yearbook has 500s of pages. Since it is full of various issues published in a short period of time, the title and subtitle organizations are not well defined, and it is not easy to read. Since some page numbers, such as 406, are repeating with additional codes, it can be inferred that additional pages were written after the general construct of the book was finished. However, with a patient and careful reading, various significant references can be found in the book.

Due to the collapses of the 1971 Burdur Earthquake, reconstruction of the city was required. Burdur Governorship established a committee composed of scientists and artist, and designed the construction plan of post-earthquake Burdur together with the celebrations of the 50th anniversary of the Republic. In this context, the 1973 yearbook documented all these activities. Since the word of "celebration" is more refreshing than the word of "post-earthquake", the most of the constructions were dedicated to the celebrity of the Republic Day. Moreover, with a far-sighted approach, the committee not only planned the reconstruction of the collapsed part of the city, but also planned its future developments to worth the 50th anniversary. Some of the constructions were written as follows; organized industrial site, new factories, new schools, new sports hall and so on.

4.4. An Example of the Use of City Yearbooks for Documenting Burdur Cumhuriyet Square

In the scope of DOCOMOMO_TR, Özyıldırım (2013) studied the Burdur city center and its surroundings, and realized the lack of reliable written sources about the subject. Hence, in the Özyıldırım's (2013) study about the Burdur Cumhuriyet Square, old photographs were collected as primary sources. Some of the photographs had no written information and some of them had information that should be checked. The paper of Aru (1948) about the master plan, and the city yearbooks were used as main written sources to interpret the photographs. First, the locations of each building in the photographs were identified, and second, they were arranged in a chronological order. Third, the exact dates of each photograph, the names of the buildings, their construction dates, their first and following functions, and their collapse or existence were attempted to be identified by following these written sources (see Figure 9).



Figure 9. DOCOMOMO_TR poster studies about the two period of the Burdur Cumhuriyet Square, (Özyıldırım, 2013).

5. CONCLUSION

For the 20th century architectural history of small Anatolian cities, such as Burdur, the city yearbooks are one of the significant references. In 1967 and 1973, the yearbooks were published for each of all cities. Moreover, there might be older yearbooks, as in the case of 1938 Burdur yearbook, which may not have a name of yearbook but have similar context. When there is lack of reliable published references, the city yearbooks together with old photographs might be a reliable ones. Although they are not academic writings and might need crosscheck, they might be a reliable starting point of new research studies.

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ANALYZING THE CITY THROUGH CINEMA: SQUATTER AREAS OF IMMIGRANTS IN TURKISH CINEMA

YASEMİN SARIKAYA LEVENT¹

ABSTRACT

By the beginning of 1950s, a massive inner migration started from Eastern and South-eastern Anatolian settlements to metropolitan centres in Turkey. There were different reasons behind this immigration – pull effect of urban prosperity and push effect of rural poverty. The dream of having a prosperous life in the city was represented by a well-known phrase: *İstanbul, the city where the streets are paved with gold!*

Immigration during 1960s brought social and spatial problems alongside. The main social problem was the adaptation of immigrants to urban life. The spatial problem showed itself as a new form of housing provision: *Gecekondu*, squatter housing. The increase in urban population was so massive that provision of affordable housing was unable to hold the acceleration of population increase. Thus, immigrants have created their own spatial environment in the periphery of the city by the knowledge and daily routines they derived from their hometowns.

Those were the prosperity times of Turkish Cinema from 1950s to 1980s. Consequences of rapid industrialization and massive immigration from rural to urban during 1950s and 1960s became basic themes in Turkish Cinema. Films were intended to represent the contradiction of traditional and modern values by also stating the spatial differences between squatter areas and apartment blocks. This representation is carried not only through daily lives of characters, but also spatial environment they are living in. Squatter areas became display for most of the films during 1960s and 1970s.

The main concern of the study is to understand the urban environment of 1960s and 1970s under the influence of massive immigration, and social and cultural confusion through cinema. The study will base its discussion on analyzing specific films in order to understand how urban environment created by the immigrants and also from eyes of immigrants is reflected on films.

Keywords: City, Cinema, Immigration, Squatter Areas, Turkish Cinema

1. INTRODUCTION

“Photography is truth. The cinema is truth twenty-four times per second.”
Jean-Luc Godard, 1960 - *Le Petit Soldat*

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Cinema narrates stories. Yet, this narrative is not isolated from the reality. Cinema has the capacity to recreate and represent what has been happening - the reality itself. Cinema has always been the mirror of cultures and societies, and the city has always been the best natural stage for films. Thus, cinema could be considered as documents for describing and analyzing societies and their built environment, through which researchers from different disciplines could make interferences. (Yıldız, 2008; Şentürk 2016) *The nexus cinema-city* (Shiel, 2001) provides a rich discussion subject for the study of society, culture and the built environment.

Since the end of 19th century, cinema and the city have linked to each other in some senses - as indicated by Shiel (2001): Thematically, cinema has been fascinated with the representation of different spaces and lifestyles of the city. Formally, cinema has represented the spatial complexity, diversity and dynamism of the city. Industrially, cinema has always played an important role in economies of cities in production, distribution and exhibition of films - some cities have constructed their identity on film industry, such as Bombay or Los Angeles. Similarly Mennel (2008) argues that “[c]ities have been central to the development of cinema in its three central aspects: production, representation, and reception.”

Marie (2014) claims that cinema is an urban invention and most of the films are shaped in urban built environment. Shiel (2001) argues that the cinema is particularly the spatial form of culture as cinema operates and is best understood in terms of the organization of space. The city has always been particularly important in understanding how social change manifests itself (Mennel 2008). Urban studies address films as cultural visions of what cities represent because as Shiel and Fitzmaurice (2001) point out cinema is “a peculiarly spatial form of culture”, so that it is fundamentally spatial rather than being textual (Fitzmaurice 2001).

Within the context of Turkish Cinema, the city has been constantly used as either passive or active theme of movies. According to Scognamillo (2004), the city in Turkish Cinema between 1960s and 1970s is represented in three forms: Squatter areas, old historic quarters and newly built apartment blocks. In fact, this does not refer only to a spatial division, but also to cultural, social and economic division within the society. Yet, this distinction is not very strict and impervious; there has always been an interaction and transition between these different social groups. (Scognamillo 2004)

By the beginning of 1960s, Turkish Cinema has started to focus on social, cultural and economic problems as consequences of rapid industrialization, immigration and uncontrolled urban growth. (Scognamillo 1998, Kasım and Atayeter 2012, Serarslan 2015) Most of the major Turkish cities such as Ankara, İzmir and Adana have experienced social, cultural and also spatial problems resulted from mass and rapid immigration, but İstanbul was the major city that attracts immigrants. As perceived by immigrants, İstanbul was *the city where roads are paved by gold*. İstanbul was capable to reflect major consequences of inevitable immigration, including rapid and uncontrolled urbanization, so that it is main case study for researches focusing on analysis of city – cinema relation (Abacı 2014).

The study argues that there is a strong relation between cinema and the city and the built environment could be analyzed and understood through films. The aim of the study is to read built environment, more specifically squatter areas of 1960s and 1970s in Turkey, more specifically in İstanbul through cinema. The study will analyse examples from Turkish Cinema in order to understand urban built environment of 1960s and 1970s Turkey under the influence of massive immigration and social transformation Other than the introduction and conclusion sections, the study has three major sections: the first section focuses on immigration phenomenon and squatter areas during the period of 1960s and 1970s, the second part gives brief information about Turkish Cinema between periods 1960s and 1970s, and the last part

analyzes how immigration, immigrant and squatter area images are represented in Turkish Cinema.

2. IMMIGRATION PHENOMENON AND SQUATTER AREAS IN TURKEY DURING 1960s AND 1970s

1950s was considered as the years of change in Turkey in all senses. The new political ruling party and economic and social policies introduced a new system. It was also the period inner migration has started from Eastern and South-eastern Anatolian cities and towns to metropolitan centres, mostly to İstanbul, Ankara, İzmir and Adana. There were explicit reasons behind the immigration on which most researchers agree (Keleş 1997, Tekeli 2009, Güner and Akyıldız 2014, Serarslan 2015, Uğur 2016): mechanization of agriculture by Marshall Aids, industrialization process in major cities, and capital accumulation that could make investment possible in cities. There were also political and economic changes that foster the immigration, which were introduced by the new political ruling party and new liberal economic policies. (Yıldız 2008, Serarslan 2015, Tekeli 2016)

Immigration has started by 1950s and accelerated between 1960s and 1970s. At first, migration has not been considered as a problem (Günay 2015); in fact, it was supported by the State (Terzi 2012) – the industrialising city was in need of workers. However, in the following years, negative consequences of immigration have been observed. Massive, rapid and uncontrolled immigration has deeply affected the social and spatial characteristics of major Turkish cities. Percentage of urban population in total population between years 1950 and 1985 was notably increasing – from 25% in 1950 to 53% in 1985, whereas the percentage of rural population has been decreasing.

The increase in urban population due to immigration was so massive that provision of legal, planned residential areas and housing units was unable to hold the acceleration of population increase (Tekeli 2009). Thus, immigrants have created their own spatial environment in the periphery of the city by the knowledge and daily routines they derived from rural (Günay 2015). These areas - i.e. *squatter areas*, were neither urban nor rural, but have specific characteristics on their own.

Table 1. Urban and rural populations and population rates in Turkey (TUIK 2017)

Years	Total Population	Urban Population	Rural Population	Percentage of Urban Population	Percentage of Rural Population
1950	20.947.188	5.244.337	15.702.851	25,0	75,0
1960	27.754.820	8.859.731	18.895.089	31,9	68,1
1970	35.605.176	13.691.101	21.914.075	38,5	61,5
1980	44.736.957	19.645.007	25.091.950	43,9	56,1
1985	50.664.458	26.865.757	23.798.701	53,0	47,0

The term *Gecekondu* was first used by the end of 1940s in order to identify squatter houses which were illegally self-constructed buildings in the periphery of major cities. *Gecekondu* was an unorganized and uncontrolled way of housing provision in order to meet emerging accommodation needs of immigrants. (Keleş 1997, Şenyapılı 1998) Number of squatter houses from 1955 to 1980 increased in a faster manner as the pace of immigration has accelerated. Total number of squatter houses in Turkey was approximately 80.000 during 1950s; and this number has increased to 240.000 by 1960s and to 600.000 by 1970s (Keleş 1997).

Table 2. Number of squatter houses in Turkey and population in squatter areas (Keleş 1997)

Years	Number of Squatter Houses	Total population living in squatter areas	Percentage in Urban Population
1955	50.000	250.000	4,7
1960	240.000	1.200.000	16,4
1965	430.000	2.150.000	22,9
1970	600.000	3.000.000	23,6
1980	1.150.000	5.750.000	26,1

Squatter areas were places containing not only instantly-occurred buildings for accommodation, but also the culture and daily life rituals carried by immigrants to urban life (Keleş 1997). They locate at the “city’s edge ... where the urban environment encounters its limits, a site where existing conceptions of the city are challenged and redefined” (Tweedie and Braester 2010). Immigrants were neither rural nor urban communities – actually in feeling of no bounds and belonging, but there was the synthesis of rural and urban: *Gecekondu* Culture. (Yıldız 2008)

Despite deficiencies of transportation system and technical infrastructure, immigrants have created their own built environment in squatter areas through self-help and mutual-help. Most of the squatter houses were homogeneous; single storey buildings, including one or two rooms inside without a proper organisation of space inside the house. They had gardens with trees and including even chicken coop and hanged laundries – elements of rural environment than being urban. Squatter areas have introduced spontaneous and communal spatial organisation and use of public and semi-public spaces; such as fountains, public ovens which are more rural than being urban. They have introduced new uses such as *Kahvehane* as the coffeehouse for public interaction between especially unemployed males and also *Dolmuş* as new public transportation system connecting squatter areas to city centre. (Çelik 2017)

3. TURKISH CINEMA DURING 1960s AND 1970s

The history of Turkish Cinema is dated back till the ends of 19th century, but the main progress is observed during 1950s (Scognamillo 1998). “Individual cities are important sites for film production, functioning thematically and providing settings for stories as well as sites for their distribution and consumption.” (Mennel 2008) and it was İstanbul for Turkish Cinema – as metonym: *Yeşilçam*. *Yeşilçam* experienced its glory days during 1960s. Practicing 200-250 movies annually, it was one of the most productive film industries of its time. (Scognamillo 1998)

Following the years of censorship and pressure of 1950s, 1960s has brought freedom and tolerance to Turkish Cinema by the introduction of 1961 Constitution (Scognamillo 1998, Kasım and Atayeter 2012, Serarslan 2015). Leaving naive modernist narratives behind, Turkish Cinema stepped into a new period: Filmmakers Period (Serarslan 2015) – which is also called as social realism (Kasım and Atayeter 2012) or societal filmmaker period of Turkish Cinema (Scognamillo 1998). Films of the period focused on deeper and more real agenda of the society, such as immigration, new cultural and social forms introduced by immigrants, unemployment, uneven distribution of wealth, social rights of workers, strikes, interaction and conflicts between different social groups, housing problems, and traditionalism.

Social problems also had a spatial correspondence: Squatter areas as the appropriate example to reflect societal problems of the period through films. During 1960s and 1970s, immigration especially to İstanbul and the new way of life in squatter areas - together with its social, cultural

and economic problems became the major theme of Turkish Cinema – as this was the reality of the period.

Number of films focusing on the interaction of squatter areas with urbanized, modern city increased in number. Cinema reflected the conflict and transition process between modernity of urban and traditionalism of rural. Directly or indirectly, Turkish Cinema has presented all the crises of unplanned development of the city, and squatter areas as the new urban form. Turkish films of the period turned into witnesses of squatter housing phenomenon and uncontrolled urbanisation (Öztürk 2004).

Squatter area became either an effective and impressive display or directly the subject of films. The first *Gecekondu* movie is considered as *Suçlu* (1960) and the first movie focusing on the social and cultural problems of immigrants is considered as *Gurbet Kuşları* (1964) (Öztürk 2004, Yılmaz 2008, Bulunmaz and Osmanoğlu 2016) and *Gecekondu* term is first used in the title of a movie by *Gecekondu Peşinde* (1967) (Öztürk, 2004). Different researches mention and analyse films directly about immigration phenomenon, squatter areas, and social and cultural problems of immigrants:

- *Suçlu* (1960), *Keşanlı Ali Destanı* (1964), *Sultan* (1978), *Düştürü Dünya* (1988), *Canım Kardeşim* (1973), *Gelin* (1973), *Gurbet Kuşları* (1964) mentioned and examined by Öztürk (2004);
- *Otobüs Yolcuları* (1961), *Bitmeyen Yol* (1967), *Umut* (1970), *Sultan* (1978), *Gelin* (1973), *Düğün* (1974), *Diyet* (1975), *Canım Kardeşim* (1973) examined by Yıldız (2008);
- *Gurbet Kuşları* (1964), *Bitmeyen Yol* (1965), *At* (1983), *Gelin* (1973), *Düğün* (1974), *Diyet* (1975), *Ah Güzel İstanbul* (1965), *Fatma Bacı* (1972), *Sultan* (1978), *Altın Şehir* (1978) mentioned and examined by Pişkin (2010);
- *Gurbet Kuşları* (1964), *Bitmeyen Yol* (1965), *Murtaza* (1965), *Gecekondu Peşinde* (1967), *Canım Kardeşim* (1973), *Gelin* (1973), *Düğün* (1974), *Diyet* (1975), *Derdim Dünyadan Büyük* (1978), *Yusuf ile Kenan* (1979) listed by and *Devlet Kuşu* (1980), *Durdurun Dünyayı* (1980), *Sultan* (1978) examined by Hürkuş (2012);
- *Gurbet Kuşları* (1964), *Bitmeyen Yol* (1967), *Ah Güzel İstanbul* (1966), *Gelin* (1973), *Düğün* (1974), *Diyet* (1975), *Sultan* (1978), *Yusuf ile Kenan* (1979) listed and examined by Serarslan (2015);
- *Bitmeyen Yol* (1967), *Gelin* (1973), *Düğün* (1974), *Diyet* (1975) listed by and *Gurbet Kuşları* (1964) analyzed by Uğur (2016);
- *Umut* (1970), *Canım Kardeşim* (1973), *Umudumuz Şaban* (1979), *Sultan* (1978), *Gelin* (1973), *Devlet Kuşu* (1980) listed and examined by Çelik (2017).

Other than these films focusing on immigration phenomenon and squatter areas directly, there are also a huge number of films using squatter areas either as background image or a sub-thematic issue within the film (Öztürk 2004).

“*Gecekondu* Cinema” term has been used to indicate specific films in which squatter areas have been shaping the narration and the form of the film (Öztürk, 2004, Yıldız 2008, Aydın 2012). Studies on *Gecekondu* Cinema specify items to be used by films in order to represent *Gecekondu* and also problems occurred alongside or within the squatter areas. Other than social and cultural images such as family ties and family relations, health problems or traditions, there are specific spatial items indicating the squatter areas in the films; such as form of buildings, organisation and use of public spaces, transportation, and technical infrastructure including water, electricity and sewerage.

4. REPRESENTATION OF IMMIGRATION AND SQUATTER AREAS IN TURKISH CINEMA

Cinema reflects the reality of the period. As the result of rapid industrialization and massive immigration during 1950s and 1960s, migration from rural to urban became a basic theme in Turkish Cinema. Films were indented to represent also the contradiction of traditional and modern values also by stating the spatial differences between urban people and immigrants (Pişkin 2010). This representation is carried not only through daily lives of characters, but also through spatial environment they are living in (Hürtaş 2012).

Immigration from rural to urban areas was an important historical event for Turkish society. Films about migration have the capacity to provide valuable information about the built environment created by the immigrants. Therefore there are different researches focusing on cinema, migration and *gecekondu* relations (Öztürk 2004, Yıldız 2008, Pişkin 2010, Hürkuş 2012, Serarslan 2015, Uğur 2016, Çelik 2017). Three films about immigration and squatter areas that were commonly mentioned by these researchers are selected for the analysis: *Gurbet Kuşları*, *Sultan* and *Devlet Kuşu*. The motive behind the selection is also for being unique examples of analysing immigration phenomenon, squatter house construction and transformation of squatter areas. The analysis is limited for the period between years 1960 and 1980, as the form and motivation behind migration after 1980s and the relation of immigrants with built environment have changed.

The film *Gurbet Kuşları* (1964) starts by the arrival of the Family to İstanbul. The Family has migrated from the city of Maraş due to financial problems. Father and sons have plans on their mind – to have a repairing shop, a garage and gain money. The smallest son is different than others, representing the modern face of Turkey – he has the aim of going to University. The only daughter of the Family is forced to stay at home under the influence of traditional values. At the end of the film, the Family disperse under the influence of modern values of the city, and they decide to go back to their hometown; suicide of the daughter symbolises the dispersion. The film presents the conflict between modern and traditional values through different female characters that are representing different value sets.

The film *Sultan* (1978) narrates the life of a young widow with four kids, who are living outside the city within a squatter area. Even the film is about daily life in a squatter area and man-woman relations; the secondary, even stronger theme is about construction and demolition of squatter areas. The film focuses on the relations and close ties between people living within the squatter area – they are like a family. The film shows spectators in order to reflect the class difference within immigrants – the headman of the neighbourhoods as the middleman who gains money by selling the public land first to immigrants and then to constructors. Land speculation within squatter areas during 1970s is dramatically reflected within the film.

The film *Devlet Kuşu* (1980) tells us about the daily life of an ordinary young man trying to find a job and gain some money to get married. Sub theme of the film is unemployment and economic problems of people living in squatter areas and the transformation process of squatter houses into apartment blocks. The possibility of transferring squatter house to a contractor and get apartment flats in return is labelled as *devlet kuşu*, i. e. *bonanza*. In the film, the squatter area is more urbanized than the film *Sultan*; representing a later period of squatter area, roads are paved and there are apartment blocks erected in random plots next to squatter houses.

4.1. Immigration and Immigrants

Migration was an inevitable phenomenon of the period, and İstanbul was an important destination for immigrants. In Turkish Cinema, the migration was mostly conceptualized by the image of Haydarpaşa - as the last stop of a long journey to İstanbul from hometown. Haydarpaşa Train Station has been one of the important gates of the city. The spatial relation of Haydarpaşa with the entire city and the sea was impressive for underlying the entrance into a new life. Not only for entrance, but Haydarpaşa was also used for reflecting the unsuccessful and desperate end of migration process – return back to hometown.



Figure 1. Haydarpaşa as the gate of İstanbul, *Gurbet Kuşları*

Most of the films of the period begin with a point-of-view shot about the city from immigrants' eyes: The city is revealed, often at a distance, mostly from a ferry or stairs of Haydarpaşa. For immigrants, İstanbul was conceptualized as the city where all dreams would come true. It was a charming, surprising and enhanced city full of hopes and opportunities for new-comers.



Figure 2. Looking at the city by surprised and fascinated eyes, *Gurbet Kuşları*

The contradiction between rural and urban is mostly reflected through social and cultural objects in Turkish Cinema. The major spatial item to show the contradiction was *density*. Urban was the place of massive crowds who have been running from one place to another all the time. Not only crowdedness, but also the geographical area was different. It is not anymore a walking distance town or village, where everyone knows each other and has face-to-face contact. The city is the place of unknown. Compared with the hometown, the city is big and scary for immigrants. In the film *Gurbet Kuşları*, once the train stopped in Haydarpaşa, the Father warns family members as counting them one by one:

"Be careful and do not get lost. This is no joke in İstanbul!"

The image of the city as the place of crowdedness, traffic congestion, on-going constructions and masses of apartment blocks represents the clash of hopes of immigrants and the reality. The film *Gurbet Kuşları* shows this clash and how cruel the city could be against immigrants by matching the dispersion of the Family members with the suicide of sister – as in the background we see apartment blocks.



Figure 3. Dispersion of the Family members by the suicide of daughter - matched with the view of apartment blocks in the background, *Gurbet Kuşları*

The image of the city in the film *Sultan* provides also a background. There is a distance between the city and squatter area, which also represents the gap between social classes – the city is located far away not only from squatter area, but also from the lives of immigrants. Yet, the city and squatter area are not isolated from each other. Instead, they were bounded each other; first and foremost, there is a commuting relation. As the city is no more walking city, new modes of public transportation is required. *Dolmuş*, as privately operated public transportation system filled the gap of public transportation system. *Dolmuş*, as for symbolizing the relation between squatter areas and the city was commonly used in Turkish Cinema.



Figure 4. The image of the city in the film *Sultan* (left) and *Dolmuş*, as public transportation that connects the squatter area to the city, *Sultan* (right)

The image of the city in the film *Devlet Kuşu* is matched with hopes and dreams of unemployed young men. İstanbul silhouette and the Bosphorus accompany employment plans of three friends – here, the city represents the hope.



Figure 5. The image of the city in the film *Devlet Kuşu* as accompanying the dreams and plans of three friends

4.2. Daily Life in Squatter Areas

The city was expensive and it was not easy to rent a house in an apartment block. Provision of affordable housing was limited, even not present. The lack or deficiency of legal organisations

in provision of affordable housing has resulted in illegal and uncontrolled was of building squatter houses. At the periphery of major cities, there observed squatter areas with their own socio-cultural forms and morphological elements.

The film *Sultan* represents spatial and social characteristics of squatter areas of the period. At the opening sequences of the film, the main character Sultan is seen; washing laundries within the garden, in which her children play and there are chickens from cook running from one corner to another. The squatter area is far away from the city, partly reflects rural characteristics.



Figure 6. General spatial organisation of squatter area with greenery and rural characteristics, *Sultan*

Daily activities of a squatter area are also thoroughly represented within the film: During days, women spend hours in a crowded row around the fountain to get their daily needs and men going work by *Dolmuş* to the city centre; during evenings women and children all together go to cinema to watch lives of others – but not very different than theirs, where men spend time on *kahvehane*.



Figure 7. Women waiting around the fountain, *Sultan* (left), squatter centre with basic trade units and *Dolmuş*, *Sultan* (right)

4.3. Transformation of Squatter Areas

On the early phases of immigration, squatter housing provision system was based on self-construction and cooperatively-construction together with kinship members. As time passed, there occurred middlemen for the provision of squatter houses or land for construction. These middlemen – mostly the headmen of the quarters, were also immigrants, but luckily or trickier than others, they had the opportunity of creating a rent and grasped economic benefits from this process.

The film *Sultan* narrates this construction and transformation process dramatically. The headman of the squatter area was making deals with constructors by given the promise of selling all plots and squatter houses to them. Talking to owners personally, he convinces them to sell their squatter houses to him. One by one families living within the squatter area start to move to other areas – most probably to other squatter areas or to some other places to construct squatter houses again.



Figure 8. Leaving the squatter area, moving towards an unknown, *Sultan*

At the end of the film *Sultan*, the middleman also sells the squatter of the widow. She was hopeless and angry when she faces with policemen forcing her children to leave the house. As a group of men arrive for demolition, the widow gets the pickaxe and tells:

“I constructed this house with my own hands, and the only one who can demolish is me!”

The film ends with the views of re-building another squatter area in another part of the city.



Figure 9. Leaving the house by police force, *Sultan* (left) Re-building squatter houses as the city in the background, *Sultan* (right)

At the end of the film *Gurbet Kuşları*, we meet such a middleman. The Family comes across Haybeci – the man migrated to İstanbul at the same time with the Family. He was there on train station, within a good suit, smoking his cigarette in an arrogant mode. Two distinct ends of migration story could be observed on the sequence: the one economically benefited from the city and those who have lost their hopes and had to get their way back to hometown. The interesting point of this final sequence is about the way Haybeci has become rich; as he declares:

“I already have a huge squatter neighbourhood. I am going to Kayseri for some time. I will open an agency for those who would like to migrate to İstanbul. Once I return back to İstanbul, I will start construction business.”

As years pass and the city expanded, apartments came closer to squatter areas, as it is observed in the film *Devlet Kuşu*. As the city gets closer to the squatter area, technical infrastructure also becomes better – now, the roads are paved with stone, clean water is available inside the houses. Yet, there are still rural images among common spaces as washing and hanging laundry along the street or children playing football in empty plots. Transformation of squatter areas into urban land is observed clearly in the film *Devlet Kuşu*. There are apartment blocks next to squatter houses and apartment constructions continue within squatter area.



Figure 10. Apartment blocks next to squatter houses, *Devlet Kuşu* (left) and apartment construction within the neighbourhood, *Devlet Kuşu* (right)

5. CONCLUSION

Cinema has the power to reflect social breakups and urban crises on screen; thus, it is one of the main documents to examine historically the development and change in built environment. The study focused on examples from Turkish Cinema in order to analyse immigration and squatter housing problems of 1960s and 1970s in Turkey.

The analysis of three films in the study revealed that the *gecekondu* phenomenon was clearly represented with its unique spatial elements through films. The first film *Gurbet Kuşu* narrates the immigration phenomenon and the problems of modernisation of traditionalist families; whereas the second film *Sultan* focuses the difficulties of living within a squatter area. Both films represent the problems of immigration and squatter areas through female characters. The last film *Devlet Kuşu* narrates the story of an unemployed young man whose only dream is to have a restaurant together with his friends, and to build a 3-floor apartment. The film displays the transformation of squatter area into urban area plot by plot by contractors.

Immigration phenomenon was an important fact of 1960s and 1970s Turkey. As it has affected many other social, cultural and spatial forms within Turkish Cities, it has also affected Turkish Cinema. Films during 1960s and 1970s have focused on themes related with immigration and immigrants. Immigration from rural to urban and problems of immigrants became a fundamental element in *Yeşilçam* productions – which was a well-known issue by viewers that they could emotionally and effectively incorporate themselves into the narration. Squatter areas, as the residential areas of immigrants could not be excluded from narratives; so that films of the period have revealed the squatter reality either as main or secondary theme.

The city could not provide affordable houses for immigrants, and self-constructed illegally built squatter houses surrounded cities. *Gecekondu* became an important phenomenon in urbanisation processes of Turkey. Turkish Cinema between 1960s and 1970s reflected squatter areas as the symbol of immigration from rural to urban with its own social, cultural and spatial organisation.

During this period, Turkish Cinema considered the city as a given, an environment that houses people from different social groups whose stories should be told; so the city emerged as a dynamic environment subjected to changes and interventions by immigrants and by the interaction between local people and immigrants. Films analysed in this study also revealed the change in spatial environment in squatter areas from 1960s to 1970s – how squatter areas transformed into urban land plot by plot via constructors, and they have the virtue of directing our attention to spaces that it is no longer easy to analyse and understand.

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http://www.imdb.com/title/tt0395824/?ref=fn_al_tt_1

NATIONALISM DISCOURSE IN THE EARLY REPUBLICAN TURKEY: İZMİR NATIONAL LIBRARY AND NATIONAL CINEMA AS MEMORY SPACES

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ABSTRACT

“...the library should not stay as it is today. There is a long distance have to be covered in order to deserve the name pointing out its gloriousness and the goals...” is written in the opening brochure of Izmir National Library. The date of the lines written in 1912 corresponds a comprehensive transformation period of Turkey when the socio-cultural and political condition of the country was re-established on the grounds of democratization and modernization. Accordingly, the multi-cultural Ottoman structure of monarchy was replaced by the construction of new Turkish identity in time. The nationalist manner in the Early Republican Period (ERP) of Turkey was realized through the establishment of state institutions, public buildings, urban squares and monumental artefacts as *memory spaces* where the collective memory of people converted into a new national identity spatially in the urban context.

In a parallel vein, the construction of Izmir National Library emerges as a major act in declaring and conveying ideological objectives of the ERP in the twentieth century. As the first civil library initiation, İzmir National Library was firstly established in Salepçioğlu Mansion in Beyler Street of Konak and the building was shared with the Committee of Union and Progress as the ruling party of time. A year later, the National Cinema was opened as a source of income in the courtyard of the library. After the declaration of the Republic, a new building for the National Cinema was designed in 1926 on its new site in Konak and in 1933, the contemporary building of the National Library was constructed adjacent to the National Cinema. In this way, the ideological common ground of nationalism idea continued in its new physical space in the urban context.

The co-existence of the İzmir National Library and Cinema building, stayed in use up to today with their architectural tectonics in the First National Style. They emerge as living *memory spaces* in the urban context by witnessing, propagating and conveying the transition from monarchy to democracy. Nationalist goals of the ERP indicate the conversion of collective memory into national identity in the early twentieth century. Accordingly in this study, it is searched for answers how the nationalist ideologies were concretized in İzmir National Library and National Cinema buildings in the urban context spatially by representing the new Turkish identity search with their monumental existence in the heart of the city until today.

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1. INTRODUCTION

İzmir National Library and National Cinema, as a source of income for the former, have been standing at the heart of the city today by declaring, propagating and representing the nationalist revival of the country in the beginning of the twentieth century. Corresponding to a comprehensive transformation period from being Ottoman Empire to the Republic of Turkey, the first quarter of the 1900s witnessed an extensive nation-building process from the political structure to the urban context all over the country. In order to convey the new understanding of Turkish nation and improve the civilization level up to a democratic state, fundamental steps were taken in different fields of institutionalization of the Republic, and ultimate attention was showed to construct a democratic nation which was modernized through education and literacy. Thus, establishment of the educational institutions all over the country became one of the major initiations to construct the new Turkish nation in the early twentieth century.

As an important spatial representation of changing understanding on literacy and education, İzmir National Library was established in 1912 as the first civil library initiation of the Empire by declaring the nationalist attitude in the building scale at that time in the urban context. From its first building in Salepçioğlu Hanı Ahmet Efendi Mansion in Beyler Street to the contemporary site in Konak, İzmir National Library and its source of income National Cinema (*Elhamra Cinema*) have been stayed in use up to today by converting collective memory of people in İzmir into the national identity spatially via education, literacy and their architectonic characteristics as the concrete examples of the First National Style.

From this point of view, this study aims to understand how the nationalist ideologies were concretized in İzmir National Library and National Cinema buildings as *memory spaces* in the urban context by representing the new Turkish identity. In order to find answers, a holistic point of view is proposed to elaborate the social and political transformation of the country via the architectural representations of National Library and Cinema in the urban context.

2. FROM MONARCHY TO DEMOCRACY: THE SOCIO-POLITICAL AND ARCHITECTURAL TRANSFORMATION OF TURKEY IN THE EARLY 1900s

2.1. Social and Political Change of Turkey: Establishing a Republic

From the end of the nineteenth century to the first quarter of the twentieth, a comprehensive transformation was held in the Anatolian land where a centuries old Ottoman monarchy was evolved into the republican regime of Turkey. In spite of the strict monarchy in the late 1800s, the first steps towards a democratic system manifested themselves in minor changes in administration.

In 1876, when the First Constitutional Era (FCE) was declared in the Ottoman Empire, the new administrative system brought about its own constitution (*Kanun-i Esasi*) and its own selected administrative group under the name of Chamber of Deputies (*Meclis-i Mebusan*) as concrete formations of a new understanding in regime to provide a link between the citizen and the rulers for the first time in the Empire (Eraslan, 2010).³ In order to conduct

³ Eraslan, Cezmi. "II. Abdülhamid'in İlk Yıllarında Meclis ve Meşrutiyet Kavramları Üzerine Bazı Tespitler." In *Belgeler ve Fotoğraflarla Meclis-i Mebusan: 1877-1920*. (İstanbul: TBMM Milli Saraylar, 2010), 14.

administrative meetings, Dolmabahçe Palace and then, the Darulfunun building in the neighborhood of Hagia Sophia were used as the official buildings of the FCE.

After two years in 1878, the FCE collapsed as a result of the pressures on the sultan and the constitutional monarchy returned to the old style monarchy of the Empire up to 1908, the Second Constitutional Era (SCE) was declared by the Abdulhamid II (Eraslan, 2010).⁴ On the one hand, the declaration of the SCE was officialized by the re-declaration of the constitution (*Kanun-i Esasi*), on the other hand, the selection of the ruler group was changed from Chamber of Deputies to the ruling party which was selected by people in the Empire. Thus, another important step towards democracy was paced by determining a party to represent the citizen to the administration. The elections were won by the Committee of Union and Progress (*İttihat ve Terakki Cemiyeti*) and, the Chamber of Deputies were organized under the leadership of the ruling party. As the administrative buildings, Çırağan Palace and the Darulfunun were used up to the declaration of Republic (Yıldırım, 1998).⁵

In 1918, the newly ended World War I resulted in administrative crisis between the sultan and deputies. Especially after the İstanbul occupation, the trust in administration highly decreased and a new movement was emerged with its own manifesto, the National Pact (*Misak-ı Milli*), under the leadership of Mustafa Kemal Atatürk, Ali Fuat Cebesoy, Fethi Okyar, Kazım Karabekir, İsmet Bey and Refet Bele (Kahraman, 2010).⁶ Advocating the idea that the ongoing administration system was insufficient and a new understanding in policy was needed, the National Pact began to be supported by the Chamber of Deputies. In time, the power and hegemony area was increased in Anatolia and thus, the administrative center of the country was moved from İstanbul to Ankara (Kahraman, 2010).⁷ In 23rd April 1920, the changing administrative system of the country was officially concretized with the declaration of the Turkish Constitutional Law (*Teşkilat-ı Esasiye*) and the establishment of the first Grand National Assembly of Turkey in Ankara. Importantly, in contrast to the monarchy constitutions representing the multi-national structure of the Ottoman Empire, the “Turkish Nation” phrase was emphasized in the Turkish Constitutional Law.

2.2. National Style Debates in Architecture

While the country has been passing through a radical change in policy and administration, in a parallel vein, the newly establishing republican identity has also become a major questions of debates from the late nineteenth century to the early twentieth. The representative role of architecture and its narrative character are comprehensively discussed in *Modernizm ve Ulusun İnşası (Modernism and the Nation Building, 2012)* by Bozdoğan with a special emphasis on the use of the architectural language to symbolize the new national identity search of Turkey in the beginning of the twentieth century (Bozdoğan, 2012).⁸

Accordingly, a new national identity is represented and re-produced via the modern public buildings especially in government offices, party buildings, post offices, museums, and archives as concrete symbols of the newly constructed republic, especially in Ankara. In a

⁴ Eraslan, Cezmi. “II. Abdülhamid’in İlk Yıllarında Meclis ve Meşrutiyet Kavramları Üzerine Bazı Tespitler,” 14.

⁵ Yavuz Yıldırım. “Birinci Türkiye Büyük Millet Meclisi Binası.” In *Birinci Meclis*. (İstanbul: Sabancı Üniversitesi, ed. by Cemil Koçak, 1998), 204.

⁶ Kahraman, Kemal. “Kanun-i Esasi’den Teşkilat-i Esasiye’ye Siyasi Sistemimiz.” In *Belgeler ve Fotoğraflarla Meclis-i Mebusan: 1877-1920*. (İstanbul: TBMM Milli Saraylar, 2010), 55.

⁷ Kahraman, Kemal. “Kanun-i Esasi’den Teşkilat-i Esasiye’ye Siyasi Sistemimiz,” 55.

⁸ Bozdoğan, Sibel. *Modernizm ve Ulusun İnşası*. (İstanbul: Metis Yayınlar, 2012), 49.

parallel vein, commemoration ceremonies, monuments and statues of successful political figures became important tools for the construction of the new republican identity and its national memory. In this way, the changing understanding of the country was concretized in public buildings and thus, architecture became a major tool in the construction of national identity upon the collective memory of people.

In a parallel vein, in her book *Erken Cumhuriyet Dönemi Mimarlığı: 1923-1938* (2001), İnci Aslanoğlu begins her argument from the proclamation of the Republic in 1923 to 1938 by handling the political, socio-cultural and economic transformation of Turkey with a special emphasis on the changing architectural manner of the country. Handling architectural products in their urban contexts by advocating the idea that “architecture is not an isolated entity in itself”, Aslanoğlu evaluates architecture in Turkey as an active part of changing contexts which lead a new understanding towards Turkish nationalism (Aslanoğlu, 2001).⁹

Aslanoğlu's discussion is entitled in two main historical periods as 1920s and 1930s by pointing out different economical, socio-cultural and political contexts in Turkey. Although the circumstances were highly different from the other, both of the periods have similar underlying reasons as declaration and propagation of the new Turkish national identity. Accordingly, Aslanoğlu argues the functional and stylistic evolution of the architecture in the ERP as reflections of changing contexts from the beginning of the 1920s to the end of 1930s.¹⁰ On the one hand, the author defines 1920s as “the years of shortage” when the destructive effects of the war were tried to be healed and Ankara was re-constructed as the new capital of the Republic, the 1930s is defined as a period when the new architectural attempts were tried in public and private constructions.¹¹

In the 1920s, Aslanoğlu's first classification corresponds to the First National Style in Turkey when the “history-based” architectural manner is used to declare newly introduced nationalism attitude in the built environment.¹² In the First National Style, the Ottoman revivalism is highly used to provide a connection with the historical background of the country and at the same time, to represent the uniqueness of the democratic republican understanding in monumental scales.¹³ In a parallel vein with Aslanoğlu, Bozdoğan handles this period as the first steps towards a new architectural language and construction of a new national identity in Turkey began with the Ottoman revivalism under the name of “The First National Style” or the “National Architectural Renaissance.”¹⁴ On the one hand, the architectural products of the First National Style had the characteristics of Ottoman architecture, on the other hand, new design principles and the use of new construction materials were combined in a modern way. As one of the first examples of The First National Style, Sirkeci Post Office was built by architect Vedat Tek in 1909 in Istanbul and most importantly, glass-concrete-steel roof of the building shows parallelism with Otto Wagner's Postal Savings Bank in Vienna regarding their architectural language.¹⁵ Ornamental elements of the Ottoman style -half-domes, pointed arches and glazed tile- were combined with Western construction techniques - reinforced concrete, glass and steel- in the First National Style and public buildings such as government offices, bank buildings and office blocks.¹⁶

⁹ Aslanoğlu, İnci. *Erken Cumhuriyet Dönemi Mimarlığı: 1923-1938*, (Ankara: ODTÜ Mimarlık Fakültesi Yayınları, 2001), 8.

¹⁰ Aslanoğlu, *Erken Cumhuriyet Dönemi Mimarlığı: 1923-1938*, 7.

¹¹ Aslanoğlu, *Erken Cumhuriyet Dönemi Mimarlığı: 1923-1938*, 8-9.

¹² Aslanoğlu, *Erken Cumhuriyet Dönemi Mimarlığı: 1923-1938*, 8.

¹³ Aslanoğlu, *Erken Cumhuriyet Dönemi Mimarlığı: 1923-1938*, 8.

¹⁴ Bozdoğan, *Modernizm ve Ulusun İnşası*, 29.

¹⁵ Bozdoğan, *Modernizm ve Ulusun İnşası*, 29.

¹⁶ Bozdoğan, *Modernizm ve Ulusun İnşası*, 31.

As a result of the contemporary progress in the Western countries at the end of the 1920s, counter-views on the First National Style began to emerge. The main rejection was the idea that the Ottoman revival was an outdated fashion which had to be abandoned in order to reach a modern architectural understanding based on functional and rational approach.¹⁷ These rejections increased rapidly and in the 1930s, the First National Style was abandoned with a counter movement: the New Architecture. The Ottoman revivalism was left and the New Architecture became a symbol of contradictions such as old-new, traditional-modern or reactionist-progressivist.¹⁸ It was intended to create a new national identity based on modern secular attitude which separated the state from religion.

Overlapping with Bozdoğan, Aslanoğlu classifies this period beginning with the International Style, to the Neo-Classical Style and finally ends with the Second National Style.¹⁹ Accordingly, the main reason for this three-staged progress, Aslanoğlu mentions the co-working of the foreign and local architects to construct national architecture of the Republic.²⁰ On the one hand, the foreign architects, such as Giulio Mongeri, Ernst Egli, Bruno Taut and Martin Elsaesser preferred the monumental architectural style to propagate nationalism, the Turkish architects used western-focused rational and functional attitude in architecture.

In order to create a new understanding in architecture which represents the Turkish nation, the local architects advocated the idea that the ongoing Ottoman-revivalism has to come a halt and a new modern, functional and rational architecture is needed to propagate Turkishness on the world stage. Monumental, symmetrical and highly decorative attitudes of the First National Style was replaced by purist, simple and functional architectural manner in the International Style.²¹ As Aslanoğlu stresses, the International Style was realized with concrete skeleton systems, plain roofs, cubical masses, asymmetrical volumes which were organized with the form-function relationship.²²

Secondly, the Neo-Classical Style was another main architectural tendency in the 1930s which was used to propagate new national identity of Turkey. At that time, not only Turkey but also the other countries in the world, such as France and Germany, widely used the monumental power of the Neo-Classical style in their architectural products to declare their states' independence and freedom via the gloriousness of the built environment. Thus, the majority of the Neo-Classical buildings were the products of the foreign architects who were invited to participate the establishment of the new national architecture of Turkey.²³

Lastly, the Second National Style emerged in the late 1930s as a common reaction to the activities of the foreign architects. According to Aslanoğlu, this last phase of the architectural search in Turkey is an escape from the foreign influences in national architecture and the will to prove the sufficiency of Turkish architects to declare new Turkish identity in their own architectural products.²⁴ Architects Behçet and Necati Bey, Sedat Hakkı Eldem and Emin Onat are the key figures in representing new national manner in architecture after the 1930s Turkey in a national manner.

¹⁷ Bozdoğan, *Modernizm ve Ulusun İnşası*, 33.

¹⁸ Bozdoğan, *Modernizm ve Ulusun İnşası*, 34.

¹⁹ Aslanoğlu, *Erken Cumhuriyet Dönemi Mimarlığı: 1923-1938*, 63.

²⁰ Aslanoğlu, *Erken Cumhuriyet Dönemi Mimarlığı: 1923-1938*, 54.

²¹ Aslanoğlu, *Erken Cumhuriyet Dönemi Mimarlığı: 1923-1938*, 63-64.

²² Aslanoğlu, *Erken Cumhuriyet Dönemi Mimarlığı: 1923-1938*, 64.

²³ Aslanoğlu, *Erken Cumhuriyet Dönemi Mimarlığı: 1923-1938*, 66-67.

²⁴ Aslanoğlu, *Erken Cumhuriyet Dönemi Mimarlığı: 1923-1938*, 69.

2.3. İzmir National Library and National Cinema as a Memory Space

Throughout the national identity search of Turkey in the early twentieth century, Ankara became the showcase of newly establishing Republic as the capital. Yet, İzmir became another important city during the transition period from constitutional monarchy to democracy in the lands of Anatolia as the center of the Aydın Province. In order to declare, propagate and represent the new national identity of the country, the nation-building activities through the architecture were also held in İzmir. Accordingly, İzmir National Library and Cinema are amongst the important architectural witnesses of time, which become meaningful parts of the collective memory of people in İzmir until today. Their existence in the urban context reveals a correlational link between the collective memory and national identity construction in the urban context through literacy and education by spatially representing the nationalist goals and newly establishing Republican identity in the first half of the twentieth century.

Collective memory, especially after the mid-20th century, became an interdisciplinary concept in different fields of research such as sociology, anthropology, regional and cultural studies as a binding force between individuals and their common form, societies. Besides its interrelation with past and history, collective memory has been accepted as an active participant of contemporary lives with its transformative power on perceiving the present. Following that in architecture, the autonomous character of memory and its collective form has also become a much-debated issue to understand how recollection and remembering activities occur in architectural spaces. Studies on the spatial representation of collective memory has risen especially after the term “memory spaces” was introduced by the French philosopher Pierre Nora in the beginning of the 21st century. Up to that time, Maurice Halbwachs and David Lowenthal became key-figures in collective memory discourse by making certain demarcations and classifications on memory and its recollection channels individually and collectively.

Starting with Halbwachs’ book *On Collective Memory (Les Lieux de Memoire, 1992)*, the French philosopher handles collective memory as a continually changing concept depending on individuals and reads “collective memory is not a given but rather a socially constructed notion.”²⁵ Accordingly, Halbwachs makes a distinction between autobiographical and historical memory. While autobiographical memory is produced by the individual him/herself and can be recollected by the participants of a certain event, historical memory cannot be directly recollected and can be learned from secondary sources such as commemorative rituals, statues, written documents etc.²⁶ But, although the historical memories are produced to signify certain historical memories, each epoch’s observer creates his own viewpoint according to the current day and this is called “presentist approach” by Halbwachs.²⁷

In order to explain how memories are recollected, Halbwachs refers three different channels. Firstly, memories are transferred by our family members and close friends while we are growing up. Secondly, society feeds our memories and takes part in the organization of them in our minds and thirdly, memories are recollected by the individual himself instinctively.²⁸ According to Halbwachs, this trio constitutes the collective framework of our memories and while each of them is correlating to another, society emerges the most powerful framework that affects memories.

²⁵ Maurice Halbwachs, *On Collective Memory*, trans. and ed. Lewis A. Coser (Chicago: University of Chicago Press, 1992), 22.

²⁶ Halbwachs, *On Collective Memory*, 23.

²⁷ Halbwachs, *On Collective Memory*, 25.

²⁸ Halbwachs, *On Collective Memory*, 38.

As Halbwachs points out, individual's inherent recollections and his/her interaction with the society have a significant role in shaping and recollecting memories from the past, in *Past is a Foreign Country* (2005), David Lowenthal asserts that past and its construction through memories in contemporary lives are highly correlated with society and everyday life flow in present contexts.²⁹ Accordingly Lowenthal suggests that even past is lingered in history, it has a continual effect on our contemporary lives and perceiving the present. On the one hand, our present day is shaped under the influence of our memories, on the other hand, these new understanding of today affects our way of remembering the past synchronously.³⁰

Beginning his argument by asking "how do we come to know about the past?" Lowenthal mentions numerous ways for recollecting our memories such as written documents, chronicles, letters and stories or relics.³¹ Although some memories are defeated by time and are permanently deleted, there are certain memories that remained from past to present and have influence on our current lives. Moreover, the recollection of memories and past knowledge are made consciously or unconsciously by individual him/herself.³²

Accordingly Lowenthal argues that the past, which is acknowledged in present circumstances, cannot be the same as its own occurrence in its own time in the past.³³ On the other hand, since the individual has been transforming continually under the effect of society, the perception of the past changes synchronously with the individual him/herself. In this way, it becomes impossible to mention a fixed historical knowledge and thus, the reliability of memory is gradually decreases during the passing time. The more individual interacts with other individuals in society, the more his/her memories become blurred under the effect of changing time-space configurations.³⁴ From this point of view, the attitude which emphasizes that history is always perceived by today's eyes is also common in Halbwach's and Lowenthal approaches on memory and history.

Similarly in *The City of Collective Memory* (1994), M. Christine Boyer handles collective memory and its correlation with society and cities through different tools such as "representational images and architectural entertainments" which are used to operate commercial and political purposes in city.³⁵ Accordingly, Boyer asks that if the contemporary recall, re-examination and re-contextualization of memory images of the past may lead new paths to construct the future flow?³⁶ Moreover, Boyer emphasizes that the city is full of representational images of collective memory which are not stable but on the contrary continuously changing according to the contemporary perceptions and contexts of the city.³⁷ The use of these images are selected intentionally regarding their striking power on minds to provoke or declare certain purposes. Architecture is also included to these images by advocating the idea that the architectural products are active parts of the city formation which occurs collectively by the memory of society and the building environment within a specific time and space configuration of the city.³⁸

In a parallel vein, collective memory, society and their representations in city through specific tools, especially through architecture, is also handled by French historian Pierre Nora in *Hafiza*

²⁹ David Lowenthal, *Past is a Foreign Country*, (Cambridge: Cambridge University Press, 2005), 9.

³⁰ Lowenthal, *Past is a Foreign Country*, 9.

³¹ Lowenthal, *Past is a Foreign Country*, 185.

³² Lowenthal, *Past is a Foreign Country*, 187.

³³ Lowenthal, *Past is a Foreign Country*, 191.

³⁴ Lowenthal, *Past is a Foreign Country*, 193.

³⁵ M. Christine Boyer, *The City of Collective Memory* (London: The MIT Press, 1994), ix-x.

³⁶ Boyer, *The City of Collective Memory*, 29.

³⁷ Boyer, *The City of Collective Memory*, 69.

³⁸ Boyer, M.C., *The City of Collective Memory*, 181.

Mekanları (*Les Lieux de Memoire*, 2006). Accordingly, Nora asserts that memory is a convertible concept that lead to the construction of national identity via collective memory of people which originated from historical connectedness of individuals in a certain society (Nora, 2006).³⁹ Moreover, Nora emphasizes that construction of national identity and its collective memory base is realized by individuals and their human-made instruments (Nora, 2006).⁴⁰ Similar with Boyer's approach, architecture emerges one of the most powerful human-made instrument which is capable in transforming and transferring certain thoughts into public via architectural space according to Nora. Architectural products such as archives, museums, mausoleums, national celebrations and their spaces become *memory spaces* which provide nation-building by the participation of people collectively by representing national identity spatially (Nora, 2006).⁴¹ Accordingly, *memory spaces* have political aspect which have power to distort or change the reality itself (Nora, 2006).⁴² From this point of view, the İzmir National Library Cinema are handled as *memory spaces* in the urban context where the collective memory of the Ottoman population were converted into a national community through the architectural space. Besides the use of literacy in transformation, the architectural characteristics of these buildings have also national emphasis in the building scale.

Up to their contemporary site, the establishment of İzmir National Library and the National Cinema have passed difficult periods due to the low economic opportunities. In 1910, the establishment of the cinema was determined by the *Milli Kütüphane ve Teşvik-i Maarif Encümeni* to improve the education level in the city and to convey the new national identity search of the country through the literacy in daily flow of people. However, the ongoing circumstances and poverty disallowed the construction of a new building for the cinema. Thus, the committee made announcements in newspapers to encourage people to donate money and books for the library (Gürlek, 2012).⁴³ Unfortunately, there was a few back to the announcements and the small amount of donates were used to hire the Salepçioğlu Mansion in Beyler Street of Konak. As the first civil library initiation, the İzmir National Cinema shared its building with the Committee of Union and Progress as the ruling party of the time (Gürlek, 2012).⁴⁴

Besides their physical common use, the administrative hegemony was also assigned to the Committee of Union and Progress (CUP) in 1912 and the realm of authority of the *Milli Kütüphane ve Teşvik-i Maarif Encümeni* was determined by the CUP (Gürlek, 2012).⁴⁵ A significant priority was given to the İzmir National Library by the CUP as an important public building to convey nationalist ideology, and the establishment of a cinema was determined by the administration as source of income to the library. Thus in 1913, the cinema was founded in the Birinci Beyler Street in Konak under the name of *Kütüphane-i Milli Sineması* (Gürlek, 2012).⁴⁶

In a short span of time, as a result of the growing use of library and the increasing book archive, the Salepçioğlu Mansion remained incapable and a design project for the new library building was proposed by architect Tahsin Sermet (Gürlek, 2012).⁴⁷ Then in 1915, the construction for

³⁹ Pierre Nora, *Hafıza Mekanları*, trans. Mehmet Emin Özcan (Ankara: Dost Kitabevi Yayınları, 2006), 10.

⁴⁰ Nora, *Hafıza Mekanları*, 22.

⁴¹ Nora, *Hafıza Mekanları*, 23.

⁴² Nora, *Hafıza Mekanları*, 10.

⁴³ Ahmet Gürlek. 100. Yılında İzmir Milli Kütüphane. (İzmir: İzmir Büyükşehir Belediyesi Kent Kitaplığı, 2012), 59.

⁴⁴ Gürlek. 100. Yılında İzmir Milli Kütüphane, 61.

⁴⁵ Gürlek. 100. Yılında İzmir Milli Kütüphane, 75.

⁴⁶ Gürlek. 100. Yılında İzmir Milli Kütüphane, 68.

⁴⁷ Gürlek. 100. Yılında İzmir Milli Kütüphane, 76.

the İzmir National Library on its contemporary site began. In addition to the library, the new design proposal included a building for the İzmir National Cinema as the continuation of the former use in common. When the city was invaded by Greeks in 1919, the construction was stopped and importantly, the existing signboard of the library was replaced by the *Islamic Library* at the behest of the occupying state (Gürlek, 2012).⁴⁸ After the invasion and the end of the War of Independence, the construction continued and the National Library and Cinema were opened in 1933, when the tenth year of the Republic was marked by celebrations all over the country (Gürlek, 2012).⁴⁹ In this way, the ideological common ground of nationalism idea continued in its new physical space in the urban context.

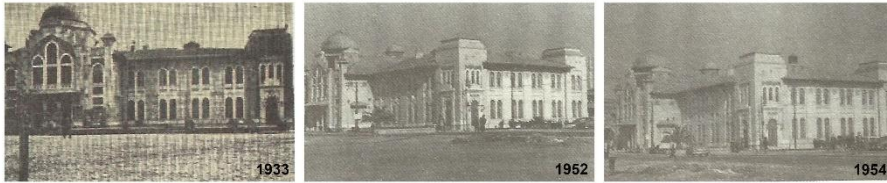


Figure 10. İzmir National Library and Cinema from its opening to the mid-20th century. (Ahmet Gürlek. 100. Yılında İzmir Milli Kütüphane. İzmir: İzmir Büyükşehir Belediyesi Kent Kitaplığı, 2012, p. 196)

Not only their “national” name, but also the architectonic characteristics of the İzmir National Library and Cinema carried the ongoing identity search in the first half of the twentieth century in the building scale. As one of the oldest architectural examples of the First National Style in İzmir, National Library and Cinema stand out with their Neo-classical details which was also called as Ottoman revivalism by Aslanoğlu and Bozdoğan. In “İzmir’de Cumhuriyet Yapıları”, Onat handles the transition period in İzmir during the establishment of the Republic through the examples of changing understanding in architecture from 1910 to 1930. By referencing Aslanoğlu, Onat’s article includes the İzmir National Library and Cinema as important representations of the new architectural manner and Aslanoğlu emphasizes that the interior and exterior architectural language differs from each other. On the one hand, the façade and the monumental mass of the National Library and Cinema have the characteristics of the First National Style such as the Ottoman style -half-domes, pointed arches and glazed tile, on the other hand, the interior organization of the buildings do not carry any nationalist manner in detail (Onat, 1992).⁵⁰

The entrance to the National Library is made through an octagonal hall which opens to the reading area and stairs up to the second floor. The enlightenment of the building is provided from the stained windows and the large glass ceiling upon the reading hall as important details from the First National Style. Also, the pediments upon the windows have plant figures which carry references from the Ottoman revivalist manner of the First National Style (Onat, 1992).⁵¹

⁴⁸ Gürlek. 100. Yılında İzmir Milli Kütüphane, 83.

⁴⁹ Gürlek. 100. Yılında İzmir Milli Kütüphane, 153.

⁵⁰ Neslihan Onat, “İzmir’de Cumhuriyet Yapıları” in *Ege Mimarlık* (vol: 2, 1992), 64.

⁵¹ Onat, “İzmir’de Cumhuriyet Yapıları”, 64.



Figure 11. İzmir National Library entrance hall and the interior space.

In a parallel vein, the two-storied National Cinema have similar architectural characteristics on the façade with its cut-stone covering and monumental entrance hall (Onat, 1992).⁵² The building is entered through a huge arch on the façade including three separate windows and the entrance opening. The foyer of the cinema which is located on the landings of two glorious stairs on the upper floor are covered with a dome referencing to the Ottoman architecture. Also, the use of *Türk Üçgeni* to place the dome on the square-plan of the National Cinema, plant figures on the arches and glazed tiles are amongst the most important references of the re-interpreted Ottoman details in the First National Style (Onat, 64).⁵³

2.4. Narratives on İzmir National Library and National Cinema

On the one hand, the İzmir National Library and Cinema stand out as one of the oldest representations of the transformation period of the country in İzmir towards a democratic state with their architectural tectonics in the building scale, on the other hand, their implicit meanings for the construction of a national identity may also be traced in memories of people of the time. Handling these buildings as *memory spaces* in the urban context, İzmir National Library and Cinema give invaluable marks to understand how the national identity construction process went parallel with the socio-political transformation of the country in the early twentieth century.

In order to understand the place of the İzmir National Library and Cinema in the memories of time through the comprehensive transformation, Gürlek's chapter on "Milli Kütüphane ve Milli (Elhamra) Sineması Anıları" are studied in detail by conducting a textual analysis. In this way, it is aimed to find common points in narratives of people who actively witnessed the

⁵² Onat, "İzmir'de Cumhuriyet Yapıları", 64.

⁵³ Onat, "İzmir'de Cumhuriyet Yapıları", 64.

establishment process of the buildings. Amongst forty narratives of the users, workers and the founders of the library, related records are attentively read and the repetitive points are noted as keywords of the textual analysis. The selection amongst forty narratives are made according to their focus on nationalism idea of the time and the representative role of the İzmir National Library in memories. Thus, the keywords constituted the backbone of the memories in common and the successive method is used to coding, categorizing and describing these keywords as concepts. In this way, data from the written sources are intertwined with the oral narratives of people under the light of these concepts (Lawrence, 2005).⁵⁴ By making line-by-line coding, concepts are categorized according to their emphasis on a certain time, space or a condition specific to the concerned issue.

From this point of view, the memories majorly mention on the keywords of nationalism (*millilik*), financial difficulties (*borçlar, mütevazılık*), divine atmosphere of the buildings (*mabed, kutsal, hazine*), the educational benefits for researchers and students (*öğrencilik yılları, araştırma*) and meetings held especially on Thursdays per week (*perşembe konferansları*). Most importantly among these concepts, the memories show parallelism with the ongoing condition of the country regarding the socio-political transformation.

Firstly, the economic difficulties resulted from the long war years brought about a collective effort with individual and public initiations to re-build the country through a completely new understanding of nationalism. Although the financial poverty was limiting the projected aims to realize reforms in every field, people voluntarily helped and involved the nation-building process of the country. As the physical tool of reforms, architecture came to the forefront as the spatial representation of newly establishing Turkish identity. Similar with the comprehensive development of Ankara, İzmir witnessed a similar nation-building process with the newly built examples of the First National Style. In a parallel vein, as repeatedly declared in the memories of people, İzmir National Library and Cinema was built at the heart of the city in spite of these economic constraints. Thus, individual initiations and donations provided to concretize the new Turkish identity in the urban context spatially with the effort of people. As mentioned in memories, the architectural existence of these buildings also became the spatial representations of national enthusiasm of the time as *memory spaces* by the physical legitimizers of the Turkish Republic.⁵⁵

Moreover, the concretization of the nationalism idea in the İzmir National Library and Cinema are amongst the most repeated concepts in memories. According to the narratives, these buildings were accepted as shelters for the newly establishing national identity from their architectonics to the name of the buildings carrying the term “national.” Especially, the change of the name from “national” to “Islamic library” during the Greek invasion are frequently mentioned as a sad event that brought down the nationalist paces towards democracy.

⁵⁴ Lawrence, N. *Basics of Social Research: Quantitative and Qualitative Approaches*. Essex: Pearson Education. 2005.

⁵⁵ For further detail, see the memories of M.K. Dursun, T. Özertem, N. Ezcacıbaşı, Ö.F. Huyugüzel, Ö. Çokgör, N. Ülker, Ş. Tüten, D. Tuna, T. Olcay, H. Menteşe in A. Gürlek. *100. Yılında İzmir Milli Kütüphane*. İzmir: İzmir Büyükşehir Belediyesi Kent Kitaplığı, 2012.

Narrators / Keywords	nationalism	economic difficulties	divinity	education	weekly conferences	treasure
M. Kamil Dursun	•	•				
Asım Kültür			•	•		•
Yaşar Aksoy	•		•	•		•
Tekin Özertem	•	•	•	•		
Nejat Eczacıbaşı	•	•		•		•
Ö. Faruk Huyugüzel	•	•	•	•	•	•
Necmi Ülker		•	•	•	•	•
Engin Berber	•		•	•		•
Ömer Çokgör	•	•	•	•		•
Sabri Sürgevil			•	•	•	•
Şadan Gökovalı				•		•
Şerif Tüten	•	•		•	•	
Kemal Arı			•	•	•	•
Doğan Tuna		•	•			
Mukadder Özakman	•			•		•
Tuncer Olcay	•	•		•	•	
Haluk Cansın			•	•		•
Mevlüt Kaplan			•	•	•	•
Zeki Arıkan	•			•		
Halil Menteşe		•	•			•

Figure 12. Frequently repeated keywords in memories. (For all memories, see Ahmet Gürlek. 100. Yılında İzmir Milli Kütüphane. İzmir: İzmir Büyükşehir Belediyesi Kent Kitaplığı, 2012)

In memories, the library and cinema are majorly emphasized as the symbols of national identity construction in the urban context where the Turkishness was represented and taught in the library space. Also, the organization of a national meeting (*Müdafaa-i Hukuk Kongresi*) in the İzmir National Library are frequently mentioned by the narrators to emphasize the importance of the building in the nation-building process of the country in a parallelism with the political conditions of the time.⁵⁶

⁵⁶ For further detail, see the memories of M.K. Dursun, Y. Aksoy, T. Özertem, N. Eczacıbaşı, Ö.F. Huyugüzel, N. Ülker, E. Berber, Ö. Çokgör, Ş. Tüten, M. Özakman, T. Olcay, Z. Arıkan, N. Eczacıbaşı in A. Gürlek. 100. Yılında İzmir Milli Kütüphane. İzmir: İzmir Büyükşehir Belediyesi Kent Kitaplığı, 2012.



Figure 13. İzmir National Library and Cinema in contemporary location.

In order to convey and improve the new understanding on national identity, the İzmir National Library and Cinema served as important research and learning area in İzmir at that time. Both the written archive of the library and the movies in the cinema constituted the backbone for the transformation of collective memory into national identity by their daily use by students, researchers and visitors. Especially the thursday conferences played a major role in the memories by being a public event to discuss ongoing social, cultural and political conditions and the developing professions from the firsthand in the city. Additionally, the comprehensive archive of the library are amongst the frequently used concepts in memories while the educational circumstances were highly low all over the country for that time. Therefore, narrators mention the correlational link between the nation-building process of Turkey with rapidly increasing level of education, especially in the library space via the individual readings, researches and collective meetings in the building.⁵⁷

The memories majorly included the divine atmosphere of the İzmir National Library and Cinema which instantaneously awaken the feeling of national enthusiasm in the architectural space of the buildings. Accordingly, narrators emphasize the unique character of these buildings which become a threshold between the former understanding of the country under the hegemony of monarchy and the modern republican identity.⁵⁸

2.5. Concluding Remarks: İzmir National Library and National Cinema as Memory Spaces

Representing the architectonic approaches of the First National Style by combining the Ottoman traces with modern details in the building scale, İzmir National Library and Cinema are located at the heart of the city by declaring, conveying and propagating the new national identity of the country through education, literacy and the public use in daily basis. Therefore,

⁵⁷ For further detail, see the memories of A. Kültür, Y. Aksoy, T. Özertem, N. Eczacıbaşı, Ö.F. Huyugüzel, N. Ülker, E. Berber, Ö. Çokgör S. Sürgevil, K. Arı, D. Tuna, M. Özakman, Ş. Tüten, H. Cansın, M. Kaplan, H. Menteşe in A. Gürlek. *100. Yılında İzmir Milli Kütüphane*. İzmir: İzmir Büyükşehir Belediyesi Kent Kitaplığı, 2012.

⁵⁸ For further detail, see the memories of A. Kültür, Y. Aksoy, N. Eczacıbaşı, T. Özertem, Ö.F. Huyugüzel, N. Ülker, E. Berber, Ö. Çokgör, S. Sürgevil, K. Arı, D. Tuna, H. Cansın, M. Kaplan, H. Menteşe in A. Gürlek. *100. Yılında İzmir Milli Kütüphane*. İzmir: İzmir Büyükşehir Belediyesi Kent Kitaplığı, 2012.

these buildings become important *memory spaces* in the urban context by occupying an important place in the memories of users of the time.

In order to understand how these buildings became *memory spaces* for the city, textual analysis on the memories about İzmir National Library and Cinema is conducted and the frequently used keywords are determined as concepts. Accordingly, “nationalism”, “economic difficulties”, “divinity”, “education”, “weekly conferences” and “treasure” concepts come to the fore front by emphasizing the ongoing representation of these buildings in memories long after their construction. Under the light of these concepts, the economic struggle of the country is frequently related to the construction process of the buildings which was resulted from the long-war years and the new period of the country through democratization. Although these economic difficulties, the buildings are mentioned as divine and treasure spaces in memories due to their comprehensive archive in library and active role of the cinema building in the cultural life of the city. Besides the literary sources, especially the library building is mentioned with the weekly Thursday conferences which resulted in significant participation in the social and cultural condition of İzmir by key note speakers and professionals from different fields. Amongst these frequently repeated concepts, the nationalism emphasis comes to the fore front in the memories about İzmir National Library and Cinema. According to the narratives, these buildings become concrete *memory spaces* in the memories of people today as the long-lived witnesses of the national identity construction of Turkey from the early twentieth century up to today. Locating on the National Library Avenue from 1941, this study suggests that İzmir National Library and Cinema become an integral part of the narratives of people from their foundation principles to the architectural tectonics by representing the memories of nation building process of Turkey by witnessing the transformation of the country from Ottoman monarchy to the democracy as *memory spaces*.

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REPLACEMENT OF MEMORIES via RECONSTRUCTION OF HISTORICAL BUILDINGS

BERRAK KIRBAŞ AKYÜREK¹

ABSTRACT

Wars are the most devastating events in the world, and always end up with the destructions of the cities, deaths of several people and demolitions of the buildings. Even a war is completely over, its traumatic traces on people lives stay behind, and an intensive mourning spreads all over the towns like an infectious disease. At this point, along with two choices; replacement with new or replacement with old, architecture may have ability to rehabilitate society by compensating those destroyed in the wars. In both cases architects and city planners try to heal the mourning with canalizing the love of the loss into a new one. This study focuses on the recollective approach; the decision of replacement with old by bringing back to the copies of the demolished buildings into the future with the re-construction of their replicas.

This paper aims to discuss nostalgic attempts in architecture and it's the ability to replace loss memories with the re-constructions of by-gone architecture. In this framework, several examples are analyzed and discussed into two categories; 'immediate' and 'ambitious' reconstructions. Consequently, this study emphasizes that after destruction (death) of a building, memory leaves behind in its place. As mourning captures architecture, through nostalgic approaches the building and so its belonging memories are replaced with their copies.

Keywords: Re-construction, memory, nostalgia, replica, re-placement

1. INTRODUCTION

Throughout history, wars, natural disasters, architectural remnants, demolition by neglect or recreating familiar appearances led architects and city planners to re-erect bygone buildings. Even in its original context, the concept of re-construction of the original building form is always a controversial topic, and no single universal approach or solution has been yet determined. Therefore, the idea of re-construction has stayed as a contemporary debate on architecture while the architects, archeologists, preservationists and historians continue to discuss especially its ethical and historical aspects. But after all, replicas have continued to be built, since this persistence is ensured by the powerful bond between memory and place.

The relationship between memory (frequently focused as collective memory instead of individual memory) and place has been discussed by several scholars considering the interaction of people with the surroundings and the built environment. At this juncture, re-

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building a familiar form drives the memories of people with the original place/building in a confusion. Rather than creating new and spontaneous interaction between people and the place, the previous memories of the non-existent building are replaced into a new one. A replica becomes a new building within the 'cloth' of the original one with the injection of the old senses and the history. Hereby, the question is to interrogate this persistent desire for the replacement of memories via reconstruction of historical buildings.

Whether the destruction of a building is caused by traumatic events, political, economic or just negligence, the memories always stay behind in the belonging place. However, the tension of those memories has different effects on buildings to be re-constructed. In order to discuss further, after a brief literature review on memory and also mourning, the study continues with the inquiries of various examples within two categories: 'immediate' and 'ambitious' reconstructions. In this paper, immediate reconstructions refer rebuilding of the replicas of historical buildings right after the wars, and they are discussed with three examples; reconstructions in Warsaw city after the World War II, reconstruction of Ponte alla Carraia, Florence-Italy, and the reconstruction of The Mostar Bridge, Bosnia and Herzegovina. Ambitious reconstructions are considered as the products of unsolved, long-term mourning. They are the replicas of historical buildings which were rebuilt long time after they had been destroyed such as; Berlin Royal Palace (*Stadtschloss*), Berlin-Germany, Dresden Frauenkirche, Dresden-Germany, and The Cathedral of Christ Savior, Moscow-Russia. In this context, the 'persistence' of the relationship between memory and architecture has a chance to discuss over distinct examples.

2. BUILDINGS AS THE PRODUCTS OF MEMORY AND MOURNING

"The life of the dead is placed in the memory of the living."

Marcus Tullius Cicero

Memory itself is life as historian Pierre Nora (1997) declares, and defines memory as an "external present". While time passes in moments, memory is the only one has left, thus memorialization is a way of keeping on living after the death (Nora, 1997). In other words, memory is timeless, and has ability to be existent even after death. In this context, this paper emphasizes the immortal existence of memories, and their embodiment after all.

A sudden recall of old, forgotten memories is possible, but memory itself does not randomly occur. Maurice Halbwachs inquires memory in a systematic way. He (1992) states that memory cannot be spontaneous, when the time disappears three groups of memory will be kept: "collective, plural and individual". Our physical surroundings evoke our remembrances, and spatial images help us to retrieve the past into present, since our habitual images of the external world are inseparable from our self (Halbwachs, 1992). "The stones of the city", buildings, roads and green zones are always in a transformation process of history through the course of time (Halbwachs, 1992). Hereby, buildings, roads, green areas change and even the whole area can be disrupted. Despite instability of stones, the link, created between people and them, cannot be broken easily (Halbwachs, 1992). Briefly, the connection between place and people so the memory itself is much more powerful and long-lasting than the physical entities. Memories do not randomly emerge, yet they are not attached to the chronological order of time. Christine Boyer (1994) puts up an idea which underlies the anachronistic sense of collective memory in architecture with pointing out "super-imposed" historical layers in the city. On this association, the city through its history and memory grows out of the experiences of both life and death. While a city is experienced, the memories from different times may be sensed in every corner. A city is full of buildings, roads, green areas... in other words, full of

“stones”, and so the untimely traces hover above it. Here, this study focuses on the times that the “stones” of the city are destructed as the memories are remained very much alive.

The destructive disasters like war, earthquakes and fires, obviously leaves their memories behind and cause serious mourning and traumas. In *Mourning and Melancholia*, Sigmund Freud (1914-1916) defines mourning as a “harmful” and “useless” response to the loss, and a person in deep mourning tries to get better with the replacement as canalizing the love of the loss into new substitute. When the mourning cannot be defused, it creates its “substitute” to be cured. Likewise, Dominic LaCapra (1999) states that past always leaves a trail in the form of a revenant, and never completely lost, however the loss may be confused with absence. In this manner, trauma calls revenants into existence and desires a recovery with the alternative of the lost object (LaCapra, 1999). At this point, replicas become the alternatives of lost buildings. As cited by Tammy Clewell (2004), Sigmund Freud argues that in the mourning stage after the death, memory fills the physical loss through “imaginary presence”, thus heals the destruction of the death and helps us to survive. If the memories are underestimated or ignored, the feeling of absence may cause uncontrollable mourning. And architecture may become a tool for the rehabilitation of the society by bringing back to the images of the past in the form of replicas.

Surely, replicas are not the definite choices architects and planners must take. Through replacement via new, architecture has also ability to rehabilitate society. For instance, about the debates on the re-construction of Twin Towers in New York/USA, architect Sunil Bald (2001) states that “rebuilding enacts a form of amnesia onto the city.” According to him re-construction is the erasing of the “scar” of the event; in fact, it is an attempt to hide the trauma, whereas “memorial” is the place for the facing with the trauma and a way to overcome it (Bald, 2001). This particular example points out that replacement with new or replacement with old is a conscious choice.

The replicas could never be the exact copy of original structures, and there cannot be such a claim. Nevertheless, with the same function and the same appearance they manipulate the history of the original buildings, and collect new memories in addition to the old ones. In short, they are new buildings with old remembrances. Likewise, Nerdinger (2013) claims that a reconstructed building is a “new building” related with memory and culture as a production of “living history”. The new construction preserves the previous building’s effects on cultural memory, and follows the traces left from the demolished one.

There is always more controversy debate to tell on the insight of the ideas behind re-construction. The essential reason here is the power of the memory on place making in architecture. The study continues through the several examples. The first category points out the intensify of mourning and the effort of society to cure. The second section on the other hand, illustrates timelessness and anachronologic re-appearance of powerful memories.

2.1. Immediate Re-constructions

The examples in this section demonstrates the buildings as ‘auxiliaries’ to recover devastating memories of war. The temptation behind the rebuilding of these buildings is to rehabilitate the society by erasing the harmful images of disasters as soon as possible. Thus, architecture became an urgent tool for curing the suffering society by covering the sorrowful traces.

During the Second World War European cities were seriously damaged, so the numerous monumental and significant buildings were demolished. Warsaw was the most damaged city in the Second World War, as its entire city center was torn down the ground by the bombings (Fig. 01). Nine hundred fifty-seven historic building existed before the War, then seven

hundred eighty-two of them entirely demolished, and a hundred forty-one buildings partly damaged (Jankowski, S. M., 1990).



Figure 01. Old Town of Warsaw up to bottom; during the War, and after the re-constructions (Source: <http://collections.yadvashem.org/photosarchive>, accessed June 3, 2014)

Likewise, several re-constructions were made also in Frankfurt, Luxemburg and Nurnberg in Germany. Besides, in the scope of the recovery process after the Second World War, in addition to the buildings with historical and artistic significance, utilitarian structures were also a part of the campaign of creating replicas. For example, Ponte alla Corraia in Florence/Italy was firstly constructed in 1274, throughout the history the bridge was restored and partly re-constructed. During the Second World War it was seriously damaged and collapsed, yet it was rebuilt immediately in 1948 (Fig. 02). Surely, it can be claimed that these reconstructions have positive impact on the recovering society. Nevertheless, they are critical for the new generations, since an amnesia spread out just as in the statement of Bald (2001), and eased at least the visible harm.



Figure 02. The demolished bridge Ponte alla Corraia in 1944 (A), The re-constructed bridge in 1948 (B)(Sources:<http://www.florence-on-line.com/monuments-bridges/ponte-alla-carraia.html>, <http://www.anpioltrarno.it/archivio-storico/foto/truppe-alleate-entrano-in-oltrarno-liberata-dai-partigiani/img040.jpg/view>, accessed June 3, 2016)

The re-constructions in order to heal the traumas are not exclusive to Second World War. The traumatic events in the consecutive wars continued leave their memories behind, thus the traumas continued to be recovered through re-constructions. The Mostar Bridge, designed by Architect Hayreddin (one the student of Mimar Sinan) and originally constructed in 1566 and was seriously damaged by the 1990s civil war. The bridge that also named the city was rebuilt in 2004 (Fig. 03).

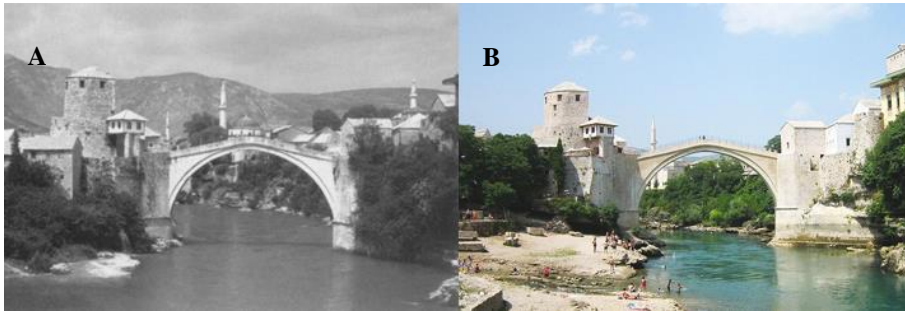


Figure 03. The original Mostar Bridge in 1974 (A), The re-constructed Bridge in 2006 (B)
(Sources: www.alangellerphotography.com, http://en.wikipedia.org/wiki/File:Puente_de_Mostar.JPG, accessed February 3, 2017)

At this point, all of the re-constructions above were aimed to rehabilitate the society as fast as it's possible. Although they are still open to debate, considering with the experienced trauma in the conditions of the time and the purpose of the protection of the cultural heritage, these replicas may be seemed understandable and appropriate. On the other hand, the "ambitious" re-constructions at below refer more radical decisions, and consist of variety of reasons behind their reappearances.

2.2 Ambitious Re-constructions

Rather than immediate and solution-oriented actions in the aforementioned examples above, these re-constructions are the results of unending discussions through the years. Even new constructions or organizations in the remained sites, could not prevent the memories of the traumatic demolitions rise by ending up with the re-construction of the replicas. Especially reminding Halbwbachs (1992) claim above, these examples proves that timeless, anachronic and imperishable memories leaves their traces on people's apart from physical entities. Therefore, the replicas in this category underline the vividness of memories after several years. As a first example the re-construction of Berlin Royal Palace *Stadtschloß* demonstrates the persistency of the underestimated memories after its destruction, and the inadequacy of new buildings to erase them. So, the uncontrollable mourning concludes with the re-construction of the replica after many decades.

This project is undoubtedly the most controversial and highly political project in Germany today. Sixty-three years after its demolition, decision of rebuilding was made by German Bundestag in 2002. The first construction of Berlin Royal Palace *Stadtschloß* was founded in 1443 in the historic heart of the Berlin presently named as Museum Island. The construction of the palace was as old as the establishment of Berlin City. "The Schloss did not lie in Berlin-Berlin was the Schloss" as Wolf Siedler states.



Figure 1. Stadtschloss in the 1900s (A), Ongoing Humboldt Forum Project (B)
(Sources: <http://aboutberlin.wordpress.com/tag/berliner-stadtschloss/>, <http://berliner-schloss.de/webcam> accessed February 20, 2017)

Schloss was seriously damaged during the Second World War, yet it might have been restored after the Nazi's surrendered. At that time, the cost of the restoration was about 32 million East German Marks while the demolition cost eight million, in other words one quarter thereof could have been used for long term restoration of the building (Url 01) However, one year after the split of Germany into two in 1949, the ruins of the Palace was completely demolished on the order of SED Chairman Walter Ulbricht. An architect Manfred Klinkott (2013) defines the demolition of the building as an "arbitrary act", and he claims that in accordance to the ideological and political aims of the German Democratic Republic (GDR), Prussian history tried to be eradicated, thus Berlin Royal Palace was destroyed just like Potsdamer Platz. Moreover, he points out that the decision of demolition was protested, yet the GDR government did not consider the counter arguments (Klinkott, 2013).

Despite all opposing views, the Palace was destroyed, and its plot was used for the demonstrations of GDR. Then, in between 1973-1976 Palace of Republic was constructed in the place of the Schloss. Kuhrmann (2013) declares that the Palace of Republic in Berlin is one of the crucial constructions of the GDR and was not only the Palace it was the house of East German Parliament and a house of culture at that time as well. However, the Palace of Republic was incompatible with the area in sense of its modernist design where Berlin's historical center was its location (Khurmann, 2013).

Later on, in 1990 Palace of the Republic was closed because of high degree of asbestos content of the materials used in its construction. And just six weeks after the close of the Palace of the Republic, East and West Germany were reunited. The unification of Germany brought the problem of "how to treat" the heritage of GDR especially the Palace of Republic (Buttlar, 2007). In 1997, Palace of the Republic was stripped down to its structure, thus it lost its symbolic appearance. According to Buttlar (2007) the ruined appearance of the Palace of the Republic increased the debates of the reconstruction of the old Palace *Stadtschloß*, since Palace of the Republic had already lost its identity. In other words, after the Palace of the Republic lost its original look, the memories of the old palace were strengthened along with the political changes. Then, the demolition of the Palace of the Republic was completed, and the re-construction of the *Stadtschloß* was designated by the federal government. Humboldt Forum architectural design competition was held for the new construction of the Palace, but participants were obligated to preserve the design of the façades. The first prize awarded to an Italian architect Franco Stella, and decided to be built in 2008.

The construction of Humboldt Forum was started in June 12, 2013, yet the project has financial problems so the donation campaigns still continues. The cost of the re-construction is

approximately 590 million euros (\$787 million), and the building is scheduled for completion in 2018 (Url 02).

Certainly, the Berlin Palace is not the only re-constructed building in the united Germany. Dresden Frauenkirche is one of the crucial example in this category along with the issue of re-constructions of sacred buildings after political changes (Fig. 04). The building originally built in 1743, then demolished during the Second World War, and its site was turned out to be the grounds for demonstrations. Before the Second World War Dresden was a spectacular city with several baroque churches, palaces and squares: Brühl's Terrace, Sächsisches, Kunstakademie, Residenzschloß, Hofkirche, Zwinger Palace, Semperoper (Opera House by G Gottfried Semper), and Dresden Frauenkirche (Harmann, 2006). However, the glorious silhouette of the city was destructed in the Second World War as an outcome of the bombings and consequent fire storms in 1945. The church endured the bombardment, yet it collapsed as a result of fire. After the war the rebuilding of the Dresden began straight away, yet the re-construction of Frauenkirche would wait many years because of economic reasons (Jaeger, W, 2003). Although not rebuilt in several years to come, the ruins of the church were protected, and the area was used for the memorial place of Dresden.



Figure-04. Dresden Frauenkirche in 1890 (A), The reconstructed Dresden Frauenkirche in 2012 (B)
(Sources: <http://www.exordio.com/blog/otros-temas/la-catedral-de-dresden-ha-sido-una-inspiracin-para-millones.html#axzz2t25Q064S>, http://travel.nationalgeographic.com/travel/best-trips-2012/dresden-germany-photos/#/01-gallery-dresden-church_41269_600x450.jpg, accessed February 24, 2017)

Harmann (2003) highlights that the Church was the last missing building in the silhouette of Dresden, but its re-construction was always controversial because of political debates. He adds that GDR (German Democratic Republic) government did not support the rebuilding of the Church as it's ideological and atheist political attitude. In 1994, the re-construction of the original building was started with archeological works. After 10 years of building process the replica of the church was completed in 2005. The remains of the building were noticeably used, and the inner design of the church was preserved. Thus, after noticeable amount of time, untimely memories reached through the embodiment in this way.

In Germany, through the unification of East and West Germany, the political changes evoked the ghost of past. Similar to Germany, after the collapse of the Soviet Union historical buildings of Russia were resurrected with the help of new political purposes. Alexandar Etkind (2009) claims that while history was about to be obsession in European countries, in Russia historical "amnesia" was dominant although the memories of the terror of Soviet Union are still alive. That's why, in Russia, cathedrals started to be reconstructed especially the ones in

sacred sites that were demolished by Soviet Government. In 2000, The Cathedral of Christ Savior which was originally built in 1837-1883 and destroyed in 1931 was re-constructed, and re-consecrated (Fig. 05).

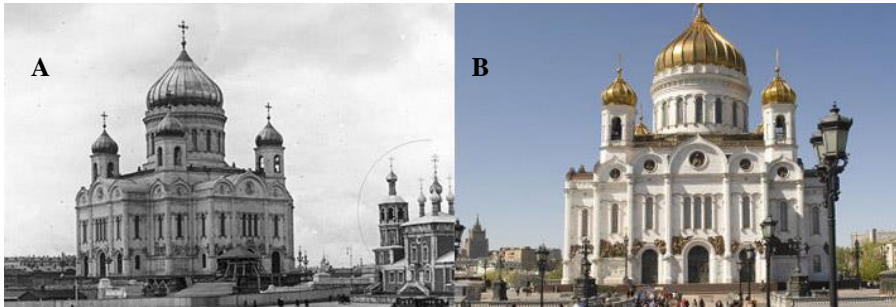


Figure 05. The original Cathedral of Christ Savior (A), the reconstructed building (B)
(Sources: <http://www.opendemocracy.net/od-russia/clementine-cecil/mayor-luzhkov-and-reconstruction-of-moscow>, <http://www.minube.net/place/the-christ-the-saviour-cathedral--a158191>, accessed February 21, 2017)

The reason of the demolition of the building was not only about the destruction of the sacred buildings by Soviets. Josef Stalin ordered the construction of Palace of the Soviets in the site of the cathedral. In 1931, three architectural competitions were held for the design of new symbol of the city (Ziada, H. 2011). Several architects including Le Corbusier participated this competition. After three phases of the competition, the group of the architects Boris Iofan, Vladimir Schuko and Vladimir Gelfreikh won the competition in 1936. Ekaterina V. Haskins (2009) claims that the Palace of Soviets was designed as an equal symbol to Cathedral of Christ Savior, and Stalin aimed to change the identity of Russia in line with the Western Modernity rather than the history of Russia. However, the Palace of the Soviets was never built. The foundations of the building were completed in 1939, and when the building started to arise it was demolished in the Second World War. The area was preserved, yet the construction never had chance to begin. After the death of Stalin the remains of the foundation was cleared, and in 1958 the area housed a heated outdoor swimming pool. Later in 1990, the Soviet Union collapsed, and the old Cathedral was decided to be built once more. According to Haskins through the replacing the monuments Russia it is aimed to regain Russian national identity back (Haskins, E. V., 2009). Many buildings were reconstructed in Russia in the same years of re-construction of Christ Savior Cathedral. Cathedral of Our Lady, Moscow-Russia Kazan was demolished 1932, re-constructed 1992, The Monastery of Kiev, Kiev-Ukraine was demolished 1930, re-constructed 1999, Iberian Gate Moscow-Russia was demolished 1931, re-constructed 1996.

Both in the examples in Germany and Russia the memories of the history were desired to be suppressed. New policies and changed ideas were tried to inject via new buildings after the conscious demolitions for the sake of new orders. On the contrary, memories still survived after the 'death' of the buildings, stayed in the mourning so many years and when the time came trauma called the revenants into existence with the alternative of the lost object.

3. CONCLUSION

There is always more building to discuss, but the crucial point is that the memory remains against time and the changing surroundings. The gathered examples in the study demonstrate the strength of the bond between memory and place. This bond should not be ignored or underestimated. If so, memory turns into unsolved mourning, and even the past years may not help to relieve the grief. In the end, a replica may occur as a solution for the sorrow.

A replica indicates a 'nostalgic' approach in architecture which prefers resurrection of non-existing buildings instead of creating new designs for the altered spirit of the place. In case of rebuilding, cultural memories are reawakened, the history, thoughts and imaginations materialize into the new one. Thus, a replica becomes a new building, caused by the ineradicable traces etched into the consciousness of the society.

In conclusion, replicas as replacement with old are the attempts of architecture to rehabilitate society with the embodiment of the loss ones over again. However, it is not certain that replicas succeeded in this matter or failed. Besides, cannot be such a claim that rebuilding is an unconscious or a compulsory choice. Rather than the creation of unique designs, reconstruction of a replica of a building is a questionable issue in architecture, and it will continue to do so. But the one may be sure that memory and place are inseparably related to each other, and memory continues its existence behind apparent physical environment.

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SESSION 7

30 AĞUSTOS HALL
12 May 2017-Friday, 16.20-17.30

Chairperson: Assoc. Prof. Dr. Elisabetta ROSINA

Yasemin SARIKAYA LEVENT

*From Memory of Place to Memory Places-A Contemporary Discussion
on Remembering and Forgetting*

Şevket ERŞAN, Hilal ÖZKAN

Where Old Meets New: New Life for Old Ruins

Y. Berivan ÖZBUDAK AKÇA, Ebru ERDOĞAN

*Struggle of Airport Terminals to Establish a Relationship with Place:
The Case of Esenboğa Airport*

İpek ÖZBEK SÖNMEZ, İrem ERİN

*Re-Production of Space by Reference to Collective Memory
an Urban Design Studio Practice*

FROM MEMORY OF PLACE TO MEMORY PLACES – A CONTEMPORARY DISCUSSION ON REMEMBERING AND FORGETTING

YASEMİN SARIKAYA LEVENT¹

ABSTRACT

The subject and content of conservation extended since Venice Charter; so the set of values assigned to cultural heritage also changed. The set of values, previously assigned based on only historical and physical characteristics, are now appreciated to be socially constructed, knotted and experienced. According to contemporary value understanding, places become the subject of conservation studies not only being historically and artistically prized and authentic, but also due to symbolic and social values assigned. Especially those places on which common values are assigned by the society become integral part of urban memory in time. As collective memory find place itself on urban space and space collects and piles up memory in time, soon after the place of memory turns into a memory place. Memory places include socially constructed, experienced and knotted relations and transfer these relations to future generations.

Memory places that arouse common feelings and bring back common memories of social group are mostly being considered as common heritage and thus become the subject of conservation studies. Especially these studies stand out during the intention or act of removing such memory places – when the memory place is subjected to forgetting acts. Soon after memory places become the struggle places through which the society act together and develop strategies to safeguard its own collective memory – to be used for remembering. Within this context, it is argued that memory place turns into a double-acting place based on by whom it is managed: Subject of conservation by the society to be a means for remembering or act of scraping by the political power to be a tool for forgetting.

The main argument of the study is that urban space collects memories in time and it turns into a memory place – which should be the subject of conservation studies as they include attributed values by the society. The study argues the difficulty of protecting memory places without systematic conservation understanding. Therefore it tries to compose a relation between memory, place and conservation studies – by questioning how memory of place turns into memory places in time from the perspective of value assignment discussions. Hence, the study will first understand the formation and importance of memory places and then discuss reasons why and how memory places should be a subject of conservation studies – based on remembering and forgetting practices through well-known examples as World Trade Centre, Gezi Parkı or less-known local places as Ziyaret in Samadağ or Narlıkuyu in Mersin.

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Keywords: Collective Memory, Memory Places, Remembering, Forgetting, Conservation

1. INTRODUCTION

Conservation has been a phenomenon since the very beginning of humanity. Human being has constantly created his own values, and continued to keep the tracks of his past ancestors in his life in different forms for various reasons. Every value created becomes a part of the society to which it belongs and also a protective force that keeps the society together. Through this power, one can create a consciousness and, thereby, realize to where and whom he belongs to. (Şahin 2013) To keep these values that we want to protect in our lives, we need to save them first in our own personal memory.

Memory is collective and, for the formation of personal memory, it is necessary that individual accumulates memories and experiences within the society. For this reason, memory requires a social environment (Pöstecki 2012). On the other hand, not only individuals but also societies have memories, experiences and memoirs of past that they want to keep and remember - which is called as collective memory.

Memory collects, saves, recalls and sometimes erases. In this context, memory is a tool for remembering and at the same time for forgetting. Urban space creates the social environment that memory needs when it fulfils these functions. The space, itself starts to keep these tracks in its own memory. Over the time, a memory of the place develops. The place itself, which continues to be built with social networks, accumulates memories through time and turns into a memory place.

Memory places contain social experiences and events, and transfer them to the next generations. They are the places of remembering. However, these places could be used as an instrument of forgetting specific social experiences and events. These two reflexes, remembering and forgetting could also be ideological processes. In order to be the reminder of an ideology, it is necessary to make it visible over time and also on space; or on the contrary, sometimes the political power could prefer to remove or rearrange the place containing memories related with important societal events or an ideology in order to force society forget. Within this framework, remembering and forgetting emerge in fact approaches as opposed to each other.

Places contain and keep memories, and prevent them from disappearing; so that memories can be transferred to future generations as needed. Conservation has initially developed as a reflex to prevent forgetting. By conserving places, memories and objects, we prevent them from disappearing and, thereby, they can be transferred to future generations appropriately. In order to keep collective memory active, memory places should be conserved. However, there occur basic dilemmas in this conservation approach. Different than classical conservation approaches in the fields of spatial studies, a different understanding is needed to protect memory places.

The main argument of the study is that the space collects memories in time and it turns into a memory place – which should be the subject of conservation studies. The study argues the difficulty of protecting memory places without systematic conservation understanding. Therefore, the study intends to compose a relation between memory, place and conservation studies – by questioning how memory of place turns into memory places in time from the perspective of value assignment discussions. Hence, the study will first understand the formation and importance of memory place and then discuss the reasons why memory places should be a subject of conservation studies – based on remembering and forgetting practices.

2. MEMORY: REMEMBERING AND FORGETTING

Memory refers in its literal meaning to “[t]he faculty by which the mind stores and remembers information; [t]he mind regarded as a store of things remembered; or [s]omething remembered from the past” (Oxford Dictionary). In concrete meaning, memory is treated as brain’s means of storing. It is the cognitive process that allows recalling things experienced in the past or the ability to keep them to recall or remember the experiences, sensations, perceptions and conceptions (Güçlü et al. 2002).

The subject of memory, which is discussed within interdisciplinary environment, is handled in different forms. On the one hand it is the subject of research in medical sciences such as neurology, psychology and psychiatry; on the other hand it has become the focus of study for different social sciences fields such as anthropology, sociology, social sciences and communication. In this study, which approaches the memory from the perspective of urban studies, memory is handled not just as saving a moment or a memory but as the total of values that make people *human* in its entirety and the sum of social, psychological and historical experiences that create those values.

While memory performs the functions to collect, save and recall, it brings two important phenomena alongside: remembering and forgetting. Remembering and forgetting are cultural phenomena. Just as remembering and forgetting are closely related to memory, this is also a process of sorting, selecting and reproduction. (Pösteki 2012) Whether they are abstract or concrete, you preserve and protect the objects you want to remember and this serves as a measure against forgetting when you look back. Forgetting, on the other hand, is to erase the tracks from the memory – intentionally or unintentionally. When you erase tracks, you also need to remove the objects that bear those tracks.

According to Freud, memory is the practice of remembering and forgetting resulting from personal choices, so that it is individual in this context. On the other hand, there is a need for social context, social belonging and space for the formation of personal memory. Past, present, continuity, moments that are historical parts of memory can accumulate in this context. For this reason, Bergson, who has studies on memory in the early 20th century, deals with memory through perception and representation, and he argues that perception takes place under cultural and social influences. (Bergson 2007 by Çalak 2012, İlhan, 2015) Conceptualizations on memory are not just specific to individuals. The individual is a piece of the society. Halbwachs, who made a synthesis of earlier studies on personal and societal memory, claims that memory is produced by the society and is a collective form. He states that memory is formed in accordance with social codes, although it corresponds to individual remembering. A new concept arises in this field: *collective memory*. (Halbwachs 1992 by Assmann 2015, İlhan 2015)

While personal memory focuses on the individual and develops a recall concept through memories, collective memory which is constructed within a group or society – a collective structure, will be remembered when the individual is in that collective structure again. Thus, İlhan (2015) claims that the duration of the remembering in both personal and collective memory approaches is as long as the life of the individual or collective structure. On the contrary, he states that a memory approach based on traditions creates a more permanent memory, because such approach would focus on what to remember rather than who remembers, and calls this recall action a *cultural memory* (İlhan 2015). In this approach, memory is created culturally, not individually and socially.

In Halbwachs' conceptualization, memory is socially produced and it cannot be described without considering the social and physical environment in which the individual lives.

(Halbwachs 1992) When an event or moment is saved in memory, it is coded by being associated with the place where the event occurred. Memory always holds to a place. (Assmann 2015) Individual need to recall this place to remember or the place might remind the event to individual. The place is shaped not only by physical elements, but also by the intangible features that it contains; sounds, smells, textures, colours, images. This approach has created a discussion subject for spatial studies: the relationship and interaction of the individual – or the memory, with the space, and the memory of place.

3. MEMORY AND PLACE: ACCUMULATED MEMORIES AND EXPERIENCES OF THE SOCIETY ON BUILT ENVIRONMENT

Place is one of the most important elements that embody the experiences located in the memory of the societies: it stores, reproduces, re-presents and reminds. It is the knowledge of the past itself at one hand, and the place where this knowledge is stored on the other hand. Place is the storage of social and cultural memory. The past is stored in the mind by means of memory and it is unearthed by recalling. During this storage process, individual also codes place that holds the memory, so that place also becomes a part of the memory. This is not only an individual process, but societies also encode memories by places.

Place and memory relation is important for the construction of collective memory. According to Pöstecki (2012) elimination of place that serves as a basis or foothold to memory makes the personal and collective memory insecure.

From the point of individual and collective approaches in memory studies and the need to define memory over space, Aldo Rossi (1999), based on the Halbwachs's studies on memory, describes the collective memory as an association of each value related to space. The collective memory is exactly the city itself. (Rossi 1999) Every piece of the city - Rossi defines it as a *locus* - forms a part of the memory of the city. As an architect, Rossi's conceptualization of memory is more spatial than previous studies on memory. The place has a memory and this memory belongs to the whole society. The social relations created on the space become part of the memory of the place, and they are articulated in history to shape the space and reproduce it again and again.

Norberg-Schultz argues that the space is a living organism, that it has a substance and, as time passes and the network of social relations deepens, *genius loci* develops, that is, the soul of space. In this approach, space has absorbed the memory stored in it and made such memory an integral part of itself. Experience and memoirs have stuck to the place and we have become unable to think of the space independently of them. (Norberg-Schultz 1979) The memory that the space contains is so permeated into it that the space is now perceived as a *memory place*.

Nora (2006), another important name working on the relation between memory and place, also notes that remembering and forgetting functions of the memory are directly related to daily practices and the place. Accordingly, the concept of *lieux memoire*, i.e. memory places, developed by him emphasizes that space accommodates many experiences and the importance and means of public spaces in recalling action. (Nora 2006)

Public spaces are an important link between past, present and tomorrow and have an active role in the formation of urban memory (Çalak 2012). It is not surprising that public spaces assume such a role. Indeed, public spaces are places where urban life flows and experiences are accumulated, and they reflect it with all their complexities (Madanipour 2010). These public spaces turn into memory places as the network of social relations grows in size, and they become socialized instead of being the element of individual memory.

4. FORGETTING THROUGH SPACE: RELATION BETWEEN POLITICAL POWER AND SPACE

A memory place holds experience, memorials, and common experiences that are to be remembered by some or most part of the society. These places gain this meaning in history, that is to say, the space turns into a memory place through a process that develops spontaneously. They cannot be created artificially, and again, they cannot be reproduced in another area. When we deal with it in this respect, they are specific and context-dependent - *authentic*.

In everyday life, memory places are not very noticeable and they hardly draw attention in everyday routines. They continue to accumulate experiences and memories in a way that is quiet and not very visible. On the important days as anniversaries, commemorations, celebrations or memorials, memory places rise to prominence and, upon completion of this intensive use process, they continue to be a part of daily life and daily routine.

Memory places become main actors exactly at the moments when they are used by the political power for the act of forgetting. While the memory place as a means of remembering is a social use and can be dealt with concepts such as collectivism, partnership and sharing; politics, power and pressure come into question when it is used as a tool of making forget by the authority or in the name of an ideology. These spaces, which are adopted by the society and accumulate memories, become a field of struggle when the political power desires to erase certain experiences or to inject some artificial experiences. Concepts such as pressure, conflict, ideology, authority and repression come to the forefront in this process.

On the basis of Assmann's *Cultural Memory* (2015) study where space is considered as storage container of memory, Asiliskender suggests that spaces are objects that are shaped by the information stored in the memory. Spaces are special elements on which collective memory of society is encoded. According to this, every value that is to be destroyed in cultural and social definitions can be realized by isolating or removing it from the life in the space. (Asiliskender 2006)

In Dovey's study, space is defined as an area of action in which those who hold power use to prove their strength and to teach the rules that they establish. Space is shaped according to the aims of power as well as by the needs of the individual. Space is a tool for erasing collective memory, and power can use space as a means to erase memory that it does not own or that it does not endorse. Power can use the space to hold the society together while it is also possible to remove unfavourable memories and experiences, which are not preferred to be inherited, from the memory of society by eliminating the space. (Dovey 1999)

When political power and space relations are considered, memory places are used as a tool for re-remembering the city while they are related also – and mostly, to forgetting and making forget (Graham 2002). Today, memory places are used as means of "making the old forgotten through a new fiction" (Uzer 2009) rather than a tool for remembering. Memory places are seen as an important commodity to create economies within the contemporary neoliberal politics or to create a new memory in certain regions - such as *Sulukule*, which was not in good condition physically, but knotted by the culture of Romany people in İstanbul and their memories, now all their tracks are erased by urban renewal plans (Çetken 2013).

Efforts to reduce the effectiveness of memory places with symbolic meaning as a means of politics and ideology have been continuing. Apart from existing cultural assets, it is remarkable that efforts have been made to create new symbolic and perhaps artificial spaces to erase the predecessors and to shift the perception in memory in order to increase competitiveness in

marketing the city. (Uzer, 2009) Power and ideology continues to intervene in memory places, which are maintained by hand or with the support of political power.

5. MEMORY PLACES AND CONSERVATION PRACTICES: HUMAN'S NEEDS AND CONSCIOUSNESS FOR PROTECTION AS A SOCIAL BEING

The physical removal of the memory places – as the storage of the collective memory, will also affect its place and being in the personal and social memory. It is necessary to protect the memory places in order to prevent them from being used as a means of conscious or unconscious process of causing to forget.

Conservation – as an act of preserving, protecting intangible things and tangible objects and save them for future generations, is an instinctive reflex indeed. The space connects the past and the future through the experiences and the memories it contains, and the meanings ascribed to it. These meanings, which are embodied within the space, continue to be transferred to next generations expanding with new additions and definitions. The continuity of the space is directly proportional to the meanings ascribed to the place and the continuity of the values contained within the space. The maintenance and ensuring of the continuity of remembering bring about the need of preserving and protecting the space that contains memories – memory places.

The need to protect, which emerged as an instinctive reflex, has been ongoing since the existence of mankind. This intrinsic conservation mentality that we pursue in order to strengthen our ties with the past has settled on scientific basis quite recently. The beginning of the contemporary concept of conservation of the built environment can be dated to a much closer time, the Venice Charter adopted by ICOMOS in 1964.

By adoption of the Venice Charter, cultural assets subject to protection have begun to be regarded as cultural heritage – *common heritage of all humanity*. Heritage is the traces of the past connected to today, and is closely related to social, political and cultural contexts. Heritage is concerned with the entirety of meanings that add value to past, rather than being physical remains bearing traces of the past (Graham 2002, so that it includes memories that are attached to the object to be conserved. In this context, heritage is our personal or social memory. Cultural heritage items are the physical structures - memory spaces which accommodate the cultural memory.

Although emphasis was placed on heritage perception, the conservation approach of the 1970's ascribed a meaning to the space for the scientific and aesthetic values it contained; thus, the need for protecting built environment was based on scientific values. Conservation of a building or a group of buildings was related to its physical structure and integrity. The human factor, the production of space in social terms and interaction with the space were the aspects ignored in the field of conservation – albeit, these elements are the elements that make sense of space and form the spirit of space exactly (Jiven and Larkham 2003). In this sense, memory of the place, i.e. the meanings it contains beyond the physical character and integrity and its process of social formation, has become an important matter of discussion in conservation approach.

In the context of these discussions, set of values and the way we approach conservation and object to be protected have expanded and diversified considerably since the Venice Charter. Conservation approach, at first focusing mainly on the physical well-being of historical buildings, has developed over the years through meetings, documents and researches organized and directed by international institutions (Ahunbay 1999). It was accepted that conservation is not purely a physical phenomenon, and that the need for conservation cannot

be explained only by the scientific, aesthetic and architectural values. Cultural assets contain different values that are attached by the society, and these values are also very important and considerable for conservation approach. It is agreed that there are ascribed values attributed by individuals and society, as well as the intrinsic values arising from the physical and historical integrity of the space such as scientific, aesthetic, artistic, historical and architectural values – all of which are reflecting collective memory of societies. This understanding which became widespread after the 2000's brought along a new sense and set of values – conservation and representation of the history of a nation, community or a minority in a way so as to set an example for the next generations and to leave a mark for posterity (Gürler and Özer 2013).

Approaching from this perspective, memory places should become items of cultural heritage and conservation discussions in the context of changing value sets. Memory places are important public spaces in terms of memories and past experiences they hold. Collective memory of the society is stored within these places, and they should be preserved for remembering and recalling memories. Removal of the memory places is an action that will also damage the collective memory. Whether conscious or unconscious, removal of memory places from the urban context will have the meaning of removal of some parts of the urban memory. The conservation of memory places is important in terms of preserving accumulated memories, recalling them when necessary, increasing urban identity and ensuring cultural continuity.

While constructing a conservation understanding for memory places, it is important not to overlook the special situation regarding the intrinsic values. These places, which Nora (2006) conceptualized as *lieux*, do not have to be monumental structures, historical sites of the city, but a part of the city where the collective memory is stored - so that it does not have to correspond to a physical space, even a street name can play a role in keeping the collective memory alive (Bayhan 2013). A public space, structure, street, as well as a person, a memory or a document can be treated as a *lieux de memoire*. A historical structure or area does not have to be a memory space, or vice versa, each memory place may not have a historical value. (Hartmuth 2010) On the other hand, artistic or aesthetic values may not be very prominent. In order to become a *lieux de memoire*, it has to gain significance in the collective memory of the society and values ascribed by the society must come to the forefront – such as Ground Zero on the place of World Trade Centre, even though it may be considered as a *memoriam*.

The historicity of memory place is important in terms of the richness of the memories and of the social networks established, but this historicity does not have to go too old. Space may become a memory place by accumulating memories in more recent times. Taksim Square and Gezi Parkı, Kızılay Square and Güvenpark, where important political and social events took place, may be considered as the most familiar and most featured areas to be covered in memory places. Similarly, places like Yassıada, Sinop Prison, Ankara Mamak Prison and Sivas Madımak Hotel, where the grievous events of the recent history took place, are the memory places where the memories stored in the collective memory overlaps and coalesce with the space. There is no need for the memory places to be at worldwide or national scale, or to have political meanings; they may be more local and more related with daily life and routines. Ziyaret in Samandağ, Antakya or Narlıkuyu – a fishing settlement on a small bay in Mersin, could be considered as local memory places.

6. CONCLUSION: MEMORY PLACES WITHIN THE CONTEXT OF CULTURAL HERITAGE

The study argues that memory places should be considered within the context of cultural heritage studies. Conservation approach argues that it is not enough to make an assessment based only on scientific basis, but it is necessary to determine the values attributed by individuals and the society to the cultural heritage, and to carry out an assessment in the context of these set of values. Memory, especially collective memory, is very important as they include attributed values inside. The failure to fully understand these attributed values, ignorance of such values or deliberate implementation of practices towards eliminations would create interruptions in collective memory and, thereby, would also impair the sense of belonging. Yet, current conservation practices have not developed a specific handling for the protection of memory places.

Despite deficiencies in the protection of memory places within the current conservation practices, the meaning and the experiences attributed to the place and the memory of the place should be protected in order to ensure social and cultural continuity. In this context, memory places could be addressed within the context of cultural heritage, based on set of values attributed to the cultural heritage: a stadium located within the urban memory, a square where important events have taken place, a small bay where pleasant memories were enjoyed or a prison where deep sorrows are experienced. We need to flex our conservation understanding by deepening and widening our approaches towards the places and structures, and to review our attitudes towards memory places through new frames and definitions.

The study suggests that memory places could be subjected to conservation studies that are worthy of protection within the framework of a new sense of value; yet, there are three basic dilemmas in this conservation understanding.

The fact that the memory stored within the space is to be influenced by social changes, and in the historical process, the memory places may actually lose their meanings – the values they contain. Vice versa, we are currently evaluating our attitude towards places that have not developed into memory places yet, but have potential for such transformation. This is the first dilemma that we face in terms of relations between memory places and conservation.

The second dilemma is about value sets. The society is not a homogenous, but unified entity composed of different social groups, and not even one individual is same with another in within smaller groups. In some cases conflicting values might be assigned to a place. Memories embodied within the place might be refused by another social group. The heterogeneous characteristics of the society and also of memory places could be the second dilemma in constructing a conservation approach for memory places – whose values would be underlined and whose values would be underestimated.

The third dilemma in the memory place and conservation approach is whether it is necessary to add new public spaces to the city through spatial planning and urban design activities by hoping that they might transformation into urban memory places. This insertion process may actually cause memory shift, while at the same time, may cause the formation of artificial memory places. However, when compared to the first dilemma, this situation is less problematic. Although it would take time for the newly-created public spaces to accumulate memories and to establish a place in urban memory, such public spaces are needed in order to recall today's memories in the future.

Spatial planning and urban design have the power to influence the society and to keep the cultural values alive or to change those values either in minimum terms or at maximum - till destruction. Being aware of this power, spatial planners and designers should carefully handle

the issue through a perception focusing on the values ascribed by individuals and the society. But this would not be enough. Not only developing a careful handling, spatial planners and designers should also resist, in case of necessity and as much as possible, against any political and ideological manipulations.

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WHERE OLD MEETS NEW: NEW LIFE FOR OLD RUINS

ŞEVKET ERŞAN, HİLAL ÖZKAN

ABSTRACT

Ruins: buried cities brought to light by archaeologists in every part of the world; sacred temples dedicated to divinities that we have ceased to worship; towers, forts, strongholds, military defences made useless by the unremitting development of new weapons; industrial plants and factories no longer compatible with modern techniques of production and abandoned like the carcasses of huge old-fashioned cars; buildings that have been gnawed, mutilated and reduced to a state that bears no relation to their original purpose; buildings that have sometimes deteriorated to a point where their original form can hardly be recognised; buildings that only survive in the form of isolated fragments.

Ruins form a considerable part of our architectural heritage and, actually, even of the World Heritage List: they are preserved as ruins, maintained as ruins and visited by a growing number of people who, in ruins, see values, significance and meaning – in spite of their condition. When dealing with such ruined structures, several different problems and issues are faced and different philosophical approaches and strategies are involved depending on the hierarchy of values for the different categories of buildings. Monuments with high historic and age values are often preserved in their existing form as ruins, avoiding any interventions that endanger these values. On the other hand, in less important buildings with regard to their historic and age values, and mainly when the largest part of their structure is maintained in a good condition, special consideration is given for their reuse and social revival.

In this paper, several case studies are presented regarding the conservation of historic ruins in around the world but mostly in United Kingdom, showing the positive and negative consequences of different philosophies and approaches followed in each case. Through these examples, the different concepts of conserving historic complexes – such as ‘museum’ conservation, final form of ruins, matters of authenticity, dynamic maintenance, compatibility of materials, structural reinforcement – are discussed.

Keywords: ruin, conservation, heritage, transformation

1. INTRODUCTION

Abandoned historic buildings and archaeological sites constitute an important part of the cultural heritage of every country. In most countries, ruins were the catalysts for conservation measures. For example, in Britain, they are afforded the highest protection within conservation legislation. Scheduled monument consent takes precedence over both listed building consent and conservation area control. Many are national icons; some, like Stonehenge, Hadrian's Wall and Fountains Abbey, have achieved global status as World Heritage Sites.

When dealing with such ruined structures, several different problems and issues are faced and different philosophical approaches and strategies are involved depending on the hierarchy of values for the different categories of buildings. Monuments with high historic and age values are often preserved in their existing form as ruins, avoiding any interventions that endanger these values (archaeological sites). On the other hand, in less important buildings with regard to their historic and age values, and mainly when the largest part of their structure is maintained in a good condition, special consideration is given for their reuse and social revival. These latter buildings are very often restored in a complete form (original or one of their main architectural phases), with such interventions as necessary for the buildings to be adapted to contemporary needs. Nevertheless, there is nothing new about breathing new life into old ruins. The Forum in Rome is one of the most famous ruins in the world and many of its buildings have been reused at some point. This reuse extended beyond the common practice of recycling the marble in new structures, and included the adapting of existing ruins for new uses. The Trajan Market, built in AD 107-110, was completely transformed for reuse in the Middle Ages. The phases of medieval, and Renaissance building in the Forum were subsequently removed in the single-minded archaeological pursuit of the 'glories of imperial antiquity'.

2. APPROACH

The relationship between preservation and transformation of old buildings is an ever-present aspect of all restorations, but in some cases it is particularly critical. In places where the situation has been compromised by demolition or even collapse, the conservation of the remaining parts, though often called fundamental, is often circumvented by the need to adapt the existing parts to new requirements as foreseen by the project. The new construction can therefore lead to substantial demolition of parts of the ancient artefact, even if contrary to the declared intention of conservation.

There are many examples of redundant historic buildings being brought back into use, buildings that are largely intact and still present a commercially viable solution. However, when dealing with abandoned and redundant buildings and sites, there is often a dilemma: preserve them in their ruinous condition as found or restore them completely. The division of monuments into 'dead' and 'living' is not considered appropriate anymore, because every monument, in any condition, is a 'living' example of civilization, capable of transmitting certain messages. 'Museum' conservation and 'passive' maintenance of existing building complexes are now considered the best option only in a few exceptional cases. The 'dynamic maintenance' approach is more often encouraged, based on the motivation of human resources. Intervention is often a matter of degree. To what extent should the historic be compromised by the new? Can the new remain subservient to the old if the old is now in ruin and much is already lost?

Particularly, looking at the complex relationship between conservation and transformation, deals with the real possibility of transferring these feelings from the field of human science to the architectural field, that is to say, to see if it is possible and correct to establish a creative relationship with ruins. There is a great difference, for instance, between the reconstruction of Mostar Bridge in Bosnia Herzegovina after Civil War (with the same building materials and form as the original), and the new presentation of Pont Trençat in Spain, partially destroyed in 1811 during the Napoleonic invasion. We can state without doubt that in Mostar, the two sides of the river are now connected by a copy of the original bridge. The fact that it is a copy will probably mean that the dramatic events that caused its destruction will be forgotten.



Figure 1. Mostar, Bosnia Herzegovina, bridge after the reconstruction

The experience of Pont Trecat is completely different. At the request of the local community, which expressed the strong desire to re-use the old bridge, what remains of the ancient structure was connected to a new one. Ruins were scrupulously preserved and the reconstructed part of the bridge, built with innovative materials, has been simply leaned up against the old. Undoubtedly, our way of perceiving this ruin and its environment has changed, but by fully respecting the ancient structure and its original building materials, and also by preserving the traces of its previous destruction, the bridge has been transformed, from a historic object fit only for contemplation to a structure with a specific role.



Figure 2. Tordera, Spain, Pont Trecat after the integration

3. CASE STUDIES

3.1. House of Ruins

This house by NRJA won the Gran Prix for the Latvian Architecture Prize (2005), the Best Technology Award at the Interior Digest Magazine (outstanding implementation of a project using contemporary construction, constructive and electronic technologies, 2006) and was nominated for the Mies van der Rohe Award (2007).

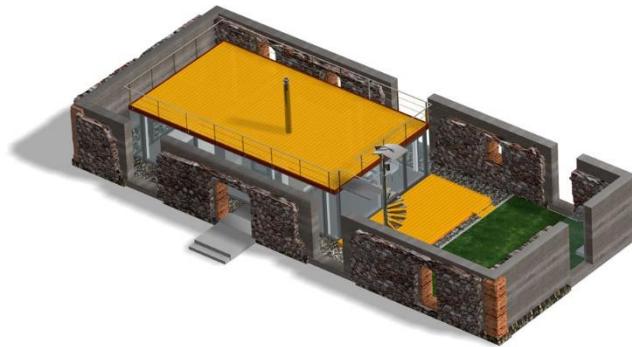


Figure 3. Diagram of the new and old structure

The House of Ruins is located in Latvia on the coast of the Baltic Sea. It is a new family house built inside the 19th century ruins of a traditional Latvian barn. The architects here have used the idea of contrast where wind from the sea is opposed to the warmth of the family, and perfection of glass is set against rough surface of the old stone. The house provides both, modern life comfort and quietness of the nature. Organised in one level, it also contains a small courtyard and a spacious roof terrace for watching the sea and surrounding meadows.

3.2. Kolumba Museum

This towering edifice, which almost completely engulfs the medieval ruins of St Kolumba's Church, takes an extreme and less sympathetic approach to building over ruins. Yet paradoxically it emphasises the special character of the ruins.

St Kolumba was badly damaged during the Second World War and was transformed into a memorial garden during the 1950s. With the ruins becoming increasingly surrounded by commercial development and a collection of temporary roof structures protecting the delicate archaeological excavations, the Archdiocese of Cologne commissioned Swiss architect Peter Zumthor to build a new museum to house its collection of religious art with the ruins of St Kolumba accommodated within it.



Figure 4. Kolumba Museum

The new structure both incorporates and shelters the original. The contrasting light grey brick was developed for the project and provides a contrast in colour, in texture and in the monolithic simplicity of the massive new structure. But this is not an uncoordinated relationship between old and new: there is a subtlety to this holy alliance. Directly above the exposed ancient fabric, the weight of the new masonry is relieved by small perforations in the masonry that also admit a dappled light into the cavernous interior, where the remains of the old church lie.

The interface of the undulating rubble stonework and stone dressings of the old structure, and the small masonry units of the new brickwork, provides a workable junction for building new on old. The overall visual contrast is striking but, like many great buildings, new and old, this is one that needs to be experienced firsthand to fully appreciate the success of this approach.

3.3. Astley Castle

The mediaeval Astley Castle was once the home of an aristocratic English family, but has stood as a ruin since the 1970s, when a devastating fire wiped out the hotel that occupied the building at that time. In a competition of ideas, Witherford Watson Mann Architects were chosen to give a new life to Astley Castle, an old fortified manor in Warwickshire, proprietary of the royal family.

Astley Castle is a remote site with rich historic resonance: a moated castle, lake, church and the ghost of pleasure gardens are grouped around a shallow ridge. After decades of decline and decay, the project opens this private estate for public access through a network of new pathways and salvages the ruins of the castle, binding them into a vivid new house for the Landmark Trust.

The architects designed a two-storey residence that would squat within the building's chunky sandstone walls. Clay brickwork was used to infill gaps in the structure, creating a visible contrast between the new and old structures. Laminated wooden beams form a new system of floors and ceilings, creating living areas and bedrooms in the oldest part of the castle. The wooden roof also stretches over extensions added in the sixteenth and eighteenth centuries, but instead of blanketing these spaces it simply forms a hollow canopy, creating entrance courtyards that are exposed to the rain.



Figure 5. Astley Castle, after conservation

Astley Castle is one of six projects shortlisted for the Stirling Prize, which is awarded to the building that has made the greatest contribution to British architecture in the past year.

3.4. Norwich Cathedral Refectory

The one-metre thick 14th-century walls of the library at Norwich Cathedral were deemed untouchable, structurally, by the Cathedrals Fabric Commission of England. As a result, designing a new refectory building within the ruins of the cathedral cloisters presented a delicate challenge. Michael Hopkins Architects' modern intervention appears delightfully simple and yet captures the essence of the cathedral nave with a treelike wooden structure supporting its lead roof.



Figure 6. Norwich Cathedral Refectory

The lightweight framed structure fits inside the original ruined building and its predominantly glazed outer walls sit effortlessly on the original fabric, minimising the load placed on the ancient rubble walls, both structurally and visually. However, the large sheets of rigid glass and the random composition of the walling material, which includes flint, brick and limestone, do not sit easily together. The clever part of this junction is the subtle introduction of another masonry walling material that bridges this difficult connection. Building up the flint walls with a new yet subtly different masonry solves two problems: it provides a practical solution for a difficult junction, and it provides an identifiable contrast between the old and the new, making it much easier to read the building's history.

3.5. The Dovecote Studio

The Dovecote Studio forms part of the internationally renowned music campus founded by Benjamin Britten in abandoned industrial buildings on the Suffolk coast. A general strategy for regeneration of the Maltings was developed through close dialogue with the client, English Heritage, and Suffolk Coastal planning officers.

The new studio builds upon the original industrial feel on the campus and almost seems to gracefully grow from the old. Clad in Corten weathering steel, the structure is understood as a separate structure, yet compliments the existing shell with its rust-red shade almost matching the red bricks. For construction, the ruin had to be stabilized prior to inserting the new structure. Suffolk Welding crafted the steel into a single weather tight form. The sides and roof planes are made of full size 1200 x 2400mm sheets with regular staggered welded joints, into which door and window openings were cut in locations dictated by internal layout. Each panel was prefabricated by local steelworkers, then delivered to site to be assembled in a compound next to the brick ruin. Functioning as an art studio, a large north window provides perfect lighting conditions for the artists. The studio is flexible enough to be used by artists in residence, by musicians as rehearsal or performance space or even for temporary exhibition space.



Figure 7. Dovecote Studio

The Haworth Tomkins design complements the distinctive architecture of the Maltings in a way that is both sensitive and uncompromisingly modern. It solves the complex challenge of working within a fragile ruin without losing the essence of the ruin to the ambitions of redevelopment.

4. CONCLUSION

The relationship between transformation and conservation in ruined buildings is difficult but possible. It involves a different, unusual way of looking at a ruin, not as a metaphor or the end, but on the contrary, as a symbol of life. In this sense, it should be up to us to demonstrate that, in this new dimension, we can create a new future in which, by re-using the traces of the past, it is possible to keep the idea of persistence of time as against inevitable decay.

Finding the right solution for adapting a ruin is one of the greatest architectural challenges. Not only is the form of the structure often uneven, and the materials compromised by years of exposure to the elements, but the philosophical challenges of how to approach the design and how to touch the existing fabric lightly are complex and highly contentious.

Achieving a clear contrast between new and old while ensuring a successful technical collaboration between materials is bound to present a dilemma when ancient stone meets new ambition.

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STRUGGLE OF AIRPORT TERMINALS TO ESTABLISH A RELATIONSHIP WITH PLACE: THE CASE OF ESENBOĞA AIRPORT

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ABSTRACT

In the world of today where architecture is accepted as a language imparting meaning and spirit, the rules of this language should be internalized. The communicative character of architecture is underlined through the organic integrity between the form of an architectural product and its meaning in defining the problems arising in the composition and usage of designs in harmony and creating proposals to solve these problems; in short it is emphasized in every step. A closer look at the history of humans and their relation with the environment reveals that depending on the needs and external factors new urban spaces came into existence that underwent, in the course of time, a rapid development and change. New spatial constructs brought to life in modern cities with an ever decreasing sense of locality and variety turn into non-places in time. All of them are of the same type as a system and they do not belong to the place they are in. Airports, one of the most significant examples of “non-places”, carry, beyond the local traits of the country or the region they are located in, the characteristics of the global consumer culture, a phenomenon that is mainly attributed to the social change which occurred in the post-industrial period. Airports, “non-places” in essence, are spaces with terminal areas characterised with emptiness. They create, in the rapid flow of time, a sense of emptiness in individuals. This feeling of emptiness is formed by the space design, which one cannot get reference to, which he could not experience before. Airports, which form a reference point for towns, have also become, in recent times, significant spaces in the urban memory. This study aims to investigate the terminal building of Esenboğa Airport, built within the scope of a competition in terms of spatial context and meaning, with its quality of being a reference point of the city of Ankara, the capital city of Turkey where culture, art and politics are integrated in a pot and also of being the first point where visitors from home and abroad gain the first impression of the city and country. The study only focuses on the terminal building, being the first point of entry into and exit out of the airport where the units serving the arriving and departing passengers are located. Analysing the structure in terms of form and meaning, the study further examines the struggle of airports, as spaces with non-place character, to establish, with their external and internal spatial construct, a relationship with the place.

Keywords: Esenboğa Airport, Non-place, Formal and Semantic Analysis

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1. INTRODUCTION

In architectural constructs, space and humans are in a continuous interaction. Humans view and qualify the space on the basis of their acts, adding to it a new dimension by deciphering it in their own way. In this regard, Wright said: "The interior space is a part of the space which is the spirit of a building, belonging to, being with and growing out of it. When the space in which it is lived is considered as such as a whole, this space is the architecture itself." The quality of establishing a mutual relation between humans and space is considered to be an important feature of the high-quality urban life. Here reference is made to the emotional relationship established with spaces. These spaces are places with or towards which humans can develop a relationship, a sense of attachment, a sense of belonging, a sense of identification, as places always remembered with a sense of longing. Spaces humans like to visit and enjoy a stay in create a sense of belonging in them. To belong to the space is made up of spaces that seem meaningful to people. Perception and realisation of a space by users necessitate a form and meaning process which should be constructed in an appropriate manner. Humans identify themselves with spaces which rather promise a better life quality for them; they feel that they are a part of such spaces, always remembering them with attachment and devotion (Mazumdar, 2003).

Within the concept of space lies the concept of place. The place is the whole of the values that the place has. Such values are physical, emotional, cultural, individual as well as those marked with past experiences. Spaces can be identical in terms of forms of approach to, and usage of, individual spaces; on the other hand, they are all unique in respect of values embedded in them. The space, which is the basic product of architecture, has become an object that has been produced and consumed in social practices over time (Yırtıcı, 2002, s.9). We are now living in an environment built on the concept of consumption, in which, as a consequence, all the relationships ultimately refer, in one way or other, to consumption. The direct existence of consumption in the network of relationships does also affect the spatial structures. With the effect of the whole on the concept of time, space, in other words "place", has also had its share out of this network of relationships. Nowadays, space is not defined, contrary to the definitions in the past, as a *sui generis* phenomenon, but it is defined, so far as possible, based on the economic and social values. With such a value, added by rapid progress to the concept of space, space, wherever in the world it may exist, has gained a universal identity; in other words it has become an element of transition one can have access to from everywhere. According to Augé, "place" is identified through identity, association and background. The physical area, on the other hand, which is void of such values, is a "non-space" or a "non-place". The global world produces "non-spaces", "non-places". These "non-places" cannot get integrated with the existing "places", but they always remain in a distance; it is not possible to establish an emotional bond with such spaces (Augé, 1997).

The spaces embedded in airport terminals are areas where people, in passage from one country to another, from one town to another, from one community and culture to another, get the first, or sometimes the last, impression of a country, town, community or culture. Since each country has its own unique cultural characteristics, it is expected that airports will also have a structure or content that is shaped in this cultural identity or contains these cultural codes (Elgün vd, 2013). In this sense, it is of great importance that the form-meaning relation in these spaces should be built on a strong design. The scope of this study has been limited to the terminal building, on the grounds of its character of being the first point of entry into and exit out of the airport where the units serving the arriving and departing passengers are located. The design

of an airport terminal basically aims to create walking distances, a pleasant environment, services, security, cost efficiency and aesthetical design (Trani, 2002).

Taking these criteria into account, this study analyses the terminal building of Ankara Esenboğa Airport in terms of form and meaning and investigates the space in respect of its struggle to establish a relationship with the place. In the examined airport terminal, observation and photographing techniques were used from observation data collection method. Also in the building, the connections between all the spaces and commercial spaces used by the passengers were examined through passenger orientations, lighting and material observation methods. In order to be able to evaluate the selected airport terminal building from an architectural point of view, the architectural project includes the structure of the terminal building, the location and the necessary information about the spaces used by the passengers (location plan, floor plans, sections and views). For this reason, information about location and building elements was taken from the architectural project and evaluated.

2. NON-PLACE CONCEPT IN AIRPORTS

Airports, train stations, shopping centres, highways are examples of non-places. These spaces do not belong to the geographical region, cultural values and background they are in; in short, they do not belong to the place they are located in. Features unique to such spaces can be found almost everywhere. The volumetric size, the materials used, elements providing the sustainability of the system (control, direction, information, ways of holding people within the space, entertainment etc.), signboards, guide boards, guide lines and signs showing speed limits are the same, everywhere without restriction. They do not have a common value, a common name. They cannot be classified. Contrary to the “places” where people enjoy face-to-face relations in direct contact with each other, the communication in “non-places” is established based on written and visual elements (Auge, 1997). The identification of the customer or passenger loaded on you at the shopping center or at the airport is equal to everyone and communication is provided in writing. In the non-place, the dominant element is “moment” as mentioned, “instant”. Therefore, “non-place” doesn’t wear off because it is not influenced by the concept of time, and it is impossible to establish a relationship with it. Another feature of the non-place is that it is defined through its size. The reflection of interiors to the exteriors is provided with facades. In this case, emerging faces of facades are a reference source in the description of the place (Çiğın, 2009). The concept of time in space can not be understood with these faces.

The relationships and values that form culturally and sociality add to the integrity of the space in which it is found. In this respect, İl said: “Even though the relationships, reflections and attitude patterns which constitute the social structure and cultural values also determine the factors that specify and transform the place concept, such factors do also carry, pragmatically, social and perceptual powers (İl, 2005). For this reason, they make it possible that the wholeness of the spatial effects can be seen, becoming tools enabling us to question the space we are living in and its character as entity.” The airports are small worlds that are set up to sit, wait, and even wait. It is a line of transition where, all of a sudden, all types of people from all around the world come together for a common purpose. Humans turn into passive actors in these spaces; in other words they get imbedded into the space, ceasing to be an actor performing individually. A person in “non-place” is anybody like the others. When he is in “non-place”, he moves with everybody in his time and lives the time together with the others.

3. DESIGN OF THE TERMINAL BUILDING OF ANKARA ESENBOĞA AIRPORT

The most important point in the design of airports is to make travel and provide passenger comfort. As the old terminal had lost its character of an airport proper for a capital city and could no more satisfy the needs of the increasing air traffic in Ankara, the need arose to build a new and modern airport. For this purpose, completion of the project, which was determined by the National Architectural Project Competition opened in 1998 by the State Airports Authority, was extended until 2004. The project awarded in this competition was completed in a process that lasted until 2004. It was set as a priority within the project, originally based on a 10 million passenger capacity, to build comfortable and spacious spaces for departing and arriving passengers in and outside of the customs area. There are restaurants, kitchens, caf  -bars, airline companies, technical centers, CIP and VIP saloons, commercial units, conference hall, prayer room, post office, travel agencies and banks in the terminal building which is built with Build-Operate-Transfer Model reception hall (<http://www.esenbogaairport.com>, 2017).

3.1. Formal and Semantic Analyses

Esenbo  a Airport is a complex structure that collects domestic and international terminal under the same roof. These terminals are separated horizontally on the land side and on the air side (Demir, 2011). Transition between terminals can be done on the land side. The area 1 on the passenger floor, which goes to the inner and outer lines, represents the passenger linear compartment going to the air side (Figure 1).

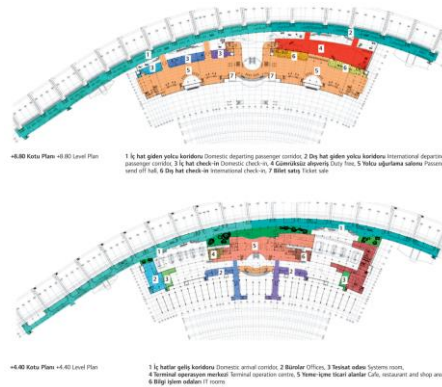











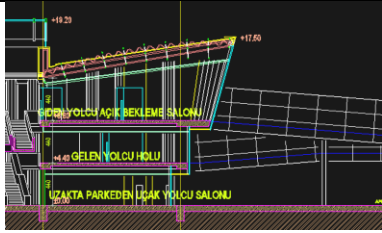








Figure 1. Plans of the Floors for Arriving and Departing Passengers (Anonym, 2005a)

The formal and semantic analyses carried out in the study focus on the passenger reception lounge, areas for common use, common area, valley construct, waiting lounge, lounges for arriving-departing passengers and luggage compartment located in the floors for domestic and international flights in the terminal building.

Table1 1. Form-Meaning Relationship in Spaces in Domestic Terminal

1-a	Check-in Lounge			
		Entrance	Roof Cover	Port
	Form	Natural Light, Linear Scheme, Visual Quality	Natural Light	Natural light, Curved lines
	Meaning	Spacious, Perceptible, Transparency	Integrity, Transparency	Mobility, dynamism, Transparency
1-b	Central Area			
			Passage Viaduct	Access to apron elevation
	Form	OrganicDesign, Transparency, lines from Nature	Water, Green, usage of Stone, Organic Design	Transparency, Curved lines
	Meaning	Visual quality, Spacious, Reliability	Meaningful, Transparency	Transparency, Dynamism
1-c	Valley			
	Form	Usage of Transparent Material	Water, Green, Stone, Curved lines	
	Meaning	Meaningful, Transparency, Visual	Transparency, Visual quality, Mobility	
1-d				
	Form	Natural Light	Colours	Transparent Materials
	Meaning	Perception of Time	Mobility, Dynamism	Transparency

1-e				
	Form	Functionality, Form indicating meaning	Curved Lines	
	Meaning	Attractive, Spectacular	Dynamism	
1-f				
	Form	Directing and Marking interior space form	Natural Light, Transparent Material, Curved Lines	
	Meaning	Interiors establishing a dialogue with the architectural form	Time, Spacious, Mobility	
1-g				
	Form	Visual Quality, Transparent Materials	Natural Light, Transparent Materials	Natural Light, Transparent Materials
	Meaning	Transparency	Perception of Time, Spacious	Perception of time, Spacious

The control device placed at the entrance of terminal has a design allowing an unhindered circulation of passengers. At the control point, the roof cover and façades stand out with the design which allows a good penetration of natural light. Passenger acceptance desks are designed in accordance with the linear scheme proposed by ICAO³; it is a good choice in terms of easy perceptibility by the passengers and providing possibility to form long queues. The purpose of natural light, guidance and lighting integrate with visually and transparency offered to passengers. By means of the transparency of glass, the structural system of building become lighter and the visuals desired at the airports have been gained. The acceptance hall of passengers is designed with sufficient width and length. Metal and glass materials were used in facades and roof covers and the integrity was ensured by columns clad with imported materials. The departing passengers can reach the port at the main terminal block without changes in elevation. Passengers and their relatives go to restaurants and cafés for their food and beverage needs where are located at the intersection of the domestic and international

³ICAO: International Civil Aviation Organisation

lines and also the last point of this area. Passengers using bridges can easily reach the gates 101-114 with the transit viaduct without level change. The long walking distances resulting from the linear port design were solved with walking bands that did not disturb the passenger flow (Table 1-a).

The passengers can observe the domestic-international line port, the waiting units, the apron and the valley from the central area at the junction point. The plan of the departure hall and the architectural design of the common spaces provide the passengers a wide and spacious perspective allowing them to conveniently access any point and easily view the whole area from any point in the space. Passing through the control point, the passengers reach the port accompanied by the same view. The architecture of the port is designed in linear scheme. Thus, passengers easily access the waiting points thanks to guiding boards. The passage to the port is designed with 2 passage viaducts. From this area, one has a view of the airside of the international line, valley, port, departing and arriving passenger floors, luggage compartment. The architecture of the terminal is designed on the comfort and satisfaction of passengers. The passengers in the planes parking at a distance pursue the flow paths of other passengers. Using the elevator and stairs in the port building, the passengers in this hall arrive the distant waiting lounge at apron elevation (Table 1-b). The barrier-free terminal for disabled passengers has been implemented in all areas. The passengers reach the remote plane waiting hall with the green field visual following the arriving passenger lounge and luggage compartment. On this hall, eating, drinking and toilet areas were created.

The valley frame, which is the separating space between the terminal and the port, has increased the perception of the interior space towards the port. The border between the earth and the sky in the entire terminal has been completely removed with roof skylights, valleys and glass facades. As far as possible, green areas and water are created in the design of valley. These are areas adding value to the terminal (Table 1-c).

The waiting halls are designed at the lateral surfaces of the boarding gates at the apron façade. The façade of the apron covered with glass allows that the natural light easily penetrates into the space. Thus, spacious and visual waiting units were created before the flight. All the gates are open and the halls are arranged with enough seating units (Table 1-d). The variety of colours of seating units and the harmony of colours dominating the whole terminal refer to a conscious design approach. Non-closed waiting rooms provide optimum convenience and comfort for passengers. Waiting units are designed for eating, drinking and toilet units. All boarding doors are in the passengers' view with the structure that embraces the main terminal of the linear port structure. The closed waiting room, designed at the intersection of the domestic-international lines, is surrounded by transparent walls. In this way, both the safety and the aesthetic design of open waiting lounges have been made compatible. The transparency of the terminal, which started on the first entry, was also continued on the passenger bridges. Transparent walls separating the remote plain waiting lounge from the luggage compartment have provided a spacious space effect to the passengers by eliminating the oblateness of hall. The seating units, which are located in sufficient number in the plain waiting lounge, added refreshment with their colors (Table 1-d).

In the design the bridges for arriving and departing passengers are completely independent from each other. The bridges used by the departing passengers have a curved design. Steel and imported glass materials were used in the bridges. The port concept comprises of the lounge for departing passengers leading to the 2nd floor, the lounge for the arriving passengers in the mezzanine floor and the departing passengers' hall in the apron floor. The sloping façade design of the departing passengers lounge allows the lighting of the waiting lounges by the natural light, giving also a visual quality to the port. The interior architecture of the terminal

has been reinforced by enriching elements such as pool, genuine plants, stones and boards. The flow of the departing and arriving passengers at different elevations has removed the passenger confusion in the design phase. The passenger bridge has steel structure, aluminum joinery and colored glass. Bridges are terminal parts that use the daylight effectively during day time and also lightness in the nighttime thanks to lighting system (Table 1-e).

The arriving passengers reach the hall of the passenger who comes to the side of the air at +4.40 elevation of bridges by using the bridges. The passengers have access from the lounge to the luggage compartment with a single level change. The flow of the arriving passengers is simple and understandable so far as possible. Passengers reach the luggage compartment by using the elevators and stairs. The arriving passengers can observe the valley, green area and shopping units with terminal design. Passengers who enter the terminal from transparent bars can easily reach the luggage compartment with the same visuality and transparency (Table 1-f).

The arriving passenger lounge is surrounded by transparent walls for security reasons. In the luggage compartment, there are 5 luggage handling conveyors. The distances between the luggage handling conveyors have affected the passenger flow positively. The roof cover of aluminium joinery with double glazing enables that the natural light, penetrating deep into the space-in-between, diffuses to the lounges for arriving and departing passengers at the airside. The roof cover of the intermediate space spreads over the 2 ends. The transparent and uninterrupted design of the roof cover is in harmony with the terminal. The passengers who take their luggage first arrive at the greeters' hall and then they exit out of the terminal. In this lounge, there are restaurants, catering units, waiting areas, telephone and WC areas. Transit passengers can reach the lounge for departing passengers using the stairs from the lounge of arriving passengers. The luggage compartment and the greeters' hall are separated by transparent glass walls. The greeters' hall is a common space where the integrity of space is felt (Table 1-g).

3.2. Overview of the International Terminal of Esenboğa Airport

On the land side of the architecture of the International Terminal consists of a departing passenger lounge, a mezzanine with a restaurant café and bars, and an arriving passenger's lounge. The air side port architecture consists of the floors for the departing and arriving passengers and apron floor. The concept of the terminal architecture has a versatile extension feature, multi-story and flexible plan. In the general layout plan, the main terminal and port are designed in linear form. There are a total of 12 fixed passenger bridges, 6 groups of double bridges, which are connected to the floors of arriving and departing passengers in the design. The design allowing passengers to flow on different bridges is an approach which eliminates the confusion in terms of passenger flow at the design stage (Figure 1).

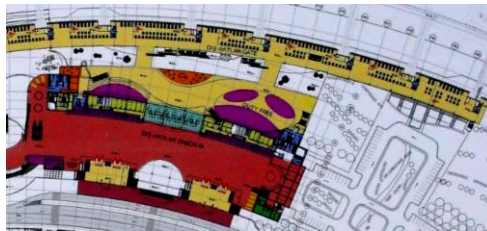









Figure 1. General layout plan of the International Terminal (Anonym, 2005a)

The departing passengers pass through the control points and reach the passenger greeters' hall. The number and placement of control devices allow a proper flow of passengers. Passenger reception compartments are placed just opposite the main entrance. Linear acceptance islands transform the acceptance hall into large, spacious processing areas. This design reduced passenger confusion to the lowest level and provided sufficient tail distances for passenger circulation. The colors and textures used in the passenger acceptance hall are in harmony with the colors used on the facades of the terminal. The natural light that penetrates through the roof cover diffuses down to the whole hall. Thanks to the steel roof system, this spacious hall has been built without using columns and it provides the maximum width and flexibility in the lounge. Thanks to the steel material used in the whole terminal, terminal reflects the lightness and spaciousness (Table 2-a).

Table 2. Form-meaning relationship in the spaces in International Terminal

2-a				
	Form	Colours	Curved Lines	Water, Green Areas, Stone, Curved Forms, Originality
	Meaning	Attractive Design	Mobility, Dynamism	Meaningful, Transparency, Visual Quality, Mobility
2-b				
		Luggage Compartment Hall	Arriving Passengers' Passport Control	
	Form	Colours, Natural Light, Transparent Materials	Colours, Transparent Materials, Simple, Plain	
2-c				
	Form	Colours, Natural Light, Transparent Materials, Repetition	Colours, Natural Light, Transparent Materials	
2-c	Meaning	Spacious and Functional	Dynamism	

The passengers who have completed the admission procedures can have eat and drink in the restaurants and cafes located in the same hall and in the upper floor and have a rest in the related areas which serve as common areas for domestic and international passengers. After the formalities have been completed here, passengers reach the port, passing through the control points. Passport control points, equipped with 18 passport counters and 6 control devices, are placed between the reception counters in the middle position allowing passengers to easily notice it. In front of the passport control banks, queuing distances are left so as not to interfere with the passenger reception hall. At the east side, between the main building and the port building, there is a distinctive, bright, green space valley fiction. The arriving and departing passengers have a view of this area. This area with metal and glass materials in the roof cover allows the maximum natural light penetration into the space. Thin-sliced elements in the roof cover not only facilitate the diffusion of the light, but also have an effect in terms of reducing the massiveness of the structure and providing it integrity. The architectural design of the terminal, completely based on the orientation of passengers, allows them to go always forward, without the passengers returning. The terminal architecture designed according to the passenger orientations fulfilled this purpose. All the passengers pass into two viaducts from passport control points and from there to the related halls (Table 2-a).

The arriving passengers first arrive at the passenger lounge, which is on the air side, and from there, to the apron-rigid luggage compartment by single level change. The flow of arriving passengers is simple and understandable. For passengers with transit flights, they are allowed access from the arrival floor to the departure floor. Arriving passengers pass through 18 passport control points designed on a linear schematic and reach the luggage compartment. There are 4 luggage handling conveyors in the luggage compartment (Table 2-b). Passengers who have completed their luggage transactions first arrive to the greeters' hall and then get out of the airport.

The passengers of the planes that are parked away pursue the flow routes of other passengers. Passengers reach this hall by escalators and elevators. The passengers eliminate 2 storeys differences in the waiting hall by marching along the valley and luggage compartment. The distant plane waiting room and luggage compartment for arriving passengers are separated by transparent glass walls. Passengers reach the plane waiting room by passing through control points. Waiting rooms include eating and drinking and WC units. The waiting rooms are arranged with enough seating units. The apron façade covered with glass windows ensures natural light penetration into the space. The colours and texture of the materials used in the interior architecture of the hall are in harmony with each other (Table 2-c).

4. CONCLUSION

Even though airport buildings are generally defined such as non-place/timelessness, airports are linked to the time and place by increasing the use of glass as visual design continuity between interiors and exteriors. Concepts such as transparency, lightness, security and reputation, which are seen with the use of glass in airport buildings, change its massive introverted and cumbersome structure and provide the visual continuity of the arriving and departing passengers. In this regard, when Atatürk Esenboğa Airport is considered, the transparency of the terminal is striking everywhere. It is seen that every detail in the terminal are designed in a manner to guarantee the maximum penetration of the natural light. In order to understand the concept of time, architects used natural light factor as much as possible. Such places, which are made possible by the permeability of the glass, are designed to provide the

passengers a stress-free atmosphere before and after their flight. Contrary to what is done in complex airports, transparency and perceptible integrity have been created as much as possible. This approach, which is based on a simple understanding, aims not to cause to complexity.

In airport design, nowadays the idea of allowing the penetration of natural light into the interiors at the upper level is remarkable. Another important aspect of the designs is the consideration to create natural life indoors. The valley which is designed inside of Esenboğa Airport is especially a space that flow from inside to the outside and external elements such as stone, water, tree, flower, daylight and even birds find a place in interiors. This makes it possible that the interiors and exteriors get intertwined with each other. Thus, the building is connected to the place, and the place is connected to building, too. Hence, the structure and the place establish a bond with each other. Natural lighting has strengthened the perception of interior space in the valley structure and towards the terminal. The use of genuine plants and natural stones made it necessary to convert airports into green spaces. Although the airports are public places where the most placeless come into prominence perhaps, it seems that Atatürk Esenboğa Airport is in a struggle to establish relations with the place with some of the criteria it has set in its design.

It is thought that in nowadays that everything is mechanized, the consideration of design criteria such as the maximum usage of identity related, cultural elements, natural light and transparency for the future designs of non-place spaces such as airports are considered to be effective in the formation of the feeling of belonging and therefore will be pleasant for the human soul.

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(Urban Life Quality and the Sense of Place / SanjoyMazumdar (date of connection: 2017

RE-PRODUCTION OF SPACE BY REFERENCE TO COLLECTIVE MEMORY- AN URBAN DESIGN STUDIO PRACTICE

IPEK OZBEK SONMEZ¹ IREM ERIN²

ABSTRACT

Cities go through changes in time. We may observe some of these spatial changes, however we may not observe the changes in social life of the city, and as time passes we forget. Only if we dig into the memories we come across with the characteristics of the society of the past. We do this exploration from the novels, from the films, photographs or from the memories of the elderly. This paper aims to discuss the outcomes an urban design studio practice where we did examine the history of the city and used the knowledge to re-produce urban space.

This discussion firstly will focus on the significance of the knowledge of the past in shaping the future, and these discussions will be carried on the case of Bornova city center where the urban design practice have been experienced. Bornova city center is one of the very special parts of the city of Izmir, where the identity of the Ottoman period settlement, the 19th century Levantine heritage and the modern era spatial pattern can be easily observed. Parallel to the variety of the spatial patterns, the social life at the city had also carried multicultural characteristics and varieties in the time line. This paper will discuss the urban design studio practices of Bornova city center in which various characteristics of city in the time line have been one of the main references in the re-production of the urban space.

Keywords: Urban Design, Collective Memory, Re-production of Space

1. INTRODUCTION

Memory may be referred to individuals' mind in daily life, but as mentioned by Staiger and Steiner (2009) it is much more related with common settings, situations and forms of praxis, it is much more place supported. Assman also mentions that memory needs a particular setting to be realized. Concrete place, city and village or any place are referred to frames of memories. The place provides the concrete setting to encounter with the past although there may be changes. (Assman, 2011, p.24; Staiger and Steiner, 2009, p.2)

Collective memory indeed is a collection of all spatial and temporal elements, ideas, emotions and values of communities (Assman, 2011, p.25) Thus collective memory is the bound to the specific identity of place. We may claim that collective memory is the source for the identity and meaning of place. Collective memory is also referred to the memory of groups, since cities

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and settlements are full of inhabitants and shared memories of them about their shared past. The discussions about collective memory has originated from “group mind” hypothesis of collective psychology that dates back to the 19th century psychology tradition, however the term “collective memory” was first used by Halbwachs in his book “The Collective Memory” (1950). Halbwachs defines individual memory as personal and autobiographical, and collective memory as social and historical (Jahanbakhsh et al., 2015).

Since the emergence of modern era and the soulless landscape of the modern city, critiques have carried collective memory to the main agenda of social sciences and humanities, because the modern city had turned into a phantasmagorical spectacle that had started to lose its bounds with history, meaning and identity. “In a radical departure from the scientific approaches of the 1950s and 1960s, the humanistic approaches brought techniques more associated with the humanities to understand people-environment relationships” (Hall, 2006, p.25). Thus, the sources of humanistic approaches in social sciences were the films, photographs, paintings, novels and places, which are also the concrete forms of collective memory.

From an architectural perspective Aldo Rossi (1984) pointed that city acquired consciousness and memory, because the city is not only a form, the experiences and values make up its memory and form (Rossi, 1984, p.21). However, in the globalized world the collective memory disappears, the new trends, global economy, urban regeneration policies all lead to the loosing up the ties with the past, and the meaning. In order to strengthen those ties, it is necessary to survive the memories. “If the referential frames of the communicated reality disappear or change, then the consequence is forgetting” (Assman, 2011, p.25).

Architecture, urban design and preservation of the heritage are one of the main tools for the survival of collective memory. If we want to add a meaning to the places where we live and feel the identity, we still have the collective memory of the past. “If the sense of place is considered as being composed of the three elements of physical setting, activity and meaning some important consequences of collective memory like forming a link between memories and things or places, forming a clear sense of the past, and constitution of meanings and identities can enhance the sense of place by reinforcing the meaning attached to a place” (Jahanbakhsh et al., 2015).

This paper is an introduction of an urban design studio work that aimed to bring collective memory to a spatial setting through an urban design project. We have chosen the city center of Bornova district of the harbor city of Izmir in Turkey that hosted many cultural identities and cultural memories in the past. Urban centers occupy a focal position in and for our memory culture; they are the key stimulus to artists and writers (Staiger and Steiner, 2009, p.2). The city center of Bornova is also a special place with its urban fabric that represents different identities before the modern era.

Jahanbakhsh, et al. (2015) asserted that in the use of collective memory in urban regeneration projects or in urban design there are two approaches. The first is the maintenance of memorable elements and emphasis on them (place based collective memory), and the second is the representation of collective memory which is determined by Pierce’s taxonomy system and categorization in terms of different senses that perceive signs to represent collective memory. However, another method may also be used in urban design projects. We refer to it as “re-calling collective memory through learning material” Preparation of booklets, brochures, or installations on the site may help to re-call collective memory of the area.

Table 1. Methods of use of collective memory in urban design and urban regeneration projects
Source derived from Jahanbakhsh et al., 2015

Approach	Method
1. Use of place based collective memory	Refurbishment, repairing, and maintenance of memorable elements Making them easily visible Removing obstacles Making them accessible for public use
2. Representation of collective memory	Representation of collective memory through design and creation. Making collective memory perceptible as a message for citizens. (semiotics may help) Senses of sight, smell, taste, hearing and touch. (Multilayer sign system can be used) <u>For ins.</u> Sight- Visual arts, sculpturing, painting, dramatic arts Hearing- Playing pieces of music/singing etc Smell- Flowering, planting Taste- Spreading foods and candies, sweets Touch – Using Braille’s alphabet

In this particular studio work we conducted in Izmir, Bornova district, we aimed to integrate the representations of collective memory with the urban design project. In order to do this, we proposed three methods. First we applied place based collective memory approach and proposed strategies for building sites of memories in the city through urban design and architectural work. Thus, the strategies focused on making the historical places more visible and accessible. Secondly we developed strategies for the representation of the collective memory approach. The strategies developed on the use of certain places in the past and making representations of collective memory by creating signs that refer to the past. Finally, we suggested re-calling of the past through learning it, where we proposed actions accordingly. All of these proposals were depended on our research about the history of the area and the results of the image analysis of Kevin Lynch which we applied at this particular place.

2. COLLECTIVE MEMORY OF BORNOVA CITY CENTER

2.1. History

Located at the northeast of Izmir, Bornova province is a junction point between Aegean Region and Central Anatolia Region. With its rich and multicultural history, it is not just a junction between regions, but also between cultures, believes and historical periods. Bornova’s history dates back to 6500 B.C. The first settlements in Bornova were Yassitepe, İpeklikuyu and Yeşilova Höyüğü (mound), which were also the oldest known prehistoric ruins in Aegean Region. Later on Bornova housed many civilizations such as Amazons, Hittites, Ions, Frigs, Lydia, Persians, Macedonians, Kingdom of Pergamon and Romans in Hellenistic, Roman and Byzantine Periods (URL 2, 2014, URL1; Mert, 2002).

Turkish dominion in Bornova has started in 1076. Once a small town in Ottoman Empire, Bornova has developed in the 17th century after it began to serve Frank tradesmen as a summer place. By the construction of the first highway and the railway, the connection to the city center has been provided (Birol Akkurt, 2004). At the end of the 19th century, Bornova has become a populated town with its organized and large bazar, grand mansions, post office, town hall, two

mosques, four masjids, one synagogue, Protestant, Catholic, Armenian and Rum churches (Mert, 2002). Mansions were a significant contributor to Bornova's historical heritage and identity. Today some of the mansions are under conservation, some are ruined and some are disappeared.

Investigations on the settlement of the 19th century displayed the location of communities of different identities. It is seen that each community had settled in certain neighborhoods surrounding their religious buildings. Muslims were settled at the northeast around Bornova Büyük Mosque and the bazaar surrounding it with single storey buildings. The Armenian and Jewish neighborhoods were settled towards northeast and around the Armenian Church and the synagogue. At the east, Rum (Greek) neighborhoods and at the south Levantines were settled where the Catholic Church is situated. At this period, Levantines were dominant and effective in daily life and in activities together with Muslim and Rum communities. In addition to their schools, the Levantines had established English Sports Club with its large golf course and tennis courts (Birol Akkurt, 2004). In 1890 the first soccer game, in 1895 the first athletics, and in 1900 the first bicycle race in Turkey took place in Bornova (URL 2, 2014).

The socio-cultural structure of the settlement has changed between 1919 and 1922, after the Rum communities were exchanged with Turks from Crete and migrants from Balkans and Anatolia. Even though the Levantines continued their existence in the area for a while, due to the social and commercial changes in periods 1925-1930 and 1940-1960, they started to disappear gradually (Birol Akkurt, 2004), but some of the Levantine families still live at the area.

Urbanization in Bornova has increased especially after the Republic was established in 1923. In 1927 the first professional map and in 1934 the first development plan of the settlement were drawn. In 1956 Ege University was established and in 1957 Bornova officially became a district. Together with rapid urbanization and construction, migration has increased in the district especially after 1970s; agricultural areas began to disappear and industrial areas began to expand towards the east (Mert, 2002). Today, being home to three universities, industrial, service and agricultural areas as well as historical heritage, Bornova is one of the greatest districts in Izmir city with its 435,000 population.

2.2. Place Based Collective Memory Analysis through Image Analysis

Today, the concrete form of collective memory can be easily observed at the city center. The Ottoman Bazaar, the mosque, the Catholic Church and the mansions of the Levantine still exist at the city center. The Ottoman Bazaar acts as a nodal point, the Levantine mansions which are registered as heritage buildings form a zone, the Ottoman Bazaar together with the artisans' ateliers form another zone of collective memory. Within those zones Santa Maria Catholic Church and Hüseyin İsabey Mosque are the landmarks of those zones. Peterson Mansion also exists as a landmark apart from those zones.

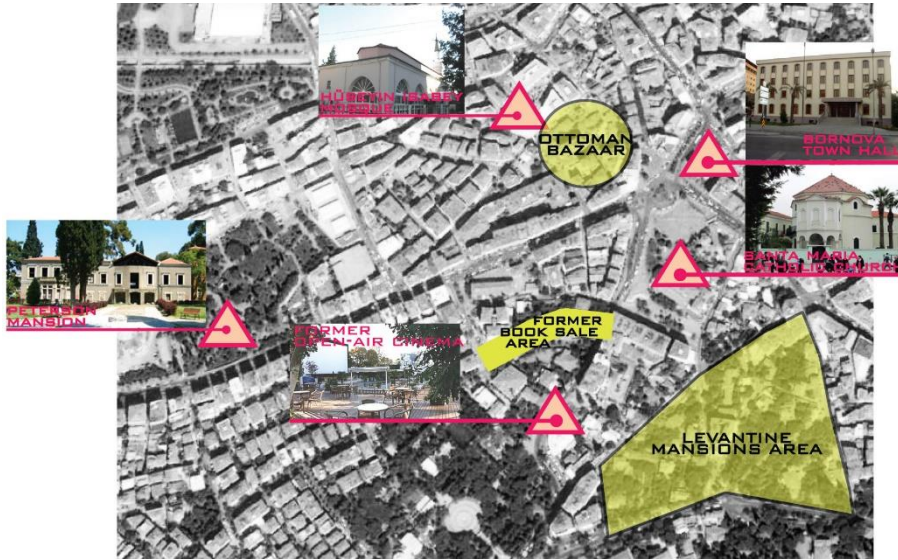


Figure 1. Nodes and Landmarks in the Study Area

Although, functions of most of the mansions, and the Bazaar have changed, the city center still represents the collective memory properly in a concrete form. In the urban design project studio we aimed to interpret collective memory into our urban design strategies to revive the identities and the diversity of the area. In doing this we used three methods to develop strategies. First one is use of place based collective memory in re-production of space. Second is use of re-calling collective memory through learning, and third is the representation of collective memory.

3. USE OF PLACE BASED COLLECTIVE MEMORY IN RE-PRODUCTION OF SPACE

As explained at the part referring to the history of Bornova, there are sites that still represent two different periods and identities of the past inhabitants, thus there is concrete collective memory in Bornova. However, according to the densification of pedestrians in the area, we had observed that most of the users and visitors of Bornova were not aware of this concrete form of collective memory. In order to make those places accessible we decided on the main strategy of “connection” of those sites that represented different identities of the past. Under the umbrella of the main strategy of “connection”, two main objectives referring to the knowledge of the past were proposed: (1) connection between the former and the current, (2) connection between the tradition and the modern. To achieve this strategy we organized paths those take people from one concrete form of cultural space to another.

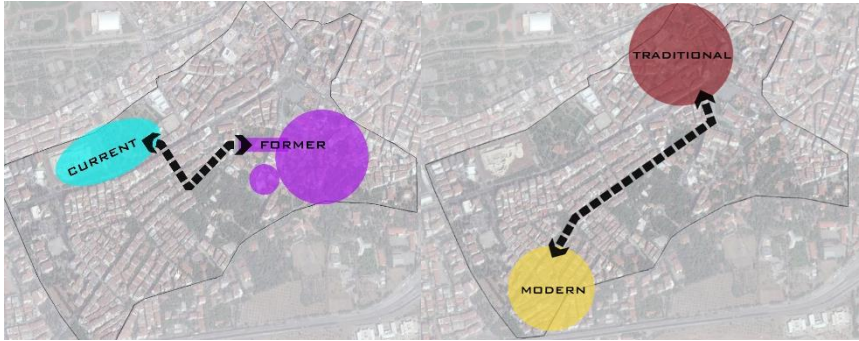


Figure 2. Main Strategy – Connection

3.1. Accessibility to the Collective Memory

In order to follow and sightsee the historical structures a route defined with design elements is proposed. This route aims to revitalize the registered areas and increase awareness of history.

3.2. Refunctioning Vacant Mansions as a Restaurant, Café, Library etc.

Assigning public use or commercial use to abandoned mansions is beneficial in terms of safety, aesthetics and engagement with history. To achieve this, we suggested to increase current applications on refunctioning the mansions as a library, museum, café and hotel, and to encourage their protection and maintenance via some policies and incentives.



Figure 3a. Existing – An Abandoned Mansion | Source: DEU Urban Design Project Archive, 2014



Figure 2b. An Implementation which was proposed to be increased | Source: DEU Urban Design Project Archive, 2014

3.3. Visibility -Removing Structures Hiding the Historical Buildings which are Poor in Quality and Inconvenient to their Environment

Newly-built structures around historical buildings hinder perceptibility and legibility of historical environment. For instance, irregular buildings with commercial use around Santa Maria Church occupy and block the front zone of the church and create an undesired environment. We suggested first to investigate and then remove those kinds of buildings. The ones which are not possible to destruct may undergo an arrangement based on certain criteria and design guidelines.



Figure 3. Existing – Poor Quality Buildings in Front
Source: DEU Urban Design Project Archive, 2014

3.4. Visibility - Limiting Car Parks around Historical Landmarks and inside Preserved Areas

Parking on street in historical areas prevents accessibility to historical buildings and cause traffic and chaos in narrow historic streets. Our suggestion was to limit parking via encouraging public transportation and supplying existing car park demand with underground or multi-storey car parks.



Figure 4. Existing – On Street Parking
Source: DEU Urban Design Project Archive, 2014

3.5. Visibility -Arranging the Environment via Highlighting and Pointing Historical Structures

Highlighting historical landmarks is effective in exhibition of historical values. To achieve this, urban design arrangements via taking the landmarks as focal points was proposed.



Figure 5. An Example - Brasov/ Romania,
Source: http://agoratravel.ro/file/2014/03/hotel-attraction-image.php_.jpg

3.6. Visibility - Illumination of Essential Historical Structures

Illumination of essential historical structures is also effective in recognition of them in dark and increase the sense of safety at nights.

3.7. Maintenance - Restoration of Registered Structures Close to Their Original Form

In order to maintain the memory, we suggested preserving registered buildings, urban furniture, landscape elements and walls carefully; also to renovate man-made elements close to their original form.

4. USE OF RE-CALLING COLLECTIVE MEMORY OF PLACE THROUGH LEARNING

Collective memory may be re-called by learning. Thus, material that explains the history of the place may help in the re-calling process of memory. For this reason, with this urban design project we proposed preparation of booklets on history of Bornova, designing information boards and artistic objects that refer to the past of Bornova, and utilizing the historic walls for exhibitions.

4.1. Preparing Booklets on History of Bornova

With the aim of introducing the district and its past, we proposed that booklets on Bornova can be produced, which will be available not only in tourist information centers, but also in cafés and restaurants. The booklets will be effective in increasing awareness and consciousness of citizens for Bornova.

4.2. Designing Information Boards and Artistic Objects

Compatible with Bornova's identity, information boards and artistic objects can be located to determined points. These structures will be effective in learning the history, catching attention and supplying aesthetic needs.

4.3. Utilizing the Walls of Levantine Mansions for the Purpose of Information Sharing and Exhibition

Blind walls of the mansions create an unsecure feeling and set a barrier by breaking the continuity in urban environment. We proposed redesigning of these blind walls without damaging its historical character and structure. They can be used for the purpose of exhibition in relation to the past such as old photos of the town and old inhabitants of the town, and sayings related to Bornova. Utilizing the mansion walls is powerful in reproduction of space in terms of minimizing the barrier effect, informing the public in an attractive way, increasing the dynamism and mobility in walled streets, and to do so enhancing the sense of security.

5. USE OF REPRESENTATION OF COLLECTIVE MEMORY THROUGH EXPERIENCES

In order to develop strategies for the urban design of the city center of Bornova district, we used representation of collective memory through experiences. Thus we developed strategies that are derived from the past experiences of the city center such as;

5.1. Arranging the Local Market in Everyday of the Week and Encouraging the Sale of Local Productions

Bornova market has an importance in history. The frequency of the market can be increased to everyday of the week and sale of local products such as a muscatel grape can be encouraged.

5.2. Reorganization of the Traditional Sport Facilities of the Past at the City Center

Referring to the first football match, athletics and bicycle race in Turkey, which were held in Bornova, traditionalizing and celebrating football games, athletics and bicycle races can allow recalling collective memory and enhancing sense of belonging.

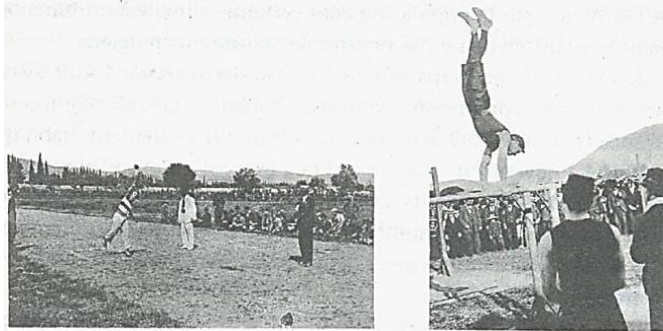


Figure 6. Athletics in Bornova in Early 1900s
Source: <http://levantineheritage.com/note54.htm>



Figure 7. Bicycle Races in Bornova in Early 1900s
Source: <http://levantineheritage.com/panionian.htm>

5.3. Revitalizing Traditional Artisan Manufacturing and Consumption Patterns in Traditional Market and Bazaar

Encouraging traditional manufacturing and consumption styles and promote them in traditional market and bazaar is effective in revival of these patterns.

5.4. Refunctioning the Former Second-hand Bookseller Area and the Former Cinema as it was in the Past

As learnt from the locals, the area in the junction of Süvari Street and Cumhuriyet Square was used to be an area where second-hand booksellers stood. Rearranging the area with its former function can be beneficial in terms of reminding the inhabitants the recent past and maintaining the traditional use of space.

Interviews with inhabitants also revealed that the area facing the Bornova Büyük Park was used to function as an open-air cinema. Reopening the cinema can create a nostalgic ambiance

and recall the past. In addition to the connection of the former and the current, it can connect dynamic Bornova center to tranquil historical center, which also raise the attention of citizens to the historical center.

Table 2: Method of Using Collective Memory in the Urban Design Project for Bornova City Center

Approach	Method	Action
1. Use of place based collective memory	Accessibility	<ul style="list-style-type: none"> Defining pathways to the heritage sites
	Refunctioning	<ul style="list-style-type: none"> Refunctioning vacant heritage buildings Re-use of old open-air cinema
	Visibility	<ul style="list-style-type: none"> Removing structures hiding the heritages Limiting car parks around the heritages
	Maintenance	<ul style="list-style-type: none"> Arranging environment via highlighting and pointing historical structures Illumination of historical structures Restoration of registered structures
2. Re-Calling collective memory of place through learning	Informing	<ul style="list-style-type: none"> Preparing booklets on the history of the area Designing information boards and artistic objects Using the walls of the Levantine Mansions for informing and exhibition
3. Representation of collective memory	Representation of collective memory through experience	<ul style="list-style-type: none"> Arranging the local markets for the sale of local products Re organization of the traditional sport facilities of the past at the city center Revitalization of the manufacturing of the artisans Refunctioning the former second hand bookseller and the former cinema

6. CONCLUDING REMARKS

Collective memory is the source for the identity and meaning of place. The modern city has lost its ties with the past, thus it has also lost meaning and the cultural variety. The construction of the modern city also constructed the modern identities and cities started to carry the modern outlook all over the capitalist world. However, reactions to the design of the modern city created aspiration to the diversity of the past. As Rossi (1984) pointed city is not only form, it is the values and experiences that made up the form. Therefore, city acquires consciousness and memory. Today, with the urban design projects we try to add meaning to the city, and if it is the central city, the meaning comes often from the past.

Collective memory is not only seen as a culturally constructed representation of the past, it needs to be sustained and transmitted via narratives, and traditions, bodily practices, material objects and places. The city is a prime site in which the negotiation of collective memory can take place and where it can be studied (Staiger and Steiner, 2009, p.5). Memory lives and survives through communication, and if it is broken off, or if the referential frames of the communicated reality disappear or change, then the consequence is forgetting. We only

remember what we communicate and what we can locate in the frame of the collective memory (Assman, 2011, p.23).

In this particular case of Bornova, as we explored the historical past of the city, we came across with different representations of Muslim, Levantine, Greek, Armenian and Jewish identities, and their different experiences which add so much to the meaning of the place. Therefore, we used collective memory in the re-shaping process of the central area. The method to reproduce the space were using place based and experience based collective memory, and re-calling the past by learning. Place based elements were mansions, churches, mosques and the bazaar which also act as nodes and landmarks in the area. We suggested reviving this type of memory via providing the accessibility, refunctioning, visibility and maintenance of heritages. Re-calling the collective memory of place through learning we suggested raising the awareness of inhabitants and tourists regarding the place and history by informing them with booklets, information boards, artistic objects and exhibitions. Finally, we suggested to enhance experience based collective memory via traditionalizing and revitalizing production and consumption traditions and the sport games that were held in the past. After inspecting the problems, potentials, needs and gaps in memory, we developed actions based on these dimensions and enrich the actions with decisions on urban design. Also while making these decisions we were influenced by the examples from successful projects in different cities.

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KEYNOTE SPEECH

(30 Ağustos Hall, 12 May 2017-Friday, 17.40-18.40)

Prof. Dr. Jack L. NASAR

The Experience of Places After Dark

(Video Presentation)

