LIVENARCH **VII**

livable environments & architecture

OTHER ARCHITECT/URE(S)

proceedings volume II

7th International Congress
September 28-30 2021 Trabzon **TURKEY**

KTU
1955

KARADENİZ
TECHNICAL UNIVERSITY
FACULTY OF ARCHITECTURE
DEPARTMENT OF ARCHITECTURE

F.ARCH

LIVENARCH VII

livable **en**vironments & **arch**itecture

7th international congress

OTHER ARCHITECT/URE(S)

september 28-30 / 2021
trabzon – Turkey

karadeniz technical university
faculty of architecture
department of architecture

OTHER ARCHITECT/URE(S)

LIVENARCH **VII**

livable environments & architecture

OTHER ARCHITECT/URE(S)

7th **International Congress**

September 28-30 2021 Trabzon **TURKEY**

III

Chair: Ahmet Melih ÖKSÜZ

Editors: Özlem AYDIN, Ayşegül ÖZYAVUZ, Kıymet SANCAR ÖZYAVUZ, Gürkan TOPALOĞLU

Organizers: Özlem AYDIN, Aysun AYDIN ÖKSÜZ, Asu BEŞGEN, Nihan CANBAKKAL ATAOĞLU, Serap DURMUŞ ÖZTÜRK, Derya ELMALI ŞEN, Nihan ENGİN, Reyhan MIDILLI SARI, Ayşegül ÖZYAVUZ, Kıymet SANCAR ÖZYAVUZ, Gürkan TOPALOĞLU, Nilhan VURAL

Keynoters: Esra AKCAN, Alper DERİNBOĞAZ, Linda NUBANI, Juhani PALLASMAA, Vibhuti SACHDEV, Hüseyin YANAR

Scientific Committee: Seden ACUN ÖZGÜNLER, Burak ASILISKENDER, Serdar AYDIN, Kathryn BEDETTE, Gonca BÜYÜKMIHÇI, Ebru ÇUBUKÇU, Yüksel DEMIR, Pınar DINÇ KALAYCI, Neslihan DOSTOĞLU, Pelin DURSUN ÇEBI, Halil İbrahim DÜZENLI, Soofia Tahira ELIAS-ÖZKAN, Adem Erdem ERBAŞ, Erhan Berat FINDIKLI, Tayfun GÜRKAŞ, Yusuf Kenan GÜVENÇ, Ferhat HACIALIBEYOĞLU, Heidi Svenningsen KAJITA, Pınar KISA OVALI, Hale KOZLU, Franco MANAI, Manfredo MANFREDINI, Feride ÖNAL, Hatice Gökçen ÖZKAYA, Hossein SADRI, Aslı SUNGUR, Levent ŞENTÜRK, Zihni TURKAN, Osman TUTAL, Ayşe Nil TÜRKERI, Fatih YAZICIOĞLU

Sub-Teams:
Theme Research Team: Özlem AYDIN, Aysun AYDIN ÖKSÜZ, Asu BEŞGEN, Nihan CANBAKKAL ATAOĞLU, Serap DURMUŞ ÖZTÜRK, Derya ELMALI ŞEN, Nihan ENGİN, Reyhan MIDILLI SARI, Ayşegül ÖZYAVUZ, Kıymet SANCAR ÖZYAVUZ, Gürkan TOPALOĞLU, Nilhan VURAL
Scientific Committee Research Team: Aysun AYDIN ÖKSÜZ, Asu BEŞGEN, Nihan CANBAKKAL ATAOĞLU, Serap DURMUŞ ÖZTÜRK, Derya ELMALI ŞEN, Nihan ENGİN, Reyhan MIDILLI SARI, Nilhan VURAL
Keynote Speakers Research Team: Özlem AYDIN, Aysun AYDIN ÖKSÜZ, Asu BEŞGEN, Nihan CANBAKKAL ATAOĞLU, Serap DURMUŞ ÖZTÜRK, Derya ELMALI ŞEN, Nihan ENGİN, Reyhan MIDILLI SARI, Ayşegül ÖZYAVUZ, Kıymet SANCAR ÖZYAVUZ, Gürkan TOPALOĞLU, Nilhan VURAL
Prereading Team: Aysun AYDIN ÖKSÜZ, Asu BEŞGEN, Nihan CANBAKKAL ATAOĞLU, Serap DURMUŞ ÖZTÜRK, Derya ELMALI ŞEN, Nihan ENGİN, Reyhan MIDILLI SARI, Nilhan VURAL
Communication Team: Özlem AYDIN, Nihan CANBAKKAL ATAOĞLU, Ayşegül ÖZYAVUZ, Kıymet SANCAR ÖZYAVUZ, Gürkan TOPALOĞLU
Media Team: Özlem AYDIN, Ayşegül ÖZYAVUZ, Kıymet SANCAR ÖZYAVUZ, Gürkan TOPALOĞLU
Registration Team: Ahmet Melih ÖKSÜZ, Özlem AYDIN, Ayşegül ÖZYAVUZ, Kıymet SANCAR ÖZYAVUZ, Gürkan TOPALOĞLU
Technical Team: Çağlar AYDIN, Güray Yusuf BAŞ, Barış ÇAĞLAR, Sena Göknur KOÇ, Selin OKTAN, Aslıhan ÖZTÜRK, Melis YAZICI,
Finance Team: Ahmet Melih ÖKSÜZ, Nihan ENGİN, Nilhan VURAL.

Graphic and Cover Design: Cansu BEŞGEN
Print: KTU Printing Center, Trabzon/Turkey

* in alphabetical order

CONGRESS CHAIR

Ahmet Melih ÖKSÜZ

Karadeniz Technical University, Turkey

■

■

ORGANIZING COMMITTEE *

Özlem AYDIN

Karadeniz Technical University, Turkey

■

Aysun AYDIN ÖKSÜZ

Karadeniz Technical University, Turkey

■

Asu BEŞGEN

Karadeniz Technical University, Turkey

■

Nihan CANBAKKAL ATAOĞLU

Karadeniz Technical University, Turkey

■

Serap DURMUŞ ÖZTÜRK

Karadeniz Technical University, Turkey

■

Derya ELMALI ŞEN

Karadeniz Technical University, Turkey

■

Nihan ENGIN

Karadeniz Technical University, Turkey

■

Reyhan MIDILLI SARI

Karadeniz Technical University, Turkey

■

Ayşegül ÖZYAVUZ

Karadeniz Technical University, Turkey

■

Kıymet SANCAR ÖZYAVUZ

Karadeniz Technical University, Turkey

■

Gürkan TOPALOĞLU

Karadeniz Technical University, Turkey

■

Nilhan VURAL

Karadeniz Technical University, Turkey

* in alphabetical order

V

KEYNOTE SPEAKERS*

■

■

Esra AKCAN

"Human Rights and Architecture"

Cornell University, New York, USA

■

Alper DERINBOĞAZ

""Spatial Ecologies"

Salon Architects, İstanbul, Turkey

■

Linda NUBANI

"CPTED 50 years later. A Compendium of Perceptions and Misperceptions; Standardizations and Ordinances; and Evidence for Impact"

Michigan State University, East Lansing, USA

■

Juhani PALLASMAA

"The Existential Dimensions in Architecture"

Helsinki University of Technology, Helsinki, Finland

■

Vibhuti SACHDEV

""Cultural Identities in Modern Living"

Sushant University, Gurugram, Haryana, India

■

Hüseyin YANAR

"Beyond Perfection: The Architecture of the Other"

Tampere University, Helsinki, Finland

■

* in alphabetical order

SCIENTIFIC COMMITTEE*

Seden ACUN ÖZGÜNLER, *İstanbul Technical University*
Burak ASILISKENDER, Abdullah Gul University
Serdar AYDIN, *Mardin Artuklu University*
Kathryn BEDETTE, *Kennesaw State University*
Gonca BÜYÜKMIHÇI, *Erciyes University*
Ebru ÇUBUKÇU, *Dokuz Eylül University*
Yüksel DEMIR, *İstanbul Technical University*
Pınar DINÇ KALAYCI, *Gazi University*
Neslihan DOSTOĞLU, *İstanbul Kültür University*
Pelin DURSUN ÇEBI, *İstanbul Technical University*
Halil İBRAHIM DÜZENLI, *Samsun University*
Soofia TAHIRA ELIAS-ÖZKAN, *Middle East Technical University*
Adem Erdem ERBAŞ, *Mimar Sinan Fine Art University*
Erhan Berat FINDIKLI, *Istanbul Medeniyet University*
Tayfun GÜRKAŞ, *Özyeğin University*
Yusuf Kenan GÜVENÇ, *Girne Amerakan University*
Ferhat HACIALIBEYOĞLU, *Dokuz Eylül University*
Heidi Svenningsen KAJITA, *University of Copenhagen*
Pınar KISA OVALI, *Trakya University*
Hale KOZLU, *Erciyes University*
Franco MANAI, *The University of Auckland*
Manfredo MANFREDINI, *The University of Auckland*
Feride ÖNAL, *Fenerbahce University*
Hatice Gökçen ÖZKAYA, *Süleyman Demirel University*
Hossein SADRI, *Coventry University*
Aslı SUNGUR, *Yildiz Technical University*
Levent ŞENTÜRK, *Eskisehir Osmangazi University*
Zihni TURKAN, *Near East University*
Osman TUTAL, *Eskişehir Technical University*
Ayşe Nil TÜRKERI, *İstanbul Technical University*
Fatih YAZICIOĞLU, *İstanbul Technical University*

* in alphabetical order

LIVENARCH VII
livable environments & architecture

OTHER ARCHITECT/URE(S)

CONTENTS

ACKNOWLEDGEMENTS
Ahmet Melih ÖKSÜZ, Chair

PREFACE
Kıymet SANCAR ÖZYAVUZ, Özlem AYDIN,
Gürkan TOPALOĞLU, Ayşegül ÖZYAVUZ, Editors

VOLUME II
IDENTITY / CULTURE / TRADITION
URBAN / CITY / LANDSCAPE / RURAL

PART VI
IDENTITY / CULTURE / TRADITION

PART VII
URBAN / CITY / LANDSCAPE / RURAL

ACKNOWLEDGEMENTS

First of all I would like to say that I am very honored and proud to have held the 7th LivenARCH Congress, which has been organized since 2001 at Karadeniz Technical University, Department of Architecture. The excitement and enthusiasm of organizing such a congress, which has become an institutional and traditional event of the Department of Architecture of Karadeniz Technical University, continues to increase with each new congress. I fully believe that this congress will continue as long as the Karadeniz Technical University Department of Architecture exists.

Karadeniz Technical University Department of Architecture is at the center of the arrangement and organization of the congress. This is a team effort and this team consists of internal and external stakeholders. The fact that the team, organizing the congress works faithfully without losing the amateur spirit, deserves great thanks.

"LivenARCH: Livable Environments and Architecture" which offers a framework where we can talk and discuss as long as humanity and architecture exist, the main theme has been determined as "Other Architect/ure(s)" at the 7th LivenARCH Congress. Here, the importance of discussing the "other(s)" that provides the existence or legitimacy of the center in an environment where architectural theory and practice is built on. Related to this issue, the one is taken as the other whether in the sphere deemed legitimate or in the domain assumed to be illegitimate.

In the theme of "Other Architect/ure(s)", non-central, undiscussed, undetected architectures and ways of thinking about architecture are pointed out. Within this concept, all theoretical, conceptual, practical and even everyday leaks are included, except for the usual, known, conventional, unique expressions. It is aimed to be able to create uncanny centers and new peripheries to familiar architectural discourses and assumptions, and to ask new questions for architectural thoughts. In other words, with the theme of "Other Architect/ure(s)", it is sought to realize and reveal other architectural histories, other global/ local architectures, other construction practices, other spatial data about the city and people, in which all central assumptions have been removed.

In this context, "LivenARCH 2021: OTHER ARCHITECT/URE(S)" Congress aims to discuss all the "other(s)" in the main topics of architectural thought, theory and history, practice, city, man and space from different scales and perspectives such as;

Politics/Policies/Laws/Regulations/Ethics

Economy

Nature/Environment/Public Health

Human/Behavior

Technology/Material/Sustainability

Philosophy/Theory/History/Discourse

Criticism/Method

Identity/Culture/Tradition

Urban/City/Landscape/Rural

Design

Interior Design

Conservation/Transformation/Re-use

Education

Arts/Aesthetics

In accordance with the main theme and subheadings determined at the congress, presentations were made in which of them conveyed their own knowledge and experience with invited speakers from different proficiencies. The invited speaker sessions were designed to be before and at the end of congress sessions. These sessions enriched our congress, opened horizons in terms of the congress theme and created new discussions. In this context, the participation of 9 speakers invited from Turkey and abroad in this congress has been finalized.

They are in alphabetical order:

ALPER DERİNBOĞAZ, Salon Architects, İstanbul, Turkey

ANTONIO URQUIZAR-HERRERA, University of Distance Education, Madrid, Spain

ESRA AKCAN, Cornell University, New York, USA

GÜVEN ARİF SARGIN, Middle East Technical University, Ankara, Turkey

HÜSEYİN YANAR, Tampere University, Helsinki, Finland

JUHANI PALLASMAA, Helsinki University of Technology, Helsinki, Finland

LINDA NUBANI, Michigan State University, East Lansing, USA

REFİK ANADOL, Refik Anadol Studio, Los Angeles, California, USA

VIBHUTI SACHDEV, Sushant University, Gurugram, Haryana, India.

However, Refik Anadol, Antonio Urquizar-Herrera and GüvenArif Sargın, three of these nine invited speakers, could not make their presentations for various reasons. As a result, within the scope of the congress, 6 invited speaker sessions were held.

I would like to express my gratitude and thank the invited speakers who contributed to our LivenARCH-VII Congress by taking time out of their busy work schedules.

The scientific quality of the LivenARCH-VII Congress is naturally made possible by the rigorous review of the abstracts by the scientific committee. In this context, in the first stage, 160 abstracts were sent to our congress, and were evaluated by double-blind review method and 122 abstracts were accepted in accordance with the congress theme and the specified rules. As a result, 83 of these studies, which received positive opinions, completed all the processes and took their place in the congress program. We watched them with great excitement during the congress, in the form of two parallel sessions, in a total of 16 sessions. The papers presented to our congress

were: 3 papers under Human/Behavior, 12 papers under Technology/Material/Sustainability, 13 papers under Philosophy/Theory/History/Discourse, 4 papers under Criticism/Method, 10 papers under Identity/Culture/Tradition, 10 papers under Urban/City/Landscape/Rural, 11 papers under Design, 2 papers under Interior Design, 9 papers under Education, 2 papers under Arts/Aesthetics, and 7 papers under Conservation/Transformation/Reuse subheadings. I would like to express my gratitude to the members of the scientific committee, whose names are given below and who meticulously contributed to the selection process of the papers:

Seden Acun özgünler (İstanbul Technical University, Turkey) Burak Asiliskender (Abdullah Gul University, Turkey), Serdar Aydın (Mardin Artuklu University, Turkey), Kathryn Bedette, Kennesaw State University, USA), Gonca Büyükmıhçı (Erciyes University, Turkey), Ebru Çubukçu (Dokuz Eylül University, Turkey), Yüksel Demir (İstanbul Technical University, Turkey), Pınar Dinç Kalaycı (Gazi University, Turkey), Neslihan Dostoğlu (İstanbul Kültür University, Turkey), Pelin Dursun Çebi (İstanbul Technical University, Turkey), Halil İbrahim Düzenli (Samsun University, Turkey), Soofia Tahira Elias-Özkan (Middle East Technical University, Turkey), Adem Erdem Erbaş (Mimar Sinan Fine Art University, Turkey), Erhan Berat Fındıklı (Istanbul Medeniyet University, Turkey), Tayfun Gürkaş (Özyeğin University, Turkey), Yusuf Kenan Güvenç (Girne American University, North Cyprus), Ferhat Hacıalibeyoğlu (Dokuz Eylül University,

OTHER ARCHITECT/URE(S)

Çağlar Aydın, Selin Oktan, Barış Çağlar, Aslıhan Öztürk, Güray Yusuf Baş Melis Yazıcı, Sena Göknur Koç who supported the online process of the congress,

and

Cansu Beşgen who prepared the graphic designs of the congress,

and

the academic, the administrative staff and the students of the Department of Architecture, to those whose names I cannot mention here, I would like to express my gratitude to you all.

This convention is the first online convention of LivenARCH conventions. If there have been any setbacks in our congress that we have overlooked, I would like to be forgiven for them. I would like to let you know that we will try to eliminate and improve the issues found to be lacking.

I wish your LivenARCH-VII Congress to be remembered as a good event that contributes to your academic life.

LivenARCH-VIII Congress coincides with 2023. The year 2023 is the centennial of the foundation of our Republic. On this occasion, I invite all participants to the LivenARCH-VIII Congress to be held in 2023. We are waiting for everyone to discuss and share new current issues and to benefit from the opportunities offered by Trabzon and the Eastern Black Sea Region at this congress, which I hope will be face-to-face.

I extend my love and respect to you all.

Best Regards,

Prof. Dr. Ahmet Melih ÖKSÜZ

LivenARCH-VII Congress Head

PREFACE

From the Editors

Aftermath of LivenARCH-VII...

The LivenARCH journey began 20 years ago on a roundtable in the Seminar Hall at the Department of Architecture in Karadeniz Technical University. This was the beginning of the first step to reach an international discussion platform about the problems and needs of architecture. Beginning with little notes and key words on a board, the first LivenARCH Congress was held in 2001 with the theme of "Nature-Cities-Architecture" chaired by Prof Dr ŞinasiAydemir. Since then, we held 6 international congresses in 20 years. The 2nd Congress was held with the same theme and chaired by Prof Dr Sonay Çevik. The following congresses; 3rd and 4th were chaired by Prof Dr Şengül Öymen Gür with different themes such as; "Contextualizm in Architecture" in 2007, "Re/De Constructions in Architecture" in 2009, aiming to touch the pulse of architecture. We organized the 5th Livenarch Congress, focusing on "Rejecting/Reversing Architecture", chaired by İlkay Maşat Özdemir, in 2017. There were discussions about reconstructing knowledge of architecture as is or discuss it completely through a reverse perspective. In 2019, 6th Livenarch Congress was organized; the chair being Ahmet Melih Öksüz and the main focus being "Replacing Architecture". A multidisciplinary approach was prevailing throughout the meetings. Just after the congress, efforts for the upcoming LivenARCH (LivenARCH-VII, 2021) were spared. The theme was chosen to be "Other Architect/ure(s)".

"LivenARCH- VII 2021: OTHER ARCHITECT/URE(S)" theme points out the ways of thinking about the ideas and the existences of architect/ure(s) that are not central, not discussed and not noticed. The main basis of the theme, except from the usual/known/ordinary/uncanny narratives, includes all theoretical, conceptual, practical, and even crisis productions manifested by everyday leaks. "OTHER ARCHITECT/URE(S)" are all the thoughts and actions formed outside the center, in order to ask new questions for architect/ure(s) in creating uncanny centers and new peripheries. In other words, it is where all central admissions are eliminated; it is a kind of noticeable state in which other global-local architect/ure(s), other architectural histories, other construction practices, other spatial data about the city and people exist.

The concept of "other", which began to be expressed with modernity, usually existed in the architectural agenda with its divergent and differentiated meanings. Architecture, along with the concept of "other", defines a form of a relationship that commutes between the center and the periphery, changing in time. In this form of relationship, to discuss the "other(s)" that

ensure the existence of the center in an environment becomes important where architectural theory and practice are built on generating the center/essential/accepted.

In this context, "LivenARCH-VII 2021: OTHER ARCHITECT/URE(S)" Congress aims to discuss all the "other(s)" in the main topics of architectural thought, architectural theory and history, architectural practice, city, man and space from different scales and perspectives such as; Politics / Policies / Laws / Regulations / Ethics, Human / Behavior, Technology / Material / Sustainability, Philosophy / Theory / History / Discourse, Criticism / Method, Identity / Culture / Tradition, Urban / City / Landscape / Rural, Design, Interior Design, Conservation / Transformation / Re-use, Education , Arts / Aesthetics.

Against the presence of a pandemic, forcing the congress to be online, 160 papers were found eligable and were presented.

The book, you are reading now, has 3 volumes, with the papers from different universities, placed accordingly to the sub-fields by our Scientific Committee.

In the 1st Volume, you will see 5 Parts: 1 paper under the heading of "Politics / Policies / Laws / Regulations / Ethics", 2 papers under the heading of "Human / Behavior", 11 papers under the heading of "Technology / Material / Sustainability", 10 papers under the heading of "Philosophy / Theory / History / Discourse" 4 papers under the title of "Criticism/Method" were presented.

In the 2nd Volume, you will see 2 parts: 10 papers under the title/heading of "Identity / Culture / Tradition" and 10 papers under the title of "Urban / City / Landscape / Rural" were presented.

In the 3rd Volume, you will see 5 Parts: 11 papers under the title/heading of "Design", 2 papers under the title of "Interior Design", 6 papers under the title of "Conservation/Transformation/Re-use", 9 papers under the title of Education, 5 papers under the title of "Art / Aesthetics" were presented.

We, as the Livenarch team, wish you days full of groundbreaking studies in the field of architecture...

Özlem Aydın

Ayşegül Özyavuz

Kıymet Sancar Özyavuz

Gürkan Topaloğlu

The Editors & Members of Organizing Committee of LivenARCH -VII
Karadeniz Technical University,
Department of Architecture,
Trabzon
September 28, 2021

* in alphabetical order

PART VI

IDENTITY / CULTURE / TRADITION

LIVENARCH **VII**
livable environments & architecture

OTHER ARCHITECT/URE(S)

7th International Congress
September 28-30 2021 Trabzon **TURKEY**

LIVENARCH **VII**

livable environments & architecture

OTHER ARCHITECT/URE(S)

OTHER ARCHITECT/URE(S)
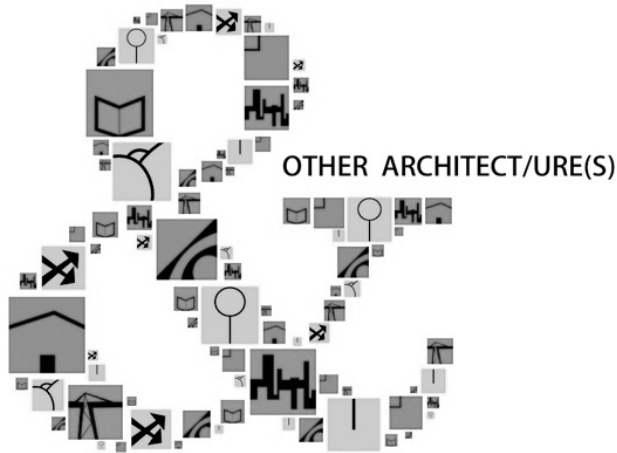
AN INVESTIGATION OF THE TRADITIONAL TURKISH HOUSE ON THE COVID-19 PANDEMIC: THE EXAMPLE OF ARTVIN

Hande Nur Güleçoğlu[1], İlkay Özdemir[2]

[1]İstanbul Technical University, Turkey
handenur.gulecoglu@itu.edu.tr
[2]Karadeniz Technical University,Turkey
ilkayozdemir @ktu.edu.tr

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

ABSTRACT

The epidemic known as Covid-19 has turned into a pandemic in a short time and has been affecting the whole world for more than a year. For this reason, our lives are undergoing change and transformation. Due to the spread of the pandemic through personal contact and respiration, social distance and hygiene issues come to the fore. The best way to provide these conditions was seen as the withdrawal of people to their homes. People had to spend most of their days at home and meet all their needs within the confines of the house. This situation caused the concept of 'house' to be questioned again. After all, Experts are trying to offer a new architectural approach by developing quick solution.

The aim of study is to determine whether the new house approaches that propose to meet the changing daily needs due to the pandemic overlap with The Traditional Turkish house design approaches. The scope of the study, the traditional house sample was selected from the Artvin city center. The reason for considering the example of Artvin is that its traditional houses have survived to the present day. As a result of the study, It has been found that a traditional house that met all the needs of the household in the past can achieve the same success in today's epidemic situations with its design logic and technique.

Key Words : House; Traditional Turkish House; Traditional Artvin House; Covid-19 Pandemic; Epidemic Situations.

INTRODUCTION

Today, cities are preferred for living and working. However, houses with limited square meters are built to accommodate the increasing population density within the lands. Basic needs can be met in these houses. People lived easily in these houses, which were used at certain times of the day due to the preference of public spaces for socializing in the fast life cycle, increased working hours and lost time in traffic. With the World Health Organization (WHO) declaring the Covid-19 global pandemic in March 2020, this situation has changed and transformed. States have started quarantine processes to reduce people's contact as a first precaution, apart from vaccines, to combat the epidemic. People had to spend most of their days at home and meet their needs in their homes. As in the case of epidemics in the past, designers and various experts have started to question and work on the concept of "home" in order to facilitate people's lives by providing physiological and safety needs, which are the most basic needs of people, as stated in Maslow's pyramid [1].

The concept of 'home' is discussed under basic headings such as returning to nature, natural light and ventilation, the desire to produce their own food due to personal hygiene and hygiene, storage of products and flexible rooms for various activities. These headings evoke the establishment of traditional Turkish houses. These houses; It has been continuing its existence for years in harmony with its users, with features such as multifunctional room setup, wet space solutions for hygiene reasons, product storage and drying methods, facade decisions that observe the street and are sensitive to the sun, material preferences in harmony with nature, and garden use. The aim of the study is to question our changing needs in the context of the traditional Turkish house in COVID-19. Within the scope of the study, the traditional house sample was selected from the province of Artvin. The city stands out with its cultural, natural and historical values. Although its topological features create difficult transportation and inadequate settlement, it has caused the historical structures to be preserved and not changed. Studies prove that there are many traditional house examples that are preserved and worth preserving in Artvin [2].

Qualitative research methods were used in the study. A literature review was conducted on the traditional Turkish house and suggestions for house design during the Covid-19 pandemic. The characteristics of the Artvin traditional house sample were analyzed. It was evaluated whether the plan, material and facade features of the sample house could provide success in pandemic conditions.

Traditional Turkish House

Traditional Turkish house; It is a type of house that has survived for 500 years and is shaped with its own characteristics, located in Rumeli and Anatolian regions, within the borders occupied by the Ottoman Empire. Even though these houses are built in different ways based on climate, local materials and traditions in different regions, they retain their characteristic common features. [3]. Room and hall are two important basic elements in

the planning of traditional Turkish houses. A room in a Turkish house has the qualities to meet all the needs of the family, such as sitting, showering, sleeping, eating and cooking (Figure 1).The stoves in the rooms perform the heating function. Fixed cabinets (alcove) allow easy storage of the materials of the multifunctional room. The hall, on the other hand, is one of the important elements of the house, which provides the connection between the rooms, brings the family together, and where social activities take place [4]. According to Sözen, if every room is considered as a house, halls should be interpreted as streets or squares [5]. The general layout and elements of the Turkish house rooms are shaped according to social characteristics and are surrounded by halls and service areas. It is seen that each room is a whole in itself and independent on the basis of plan [6].
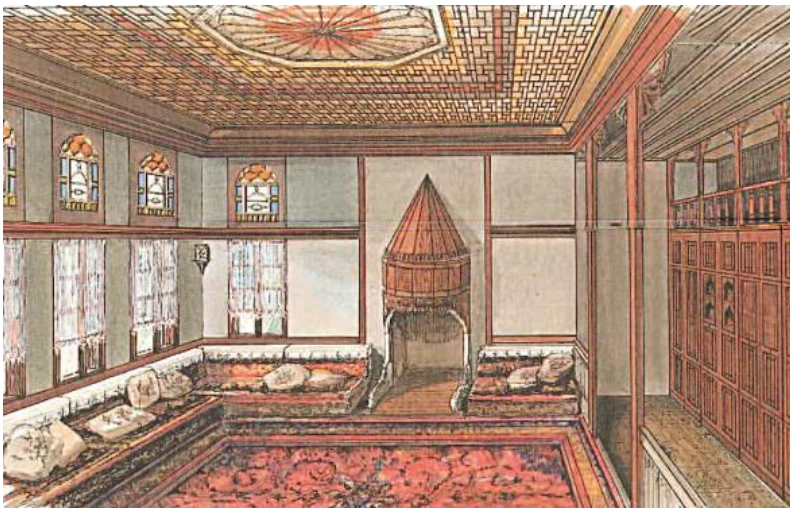
Figure 1. A Room in Traditional Turkish House [7].

In Turkish houses, wet areas are usually built in the courtyard of the houses. However, there are personal areas (where a single person can take a shower inside the alcove close to the stove section in the rooms. Toilets are located outside the house or at the end of the sofa away from the rooms [3].

Kitchens also include architectural elements such as a stove, alcove, niche and tandoori. They are located in the courtyards or ground floors of the houses [8].

Traditional Turkish houses are generally single-storey. However, over time, the number of floors became two and three. In two-storey houses, the lower floor is reserved for non-human uses. Barn in village and town houses, stony and warehouse in city houses are on this floor of the house. In addition, the ground floors opening to the street are used as shops according to the occupation of the landlord [5].

In a traditional Turkish house, the upper floors generally cantilever towards the street, different from the ground floor plan. The houses create the image

of Turkish Street with the cantilevers placed in a way that does not harm each other's field of vision. In traditional houses, windows are placed vertically in double part. In the upper part, there are ornamented windows that cannot be opened. Depending on the climate, when the lower windows are closed with shutters, the upper windows provide natural light. In Anatolia, generally small double casement windows are used. Roofs are generally hipped and gable roofs made of wood. They have usually eaves . These protect the walls from rain and provide shade [6].

Mud brick, stone, brick and wood materials are widely used in traditional Turkish houses. Since the climatic conditions change from region to region where the houses are located, whatever material is available in the environment is used. In order to use these materials in the most profitable way, naturally discovered construction techniques are used.

House in Covid-19 Pandemic

Covid-19 emerged on December 1, 2019 in Wuhan, the capital of China's Hubei region. With the reporting of virus cases in various countries, a pandemic was declared by the World Health Organization on March 11, 2020. The pandemic still continues, even if measures are taken with the discovery of vaccines [9].

It has been determined that Covid-19 is transmitted by inhaling virus droplets in the air or by contacting surfaces containing virus. As a method of protection from the pandemic, it has been recommended to ensure social distance and to comply with hygiene rules, apart from vaccination. In certain time periods when the pandemic was on the rise, states have established quarantine processes to protect their people. For this reason, people have had to spend most of their time in their homes, preferably or in compulsory processes.

Home is the place where people can meet all their needs and shelter them. [10]. The topic that is widely talked about nowadays, while the pandemic continues, is how the houses where we need to meet all our needs should be in this process and in the future. In our country, a Tübitak-supported project called 'House+ [Covid]: Developing housing design strategies for the COVID-19 process and beyond' has been carried out, which includes many proposals [11]. The proposal of the Barn Arch office in this process is a plan in which the entrance area is used as a disinfection area separately from the building. The living area is a terrace. The kitchen has storage space and all rooms open onto the terrace (Figure 2)[12].

OTHER ARCHITECT/URE(S)
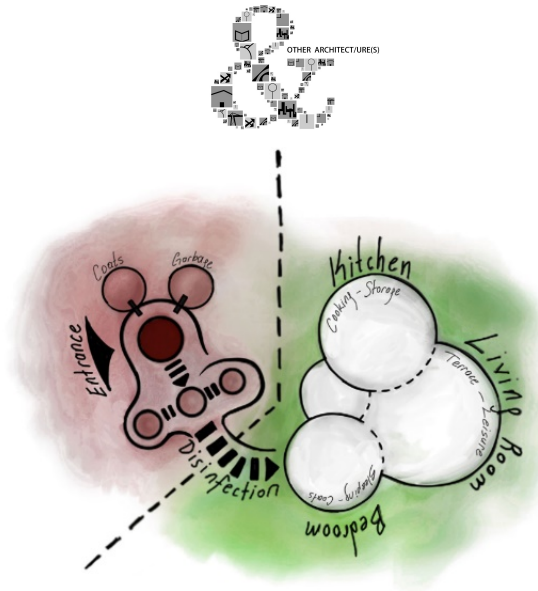
Figure 2. BARN Arch's House Diagram for Covid-19 [12].

Makhno has made predictions about the change in our homes during and after covid-19. He mentions that people would prefer to live in villages or suburbs with courtyards or terraces rather than high-rise buildings. Because, due to the dense human population in high-rise buildings, the common areas (elevator, surfaces, doors and terraces) that are in contact are dangerous for the pandemic. He also thinks that now people want to have gardens to grow their own products and will establish tiny house factories. He says that instead of open-plan house applications, plans in which the entrance is customized to leave the items coming from the street and the pantry is customized to store the products will be preferred. A cleaning room should be designed for welcoming and disinfecting people coming from outside[13].

With the closure of restaurants, the time spent in the kitchen also increases and it is assumed that larger kitchens will be designed. Bedroom plans, on the other hand, should be designed flexibly to perform functions such as sleeping, working, private shower and sports together for long periods of quarantine days [14;15].

The importance of heating and water systems is also emphasized. stoves, fireplaces, solid fuel boilers and solar energy systems will be preferred, and it is thought that wells can be drilled against the possibility of virus mixing into the water [14]. Another issue that is emphasized during the stay at home during the pandemic is to provide access to daylight and fresh air during the day in order to maintain a healthy life. Therefore, window designs and material selections gain importance in choosing a house [14].

Study Area

The traditional house sample is chosen from the city center of Artvin (Figure 3). The city is one of the important provinces of Turkey as it has hosted many civilizations throughout history. It is located in the eastern Black Sea

region in the northeast of Turkey. Limited transportation opportunities due to the city's extreme topographic conditions support the preservation of the city's values. Artvin's traditional architecture also reaches the present day. The selected house sample is listed in the 2012 Artvin cultural inventory and is currently under protection [16].

Figure 3. Traditional Artvin House [17].

Analysis of Artvin Traditional House

The house sample named as 'Karslıoglu' house in the 2012 Artvin Culture inventory is located on a sloping land surrounded by gardens on three sides. It has a basement, ground floor and first floor. The entrance to the garden is on Çagal street. There are two entrances to the house, from the basement and the ground floor, over different levels in the garden. The first floor is entered from the back street (Figure 4).
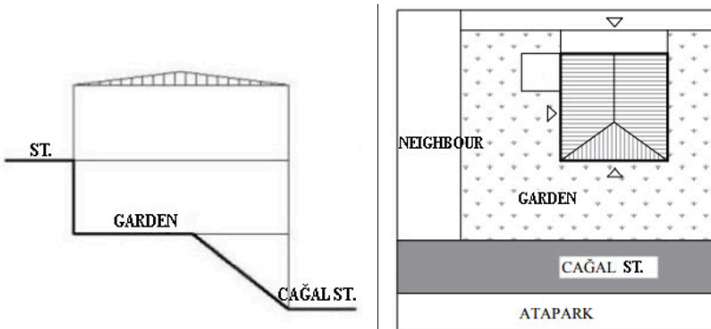
Figure 4. Slope View and Layout Plan of the House [2].

The basement is built masonry stone. It is lighted by two small windows. There is a staircase connected to the other floors of the house. In addition, the basement floor has a higher floor height due to the slope, so it has a mezzanine floor. It is estimated that the mezzanine floor was used as a storeroom due to the existing shelves (Figure 5). This floor is a cool place with little light that creates an environment suitable for storing products.

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

Figure 5. Basement Floor [17].

When you enter the ground floor of the house from the garden, the sofa greets people. Room 1 is connected to the kitchen and storeroom (Figure 6).
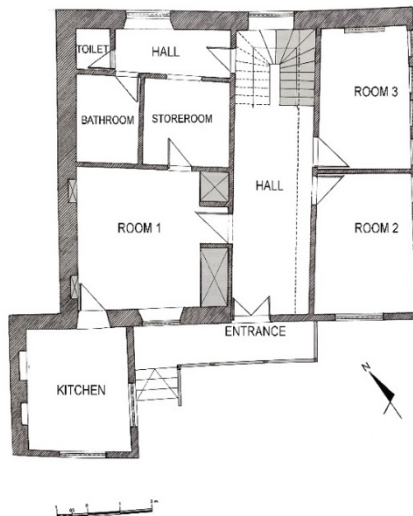
Figure 6. Ground Floor Plan [18].

There are fixed alcove on both sides of the door (Figure 7). There are traces of a covered chimney on the masonry walls in the room. There is a stone oven and fireplace in the kitchen section (Figure 7).Bathroom and wc on the this floor are separated from the hall by an additional corridor (Figure 6).

Figure 7. Stone Oven and Alcoves [17]

There is a lavabo, wc and small storeroom at the entrance to the first floor of the house from the back street level. This entrance is connected to the hall by a corridor. There are four large rooms on this floor (Figure 8).
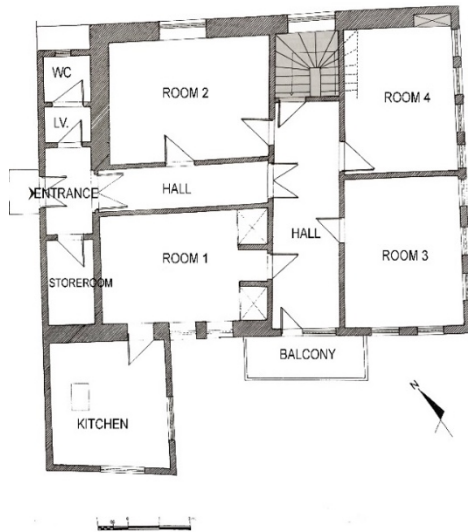
Figure 8. First Floor Plan [18].

This hall opens onto a balcony that protects the ground floor entrance from the rain. There is also a kitchen area on this floor similar to the one on the ground floor. However, this place is only used as a food preparation area. There is also a sink for washing hands (Figure 9).

Figure 9. First Floor Kitchen and Balcony [17]

The door, window, floor, ceiling and roof structure of the house are made of wood. Wood material performs sound and heat insulation naturally. The temperature of the house is controlled by the chimneys placed in the wooden ceiling and floor.

Figure 10. Window, Flooring and Ceiling Details [17]

The house's walls are built from stone and brick. The basement floor and the walls of the other floor surfaces that touch the ground due to the slope have stone walls. Other walls are plastered brick walls that are healthy, heat sensitive and long lasting.

Evaluation

When the Artvin Traditional house example is examined, it has been observed that the house responds to the house design ideas in various contexts to supply the new needs proposed due to the Covid-19 epidemic.

- The location of the house in a garden provides an opportunity for its residents to grow their own products and to get fresh air during quarantine.

- The storeroom, located at the entrance of the back street of the house, is suitable for keeping the products brought from outside. With the sink at the entrance, people can ensure their personal hygiene before entering the house. Since the bathrooms and wc on the ground floor are separated from the hall by a corridor ventilated with a large window, there is less air contact with the main parts of the house.

- The storerooms in the basement and other floors have suitable conditions for long-term storage and protection of products during quarantine times.

- If the house is considered as two separate floors, quarantined individuals can easily supply all their needs with the kitchen, balcony and wet areas when they live on the first floor.

- The kitchens of the house are large enough and allow for cooking and heating food in any situation.

-The fixed alcove in 'room 1' provide area to store the materials that is necessary for the preferred use of the room (sleeping, sitting, eating, working).

- The house is not designed with an open plan. It has a plan divided into multiple rooms, so each room creates individual spaces that can be used for favorite purposes.

-Heat and sound insulation is easily provided by the use of stone, brick and wooden materials.

-Window sizes and numbers are sufficient to benefit from daylight and provide natural ventilation.

- In obligatory cases, the house has a chimney and necessary details in every room to be heated with solid fuels.

CONCLUSION

Designing houses suitable for new living standards is on the agenda of designers due to the COVID-19 pandemic. The topics discussed in the designs are flexible rooms, storage areas, hygiene conditions, large kitchens, natural light, natural ventilation, gardens and balconies.

Traditional houses should be included in this agenda. The houses, which are still standing today and have hosted generations over the years, have provided security, hygiene and comfort to their inhabitants. As shown in the Artvin Traditional house example, traditional houses generally have basic features that can be successful in epidemic conditions with their plan features, equipment, materials, settlement decisions and sustainable techniques.

Traditional architecture and its teachings need to be rethought with new technology and materials. This situation is important both in order to facilitate the preservation of traditional houses and transfer them to future

generations, and to find solutions to the design problems of today's generation.

REFERENCES

[1] Maslow, A. H.(1943). A Theory of Human Motivation. Psychological Review 50, 370-396.

[2] Güleçoğlu, H.N.(2019). Artvin Geleneksel Evlerinde Cephe Tipolojisi Üzerine Bir İnceleme. Yüksek Lisans Tezi, Karadeniz Teknik Üniversitesi Fen Bilimleri Enstitüsü, Trabzon.

[3] Eldem, S. (1968). Türk Evi Plan Tipleri. İstanbul: İstanbul Teknik Üniversitesi Yayınları.

[4] Günay, R. (1981). Geleneksel Safranbolu Evleri ve Oluşumu. Ankara: Pan Matbaacılık.

[5] Sözen, M. (2001). Türklerde Ev Kültürü. Doğan Kitapçılık.

[6] Kuban, D. (1995). Türk Hayatlı Evi.,İstanbul: TC. Ziraat Bankası.

[7] Küçükerman, Ö. (1985). Kendi Mekanının Arayışı İçinde Türk Evi. Türkiye Turing ve Otomobil Kurumu.

[8] Göğebakan, Y. (2015). Karakteristik Bir Değer Olan Geleneksel Türk Evi'nin Oluşumunu Belirleyen Unsurlar ve Bu Evlerin Genel Özellikleri. İnönü Üniversitesi Kültür ve Sanat Dergisi, 1, 1.

[9]Retrieved from https://tr.wikipedia.org/wiki/COVID-19_pandemisi,

[10] Karpuz, H. (1993). Erzurum Evleri. Kültür Bakanlığı.

[11] Retrieved from https://www.iku.edu.tr/tr/hayat-eve-sigar-evi-nasil-donusturecek-covid-19-sureci-ve-sonrasi-icin-tasarim-stratejileri

[12] Retrieved from https://www.barn-arch.com/

[13] Mackho, S. (2020). Life After Coronavirus: How Will the Pandemic Affect Our Homes? Retrieved From https://www.dezeen.com/2020/03/25/life-after-coronavirus-impact-homes-design-architecture/

[14] Ak, Ö. (2020). Pandemi Mimarisi. Tübitak Bilim ve Teknik Dergisi. Retrieved From https://bilimteknik.tubitak.gov.tr/system/files/makale/32_pandemi.pdf

[15] Ensarioğlu, S.A. (2020). Pandemi Sürecinin "Evrensel Tasarım" İlkelerine Etkileri. International Journal of Social Humanities Sciences Research (JSHSR) 7(55):1673-1680. DOI: 10.26450/jshsr.1913

[16] Artvin Valiliği.(2012). Artvin İli Kültür Envanteri. Arvin: İl Kültür Turizm Müdürlüğü.

[17] Hande Nur Güleçoğlu's Archive

[18] Aytekin, O. (1999). Ortaçağdan Osmanlı Dönemi Sonuna Kadar Artvin'deki Mimari Eserler. Ankara: T.C. Kültür Bakanlığı.

OTHER ARCHITECT/URE(S)

THE EVALUATION OF THE HISTORICAL WATER STRUCTURES AND THEIR CONSERVATION PROBLEM BASED ON THE CONTEXT AND THE CONCEPT OF OTHERIZATION; ROMAN PERIOD WATER STRUCTURES

Murat TUTKUN[1], Hüseyin Burak KARASAKAL[2]

[1] Karadeniz Technical University, Turkey
m_tutkun@ktu.edu.tr
[2] Karadeniz Technical University, Turkey
burakkarasakal@hotmail.com

ABSTRACT

Water which is a special and universal substance for all species has been crucial not only in biological terms but also in many other aspects such as social, economic, technical, health and political. There are historical, geographic, and cumulative knowledge of people's behavior regarding water consumption. The need for water has increased day by day due to the increase in population and the pollution of available supplies with its use in agriculture, religion, entertainment, production, and household. In order to fulfill this need, it was planned to bring the water resources located in remote areas to the settlements and as a result of great engineering calculations, the water structures built for the transportation of these resources emerged. The aim of the study is to emphasize the importance of water structures, which are the other dimension of architecture and that have lost their purpose by being detached from the function, and to reveal the conservation values of such structures. By conducting research on the functional sustainability of historical water structures, it is aimed to protect such structures, to reveal their cultural and social sustainability as well as functional sustainability and to examine how they are adapted to today's conditions.

Key Words: Roman Period; Water Structures; Bridge; Aqueduct; Bath

OTHER ARCHITECT/URE(S)

INTRODUCTION

Water which is a special and universal substance for all species has been crucial not only in biological terms but also in many other aspects such as social, economic, technical, health and political (Tvedt & Oestigaard, 2010). Water was used for people's drinking, cleaning, needs of animals and agriculture. The first urbanization and the organizations that would form the core of the state were seen primarily among the communities settled along the rivers and by the seaside. The idea of meeting the needs of the cities and making use of ships, which is a fast means of transportation, has been the biggest factor in people's settlement on the waterfront. Fights were made, policies were determined and strategies were prepared for the sake of water. In this way, water has been a significant factor in terms of the development of civilizations (Kozanoğlu, 2013). Besides, the use of water supply to get rid of drain water caused pollution of resources, led them to become undrinkable and the emergence of epidemic diseases. Therefore, overtime the water need has begun to be met from underground resources. However, as civilization progressed the dependence of humankind on water increased even more, and thus the need for finding new water resources emerged (Ocak, 2009).

There are historical, geographic, and cumulative knowledge of people's behavior regarding water consumption. The need for water has increased day by day due to the increase in population and the pollution of available supplies with its use in agriculture, religion, entertainment, production, and household (Alatepeli, 2016). In order to fulfill this need, it was planned to bring the water resources located in remote areas to the settlements and as a result of great engineering calculations, the water structures built for the transportation of these resources emerged. The natural flow of water has been provided by splicing stone, copper, and clay tile in the areas where the inclination is suitable. In cases where the inclination is not suitable, water canals were built by drilling mountains. In the case of valleys, besides engineering the aqueducts which have artistic quality were built. These canals and aqueducts were supported by inverted syphon system where the geography is not suitable (Jetmarova, Barton, & Bagirov, 2015). As a result of all these fine calculations and great struggles and with the help of engineering and architectural products, required water was transported all the way to the residential areas. Transported water was rested in the open and closed cisterns located on the hills of the city and made available by cleansing from its dirt. The water distributed according to various function and users was removed from the cities after being used (Güngör, 2017). The development of the cities increased the level of prosperity and this situation turned into a show of power between the Romans and other societies. It was frequently emphasized that, in addition to fulfilling the water needs, the difficulty and the impossible was achieved with the monumental fountains (*nympheion*) that decorate the city centers, the water channels flowing between the colonnaded streets and the waterfall systems in the baths. This vanity was experienced among the Romans as well as among other civilizations.

OTHER ARCHITECT/URE(S)

At first, the water structures emerged with an architectural and engineering focus but now they have been shaped as a result of engineering calculations and began to lose their architectural features with the 'otherization' of architecture. With the developments in social, cultural and technological areas, functional inputs of water structures lost their purpose and disappeared. In this case, historical water structures should be preserved with adaptation to today's use in order to ensure their continuity in many areas such as social, cultural and technological.

Aim and Scope of The Study

Although urban infrastructures are shaped far from architecture today, it is seen that they were fundamental parts of architecture in the past. In addition to structures such as bridges, fountains, aqueducts, and baths, which were used functionally until the recent past; when technological developments were not experienced, such structures that were abandoned or lost their function could not be protected properly. The aim of the study is to emphasize the importance of water structures, which are the other dimension of architecture and that have lost their purpose by being detached from the function, and to reveal the conservation values of such structures. By conducting research on the functional sustainability of historical water structures, it is aimed to protect such structures, to reveal their cultural and social sustainability as well as functional sustainability and to examine how they are adapted to today's conditions. Based on all these, examples from the Roman period when water structures were important, were selected. Considering the adventure of water starting from delivering water from the source to the user and removing it from the user, water and water-related structures have been examined with the selected examples. The splicing stone, copper, and clay tile, gulley, syphon and aqueduct that transmits water from the source to the city; cistern and maxim where water is stored and distributed from; fountain and bath where water is used; the channel system from which the water is removed have been investigated. Among these investigated structures, the bridge, aqueduct, monumental fountain (*nympheion*) and bath structures were selected from the Roman period and analyzes were made on the general characteristics of the buildings, their relationship with the city, architectural features and materials. The preservation statuses of the selected buildings and their current functional sustainability, as well as their social and cultural sustainability, were also examined.

ROMAN PERIOD WATER STRUCTURES

Roman Period Bridges

Along with the transportation and logistics network that started with the organization of Roman settlements, roads, canals, ports, bridges and sewerage structures were developed. It is known that the construction of

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

strategic roads started with the Via Appia, which started from Rome in 312 BC. They built bridges on river and valley crossings encountered while roads were built in accordance with the topography (Müller, 2012). Bridges that are in contact with water or can be passed over, but do not directly contribute to the transmission and distribution of water, on the other hand, are considered as a water structure of bridges that carry out river crossings (Baykan, Özdemir, Alkan , & Baykan , 2011).

The Romans first started the construction of wooden structured bridges on wooden pillars in the 5th century. An example of these bridges is the Pons Sublicius bridge, which crosses the Tiber River. Later, stone-footed bridges with wooden tops that are resistant to impacts were built. An example of these is the bridge of Pons Aemilius, built in 179 BC. In later times, stone arched bridges led to developments in arch technique. The first example of this type is the arch of Pons Aemilius, which was completed in addition to stone feet. It is followed by the Pons Fabricius bridge, which is still used today (Müller, 2012). Roman period bridges were built of stone material in the form of semi-circular arches.

Analysis of Roman Bridges: Pons Fabricius

During the Roman Empire, a wooden bridge was built to connect the island of Tiber on the Tiber River, which passed through the city of Rome, and this bridge was destroyed over time. Instead of this destroyed wooden bridge, a stone arch bridge was built by Lucius Fabricius in 62 BC. The bridge was damaged by flood called the great flood in 23 BC and the damaged parts of the bridge were repaired (Ceen, Leoni, Dube, & Ceen, 2015).
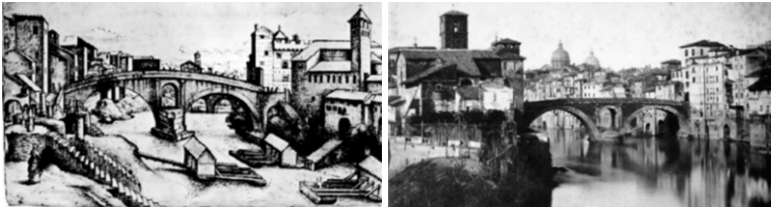
Figure 1. Drawing from 1492 and image from 1870 (Ceen et al, 2015)

The Pons Fabricius bridge was built to connect the city with the island on the Tiber River, which the Romans called Intra Duos Pontes, that is, the place between the two bridges. Before the bridge was built, transportation to the island was provided by water, but after the bridge was built, transportation to the island became easier. In the 16th century, it was decided to use the island as a castle by Sixus V. It is rumored that the architects who restored the bridge objected to this situation and were killed by beheading, and the four-headed statue on the bridge is thought to belong to these architects (URL-1).

OTHER ARCHITECT/URE(S)

Figure 2. Model of the city of Rome (URL-2)

The Pons Fabricus bridge is considered to be the first bridge built with a stone structure. The bridge, which is approximately 62 m long and 5.50 m wide, consists of 2 arches, each with a span of approximately 24 m. The semicircular form seen in most of the structures built by the ancient Romans is also seen in both arches of this bridge (Dirlik, 2017). In the middle part, there is another arch to be evacuated in times of flood. It is thought that one of the functions of this arch is to lighten the load of the building. Today, it is observed in the documents of the past that there are 2 smaller arches left inside the walls built to the sides to prevent flood waters in 1875 (URL-3). The railings of the bridge are approximately 1 m high and the lower part is terracotta material and the upper part is travertine stone material. Currently, only pedestrian crossing is allowed on the bridge.
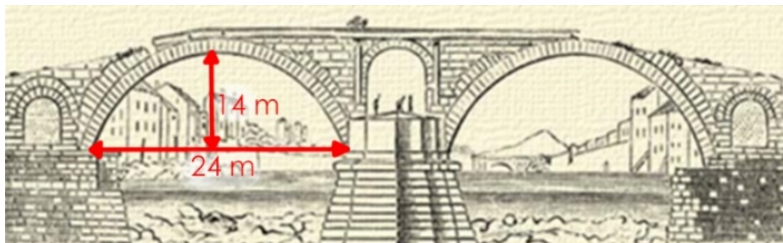
Figure 3. Sketch of the original bridge (URL-4)

It is observed that travertine stone was used in the arches during the restorations of the bridge, which used tuff block material in its first construction. In later periods, it was covered with terracotta material. This situation can be easily observed in certain parts of the building.

Figure 4. Materials sections and sculpt (URL-5)

Roman Period Watercourses

The Romans understood the abundance and importance of water very well. Therefore, they not only made an effort to have a certain amount of water, but also paid attention to the goodness and quality of the water. The Romans calculated the distance and slope of the water between the source and the city. In line with these calculations, they built the waterways they created as aqueducts in the valleys and as water tunnels in the places where the elevations are high, and in this way they carried the water to the city (Kretzschmer, 2000). The Romans created reverse siphons where they could not pass the water with the slope. It is ensured that these are carried by the closed system pipes laid in the valley by making use of the pressure of the settling tanks built at the two ends of the valley at the same height or at a lower height than the other. In this way, the water was transferred to the opposite side of the valley with the help of pressure.
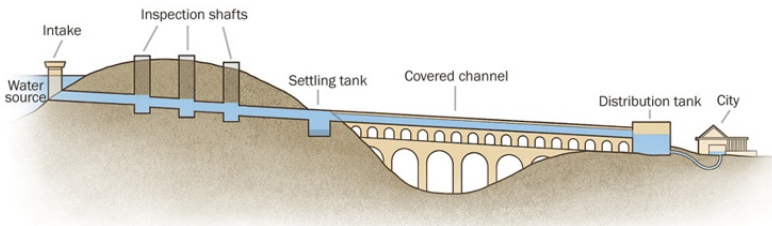
Figure 5. Water supply in Roman times (URL-6)

Analysis of Roman Aqueducts: Pont Du Gard

Pont Du Gard is in the city of Gard, France. The Aqueduct is a part of the waterway built by Augustus in the 15th century BC and was into the Times valley for water brought from 50 km from the City of Nimes. It allows water from the source to pass through the Gordon valley at an altitude of 49 m (Müller, 2012). With the decommissioning of the waterway, the belt became idle. In 1850,with the visit of Napoleon, the renovation project was carried out and a ladder was added to the waterway and is provided to be walked on. At the same time, a bridge has been added adjacent to the arch. Today,

the arch structure is used as part of the museum as the area is turned into a museum.

There are a total of 6 arches, one of which is summer arch, in the first row of the aqueduct created in 3 row arch layouts. Their height varies between 20 m and their width is between 21.50 m and 15.75 m. Their height varies between 20 m and their width is between 21.50 m and 15.75 m. The summer belt is kept quite wide. The second-row arches are lower than these and have 11. In the last place sits on 35 low-rise arches located under the walled water canal with a height of 1.85 m and a width of 1.20 m. There are ledges at the edge of the arches (Müller, 2012).
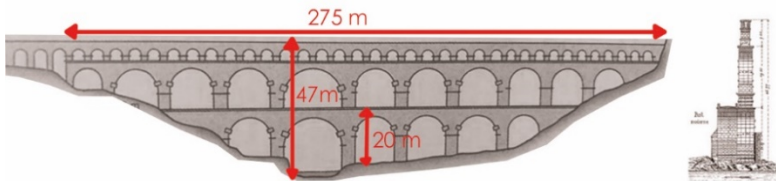
Figure 6. Pont Du Gard (Müller, 2012)

The masonry of the arches was built by combining the rough-hewn stone obtained by cutting the limestone in equal sizes without mortar and using clamp irons, and the waterway was made with terracotta material. Plaster was made on the Terracotta material to prevent water from passing through the joints (Müller, 2012). Although there is no information on the date of construction of the bridge, which was added to provide a crossing in the valley, it is believed that it was added during the construction of renovations in 1850.It was observed that this bridge was built with the same technique and material as the aqueduct. It is believed that the flood wounds found on the bridge were also found in the arch structure.

Figure 7. Aqueduct, stairs and water canal (URL-7)

Roman Period Water Cisterns

During the storage,resting and distribution of water brought to the cities by waterways, open or closed cisterns were built to ensure that the people could easily access the water. Cisterns built in the early periods of the Roman Empire were small-sized structures carved into rocks and fed more palace structures, while expanding soils and growing settlements with an increasing population moved away from water sources increased the importance of cisterns (Güngör,2017).

Roman Period Maxim

Maxim literally means the place where water distribution is made (Dönmez, 2008). Maxims, which are mostly connected with cisterns, were made open or closed in high parts of the city. The water coming to the maxims by the main channels is decoupled from here by intermediate pipes. Maxims with levels in them are the first units that are public work (Fountain et al.), the latter to official units (theater, baths, et al.), the third is decoupling between itself for three purposes, namely private users, i.e. residences (Kretzschmer, 2000).

Figure 8. Working Principle of Maxims (URL-8)

Roman Period Fountains (Nympheum)

In hot and arid places, the fountains, which meet the water requirements of people and serve as a beautiful gathering place for them as well as cool, have been directly connected with the waterways that mostly bring quality water to the city from outside, as well as feeding from maxims. In this case, they consist of a water tank and a magnificent facade and pool that hides its outer surface (Anabolu, 2001). In order to show that they have achieved splendor, engineering and difficulty in Roman cities, fountains have been built in urban centers, near administrative buildings, places such as the agora, where both the people and the incoming ambassadors and guests are busy.

Analysis of Roman Fountains: Antonine Fountain

The Antonin fountain is located in the ancient city of Sagalassos, located in Ağlasun District of Burdur. One of the reasons why this city was built on steep slopes is that water resources are abundant. The fountain replaced a simple fountain built during the reign of Augustus and later demolished. Like many monuments in Sagalassos, this fountain is decorated with rich decorations. The use of ornamentation in monuments began in the period of Agustus and was further developed after it. The huge statues at either end of the fountain are thought to belong to the drunken Dyonissos and satyr, who supported him. The fountain was destroyed by an earthquake in 610 and covered with Soil. The majority of its fragments were decayed by excavations carried out between 1993-95. Anastilosis studies started in 1998 and were completed in 2010. Its function was restored by injecting water into the fountain (Waelkens, no date).

The Antonines Fountain is located north of the upper Agora. As of its location, it is understood that it is located in the center of the city. Nearby are the Parliament Building, Dor temple, Macellium (food market) and burial structures. Considering the sculptures, embroideries of the fountain structure, the flow of water in the form of a waterfall and its positioning, it is understood that the Romans also applied the logic of creating a monumental fountain in this city.

Figure 9. Agora (URL-9) and digital reconstruction (URL-10)

One-decker is about 28 m long and 9 m high. At both ends, there is a protruding columnar podium *(aedicula)*. Between these two podiums are 2 more *aediculae* along the facade. water flows from the 4.50 m high waterfall in the central niche to the pool with a capacity of 81 m^3 in front of the waterfall.

Figure 10. Antonine Fountain (URL-11) (URL-12)

Roman Baths

The Romans built the baths as public buildings belonging to the state. The structures built for body care have developed and formed the recreation centers of the city dwellers (Muller, 2012). In addition to these, they became places of conversation and discussion of philosophers, poets and writers. With the development of the bath culture, the Emperor's Baths emerged. Emperor baths have become a center where all human needs are met, such as reading rooms, sports fields, and not just the need for bath (Yegül, 2011). It has been observed that water heating systems have developed in bath buildings and these systems have become a mechanism that always keeps the building warm by establishing a connection with the subfloor and the wall (Kretzschmer, 2000).

Analysis of Roman Baths: The Baths of Caracalla

The bath of Caracalla is the most advanced Imperial Bath in the city of Rome. The bath, which is settled on an area of about 300 acres, is located on the Via Appia Road on the city's southeastern border. Today, brick and stone walls up to 25-30 m high belong to the bath structure. It is believed that the reason for the preservation of the vast majority of the bath structure is due to its location far from the city center. The construction of the main bath structure is thought to have been completed in 216-217 during the reign of Caracalla, son of Septimus Severus. However, the construction of the surrounding structures of the complex continued for about 10 years (Yegül, 2011).

Figure11. Model of the city of Rome (URL-2)

The bathhouse structure is located in the southeastern part of the city. Although it has a close relationship with the racecourse structure, the structure has a capacity of 1600 people and is in a complex with shops, dining halls, physical education courtyards (*palaestrae*), libraries, lecture halls, and reading rooms. The water needs of the bath structure are provided by *Marcian* aqueducts, which allow water to come to the city from afar, and the water coming from this arch is stored in the water cistern

located south of the bath (Roth, 2015). The topography curves of the structure, located on the sloping terrain, were arranged and collected in the southern part. Water cisterns were placed in this section and the cistern was covered with a vault. A half-centered stadium was planned on the southern edge of the complex, and the seating steps were placed on the slope on the vaulted roof of the cistern. The plan layout of the bath was made in accordance with the symmetrical plan scheme made to prevent cooling in many of the Roman Baths. Rectangular planned areas with open colonnaded facades on both sides of the audience area were discovered to be a library structure thanks to recent studies. It is believed that there are statues in the apses located on the long edges of the library structures. On the West and east facades, there are meeting rooms with open column fronts. Along the northern facade of the building is a two-ply shop (Yegül, 2011).
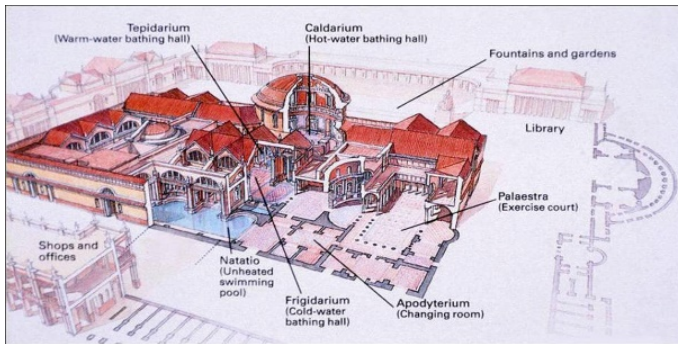
Figure 12. Baths of Caracalla (URL-13)

The entrance features a *natatio* (swimming pool), *a frigidarium* (coldness) in the center, a *tepidarium* (warmth) that provides passage, and around *caldarium* (warmth) that protrudes outwards. Entrances to the main structure were made from both sides of *natatio* from the North. These spaces are covered with a cross vault. Stone stairs lead to the upper floor. Private rooms are located here and the sun terrace with mosaic tiles is reached (Yegül, 2011).
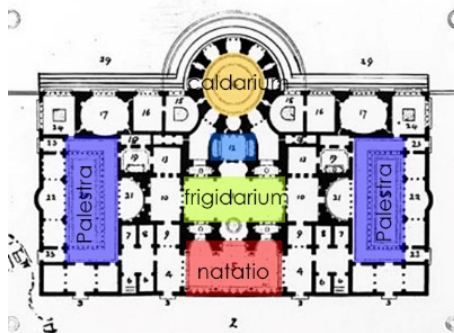
Figure13. Plan of the bath of Caracalla (URL-14)
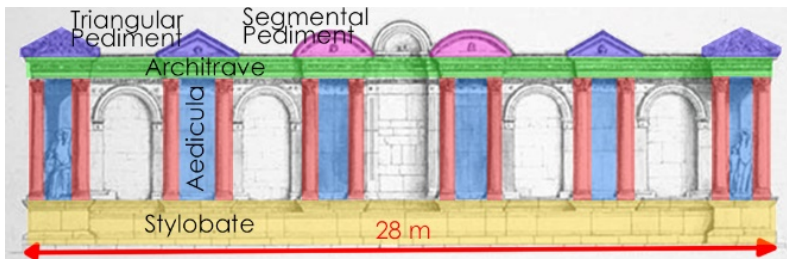
Politics/ Policies/
Laws/ Regulations/
Ethics

Human/ Behavior

Technology/
Material/
Sustainability

Philosophy/
Theory/ History/
Discourse

Criticism/ Method

**Identity/
Culture/
Tradition**

Urban/ City/
Landscape/ Rural

Design

Interior Design

Conservation/
Transformation/
Re-use

Education

Arts/ Aesthetics

There are rooms with different degrees located around the temperature. Large arched windows are available in both rooms and rooms, providing visual continuity with the outside environment. The temperature is circular in shape and is covered with a dome on top. The diameter of this dome is 35 m and the height is 44 m. The coldness section is large rectangular, divided into three compartments. 6 cradle vaulted rooms were added to this section. 4 of these places have cold water pools. 3 cross vaults cover the High main hall. The cross vaults rise on giant granite columns. The open-top part of the pool is surrounded by high walls. These walls are multi-story and feature colorful rows of columns. Behind the colonnaded aediculae are sculptures in deep niches, and the water flows gradually into the pool. It has been calculated that 2000 m3 of water is consumed daily in the structure of the bath. There are also sub-units serving this bathhouse. These are furnaces and boilers for heating water, and channels that allow the flow of water. In the wastewater channels coming out of the bath, there is a mill and flour is milled. At the same time, increased water in the bath is used in parts of the toilet (Yegül, 2011).

Figure 14. Then and now (URL15)

Roman Period of Thermae, Spa, Treatment centers

Since ancient times to these times, people used natural hot water sources. Although these structures are sometimes called baths, bath is heated by artificial heating system, but thermae are natural hot water. The most distinguishing feature that distinguishes spas from baths is bathing places having a pool area in the center (Eyice, 1997).

Roman Period Sewers System

Both surplus water and used water and rainwater coming to the cities had to be removed from the city by a system. Along with this requirement, the sewer system was laid in the cities. In important cities, the sewer system passing under the roads was built as entrance chimneys as today. These channels are sealed with perforated stone mouthpieces to both ventilation and prevent garbage clogging. The flowing rains were carried by the stone trough system and allowed to enter through these lids (Kretzschmer, 2000).
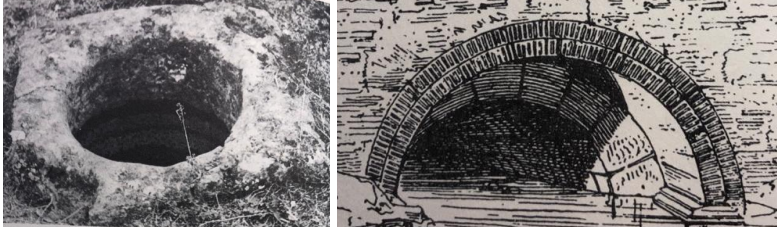
Figure15. The chimney entrance of the sewer and the mouth where it is discharged (Kretzschmer, 2000)

CONCLUSION

When the structures in Anatolia and various geographies were examined, it was observed that the Romans were an advanced community in the field of engineering. Architecture and engineering of the Romans can be seen in all kinds of structures, as well as in bridges made in the valley sections of roads, very similar to today, water structures used to bring water to cities and distribute the brought water are often observed. When we think about the technology and possibilities of the time, the Romans appear as a community that has achieved the difficult. It is observed that the Romans, who used their architecture and engineering as innovators in their construction techniques, experienced the first ones with materials and openings crossed. In addition, in creating structures, it is also seen in most examples that they do in flashy and flattering structures to show people their achievements and prove that they have achieved the difficult.

When the protected status of the Roman period of structures, which defunct with developing technology, is examined today, so it is thought that it would be appropriate to transfer them to the future generations with the application of freezing and ensuring cultural and social sustainability, rather than functional sustainability because of showing archaeological heritage characteristics.

REFERENCES

Alatepeli, S. (2016). Smyra Su Yapıları. İzmir: Doktora Tezi, Dokuz Eylül Üniversitesi.

Anabolu, M. (2001). Roma İmparatorluk Dönemi Mimarlık Yapıları. İstanbul: Arkeoloji ve Sanat Yayınları.

Baykan, N., Özdemir, Y., Alkan , A., Baykan , N. (2011). Ottoman Masonry Bridges in Anatolia and the Balkans. Tiran, Arnavutluk, International Balkans Conference on Challenges of Civil Engineering.

Ceen, A., Leoni, B., Dube, L., Ceen, C. (2015). ROMA Pontıfıcata The Ancıent Brıdges Of Rome. Roma: Studıum Urbıs.

Dirlik, N. (2017). Antik Dönemde Kemer ve Tonoz. Tarih Okulu Dergisi.

Dönmez, Ö. (2008). Bizanstan Günümüze İstanbul Suları. İstanbul.

Eyice, S. (1997). "Hamam" İslam Ansiklopedisi (Cilt 15). İstanbul: TDV.

Güngör, S. (2017). Tarihi Yarımada'daki Roma Ve Bizans Dönemi Sarnıçları. SSAD.

Jetmarova, H., Barton, A., Bagirov, A. (2015). A History of Water Distribution Systems and their Optimisation. Water Science & Technology Water Supply.

Kozanoğlu, H. (2013). Anadoluda Su İzi. Anadoluda Su Medeniyeti Dizisi 4. Ankara.

Kretzschmer, F. (2000). Antik Roma'da Mimarlık ve Mühendislik. (Z. İlgelen) İstanbul: Arkeoloji ve Sanat Yayınları.

Müller, W. (2012). Mimarlık Atlası (Cilt 1 Mezopotamya'dan Bizans'a Mimarlık Tarihi). (D. Tuna) İstanbul: YEM.

Ocak, S. (2009). Batı Anadolu Roma Dönemi Örnekleriyle Su Kemerleri Künkleri Ve Sarnıçları Üzerine Bir Araştırma Ve Uygulama Çalışması. Yüksek Lisans. İzmir: Dokuz Eylül Üniversitesi.

Roth, L. (2015). Mimarlığın Öyküsü. (E. Akça) İstanbul: Kabalcı Yayıncılık.

Tvedt, T., Oestigaard, T. (2010). A History of Water, 2 (1). Ideas of Water from Antiquity to Modern Times. London: I.B. Tauris.

URL-1. https://www.italyguides.it/en/lazio/rome/districts-of-rome/aventine/tiber-island 06.11.2020.

URL-2. https://structurae.net/en/structures/pons-aemilius 05.11.2020

URL-3. http://penelope.uchicago.edu/Thayer/E/Gazetteer/Places/Europe/Italy/ Lazio/ Roma/Rome/_Texts/PLATOP*/Pons_Fabricius.html 06.11.2020

URL-4. https://listelist.com/antik-roma-modeli-italo-gismondi/ 06.11.2020

URL-5.   https://brewminate.com/pons-fabricius-romes-timeless-bridge/ 06.11.2020

URL-6.   https://www.jw.org/en/library/magazines/g201411/aqueducts-roman-engineering/ 03.11.2020

URL-7.   https://www.uzes-pontdugard.com/patrimoine-culturel/le-pont-du-gard/ 07.11.2020

URL-8. https://archive.org/details/RomaDonemindeIstanbulunSuTeminiPdf _20 1708/page/n21/mode/2up 28.11.2020

URL-9.   https://www.milliyet.com.tr/tatil/sagalassos-antik-kenti-havadan-goruntulendi-6310872 28.11.2020

URL-10.   https://www.milliyet.com.tr/tatil/sagalassos-antik-kenti-havadan-goruntulendi-6310872 28.11.2020

URL-11. http://www.tayproject.org/haberarsiv20076.html 15.08.2021

URL-12. https://tr.pinterest.com/ 15.08.2021

URL-13. https://rome.us/ancient-rome/baths-of-caracalla.html 15.08.2021

URL-14. https://www.wikiwand.com/en/Baths_of_Caracalla 05.12.2020

URL-15.   https://www.relivehistoryin3d.com/2021/02/19/baths-of-caracalla-than-and-now/ 15.08.2021

Waelkens, M. (no date). Sagalassos Ziyaretçi Kitabı. Burdur: T.C. Kültür Turizm Bakanlığı.

Yegül, F. (2011). Roma Dünyasında Yıkanma. (E. Erten) İstanbul: Koç Üniversitesi.

EVALUATION OF ANCIENT ROMAN AND TRADITIONAL TURKISH HOUSES IN ANATOLIA OVER THE COURTYARD FORMATION

Murat TUTKUN[1], Zeynep SARAÇ[2]

[1] Karadeniz Technical University, Turkey
m_tutkun@ktu.edu.tr
[2] Karadeniz Technical University, Turkey
zynpp.sarac@gmail.com

ABSTRACT

Shelter is an indispensable need of human beings. People who initially sheltered in caves and tree hollows-built shelters for themselves as their living standards changed over time. The concept of "courtyard" emerged within the framework of the open, semi-open and closed space setup. In Anatolia, the courtyard has been frequently preferred in housing architecture to date and has been one of the most functional spaces in the house. In this context; Ancient Roman houses and traditional Turkish houses can be shown as effective examples of the past and present in terms of their courtyard configuration.

The aim of this study is to define the type of house with courtyards and courtyards, to examine the factors affecting the formation of the courtyards in the context of the ancient Roman house and the traditional Turkish house, to examine the effects of cultural, functional and temporal differences on the courtyard by making a comparative analysis on the use, formation and spatial setup of the courtyard within the scope of the mentioned houses. While carrying out this study, formal, functional and typological space analyzes were made on the literature review and plans of the ancient Roman house and traditional Turkish house examples in Anatolia.

As a result, although there is a similarity of courtyards in houses of different periods in Anatolia, the use of courtyards differs according to various factors. In addition, the courtyard has been a place where cultures of the period are reflected.

Key Words: Ancient Roman Houses; Traditional Turkish House; Courtyard; Courtyard Houses

INTRODUCTION

The courtyard has been a widely used space solution in housing architecture throughout history. Considering the recent and distant past of Anatolia, important types of houses with courtyards are encountered. Among these, the ancient Roman houses and the traditional Turkish house appear as housing architecture that draws attention with its courtyard space organization, reflects the socio-cultural and socio-economic characteristics of the period and developed in different periods. The courtyard, which is of great importance in the spatial organization of these houses, is shaped in different variations according to many factors such as its location in the building, the economic status of the family, social and cultural influence, the climate of the region and its intended use. The use of courtyards continues until today and although they show similarities with each other, there are also differences in the use of courtyards according to the specified elements and seasonal differences. In this context, it has been determined as the subject of the study to examine the courtyard space in the ancient Roman house and the traditional Turkish house in terms of planning, positioning, spatial relations and purpose of use and to make a comparative analysis.

Courtyard

The courtyard is described with similar expressions by different people in many sources. According to the definition in Arseven's (1943) art encyclopedia, a courtyard is the spaces left in the front or middle part of a building in the form of an enclosed open square. In Hasol's (2005) encyclopedic dictionary of architecture, it is expressed as: "A closed and open space in the middle of a building or a group of buildings". In this context, it is possible to use the expression of semi-open space for the courtyard, which consists of a closed and open space setup and provides the relationship between these two spaces.

Houses with courtyards have been used since the prehistoric period. With the development of housing architecture, the courtyard space has also been shaped according to its usage purposes and functionality over time. The term "avlua" in the art encyclopedia refers to the open courtyards located in the front of the ancient Greek houses. In Homer's time, this term expresses a roofless space inside the house. In the period housing, there are two separate courtyards surrounded by rooms, one for men and the other for women. This fiction continued in the ancient Roman house as well, and one of the courtyards was called an atrium and the other a peristyle (Arseven, 1943).

The courtyard, according to its location within the building; it is called by different names such as outer courtyard, inner courtyard, forecourt, entrance courtyard, back courtyard (Arseven, 1943). In addition, the shaping of the courtyard space in harmony with the building form allows the formation of courtyard typologies in different forms such as square, rectangular, triangle and irregular forms (Altınparmakoğlu and Gürani, 2016).

While the socio-cultural classification of the courtyard space is made, environmental, climatic, cultural and periodic effects are also determinative, as well as the psychological effect it creates on the user (Erdoğan, 1996).

Ancient Roman Housing Architecture

While living as a tribe at first, it later became an empire with the growth and development of their civilizations, and the borders of the empire spread to England in the west, the Caspian Sea in the east and North Africa in the south (Harrison, 2010). In this process, the Roman Empire, which made great progress in every field, showed a serious development in architecture and this situation was naturally reflected in the ancient Roman housing architecture.

After the Romans started to establish their political dominance in Anatolia from 190 BC, they established important settlements such as Ephesus, Perge, Side and Aspendos in these lands (Erdoğan, 1996). Since the Roman civilization had very wide borders, it is not possible to talk about a single type of residential architecture, but the upper class and rulers' houses with courtyards, flamboyantly designed with mosaics and frescoes were widely used (Zeyrek, 1991).

The accumulation of Ancient Greek and Hellenic residential architecture was also effective in the formation of the Roman house, which is based on the megaron house type. By adding their own unique architectural style on top of these accumulations, they made the houses a more complex structure. While small houses with an inner courtyard (atrium) were preferred before, houses with large gardens (peristyle) and palaces have become widespread with the increase in the welfare level (Erdoğan, 1996; Goodwin, 1992).

Ancient Roman housing architecture varies according to the economic situation of the householder. While rich and noble families lived in luxury city houses with inner courtyards/atriums/peristyles called "domus" or in large villas in the countryside, poor families lived in small cottages or crowded multi-floor apartments called "insula" where more than one family lived (Harrison, 2010). However, when viewed from a general perspective, the houses that reflect the social changes over time and the effort to create a Roman belonging among the distinctive structures of different regions are described as domus houses with courtyards, atriums and peristyle houses rather than insula structures (Wallace-Hadrill, 1988). For this reason, this study focuses on the domus as a Roman housing typology.

Courtyard Use in Ancient Roman Housing Architecture

The most common houses in the Roman period were atrium type houses (Erdoğan, 1996). The atrium-type Roman residence is entered from the street through a passage called the vestibulum, and the atrium, which is a kind of inner courtyard in the middle of the house, is reached. The atrium is a workplace and was used as a place where the man of the house conducts

his business. The man held business meetings in the courtyard until noon, hosted his guests and customers, and when the work was finished, the lady of the house was organizing the housework in this place. In addition to all these activities, the atrium was used as a place where children were educated and played (Cooper, 2007). In addition, there was an altar of the family god in the atrium and the family worshiped here every morning (Williams, 2003).

The atrium and surrounding spaces receive light from the opening (compluvium) in the roof above the atrium. Under the compluvium, there is a shallow pool called impluvium buried in the ground, and the water falling from the opening collects in this pool. At the end of the atrium, there is the study room of the man of the house and a welcoming place called the tablinium, (Cooper, 2007). There are two rooms located next to the tablinum and opening to the atrium, which can be described as a chat corner called alae. Other units around the atrium are the cubicula bedrooms (Aslan,2019). For Romans who are fond of entertainment and food, an important part of the house is the triclinium dining rooms (Williams, 2003). In some Roman houses, two different tricliniums were designed to be used in summer and winter, again opening to the courtyard. Since the tablinium, triclinium and atrium are places where guests are accepted and hosted, they were decorated much more magnificently during the imperial period. These spaces are shaped and decorated as an indicator of the economic status and social status of the family (Erdoğan, 1996). Behind the atrium type houses is a garden called hortus, which relates to the tablinum. This space, designed as an open space surrounded by high walls,9 forms the basis of the Roman garden. Hortus, which is one of the main spaces of the atrium type residence, has left its place to the peristyle as a result of its application in the Greek architecture, the courtyard called peristyle, and in Roman residences (Zeyrek, 1991).

1- Vestibulum (Fauces)
2- Tabernae (Dükkan)
3- Atrium
4- İmpluvium
5- Cubicula
6- Alae
7- Tablinum
8- Triclinium
9- Hortus
10- Complivium
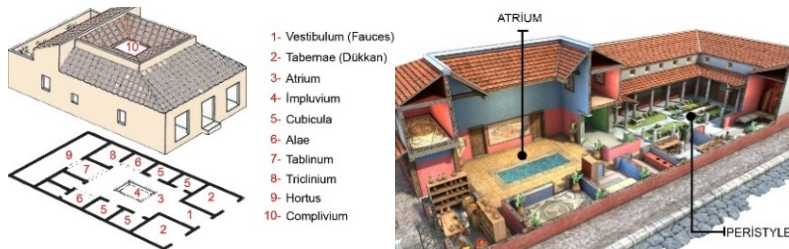
Figure 1. (Left)Atrium type house (URL-1), (Right) Perstyle type house(URL-2)

After the 2nd century BC, the use of peristyle and atrium spaces together became widespread in Roman houses and the number of courtyards in the houses increased. The garden-shaped peristyle, with the pool in the middle, is designed as a space wider than the atrium and surrounded by porticos. Behind the colonnaded porticos, there are rooms for guests or servants. Households used both the atrium and the peristyle as a gathering place (Zeyrek, 1991).

While the exterior of the Roman house has a simple appearance, the interiors have a very ostentatious design. While the floors of the rooms are covered with marble or mosaics, the wall is decorated with frescoes. On the floor of the atrium, cut stones, mosaics or marbles were used (Erdoğan, 1996).

In the context of the study, Terrace House 2 building blocks in the Ancient City of Ephesus, Triconch House in the Ancient City of Aphrodisias and House No 33 in Priene were examined as an example of a house with a courtyard from the Ancient Roman period in Anatolia.

Ephesus Terrace Houses 2

Built for wealthy families in the city center of Ephesus during the Early Roman Empire, Terrace House 2 island consists of 6 peristyle houses, each with an area of 400-600 square meters. As a result of the studies, two different types of housing were found in this area. One of these types is the houses with a central plan scheme with a peristyle courtyard, while the other is the house types with a second courtyard next to the central peristyle courtyard. The second courtyard is a forecourt located at the entrance, surrounded by units related to the entrance, and functioned as a welcoming IMPORTANCE OF SPACE PERCEPTION place (Zimmerman ve Ladstatter, 2011).
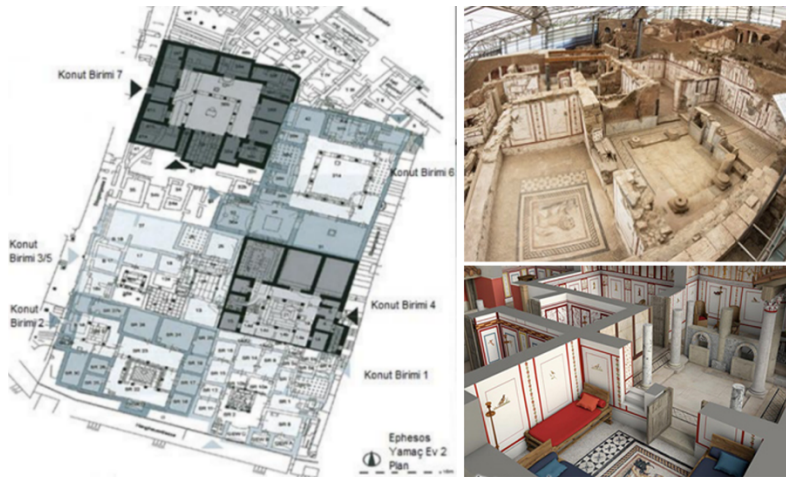
Figure 2. (Left) Terrace Houses 2 plan (Okay, 2009), (Right) Remains and reconstruction of Terrace House 2 (URL-3)

Since the courtyards in the southern part of the residences have luxurious, ostentatious and large decorations, it is thought that these spaces were used for welcoming guests. The same flamboyant design language prevails

in the units in the north, and these areas are places where guests are hosted and banquets are held (Zimmerman and Ladstatter, 2011).

The light requirement of Terrace Houses 2 is provided from these courtyards. This colonnaded courtyard, designed quite luxuriously and prestigiously, features flamboyant mosaics, murals reflecting the lifestyle of upper-class citizens, and water wells embedded in the walls. There are usually objects and sculptures reflecting family traditions, beliefs, lifestyles and ancestor cults at the entrance and inner courtyard of the houses (Ladsatter, 2012; URL-4).
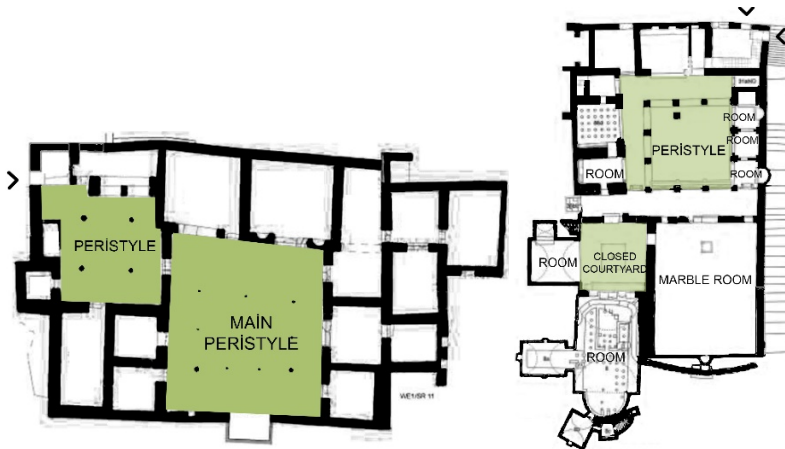
Figure 3. Ground floor plans of housing unit 2 and housing unit 6 (edited from Zimmermann and Ladstatter, 2011)

Triconch House

Trionch House is in the city of Aphrodisias in the Karacasu district of Aydın. The house built in the Late Roman Period is an example of a peristyle house. The house is located between the administrative and administrative buildings, apart from the other period residences. One of its most important features is the presence of spaces for administration and for the organization of urban affairs. Another feature is that it has a triple apse. The peristyle courtyard located in the middle of the house and the two guest halls with apses around it play a dominant role in the organization of the plan. A spacious, large apseal guest reception hall on the northern part of the peristyle; To the east is the large hall with three apses, and to the west is the exedra, the floor of which is decorated with mosaics and opus sectile. In addition, other spaces in the east and west sections are interpreted as service spaces (Berenfeld, 2009).
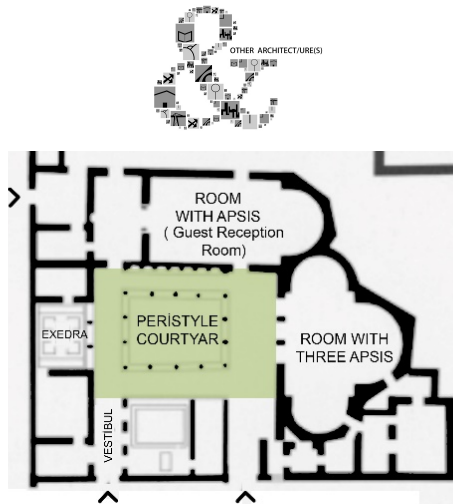
Figure 4. Restored plan of Triconch House (edited from Berenfeld, 2009).

House No 33 in Priene

House No 33 located in the city of Priene, established in Söke district of Aydın province, is an example of a peristyle type house. It contains layers of the Late Hellenistic period and the Early Imperial period (Aslan, 2019).

The house, which has a central peristyle courtyard used by men, also has a second courtyard for the use of women. Access to the courtyards is provided by the narrow vestibule space at the entrance of the house. While the vestibulum is directly connected to the main peristyle, its connection to the second courtyard is again provided by a narrow corridor opening to the vestibule. Around both courtyards there are rooms, one for the use of men and the other for the use of women. It is thought that the rooms lined up around the courtyards are the spaces used by the owners in the north, and the service spaces in the south. It is understood that this house belongs to a wealthy family from the features such as the presence of two courtyards, one of which is larger and ostentatiously designed, the mosaics used and the quality of the building material. (Bozkurt, 2002).
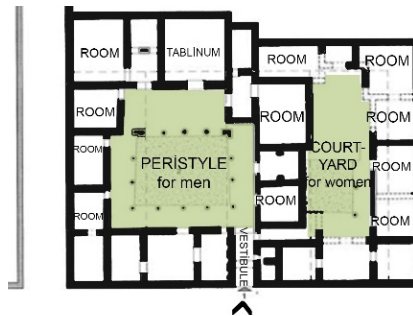
Figure 5. Plan of House No. 33 in Priene (edited from Ferla, 2005)

Traditional Turkish House

Although the Turkish House has been defined as the houses built by the Turks for themselves since the past, it is not possible to talk about a single type of house since the Turks spread over wide geographies and established a state and interacted with many cultures. Today, "Traditional Turkish House" is defined as original houses designed within the framework of a certain order during the Ottoman Empire (Günay, 1999). However, the traditional Turkish house; It is a type of residence with a spatial organization that reflects the lifestyle and culture of the traditional Turkish family and can meet all the needs of Turkish people with its shape and plan features identified with its traditions, climate, environment, and topography (Kuban, 1976).

Eldem (1984) categorized the Turkish house with four different plan types as inner sofa, outer sofa, middle sofa, and no sofa. One of the important elements like the sofa in the traditional Turkish house is the courtyard. The courtyard in the Turkish house; It is a gathering place where the work to be done in the open area takes place, the households socialize, they can sit and rest without contacting strangers, and allow various activities to be done (Beklenen, 2019).

Courtyard Use in Traditional Turkish House

Traditional Turkish houses are introverted dwellings surrounded by high and deaf walls, with fronts bordering the road or avenue. The main reason for this situation is the sense of privacy that the Muslim society attaches importance to. The relationship between the interior and exterior of the house is provided by the courtyard. At the same time, the courtyard acts as a buffer zone against factors such as noise and image. The courtyard is reached through the door that opens from the high deaf walls on the street and is the only entrance of the house.

The traditional Turkish house is a type of house designed in the courtyard, and according to the needs of the household, apart from the house in the courtyard; There are barns, poultry houses, tandoori, and workshops according to their occupations. Courtyard: It has functions such as growing vegetables, cooking, washing clothes (Bozkurt and Altınçekiç, 2013; Göğebakan, 2015).

Climate, local materials, culture, household needs and occupations play an important role in the formation of the courtyard. Climatic data is an important factor in determining the shape of the courtyard and the plant types used in it, space organization, top cover character and facade features. Another factor that affects the character of the courtyard and is of great importance in terms of providing the appropriate microclimate and ecological environment is the use of materials. The material used in the courtyard is selected from local materials in harmony with the building (Bozkurt and Altınçekiç, 2013; Göğebakan, 2015).

Within the scope of the study, to examine the concept of courtyard in a Traditional Turkish house, examples of houses from three different regions, namely Siverek houses, Kayseri houses, Erzurum houses, were examined.

Siverek Houses

Located in the Siverek district of Şanlıurfa, Siverek Houses are residences designed in accordance with the continental climate prevailing in the region. In this context, open, semi-open and closed spaces are dominant in the houses (Bektaş, 2013).

Siverek Houses have a plan scheme that develops around the courtyard. Depending on this space setup, the courtyard is shaped in L, U, segmented U, F and irregular forms. There are rooms, service areas and wet areas around the courtyard. While Siverek Houses have at least one courtyard, the number of courtyards increases to two or three in some houses. In some of the houses with more than one courtyard, there are harem and selamlık sections. The transition from the street to the courtyard is provided by a small space called the entrance gap. The iwans, which are the semi-open spaces where most of the time is spent in summer, are generally located in the south part of the courtyard. The windows of the rooms on the ground floor open onto the courtyard. The kitchen section is also on the ground floor and is designed to be directly related to the courtyard. The courtyard, which is a gathering place, is a place where the daily work of the house is seen, children play, and actions such as eating and sleeping are carried out (Payaslı Oğuz & Arkan, 2019).

Figure 6. Traditional Siverek houses in three different housing types
(edited from Payaslı Oğuz and Arkan, 2019)

Kayseri Houses

The city of Kayseri, which has a continental climate, is located on a plain in the middle of high mountains. The city is home to traditional Turkish houses with a simple and modest spirit within the crowded urban fabric (İmamoğlu 2000). The houses, which are generally made of stone and wood, are one or two stories, have a garden or a courtyard, are designed in accordance with the climatic conditions, and are arranged in an adjacent order on both sides of the street (URL-5).

The traditional Kayseri house is an introverted dwelling surrounded by high courtyard walls and building walls, shaped asymmetrically around the courtyard. The courtyard, which is the indispensable place of the houses, is one in most houses in the region, but it can be more than one in some large houses. Rooms are positioned around the courtyard and ground floor windows face the courtyard. Spaces such as the kitchen, cellar, ablution room, Turkish bath and service areas are located around the courtyard. In addition, places such as warehouses and barns are connected to the courtyard. Daily tasks such as laundry, cooking, dishwashing, winter food preparations, carpet-rug weaving are carried out in the courtyard (İmamoğlu, 2000). In cold weather, wood to be burned is piled on one side of the courtyard. There is also an earthen floor for growing plants in a part of the courtyard with a stone floor. In addition, there are elements such as a well, fountain, pool and various plants and trees in the courtyard. Soft-cut blackstone was used on the courtyard walls, and the floors were made of stone material called ispile (İmamoğlu, 2000; URL-6).

Figure 7. (Top left) Çalıka House, (Top right) Baldöktü House, (Under) Güpgüpoğlları House (edited from İmamoğlu, 2000)

Erzurum Houses

In Erzurum, which has a harsh continental climate, to minimize the negative effect of the cold climate, the Turkish house plan type differs in these houses, and we encounter the "tandoor-house" associated with the courtyard (Akkuş and Akkuş, 2017). The tandoori-house is a place where cooking and eating, activities such as resting, sleeping, storing, and family members gather. The courtyard where the tandoori-house is opened, unlike other traditional houses, was designed as a closed space as a necessary consequence of the climate (Özköse, 1995).

In Erzurum houses, the courtyard is entered directly from the main door. From the covered courtyard, there is access to units such as barn, room and to the tandoori-house. The courtyard is shaped according to the location of the tandoori-house. If the tandoori-house is located behind the house, the courtyard is narrow and long; If it located in the middle or front of the house, the courtyard is designed with a square plan (Karpuz, 1993). Sofa is reduced in size in Erzurum houses and is used as a passage. The tandoori-house and the courtyard, located on the ground floor instead of the sofa, are the elements that organize the spatial setup. While the tandoori-house is used as the place where daily work is done in winter, in summer, these

works are spent in the courtyard to benefit from the coolness (Özköse, 1995).

The floors of the courtyards are usually paved with basalt stones (Karpuz, 1993). In addition, the windows of the courtyards were made in small sizes and on the upper parts of the walls to protect them from the cold air (Gök and Kayserili, 2013).
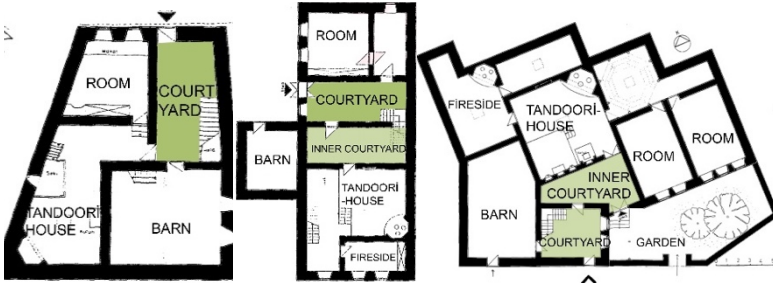
Figure 8. Traditional Erzurum houses: (Left) Avni Bey's House, (Middle) Ahıska People's House, (Right) Erzurum house (edited from Karpuz, 1993)

CONCLUSION

In the light of the investigations, the courtyard has been an important space solution in houses since ancient times. It is noteworthy that the courtyard space, which was used in houses of different periods, has common aspects despite its differences. In the examined Ancient Roman houses and Traditional Turkish houses, the courtyard is the living space where most of the daily time is spent. In addition, activities such as eating, resting, and hosting guests, where daily work is done, are carried out in the courtyard. Ancient Roman housing courtyards differ from traditional Turkish houses in that they are a reception hall where the head of the family conducts business meetings and welcomes his customers. As a result of prioritizing the concept of privacy in Turkish houses, where mostly Muslim families live, we come across an inward-looking space isolated from the outside with high courtyard walls, while in Roman residences, a courtyard space is encountered, where the effort to show the wealth and nobility of the family to the guests and customers is kept in the foreground, and external relations are carried out intensively as well as internal relations.

The Romans' need for more space and their temptation to live ostentatious and luxurious were reflected in their dwellings, especially in the courtyard. With the expansion of the houses in line with the need for space, both the number and size of the courtyards have increased, and they have been decorated luxuriously and magnificently. Especially in the courtyard decorated with mosaics, frescoes, and wall paintings, visuality was prioritized. Contrary to this, the courtyard in traditional Turkish houses is a place where functionality comes to the fore, with a simple, modest spirit away from pretentiousness and magnificence. The reason for this can be

related to the fact that the Muslim households are away from the ostentatious and luxurious in their religious beliefs. In addition, an increase is observed in the number of courtyards in Turkish houses according to the economic status of the owner.

When examined in terms of occupancy-space, although there is a similarity between the courtyard spaces in two different periods, the use of closed courtyards in some houses, depending on the climatic conditions in traditional Turkish houses, draws attention. In addition, while regular geometric forms are dominant in the courtyard spaces of the Roman house, it is seen that irregular geometric forms are used intensively in the Turkish house.

When the location of the courtyard and its spatial relations are mentioned, while the use of inner courtyards is common in Roman residences, it is striking that the front courtyard and entrance courtyard are used extensively in the traditional Turkish houses examined. In Roman houses, the courtyard is in the center of the house and the other parts of the house are lined up around the courtyard. The courtyard is in direct contact with all the spaces around it and the units around it are illuminated by daylight coming from the courtyard. In these houses, the courtyard develops within the house, while in Turkish houses the house develops inside the courtyard. In traditional Turkish houses, the courtyard space mostly functions as a transition space between the street and the house. While the units placed around it are illuminated from the courtyard, the units not related to the courtyard are illuminated by the windows opening to the outside.

One of the points where the housing courtyards of the two periods both separate and intersect is the equipment in the courtyard. Since Roman housing courtyards are regarded as a symbol of prestige, ostentatiousness is dominant in the furnishings and decorations inside. There are monumental columns, images created with mosaics on the floor, wall paintings, sculptures, altars where they will worship in accordance with the ancestor cult and beliefs, landscaping, a shallow pool and sometimes water wells embedded in the wall. There are fountains, water wells, flower beds, trees, and sometimes a pool in Turkish houses.

Table 1. Comparison of courtyard space in Ancient Roman house and traditional Turkish house

	COURTYARD IN ANCIENT ROMAN HOUSE			COURTYARD IN TRADITIONAL TURKISH HOUSE		
housing name	a) Terrace House	b) Triconch House	c) Priene No 33 House	a) Siverek Houses	b) Kayseri Houses	c) Erzurum Houses
occupancy-space						
location of the courtyard and its relation to other places						
location	inner courtyard, partly forecourt			forecourt, entrance courtyard, side courtyard		
geometric form	usually square, rectangular, sometimes irregular geometric form			usually irregular geometric form, sometimes square, rectangular		
courtyard type	open			usually open, closed in cold climates		
elevation difference	absent			absent		
purpose of usage	welcoming guests and customers, holding business meetings, eating, sitting, housework, women's			privacy, household socialization, living, cooking, and eating, hosting guests, resting, growing vegetables, preparing winter food, washing clothes, cleaning,		

OTHER ARCHITECT/URE(S)

	handicrafts, worship, entertainment, gathering and socializing, children's playground	transitioning from outdoor to indoor, preventing noise and visual pollution
places around	reception halls, dining and banquet halls, study office, chat corner, bedroom, service spaces	kitchen, iwan, sofa, room, barn, warehouse, tandoori (in Erzurum), service unit, kiosk (in some)
usage time	morning, noon, evening, most of the day	morning, noon, evening, most of the day
a symbol of status and wealth	available	absent
privacy level	low	high
taking advantage of daylight	adequate	adequate, less in cold climates
elements in the courtyard	ornate columns, shallow pool, statues, altar, cult of ancestors, greenery, trees, fountains, water wells, murals, mosaics, frescoes	fountain, well, pool, flower bed, trees
material	cut stone, mosaic, marble	local materials

As a result, courtyards offer comfortable living opportunities with different forms and different positions at different times and in different climates. The courtyard is shaped according to the family's needs, culture, religious belief, and lifestyle; It is a place where the socio-economic, socio-cultural, and social characteristics of the period are reflected. Although the courtyard was shaped differently within the framework of these factors, although it was used at different times, it continued to maintain its feature of being a living space and organizing spatial organization, where the family gathered, where most of the daily time was spent, housework was organized.

REFERENCES

Akkuş, G ve Akkuş, Ç. (2017) Geleneksel Erzurum Evlerinin Mimari Özellikleri ve Koruma Çalışmaları Üzerine Bir Değerlendirme, International Congress on cultural Heritage and Tourism (ICCHT).

Altıparmakoğlu, G. ve Gürani, F.Y. (2016). Avlu Mekanının Eğitim Yapıları Üzerinden Analizi: Adana Örneği, İç ve Dış Arasındaki Çeper Temalı Ulusal Mekân Tasarımı Sempozyumu 2016 Bildiri Kitabı.

Arseven, C.E. (1943). Sanat Ansiklopedisi, İstanbul: Milli Eğitim Bakanlığı Kültür Yayınları.

Aslan, N. (2019). Roma Dönemi Konut Mimarisinde Avlu Kullanımı ve Kültürel Kimlik İlişkisi: Ephesos, Priene, Aphrodisias, Kremna, Sia, Zeugma Örnekleri Işığında. (Yüksek Lisans Tezi). Ulusal Tez Merkezi (591944)

Bekleyen, A. (2019). Geleneksel Konut Mimarisindeki Avlulu Mekan Örgütlenmesinin Günümüzdeki Yorumları. Türk Bilim Araştırma Vakfı, 12(1), 1-13, https://dergipark.org.tr/tr/download/article-file/692878

Bektaş, C. (2013). Türk Evi, İstanbul: Yem Yayınevi.

Berenfeld, M. (2009). The Triconch House and the Predecessors of the Bishop's Palace at Aphrodisias. American Journal of Archaeology, 113(2), 203-229.

Bozkurt, G. ve Altınçekiç, H. (2013). Anadolu'da Geleneksel Konut ve Avluların Özellikleri ile Tarihsel Gelişiminin Safranbolu Evleri Örneğinde İrdelenmesi. Journal of the Faculty of Forestry, Istanbul University, 63 (1), 69-91.

Bozkurt, G. (2002). Antik Priene Kenti Konut Mimarisinde Açık ve Kapalı Mekan İlişkilerinin Özellikleri. (Yüksek Lisans Tezi). Ulusal Tez Merkezi (113459).

Cooper, K. (2007). Closely Watched Households: Visibility, Exposure and Private Power in The Roman Domus. Past & Present Society, Oxford University Press, 3-33, https://www.jstor.org/stable/25096689

Eldem, S. H. (1984). Osmanlı Dönemi Türk Evi I, İstanbul: Taç Vakfı Yayınları.

Erdoğan, E. (1996). Anadolu Avlularının Özellik ve Düzenleme İlkeleri Üzerinde Karşılaştırmalı Bir Araştırma. (Doktora Tezi). Ulusal Tez Merkezi (47946).

Ferla, K. (2005). Priene (2nd ed.). Athens, Greece: Harward University Press.

Goodwin, G. (1992). A History of Ottoman Architecture. London: Thames and Hudson Ltd.

Göğebakan, Y. (2015) Karakteristik Bir Değer Olan Geleneksel Türk Evi'nin Oluşumunu Belirleyen Unsurlar ve Bu Evlerin Genel Özellikleri, İnönü Üniversitesi Kültür ve Sanat Dergisi, 1 (1), 41-55.

Gök, Y. ve Kayserili, A. (2013). Geleneksel Erzurum Evlerinin Kültürel Coğrafya Perspektifinden İncelenmesi, Doğu Coğrafya Dergisi, 18(30), 175-216.

Günay, R. (1999). Türk Ev Geleneği ve Safranbolu Evleri, İstanbul: Yapı Endüstri Merkezi Yayınları.

Harrison, P. (2010). Ancient Communities: Roman Life Ancient Roman, New York: The Rosen Publishing Group Inc.

LIVENARCH **VII**
livable environments & architecture

OTHER ARCHITECT/URE(S)

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition
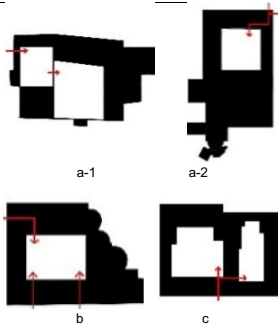
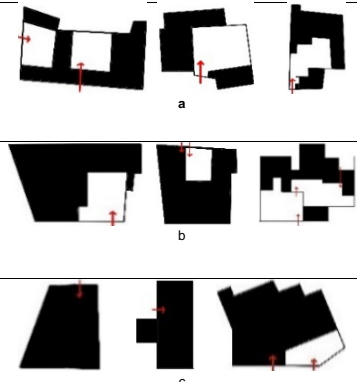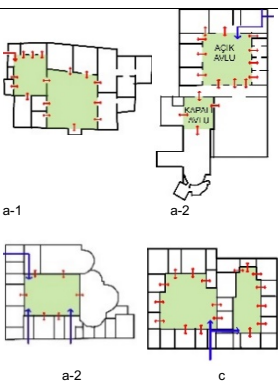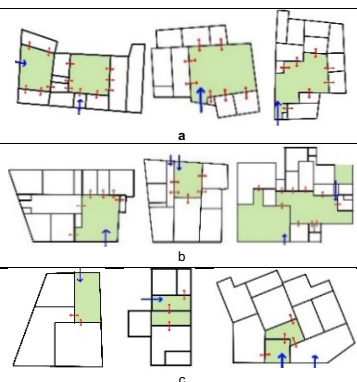*Urban/ City/ Landscape/ Rural*

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

Hasol, D. (2005). Ansiklopedik Mimarlık Sözlüğü, İstanbul: Yapı Endüstri Merkezi Yayınları.

İmamoğlu, V. (2000). Geleneksel Kayseri Evleri (2nd ed.), Kayseri: Kayseri Büyükşehir Belediyesi Kültür Yayınları.

Karpuz, H. (1993). Türk İslam Mesken Mimarisinde Erzurum Evleri, Ankara: Kültür Bakanlığı Yayınları.

Kuban, D. (1976). Sanat Tarihimizin Sorunları, İstanbul: Çağdaş Yayınları.

Ladstatter, S. (2012). Yamaç Ev 2: Arkeolojik Bir Rehber, İstanbul: Ege Yayınları.

Okay E. S. (2009). A Case of Romanization: The Terrace Houses of Ephesus. (Yüksek Lisans Tezi), Ulusal Tez Merkezi (240617).

Özköse, A. (1995). Avluların Tarihsel Süreç İçindeki Evrimi. (Doktora Tezi). Ulusal Tez Merkezi (45484).

Payaslı Oğuz, G. ve Arkan, E. (2019) Geleneksel Siverek Evlerinin Mimari Analizi, Uluslararası Sosyal Araştırmalar Dergisi, 12(65), 470-480.

Wallace-Hadrill, A. (1988). The Social Structure of the Roman House, Papers of the British School at Rome. https://www.jstor.org/stable/40310883

Williams, B. (2003). People In The Past: Ancient Roman Homes,Chicago, Ilinois: Heinemann Library.

Zeyrek, H. (1991). Grek ve Roma Evleri (Yüksek Lisans Tezi) Ulusal Tez Merkezi (15638).

Zimmermann, N. ve Ladstatter, S. (2011). Wall Painting in Ephesos from The Hellenistic tothe Byzantine Period. İstanbul: Ege Yayınları.

URL-1, Art History 342: Roman Art, https://arh342.weebly.com/rooms-in-the-domus.html

URL-2, Mozaik Education, https://www.mozaweb.com/tr/Extra-3B_goruntuler-Antik_Roma_Evi-12043

URL-3, Uztarih.com, https://www.uztarih.com/2018/09/yamac-evler-antik-cagin-muhtesem.html

URL-4, İzmir Dergisi, https://www.izmirdergisi.com/tr/turizm/gezi-rehberi/1182-ic-mimarinin-bir-basyapiti-efes-yamac-evleri

URL-5, Türkiye Kültür Portalı, https://kulturportali.gov.tr/turkiye/kayseri/gezilecekyer/kayseri-evleri

URL-6, T.C. Kültür ve Turizm Bakanlığı, https://kayseri.ktb.gov.tr/TR-191829/kulturel-miraslarimiz-kayseri-evleri.html

THE PLACE ATTACHMENT AMONG TURKISH IN BELGIUM WITHIN THE SCOPE OF ACTIVITIES AND EVENTS; CASE STUDY; WOLDENGEMSTRAAT IN RABOT, GHENT

Esin OZKILIC[1]

[1] Atolye.00 Architectural Studio, Turkey
ozkilic.esin@gmail.com

ABSTRACT

The article concerns the place attachment among Turkish immigrants in Rabot which is a typical immigrant neighborhood in Ghent, Belgium. Mainly, the article investigates the identity and place attachment problems within the scope of activities and events, which indicates different reflections on urban spaces in major immigrants' settlements. Moreover, it focuses on the integration story of Turkish and Belgian society to understand the effects of the balance of the spatial organizations and social organizations in the cities. In addition, on various grounds the relation between immigrants and settlements has been investigated in order to understand how these cases affect the urban environment, identity problems and the sense of belonging in today's cities and the integration process of the society in this paper. Besides the research itself, it is important to underline that while conducting this research book reviews, results of urban and spatial analyses, interviews and articles/paper reviews were examined as a methodological background of the article. As a last word, the urban changes should be concerned as a result of searching for identity and place attachment issues which affect the spatial organization as well as the use of the space in the immigrant neighborhoods in accordance with the immigrants' roots. Regarding that, Rabot has been taken into consideration which consists of the big majority of Turkish population and also holds the main Turkish events and activities in Ghent.

Keywords: Place Attachment; Identity; Immigration; Urban Space; Turkish Neighborhood.

INTRODUCTION

The study of the place attachment generally defines as an effective bond or link between individuals and specific place. According to the description, many similar terms can relate with it, such as; community attachment (Kasarda & Janowitz,1974), sense of community (Sarason,1974), place attachment (Gerson et al. ,1977), place identity (Proshansky, 1978), place dependence (Stokols & Shumaker, 1981), sense of place (Hummon, 1992). In the light of those descriptions, the study examines the place attachment and the identity problems among Turkish immigrants in Belgium. On the other hand, the article focuses on the Turkish immigrant settlement; Rabot as a reflection of Turkish impacts on Belgian urban environment. According to that, the identity of urban environment is clarified and the Turkish activities are observed to define the impacts of Turkish in Rabot, especially, the main street of the district which is called as Wondelgemstraat where mainly commercial Turkish places were gathered in the district such as kebab house, cafes, markets, jewelry shops etc. which are basically carrying the Turkish identity and transformed the spatial organization of Belgian neighborhood in Turkish district.

The Description of Place Attachment and Identity

Place attachment, the bonding that occurs between individuals and their meaningful environments, has gained much scientific attention in recent years (e.g., Giuliani, 2003; Low & Altman, 1992). In conjunction with that, the researchers portray place attachment as a multifaceted concept that characterizes the bonding between individuals and their important places (e.g., Giuliani, 2003; Low & Altman, 1992). However, variations in this definition are vast. Humanistic geographers argue that a bond with a meaningful space, or ''sense of place'' is a universal affective tie that fulfills fundamental human needs (e.g., Relph, 1976; Tuan, 1974), Some authors suggest that sense of place encompasses the sub-concepts of place identity place attachment, and place dependence (e.g., Jorgensen & Stedman,2001), or that it includes ancestral ties, feeling like an ''insider,'' and a desire to stay in the place (Hay, 1998).

On the one hand, there currently seems to exist a certain consensus in the use of the term `place attachment'. In general, place attachment is defined as an affective bond or link between people and specific places. For example, for Shumaker and Taylor (1983) it is `a positive affective bond or association between individuals and their residential environment' (p. 233). Hummon (1992) takes into account its `emotional involvement with places' (p.256), and Low (1992) describes it as `an individual's cognitive or emotional connection to a particular setting or milieu' (p. 165). These definitions may be appropriate to describe this special feeling toward certain places, but they have the deficiency of being too unclear and do not allow us to diversify the attachment from other closely-related concepts such as, for example, residential satisfaction, which has been defined as `the positive or negative feeling that the occupants have for where they live' (Weidemann & Anderson, 1985; p. 156).

However, place attachment indicates different characteristics in individual level and group level. Regarding to the individual level of place attachment, it is stronger for settings that evoke personal memories, and this type of place attachment is thought to contribute to a stable sense of self (Twigger-Ross & Uzzell, 1996).Similarly, places become meaningful from personally important experiences, such as realizations, milestones (e.g., where I first met my significant other), and experiences of personal growth, as Manzo (2005) notes in her study of the experiences and places that create place meaning. Subsequently, at the group level, attachment consists of the symbolic meanings of a place that are shared among members (Low, 1992). Group-framed place attachment has been examined in different cultures, genders, and religions. For example, attachment has been described as a community process in which groups become attached to areas where they may practice and thus preserve their cultures (e.g., Fried, 1963; Gans, 1962; Michelson, 1976).

In addition to the aforementioned ideas, person–place bonding undoubtedly involves an emotional connection to a particular place (e.g., Cuba & Hummon, 1993; Fullilove, 1996; Giuliani, 2003; Hidalgo & Hernández, 2001; Manzo, 2003, 2005; Mesch & Manor, 1998; Riley, 1992) which is shaped by the memories of a group of people and personal memory. In link with that, place attachment as cognition involves the construction of, and bonding to, place meaning, as well as the cognitions that facilitate closeness to a place. Through memory, people create place meaning and connect it to the self. As noted earlier, one can grow attached to the settings where memorable eras or important events occurred (Hay, 1998; Hunter, 1974; Manzo, 2005; Rubenstein & Parmelee, 1992; Twigger-Ross & Uzzell, 1996). Hunter (1974) describes these as ''symbolic communities,'' because the attachment is based on the representations of the past that the setting contains. Therefore, individuals structure social information so that it is maximally coherent and easy to process (Sears, Freedman, & Peplau, 1985). This information is organized into sets of cognitions, or schemas (Bartlett, 1932), which include knowledge and beliefs about particular objects, or the self (Markus, 1977).

Furthermore, this process is comparable to the development of social identity as described by optimal distinctiveness theory (Brewer, 1991), which claims that social identity forms when a person searches for a balance of similarity to in-group members, and distinctiveness from out-groups. Place also provides information about one's distinctiveness or similarity, information that may be based on physical or social features. Similarity would represent a sense of belonging to a place, and could be attained in a neighborhood, for example, from comparisons of the physical appearance of one's house to the houses of proximal others. Differentiation in place identity would depend on distinguishing features such as climate or landscape and their relevant connotations (e.g., ''we are 'island people'''). In general, individuals may connect to a place in the sense that it comes to represent who they are. Connections to place may be cognitive, and can sometimes be incorporated into one's self-definition at the most personal level.

In accordance with that, it should underline the behavioral aspect of attachment influenced through the actions. Like interpersonal attachment, place attachment is typified by proximity maintaining behaviors and is "a positive, affective bond between an individual and a specific place, the main characteristic of which is to maintain closeness to such a place" (Hidalgo & Hernández, 2001, p. 274). The idea of place attachment as proximity-maintaining behavior is supported in studies that relate place attachment to length of residence (Hay, 1998; Kasarda & Janowitz,1974) and efforts to return.

Similarly, other community attachment researchers (e.g. Woldoff, 2002) assume that attachment to a place means attachment to those who live there and to the social interactions that the place affords them. Lalli (1992) notes that spatial bonds become important largely because they symbolize social bonds. Thus, part of social place bonding involves attachment to the others with whom individuals interact in their place, and part of it involves attachment to the social group that the place represents. This latter type of attachment, and recognition that the place symbolizes one's social group, is closely aligned with place.

Identity (Twigger-Ross &Uzzell, 1996); one is attached to the place because it facilitates "distinctiveness" from other places, or affirms the specialness of one's group. Civic place attachment is an instance of group symbolic place attachment that occurs at the city level (e.g., Hidalgo & Hernández, 2001; Vorkinn & Riese, 2001). Nationalism is another example of attachment to, and identification with, a place representative of one's group, but on a broader scale (Bonaiuto, Breakwell, & Cano, 1996). These definitions suggest that social place attachment can sometimes center upon the place as an arena for social interactions, or as a symbol for one's social group.

According to those definitions, place attachment is a bond between an individual or group and a place that can vary in terms of spatial level, degree of specificity, and social or physical features of the place, and is manifested through affective, cognitive, and behavioral psychological processes.

The Story of Immigration from Turkey to Belgium

Before beginning, it is important to note that, Turkish immigrants should be taken into consideration as four different groups which are first generation, second generation, third generation of workers immigrants and newcomers well educated Turkish citizens.

We can divide the story of immigration into three different parts. First one is official recruitment migration, the second one is spontaneous chain migration and the third one is migration through middlemen.

The first arrivals of Turkish immigrant workers went to Belgium in 1964 as a consequence of a bilateral labour agreement which was signed between Turkish and Belgian governments. Regarding the agreement, Turkish became workers at coal mines, textile industry, agricultural and horticultural

areas, etc. which were insecure, low-paid and unskilled jobs. In the first step, Turkish workers did not have an aim to settle in Belgium. But the living conditions which were offered by Belgium were better than in Turkey. Consequently, they firstly extended the dates of staying then they became settled in the subsequent decades.

About the spontaneous chain migration, a group of men spontaneously went to Belgium as tourists and as a result of the need for worker recruitment , they could find jobs immediately. These jobs were not dangerous like mine workers so the government became bilnd for a while and denied immigration. However, their families and friends started to immigrate to Belgium within the footprints of these men and as a consequence of this they created their own network between Turkey and Belgium.

Lastly, the third migration encounters were middlemens which one we can divide into two sections. Respectively, the immigrants know them by their names and the other one is the agencies in Turkey (mainly in İstanbul, Karaköy).

However, the economic recession and the crisis struck the coal industry in the early 1970s and led to a restrictive immigration policy and left many of the guest workers who were already in the country unemployed. It was difficult for the Turkish miners to adopt the labor market after mines closed down for, they were unable to speak Flemish and French. In the mid-1980s, the Belgian government accepted the fact that the planned temporary immigration seemed to have a more permanent character and began to develop policies to encourage immigrants to settle in the country and to integrate into society. According to the process of family reunification and family formation, Turkish people reluctantly settled in Belgium. After that they had to face many problems, the significant one of which were the education issues.

As a last group of immigrants, the newcomers- well educated Turkish mostly come to Gent for higher education, especially after 2016, and they prefer to stay there due to better living conditions. These new Turkish people in the city, mostly can not speak the language but can adapt the culture much better than the ones who were born there because of their life standards back in Turkey.

The education levels of Turkish immigrants

The 30 percent of first-generation Turkish immigrants were illiterate, as a result of that learning a foreign language level was so low. Subsequently, the profile of education level slowly changed and the number of Turkish students had doubled since the 1970s. The students usually preferred to attend technical or vocational schools, as following their fathers' footprints, which are not popular among Belgian people.

Moreover, the second generation of Turkish students indicated higher performances in these schools consequently they had better backgrounds than their parents in Belgium. Regarding the third generation of Turkish who

were born and grew up in Belgium, they conveyed higher education levels compared with first and second generations such as they showed a significant attendance to university. In contrast, they still remain low attendance of university education in comparison with natives and other immigrants' groups. Moreover, it is important to array the main problems about why Turkish people illustrate low-success in the education life can be concreted as;

1) Lack of understanding of their mother-tongue

2) Low preschool attendance

3) Cultural differences

4) Lack of knowledge about Flemish and French due to interaction problems with Belgians.

The descents of Turkish in Belgium

There are around 250.000 Turkish or Turkish descent people living in Belgium. However, Turkish immigrants mainly originated from central Anatolia. Nearly 60 per cent of first-generation Turkish immigrants living in Belgium were born in the countryside or in a small village. According to statistics, the majority of Turkish are from Afyon, Eskişehir and Kayseri and almost one-third of Turkish are from Afyon-Emirdağ who live in Ghent or the cities around Ghent and also, they indicated 48.242 of the population in the metropolitan area of Ghent. Contrary to some other immigrant groups, Turkish settled all over the country, however, they mainly live in Brussels, Antwerpen, especially in Ghent and Limburg (Genk, Beringen, Masmechelen, Hasselt etc...). Further information, the Turkish community in Belgium consists of many ethnic groups, according to cultural and religious backgrounds; Kurdish, Albanian, Sunnis, Alevis and Christians.

The Turkish immigrants are the most introverted community among the immigrant group in Belgium. Basically, they tend to marry with Turkish people and to continue their culture as it was in Turkey. From many perspectives, they were able to prevail their own cultural continuity with their own opportunities in Belgium, however, in some cases, they could not be a part of modern life in Belgium as a lack of narrow knowledge about foreign language and understanding of Belgian culture.

On the other hand, especially, the first generation of immigrants did not feel any need to learn the language because of the thought of being temporary workers in the country as well as the lack of their own language education. The subsequent generation became settled as a result of reunifications and they could learn the language with a narrow knowledge and finally with the third generation, Turkish immigrants could achieve a success in education as a consequence of integration process (John West ,2006, Turkish Studies). According to all these information, when the place attachment was taken into consideration, it indicates the different characteristics between the first, the second and the third generations of immigrants in Belgium.

Regarding researches and interviews, as far as, the place attachment among Turkish should be concerned with the differences according to three different generations, respectively , such as the first generation never describes themselves belong to Belgium or Belgian society , the second generation tends to observe themselves as attached to Turkey although having a family or life in Belgium and ultimately , the third generation tend to feel attached in Belgium more than their parents but in somehow they cannot find themselves as a part of neither Belgian society nor Turkish society in Turkey.

Mostly, Turkish people are used to seeing themselves not attached to Belgium, in contrast, they tend to describe themselves precisely as the citizens of where they live such as citizens of Ghent, Genk or Beringen where the population of Turkish immigrants conveys a high rate of population. In conjunction with all these investigations, an interview was conducted with the third-generation youths who are master students in Belgium. According to the reflection of the interviews, it is clearly seen that even those who were born and grew up in Belgium, have attachment problems to society. Basically, they tend to describe themselves to attach where they are used to living in the neighborhood scale where they have a complete family.

Case Study; Rabot, Gent; The Impacts of Turkish on Belgium Urban Environment

The spaces which were distinguished by Turkish

The Turkish impacts are distinguished on two main sections as housings and public spaces. To begin with, it should be concerned that the interpretation of the urban environment started to become concrete with the second generation of Turkish immigrants and it induced the transformation of some specific neighborhoods which were abandoned by Jewish mostly or comprised by mine workers mass housings. The impacts prevailed as a consequence of the instinct of cultural continuity or searching for an identity. From this angle, kebab restaurants are the most significant examples which were spread out to not only Turkish neighborhoods but also all over the cities.

Living conditions

Firstly, the Turkish immigrants' housings should be tackled as three different forms;

1)Single Male House

It was for male workers who went to Belgium as temporary labour which usually includes the first generation.

2)Primary Family House

It usually belongs to the core family who immigrated and settled as a result of reunification from the second generation of immigrants. Those houses are generally located in the suburbs of the cities which are well known as immigrant districts such as Rabot in Gent or mine workers mass housing districts in Genk.

3)Secondary Family House

It belongs to the third generation of Turkish immigrants who were born and grew up in Belgium and also, they tend to live in more central areas of cities as opposed to their parents' tendency or more single houses in rural areas.

The places which are comprised of Turkish immigrants

Secondly, it is important to underline that the impacts of Turkish people in Belgium indicate its soul more in public spaces rather than residential areas. If the spaces which were composed by Turkish people should be summarized, they can divide into different branches such as;

Collective Spaces

1)Kebab Restaurant

2)Meatball Restaurant

3)Tea House

4)Mosques

5)Music House

6)Wedding Saloon

7)Turkish Student Center

In detail, Turkish people tend to build their own-mosques as how they are in Turkey or have resemblances with them, actually this is an attempt to find a soul for mosques how they were in their memory so they try to find a balance between their memories and their currently living areas. By the way, all these constructions just can be built by Belgian governments' permission so much as those mosques do not significantly show up in the cities so easily as a result of the Belgian urban conservation rules consequently, they find a kind of design principle between those two different cultural atmospheres.

Commercial Spaces

1) Market

2) Bakery

3) Butcher

4) Greengrocer

5) Trousseau's' Shop

6) Jewelry Shop

7) Clothes Shop

8) Hairdresser

Furthermore, with all these commercial activities, they have a chance to live as how they used to live in their cities in Turkey. On the other hand, with those facilities they had opportunities to build their own business and became a part of Turkish and Belgian economy meanwhile, as a result of that they had more independence in the urban environment as a citizen.

The places which were built by city of Ghent or citizens

1) Civil Organizations / Public Spaces

2) Church

3) Collective atelier for arts & crafts

4) District center

5) Open atelier by an artist

The process of Rabot as becoming immigrant settlement

Rabot is a neighborhood of Ghent which has one of the highest populations of the city. Moreover, there are some medieval architectural traces such as Rabot Castle, however, during the Great World War, Ghent enlarged its harbours. Subsequent decades, it had many international events in link with that the city provided better life standards for the urban environment. In the middle of 1960s, the district started to hold different immigration waves from several countries, in addition it was a perfect labour neighborhood because it is also located near the factories. In the 1970s, as a result of rising immigrant population, the social block apartments were built which cost low prices and targeted to the low-income families or youths in Ghent. In line with all this information, Rabot was chosen as an immigrant neighborhood by Turkish immigrants who were mostly from Emirdağ-Afyon. Especially, after 1980s Turkish immigrants became settled in Belgium and started to build their own business network which offered them having chance building their own environment with Turkish entrepreneurs attempts which were directly or indirectly induced many changes in Belgian urban environment.

Figure 1. Gent / City Center, from Google Streetviews

Figure 2. Rabot / Woldengemstraat from Google Streetviews

On the one hand, it should be concerned that Rabot is a popular neighborhood in Ghent, which has a high density, the streets are dominated by united row houses, and the neighborhood has a lack of open public spaces. As a result of that the street is used as outside space which is one of the most significant evidence of usage of the street as public space. Wondelgemstraat is the main line and the most alive street in Rabot, which is gathered with Veldstraat. Nowadays it has small shops on the street which are established by immigrants. The urban changes should be concerned as a result of searching for identity and place attachment issues which affect the spatial organization in the immigrant neighborhood in accordance with the immigrant roots.

Figure 3. Rabot Fatih Mosque Flyer from Google Streetviews

Figure 4. Fatih Mosque Kermess from Fatih Cami Gent Facebook Page

From this point of view, the mosques can be good examples to define the impacts of Turkish identity in the Rabot. Firstly, it should be underlined that Ghent is a city which has a dominant Christian architectural character, regarding to that there are many precautions which were taken by Belgian government to provide the conservation of the urban identity and as a result of that the Turkish mosques do not stand out as a part of the city character and those mosques are almost invisible in the city.

Figure 5. Event in Fatih Mosquee for Turkish Women from
http://www.turkseunie.be/tr/dernek-faaliyetleri/gent-fatih-camii-anadolu-
gulu-fv

According to the Belgian National data, there are six Turkish mosques in Ghent and also one of them is located in Rabot that names the Fatih Mosque. This mosque is one of the collective spaces for Turkish people who are living around Rabot and it is located precisely on Rietstraat which is a side-street of Woldengemstraat. Fatih Mosque is not only a prayers' gathering place, it holds more social meaning for users and holds many events especially for kids and women.It is seen from Figure 5 every month Fatih Mosque holds different events such as an information day for Turkish women about the insurance and security problems in Belgium. Consequently, those mosques can be discussed as a gathering place for Turkish community more than a religious spatial organization and also as a main feature of the reflection of the Turkish identity in the city. Addition to the activities in mosques, Turkish youths also try to help immigrant children with educational support. They established a civil organization by themself to create awareness on the importance of education for a better society. The civil organization which names Enderun, started its early actions in Maria-theresiastraat which is a side-street of Wondelgemstraat. This civil organization also created a social hub for students in the area and brought a different kind of collective environment.

Figure 6. Rabot Market where Turkish products are selling and Dirilis Turkish Cafe / Woldengemstraat from Google Streetviews

The one of the most significant impacts on urban spatial organization are the Turkish markets or stores, as it is seen from Figure 7, those commercial spaces use the pavement as a part of their stores in Wondelgemstraat. Actually, the municipality of Ghent does not allow this kind of action in the city center but in the immigrant district you can see it. This is one piece of interesting evidence to debate the influence of Turkish habits on the neighbourhood. Moreover, it should be concerned that those markets and stores are open late evening that continues the mobility in the district.

Figure 7. Hairdresser , Turkish Restaurant , Driving Course which belong
to Turkish People / Woldengemstraat from Google Streetviews

On the other hand, the most important elements of the neighbourhood are the kebab and meatball restaurants which are also open till early in the morning. In somehow those movements transform the immigrant neighbourhood which is seen as an insecure area from outside into a vivid neighbourhood. Additionally, some typical Turkish shops are located in Wondelgemstraat such as jewelry stores and Turkish cafes which usually hold men's costumes. It is clear that those spatial organizations pop up as a reflection of prevailing Turkish identity and find a solution to cultural needs and the character of the urban environment which gradually changed and became a well known Turkish neighborhood in Ghent.
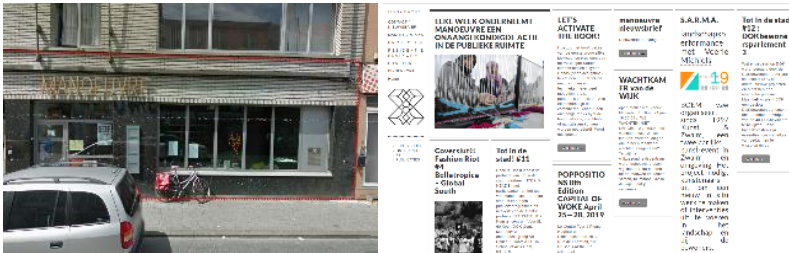
Figure 8. Maneuvre Vzw and Maneuvre website / Woldengemstraat from
Google Streetviews and http://www.manoeuvre.org/

Besides Turkish immigrants activities, many events and activities are held by the city of Ghent and civil organizations. One of these organizations is Maneuvre Vzw which is a co-creative art practice with local residents, artists, makers and thinkers. As a collective space Maneuvre creates a common platform for different people and helps to improve the dialogue among people. It is located on Woldengemstraat and opens its doors for everyone who wants to participate in this art movement. Additionally, it helps participants to create small economies for their houses so many Turkish old ladies who know different art-crafts work participate in this collective organization.

Figure 9. Warm soup event in Rabot Church and its announcment from https://www.kerknet.be/parochie-gent-noord/informatie/babbelsoep-op-st-jozef

Also, many activities and events are held by the church of Rabot which is located in the heart of Woldengemstraat and buurtcentrum which is the neighborhood center of Rabot, located Josef II straat in Rabot. Buurtcentrums are mainly responsible for the wellbeing of the neighborhood, accordingly they take care of the activities and events in the district. One of these events and activities is a warm soup event which takes place in Rabot Church every Saturday afternoon which is a volunteer event by citizens of Ghent. It is organized by buurtcentrum of Rabot for helping people who are living around Rabot , especially those who have low income.

Figure 10. Meeting of New Economies Project with locals in Bruutcentrum, from Ozkilic E., 2016

Figure 11. Exhibition of Next Economies Project in Rabot Church, from Ozkilic E., 2016

Apart from that , the area in front of the church and the church are used as a meeting point for locals in Rabot where many different events take place. The Next Economy Projects exhibition which was held by KU Leuven International Master students and the city of Ghent took place in the church, in 2016. The idea of Next Economy Projects was aiming to create new public spaces within new economies for the city which were targeted to reuse the unused churches of Ghent. Thus, international master students of architecture in KU Leuven conducted many surveys in Rabot and tried to understand the needs and thoughts of locals in Rabot. At the end of their works , an exhibition was held in Rabot Church and the locals were invited. However, the Turkish immigrants' attendance to the exhibition was low compared with their participation during the surveys.

According to all information and analyses, Rabot stands out as a district which portrays Turkish identity in an urban environment where the spatial bonds became a reflection of social bonds. It is obvious that this spatial organization was composed in conjunction with memories, experiences of Turkish immigrant groups as well as a consequence of the social integration process. From this angle, as it is mentioned before, Turkish community is the most introverted community among immigrant groups and also shows its character stronger than other groups in urban environments. Therefore, two main perspectives should be taken into account, first of which is how attachment could be beneficial to continue the Turkish culture in Rabot and the latter being how attachment induces to transform the Turkish community more introverted.

 Firstly, individuals instinctively need to maintain their own cultural continuity and it is an inevitable fact that the community attachment stands out as a result of social bonding in line with that Turkish immigrants built their own spaces within time on Belgian urban environment. On the one hand, the district became a gate for immigrants to the city as a result of different activities and events in Woldengemstraat.

CONCLUSION

Regarding this information which was discussed on various grounds about Turkish immigrants in Belgium, it is important to note that Turkish people consider themselves to be attached generally just in the Turkish neighborhood where the Turkish population conveys high rates and the Turkish culture prevails in the urban environment. Briefly, the first and second generations of Turkish immigrants cannot observe themselves to belong Belgium as a lack of identifying process and as opposed to that the third generation feel attached to Belgium more than their parents as a result of the bridge between Turkish and Belgian culture. As opposed to that, the newcomers of Turkish immigrants who have a high educational background, spend more time in the city center than in the immigrant settlement and only go to Turkish districts for shopping activities.

This study concludes that, the tendency of describing the place attachment is merely concerned with the identity of the urban environment as well as the social environment. Having a sense of being a part of a community

strengthens the relationship between the city and people and it creates different activities and events among people in the cities. In addition, on various grounds the relation between immigrants and settlements has been investigated in order to understand how these cases affect the urban environment, identity problems and sense of belonging in today's cities and the integration process of the society in this paper. As a last word, the urban changes should be concerned as a result of searching for identity and place attachment which affect the spatial organization as well as the use of the space in the immigrant neighbourhoods in accordance with the immigrants' roots. Regarding that, Rabot has been taken into consideration which consists of the big majority of Turkish population and also holds the main Turkish events and activities in Ghent. The districts as Rabot should be examined as a gateway for the multicultural environment of cities and the appropriation of spaces in these areas should be held according to people's needs. In this context, this study, "The Place Attachment among Turkish in Belgium; Case Study; Rabot,Ghent ', aims to create another reference to studies of Turkish immigration in Europe within the understanding of the activities and the events via place attachment issues in urban environments and the integration process of society.

ACKNOWLEDGEMENTS

REFERENCES

Buffel, T. , & Phillipson , C. (2011). Experiences of Place among Older Migrants Living in Inner-Cıty Neighbourhoods in Belgium and England. Diversite Urbanie , 11(1), 13-37. Retrieved from https://www.researchgate.net/publication/277501872_Experiences_of_Place_among_Older_Migrants_Living_in_Inner City_Neighbourhoods_in_Belgium_and_England

Ehrkamp, P. (2005). Placing Identities: Transnational Practies and Local Attachments of Turkish Immigrant in Germany. Journal of Ethnic and Migration Studies, 31(2), 345-364. Retrieved from https://www.researchgate.net/publication/259451168_Placing_Identities_Transnational_Practices_and_Local_Attachments_of_Turkish _Immigrants in_Germany

Ilgın, C., & Hacıhasanoğlu, O. (2006). Göç-Aidiyet İlişkisinin Belirlenmesi için Model: Berlin / Kreuzberg Örneği. İTÜ Dergisi/a, Mimarlık, Planlama, Tasarım, 5(2), 59 - 70. Retrieved from http://itudergi.itu.edu.tr/index.php/itudergisi_a/article/viewFile/908/834

Ireland, P. (2004). Becoming Europe : immigration, integration, and the welfare state . Retrieved from

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

http://0search.ebscohost.com.divit.library.itu.edu.tr/login.aspx?direct=true &db=nlebk&AN=829580&lang=tr&site=eds-live

Kayalar Ailesii. (2020, 27 October). Belçika'da Türk mahallesi - Gent gezisi (#VLOG 1). Retrieved from https://www.youtube.com/watch?v=KLrmbWvjvpQ&ab_channel=Ka yalarAilesii

Kesteloot , C. , & Cortie, C. (1998). Housing Turks and Moroccans in Brussels and Amsterdam: The difference between Private and Public Markets. Urban Studies, 35(10), 1835-1853. Retrieved from DOI: 10.1080/0042098984178

Scannell, L., & Gifford, R. (2009). Defining place attachment: A tripartite organizing framework. Journal of Environmental Psychology, 30, 1-10. Retrieved from

http://web.uvic.ca/~esplab/sites/default/files/2010%20Tripartite%20Scanne ll.pdf

Türkiye Büyük Millet Meclisi İnsan Haklarını İnceleme Komisyonu , Belçika Raporu. (2009). Retrieved from https://www.tbmm.gov.tr/komisyon/insanhaklari/belge/Belcika_Rap oru.pdf

Van Herzele , A, & De Vries ,S. (2011). Linking Greenspace to Health ; a Comparative Study of two Urban Neighbourhoods in Ghent, Belgium. Population and Environment, 34, 171–193. DOI 10.1007/s11111-011-0153-1

Wets , J. (2006). The Turkish Community in Austria and Belgium; The Challenge of Integration, Turkish Studies, 7: 1,85 – 100. Retrieved from https://www.researchgate.net/publication/232988728_The_Turkish _Community_in_Austria_and_Belgium_The_Challenge_of_Integrati on

De Bock , J. (2018). The Diverse Trajectories of Labour Migrants in the Era of Guest Worker Migration, Ghent, Postdoctoral Research UGhent, Retrieved from

https://biblio.ugent.be/publication/8517415/file/8523275

SPATIAL REFLECTIONS OF THE CULTURAL OTHER OF THE JERUSALEM OLIVE MOUNTAIN

Sema KIZILELMA[1]

[1] Atatürk University, Turkey
semak@atauni.edu.tr

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

ABSTRACT

Interactions between people and the technology which develops based on communication and information are progressing. Particularly, in the countries with multinational structures, it becomes significant for people with different ethnic, political and cultural identities to live by sharing the same space. In this respect, the principle of coexistence without destroying the differences depends on preserving the boundaries of the other existing in the common space. In Edward Said's terms (tr. Ülner, 2006), the concept of the other is defined and examined as a discursive product. According to Derrida, the other expresses not only the differences in opposition to the object but to all differences in opposition to the sameness (Özkan, 2018). Levinas states that the same can exist with a transcendence approaching the other (Direk & Gökyaran, 2002).

In this study, the concept of the other will be examined through a spatial example, and the others in the space will be discussed. Jerusalem, which will be regarded as a place, is defined as "the city of all humanity" by S. Karakoç (1988). Jerusalem, which is called Yerushalim by the Jews, al-Kuds by the Arabs, Jerusalem by the Europeans, and which is exalted in the holy books of Judaism, Christianity and Islam is home to not only these three Abrahamic religions but also many other religions and cultures. The existence of the cultural others and their spatial reflections will be analysed by focusing on the Mount of Olives. The reflections on the space will be discussed by examining the dichotomy between the olive trees that symbolize life / hope in the Mount of Olives and the concepts of death / obstacles that can be regarded as the other of these trees.

Besides, Jerusalem is described as "Corpus separatum"1, a phrase which is translated as "separate body" in Latin. The depiction here can now be seen as reflected in the space with walls and limitations (separation of the body). This wall, which is called the separation wall and divides the city into two parts as east and west is the handling of the otherness between life and death with the existence of a physical wall. The existence of a physical wall here causes East Jerusalem to be separated from the West Bank. This distinction draws a boundary between the buildings that indicate the spatial existence of lives and the tombs that indicate the spatial existence of death in the city. In this study, it is aimed to discuss the otherness of these distinctions and borders in the city in relation to each other.

Key Words: Jerusalem; Mount of Olives; The Other; The Other Culture; Spatial Reflection

INTRODUCTION

'Other' As a Concept

The interactions between people and technology developing based on communication and information are in progress day by day. Especially in countries with multinational structures, it is important for people with different ethnic, political and cultural identities to live together and share the same space. In this context, the principle of co-existence without destroying the differences is to protect the boundaries of the other existing in the common space. According to Edward Said (Eren, 2013), the concept of the other is analysed as a discursive product by definition. Said states that the main goal is to be someone else from a unitary identity in an environment that includes the other and where differences are not destroyed. According to Derrida, the other means not only the object but all otherness's against the sameness (Çınar, 2018). Levinas, on the other hand, states that the same can exist with a transcendence approaching the other (Çınar, 2018). The discourse that contains the concept of the other, defined by Said as co-existence, is discussed together with the reflections in the spaces of the city of Jerusalem within the scope of the study. It would be useful to look at the brief history of Jerusalem in order to understand the reflection of the way the concept of the other is handled by different thinkers.

A Brief History of Jerusalem

Located in the east of the Mediterranean, in the west of Jordan and in the south of Lebanon, Jerusalem is a city with a very high symbolic value in terms of Judaism, Christianity and Islam beliefs, dating back to ancient times (5000 BC) (Fandaj, 2017). The oldest known document about Jerusalem is Egyptian texts from the eighteenth and nineteenth centuries BC (Demirkent, 2002).

Strategic location of Jerusalem

Located in the center of the Middle East, the city was established on the Judea plateau, 24 km from the Dead Sea and 52 km from the Mediterranean in a straight line (Aydın, 2018). It is known that the city, which is far from the Mediterranean trade routes, has little water, exposes it to uncomfortable heat in summer and cold as hard as summer in winter, does not allow much settlement due to its rocky nature (Harman, 2002).

Symbolic meaning of Jerusalem

Because Jerusalem is mentioned frequently in the holy books, it is the first qibla, it is seen as a holy place for the three monotheistic religions (Islam, Christianity, Judaism), and some prophets in history lived here (Göllü, 2018), it has different symbolic values in terms of different holy and different

religious beliefs. It is thought that the names used also make sense of this symbolic value. Because in the Jewish tradition, it is accepted that there are 70 names including other given names (Harman, 2002). Most of the names used for the city of Jerusalem from the past to the present mean 'peace' (Armaoğlu, 1994) and they are also used with the same meaning as 'Jerusalem'. Jerusalem is mentioned as 'Urusalim' (meaning the city of peace) in the fourteenth century BC Teli Amarna letters, Urusilimmu or Ursalimmu in the late Assyrian texts, Yruşim in the Hebrew Masoretic text, Jerusalem or Jerosolyma in Latin and Hierosolyma in Greek (Doğan, 2018). The name generally used in Western languages is 'Jerusalem'.

Spatial reflections of the other in Jerusalem

It is thought that the emergence of Jerusalem as a place took place during the reign of King David (Batuk & Mert, 2017). The settlement in Jerusalem, known as the 'Old City' from past to present, is divided into four main areas (Figure 1), and these areas are marked with gates, including the borders of the old city.
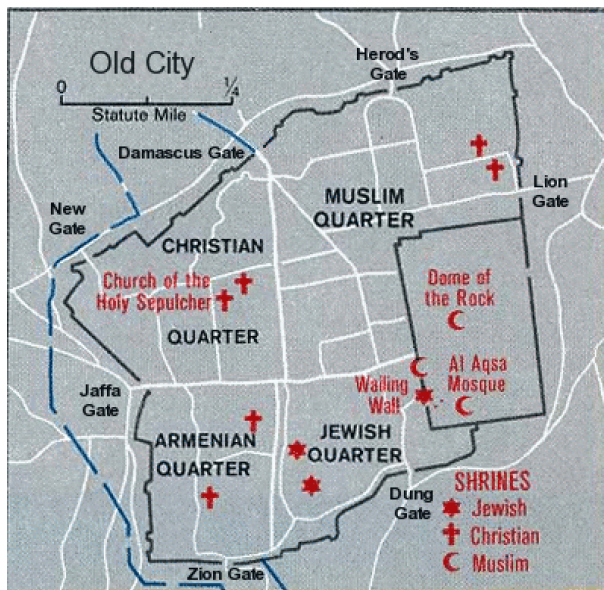
Figure 1. Four main districts separating the old city

When each of the separated parts of this city is considered as the other of the other, each creater border creates the spatial reflections and cultural differences of the other. Each region has its own living spaces in the areas whose borders are drawn as Christian, Muslim, Armenian and Jewish regions. The borders created in these areas are sometimes marked by walls, sometimes by graffiti or signs in their own language, and sometimes by the languages, identities and lifestyles of the inhabitants. These borders,

Politics/ Policies/
Laws/ Regulations/
Ethics

Human/ Behavior

Technology/
Material/
Sustainability

Philosophy/
Theory/ History/
Discourse

Criticism/ Method

**Identity/
Culture/
Tradition**

Urban/ City/
Landscape/ Rural

Design

Interior Design

Conservation/
Transformation/
Re-use

Education

Arts/ Aesthetics

which we can witness in many areas of the city, especially in the old city, will be discussed in detail over the existing walls - olive trees and tombs in the city, together with their spatial reflections in the city.

Wall – Boundary Element

A wall can be defined as a structure formed by natural or artificial materials by stacking them on top of each other or side by side (wikipedia). At the same time, a wall can be defined as an architectural element that surrounds an area or space, purifies the environment from dangers for protection purposes, or is designed to delimit and separate an area from others. According to Ching, when considered as an architectural design, the wall is among the elements that can be arranged in order to separate the interior from the exterior and to determine the boundaries of the interior space (Ching, 2006). The definition of the wall will be used in this study and the part that will be emphasized is that it is an element that separates and limits an area from others. In addition to the fact that the wall is an architectural element, its transformation and differentiation as a concept and metaphor (Yüksel, 2020) should not be ignored. Pink Floyd's dystopian album The Wall, which was later turned into a movie, portrays a rock star at the height of loneliness and otherness (Soylu, 2019, e-scope, website). The concept of the wall to be discussed here should be considered from Floyd's point of view of isolation and othering.

The two main walls in the region will be discussed in this context. However, while one of these walls creates a border and divides the city into two separate regions, the other wall affects a smaller area and seems to play a unifying role in some respects.

Separation Wall – Distinguishing Element (West Bank – East Jerusalem)

According to the data of the UN Humanitarian Affairs Coordination Office (OCHA), the wall (Figure 2), which was built later in the city from the walls in the region and divides the city into two regions as the West Bank and East Jerusalem, was 65% completed in 2017 with 460 kilometers. While the 53-kilometer section of the wall is under construction, it is stated that the additional 200-kilometer section has not been implemented yet.
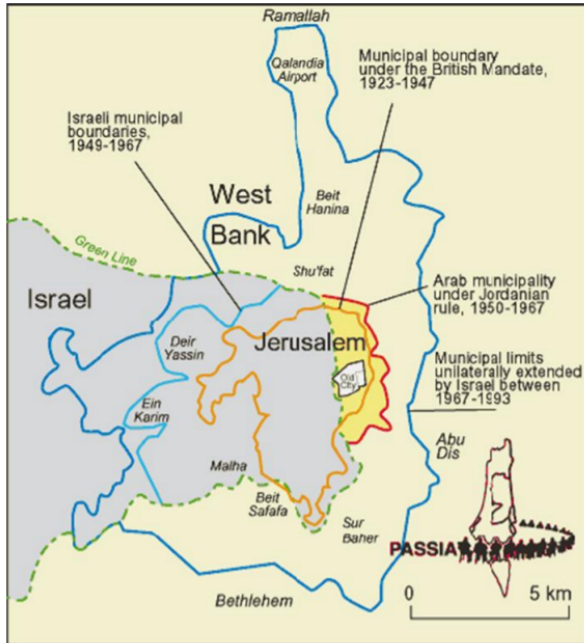
Figure 2. Important borders dividing the city of Jerusalem

When the construction of the wall is completed, it is expected to reach 760 km. In addition to the wall, which can reach a height of 7-8 meters in places, watchtowers were placed at certain intervals.

The wall of separation that causes the formation of the other, which occurs in the West-East opposition, brings to mind the phenomenon of 'limiting'. To limit is to separate something from something, one place from another, to hide it. Sometimes the border is a situation that is desired and required for defensive purposes, while the existing border wall in this city becomes an overwhelming and separating wall with its length and height. Big cities where social life is limited by walls…

Like all walls, it was double-meaning, two-faced. What was inside and what was outside depended on which side of the wall you looked at (The Dispossessed, Ursula K. Le Guin, 1974).

Considering the metaphor of the wall above, based on the word taken from Ursula K. Le Guin's well-known work, The Dispossessed, you can literally draw a wall on a Cartesian plane from three different angles: top, front/back and side. When we look at the wall drawn from the top, that is, in the plan, it is a line with two equal surfaces, which are equidistant from both sides of the wall. Since we are looking from above, it is in a position where we are only interested in the point where it exists. And this point has an equal approach to both regions it separates. When you imagine yourself placed on either side of the wall after the moment viewed from the top, the wall will

now turn into a border from a democratic line. Whichever side of the wall/border you are on you have to stay there, the other side is the other for you, it is forbidden to cross there. In time, you will either try to live with it - to keep it alive/coexist or to destroy it - to demolish it. When you look from the third angle, that is, from the side, you are condemned to see both sides separated from the section of the wall, but at the same time to be both condemned, one side being the other from you. Shevek, the main character in Le Guin's book, allows to make sense of the in-betweenness with his story set in two worlds, by looking through the section of a wall (Figure 3). This is a cross-section where you cannot be under normal circumstances.

Figure 3. Picture of the in-between from the separation wall section

Wailing Wall – The Unifying Element

The other wall, which was formed as a result of the collapse of a historical city wall in the region, is called the Wailing Wall. While it was a place where Jews prayed, it is called the 'Burak Wall' for the Muslim community. It turns into a unifying element that gathers members of different religions in the same area, albeit at different times, which is considered sacred because it was the place (Palestine News Agency) where Muhammad tied his mount named 'Burak' on the night of Miraj. The wall, which was built later as a separation wall and formed a border with the city, has turned into an element that is short in length and allows for common use.

Jerusalem Old City
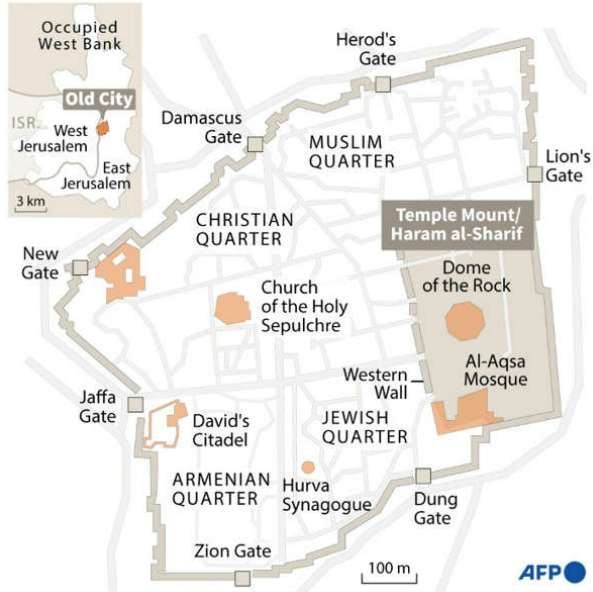
Figure 4. Location and surroundings of Jerusalem old city and Masjid Aksa

Worship is performed in front of the western part of the wall (Figure 4) located to the west of Masjid-I Aqsa. The point at which the wall is looked at and prayed/subject exists is the part where the wall is defined. Another difference from the separating wall is revealed at this point. The otherness of the western part of this wall is in its separation from the east as holiness, but the eastern part is also open to use and crossing with any border is not prohibited. There are some rules that must be followed, which requires that only members of different religions respect the rituals of the other religion member while worshiping. In this way, the other of the space/wall does not condemn us to one side, but makes it possible to exist in both or even three glances (from above, from the front/behind and from the side). It forms a defining and protective border to Masjid-I Aqsa.

Mount of Olives – Olives – Life

The Mount of Olives and olive trees, which form a natural border in the city unlike the wall, is an important place for the local Muslim people. In Christianity, it is very important in that it is the place where Jesus Christ visited, preached from time to time, spent the night praying, was crucified and appeared to his apostles (Aras, 2011). The Mount of Olives, one of the holiest places in Jerusalem, is a hill with many olive trees. In the holy books, the olive took place in many legends and in a legend in the Old Testament, the dove returning to Noah's ark with an olive branch in its mouth gives the

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

good news of the end of the flood. Since then, the olive branch has become a symbol of peace (Küçükkömürler & Ekmen, 2018). The olive trees on the Mount of Olives in Jerusalem symbolize both peace and victory for the people here, as well as the hope that will always exist. In addition to these, it is also a symbol of holiness, abundance, fertility, justice and wisdom. These symbolic meanings of the olive trees (Figure 5) on the Mount of Olives are very important for the people living there. Every olive branch extending from the olive tree will come for them.

Figure 5. Olive trees in the Mounts of Olive

In a story in mythology, the tree called out to the sage who sat under the tree to benefit from its shadow:

I belong to everyone and I belong to no one, I was here before you came, and I will be here after you leave (Apelation, 2014).

The presence/existence in this discourse becomes meaningful with the presence of olive trees on that hill. The presence of people from different cultures does not affect its and states that it will always exist. The other of life here is the olive trees and their branches on this hill. At the same time, it is known that olive trees, which can have very deep roots, belong to the soil and the place where they exist.

Graves – Death

In addition to living spaces for the city, cemeteries also cover important areas. The Mount of Olives, which has been used as a cemetery by Jews for more than three thousand years, is among the important holy places of the region for members of different religions. Although it is not possible to produce a direct theory on death itself, we can think about it at the point where the phenomenon of death is related to life. Death has a value and meaning only when considered together with life. The intertwining of death and life allows otherness to be viewed from a different perspective. The city

of Jerusalem, which hosts more than one hundred and fifty thousand tombs, reveals the reflections of the otherness between death and life on the space as a result of the relationship it establishes between the tombs and the city.

Figure 6. Old City and the Jewish tombs across it

Death, which is the opposite of the phenomenon of life, which is considered as the representation of olive branches in The Mounth of Olives, is associated with more than 150,000 graves on the same hill (Figure 6). The other of life is death, and its spatial reflections are graves. Graves are reflections of people's being there, other than life. The roots of the olive tree, which exist under the ground like graves and are invisible to the eye, are the reason why that tree lives. The olive branches that can be seen on earth, when thought backwards with the same method, are also the manifestation of life on the surface. The better the root of the tree clings to the soil/place it belongs to, the longer its life on earth will be. The effect of this situation on people and the living people is the hope that comes from their very deep roots/not belonging to the place and reflects on their lives.

CONCLUSION

As a result, the concept of the other, which is addressed by different thinkers with different discourses has been dealt with in the city of Jerusalem which is known to be important because it has many different cultures, religions, ethnic origins and multinational structures. The main factor that associates this city with the concept of the other is that the differences that exist within it constitute concrete boundaries in the city. Considering the spatial reflections of these boundaries, different conceptual comparisons have been obtained when the city is analyzed. Concepts that allow comparison were examined on places and some results were obtained. These results made it possible to consider the town itself and the other through places.

The concepts obtained after the research reveal the concept of the other and the opposite created between the two sides of the separation wall,

which can be considered as the separating element. The right side of the wall forms East Jerusalem, and the left side forms the West Bank. The following concepts were handled as east, self, west and other, and the concepts were placed according to this classification. While the other of life is death, the other of the structures is tombs, which are the places of death, peace is placed in front of and beyond the war, and hope is placed in the other of the lost. In this way, all the meanings reflected from the concepts to the spaces turn into a universe of possibilities that exist together with the other and gain meaning when they are together.
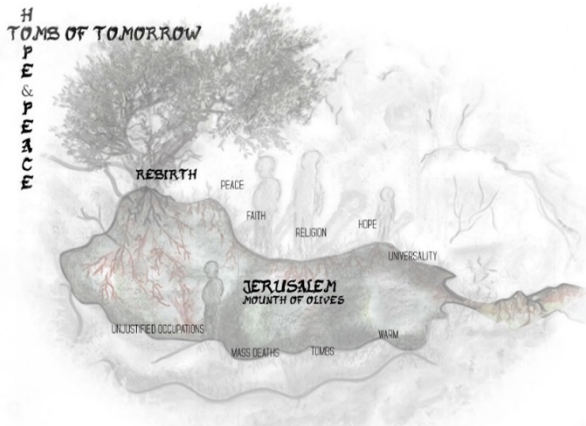
Figure 7. The spatial reflections and concepts of the others in Jerusalem centered on the Mount of Olives (created by the Author).

In the figure (Figure 7) created by the author and combined with the concepts produced, the current situation of Jerusalem has been tried to be depicted. Located in this way, the Mount of Olives is located in the center because it houses the olives, which are the symbol of hope. Apart from the trunk and branches of the olive tree, which is the main element that makes up the mountain, its roots under the ground are also depicted. The way the roots hold on to the soil gives strength to the trunk and branches on its surface, but it is the reason for their existence. When we look at the city of Jerusalem and the different cultures living with these figures and concepts, endless relationships are established and developed between us and the other. In-betweenness in this relationship with the other is possible, but it should be seen as positive. The in-between state is a clear, simple, natural, and finally a direction, a realistic position when we get to where we are. This consciousness will allow the thinking ego to reflect on its position and attitude towards the other and to improve itself. This coexistence will ensure the formation of a multicultural structure that can preserve the essence of cultural boundaries within itself, and that can hold cultural layers together without homogenizing.

What needs to be done now is to transform this city into a city of peace, as its name suggests. Our main goal is to transform from a unitary identity to an identity that includes the 'other' without destroying the differences.

REFERENCES

Aras, H. (2011, July 8). Central Symbolism in the World's Religions. Erzurum: Ataturk University Institute of Social Sciences.

Armaoğlu, F. (1994). The Palestinian Question and the Arab-Israeli Wars. Ankara: Türkiye İş Bankası Cultural Publications.

Ataman, M. (2020). Kudüs: Tarih, Din, Siyaset. İstanbul: Siyaset, Ekonomi ve Toplum Araştırmaları Vakfı (SETA).

Aydın, F. (2018). Jerusalem in terms of Jews/Judaism. Oldnews Journal, 109-125.

Batuk, C., & Mert, R. (2017). The City in the Middle of the Conflicting Holy: Jerusalem. Religious Science Academic Research Journal, 129-149.

Ching D.K., F. (2006). Interior Design - Illustrated. İstanbul: Yem Publications.

Demirkent, I. (2002). Islamic Encyclopedia. Jerusalem. İstanbul, Turkey: Turkey Religious Foundation.

Direk, Z. (2005). The Experience of Otherness: Essays on Continental Philosophy. İstanbul: Yapı Kredi Publications.

Direk, Z., & Gökyaran, E. (2002). "Witness to Forever - Selected Essays by Emmanuel Levinas". İstanbul: Metis Publications.

Doğan, S. (2018). From Past to Today, The Glorious al-Quds, the Sad City of the Orient. Academic Platform, 58-66.

Eren, G. (2013, June 20). Edward Said: Methodological Foundations of Orientalist Discourse Analysis. Erzurum: Ataturk University Institute of Social Sciences.

Fandaj, E. Ç. (2017, October 5). The Political and Legal Status of Jerusalem in the International Area. Bursa: Uludag University Institute of Social Sciences.

Göllü, B. K. (2018). Being in Jerusalem in the 17th Century: Hıfzı's Impressions of Jerusalem. Israiliyat: Journal of Israel and Jewish Studies, 132-145.

Harman, Ö. F. (2019). Islam and Jerusalem. Milel and Nihal, 9-30.

Karakoç, S. (1988). Alınyazısı Saati. İstanbul: Diriliş Yayınları.

Keykubat, B. (2014, Mayıs). Ölümsüz Ağaç Zeytin: Kutsal Tören (Derleme). Apelasyon: Tarım-Gastronomi-Turizm-Sağlık-Kültür-Yaşam, http://apelasyon.com/Yazi/97-olumsuz-agac-zeytin-kutsal-toren-derleme. Apelasyon: Tarım-Gastronomi-Turizm-Sağlık-Kültür-Yaşam: http://apelasyon.com/Yazi/97-olumsuz-agac-zeytin-kutsal-toren-derleme?bul=%C3%96L%C3%9CMS%C3%9CZ%20A%C4%9EA

%C3%87%20ZEYT%C4%B0N:%20KUTSAL%20T%C3%96REN%
20(DERLEME) adresinden alındı

Küçükkömürler, S., & Ekmen, Z. (2018). The Symbol of Peace Olive and Anatolian Culture. Scientific Journals, s. 809-820.

Levinas, E. (2004). Öteki, Ütopya ve Adalet. Düşünce, Siyaset ve Sosyal Bilim Dergisi, 221-231.

Masjid al-Aqsa Symposium. (2009). The Wound that Bleeds as Israel Digs (s. 106,118,131). İstanbul: Istanbul Peace Platform.

Özkan, S. Ç. (2018). Derrida'da Ben ve Öteki. Dialogues in Philosophy and Social Sciences, 1-22.

Özkan, S. Ç. (2018). Me and the Other in Derrida. ETHOS: Dialogues in Philosophy and Social Sciences, 1-22.

Research and Reports/OCHA Strategic Plans. (tarih yok). OCHA: United Nations Office for the Coordination of Humanitarian Affairs: https://www.unocha.org/research-and-reports adresinden alındı

Said, E. (2006). Şarkiyatçılık: - Batı'nın Şark Anlayışları-. İstanbul: Metis Yayınları.

Said, E., & Ülner, ç. B. (2006). Orientalism: Western Understandings of the Orient. İstanbul: Metis Publications.

Soylu, Ç. (2019, June 8). Wall Metaphor in 20th Century Dystopias Through "We", "1984" and "The Dispossessed". e-scope: art history criticism: https://www.e-skop.com/skopbulten/%E2%80%9Cbiz%E2%80%9D-%E2%80%9C1984%E2%80%9D-ve-%E2%80%9Cmulksuzler%E2%80%9D-uzerinden-20-yuzyil-distopyalarinda-duvar-metaforu/5082 adresinden alındı

Yüksel, G. (2020). The Image of the Wall as a Metaphor in Photography: A Look at Turkey and Northern Cyprus Based on Universal Examples. Anadolu University Journal of Art and Design, 174-195.

BECOMING SELF AT HOME, BECOMING THE OTHER IN THE CITY: THE CASE OF GAZIOSMANPASA – ISTANBUL

Siddi Zeynep YILMAZ KILIC[1], Hülya TURGUT[2]

[1]Ozyegin University,Turkey
yilmaz.siddizeynep@gmail.com
[2]Ozyegin University, Turkey
hulya.turgut@ozyegin.edu.tr

ABSTRACT

The process of creating identity is at the center of the dialectical relationship between self - other and identity connects to the home as the living space that best reflects the self. Thus, the home, which is an expression of the identity creation process, becomes a part of the othering process. Metropolises, where different identities come together due to migrations and shifting, are the main place of the othering process. The paper is based on the examination how different identities are themselves at home while becoming others for the city. Accordingly, a conceptual framework is developed which examines the spatial and social dialectics between home and city. Gaziosmanpasa of Istanbul is selected for the case study based on the established conceptual framework. Also, Gaziosmanpasa is an example of the process of othering since different identities come together with the migration from rural to urban context in Turkey. The analysis of the otherization of Gaziosmanpasa is determined through the content and discourse analysis of the entries under the title of Istanbul Gaziosmanpasa in the internet dictionaries where users share their comments. In Gaziosmanpasa, 20 households with the same identity and migrated from the same village are examined to analyze their processes of maintaining their identity. The spatial identities are analyzed by examining the plan, view, and spatial characters, while individual, socio - economic and collective identities are analyzed by survey, observation and in-depth interviews. As a result, it is determined that although people living in this region are themselves at home, they are being otherized in the city. The practice of othering is developed by the identity, home as a reflection of identity and encountering of different identities, and it is spread along with the internet and media. In light of this data, the concepts of identity, othering, spatial-social segregation and hybridity are returned to the charge.

Key Words: Identity; Othering; Home; City; Spatial and Social Dialectics.

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

INTRODUCTION

There is a constant and dynamic relationship between identity and the other, and these two concepts are discussed as an important problem over the self and the other. However, it is equally important to discuss the dichotomies created by identity and other relationships over the home and the city. Identity, which has different definitions in many different contexts, is handled not only individually but also socially, collectively and spatially within the scope of this paper and it is defined as a multilayered concept consisting of the dynamics of culture, place, time, belonging, memory. Thus, identity is an interactive concept that includes the characteristics of individuals or groups, expresses their selves, and constitutes a process. At the same time, identity contains the self-other dichotomy by defining who it is while also defining who it is not. Therefore, the other, which is a part of the identity creation process, is a part of many dichotomies such as me-you, us-them, race, gender, ethnic origin, language, religion. So, the other can also be defined as a kind of lower self. Thus, the dialectical dynamic practices and paradoxical relationship between identity and other enable these concepts to create each other. The spatial equivalents of these concepts are the homes and cities that are most experienced in daily life practices. Especially the homes, whose users, designers and builders are the same people, can be expressed as the best reflect the patterns of their identities. Jenksin (2008) considers the home as a symbol of identity and self. Identity is a layer of meaning that contains the social, psychological and emotional bonds between the user and the home. At the same time, the physical structure at home, personal, familial and social relations, neighborhood relations and social communications are also a part of identity. On the other hand, many differences come together in cities, especially in metropolises, dichotomies are formed and different identities are encountered. Sennet (2002) defines metropolises as places where others coexist.

This paper explores the dialectical relationship between the home as a reflection of identity and the other as a part of the city. The relationship between home and city is examined through social and spatial dialectics. While self/other, individuality/community, local/global oppositions are handled within the scope of social dialectics, private/public, order/chaos, home/journey oppositions are examined within the scope of spatial dialectics.

Conceptual Overview: The Other As An Interdisciplinary Concept

The other is out of the majority as well as existing normal and it is formed in different conditions with different kind of relationships (Unsaldi, 2016). The creation of other is not only related with its characteristic features, also it is defined with existing situation (Unsaldi, 2016). In this case, the other is a kind of relationship constructed by oppositions. At the same time, the other co-exists with identity in many disciplines such as anthropology, philosophy, psychology and sociology (Sarukkai, 1997; Dervin, 2015; Schalk, 2011; Schnapper, 2005; Baudrillard, 2014). Identity is more meaningful with the

other. Identity is a way of introducing oneself or a group and also it can be defined as a self-consciousness with individual and social dimensions that develops with the situations it is associated with. The other develops in opposition to all this definition, that is, these two opposite concepts construct each other in an interactive way.

In architecture, the other is discussed over such as the relationship between the user and the space, the otherness of the designer or the user, the othering of the space with the marketing strategy, the othering of the space by commodification. In these discussions, the other is associated with metropolises, especially with globalization. While the other, individual, space and city relations are discussed, the concepts of identity and self are also taken place in these discussions.

The Process of Creating Identity as the Basis of Othering: Jenkin (2008) accepts identity as a starting point and defines identity as the capacity to know who one is. Knowing who we are brings with it the process of defining who others is and what is outside of us. It is a process of creating an identity and it takes place at the individual, social, collective and spatial levels, at the same time this process creates the other. Within the scope of this paper, identity is examined under four headings: individual, social, collective and spatial.

Individual identity is based on a person's determination and understanding of oneself, behaviors, needs, and interests. The characteristics of the individual identity are reflected in the group with which it interacts, and it affects and transforms the other identities in the environment. Social identity consists of the values, norms, roles and expectations that the individual acquires from the social environment (Marshall, 1999). Individual identity becomes a part of the social structure because of interaction with the social environment and gains social identity. Collective identity is formed by the memories, knowledge, traditions, customs, values and beliefs of the community. Groups that produce collective identity evaluate themselves differently from other communities and draw boundaries against them. According to Laclau (2000), collective identity is built on oppositions and no collective identity can be created without othering alternates. Spatial identity is formed by the reflection of individual, social and collective identity in the physical environment. Communities that create a collective identity form a common spatial memory from the places they lived in the past, and the spaces that are constructed in the future are shaped by this memory. Their social lives and the unique values of the community are also reflected in these spaces. The common spatial pattern produced can be read through parameters such as physical characters, materials, plan or facade.

As a result, communities that create their individual, social, collective and spatial identities define the other as well as themselves. In fact, they sometimes blur the boundaries between them and the other, and they are transformed by interacting with the other.

The Home as a Reflection of Identity: People establish a direct relationship with the place they are in, and this relationship takes place not only at the personal but also at the social level. The spaces that have the

most contact with the user are the homes. Considering the definition of identity, home is the spatial equivalent of identity. In addition, identity is one of the main concepts that separates the home from the house and gives meaning to the home, and it enables the house which is a purely physical space to turn into a home. Because identity reflects the characteristics, feelings, thoughts and behaviors of the individual to the home. Thus, social, psychological and emotional bonds develop between the user and the home. These bonds also develop the sense of belonging and identity indirectly provides the creation of belonging. Another dimension of identity is social relations, values and norms acquired from the environment. These also affect the creation of belonging. On the other hand, collective identity reflects the memories, knowledge, traditions, customs, values and beliefs of the community to the home, ensuring the development of both belonging and memory. Then, the home is an individual, social and collective mirror, a form of expression and a unique formation. These identity data can be observed through the spatial characteristics of the home. These spatial features are encoded in the sense of belonging and spatial memory of the community. Dovey (1985) interprets these physical and symbolic reflections as a kind of expression of identity.

As a result, the home is a space where its users reflect themselves and their relationship with their surroundings. Thus, the identity of home is formed and the interaction process between the user identity and the identity of home begins. At the same time, the home consists of a system of people's lives, habits and behaviors. All situations outside this system are defined as other. For this reason, home and the other are opposites, the home is in opposition to the other because it represents all vital practices.

Urban Heterotopia as a Reflection of Othering: In the discussions of the city and architecture, the conceptual extensions of the other are based on heterotopia. Heterotopia is etymologically formed by the combination of *"hetero-"* meaning different, other and *"-topos"* meaning place. In other words, the concept of heterotopia is interpreted as "other place". At the same time, the origin of heterotopia is based on medical science. In medicine, heterotopia is used to express that an organ or a part of the body in another place, not where it should be (Topinka 2010). Both the etymology of the concept and its definition from medical science, which is its origin, have common points and emphasize that heterotopia means the other. Foucault (2011)'s interpretation of heterotopia is also important, especially in the field of architecture and urbanism. In fact, the meaning of heterotopia in medical science and Foucault's interpretation of heterotopia are similar. Heterotopia, which expresses that an organ develops in a different place rather than where it should be in medical science, interprets as different places or other places in Foucault's approach. In other words, it interprets both as contrary to norms, apart from what should be. Foucault defines heterotopia as many meanings and sub-meanings such as being against, being different, being in crisis and deviation, liminality, being together, accumulating time, being temporary, being in the closing and opening system, representing the illusion/perfected. According to Foucault, every different situation can produce or transform its own heterotopia. At the same time, every culture in the world creates heterotopias (Foucault, 2011).

Lefebvre's interpretation of heterotopia is different. Lefebvre evaluates heterotopias with three concepts: utopias, isotopes, heterotopias (Lefebvre, 2014). While Lefebvre (2013) describes isotopes as "same places", he interprets heterotopias as "places both excluded and intertwined, the other place, the place of the other". According to him, the city is formed only by the combination of utopia, isotope and heterotopia.

So, cities, that is, heterotopias, are the place of the others. Sennett (2002) defines cities as places where others come together. In fact, according to Sennett, a city is formed by the coming together of differences, similar people cannot establish a city. But the cities mentioned here are usually metropolises. Since the individual is somehow under control in small or singular places, so it is not possible to be otherized. Metropolises are places where the process of othering can take place and where others can coexist (Stavrides, 2016). Metropolises enable many incompatible spaces to be together in one place. Heteropic spaces in metropolises can be given as examples of other spaces inhabited by differentiated groups excluded from the society. As another example, they are communities living in another place outside of their own cultural and geographical conditions. In such a case, the identity of the community is other for the new context in which it lives, and the relationship between them leads to many spatial and social dialectics on both an urban and architectural scale.

The Conceptual Framework: Spatial and Social Dialectics Between The Home Created by Identity and The City Created by The Other

There is a dialectical relationship between the home as the place that best represents the identity and the city formed by the coming together of the others. The dialectic relationship between home and city within the scope of this paper is based on the study of Altman and Gauvain (1981). The dialectic structure they produce and the one examined in this article have common features: the stress between binary oppositions and the unity formed by the definitions of opposites. Dovey (1985), who researches dialectical analysis, examines the home in a sociocultural context, through spatial and social dialectics. Uraz and Turgut (1997) also examine the meaning of the home and its change over time through social and spatial dialectics. While Uraz and Turgut (1997), who consider the home with its spatial, social, cultural and psychological dimensions, focus on the self/other, male/female, guest/host oppositions for social dialectics, they focus on the up/down, day/night, outside/inside, front/back, clean/dirty oppositions for spatial dialectics.

In this context, the conceptual framework established based on the dialectical approach developed by Uraz and Turgut, examines the opposition of home and city with social and spatial dialectics. As seen in **Hata! Başvuru kaynağı bulunamadı.**, although identity and other are opposite concepts, they are in interaction and create a unity. In the conceptual framework, heterotopia represents the city as the other. On the other hand, continuous interactions between home and identity are established through individual, social, collective and spatial identity. In the

interaction zone between home and city, social and spatial dialectics are developed. The social dialectics is discussed in the following approaches: first, "self-other" is used because they involve the opposition between the determined group and those who are outside of that group, second, "individuality-community" is used because the home and the city are part of a social system, and the home includes individuality, the city includes community, third, "local-global" is used because, while global values try to adapt to the city and make it similar to other identities, local values draw boundaries, differentiate and differentiate their identities. Spatial dialectics corresponding to these social dialectics are as follows: private-public, order-chaos, home-journey. In fact, spatial dialectics at home derive from home-journey. Of course, all dialectics are interrelated, but home-journey is the trigger here. This journey between home and city offers two different experiences: being at home, longing for home. So, home is a place to come back, and thresholds are important in this journey. The meaning of the "private- public" opposition from spatial dialectics for users is that private is the home, so it expresses individuality and identity, whereas public is the immediate surroundings of the home and the city, so it expresses other, communality, dangerous, foreign, complex. In the opposition of "chaos-order", chaos refers to the undifferentiated, organic formation of spatial elements, while order refers to what is designed according to a determined form and method. The conceptual framework centered on the social and spatial dialectics between home and city, starting with identity – other, is as in **Hata! Başvuru kaynağı bulunamadı.**.

OTHER ARCHITECT/URE(S)
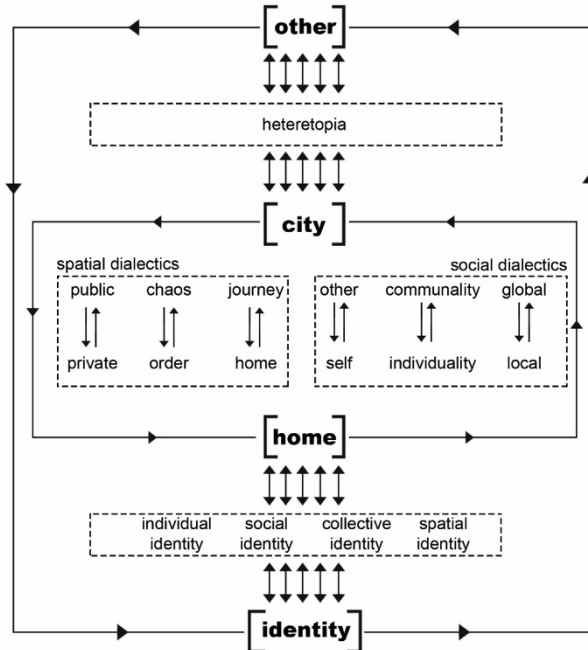
Figure 1. Conceptual Framework: Spatial and social dialectics between home created by identity and city created by the other

Case Study: Gaziosmanpasa – Kazim Karabekir As a Otherized Neighborhood

Based on the conceptual framework developed, the case study explores the relationship between identity and other through spatial and social dialectics through home and city. In this direction, firstly, heterotopic spaces that are otherized in the city are determined. Considering the urban and architectural scale, squatter settlements are often otherized. In this direction, Gaziosmanpasa, which is known as the squatter settlement in Istanbul, a metropolitan city, is chosen as the case, where there are communities from different cultures and ethnic origins. In the otherized Gaziosmanpasa, the relationship of the home with identity gains more importance. To examine this relationship, 20 homes are determined. The individual, social, collective and spatial identities of these homes are examined. With this examination, social and spatial dialectics are determined in the opposition of home and city.

Introduction of the Case Study: Istanbul, a metropolitan city in Turkey, was chosen as the case sample because different identities meet in Istanbul, it is dynamic and it contains many dichotomies such as public/private, local/global, urban/rural. Istanbul can be defined as a heterotopia where communities from different cultures and ethnic backgrounds coexist. Especially with the 1960s, there is a social and economic transformation in the city, and this transformation is also reflected in the urban settlements. Changes in the population structure, income distribution, social and cultural differences lead to spatial segregation. In other words, the living space and settlement practices of varied identities differ.

492
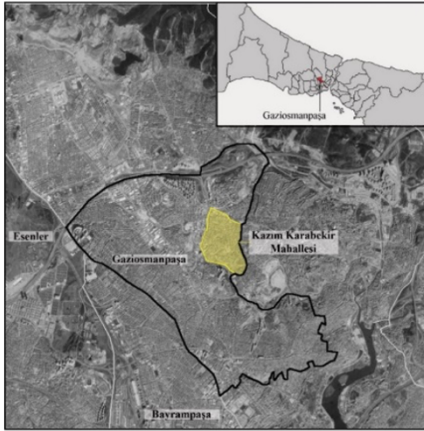
Map of Gaziosmanpasa – Kazım
Karabekir in
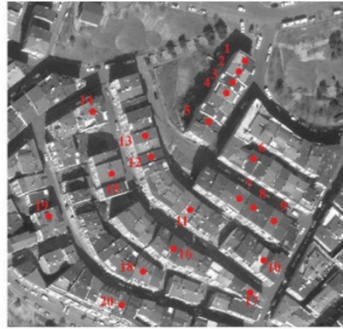
1- Mehmet Altay
2- Abdullah Altay
3- Bayram Altay (k)
4- Bayram Altay (b)
5- Ramazan Bali
6- Hanifi Pulat
7-Mustafa Altay
8- Ahmet İnanç
9- Hıdır Tutuk
10- Salih İnanç
11- Mustafa Sağın
12- Havva Mustafa İlter
13- Bayram Öz
14- Şevket İnanç
15- Bekir Altay
16- İsmail Koşak
17- Enes Altay
18- Ramazan Avşar
19- Ayşegül Altay
20- Yılmaz İli

The settlement pattern of Kazım
Karabekir of Gaziosmanpasa and the
homes examined within the scope of
case study 2021

Figure 2. The maps of the case sample (Yilmaz Kilic, 2021)

Gaziosmanpaşa, which is considered within the scope of this research, is a district established with the settlement of those who came to Istanbul. Gaziosmanpaşa is a place where people from Thrace settled in the 1920s, people of Bulgarian and Yugoslav origin settled in the 1940s, and people from the Black Sea and Eastern Anatolia regions settled in the 1970s (Perouse, 2011). There are 16 neighborhoods in Gaziosmanpaşa and people from similar ethnic backgrounds live in the same neighborhood. For example, while people from the Black Sea live in the Black Sea neighborhood, people from Eastern Anatolia live in Kazımkarabekir neighborhood. In this context, Kazımkarabekir neighborhood and 20 in this neighborhood are examined for case study.

Methodology: Quantitative and qualitative research methods are used in the research. First of all, it is investigated what kind of perception there is towards Gaziosmanpaşa, the internet and social media are an important platform on which social perception is reflected. In this direction, data is obtained from *Ekşi Sözlük*, which is the internet platform that has the highest number of users in Turkey and reaches the highest number of visitors (Alexa.com). This platform shares users' comments on all kinds of issues, so that social perceptions and practices can be determined from this platform. Content analysis is applied to the comments made under the title of Gaziosmanpaşa in *Ekşi Sözlük*, and the results are interpreted by converting them into numerical data. Secondly, the plans of 20 homes determined in Kazım Karabekir neighborhood of Gaziosmanpaşa are investigated and their spatial identities are analyzed. In addition, surveys, observations and in-depth interviews are conducted with the households of 20 homes, as a result of these analyzes, their individual, social and collective identities are analyzed. Spatial and social dialectics are discovered with the data obtained as a result of the analysis.

Analysis of Otherization in the City- Gaziosmanpaşa as an Otherized Neighborhood: Until July 1, 2021, 173 entries have been identified in the internet dictionary about Gaziosmanpaşa, but 29 of these entries link to different sites or are used for communication purposes. The other 144 inputs are categorized as economic, social and cultural, political, environmental characteristics and characteristics for the inhabitants of the district. Of the 144 data, 99 are negative, 21 are positive, and 24 are neutral.

First, economic data account for 6.2% of the total number of data, and 77% are negative. Economic characteristics are the inputs that include the rent and economic information about the urban transformation in Gaziosmanpaşa and the economic situation of the people living there. Examples of these entries are the following comments in the online dictionary:

"Gaziosmanpaşa is the squatter settlement where the low-income group resides." (28.06.2000 – 20:07 – celest).

Social and cultural data constitute 10.4% of the total number of data and 66.6% are negative. Social and cultural characteristics are inputs related to social and cultural activities and entertainment venues in Gaziosmanpaşa. While emphasizing the inadequacy of social and cultural activities, there are also negative comments about the existing places to spend time:

"There is only one place to socialize in Gaziosmanpaşa, the sanzelize cafe. Suburbs hang out there" (13.05.2019 – 18:04 – ne arayan adam).

Administrative and political data constitute 21.5% of the total number of data and 54.8% are negative. Administrative and political features are political events, management problems, and inputs related to the municipality in Gaziosmanpaşa. The vast majority of these entries are negative:

"Gaziosmanpaşa municipality still could not open the already finished swimming pool in the last local election, but they held the Istanbul congress here. Today, on the way to the dam, I saw the gaziosmanpaşa municipality picnic area text. I thought I'd take a look at the road, but it was written closed to the public at the entrance. Security didn't know when the opening was yet to happen. The municipality of Gaziosmanpaşa has been using all the means of the people for their own interests." (31.07.2018 - 12:16 - yok crysis).

Environmental data constitute 26.3% of the total number of data and 60.5% are negative. Environmental features are inputs related to the built environment and the transformation experienced by the built environment. Generally, there are negative comments about Gaziosmanpaşa being an example of unplanned urbanization and transformation:

"The district where 80% of the buildings within its borders are unlicensed..." (24.03.2004 – 23:50 – calibra)

On the other hand, some entries relate the transformation in the region with social life and convey them in story format:

"Until 1990, it was a place where immigrants generally lived, there were single-storey homes with gardens, there were neighborhood relations as in the sultan movie, and it was a place where it is difficult to walk because of talking to acquaintances when you go out on the street, but after this year, it was quickly caught up in the wheel of

urbanization, single-storey houses were replaced by huge apartments. As a result, with the incredible increase in its population, it has become a place where living has become incredibly difficult, especially for former residents. I remember, when we were child, it was a place where we played street football and played various games, but now, it became impossible to play games and even walking due to car traffic and narrow sidewalks on the street. In short, it stands before our eyes as the best example of the unplanned urbanization in Istanbul." (12.04.2010 – 09:31 – sungub).

The data on the people living in Gaziosmanpaşa constitute 35.4% of the total number of data and 82.3% are negative. The characteristics of the people living in the district constitute entries related to their ethnic origin, religion, political characteristics and behavioral patterns. Comments are generally on othering the neighborhood and its inhabitants:

"The district of Istanbul, which is more of an organized crime gang than a fellow countryman association and non-governmental organization, also it is a place where anyone can obtain weapons and drugs." (06.11.2017 – 23:36 – florentino perez).

"Although it contains 3-5 livable sites, it is the squatter settlement where unlicensed structures transform mostly from squatter homes and rise. It is the most affected district by migration from rural areas to Istanbul." (14.02.2005 – 15:00 – magpieee).

As can be seen from the previous comments on Gaziosmanpasa, most of these in the internet dictionaries are negative. In addition, the following comments with the highest number of likes are aimed at othering Gaziosmanpaşa:

"The most disgusting place in Istanbul" (29.06.2001 – 20.00 – darkthrone)

"One of the worst districts of Istanbul" (24.11.2010 – 11.02 – icerik yoneticisi)

"Usually, Istanbulites refer to it as an exemplary district when they talk about a bad place. 'Do you really think that this is the worst, there are such bad neighborhoods in Gaziosmanpaşa..." (03.04.2021 – 16:32 – whitesinek)

As a result, media is a platform where social perceptions are created or reproduced. In this platform, the economic entries are aimed at othering the people living in Gaziosmanpaşa from others in terms of socioeconomic and class, and it includes other-self contrasts. Sociocultural entries otherize by including the self-other opposition, these social dialectics lead to spatial contrasts, thus, Gaziosmanpaşa becomes the other for the rest of the city as a region. Administrative and political entries provide data on the views of people living in the region. These data include the social dialectics of other-self, public-private and community-individuality. On the other hand, environmental inputs otherize Gaziosmanpaşa by including spatial dialectics between Gaziosmanpaşa and the rest of the city. At the same time, comments of environmental entries on the lifestyles in the region include other-self, public-private and community-individuality oppositions, in other words, it contains the social dialectics. Moreover, entries for the people living in Gaziosmanpaşa include the opposition of other-self, thus, the people living here are otherized in the city. In other words, internet dictionaries such as eksi dictionaries, which allow the user to produce the content by giving freedom, popularize othering practices. As a result of the discourse analysis, it is determined that there is a social and spatial othering towards Gaziosmanpaşa.

Identity Analysis at Home: The relationship between home and identity gains more importance in Gaziosmanpaşa. Because the consistency of the relationship between the homes and identity/self in this neighborhood, which is otherized in the city, also affects this othering process. In this context, individual, social, collective and spatial identities are analyzed with in-depth interviews with 20 households, a questionnaire containing open-ended and closed-ended questions for each family, plans and facades of homes.

Households of 20 homes come to Istanbul from Uzuntas Village of Pütürge of Malatya due to socio-economic problems. Case consists of 69 people, of whom 34 are female and 35 are male. 33 of the women in this group are housewives and 30 of the 35 men are engaged in textile business. It was stated that the reason for this was the thought that when they came to Istanbul, being together in the same sector would make them stronger. It can be inferred that this is a conscious stage in the development of social and collective identity. Each family also owns the home and workplace in which they live, in this case it is an indication that they have similar economies. According to the answers received to the question of how they spent a day in interviews with family members, 87% of women and 85% of men have a similar lifestyle. This situation is associated with the fact that they have a similar background and the same culture. That is, individual identity evolves with social and collective identity. When their social structures are examined, it is emphasized that their social relations are strong and this situation reflects their culture, therefore they are trying to transfer this to future generations. That is, this group cares about the continuity of social and collective identity despite context change. The question regarding belonging was asked as follows: "Where do you feel you belong most in the city?". And 16 families replied that they feel they belong to their home and that they are nervous when they go out of the home. 4 families answered that they felt they belonged to the neighborhood because their relatives were in Kazım Karabekir neighborhood. As a result, for this case, the identities of the individuals in each family form their family identities, and the family identities are supported by social relations and build the collective identity of the community. This structure is reflected in the space. In this direction, the plans of 20 homes are examined.

16 of the 20 homes were built both spatially and conceptually by the families living in them. When the plans of these homes are examined, 2 common plan types are produced as in Figure 3. According to the information received during the interviews, Type 2 is morphologically very similar to the home in the Uzuntas village. In other words, the homes in the village of this group are moved to the city with spatial memory and the spatial identity provides continuity. When we examine each space in the home separately, the landing between the interior and exterior of home is a threshold that acts as an extension of the home. (Figure 3). The entrance to the home starts with the entry, all the spaces in the homes open here. The entry is the intersection point of the spaces in the homes. The entry, which has a linear in Type 1, is square in Type 2. As a result of the interviews, it is understood that the entry in Type 2 is a continuation of the *hayat* in Uzuntas Village homes. In Type 2, the use of the anty is similar to *hayat*, which causes the

form of the entry to resemble *hayat*. In Type 1, *hayat* loses its functions, so it turns into a linear form that only connects spaces. There are 2 living rooms in both types. In one of the living rooms, families spend their daily time. The other living room is used for entertaining guests only. The importance given to the guest was also determined during the interviews with the families. The fact that there is a separate space in the homes only for entertaining guests is another indication that this culture is reflected in the space. Apart from that, wet spaces are together as seen in both types. This is considered as a result of the spatial memory transferred from the home in the village.
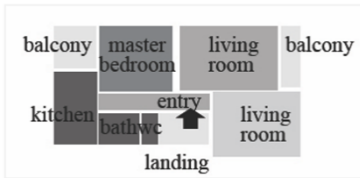
Type 1: Common schemes of home plans #1, 3, 5, 7, 9, 10, 11, 12, 13, 14, 15, 20
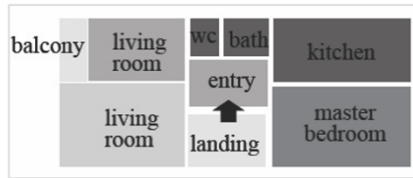
Type 2: Common schemes of home plans #2, 4, 6, 8, 16, 17, 18, 19

The photo from the landing

The photo from the living room *(oturma odasi)*

The photo from the living room *(salon)*

The photo from the living room *(oturma odasi)*

Figure 3. Types of plans of homes (Yilmaz Kilic, 2021)

In addition, the homes have a master bedroom as seen in both types. In the interviews, 15 families emphasized that they do not have bedrooms in home in the village, but they have it in homes in the city, thus increasing the privacy within the family. Thus, the spatial identity adapts to the changing family dynamics. Finally, it is seen that the homes in both types have balconies. Thus, the visual and auditory relationship between the home and the street is continued.

As a result, as seen in the homes of 20 families, the individual, social and collective identities developed by the families over time are reflected in the spaces.

Spatial and Social Dialectics of Home and City: Social dialectics are analyzed together with spatial dialectics. The equivalent of "individuality-communality", "self-other" and "local-global" from social dialectics is "private- public" in spatial dialectics. While users define the home as

individuality and self, they define the city as communality and public space. In this case, transition zones between private and public space are important. Physical spaces that can be transition zones between the home and the street are not designed, this is due to global effects. However, semi-public spaces that do not exist physically but emerge with use are observed between the home and the street of this case, which has close social relations and attaches importance to neighborly relations and also it is local effects (Figure 4).
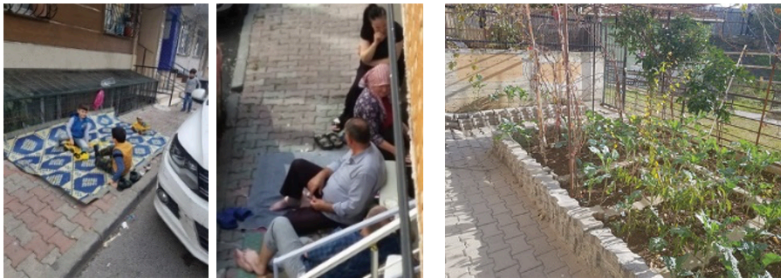
Thresholds between the home and the street   Use of the backyard

The pattern of the facades

Figure 4. Spatial dialectics

These semi-public spaces, especially observed on the pavement between the home and the street, represent the cultural values and identities of the users and their social qualities. In addition, the front facade of the homes opens directly to the streets. However, the spaces between the home and the street on the back facades are used as gardens. With this form of use, the spaces gain the feature of semi-public space. As a result, in the public-private dialect, physically the lack of transition zones between the home and the street is detected. The reason for this is that in the public-private dialectic in the city, community is more important than individuality. Although the transition areas are physically lacking, they are created with their usage styles, which is considered as the overflow of the individuality in the home and the creation of a semi-private space. In this case, it is interpreted as local values taking precedence over global values.

Another important transition zone between private and public space is the facades. The patterns designed by the users can be seen on the facades of the homes (Figure 4). These patterns are another reflection of the identity of the user group. The homes examined differ from the other homes in the Kazım Karabekir with the effect of the patterns on their facades. In other words, the identity of the user group comes to the fore in the construction of homes. On these surfaces between public and private space, features of home, identity and local values are determined instead of global features.

The second spatial dialectic, "chaos-order", emerges along with the "journey-home" opposition. While the home that the users built with their identity represents "order", the urban areas outside the home represent "chaos". In the interviews, while the households define their home and the neighborhood where they live with the majority of their relatives as a safe zone, they define the spaces outside of this neighborhood as an unsafe zone. While their homes and the neighborhood where their relatives live are familiar to the households, the city outside it is foreign. In other words, the security phenomenon created in the home and the immediate physical environment is more dominant than the chaos, while the chaos in the urban spaces precedes the security phenomenon. In addition, this spatial dialectic also affects the opposition of self and other, which is the social dialectic. Because even the most chaotic situation belonging to users expresses order for them, while the other one always expresses chaos.

The third spatial dialectic is "journey-home". While home and thresholds created by usage define the being at home, the relationships established with the city define the journey. That is, the home is bordered by the interior of home, the pavement just in front of the home and in sometimes the backyard. In this neighborhood, the streets that establish the relationship with the city and define the journey are organized in an irregular, conflict form. This means that while home is defined by the "self", which is one of the social dialectics, journeys are defined as "other".

As a result, the relationship between home and city is based on the "public-private" and "self-other" dialectics. At the same time, the "public-private" and the thresholds created by this dialectic provide the formation of "journey-home" and "chaos-order" oppositions. That is, spatial and social dialectics interact. While the home represents "identity", the city represents the "other" in Gaziosmanpaşa- Kazım Karabekir neighborhood. Among these contrasts, the lack of transition zones further strengthens the "identity-other" opposition.

CONCLUSION

Gaziosmanpaşa district and the homes of the people living there reflect their selves and identities. It is seen that there are changes in individual, social, collective and spatial identities with the migrations and the participants try to adapt to the context they live in and they keep up with the times. However, in this adaptation process, the cornerstones of identity are continuous, and therefore, despite all the adaptation process, the city is the "other" for them and they become "other" for the city, similarly, it is an important finding that

the users define the "other" from the moment they begin to define "us". At the same time, it is seen that the negative perception created by the internet dictionaries towards Gaziosmanpaşa causes social segregation. This separation brings along spatial otherization and this is another important finding in the study. In summary, the practice of othering is fictionalized with the process of creating identity, the home as a reflection of identity and the city where different identities come together, thus, these otherizations spread through the internet and the media.

As a result of the analysis of spatial and social dialectics between home and city, it is determined that there are segregations. These spatial and social segregations between home and city are the result of physical and social disconnection. These disconnections cause home and city to otherize each other. The situation that feeds both these segregations and disconnections is the lack of transition zones. Because home is the main character for the identity and the city for the other. Just like these main characters, characters that define transition situations are needed. Transition zones defined in the study are not only constructed together with home and urban space. The coexistence and encounter of two spaces is not sufficient for the formation of transition zones, these are spaces that will create interactions because of encounters. Creating transition zones between home and city, both spatially and socially, will ensure the interaction between identity and the other. This interaction will initiate the formation of hybrid states. Hybrid spaces cannot be defined as clearly as home and city within the scope of this paper, and this does not mean that hybrid spaces will not occur. Instead, hybrid spaces are viewed as open-ended systems that present the potentials of transition zones because hybrid spaces do not consist of a process that begins, continues and is completed. Dynamics and potentials are important for hybrid spaces. The opposition of home and city has this dynamism. As a result, transition zones formed between home and city will provide the interaction and hybridization between identity and the other. Therefore, design principles to be developed in this direction are gaining importance.

*Politics/ Policies/
Laws/ Regulations/
Ethics*

Human/ Behavior

*Technology/
Material/
Sustainability*

*Philosophy/
Theory/ History/
Discourse*

Criticism/ Method

**Identity/
Culture/
Tradition**

*Urban/ City/
Landscape/ Rural*

Design

Interior Design

*Conservation/
Transformation/
Re-use*

Education

Arts/ Aesthetics

REFERENCE

Altman, I., M. Gauvain (1981). A Cross-cultural and Dialectical Analysis of Homes. In L.Liben, A. Patterson and N. Newcombe (Eds.), Spatial Representation and Behavior Across the Life (pp.283-320). New York: Academic Press.

Baudrillard, J. (2014). Simülakrlar ve Simülasyon. (O. Adanır, Trans.) Ankara: Doğubatı Yayınları.

Dovey, K. (1985). Home and Homelessness. In I. Altman and C. Werner (eds.), Home Environments: Human Behavior and Environment, Vol. 8. (pp. 33-61). New York: Plenum Press.

Dervin, F. (2015). Discourses of Othering. In K. Tracy, C. Ilie, T. Sandel (Eds.), The International Encyclopedia of Language and Social

Interaction, Vol: 1. John Wiley & Sons Ltd. https://doi.org/10.1002/9781118611463.wbielsi027

Foucault, M. (2011). Özne ve İktidar, Seçme Yazılar 2. (I. Ergüden, O, Akınhay, Trans.) Ayrıntı Yayınları, İstanbul.

Jenkins, R. (2008). Social identity. (3rd Ed.). Oxon: Routledge.

Laclau, E. (2000). Evrensellik, Kimlik ve Özgürleşme. İstanbul: Birikim Yayınevi

Lefebvre, H. (2013). Kentsel Devrim. (S. Sezer, Trans.) Sel Yayıncılık, İstanbul.

Lefebvre, H. (2014). Mekanın Üretimi, Sel Yayıncılık, İstanbul.

Marshall, G. (1999). Sosyoloji Sözlüğü. Ankara: Bilim ve Sanat Yayınları

Perouse, F. J., (2011). İstanbul'la Yüzleşme Denemeleri. İletişim Yayınları, İstanbul.

Sarukkai, S. (1997). The 'Other' in Anthropology and Philosophy. Economic and Political Weekly, 32(24), 1406-1409. Retrieved June 23, 2021, from http://www.jstor.org/stable/4405512.

Schalk, S. (2011). Self, Other and Other-Self: Going Beyond the Self/Other Binary in Contemporary Consciousness. Journal of Comparative Research in Anthropology and Sociology. 2.

Schnapper, D. (2005). Sosyoloji Düşüncesinin Özünde Öteki ile İlişki. İstanbul: İstanbul Bilgi Üniversitesi Yayınları

Sennett, R. (2002). Kamusal insanın Çöküşü. (S. Durak ve A. Yılmaz, Trans.). Istanbul: Ayrıntı Yayınları.

Stavrides, S. (2016). Kentsel Heterotopya: Özgürleşme Mekânı Olarak Eşikler Kentine Doğru (A. Karatay, Trans.), Sel Yayınları, İstanbul.

Topinka, R. J. (2010). Foucault, Borges, Heterotopia: Producing Knowledge. In Other Spaces, Foucault Studies, No. 9 (p.54-70).

Ünsaldı, L. (2016). Yabancı: bir ilişki biçimi olarak ötekilik. Ankara: Heretik Yayınları

Uraz, T. U., Turgut, H. (1997). Culture, Space, Change and Countinuity, From Traditional Turkish House To Squetter House. In Unugur, S. M., Hacıhasanoglu O., Turgut, H. (Eds.) Culture Space in The Home Environment. (pp. 63-83). Dünya Yayıncılık, İstanbul.

Yılmaz Kilic, Z. (2021). The Journey Between Homes: The multilayered meaning of home from the identity, belonging and memory. (Unpublished Master Thesis). Ozyegın University. Graduate School of Engineering and Science. Istanbul.

SPATIAL SEARCH FOR CONSTRUCTION OF WOMEN'S VISIBILITY IN THE LATE OTTOMAN PUBLIC SPACES: DARÜLMUALLIMATS

Duygu KÖSE[1], Hatice Gökçen ÖZKAYA[2]

[1] Süleyman Demirel University, Turkey
duygukose@sdu.edu.tr
[2] Süleyman Demirel University, Turkey
haticeakgun@sdu.edu.tr

ABSTRACT

In this study, it will be focused on the *Darülmuallimat*s (teacher training school for girls) which were the educational institutions served as hosts to make women visible in the public space by the state. The aim of this study is to question whether women's visibility in the public space starting with the *Maarif-i Umumiye Nizamnamesi* published in 1869, accelerating with the proclamation of constitutional monarchy and developing and shaping over women's education corresponded to a spatial transformation in the Ottoman cities through these institutions. In the process where women needed spaces separate from men, as for the educational buildings this need was generally met with spaces left by men and this reveals a social and political tendency. In this respect, after women were involved in the public space and the new process allocated most of the new spaces to the men it adapted women to the old spaces or women's spaces were considered secondary in the building priority will be addressed as the spatial reflection towards the approach for women subject. Although women's education was an issue which was given a thought and discussed in the reviewed period, it is notable that there wasn't any spatial production for this. Women's visibility in the public space for the Ottoman city and society was reflected in acts but it was not observed as a special public building in the construction actions. This situation will be tried to be explained with archived documents and different resources. In the late Ottoman's modernization, it is estimated that in the production of new spaces needed in parallel to the new rights given to the women, there was a political reflex and this situation will be tried to be revealed.

Key Words*:* Darülmuallimat; Visibility; Publicity; Women; Education.

INTRODUCTION

Reflections of women movements started across the world also happened in the Ottoman Empire simultaneously. While problems of Ottoman women were not exactly the same with the problems of European women, women in the Ottoman started to express their complaints about their places in the social order at the similar times with the examples in the world. Ottoman women, stuck within the household defined as private for many years, in fact tended to get involved in the public space as of the 18th century and they partially took action for it. In this sense, in the Ottoman Empire women's visibility in the public space gained a different dimension with the reforms for women among many reforms initiated by the proclamation of Imperial Edict of Reorganization *(Tanzimat Fermanı).* Especially, women's education problem and new institutions associated with that was an important step in the context of women's equality pursuit and relationships with the publicity. In the Late Ottoman and Early Republic modernization, women's education was among the main subjects of the women rights agenda for the women movement discourses and the state's future plans. It was agreed that the priority was education for the 'new women' figure shaped by the women's right claims and the state's policies towards being a nation state. Until that time, women could only receive education in the level of primary school. By the Imperial Edict of Reorganization *(Tanzimat)*, it was thought that they should have equal educational opportunities with men (despite the restrictions) and laid the grounds of women's involvement in the public space through the state even partially. (Kurnaz, 2011). *Maarif-i Umumiye Nizamnamesi* published in 1869 was the first of the most important developments happened in this context. This text including reforms for both male and female students specifically paved the way for the rights girls gained in the field of education (Çağir & Türk, 2017). In this regard, in 1870 a new educational institution, *Darülmuallimat* (teacher training school for girls) was opened for the purpose of training teachers to give education to the female students and women had the right to receive and give education. With this change based on the women education, women's visibility in the public space was formally accepted by the Ottoman empire and it was legitimized through the teaching profession. *Darülmuallimats* was one of the public spaces that women used for the publicity from now on. This paper aims to analyze the production of those new spaces and the approaches in this production for women who got involved in the public space and gained visibility. When analyzing the space production for women whose presence was unfamiliar in the Ottoman public space and social life, transformation reflex which was not as new as the situation itself for the Ottoman and the relationship with the Ottoman architectural tradition were also questioned. It was revealed how the awareness on women's education which both women movement and state policies focused on corresponded to the space production.

It is known that the quality of girls schools was below the quality of boys schools, they were converted from houses with capacities which were insufficient to be schools and window screens were placed in the school for the privacy. Complaints about the spatial insufficiency of those buildings were mentioned by the female students and their teachers in many ways

(ÇAKIR, 2016). Besides, it is possible to say that in this period Ottoman's political perception associated proving its existence to the Europe with being visible and in the process of currently discussing the new educational buildings which Europe's true knowledge would be transferred to, it was aimed to make the Ottoman's political structure visible in the 19th century with those buildings (Akyürek, 2011). So, how those spaces were designed in the Ottoman Empire that adopted many new reforms, tried to be visible to the Europe with new policies and spaces? Considering Şenyurt's (Şenyurt, 2015) findings revealing that still old approaches were taken as seen in the relevant examples, traditional plan system were used for any kind of building, understanding the relationship between the space and function was still based on the traditional habits, what sort of approach will be seen specially for *darülmuallimat* buildings? The attitude towards the production of new educational spaces where women's visibility in the public space was formally happed through the state and it was legitimized in the social context.

Women, Publicity and Education in the Late Ottoman Period

Ottoman women, stuck within the household defined as private for many years, tended to get involved in the public space as of the 18th century and they partially took action for it. However, in the places where this action took place men and women could not meet, differences different people could not come together. Starting from the 18th century and continuing in the 19th century, although new public spaces such as picnic areas in which both women and men could use show that new publicity patterns started to take place and important changes happened in this sense, in the context of women's relationship with the publicity the transformation expected from the Ottoman social life did not occur at once. In a society where there were gender roles with limited actions and intellectual areas by the concept of privacy based on the patriarchal and male order and religion, claiming any right especially for women was associated with objecting against the religion and this became an important intellectual obstacle that should be dealt with. Therefore, the male order and religious belief dominant in the society, defined men as the sole subject of everything public while women's role was described as living within the boundaries of the house, maintaining the biological reproduction and meeting the needs of family members. In fact, in addition to not being able to take part in the social life, women were limited within the house as well. The spatial and structural order built around the privacy of women and children creates and impression that the house (i.e. private spaces) had a more feminine characteristics. As getting out of the private spaces, it was reached more public spaces gradually towards the streets and the city and public spaces were closed to women, while they were open to men. Usually for women and men it was unlikely to socialize together, gather outside the house and meet in the public spaces. Indeed, even in the houses meeting with outsiders was subject to certain arrangements. For instance, men were hosting their social environment in their house's parts of 'coffee room' or 'selamlique' if any and women came together with other women in the 'harem'. However, in the houses of those

who did not have harem and selamlique parts, had fewer rooms and lower incomes there were different arrangements. Women was able to socialize in the time frames in which men went to work or worshiping. Hammams also became an alternative space for socialization. But the usage of those public spaces were subject to the designated time, duration and rules In a social order where women and men came together under certain rules even in the house, boundaries were set for men and especially for women within the house (Mikhail, 2014). Nevertheless, from the 18th century by the increase of public spaces separated from the house/private space for both women and men in the Ottoman city, it can be considered that women's freedom and sociability in the house increased. In a society under the domination of male order, women stepped to becoming free after men left the house even in their private spaces.

"*Mekan, toplumsal faillerin etkinlikleriyle (yeniden) yapılanır, (yeniden) üretilir ve dönüşür, dolayısıyla toplumsal faillerin nesnel ve öznel deneyimleri ona anlam yükleyip onu (yeniden) tanımlar. /* Space is restructured, reproduced and transformed with social actors' activities; therefore, social actors' objective and subjective experiences ascribe the space a meaning and redefine it" (Alkan, 1999). 19th century's Ottoman cities and spaces were redefined especially with women started to gain visibility and spatial boundaries were reshaped within the process similarly. Public spaces that women and men met covered activities of women and men as well as defined new boundaries for them, too. Those new boundaries give us clues about the formation of the relationship between the government and social subjects, how new spaces and social relationships were created and transformed with patriarchal state policies (Çakır, 1999).

Limitations on women's involvement in the public space and usage of those spaces, were adopted by the governments and states created by mostly the men and the patriarchal mindset. Women were seen as a symbol of laying the base for a society, state and culture and this caused women socially, economically and sexually supervised and their education were carried out in line with those supervisions. In this context, private and public spaces were formed and organized as a result of similar supervision reflex. In both private and public spaces separation was applied based on female and male gender, women and men spaces were separated from each other by the description of new limitations (Çakır, 1999).

However, in this separation the point tried to be emphasized in this paper and to be detailed in the remaining parts of the text is that actually those spaces were not produced for female or male subjects considering their requirements and needs. Particularly spaces produced for women were actually formed by the conversion of spaces built mostly as secondary and originally for men. In the late Ottoman world, in the modernization period, women's requirements and women got involved in the public spaces as a consequence of political and social necessities actually met with spaces converted for them subsequently. However, in the context of women's visibility women had publicity experiences even though they were limited and new for them. They started to participate in the social life, media,

education and economical and political activities. All of those activities and experiences contributed to building women's visibility in the public space and also they were reshaped through the women subject. In the late Ottoman's Modernization period, activities of organized women communities, media institutions, education institutions, the need for women labor due to the war and women appearing with political speeches during the years of national struggle assumed roles in the social arena as uncommon social subjects of the public space and became visible. While even when going out there were certain restrictions for woman in the Ottoman city, in this period, they went out to go to school or work, went to associations to talk about the problems of women, made their presence felt with their articles in the newspapers and magazines and came forward in the meeting areas to make unity and solidarity calls.

In the 19th century's Ottoman world, political decisions regarding women's visibility as social subjects were also important in this sense. However, this visibility was so new and the description of public space for women was possible by creating spaces separate from men since it was not easy to give up old habits and traditions. This setting was built on converting the space rather than reconstructing it. For instance, it is known that in the trams allowed to used by so many women getting involved in the public space, the space was split into two through a curtain for the men's and women's usage and so, this space was converted according to the needs (Toprak, 2016). This manner for the function and usage of space was also seen in most of the architectural buildings. Separating hammams and picnic areas for the use of women and men at certain times on the day, women's circle attached to a part of the total space in the mosques without seeking space integrity and some parts which were separated as harem and selamlique in the 19th century's house but there wasn't any spatial differentiation except some art history elements can be interpreted as other examples of this manner.

For women to be visible in the public spaces, spaces separated from men were required but this requirement was met with spaces left by men. The new process starting with the women's involvement in the public space allocated new spaces to men and women were adapted to the old spaces. Education was also an important field to see this setting and read that women established relationship with the publicity via adapted spaces. For the women's educational institutions founded in the capital and country, firstly the cities with men's educational institutions were selected and the building used mostly by men were subsequently left to the usage of women. Although women's education was an issue which was given a thought and discussed there wasn't any spatial production specific to women indeed. For this reason, women's visibility in the public space for the Ottoman city and society was reflected in acts but it was not observed as a special public building in the construction actions.

In the 19th century, by the proclamation of Imperial Edict of Reorganization, discussions made on the women's educational problem and new institutions was an important step for women's pursuit of equality. With this period of change reinforced by the Reform Edict, reforms for the women especially in the field of education were significant for women's 'Égalité *(Müsavat)*' in the

historical continuity. Until that time, women could only receive education in the level of primary school. By the Imperial Edict of Reorganization, it was thought that they should have equal educational opportunities with men (despite the restrictions) and laid the grounds of women's involvement in the public space through the state even partially (Kurnaz, 2011). In the 19th century, in which the literacy rate was very low among women, women who could read and express their opinions gained a chance to receive education with the advantage provided by their socio-cultural classes they belonged to. Those educated women who led the women's movement and associations also took positions required in the government office. It was identified that most of the women took part in such government offices gained an opportunity to have education in the city centers generally, particularly in İstanbul and they belonged to families in the upper level class socio-culturally and economically (Özger, 2012). In the early modernization period by the leadership of the said women, women's education was among the main subjects of the women rights agenda for the women movement discourses and the state's future plans.

With this transformation period that developed after the Imperial Edict of Reorganization, girls had a chance to receive education in different institutions after primary schools. From that time, girls from other classes of the society also had a chance to receive education which had only been accessed by girls from the families of bureaucrat class until that day. Furthermore, there occurred new public experiences for women thanks to the girls schools opened by the state with the Imperial Edict of Reorganization.

For the 'new women' figure shaped by the women's claims of rights and the state policies towards being a nation state, it was decided that the priority was education and in this context, issues including making primary education uniform which was among the demands of women's movements, opening high schools for girls and even getting girls involved in the higher education were accepted and applied by the state in time (Çakir, 2016). In order to build the 'new women' which was pictured by the Ottoman's intellectuals and also was an important matter for the state policies, education became a requirement for the state as well. One of the reasons of this requirement reinforced by the Second Constitutional Era was the need for having educated mothers who would raise children serving for the nation while the other was the need for women labour which had not been utilised until that time, though they comprised the half of the population (Özkul & Baysal, 2015). In this scope, especially because of the men population decreasing during the years of national struggle, in addition to the education, Ottoman women had employment opportunity in government offices in a range of fields considered for men such as mail, telegram, telephone, railway administrative office, bank, court, trade, factory, road construction, health and city cleaning (Toprak, 2016, s. 5,36).

During the Abdülhamid II era, developments and activities for the girls' education accelerated. The transformation starting with the capital, İstanbul, was not limited with only the capital but reached to the country. However, because there was a social tendency which was not accustomed to the

adolescent girls' going to schools or being visible in the public space in the Ottoman Empire, it was not easy to find students for those women's educational institutions and a social resistance arose against women's education. For this reason, having an important place in the state's modernization policies, for the women's education, announcements were given by the state and the society was tried to be encouraged on this (Öztürk, 1998).

Observing considerable increases in the numbers of women's educational institutions in the provinces and districts, building new primary and secondary schools for girls *(inas mektepleri)* in the centers and counties with lack of schools after the constitutional period show that in the Ottoman geography, in the urban area women's educational buildings started to appear in general and thus, cities had a transformation both socially and spatially. There were new spaces for women in the cities including the country from now on and urban spaces became the spaces where women subjects participated in the social life. Also, the fact that those schools were opened and increased by the state shows that the government adopted this policy on women subjects and was insistent on schools. Becoming a governmental subject by the increasing numbers of schools, the picture of 'new women', women's visibility in the public space formally increased and this was legitimized in the entire Ottoman geography.

The women's education issue that became a state policy was seen as a part of the social decisions taken demographically and sociologically. In the background of sending male and female teachers to the country to raise male and female students, there was the consideration that teachers were deemed as a dynamic to support the sociocultural and economical development of the countryside. It was even taken into consideration that after male and female teachers got married in the areas they worked they would not leave the centers they were appointed to, and so that they would contribute to the development of those areas (TBMM Kütüphane ve Arşiv Hizmetleri Başkanlığı, 1914). In addition, especially thanks to the *Kız Sanayi Mektebi* (IndustrySchools for girls) and *Darülmuallimats* which were the educational institutions that the girls at the age of 13 and 17 continued, girls' marriage and child-bearing age was retarded, a new women class arose in the social and public life and this class expanded in the early Republican period as well (Akşit, 2015).

Area of Action in the Construction of Women's Visibility in Late Ottoman Public Space: Women Educational Buildings

Establishment of *Darülmuallimat* was a very important step for giving the women rights on the education. The requirement that the education to the female students in the Girls High Schools had to be given by female teachers created a need for another educational institution. In line with this need, after 22 years later than the *Darülmuallimin* (teacher training school for boys) opened in 1848, in 1870 *Darülmuallimat* was opened in order to train female teachers to give education for the female students and women had the right to receive and give education (Akyüz, 2000). Hence, women's

pursuit of rights and freedom after the Imperial Edict of Reorganization was first legitimized through the teaching profession formally by the Ottoman Empire and women's visibility in the public space was accepted. After that date, in all the cities having *Darülmuallimin*, also *Darülmuallimat* were opened except Halep, Urfa, Nablus and Kayseri (Toptaş, 2017).

In this context, the first *Darülmuallimat* in the Ottoman geography started to give education in 1870 in the capital after a rented wooden mansion was arranged as a school building in the Yerebatan Street near Ayasofya (Şanal, 2011). This institution was first moved to a building in Cağaloğlu in 1878, then a building in Koska and lastly to a rented mansion in Laleli after it was damaged in the earthquake occurred in 1894. This school continued its education until 1904, then carried on its activities in a building bought near Cağaloğlu again and between 1910-11, gave education under Girls Industrial School in Fatih Çarşamba. After a year it was moved to the Derviş Paşa Mansion in Çapa. Since the mansion burned in the major Fatih fire in the 1917-18 education term, Istanbul *Darülmuallimat* was moved to the new building which was actually built as *Darülmualliminin* Çapa (Tümer Erdem, 2013) (Figure 1.).

Figure 1. Wooden mansion in Sultanahmet rented for *Darülmuallimat,* Mansion in Cağaloğlu, Derviş Pasha Mansion in Capa, *Darülmuallimat* Building in Çapa

Correspondence with 31 documents found in the Ottoman Archive with the main heading starting with a request for a new building construction for the mentioned buildings of *Darülmuallimat* and *Darülmuallimin* in Çapa, in 1911 and 1913 was sometimes about the construction of *Darülmuallimat* while sometimes about the *Darülmuallimin* (MF.MKT/1192-17-0, 1916).

Information that the *Darülmuallimat* carried on its activities in structurally insufficient and inconvenient mansions in different districts from the day it was found was in parallel with the said request. However, as understood from the main heading of the documents, construction of a new *Darülmuallimat* building was rejected but it was mentioned the additional construction to the existing *Darülmuallimat*. Also, there were correspondence about the building of *Darülmuallimin* and its additional buildings. Those documents demonstrate that the buildings of *Darülmuallimin* and *Darülmuallimat* were together in the mentioned dates. This finding corresponds to the information that the Derviş Paşa mansion in front of the *Darülmuallimin* building in Çapa was used as a *Darülmuallimat* in that date (Figure 2.).

Figure 2. Derviş Pasha Mansion on the left, Capa *Darülmuallimat* on the right

The proximity to the *Darülmuallimin* while selecting the space and place for the Darülmuallimatwas also taken into account in some of the girls teaching schools built in the countryside. *Darülmuallimat* was considered with *Darülmuallimin* rather than a single public building and the two were regarded as the parts of an educational complex. It was understood that there was a tendency to build those two institutions spatially close to each other which were considered in the scope of a common regulation under the name of Regulations of *Darülmuallimin* and *Darülmuallimat (Darülmuallimin ve Darülmuallimat Nizamnamesi)* in the Bureaucracy. On the other hand, according to the information obtained from official documents and secondary resources an old mansion in Çapa was converted to a *Darülmuallimat*, but a new building was constructed for the *Darülmuallimin*. Also, although the *Darülmuallimin* Çapa was newly built, which was left to the use of girls later, another one was built and male students moved there. This reveals that there was a spatial perception for women's education in the state policies. In the Late Ottoman Modernization period, state authority's approaches towards the *Darülmuallimat* makes think that there wasn't much tendency to produce space special for woman. Despite the significant reforms conducted for the women's education, it is possible to

say that there wasn't any place designed for women in the public space. Actually, it is possible to say there wasn't any sense of design even based on genders and intended use. In this respect, the fact that new institutions were always brought into use by being converted from old buildings indicates this. New educational institutions were established for women in the public space and thus, women participated in the public places. However, those places brought into the use of women could not correspond to single and new places designed for them. Women subjects raised as 'new women' figure by the state policies under the influence of modernization met with the new education institutions, *Darülmuallimats*, that legitimized their visibility in the public space but could not reach the new buildings.

Findings for the *Darülmuallimat* in İstanbul are the same as the ones in the countryside. First of all, it can be started with the first *Darülmuallimat* opened in the countryside. Adana *Darülmuallimat* was built in 1913-1914 and expanded between 1914-16 by adding two classes. It is though that this building was destroyed following French airplanes' bombing Adana in the summer of 1917. Shortly after French occupation, *Darüleytam* (Orphanage) building, which is being used as a Science High School today, was used as the *Darülmuallimat* until the destroyed building was to be rebuilt in 1927 (Umar, 2017) (Figure 3.). Relationship between Adana *Darülmuallimat* built in 1927 and the *Darülmuallimin* is also an important detail. It is estimated that it was built simultaneously with *Darülmuallimin*, however there isn't precise information about it. *Darülmuallimat* was designed and built next to and exactly symmetrical to the *Darülmuallimin*. There was no difference between the two buildings either as for planning or frontage design and this suggests that it wasn't needed anything different for the users of those two buildings. Oya Şenyurt defines this kind of Ottoman architectural tradition as "*Ancak, plan düzleminde çoğu yapıya aynı üniformayı giydirir ve fonksiyonları ne olursa olsun mekanların birine dönüştürülmesi mekanın otoritesini etkisiz hale getirir. /* Only thinking the same uniform fit for the most buildings in the planning level and converting places to each other regardless of their functions can make places" *authority ineffective"* (Şenyurt, 2015). As understood from this statement, even if functions of the buildings were different, producing similar types of places on the basis of planning was an Ottoman tradition. However, Adana *Darülmuallimat* was not considered different from the *Darülmuallimin* not only as a plan but even as frontage and as in the case of Istanbul *Darülmuallimat*, these findings indicates that buildings were formed independent from their intended purposes and users.
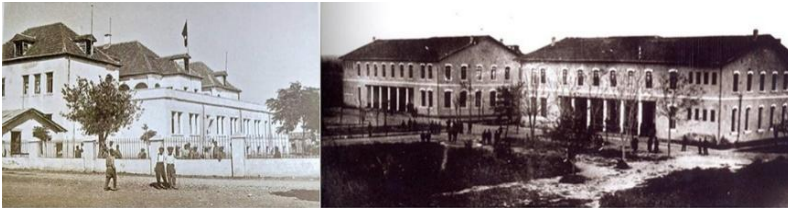
Figure 3. Adana *Darüleytam* on the left; *Darülmuallimin* and
Darülmuallimat on the right

As the first examples of *Darülmuallimat* in the countryside, Karşıyaka *Darülmuallimat* started to give education in Bayraklı, Yahya Paşa Mansion in 1914 December as similar to the ones in İstanbul and other countrysides. After a year, in 1915 they moved to their own buildings constructed on a part of a field in Karşıyaka where Karşıyaka High School exists today (Özeçoğlu, 2009) (Figure 4.). The building in which the *Darülmuallimat* was moved was built from scratch specifically for women. However, as a product of the approach towards women's education, this new structure, which was built with insufficient spatial size, resulted in a temporary and rapid spatial production.
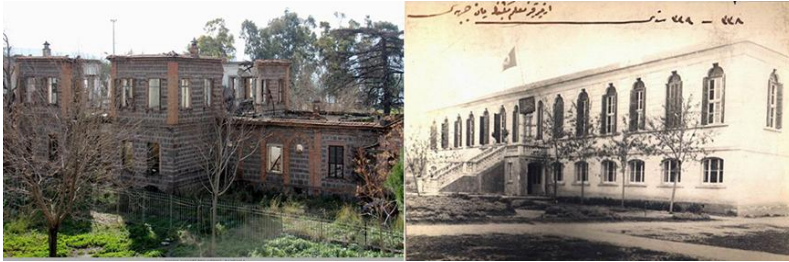
Figure 4. Yahya Pasha Mansion on the left; Karsiyaka *Darülmuallimat* on the right

Similarly, Bursa *Darülmuallimat* was opened in 1914 and firstly started its activities in the seminary, French School of Sirs which was in front of the French Church in Hocaalizade and destroyed recently. Later on it served in the Boys Junior High School's *(Erkek Rüştiye Mektebi) stone* building for a while which was constructed in the Abdülhamid era and destroyed in 1968 (now there is Girls High School in the same place). During the First World War, that building was used as a hospital with the Greek occupation and then it was left to the use of Girls Industry School, after the *Darülmuallimat* was closed in 1920. *Darülmuallimat* was reopened in 1921 and continued its activities under a different name (*Kız Muallim Mektebi*) after 1 September 1924 throughout Turkey (Becerikli & Demirel, 2017) (Figure 5.). As understood from its spatial process, Bursa *Darülmuallimat* carried on its activities in different buildings first and finally it moved to a stone school which was allocated to the men's usage. It is known that the aforesaid stone building was first single storey and it was added one more storey in 1933 in line with the requirements. In addition, it is also known that houses around the building was expropriated and used as dormitory. Given all those structural interventions, it can be considered that there was no standard priority for spaces allocated to the women in meeting the needs.

Figure 5. On the left, Bursa *Darülmuallimat;* Construction of the Upper Floor of the *Darülmuallimat* Building on the right (Bursa Kültür A.Ş., 2012)

Konya *Darülmuallimat* was also similar to the Adana *Darülmuallimat* since it was built in relation with the *Darülmuallimin*. That school was firstly started to give education in 1915 with a single class in Hacı Fasihzade Memduh's house near the Mevlana Tomb and then carried on its activities in Halim Çelebi's and Botsalı's houses. As is seen, although the school performed its activities in mansions firstly, it then was designed as two separate buildings with the *Darülmuallimin* building and moved to its current building. Even if the construction of the *Darülmuallimat* could only be started after the construction of *Darülmuallimin* was completed in 197, although the two schools' foundations were laid at the same time. Those buildings were designed by Architect Muzaffer Bey, one of the prominent architects of First National Architecture Movement and they had the influences of this movement (Figure 6.). (Sözen & Dülgerler, 1978). As a result, this building was considered together with Darülmuallimin building but the latter was prioritized during the construction phase, as in the cases of Adana and İstanbul. This can be accepted as a manner demonstrating that there was still the habit of perceiving women as secondary as gender.
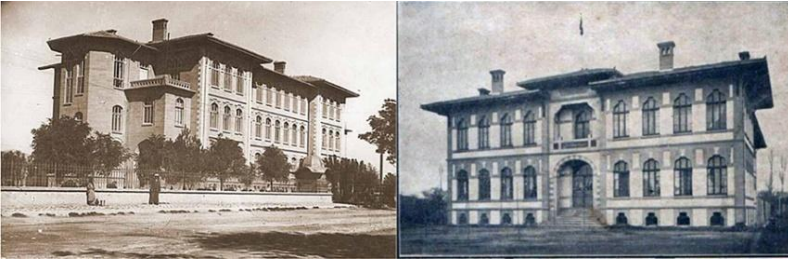
Figure 6. On the left, Konya *Darülmuallimin*; on the right Konya *Darülmuallimat*

Edirne *Darülmuallimat* started its activities in a building near Selimiye which does not exist today, with the efforts of Minister of Education, Servet Bey in the 1915-1916 school year. Because of the building's spatial and structural insufficiency, this school moved to the Priest School in Kaleiçi in the 1915-1916 school year (now this is Murad I High School). It is known that the *Darülmuallimat* was transferred to the İttihat ve Terakki Kulübü (today this is Commerce High School) since the building was returned to its owners after the armistice (Figure 7.).
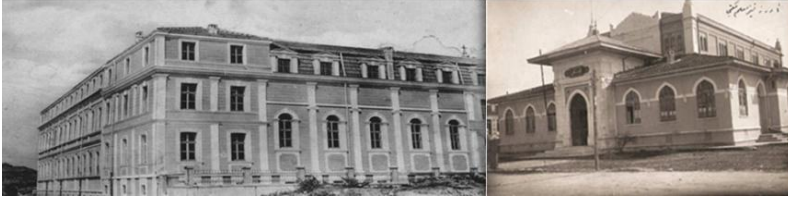
Figure 7. Priest School used as *Darülmuallimat* on the left,; İttihat ve
Terakki Kulübü on the right

In the school, maintaining its activities in this building, the 4th class was
opened during the 1917-1918 school year and in order to meet the boarding
function another building around it was rented. But this school was closed
with Edirne's occupation during 1920-1921. Following the proclamation of
the Republic, the school was reopened in the 1924-1925 school year by
changing its name from *'Darülmuallimat'* to *'Kız Muallim Mektebi'*. In the
1927-1928 school year, the school's size increased after it incorporated the
students of closed Balıkesir and Ordu Girls' Teacher Training Schools (*Kız
Muallim Mektebi*) and moved to the Harbiye Barracks building. In the 1929-
1930 school year, the school's size increased further, again it was sought a
permanent place and Maria Lorda building was bought for the school
(Figure 8.). After the renovations and restorations, the Girls' Teacher
Training School (*Kız Muallim Mektebi*) moved to this building in 1931. Later
on, 18 houses and some lands were bought in 1933 and the school garden
was expanded (T.C. Mlli Eğitim Bakanlığı Ortaöğretim Genel Müdürlüğü).
When reviewed the Edirne *Darülmuallimat*'s spatial historical process it is
understood that it carried on its activities in the different buildings such as
house and barracks and buildings with various functions like education and
social functions. Despite any kind of spatial needs there wasn't new building
production for women's use. Spatial needs for the *Darülmuallima*t were tried
to be resolved by allocating buildings with different functions to women
temporarily which were previously used by men.

Figure 8. Harbiye Barracks on the left, used as a *Darülmuallimat*; Maria
Lorda Building on the right

Balıkesir *Darülmuallimat* started to give education in 1916-1917 in Çakıroğlu
Mansion which was first known as Dumlupınar Primary School and then
used by the *Darülmuallimin* as in the cases of other examples. In 1923, it
moved to the Gureba Hospital that gave health services before and

continued its activities there (Özer, 2010). The fact that the first building it started to give education was a house and also it was used by the *Darülmuallimin* shows similarity with other examples in terms of the relationship between *Darülmuallimat* and *Darülmuallimin*. Furthermore, the fact that a health building with a very different function was allocated to the use of *Darülmuallimat* for the next space supports the idea that there was no standard on the space requirements in the Late Ottoman period.
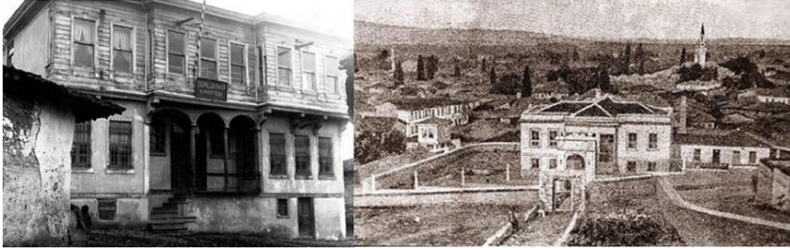
Figure 9. Çakıroğlu Mansion on the left, used as Balıkesir *Darülmuallimat*; on the right Gureba Hospital

In addition to the findings made through examples of Darülmuallimat, also some findings were made through archived documents. As it is seen from the reviewed archive documents, buildings used as the Darülmuallimat were constructed, bought or rented by the Ministry of Education. It is understood from the payment of timber and material bought from the Unkapanı Warehouse and Vezneciler Warehouse for the restoration of aforesaid Darülmuallimat building in Çapa and the archived documents including the records of the payment and the material bought to restore the Darülmuallimat building that the buildings were not suitable for active use and they often needed restoration and renovation (MF.MKT./1243-88-0, 1921). Therefore, it is considered that there were deficiencies in those buildings' structural and spatial characteristics during the term they were left to the usage of girls. Based on this consideration, it is concluded that buildings were nıt constructed for the use of women functionally and structurally and old buildings were converted in this context in parallel to the women's transformation in the public life. A lot of documents reached from the archives reveal that the houses and buildings used as the Darülmuallimat were mostly converted to those institutions by means of renting the buildings (MF.MKT./13-130-0, 1873) (MF.MKT./30-92-0, 1875) (MF.MKT./40-52-0, 1876) Even in some situations it was encountered ownership problems related to the buildings (DH.İ.UM/7-1-0, 1918). This indicates that due to the increase in space needs for women's education and urgent spatial pursuits it was made rapid decisions leading to the ownership problems. Also, the point that the great majority of the buildings bought and rented were old mansions show it was not sought for a functional suitability and those applications did not go beyond allocating a temporary space (MF.MKT./222-24-0, 1894). Nevertheless, when it was come to the later years such as 1920-1921 from the archived documents it is found that architectural projects were prepared for Darülmuallimat planned to be built in the countryside (MF.İBT./549-1-0, 1915). Despite this, there is no

information stating that Darülmuallimat was built in the cities those projects were sent. Its reason can be related that the building process corresponded to the years of War of Independence. On the other hand, it is understood from the letters of requests that it was required a building spatial for Darülmuallimat. (MF.MKT/1192-17-0, 1916). However, it is observed from the archived documents that it was not reserved any budget for the construction of a new building and it was only enabled the construction of the buildings in the scale of a service unit within the lands used by those buildings (MF.MKT:/1189-23-0, 1913) (MF.MFKT./1215-11-0, 1916). This supports that just superficial and temporary applications were performed and short term solutions were provided about women's educational spaces. Besides, there are interesting findings regarding the arrangement of budgets for Darülmuallimat. According to the information obtained from the archived documents, when a budget was needed for the Girls Teaching Schools it was transferred from the budgets reserved for other women's buildings. The transfer of budget reserved for the Darülmuallimats, primary and secondary schools (inas mektepleri) and industry schools for girls (kız sanayi mektepleri) among each other shows that the budget for the women's education was mostly divided in itself (İ..MF.. / 10 - 1 - 0, 1904). This can be accepted as another dynamic that proves the manner towards the women's education. It makes to think that the budget for the education was arranged by categorizing as female and male. It is observed that like the priority given for the buildings' construction order, when there was a budget gap for the women's education the budget reserved for the women education was divided in itself instead of transferring from the budget for the men's education.

CONCLUSION

Although women's education was an important matter both for the women's movements, the focus of state policies and among the agenda of reforms during the Ottoman's modernization period it could not receive any response from this awareness. Generally, it is known that the quality of girl schools was below the quality of boys schools, they carried on activities in the buildings converted from houses with insufficient capacities and window screens placed on. Complaints about the spatial insufficiency of those buildings were mentioned by the female students and their teachers in many ways (ÇAKIR, 2016).

This paper covered the approaches in the spatial production of *Darülmuallimat* which was an educational structure legitimizing the women's visibility in the public space. It is found that almost all of the *Darülmuallimats* in İstanbul and the countryside started their activities in the buildings that were previously mansions of other people or originally constructed for men's usage. Although some *Darülmuallimat* buildings were constructed for women afterwards, even if they were designed with the *Darülmuallimin* buildings, their construction could only start after the construction of the latter was completed. *Darülmuallimats* in Konya and Adana were among the examples of this trend. In the Konya and Adana examples, even though it was laid foundation the construction of the *Darülmuallimat* buildings was

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

suspended for the completion of *Darülmuallimins* and only after that the process was started. *Darülmuallimat* was among the agenda item of the government and society and a product of the space pursuit but it had to be formed under the shadow of men's spaces. Hence, it seems that the sensitivity desired to be displayed towards the women's education could not meet with a spatial production special for women due to the traditional manner and the economical conditions in that time. Similarly, it is found that the original function of the building in Çapa known as the Istanbul *Darülmuallimat* and constructed by Architect Kemaleddin in 1913 was in fact a *Darülmuallimin*. Istanbul *Darülmuallimat* building which carried out its educational activities in the mansions in Ayasofya, Cağaloğlu, Laleli and Çapa from its foundation in 1870, moved to the said building during 1917-1918 and it was used in conjunction with the *Darülmuallimin*. Afterwards, this building in Çapa was left to the use of female students after the new *Darülmuallimin* was built and the male students moved there. In line with the information included in the archived documents, it is proved that the *Darülmuallimat* was not addressed as a single public building in the state policies and was considered together with the *Darülmuallimin*. It is seen that there wasn't any structuring special for the women. Indeed, it wouldn't be wrong to say that the way of space production for the girls and boys teaching schools reflected the Ottoman's traditional manner that continued to exist in a way that buildings were designed as independent from intended use private-public characteristics, users and the gender or the structures and spaces were used in line with the needs with simple interventions.

ACKNOWLEDGEMENTS

REFERENCES

ÖZKUL, A. S., & BAYSAL, H. (2015). Osmanlı Kadın Yüksek Öğretiminde Girişimcilik Kodları: Ticaret Mekteb-i Âlîsi, İnas Dârülfünunu ve Dârülmuallimat. II. Uluslararası Girişimcilik ve Kariyer Sempozyumu (pp. 144-156). Muğla: Sıtkı Koçman Üniversitesi.

AKŞİT, E. E. (2015). Kızların Sessizliği, Kız Enstitülerinin Uzun Tarihi. İstanbul: İletişim Yayınları.

AKYÜREK, G. (2011). Bilgiyi Yeniden İnşa Etmek; Tanzimat Döneminde Mimarlık, Bilgi ve İktidar. İstanbul: Tarih Vakfı Yurt Yayınları.

AKYÜZ, Y. (2000). Öğretmenlik Mesleği ve Osmanlı'da Kadın Öğretmen Yetiştirilmesi. Toplum ve Tarih, 33(195), pp. 31-43.

ALKAN, A. (1999, Haziran). Özel Alan - Kamusal Alan Ayrımının Feminist Eleştirisi Çerçevesinde Kentsel Mekan. AÜ SBF GETA Tartışma Metinleri(16), pp. 1-26.

BECERİKLİ, S., & DEMİREL, M. (2017, Mart). Osmanlı'dan Cumhuriyet Bursa'sına Miras Kalan Öğretmen Okulları (1883-1975). Journal of History Studies, 9(1), pp. 65-84.

Bursa Kültür A.Ş. (2012). Bursa'nın Köklü Eğitim Kurumları: Bursa Kız Lisesi (Bursa Kız Muallim Mektebi). Bursa: Bursa Büyükşehir Belediyesi Bursa Araştırmaları Merkezi.

ÇAĞIR, M., & TÜRK, İ. (2017). 1869 Maarif-i Umumiye Nizamnamesi ve Türk Eğitim Tarihindeki Yeri. Avrasya Sosyal ve Ekonomi Araştırmaları Dergisi (ASEAD), 4(11), pp. 62-75.

ÇAKIR, S. (1999). Mekanın Kadınlar Açısından Kurgulanışına Kuramsal ve Tarihsel Süreç İçinde Bakmak. In A. AKPINAR, G. BEKAY, & H. DEDEHAYIR, Kadın Ve Mekan, Tutsaklık mı? Sultanlık mı? (pp. 133-149). İstanbul: Turkuvaz Kitap.

ÇAKIR, S. (1999). Osmanlı'da Kadınların Mekanı, Sınırlar ve İhlaller. In A. ALKAN, Cins Cins Mekan (pp. 76-101). İstanbul: Varlık Yayınları.

ÇAKIR, S. (2016). Osmanlı Kadın Hareketi. İstanbul: Metis Yayınları.

KURNAZ, Ş. (2011). Yenileşme Sürecinde Türk Kadını (1839-1923). İstanbul: Ötüken Neşriyat.

MIKHAIL, A. (2014). Gönül Arzu Eder ki: Topllumsal Cinsiyet, Kentsel Mekan ve Osmanlı Kahvehaneleri. In D. Sajdi, Osmanlı Laleri, Osmanlı Kahvehanleri, On Sekizinci Yüzyılda Hayat Tarzı ve Boş Vakit Eğlenceleri. İstanbul, Türkiye: Koç Üniversitesi Yayınları.

ÖZEÇOĞLU, H. (2009). Modernleşme Sürecinde İzmir'de Müslim ve Gayrimüslimlerin Eğitimine Karşılaştırmalı Bir Yaklaşım (1856-1908). Doktora Tezi. İzmir, Türkiye: Dokuz Eylül Üniversitesi Eğitim Bilimleri Enstitüsü.

ÖZER, F. (2010, Ocak). Karasi Dârülmuallimîni'nden Necatibey Eğitim Fakültesine, Balıkesir Erkek Öğretmen Okulları Tarihi I (1910-1932). Balıkesir Üniversitesi Sosyal Bilimler Enstitüsü Dergisi, 12(22), 18-33.

ÖZGER, Y. (2012). Osmanlı'da Kadınların Memuriyette İstihdamı Meselesi Ve Sicill-i Ahvâlde Kayıtlı Memurelerin Resmî Hâl Tercümeleri. History Studies, 4(1), pp. 419-447.

ÖZKAYA, H. G. (2015). 18. Yüzyılda İstanbul Evleri; Mimarlık, Rant, Konfor, Mahremiyet. İstanbul: İstanbul Araştırmaları Enstitüsü.

ÖZTÜRK, C. (1998). Türkiye'de Dünden Bugüne Öğretmen Yetiştiren Kurumlar. İstanbul: Marmara Üniversitesi Atatürk Eğitim Fakültesi Yayınları.

SÖZEN, M., & DÜLGERLER, O. N. (1978, Bahar). Mimar Muzaffer'in Konya Öğretmen Lisesi. O.D.T.Ü. Mimarlık Fakültesi Dergisi, 4(1), 117-145.

ŞANAL, M. (2011). Osmanlı İmparatorluğu'nda Kız Öğretmen Okulunun (Dârülmuallimât) Kuruluşu, Okutulan Dersler ve Kapatılışı (1870–

1924). Osmanlı Tarihi Araştırma ve Uygulama Merkezi Dergisi-OTAM(26), 221-244.

ŞENYURT, O. (2015). Osmanlı Mimarisinin Temel İlkeleri, resim ve İnşa Üzerinden Geliştirilen Farklı Bir Yaklaşım. İstanbul: Doğu Kitabevi.

T.C. Cumhurbaşkanlığı Devlet Arşivleri. (1873, Ekim 10). MF.MKT./13-130-0. Darülmuallimat için kiralanan konağın sahibi Atiyyeullah Hanım'a mukavele gereğince altı ayda bir ödenecek kiranın Hazine'den Maarif Muhasebesi'ne verilmesi.

T.C. Cumhurbaşkanlığı Devlet Arşivleri. (1875, Temmuz 21). MF.MKT./30-92-0. Darülmuallimat olarak kullanılan evin kirasının tertib-i mahsusundan ödenip suretinin gönderilmesi.

T.C. Cumhurbaşkanlığı Devlet Arşivleri. (1876, Temmuz 25). MF.MKT./40-52-0. Darülmuallimat olarak kullanılan hanenin kiralarının ödenmesi.

T.C. Cumhurbaşkanlığı Devlet Arşivleri. (1894, Eylül 3). MF.MKT./222-24-0. Ayasofya Merkez Rüşdiyesi ve Darulmuallimat olarak kullanılmak üzere Hakkı Paşa Konağı ile Laleli'deki konağın satın alınması, rüşdiye mektebinin tamirine başlanmak üzere keşfinin yapılması.

T.C. Cumhurbaşkanlığı Devlet Arşivleri. (1904, Mart 22). İ..MF.. / 10 - 1 - 0. Cağaloğlu civarında Lema Hanım'ın tasarrufunda bulunan konağın darülmuallimat yapılmak üzere satın alınması ve Kız Sanayi Mektebi'nin de eski Darülmuallimat dairesine nakli.

T.C. Cumhurbaşkanlığı Devlet Arşivleri. (1904, Mayıs 21). MF.MKT./781-38-0. Darulhayr'ın bazı odalarını işgal eden inşaat malzemelerinin, Darulmuallimat yapılmak için satın alınan binanın tamiri için teşekkül edecek komisyona devr olunarak muhafazası.

T.C. Cumhurbaşkanlığı Devlet Arşivleri. (1913, Kasım 15). MF.MKT:/1189-23-0. Darulmuallimat'a ilaveten yapılmakta olan binanın eksiklerinin tamamlanmasının uygun görüldüğü.

T.C. Cumhurbaşkanlığı Devlet Arşivleri. (1915, Temmuz 18). MF.İBT./549-1-0. İnşa edilecek darülmuallimat-ı ibtidaiyenin, gönderilen resim ve planlarına göre inşası gerektiğinden ayrıca plan gönderilmesine gerek olmadığının Teke Mutasarrıflığı'na bildirildiği.

T.C. Cumhurbaşkanlığı Devlet Arşivleri. (1916, Mart 25). MF.MFKT./1215-11-0. Laleli'nin Yeşil Tulumba mevkiinde yanmış Darülmuallimat binası arsasındaki iki dükkanın istimlakıyla yeniden mektep inşası. Dersaadet Su Kumpanyası'nın resmi daireler ve mekteplere suyu ucuza sattığı beyanıyla Galata Sultanisi'ne diğerlerinden daha düş.

T.C. Cumhurbaşkanlığı Devlet Arşivleri. (1916, Şubat 28). MF.MKT/1192-17-0. Darulmuallimat inşaatıyla ilgili davanın reddedildiği.

T.C. Cumhurbaşkanlığı Devlet Arşivleri. (1918, Temmuz 31). DH.İ.UM/7-1-0. Fatih Çarşamba caddesinde eşi Ferik Sadi Paşa'dan kendisine intikal eden gayrimenkulün Darülmuallimat Heyet-i İdaresince ne

kendisine ne de Harik Komisyonu'na haber verilmeden işgal edildiğine dair Belkıs imzasıyla verilen arzuhalin tetkik edilerek neti.

T.C. Cumhurbaşkanlığı Devlet Arşivleri. (1921, Aralık 27). MF.MKT./1243-88-0. Çapa'da kain Darülmuallimat binasının tamirine sarfolunmak üzere satın alınan malzeme ile yapılan ödemeye dair kayıtlar. Selçuk Hatun İnas Rüşdiyesi binasının tamirine sarfolunmak üzere satın alınan malzeme ile yapılan ödemeye dair makbuz.

T.C. Mlli Eğitim Bakanlığı Ortaöğretim Genel Müdürlüğü. (n.d.). 1914 Edirne Sosyal Bilimler Lisesi Merkez/Edirne. Retrieved Haziran 3, 2021, from Tarihi 100 Lise (İnteraktif Harita): http://ogm.meb.gov.tr/yuz-tarihi-lise/1914-EDIRNE-SOSYAL-BILIMLER-LISESI.html

TBMM Kütüphane ve Arşiv Hizmetleri Başkanlığı. (1914, Temmuz 1). Osmanlı Dönemi Meclis Tutanakları. Meclis-i Mebusan 3. Dönem cf01., 2, 23.

TOPRAK, Z. (2016). Türkiye'de Kadın Özgürlüğü ve Feminizm (1908-1935). İstanbul: Tarih Vakfı Yurt Yayınları.

TOPTAŞ, R. (2017). Niğde Sancağı Dârülmuallimîn Mektebi. The Journal of Academic Social Science, 5(60), 321-341.

TÜMER ERDEM, Y. (2013). II. Meşrutiyet'ten Cumhuriyet'e Kızların Eğitimi. Ankara: Türk Tarih Kurumu.

UMAR, N. (2017). 19. Yüzyılda Adana Vilayeti'ndeki Kamu Yapıları. Doktora Tezi. İstanbul, Türkiye: Yıldız Teknik Üniversitesi Fen Bilimleri Enstitüsü.

HETEROTOPIC SPACES OF SYRIAN REFUGEES IN İSTANBUL: THE CASE OF A CITY BLOCK IN FATİH

Merve GÜLERYÜZ ÇOHADAR[1], Neslihan DOSTOĞLU[2]

[1]İstanbul Kültür University, Turkey
mmguleryuz@gmail.com
[2]İstanbul Kültür University, Turkey
neslihandost@yahoo.com

ABSTRACT

One of the most massive migration movements in history emerged after the civil war started in Syria in 2011. In this process, Turkey ended up becoming the country that hosts the biggest Syrian refugee population in the world. According to official records, 3.663.336 Syrian refugees live in Turkey in 2021 (goc.gov.tr) Since 2011, the year when massive migration from Syria started, 26 camps have been constructed in various cities in Turkey, where basic services such as education and health have been met. In time, as more and more refugees left the camps preferring urban areas instead, only 7 camps have been left in 5 cities of Turkey by 2021 (goc.gov.tr). During the period when 26 camps were active, approximately 10% of the refugees preferred to live in these camps. As time went on, this percentage decreased even more. In fact, in 2021 only approximately 1,58% of the Syrian refugees live in these camps, and the real problem is with those "urban refugees" who live outside these camps. In fact, Syrian refugees are scattered in all cities of Turkey. Among these cities, Istanbul has the highest number of Syrian asylum seekers, the number of which has reached 521,837 people in 2021 (goc.gov.tr).

Migration should not be perceived as just a population movement. Immigrants (refugees / asylum seekers) transfer their cultural, economic, social features together with themselves. The phenomenon of migration affects not only the immigrants but also both the social and the spatial structure of the cities where immigrants settle. Many cities in the world have ethnic neighborhood formations such as Kreuzberg district (known as Little Istanbul) in Germany, Little Italy in New York and Chinatowns in various countries. Nowadays, it can be said that ethnic neighborhoods have emerged in Istanbul, in a similar way. During the first years of the Syrian war, a group of middle-income immigrants (asylum seekers) who migrated to Istanbul, generally preferred to live and work in Fatih, Aksaray, Beyoğlu, Esenyurt, Başakşehir, and Sultanbeyli districts. Eventually "Syrian Ethnic Neighborhoods" have developed in these districts where Syrians are concentrated for living and establishing ethnic food-oriented consumption spaces.

Compared to other districts hosting Syrian refugees in Istanbul, Fatih district requires deeper analysis since the socio-spatial changes in the public areas of this district are more holistic and dramatic. This is the reason for choosing this district as case study in this paper. In some streets of Fatih, businesses

opened by Syrian entrepreneurs cause significant changes in the street texture by using ethnic architectural elements and decoration on building facades and public spaces. Ethnic businesses use the symbols of Syrian culture and the Arabic letters extensively on their signboards for enhancing the ethnic identity of the area. Some dominant colors belonging to the culture of Syrians are used on building facades, streets, open spaces, signboards, advertisements and in the decoration of indoor and outdoor spaces. These colors are known to have various meanings in the context of refugees' cultural identity. This situation causes social, physical and economical changes in the image of the city. These changes in urban spaces can be seen as samples of heterotopic spaces.

The term "heterotopia" is used in literature to mean strange or ambivalent places, "other place", "different place", "the spaces of others". Heterotopias can be defined as a formation that rejects the normal order systematically and recreates its own order. The concept of heterotopia is generally discussed in literature through Foucault's work. However, Lefebvre also defines the spaces of difference through the concept of heterotopia. David Harvey claims that Lefebvre's definition of "Heterotopia" is different from Foucault's (Harvey, 2013). In fact, there is a similarity between the definition of heterotopy by Lefebvre and the term "heterotopy" used in medicine. In medicine, the term heterotopia is used for tissues that are not originally in place, out of order, or in atypical location. This definition is closer to Lefebvre's definition rather than Foucault's. "Heterotopia" in Foucault's approach describes more "no-location" than a "dislocation"; even if the undesired positioning of the other prevails, this is not form-based, but content-based. On the other hand, Lefebvre's concept of heterotopia corresponds to a state of complete displacement; it is spatialization that goes beyond what was planned and includes eventuality. In this context, when focusing on heterotopic spatializations, it is seen that Lefebvre's understanding of places of difference is related to urban formations in the production of spaces. These urban formations in Lefebvre's works can be described as "formless occurrences of difference" (Çavdar, 2018). Lefebvre combines and compares heterotopia with "isotopy".

The aim of this paper is to reveal the place-making practices of the Syrian refugees who are seen as the "others" of the city and examine the socio-spatial changes and transformations of public areas due to Syrian immigration. This study takes the concept of heterotopia and heterotopic spaces as its framework and will make a review of the production of heterotopic spaces with reference to actual spaces that are formed by Syrian refugees. During this research, site observations were made several times in a city block in Fatih in 2019 and 2020. In addition, comparative analyses of the photographs taken in the period from 2013 to 2020, were made, using the IBB City Guide Archive. Thus, the evaluations in the paper are based on site observations and the comparative analyses of the photographs dated 2013-2020.

In the scope of the study, firstly, the socio-spatial impacts of migration on cities and urban areas, and ethnic neighborhood formations in the world will be examined. Then, the impacts of the Syrian migration on İstanbul will be

investigated through the ethnic neighborhood formation in a city block. The terms of the 'heterotopia' and 'heterotopic space' will be defined. Finally, the Syrian refugees' new spatial formations in Fatih will be evaluated in the context of heterotopic space ("space of others") and in the light of Lefebvre's and Foucault's understanding of the heterotopia term.

Key Words: Heterotopia; Production of Space; Place-making; Migration; Refugee / Asylum seeker.

INTRODUCTION

The civil war that started in Syria in 2011 caused an important and dramatic refugee flow to many countries neighboring Syria, especially Turkey. In this process, Turkey has become the country that hosts the largest Syrian refugee population in the world. According to official records, 3,663,336 Syrian refugees live in Turkey in 2021 (goc.gov.tr). Since 2011, when the massive migration from Syria began, 26 camps were established in various provinces of Turkey, where basic services such as education and health were provided. Over time, refugees preferred urban areas rather than camps, while by 2021 only 7 camps remained in 5 provinces of Turkey (goc.gov.tr). During the period when 26 camps were active, approximately 10% of the refugees preferred to live in these camps. In 2021, only 1.58% of Syrian refugees continue to live in these camps, and the real problem is with the "urban refugees" living outside these camps. Syrian refugees are scattered all over Turkey. Istanbul, the province with the highest number of Syrian refugees, has reached 521,837 people in 2021 (goc.gov.tr).

Turkey is seen by many refugees as a transit country. But this is a difficult situation for a country because it acts as a bridge and only 10% of the refugees go to other countries, while 90% stay. More refugees arrive and the number of refugees increases, as the possibility of transit gives people hope to go to other countries.

Immigrants (refugees/asylum seekers) carry their cultural, economic and social characteristics with them to the new country. Mass migration should not be seen as just a population movement. The phenomenon of migration affects not only the immigrants but also the social and spatial structure of the cities where the immigrants are settled. The concrete effects of immigrants on cities can be evaluated as urban segregation. Urban segregation is the spatial representation of social segregation. According to Marcuse (2005), the basis of social discrimination is the exclusion of one group from another. Exclusion can be at the spatial or socio-economic, ethnic, religious level. Social exclusion finds a concrete place in the city. This creates spatial clusters with different physical conditions in which groups with various social, economic and cultural characteristics live. In general terms, various concepts such as slum, ghetto, enclave have been developed in social sciences for these areas, which are clustered and separated in urban areas outside the official residential area of a city (Çetin, 2012). Although these terms are often used interchangeably, many social scientists have drawn attention to the distinction between them (Karpat, 1976; Keleş, 2006; Marcuse, 2005; Peach, 2005; Rasmussen, 1960;

Şenyapılı, 1978; Tatlıdil, 1989; Varady, 2005; Abrahamson, 1996; Çavdar, 2018) In this paper, it was decided to use the term ethnic neighborhood to describe the clustered and segregated areas of Syrian immigrants in Istanbul.

It is known that Syrians prefer certain districts of Istanbul more and this creates spatial clusters (Figure 1). A group of middle-income immigrants (asylum seekers) who migrated to Istanbul during the first years of the Syrian war generally preferred to live and work in Fatih, Aksaray,

Figure 1. The top 10 districts that most Syrian migrants prefer to live in İstanbul (Authors, 2021)

Beyoğlu, Esenyurt, Başakşehir and Sultanbeyli districts. It can be said that "Syrian Ethnic Neighborhoods" have developed in these districts where Syrians live heavily and where ethnic food-based consumption areas are formed. These ethnic neighborhoods can be thought of as segregated and clustered areas of urban areas. It is known that many cities in the world have ethnic neighborhood formations, such as the Kreuzberg district in Germany (known as Little Istanbul), Little Italy in New York, and Chinatowns in most countries (Figure 2) (Figure 3) (Figure 4).

Figure 2. Little İstanbul, Kreuzberg, Berlin, Germany
(https://wannart.com/icerik/23476-kreuzberg-city-nam-i-diger-kucuk-istanbul)

Figure 3. China Town, New York, USA (
https://www.nycgo.com/articles/must-see-chinatown-slideshow)

Figure 4. Little Italy, New York, USA (https://www.thrillist.com/lifestyle/new-york/things-to-do-in-little-italy-nyc

Figure 1 shows that Syrian immigrants prefer to live in districts such as Fatih, Sultanbeyli, Sultangazi, Başakşehir and Esenler in Istanbul. In this study, Fatih district was chosen for a deeper analysis because the socio-spatial changes in the public spaces in this area are more holistic and dramatic than the other districts hosting Syrian refugees.

This study aims to draw attention to the place-making (space production) practices of Syrian refugees, who are seen as the "other", and to examine the socio-spatial transformations in the public spaces in Istanbul in the context of the concept of heterotopia. The paper begins with a general background (definitions) on the terms of heterotopia, heterotopic space and ethnic neighborhood. Similar features of ethnic neighborhoods and heterotopic spaces are pointed out. Then, the changing public spaces of Fatih district with migration are evaluated in the light of field observations and comparative analyses of 2013-2020 photographs. Finally, the findings of the field study are summarized and a general framework is presented for the evaluation of ethnic neighborhood in the city block in Fatih in the context of heterotopic space.

'Heterotopia' and 'Heterotopic Space'

The term "heterotopia" is used to mean strange or ambivalent places, "other place", "different place", "the spaces of others" in architecture and urbanism literature. Heterotopias can be defined as a formation that rejects the normal order systematically and recreates its own. It was first described in Foucault's book *Words and Things*, published in 1966. Foucault examined the relationship of space with the subject in the context of knowledge and power, and the term heterotopia as "space of escape" or "space of otherness". After this identification, the concept of 'heterotopia' has been used in the context of 'other place/elsewhere'. The concept of heterotopia is generally discussed in literature through Foucault's work. However, Lefebvre also defines the spaces of difference through the concept of heterotopia, with David Harvey emphasizing the difference of this definition from Foucault's (Harvey, 2013).

Foucault mentions six characteristic features of heterotopia in his book *Other Spaces* (1997). The defining features of heterotopias can be listed as follows: 1. Heterotopias are places of deviation (crisis) 2. Heterotopias are alternate spaces 3. Heterotopias are heterochronic spaces 4. Heterotopias are spaces that are open and closed (isolation and inclusion). 5. Heterotopias are fields of illusion 6. Heterotopias are the realm of possibilities (Foucault, 1997).

There is a similarity between Lefebvre's definition of heterotopia and the medical term "heterotopia". In medicine, the term heterotopia is used for

tissues that are not originally in place, damaged, or in an atypical location. This definition is closer to Lefebvre's than Foucault's. The "heterotopia" in Foucault's approach defines "out of place" rather than a "dislocation"; even if the undesirable positioning of the other dominates, it is content-based rather than form-based. On the other hand, Lefebvre's concept of heterotopia corresponds to a state of complete displacement; it is spatialization that goes beyond the planned and includes possibilities.

Ethnic Neighborhoods as 'Heterotopic Spaces'

Urban space is a social space. It is produced in the process depending on the socio-cultural and economic needs of the society and the way these needs are met. Urban space is also a fragmented space. It is divided into regions according to ethnic, class and cultural differences, as well as economic functions and geographical factors. Based on Lefebvre's (1991) understanding of space, it can be stated that every region in the city is transformed and reproduced by the inhabitants. The socially produced space takes various forms in this transformation process and affects the lives of those who reside there. But at the same time, space also carries some common identities that these groups share. Thus, a sense of belonging develops between the space and the social groups that share the space (Çetin, 2012). In this context, Syrian immigrants create spaces in Istanbul where they can create their own sense of belonging. An application that facilitates the creation of belonging in spaces is frequently mentioned in literature. Ownership of space means a natural space modified to meet the needs of a certain group. It is accepted as the best and most necessary condition that satisfies the sense of belonging (Lefebvre, 1995).—The resulting dominance of an area reinforces a sense of belonging and attachment. In fact, it is a mechanism for discriminating against others by dominant people. It is used as a placeholder and involves personalizing or marking a place (Lang, 1987). This marking and personalization is a declaration that the place defined by the term 'domination area' belongs to a person or group.

In the ethnic neighborhood areas, people with similar orientations and cultures accelerate the socialization process. According to Aydemir, spaces that are the means of creating common values are spaces that keep the similar alive and exclude the different. (Aydemir, 2011). In other words, urban spaces are different social identities of others. It has a structure that sharpens the distinction between us and the other. The concepts of 'other' and 'us' are frequently discussed in migration literature.

The ethnic neighborhood as a socio-space provides images and marginalizes some areas of the city by using elements of cultural identity. In this context, ethnic neighborhoods can be considered as 'heterotopias' and 'heterotopic spaces' because they have some characteristic features of 'heterotopic spaces'.

In this paper, the differentiating features of heterotopias such as 'crisis', 'deviation', 'alternate', 'illusion' and 'heterochronic' and Lefevbre's concept of heterotopy are emphasized in the context of the ethnic neighborhood.

These features and the concept of heterotopia will be defined below, and then attention will be drawn to the similarities of heterotopias and the ethnic neighborhoods.

Deviation-Crisis Spaces: Other places where differentiated groups leaving mainstream society life can be given as examples of crisis spaces. Various thinkers and theorists have heterotopias that evaluate deviation under the headings of socio-spatial segregation in urban space and subheadings such as closed housing settlements, slums, urban crime and gentrification. Ethnic neighborhoods are regions where socio-cultural segregation is experienced. For this reason, these spaces can be given as examples of crisis spaces.

Alternate Spaces: These can be defined as spaces that bring together differences and inconsistencies. Neighborhoods hosting alternative spaces, groups belonging to more than one culture, race, religion or language can be given as examples. It can be said that ethnic neighborhoods have the same or similar characteristics as alternative spaces. Initially, residents and users of an ethnic neighborhood are immigrants from the same country, sharing the same religion and culture. They may be of various age groups and may consist of subcultural or religious groups. Common religion, language, race creates a binding identity for immigrants.

Heterochronic Spaces: "Heterochronies", which are characteristic of heterotopias, are defined as spaces that accumulate time or spaces that host temporary events. The overlap of periods and experiences also symbolizes a historical pattern. This historical pattern creates a fabric of cultural diversity, collective memory and personal experience in urban space. Social, physical and economic characteristics in ethnic neighborhoods can be seen as personal experiences of immigrants, since ethnic architectural elements and decorations in streets and public spaces generally reinforce the identity of the settlement and symbolize a historical texture.

Illusional Spaces: Illusions can be created as a result of carrying the realities of different places to a new space. Such heterotopic fields can be thought of as illusion fields. Illusion spaces try to reflect an urban image or scenario .

Ethnic neighborhoods focus on specific lines of business. Ethnic niches are places where certain types of ethnic businesses are disproportionately run by ethnic minorities. Ethnic business signs have inscriptions in the immigrants' own language, unlike the language of the host country. There are also symbols of immigrants' cultures on the signs. The decorations, signs, advertisements, interior and exterior colors of building facades, streets and open spaces constitute the color scheme of ethnic settlements. The color scheme of ethnic neighborhood includes some of the dominant colors of the immigrants' culture. All these architectural features of ethnic neighborhoods create an illusion. In addition to architectural practices, some social practices such as ethnic festivals, celebrations, meetings and ceremonies, the use of local clothes by the people in ethnic neighborhoods add an authentic atmosphere to the settlement and create an illusion.

Heterotopy, 'Heterotopic Space': When focusing on heterotopic spatializations, it is seen that Lefebvre's understanding of spaces of difference is related to urban formations in space production. These urban formations in Lefebvre's works can be defined as "formless formations of difference" (Çavdar, 2018). Lefebvre combines and compares heterotopia with "isotopy". According to Lefebvre (2011) "Isotopes are places of the same, same places, near order. Heterotopias are the other and the place of the distant order, both excluded and intertwined." Ethnic neighborhoods, on the other hand, can be considered as 'formless formations of difference 'other places', 'heterotopies'.

Ethnic Neighborhoods of Syrians in İstanbul: New Spatial Formations of Syrian Refugees in Fatih

Urban areas are attractive places for immigrants because they facilitate ethnic networks and settlements. Ethnic retail clusters often create these placements. Most ethnic settlements were actually established by immigrants, developing around retail trade areas such as ethnic restaurants, hairdressers, grocery stores, and changing the image of the city. During this research, field observations were made several times in public areas of Fatih district in 2019 and 2020. In addition, comparative analyzes of the photographs taken during the 2013-2020 period were made, using the IBB City Guide Archive.

Fatih district is located on the historical peninsula and at a point connecting Asia and Europe. Fatih, which has been the center of the Roman, Byzantine and Ottoman Empires throughout history, is home to many important historical artifacts and riches. In addition, the district, which has the Golden Horn Port, is a major economic center. Having a cosmopolitan population especially during the Ottoman period, Fatih reflects this structure with its tangible and intangible cultural heritage values today (Fatih District Municipality, 2015-2019 Strategic Plan).

Fatih, Horhor region which was chosen for the field study in this paper, is located between the Historical Peninsula and the Golden Horn. It was established on the Marmara slope, one of the oldest settlements in Istanbul. A city block located on Horhor Street was chosen to be analyzed in the study.

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics
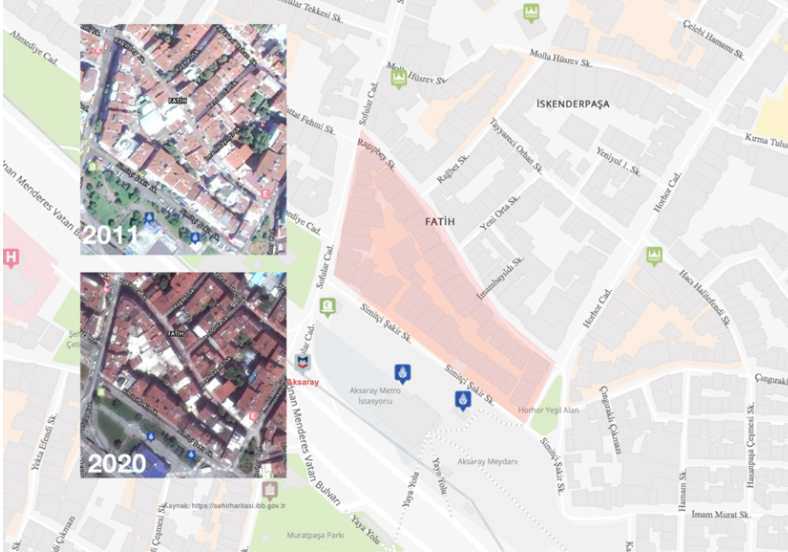
Figure 5. Field study area of the paper (The figure is retrieved from https://sehirharitasi.ibb.gov.tr).

The city block chosen to be examined in the Horhor region is crossed by Horhor Street, Millet and Vatan Streets (Figure 5). There is Aksaray Metro exit in front of the city block which was famous for its kebab shops in the past. Generally, the ground floor and first floors are used for commercial purposes. Before 2011, many kebab shops and tourist agencies were built in this region. The city block is considered in the context of two streets in this study. One of the streets is Simitçi Şakir Sokak and the other is Ragıpbey Sokak.
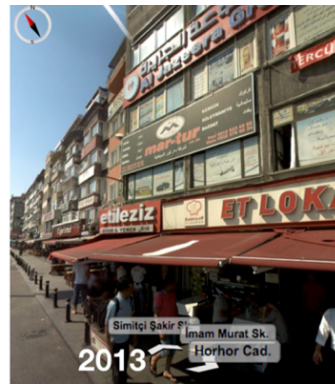
Figure 6. The transformation of the city block between 2013 and 2020
(2013 Photos are retrieved from https://sehirharitasi.ibb.gov.tr; 2020
photos from Merve Güleryüz Çohadar's Archive).

When the symbols, materials, colors and textures which are used on the
ethnic shops' signs are analyzed, it is seen that the area is transformed and
changed by a different culture. Most signs are in Middle Eastern style. As
a result of the comparisons, it has been observed that almost all the
businesses in the region have changed hands, and the signs have been
replaced with Arabic script instead of Turkish script (Figure 6).

Figure 7. The signboards of Syrian ethnic shops (Güleryüz Çohadar,
2020).

Businesses opened by Syrian entrepreneurs in the city block have implemented significant changes in the street texture by using ethnic architectural elements and decorations on building facades and public spaces (Figure 7). Ethnic businesses heavily use symbols of Syrian culture and Arabic letters on their signs to enhance the ethnic identity of the region. Some dominant colors of the Syrian culture are used on building facades, streets, open spaces, signboards, advertisements, and decoration of indoor and outdoor spaces. It is known that these symbols, colors, decoration styles have various meanings in the context of the cultural identity of refugees. This situation causes social, physical and economic changes in the image of the public space.

CONCLUSION

The definition of heterotopia in medicine is 'the restructuring of a tissue in another place.' From this definition, it is possible to talk about the "space of the other" in the city where cultural groups that try to be where they do not belong are heterotopias of the urban area.

According to our observations, it can be concluded that the city block which is examined in this study is an example of heterotopic space in the public spaces of İstanbul. Transformations due to migration on this city block in Fatih are discussed within the scope of the study. It is observed that the case study area has similar features of heterotopic spaces, such as deviation/crisis spaces, alternate spaces, heterochronic spaces, and illusional spaces.

REFERENCES

Abrahamson, M. (1996). Urban Enclaves, Identity and Place in America. St. Martin's Press, New York.

Çetin, İ . (2012). Kentsel Ayrışma ve Mekânsal Kümelenme Biçimleri . İdealkent , Vol: 3 (7) , pp. 160-186 . Retrieved from https://dergipark.org.tr/tr/pub/idealkent/issue/36644/417570

Çavdar, Ç. R. (2018). "Farklılığın Mekânı: Foucault ve Lefebvre'deki Heterotopya ve Heterotopi Ayrımı". İdealkent, Vol: 25, pp. 941-959.

Erdoğan, M. (2019). Türkiye'deki Suriyeli Mülteciler. Berlin: Konrad Adenauer Stiftung, Retrieved from https://www.kas.de/documents/283907/7339115/Türkiye%27deki+s uriyeliler.pdf/acaf9d37-7035-f37c-4982-c4b18f-9b9c8eversion=1.0&t=1571303334464

Fatih District Municipality, 2015-2019 Strategic Plan. Retrieved from http://www.ibb.gov.tr/en-US/Organization/Birimler/StratejikPlanlamaMd/Documents/stratejik _plan_2015-2019.pdf.

Harvey, D. (2013). Asi Şehirler. (A. D. Temiz, Çev.) İstanbul: Metis.

Ilgın, C. ve Hacıhasanoğlu, O. (2006). "Göç – Aidiyet İlişkisinin Belirlenmesi İçin Model: Berlin / Kreuzberg Örneği", İTÜ Dergisi / A Mimarlık, Planlama, Tasarım, Cilt:5, Sayı:2, Kısım:1

Karpat, H. K. (2003). Türkiye'de Toplumsal Dönüşüm. İmge Kitabevi, Ankara.

Keleş, R. (2006). Kentleşme Politikası. İmge Kitabevi, Ankara.

Lefebvre, H. (2011). Kentsel Devrim. (S. Sezer, Çev.). İstanbul: Sel.

Lefebvre, H. (1995). The Production of Space, (N. Donald: Trans.) Smith, Oxford, Blackwell.

Peach, C. (2005). ''The Ghetto and The Ethnic Enclave'' P. Varady (Ed.) Desegregating The City, Ghettos, Enclaves & Inequality (pp. 31-48). State University of New York Press, Albany.

Rasmussen, K. R. (1960). The Multi-Ordered Urban Area: A Ghetto. Phylon, Vol: 29 (3), pp: 282-290.

Ray K. (2004). The Migrant's Table: Meals and Memories in Bengali-American Households. Philadelphia: Temple University Press.

Santos, C. A., Belhassen, Y., Caton, K. (2008). ''Reimagining Chinatown: An Analysis of Tourism Discourse''. Tourism Management, Vol: 29(5), pp. 1002–1012.

Şenyapılı, T. (1978). Bütünleşmemiş Kentli Nüfus Sorunu. Ankara: ODTÜ Yayınları.

Tatlıdil, E. (1989). Kentleşme ve Gecekondu. İzmir: Ege Üniversitesi Edebiyat Fakültesi Yayınları.

Weedon, C. (2004). Identity and Culture Narratives of Difference and Belonging. Cultural and Media Studies. Open University Press, UK.

www.goc.gov.tr

OTHER ARCHITECT/URE(S)

CITY OF OTHERS, İZMİR IN 19TH CENTURY

Nil Nadire GELİŞKAN[1], Şeniz ÇIKIŞ[2]

[1] İzmir Institute of Technology, Turkey
nilgeliskan@iyte.edu.tr
[2] İzmir Institute of Technology,Turkry
senizcikis@iyte.edu.tr

ABSTRACT

İzmir is a cosmopolitan city in every phase of its historic timeline and one of the significant port of the Eastern Mediterranean region. Especially, starting from 18th century city played a vital role in the Ottoman overseas trade between Europe. Notably in 19th century semi-peripheral İzmir differentiated its contemporaries in Ottoman and Mediterranean because of having hybrid architecture and urban texture that created by all others in the city. Its position in trade chain makes city modern by keeping its authentic city life and accompanying architecture. In particular, producing variations of a certain typology of residential architecture that all ethnical identities and all groups of income come to a mutual understanding. Together with the Muslim, Greek, Armenian, and Jewish subjects of the Empire, the colonial communities of French, Dutch, and British merchants gradually changed the socio cultural and economic makeup of the city during the 19th century. İzmir has a hybrid structure aspect of both architecture and urban fabric, which fed from both West and the traditional. This hybridism is shaped by the city's precessions over the centuries. In this study it is aimed to evaluate and concentrate on İzmir in 19th century with its hybrid structure that makes all others together under the commerce roof. it is important to underline that the development of the hybrid built environment in İzmir is crucial for the holistic understanding of urban history of this cosmopolitan city.

Key Words: İzmir in 19th century; Urban Morphology; Productive Hybridism

INTRODUCTION

İzmir is a cosmopolitan city in every phase of its historic timeline and one of the significant port of the Eastern Mediterranean region. Especially, starting from 18th century city played a vital role in the Ottoman overseas trade between Europe. Wallerstein states that international commerce does not happen within equals. Some countries (core or center) are more powerful economically than others. So, they merchandise with flowing surplus from weak countries (periphery). Namely, the center-periphery or core-periphery model can be defining as a theory which describes the relationship between the advanced core and less developed periphery aspect of structure of economic relations. Distribution system development and industrialization are milestones for this theory (Wallerstein, 2011). With the increasing trade volume of the Ottoman state with Western countries in the 19th century, İzmir entered a great development and transformation aspect of social, structural and economic. This development and transformation that defined by Ilhan Tekeli as peripheralization, gained momentum starting from the 1850s when it was at a certain speed in the first half of the century (Tekeli, 1992). It is not risky to name İzmir as semi-peripheral region which is exporting centrally-specific products to peripheral countries, and also exporting peripheral-specific products to core countries while considering its mega distribution projects during that industrialization era (Bilsel, 2009).

Notably in 19th century semi-peripheral İzmir differentiated its contemporaries in Ottoman and Mediterranean because of having hybrid architecture and urban texture that created by all others in the city. Its position in trade chain makes city modern by keeping its authentic city life and accompanying architecture. In particular, producing variations of a certain typology of residential architecture that all ethnical identities and all groups of income come to a mutual understanding (Çıkış, 2011).

METHODOLOGY

Regarding these economical ruptures on the historic timeline of the city, it is aimed to evaluate the city within considering port-city features in terms of harbor. Because of commercial and industrial transaction changed İzmir's topography and demographic structure, İzmir became the growing point of two different correlated networks: commercial representatives and consulates came from Amsterdam, London, Marseille and many other countries all over the sea and basically non-Muslim Ottoman provided service to them. Additionally, there are still Muslim population that were located away from sea somehow.

It is quite possible to determine that increasing trading volume and its demographic results shape city's morphology with an additional linear zone within traditional pattern of the city. Together with the Muslim, Greek, Armenian, and Jewish subjects of the Empire, the colonial communities of French, Dutch, and British merchants gradually changed the socio cultural and economic makeup of the city during the 19th century. İzmir has a hybrid structure aspect of both architecture and urban fabric, which fed from both West and the traditional. This hybridism is shaped by the city's precessions

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

over the centuries. In this study it is aimed to evaluate and concentrate on İzmir in 19th century with its hybrid structure that makes all others together under the commerce roof. This trade culture somehow makes cultural equality in this hybrid city although ethnical diversity can be observed within separated neighborhoods.

In İzmir it is possible to examine that urban transformation by maps within 18th-20th century. The methodology of the study is urban morphology in order to understand this hybridism. Urban morphology is the examination of the conditions of association of formal and structural elements that define the physical texture of cities. Additionally, examining processes and actors that cause formation, change and metamorphosis in urban fabric.

Accordingly, urban settlement is in constant change due to change in society or societies that living in. These observable changes are as follows:

•   Plan of street and roads

•   Dimension and form of Parcels/Plots

•   Land Use of Building Blocks

•   Design and Style of Buildings

Furthermore, these physical entities that constitutes urban fabric are in constant interaction with the social, economic, cultural or environmental factors within city or peripheral considerations.

OTTOMAN EMPIRE in 19th CENTURY

Ottoman state was scudded into a series of wars that were long, costly and resulted in heavy defeats from 1768 to the beginning of the 19th century. During the wars against Austria, Russia, France, Greece and Egypt with decreasing imperial power in the state, rebellions started. Pamuk states that wars and political crises have left the economy in a difficult position (Pamuk, 2015). For this reason, 19th century was different for both societies of Ottoman and economy of empire because conservative understanding of state managed to obtain in 17th and 18th century somehow. However, Pamuk underlines that Ottoman Empire faced directly with western military, political and financial power. Economy of state started to open a new scheme, capitalism (Pamuk, 2015).

Goffman says that the Ottomans were a more integral and active part of Europe in the 17th century than in the 16th century. During the 18th and 19th centuries Britain, France and Prussia developed political, economic and social institutions that would bring the modern nation-states to life. However, neither Venetian, Harsburg, Ottomans nor any other Mediterranean power could effectively proceed on this path (Goffman, 2012)

Accordingly, Kasaba describes Western Anatolia as one of the first Ottoman area that was integrated into global networks (Kasaba, 1988). One of the

reasons of easily integration could be having appropriate site where transformation of distribution took place.

As the other emerging port cities of Alexandria, Salonica, Beirut in the Ottoman Empire, İzmir offered alternative consumption models that were cut out for the production-consumption cyclefor global trade (Frangakis-Syrett, 1998).   Among these port cities, İzmir gained a special importance.

İZMİR İN 19TH CENTURY

Due to this unique geographic position, especially after the Aglo-Ottoman Commercial Treaty signed in 1838, the cultural and built environment of İzmir changed rapidly since the city became an open port for free trade and eventually transformed into a regional node in global networks of exchange.

The growth of the textile industry in Western Europe required a market for both raw materials and final production of fabric. Izmir could meet both of them (Frangakis-Syrett, 2009).   After 1750s, İzmir ended up its mediator role in that commerce chain. In other words, İzmir was not a totally transit port anymore which transferred silk from Iran, cotton and wool yarn from Anatolia. The export of local products such as dried grapes, opium, dried figs, olive oil and soap started to gained value. İzmir spread its role to wider hinterland being as exporter. At the same time being as importer, it maintains and expands its redistributors role to larger inner market. This economic growth in the 18th century led to the growth of the city's trade with both Ottoman Empire and Europe. Especially France became the most significant trading partner in Europe. It is possible to list the actors of İzmir's trade as follows; dominantly British and French merchants and with decreasing ratio by comparison to others Venetians, Dutch merchants leading families of city, farmers of West-Anatolia and Armenian, Rum, Jewish and Muslim commissioners.

Together with the Muslim, Greek, Armenian, and Jewish subjects of the Empire , the colonial communities of French, Dutch, and British merchants gradually changed the socio cultural and economic makeup of the city during the 19th century. With this transformation, Tekeli claims that İzmir and Aegean Region became a part of the centre-periphery system of the world economy with its agricultural products and mines (Tekeli, 1992).

The integration to the world economy and the rise of İzmir as a global port in the 19th century changed the social makeup of the city and also actors based on trade and industry. Because of commercial and industrial transaction changed İzmir's demographic structure, İzmir became the growing point of two different correlated networks:

• Commercial representatives and consulates came from Amsterdam, London, Marseille and many other cities

• There are basically non-Muslim Ottoman provided service to them.

Majority of trade initiatives were held by foreigners as mentioned above during the 19th century. Mostly European initiatives are willing to regulate

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

and reorganize distribution system of trade additionally infrastructure, agriculture, mining and industry. In order to serve capitalist system in more efficient ways of organizing the flow of goods from Western Anatolia to *the West,* eventually changing the pre-existing regional settlements. Although many of these foreigners had capitulations which offered them ease in trade from the beginning of 16th century with *Kanuni Süleyman*, the majority of the events that led to the exploitation of Western Anatolia occured during the 19th century. In chronological order; The 1838 *Treaty of Baltalimanı*, *Imperial Edict of Gülhane (Tanzimat Fermanı)* in 1839, the 1858 *'Toprak Yasası' and 'Maden Yönetmeliği'*, and the 1867 enactments giving foreigners the right to own lands, all contributed to the changes in İzmir and its hinterland.

It is quite possible to determine that increasing trading volume and its demographic results shape city's morphology with an additional linear zone within traditional pattern of the city. In order to improve trade roads for quick delivery and profit, Europeans were willing to construct and to get operating rights of railways and renovate ports in Ottoman Empire. From that point of view intervention of others changes and shapes the city structure. In İzmir it is possible to examine that urban transformation by maps (Figure 1).
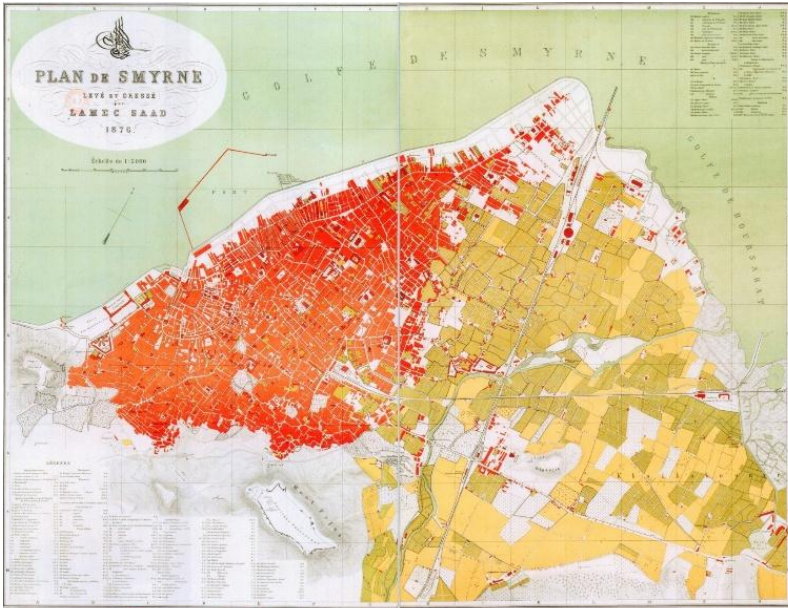
Figure 1. Map of İzmir by Lamec Saad 1876

Thus, from his point of view with the rapid spreading of economic and political power of industrialized Europe, Ottoman Empire together with İzmir dragged into the period of integration and exploitation which was quite compatible with Wallerstein's model of peripheralization. Transformation meant Westernization more and more together with the other meanings,

such as progress and modernization. In the meantime, West legitimized the overwhelming influence and pressure over state, economy and society.

MORPHOLOGICAL APPROACH TO İZMİR

In İzmir's case, port of the city has been at the heart of the city from past till today. In 16th century goods coming from overseas or willing to go to overseas were sold at the bazaar which was next to port as it was in İzmir. Somehow administrative inhabiting followed commercial settlements. For instance, the heaviness of economy shifted from south to northwest of Europe especially in the second half of the century. As a result of these developments British, French and Dutch registered ships started to be seen on Aegean Sea. Immediately after, The British Consulate was opened in İzmir coastline towards the end of first quarter of 1600s. In the same period The French Consulate accompanied to The British Consulate at most developed part of sea shore in north direction together. Consulate building of the Austro-Hungarian Empire placed in juxtaposed position to others. The land they had built their construction was very wide at that time and extended from the coastline to behind of them. These empty sections of plots served as storage areas for goods that were came and went with ships. Mainly, port is recognized as a major component of an urban setting in that it contributes to the form / morphology and identity of the city.

Urban morphology is the examination of the conditions of association of formal and structural elements that define the physical texture of cities. Urban form is defined by buildings and their related open spaces, plots or lots and streets. Urban form can only be understood historically as a result of continuous transformation and replacement. In this study aims to make an evaluation on the physical form and also typo-morphological analysis of harbor zone with an emphasis on historical formation and transformation of 19th century's İzmir as a hybrid cosmopolitan city.

In addition to discuss built environment of İzmir after modernizing harbor and constructing railway transformation via maps it is important to observe İzmir's morphological response to these changes on both plan scale as civil architecture. Çıkış underlines that city has created a unique urban life with its all other and at the same time has been able to produce a housing culture suitable for its own conditions (Çıkış, 2019).

Solid-void relation on urban texture by aspect of lot and road relation is also indicated map which is produced by sumperimposing of other maps. (Figure 2)) It is quite discriminable that organic texture of old İzmir and redesigned areas while getting used to new world as a semi-peripherical industrial city. Inner old city also has renovated areas such as new Armenian district after destroying with fire. Additionally, the old commercial heart Kemeraltı and the new competitive one Frenk Cadddesi and around harbor are differentiated by their texture. Although cosmopolitan population continued itself new comers came with their new urban pattern and city adopted itself to this.

Increased flow and capital gives speed to many modernization attempts. Building quays and regulating ports were one of the motivation of both State and traders. As we can see from the map, parcels were quite linear and narrow especially before infilling coast. New ones were relatively counterbalanced multi-rectangular shapes with one rectangle. According to Ünlü, in line with the disconnected nature of modern projects, the new spaces produced for commercial necessities target a new spatial order instead of pay regard to texture or trace of the past (Ünlü,2019). Although there are pretty linear parcels before filling the sea shore, the new ones comparably wider and rectangular as a plot.

Figure 2: Solid-Void Map of İzmir after renovation of port

İZMİR AS OTHERS CITY

İzmir, the first modernized pioneer city of the Ottoman geography, became an international trade center with the conquest of Chios in the 17th century. Beginning from that century there are many actors of change in urban space as follows; European entrepreneurs, Ottoman merchants, Multinational

contractors, Ottoman rulers, Ottoman land owners (*Ayan*). In Figure 3, it is obvious that there was grifted relation of commerce depends on ethnicity. Because legend of the map states that although there are many parcels of *Vakıf* and *Mülk*, there are also proprietary lands that were belongs to Sultan-ı Valide or foreign individuals. (Figure 3). Parcels were varied according to their land owners seen as from French to Jewish including many different foreign names from any Mediterranean country.

Figure 3: The General view of İzmir harbor, 1889 Plk.p.. 0009-0001-0005, Cumhurbaşkanlığı Arşivi, scale 1/500, document accessed on18.09.2019.

Additionally it is also important to see with bold black lines as old shorelines that indicated on legend as Ancien Rivage. The framed ones before infilling and after the shore belong to state whether *Mülk* or *Sultan-ı Valide*, rest of them are varied.
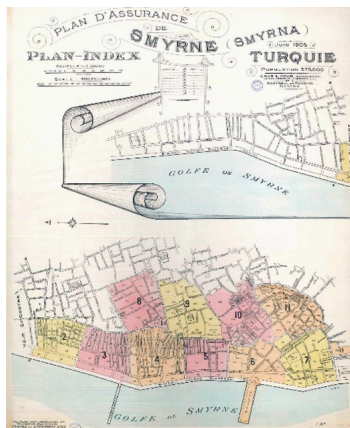
Figure 4: Insurance Map of İzmir, Charles Edward Goad, 1905

After many devastating fires in town, insurance activities increased in the same century. Fire insurance map of İzmir (Plan d'assurance de Smyrna) is prepared by Charles Edward Goad and published in June 1905 with scale 1:3600. On that large scale map, it is legible to see names in French, building footprints, dimensions and materials, selected owner names and etc. This map is mostly concentrated on commercial zone of the city and it is possible to follow many different properties belongs to *others.* Although it can be traced in all 12 plates of the insurance map one of them as chosen as a sample to see togetherness. In this plate (Figure 5) there are many hans building and depots which are belongs to all components of the city from Muslims to British, Greeak and also Armenian just next to each other.
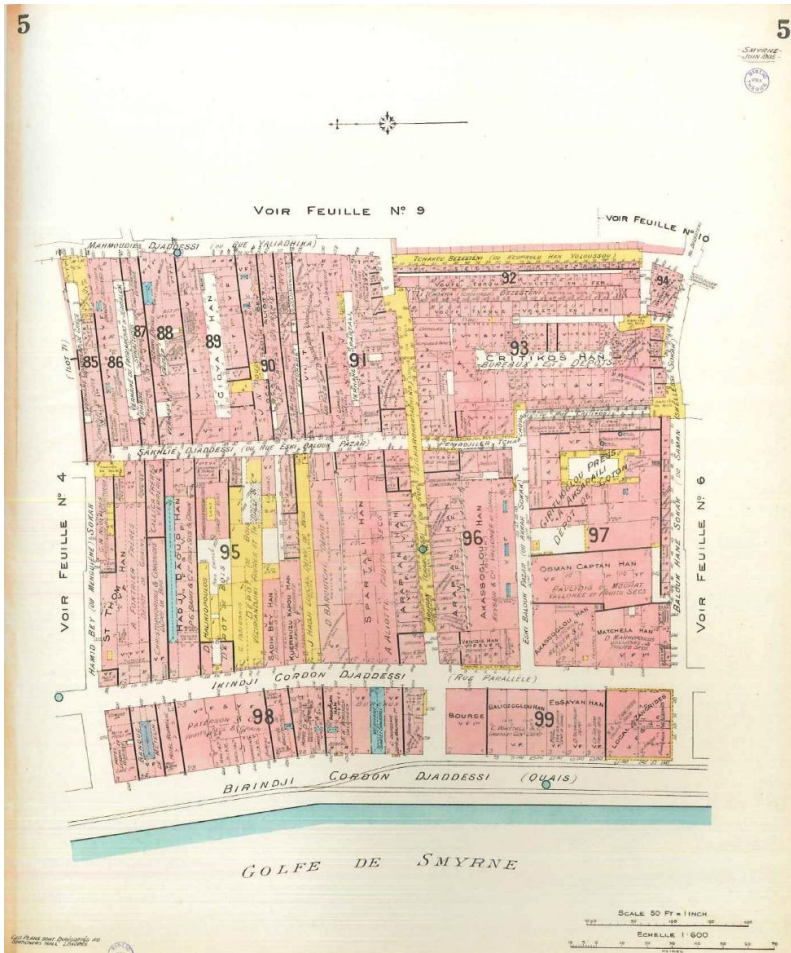
Figure 5: Plate 5 of Goad Maps

Furthermore, Frenk street was important part of the city starting from 16th century to alongside of history of İzmir. This street was settled parallel to

İzmir's harbor. Especially foreign traders dwelled at villas with rows of gardens which were specific to Western Europe (Figure 6). According to description of Goffman, in addition to villas this boulevard consisted of two storey shops that second storey was living unit and dozens of taverns and cafes, churches which were belong to different sects, promenades and theatres (Goffman, 2012). Frangakis- Syrett gives detailed information about dimensions of street that was 4.5 metres wide and it was about half of the length of the city (Frangakis-Syrett, 2009). Along the road where adjacent to market place and some of the most beautiful houses of İzmir and houses of the consular officers were taking place. She defines that there were countless doors on the front façades of these houses. Moreover, terraces which were on the rear façades opened to the roofs of depots and the gulf used as pedestrian road. These houses were at the neighborhoods of countryside of the city looking through İzmir's harbor. The backyard of houses reached to sea and using dockyard while loading and unloading of ships in evenings. Sibel Zandi-Sayek underlined that travelers mostly talked about that street and describes 19th century of Frenk street from different perspective. This street was the symbol of the current belief, language and nationality of İzmir. Greek, French and Italian could be heard every hour of the day. Commercially, the products on this street came not only from hinterland of İzmir, but from all over the world. People of every class and faith were intertwined through every day. However, the time of the feast changes radically this space and acquires a completely different dimension as Catholic, persistent and compounded (Zandi-Sayek, 2012).

Figure 6: A view from Frenk Street, from Aksoy Archive

CONCLUSION

According to Birik, by studying urban space; it is possible to understand the built environment, socio-economic and cultural components and to understand the place of the city in local, regional and global networks. (Birik, 2016). In parallel with this approach, 19th century İzmir will be evaluated by questioning the information set in hand in the light of a holistic morphological approach, namely in terms of dynamics and structural interventions that shape (change and transform) the city, breaking points and continuities. İzmir, one of the first modernizing and pioneering cosmopolitan cities of the Ottoman Empire, has been transformed by central government interventions together with trade agreements and western initiatives, after becoming an international port.

In this context, the transformation of the built environment experienced in İzmir due to the construction of ports, infrastructure, railways, auxiliary facilities (such as warehouses, lodgings, repair shops), direct loading and unloading facilities, stations, factories, urban tram lines can be observed especially in the urban fabric.

It should be added that the intervention in the settlements was not limited to the listed ones, hospitals, schools, clubs became a part of the political and social organization process of the regions for Eurocentric capitalism. The railways, port and additional civil and social settlements owned by foreign capital also established physical connections with each other during their integration into the world economy, and as a result, the change in the built environment is observed on a closer scale in İzmir. In this regard, while İzmir has become a worldwide transportation center for raw materials and natural resources, there have been changes in the built environment and morphology of its hinterland, just like its own, with the careful selection of the railway route between the center and the territorial enclaves.

As a consequence, it is important to underline that the development of the hybrid built environment in İzmir is crucial for the holistic understanding of urban history of this cosmopolitan city.

REFERENCES

Bilsel, C. (2009). 'Modern Bir Akdeniz Metroplüne Doğru' İzmir 1831930 Unutlmuş Bir Kent mi?Bir Osmnalı Limanından Hatıralar, ed. By Marie Carmen Smyrnelis

Birik, M. (2016). 'Kentsel Morfolojiye Bütüncül Yaklaşım' Türkiye Kentsel Morfoloji Sempozyumu 22-23 Ekim 2015 Mersin, Proceeding Book ed. by Yener Baş and Sinan Durat

Çıkış, Ş. (2019). Üretken Melezlik: Modern İzmir Konutunda Yapı Geleneklerinin Etkileri, Mimarlık Dergisi, v. 407.

Frangakis-Syrett, E. (1998). Commerce in the Eastern Mediterranean from the Eighteenth to the Early Twentieth Centuries: The City-Port of

İzmir and Its Hinterland. International Journal of Maritime History, vol X no.2, 125-154.

Frangakis-Syrett, E. (2009). "Uluslararası Önem Taşıyan Bir Akdeniz Limanının Gelişimi: Smyrna: 1700-1914" İzmir 1830-1930 Unutulmuş Bir Kent mi? Bir Osmanlı limanından Hatıralar, translated by Işık Ergüden, İstanbul: İletişim Yayınları, 32.

Gençer, C. İ. (2012). Dualities in the Transformation of The Urban Realm: Smryna and Salonica 1840-1900, Mediterranean Historical Review, 31:2.

Goffman, D. (2012). "İzmir: Köyden Kolonyal Liman Kentine" Doğu ile Batı Arasında Osmanlı Kenti, Halep, İzmir, İstanbul, İş Bankası Kültür Yayınları.

Kasaba, R. (1988). The Ottoman Empire and The World Economy The Nineteenth Century, New York: State University of New York Press.

Kaya, A. Y. (2010). "19. Yüzyıldan 21. Yüzyıla İzmir Ekonomisinde Süreklilik ve Kırılmalar" in Değişen İzmir'i Anlamak edited by Deniz Yıldırım and Evren Haspolat, Ankara: Phoenix Yayınevi.

Kroph, K. (2009). "Aspect of Urban Form" in Urban Morphology, International Seminar on Urban Form

Kütükoğlu, M. (1979). İzmir Rıhtımı İnşaatı ve İmtiyazı, Tarih Dergisi v.32.

Pamuk, Ş. (2015). Osmanlı-Türkiye İktisadi Tarihi 1500-1914, (İstanbul: İletişim Yayınları, 2015), 111.

Tekeli, İ. (1992). "Ege Bölgesi'nde Yerleşme Sisteminin 19. Yüzyıldaki Dönüşümü", Üç İzmir (İstanbul: Yapı Kredi Yayınları, 1992), 129.

Tanyeli, U. (2007). Üretken Melezlenmeler ya da Hakiki Bir Kültür Devrimi, Arredamento Mimarlık, v.12, 47-54.

Ünlü, T. (2019). 'Modernleşme ve Doğu Akdeniz Liman Kentlerinde Planlama Pratikleri: İzmir ve Selanik Örnekleri Üzerinden Bir Değerlendirme' in İzmir Belediyesinin 150. Kuruluş Yıldönümünde Uluslar arası Yerel Yönetimler Demokrasi ve İzmir Sempozyumu Akdeniz Akademisi proceedings, 40-64, 45.

Wallerstein, I. (2011). Dünya Sistemleri Analizi Bir Giriş, İstanbul: BSGT Yayınları.

Zandi-Sayek-S. (2012). Ottoman İzmir The Rise of a Cosmopolitan Port 1840-1880. Minneapolis: University of Minnesota Press.

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

"OTHER ARCHITECTURE" IN THE FORCED MIGRATION AND RESETTLEMENT PROCESS: SPACE-CULTURE INTERACTION IN THE CASE OF ORDU KABAKDAĞ

Şafak ŞAHİN¹, İlkay ÖZDEMİR²

¹ Karadeniz Technical University, Turkey
safak.sahin@hotmail.com
² Karadeniz Technical University, Turkey
ilkayozdemir@ktu.edu.tr

ABSTRACT

Migration is when people change where they live, either continuously or over a long period of time. Migration, which can be individual or social; It has many reasons including political, religious, climatic, economic, war and social. When the forced migrations made as exchange (mutual exchange) are examined in terms of its effects and consequences, it has fundamentally changed the lives of hundreds of thousands of people. On the one hand, the immigrants tried to adapt to their new homeland, on the other hand, they tried to keep their identity and culture formed in the land they were born alive in their homeland. However, when examined in the context of social relations, situations such as joy, grief, sadness and pain increase their loyalty to each other and this appears as a cultural continuity. The aim of the study is to document the rural architecture in Kabakdağ Village and transfer it to future generations and discuss the sustainability of culture by examining it in the context of space-culture interaction. The study covers Kabakdağı Village of Fatsa District of Ordu Province, which was established after the population exchange after the 1877 Ottoman-Russian War. Georgians in Kabakdağı Village immigrated from the Kobileti (Çüruksu) region of Batumi and are Muslims. Are you Chveneburi amongst each other? They express a common culture with the questions ("are you like us", "are you one of us"). This culture is the common cultural heritage of the Chveneburi with language, food, folklore, ritual and architecture. The residents of Kabakdağı Village have not lost their sense of community without disturbing the continuity of life with architecture, which is a component of this common cultural heritageThe relays of the structures that can be accessed by drawing documentation method have been taken. . With this study, acculturation will be an example of cultural and spatial integration in emphasizing the importance of architectural or physical background. In the study, an inventory made with written documentation was created as a method, and the general appearance of the buildings, unique architectural elements, roads and squares were depicted with photographs. Thus, the widespread rural architecture of the Middle Black Sea Region and the differences of this region have been revealed. Chveneburi architecture (Other Architecture) has been studied. It was concluded that the continuity of life and community feelings were not lost by forced migration, thanks to its own architecture.

Keywords: Kabakdağı Village; Forced Migration; Sustainability of Culture.

INTRODUCTION

While migration is sometimes voluntary (socio-economic concerns), sometimes it refers to a process that occurs due to forced reasons (war, natural disaster, political pressures etc.). When the forced migrations made as an exchange are examined in terms of their effects and results, they have fundamentally changed the lives of hundreds of thousands of people. With the migration, serious settlement problems have emerged. During the period from the Crimean War of 1856 to the Ottoman-Russian War of 1877-1878, more than one million immigrants from the Crimea and the Caucasus came to the Ottoman lands [1] The majority of these were settled by the state until the end of the 1860s [1], and the immigrant problem has been relatively alleviated since this date . In the 1870s, the resettlement in Rumelia ended, and those who came mostly settled next to their relatives who had come and settled before [2]. In this period, the state began to focus on issues such as the construction of schools and mosques in villages. However, after the 1877-1878 Ottoman-Russian War, with the arrival of more than 2 million immigrants from the Caucasus and Rumelia to the Ottoman lands, the Ottoman state faced a bigger problem of immigration than the Crimean War [3]. As a result of the '93 War, the former immigrants who came from the Crimea and the Caucasus and were resettled in Rumeli became immigrants again, settlement became more difficult due to the decrease in the lands of the empire and the weakening of the financial power of the state. In the first three years of the migration, approximately 120,000 people (as of 1882) immigrated to the Ottoman lands, and according to one source, 80,000 people were in preparation for migration in 1882. 6000 households (approximately 37 thousand population) from the immigrants to Trabzon Province; about 4000 households of this started to be resettled in Ordu, Fatsa and Ünye counties (2). Kabakdagi Village is 8 km from Fatsa District of Ordu Province. It is a rural settlement area formed as a result of the population exchange located at a distance. Georgians have experienced the pain of occupations, wars and exiles for centuries and have succeeded in creating a unique living environment from a special piece of nature by resisting the destruction created by nature and man. Muslim Georgians use the phrase "Çveneburi" (Georgian: From us, unique to us) as an internal definition among themselves. The exchanged Georgians who migrated to Fatsa from the Kobileti region of Batumi (Çürüksu) today maintain their folkloric characteristics, traditions, customs, kinship relations,neighbourhood, wedding and entertainment customs and architectural identities. For example, *32 Gayde* plays are still theatrical plays (Figure 1)[4]. In addition, the rich culinary culture with more than a hundred types of food still continues. Forced migration has brought unity in the pain and longing of those left behind, which has emerged as their cultural continuity today.

Figure 1.*32 Gayde* Game [4]

Living Turkey, there is not much study done during the Ottoman period on the Georgians who migrated from the Artvin-Batumi region and settled in different regions along the north of Anatolia in general, İsmetzade Doctor Mehmed Arif's book "Georgian Villages" is of great importance. In the book, he explains that the houses were made of chestnut wood and they covered the house with a rectangular chestnut board instead of tiles. He also states that there are two rooms on the floors formed by the interlocking wall system of the houses. He mentions that chestnut wood is very valuable because the houses built from chestnut wood remain intact for a long time. In addition, each house has its own *havlisi* and garden to meet its needs. It is mentioned that the corn, bean, beet and cabbage they grow in *havlisi* are kept. It is mentioned that since the fruit is important, it can always be found in every house, and that there are warehouses called warehouses or *serende* in the garden to store them[6].

Space-Culture Interaction: Space, which is the subject of many researches in the field of architecture, contains various meanings and information depending on the cultures, lifestyles and changes in the social structures of the societies. In a sense, all the features of society live in spatial systems and are communicated with space. In fact, space can be regarded as an information-laden formation by containing these features together. The most basic source of this knowledge is culture [5] Cultural differences created by individuals/society manifest themselves in the shaping of spatial organizations, especially housing plans.Houses are the places where the people who built them carefully process their worldview and perception, myths and beliefs, ideals, traditions, social order and organizations, ways of earning their living, that is, their culture as a whole, and make them visible materially [8].Houses come to life as material reflections of culture with their plan, space organization, construction technique, material usage. Migration is very effective in shaping the culture, and as a result, the change of the physical living environment is inevitable. The natural environment (water, soil, mountain, climate) and cultural spaces (housing, neighborhood, village, city centers) surrounding the individual and society are fundamentally changing after migration and culture is also affected by this change. Exchange, which is the type of migration that leaves deep traces, pain and memories, is the transfer of culture across borders. Our country has received an intense population exchange migration covering the Ottoman and Republican periods, however, cultural diversity has manifested itself in the areas settled within our borders. The settlement problems caused by the population

exchange, the effects of the various settlement policies of the Ottoman and the Republic, and the interaction between cultures began with the physical space. During the exchange process, Georgians left behind the spaces they shaped according to their own cultures in terms of life, religion, commercial, social tendency and many other aspects, and set out for the living space of a different community. It differs due to reasons such as the inhomogeneity of cultural change with migrations, the interaction of societies less and more, and the use of current communication. However, the fact that the most important element of the Georgian refugees' new living spaces is shelter, which is both a psychological and physical need, has been very effective in the continuity of the culture, as the housing production is done by them and the villages where they settled are suitable for construction. In the first houses they built, their own building production techniques, stonemasonry and building culture can be easily observed. Over time, the change due to the use of the buildings, the change of hands by the generations, the change in the renewal processes have brought change in the residences. But we can say that the fact that the culture has not changed for many years, that its preservation continues even today, is due to the late contact of the culture with other cultures, the effect of the painful moment in the past. As the generations change, the migration from the villages and the change in the needs afterwards, the change of culture appears as reflections of other cultures in physical spaces.

The Method Used in the Study: The study was limited to Kabakdagi Village, and it was tried to investigate how the use of space was carried within the continuity of culture within the interaction of migration-space-culture. Observation, photography, literature review, chat technique were used and the field study part of the study was completed by taking surveys from the houses that can be entered. There are 186 households in the village and 77 people live in the village according to the address-based population registration statistics. It is known that the fact that the number of households is higher than the population is due to the fact that the villagers are registered to the Fatsa district center, which is close by. The population of the village may increase to approximately 400 when the population of Fatsa district center is taken into account and those living in their households/houses in this village in certain periods are taken into account[9].25 of the rural houses found are registered and 1 house has been restored.

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics
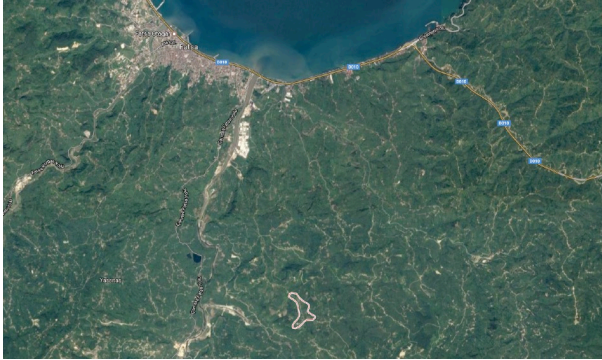
Figure 2. Kabakdagi Village aerial photograph [10]

Settlement Characteristics of Kabakdağ Village: It forms rural architecture as a mixture of the geographical content, cultural level, architecture, local traditions, lifestyle and qualities of the settlement [11] As the plans vary depending on the geographical regions, different plan types and material properties can be encountered in the same region [12].Each region has created an architecture depending on the conditions it has. Although physical conditions are effective in Kabakdağı rural architecture, the effect of socio-cultural factors has provided the formation of local texture and architecture. Kabakdagi village settlement has been shaped in a core plan with the effect of geographical location, climate, topography, economic-demographic structure and socio-cultural factors. The village has the characteristics of a plain, ridge/skirt or mountain village. The type of village settlement also determines the positioning of the buildings in the village. The mosque and village room, which are open to public use, are located in the village center, and the houses are located around this center. Structures such as barns, haystacks, and granaries are located on the lower floor or next to the houses. Climate and landscape are the most important factors in the orientation of inner-village structures. The houses are placed in such a way that they do not block each other's sun and view.

Building Materials and Construction Systems: Stone and woodwork belonging to Georgians is in question in the houses built in Kabakdagi village. The houses they build usually have 2 floors. Generally, building dimensions are between 6 m and 8 m. varies between Ground floor height is 240 cm.-260 cm. varies between The ground floor was built of rubble stone or cut stone.

A wall is created by superimposing the upper floor chestnut wood with wolf throat and steal throat techniques.

In this masonry, wooden elements are placed on top of each other, leaving 20-30 cm longer than the insertion points; There is no other carrier element in the system. In this building system, where the walls also form the load-bearing system, the builders strengthened the building structure by placing vertical carriers only around the door and window spaces. In the wooden masonry system, the walls are built completely without nails and with

insertion techniques. Stones are used in the parts where the quarries come from. In this system, which is completed by building the inner and outer walls together, it is possible to disassemble the structures and move them to another place, although it is very difficult to make changes in the plan scheme.

Roofs are generally in the form of four shoulders and today they have sheet metal or tile cover.
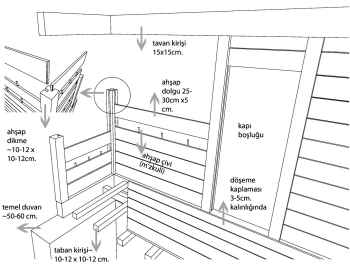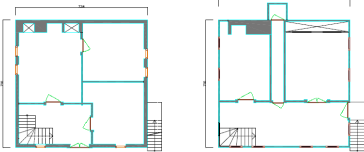
Figure 3. and 4. Wooden system drawing, Wooden system photo

Plan Chart and Interior Features: The buildings are generally two-storied, and the ground floor and the upper floor have separate entrances. Entrances on the ground are generally in the east direction. The connection between the internal stairs and the floors is provided by the stairs. On the ground floor, there are 2 rooms opening to the sofa and sofa, and 2 rooms connected to the sofa and sofa on the upper floor. Over time, depending on the use, spatial divisions were formed in the sofa.

Table 1. Plan types of houses with survey taken

Sequence	PLANS		Postscript
1			The building is a two-storey hipped roof with Turkish style tiles. The basement floor of the building is made of cut stone blocks, and the upper floor is made of wood insert technique. The stone molding between the two floors has been clarified. In the basement there is a kitchen, two rooms, a hall and a staircase to the upper floor. There is a round-arch stove in the kitchen. Upstairs there is a living room and two rooms. The entrance to the basement floor is from the east, and the upper floor is accessed by a staircase on the north side.

2		The building consists of two rooms on the ground floor. The staircase leading to the upper floor leads to the sofa. This sofa is connected to two rooms.
3		On the ground floor, the sofa and the room connected to the sofa have a plan scheme consisting of an internal staircase and 2 rooms opening to a sofa at the top. The floors have separate entrances.
4		On the ground floor, there is a room created by dividing two rooms connected to a sofa according to the need. The interior staircase is connected to the sofa on the upper floor, three rooms in the sofa and the spaces added later.
5		The building, which cannot be entered on the ground floor, has two half entrances, unlike other buildings. These entrances are connected to a sofa and then to the rooms to which the sofa is connected.
6		On the ground floor, the sofa and the two rooms to which the sofa is connected, and a staircase that connects to the upper floor in the sofa leads to the upper floor sofa. On the upper floor, the sofa is passed through a space that was later divided, and two rooms are connected to the sofa.
7		Since the ground floor is not used today, it is waiting for renovation as a single volume. On the upper floor, there is a sofa and 3 rooms opening to the sofa.

Facade Features: The plan scheme of Kabakdagi Georgian houses reflects itself on the exterior. At the entrance of the ground floor, a window was created on the right and left, and 4 windows on the upper floor attract

attention. Windows 70 cm. 120 cm wide. is in height. The ground floor was made of cut or rubble stone, and the end of the floor was emphasized by wiping the floor. On the upper floor, the parts where the hearths come from, the inner parts made of stone, the wolf throat is taken out, and the plan scheme is clear. The ground floor of the building is made of masonry and generally 240 -260 cm. is in height. The height of the upper floor varies between 230-250 cm.

Figure 5. Examples of facade types

Other Architectural Elements: In traditional village houses, the house, which functionally consists of a single place, is the place where the guests are hosted, where the food is prepared, sitting, lying and bathing actions are performed. The fact that the buildings have two semi-entrances and can sometimes be closed between floors makes it possible to separate the *haremlik* and *selamlık*. It is also seen that it provides a great advantage in terms of hosting guests (Figure 6,7).

Figure 6.7. Interior staircase in residences

The sofa, which is generally placed in front of the window in the rooms and the sofa, is used for sitting and sleeping (Figure 8), and in addition to these, the giddoani brought from the region they migrated to are used for storage and storage in addition to sitting and lying (Figure 9).

Figure 8.9. Window front cedar, use of Giddoani

It is seen that cabinets suitable for storage are made on the sides of the stoves and on the sides of the kitchen troughs (Figures 10). These cabinets can store food etc. while some of them have areas for bathrooms. However, these areas have been demolished together with the wet areas that have started to be added to the buildings today, and refrigerators and kitchen sinks have been placed.

Figure 10. Storage and storage areas

Exterior doors are single wing and interior doors are double wing (Figure 11).

Figure 11. Usage of upper floor interior and exterior doors

The decoration works on the stoves in the kitchen in old houses are called Çemi Ocağı Şehbrale (Figure 12)[13]. These ornaments were decorated with figures representing abundance and fertility belief.

Figure 12. *Çemi Ocağı Şehbrale* (hearth decoration figures)

Prayer stone; It is the name given to the stone in the courtyard of the houses, on which the households working in the vineyard, garden or field perform their ablution without coming into contact with the wet soil or grass in the humid Black Sea geography, and it is located in the courtyard of the old houses in the appropriate place towards the qibla (Figure 13).

Figure 13. Prayer stone

Since the Georgians were engaged in agriculture and animal husbandry, they built a barn and a yard with easy access in the garden where the house is located (Figure 14). It is also available in a cistern in some houses.

Şekil 14.Serende

Evaluation: Rural traditional houses, as examples of civil architecture of rural architectural heritage, are structures that reflect the possibilities/economy, lifestyle and culture of the period they were built and ensure that these features are transferred from the past to the present. Within the scope of the study, as a result of the research, determination and analysis made about the traditional houses formed as a result of the migration from Batum to Kabakdagi Village; It is seen that the village has a different plan typology and construction technique than the neighboring village or other villages within transportation distance. The ground floors are usually made of stone, and the upper floors are built as a filling or bagdadi system in a wooden carcass system. While the barn can be found on the ground floor, it is seen that sometimes the sofa, the kitchen and the barn are arranged spatially. Spatial syntax is more directly related to vital activities. In Kabakdagi Village, on the other hand, a special planning for spatial arrangement, harem, salutation or guest visit draws attention. The same geographical conditions, the same climate, but the use of different materials and the sources of different plan typology are quite remarkable.

CONCLUSION

Intercultural interaction and the results of this interaction are mentioned in all studies on migration. However, in the Kabakdagi example, it is desired to draw attention to the fact that there is little cultural interaction, even 3-4 generations, and that the tangible and intangible heritage continues. Continuity of culture in intergenerational transitions has been placed as the main axis, and unlike the Central Black Sea Rural Architecture, the residential heritage of the Emigrated Georgian Muslims is mentioned. An architecture belonging to them, their architecture, the architecture of the Çveneburi is focused on.

- The place of migration and Kabakdagi are similar regions in terms of climate and geography, and local materials were used in the construction of the building. However, over time, materials such as tiles and sheet metal have been used in the roof covering, and local materials have been avoided.
- The prayer stone placed in the garden shows that the belief is strong. Entrances to rural residences are made in the east direction. The spaces separated as ground floor and upper floor in Georgian architecture are living spaces. In neighboring villages, the ground floor barn and the architecture with wooden system and stone infill walls just above it attracts attention.
- Like all rural heritage, abandonment, evacuation of villages, disappearance of residences interrupt cultural continuity.
- The tangible and intangible heritage in Kabakdagi Village should be registered and alternatives should be sought for revitalization.
- Macro-scale planning should be done in rural areas, and accordingly, protection should be provided by processing into small scales for the continuity of the unique situation of the regions with special identity.

- It is urgently necessary to take the surveys of the buildings and prepare the restoration projects.
- In our country, which is rich in culture, the number of studies on exchanges should be increased and our architectural heritage should be recorded before it is lost.
- By increasing the number of spatial studies related to migration, it will be able to offer more positive and additive solutions to identity problems caused by migration.

REFERENCES

[1] Ortaylı, İ., 2000. Tanzimat Devrinde Osmanlı Mahalli İdareleri (1840-1880), Türk Tarih Kurumu Yay., Ankara.

[2] Saydam, A., 1997. Kırım ve Kafkas Göçleri (1856-1876), Türk Tarih Kurumu Yay., Ankara.

[3] Eres,Z.,(2008),” Türkiye'de Planlı Kırsal Yerleşmelerin Tarihsel Gelişimi ve Erken Cumhuriyet Dönemi Planlı Kırsal Mimarisinin Korunması Sorunu”, Doktora Tezi, İTÜ Fen Bilimleri Enstitüsü, İstanbul

[4] http://www.hayatoksijenresort.com/kabakdagi/

[5] Özel,Güven, Röportaj,2016

[6] Arif,.İ.,Gürcü Köyleri, Sinatle Yayınları,2002,İstanbul,

[7] Rapoport, A. (1969). House form and culture. London: Prentice Hall Inc

[8] Köse, A. (2007). “Balıkesir Çevresinde Geleneksel Kırsal Avlu Peyzajı ve Değişimi”. Doğu Coğrafya Dergisi, 18, 7-38.

[9] https://ordu.ktb.gov.tr/TR-130580/kabakdag-koyu---ordu.html

[10] http://gezilecekyerler.com/fatsa-kabakdag-koyu/

[11] Çorapçıoğlu, K., Çakır, S., Aysel, N.R., Görgülü, H.C., Kolbay, D., Seçkin, N.P., Ünsal, E., Kırsal Alanda Yöresel Mimari Özelliklerin Belirlenmesi Projesi, TC.Bayındırlık ve İskan Bakanlığı, TAU Müdürlüğü, Cilt 1-6, MSGSÜ Döner Sermaye İşletmesi Müdürlüğü, İstanbul, (2008)

[12] Karpuz, Haşim (1993), "Geleneksel Trabzon Evleri", Kültür ve Sanat, Ankara 1993, S.18, s.,19-22.

[13] Karadeniz,C.,Kabacık,M.,Özel G. Kabakdağı'nda (Ordu/Fatsa) Kültür Turizmi, Selçuk Üniversitesi, Uluslararası Kültürel Miras ve Turizm Kongresi,S.1001-1010,2017

PART VII

URBAN / CITY / LANDSCAPE / RURAL

LIVENARCH **VII**
livable environments & architecture

OTHER ARCHITECT/URE(S)

7th International Congress
September 28-30 2021 Trabzon **TURKEY**

LIVENARCH **VII**

livable environments & architecture

OTHER ARCHITECT/URE(S)

OTHER ARCHITECT/URE(S)
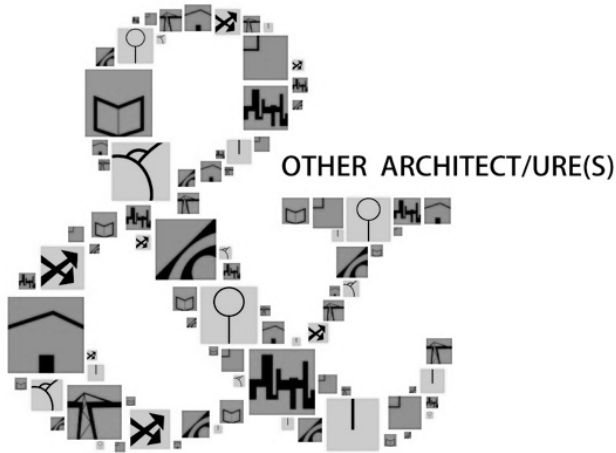
PUBLIC SPACE AS REPRESSION AND RESISTANCE MECHANISM: TOWARD GHETTOS TO EMANCIPATION

Ece YOLTAY[1]

Middle East Technical University, Turkey
eyoltay@metu.edu.tr

ABSTRACT

Public space is in a continuous change as representative and practical formation of both hegemonic and counter-hegemonic power. Socio-spatial readings on social movements that have emerged with both global and regional dynamics in the world draw attention to the strategic importance of public space for "the right to the city". However, this article claims that there are ontological contradiction and inconsistency in social reproduction of public space with counter politics to the hegemony through mapping of places of assembly of discriminated identity groups. This research on occupied or appropriated public spaces against hegemonic power in Turkey has revealed an ambivalence in their social productions, which have turned to public ghettos through socio-spatial restriction and surveillance of othered identities. In response, this study proposes a new socio-spatiality for emancipation by criticizing dialectical reversals in representational and practical production of public space contemplated as an "alternative" for power relations.

Key Words: Public Space; Counter Space; Emancipation Queernes; Psycho-Geographic Mapping; Ankara.

INTRODUCTION

Public space is in a continuous change as representative and practical formation of both hegemonic and counter-hegemonic power. Socio-spatial readings on social movements that have emerged with both global and regional dynamics in the world draw attention to the strategic importance of public space for "the right to the city" (Lefebvre, 1968). The argument that each revolution is the result of great social crises has been has proven its validity through counter-hegemonic organizations emerged in different geographies throughout the history (Marx 1867). One of the most prominent proofs of this is social movements creating a domino effect in America, in Europe, in the Middle East against economic, environmental and political impasse in 2010 (Castells, 2015). Demands for a participatory and democratic management against authoritarian powers led to social struggles for new forms of governance beyond the state. In these nonviolent actions organizing from below, protesters have legitimated their ideological grounds on "the right to the city" by producing micro politics in different geographical contexts (Lefebvre, 1968). Public spaces play an important role in these social movements by gradually transforming from domain of gathering to meaning of resistance itself through acts of occupation. This kind of social (re)production of public spaces have had some possibilities for political transformations in society (Lefebvre 1991; Davis, 2016). Public spaces, thereby, have radically changed from 'object' of resistance to 'subject' of resistance by producing not only hegemonic politics, but also counter hegemonic politics.

Performative in assemblages of resisting bodies against authoritarian power in the Turkey, have provided reinterpretation in representations and practices of public spaces as well. Especially, othered social groups through ossified identity politics since the establishment of the state have made significant gains for their rights through occupation movements. Identity groups, whose publicity was restricted by hegemonic power in Turkey, made their social and urban demands visible by reproducing daily uses and symbolic meaning of public spaces. However, in this research, it is noticed that spatialization of resistance through occupation movements, in Turkey, produces its own socio-spatial crises. It is because, occupation movements have regenerated a kind of Foucauldian "space of surveillance" for control of publicness of othered social groups as well as a new kind of power relations (Swyngedouw, 2005; Butler, 2015).

In this respect, this study predominantly deals with the notion of "counter" in order to theorize non-/out of/beyond power formation in opposition to inequality and injustice in Turkey. This notion is disputed as dialectics of social, political and economic hegemony, as a domain regarding what/who is discriminated or exploited in a society (Castell, 1983; Lefebvre, 1991; Soja 2010). Therefore, it has a potential to discuss ontological contradictions and inconsistencies in socio-spatiality against hegemonic power in Turkey. In the Marxist urban theory, it is predicted that unequal relation between the oppressor and the oppressed can be eliminated by the

practice of solidarity and resistance against social and spatial injustice. However, it is realized that struggle for transformation of resistance practices against social, political and economic power into a revolution, as new forms of governance beyond the state, has a risk to consolidate power relations, in realty.

Bio-psycho-socio-cultural formations of inequality in Turkey have been studied through socio-spatial observations, mappings and interviews with discriminated identity groups. Ankara, the capital of Turkey, has selected as the research area of this study. It is because, Ankara as the administrative centre of the country is domain where institutionalized power relations and its social and spatial injustice are experienced with clarity because, the city is not only where governmental decisions are taken, but also where they are directly applied in the society The empirical research is based on multi-layered research methods, moving from urban scale to architectural scale, including in-depth contextual, conceptual, discursive analyses regarding how subject-power-space relations are established and consolidated. Urban scale, in the first part of this research, includes mapping of the counter spaces in the city through quantitative research methods whereas, architectural scale, in the second part, contains mapping of narrative on relations between these spaces and their users through interviews.

As a conclusion, this research claims that there are ontological contradiction and inconsistency in social reproduction of public space with counter politics to the hegemony through mapping of places of assembly of othered social groups groups. This research counter spaces against hegemonic power in Turkey has revealed an ambivalence in their social productions, which have turned to public ghettos through socio-spatial restriction and surveillance of these gruops. In response, this study proposes a new socio-spatiality for emancipation by criticizing dialectical reversals in representational and practical production of public space by benefitting from discussion on "queerness" contemplated as an "alternative" for power relations.

Spaces of the Others

In this study, the notion of counter-space conceptualized by Lefebvre on as both spatial representation and spatial practice against power is discussed within an empirical research on the capital of Turkey. It is clear that the debate on space cannot occur independently of the physical and mental representation of the subject who produces and experiences it. Moreover, discussion of how the practices of socialization, organization and resistance of the other or opposition individuals to power reproduce spaces against authority is not independent of how the acts and symbolic categories in the construction of these identities are marked on the body. Therefore, this study carries out the production of a counter space through the formation of a counter subject. This agent and her agency, just as Lefebvre built on a dialectical relationship, produces the grounds of criticism that will feed his arguments that space is a result of social production. The spaces that are domain for the representation and bodily performance of this counter identity formation, which is considered as sexual, ethnic, religious and

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

ideological other, have been determined as LGBTI-friendly spaces, resistance spaces and political spaces as a result of the analyses. These spaces are where the public visibility of the marginalized and oppressed social groups, and the constitutional right of meetings, demonstrations and marches take place in Turkey where influence of the political Islam movement and its conservative nationalist social structure has recently increased in the state administration. Therefore, their spatial practice and representation are separated from the spaces of daily life by the socialization, organization and resistance performance of bodies politicized by state policies. These spaces are categorized in 3 types (Figure 1).

Rresistance spaces are domain of construction of a collective will through political practices (press release, demonstration, strike, etc.) acted by othered identities by coming together for same demands in specific times. In referring Lefebvre's claim about the social production of space (Lefebvre, 1991), these spaces lose their functions and representations during these actions and produce new ones — like disappearing daily use of streets and squares with heavy pedestrian and vehicle circulation during mass demonstrations, and politicization or 'criminalization' of these spaces during this process. These spaces have an importance in terms of expressing democratic demands against their political interlocutor by making visible the deprivations and violations of rights of othered identities and by making them matters of all living in Turkey.

Political spaces are places where actors of the resistance spaces have organized ideologically and politically. In addition to being a legal entity, each political space legitimates its own status by generating counter-strategies to the hegemonic power in Turkey. These spaces including spaces of non-governmental organizations, associations, professional champers and political parties have constructed politicization processes that generate individuals' struggle against identity politics. Actors of these spaces have established a kind of fateful union with each other by constructing common struggles through meetings for sharing political knowledge and experiences.

LGBT-friendly spaces, on the other hand, are actually used mostly by heterosexual individuals without homophobic / transphobic practices, unlike other places in Ankara. They which are frequently used by actors of the resistance spaces and the political spaces to socialize, have been defined by the LGBT solidarity association of Ankara, Kaos-GL, as places where LGBT individuals can socialize without being exposed to physical or verbal violence. Therefore, underlying reason of differentiation from other cafes and pubs as LGBT-friendly spaces is their socialization practice out of gendered nature of heteronormative social life in Turkey. Therefore, LGBT individuals have not experienced attitudes and behaviors that they may feel under pressure by workers and other users of these spaces.
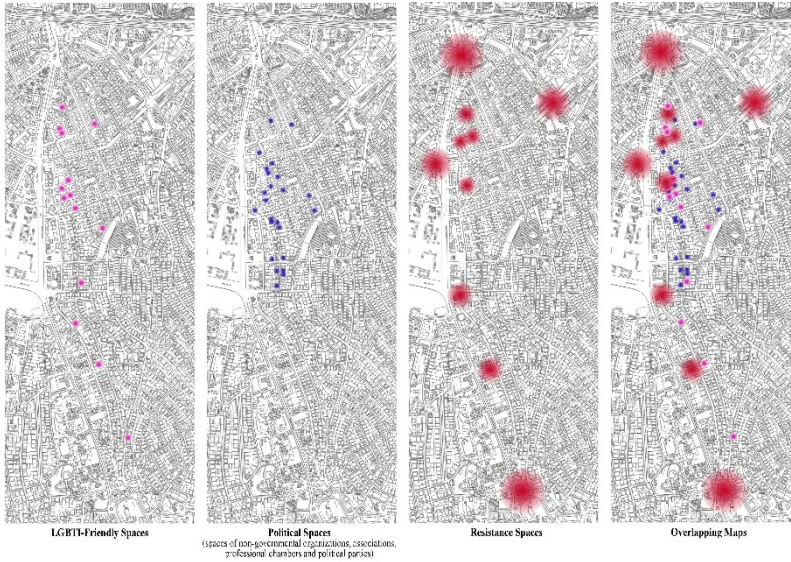
Figure 1: The counter spaces in Ankara.

Politics/ Policies/
Laws/ Regulations/
Ethics

Human/ Behavior

Technology/
Material/
Sustainability

Philosophy/
Theory/ History/
Discourse

Criticism/ Method

Identity/ Culture/
Tradition

**Urban/ City/
Landscape/
Rural**

Design

Interior Design

Conservation/
Transformation/
Re-use

Education

Arts/ Aesthetics

These spaces include an alternative socio-spatial setup in bio-power relations as areas of socialization, organization and resistance of individuals whose appearance in public space is prohibited, whose ideological views are suppressed, and whose social identities are marginalized (Yoltay, 2019). However, it is clear that the body and its socio-spatial field inherently contain victimization and indirectly subordination, and it inevitably constructs itself through the dichotomous structure of the dialectic (Butler,2015). This constitutes the main argument of the work by problematizing the dialectical reversals of space in the performative that signifies the body of counter being and in its forms of representation. In the contemporary theory of criticism, in the discussions of antagonism on the construction of counter-identity, it is about establishing hegemonic relations between power and the other, which consist a dialectical reversal. Naturally, the discussion of space is fed by the discussion of power, and it is argued that the boundaries between the victiming/victimized are not as sharp as it is thought, and that this dialectic is essentially unipolar instead of 2 poles.

Dialectical Reversal in the "Counter" Socio-spatiality

Even if the counter spaces provide a public visibility and accessibility of othered identities and theirs struggles, and a solidarity against discrimination, they have internal contradictions and inconsistences. Since the pattern of socio-spatial formation of the "counter" in a certain part of the city has been intensely observed resulting in an urban segregation in which "minorities" provide social justice and rights. Therefore, these spaces of emancipation where the subjects feel "safe" and "free" have a risk turning into public ghettos. Therefore, this article claims that there are two modes

of dialectical reversals as symptoms in their social production: (1) fixed spatial representations and practices and (2) formation a new identity category, which in effect regenerates and consolidates socio-spatial politics of hegemonic power.

Fixed spatial representations and practices

Proximity and superimposition of the counter spaces have fed othered identities' localness and sense of belonging and created solidarity among subordinated identities and their physical and psychological domination (Laclau and Mouffe, 2001; Doorn, 2013). Material being and physical status in these spaces have not been conspicuously distinct from other public spaces, but their phenomenological construction against identity politics and spatial politics of the authority have differentiated their practices and representations. Their social production has been generated through similar and repetitive practices or experiences ─ socializing in same pubs or cafes (as representing social exchange), protesting in same squares or streets (as representing collective belonging), circulation or transition on same routes (as representing informal encounter). One of the interviewees has asserted that:

"This café where I work as a waiter has been defined as LGBT-friendly space because I, other workers as well as the manager are not homophobic. Gay people have not been treated differently from other customers (heterosexual ones) when they come here. They are safe here. Because not just us, but also our customers have a political consciousness and so they struggle for human rights and freedom… I know them (customers) from some socialist parties and press releases at Yüksel Street (one of the resistance spaces). They're also my comrades."

Another motive why the interviewees use the same spaces and the analogous routes is that they have been convenient for possible encounters with acquaintances. Urban parts that have been described as "safe" have provided a socio-spatial network of the counter-formation and a potential to subvert the power politics and its hegemony (Gounelas, 2012; Hiller and Rooksby, 2005). One of the interviewees has stated that:

"I usually walk on the same streets to go to these spaces I indicated (on the map). I know there are more plainclothes police than other streets due to their proximity to political party buildings. I have preferred to use them because police and homophobic people cannot bother us when I walk hand in hand with my lover. I know there are a lot of leftists and gays in these streets. They never let these uncouth people bother us."

Socializing, organizing and resisting together in this spatial boundary has been important, however, these strong boundaries have weakened the interaction of these spaces with the rest of the city, which has brought about the self-isolation of the individuals (Phillips, Watt and Shuttleton, 2000)**.** The

counter spaces are prone to transform into urban ghettos where individuals can be kept under supervision and control notwithstanding their attempt to establish an alternative socio-spatiality. In this regard, LGBT individuals have secured their public visibility in the LGBT-friendly spaces, but this spatial acquisition has disappeared outside of those spaces in consequence of homophobic/ transphobic onslaughts and demeanors. The representation of these counter spaces portrayed as LGBT-friendly has indispensably separated and excluded/externalized them from other public spaces because of their anti-patriarchal socio-spatiality. Moreover, this tension in the bipolar relation between "safe" area and the rest of urban spaces has not only established spatial differentiation, but also has reconstructed gendered spatial utilizations. Since the specification of places for LGBT individuals has paradoxically normalized and naturalized barriers and restrictions against their public visibility and accessibility in Ankara.

"I live in Batıkent (a suburban quarter in Ankara). I am a teacher. I build relationships with my students as if they were friends. I like them a lot, but they never know my sexual identity. I do not prefer to speak to anyone about this issue. If they knew that, they could say to school administration, who has been very ignorant, and then I would get fired…"

The same ambivalence can be observed in the political spaces and the resistance spaces of the city. Urban social movements or other political spectacles have generated a radical shift in spatial practices and representation of where they have been carried out whereas their realization with identical methods (always organizing press releases, shouting the same slogans, caring similar banners) in the same spaces (the resistance spaces) gave rise to boundaries of assembly for emancipation. Visibility of struggle has been indeed a paradox due to prohibition of urban social movements outside of these spaces. In this respect, an interviewee has stated that: "Police do not allow demonstrations in other places. They do not intervene when we carry out political actions in certain places (the resistance spaces).

Moreover, specialization of struggles through performativity have motivated a reduction in affectivity for resistance in the city owing to their routinized character that results in the normalization of counter spatial representations and practices. Indeed, political acts of othered identities have generated a *detournement* in the city whereas monotonousness because of their repetitive realization have rendered this change usual. One of interviewees has stated that "Although Konur Street (one of the resistance spaces) is very close to the café where I have worked, I almost haven't realized most of press release conducted there every day because this has become a natural part of the street.". Indeed, the individuals' spatial uses through repetitive bodily practices, and discourse in the counter spaces have a risk to reproduce a socio-spatial closure in the city, also to reduce their possibilities for realization of emancipation (Warner, 2002).

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

Formation of a new identity category

In this article, collective formation and togetherness based on an opposition to the hegemonic power are interpreted through Butler's criticism on feminist theory. Butler problematizes strategies of resistance based on the exigency of an identity and the identity politics organized with promises of rights and emancipation. Since any identity is a social construction of the body surrounded by power relations (Butler, 2011). Indeed, what limits and constructs an identity is not more than what we perform and image. In other words, what is normalized and naturalized or marginalized and excluded are not determined by absolute or transcendent relations, but internal and immanent relations arisen from the daily life.

The discussion of the notion of performativity paves the way to problematize the role of routines and regular spatial performances in the social production of the counter spaces. Othered identities have provided their physical, emotional and mental existence through reiterative acts internalized and adopted by the body (Butler, 2011, 2015; Foucault, 1978). In the counter spaces of the city, co-existence of people from different genders, ethnicities or beliefs has consolidated common spatial representations and practices by supporting the common feature in their subjectification: being the other of the "ideal" citizenship. Therefore, socializing in the same spaces, circulating on the same streets, resisting with the same tactics organizing with similar actions have not just brought 'the Others' in alliance, but also caused a number of physical, mental, emotional similarities (resembling physical appearances, mindsets, rhetoric, desires or senses inasmuch as the performativity of the counter identity).

This similitude has impaired the heterogeneous fusion of resistance since identity-formation within antagonistic subject construction based on homogenization of what and/or who are different and diverse has produced a new category of identity (Laclau, 1994). Therefore, the socio-spatial network herewith the interpenetration and superposition of the counter spaces has forged a monolithic publicness resulting from similar spatial representation and similar identity-formation. In this respect, any identity constructed in the social production of the counter spaces accomplishes its formation according to its excluded social position within power relations by eliminating the values that make it unique and different. This is a kind of paradoxical subjectification (figure 4).

OTHER ARCHITECT/URE(S)
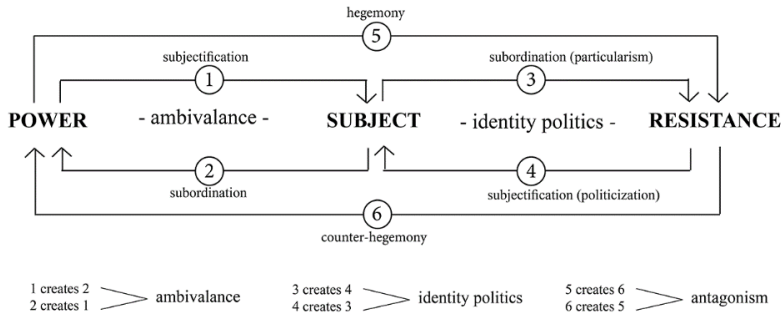
Figure 2. The diagram of dialectical reversal.

Subjectification (shown in the figure 2 as 1) of the body or subject-formation is formulated by Butler as follows: the subject weakened by the pressure of power (subordination) begins to internalize and indirectly accepts power conditions (shown in the figure 2 as 2). This indirect relationship is that subjection is not a choice of the individual, but an unaware adoption through performativity. In this respect, subjection contains both subordination and subjectification since it constructs a self-identity by transforming the transcendental and external condition to an internal and immanent one (Butler, 1997: 31-62). This ambivalence in the ontology of the subject entails subjection by conditioning its political formations on a counter formation (shown in the figure 2 as 3). Therefore, any resistance indeed supplies the continuity of conditions of power relations that has given birth to it, by accepting them in the commencement (shown in the figure 2 as 4). Power, as the condition of the subject's counter practice, is consolidated by it, which is evaluated by Butler as the reiteration of power.

In the counter spaces, subject-formulation grounded on construction of a political identity on being oppositional to the governmental policies of the authority, has inevitably consolidated the underlying reasons of being the other by generating a new identity category. It is because, such a politicization generates power relations and mechanisms by returning to its existing institutions and ideologies (Foucault, 1973). Moreover, antagonist identity formation subjects its ontology to power on the one hand, it has a risk related with producing new power relations because of this dependent binary opposition to power, on the other (shown in the figure 2 as 6). This dialectic formulation takes place in the counter spaces as the interviewed subjects have excluded those who do not have similar ideological views, political actions and consciousness, by blaming them for being "straight", "apolitical", "uncouth" and/or "ignorant".

Within this ambivalent structure, othered identities of the city have created new identity categories by destroying their dissimilar, characteristic properties. This means, firstly, that the subject fathoms his/her political exclusion or marginalization as a precondition as well as that social movements and resistance consolidate and legitimize power relations, which is the cause of his/her own subordination. Secondly, the production of an identity with the antagonist representations and practices fixes and

paradoxically subordinates the subject's power into these spaces (Foucault, 1973). The politicization of the individuals by accepting identity categories that determines their being the other (introducing themselves as "Kurdish", "Alevi", "women", "man", "lesbian", "gay") inevitably built their boundaries of social-spatial rights, indeed, their ghettos of emancipation.

CONCLUSION: AN ALTERNATIVE SPATIAL ORGANIZATION FOR EMANCIPATION

The socio-spatial relation that creates a political habitat of public assembly in dichotomy or antagonism cannot produce its own extensions and engender any proliferation around itself. This is because any relation of the counter spaces ─as potential nodes in spatial and social networks for resisting, organizing and socializing─ among themselves and other urban spaces stems from a conservative and solid social production. The counter being thence cannot spread its socio-spatial strategies and political tactics through fixed representation and practices by losing any possibility for realization of a social revolution. Binary opposition within the social production of the LGBT-friendly spaces, the political spaces and the resistance spaces consolidates the Cartesian understanding of power, such as "inclusion-exclusion", "conjunction-disjunction" as an ontological problem, disabling the production of "plural", "polyscopic" and/or "polyvalent" relations. Fixed spatial boundaries and repetitive bodily practices result from this dialectical reversal, leading to a paradoxical transformation of emancipatory spaces of public assembly to ghettos.

Although it is an important step, a third domain for emancipation would not suffice to dissolve spatial boundaries or eliminate representations of emancipation. It is because, each formation has a possibility to create a new "positionality" and "situatedness", such as inside-outside, center-periphery, ideal-real, particular-general or simplistic-amorphous, syntax-meaning, material-metaphorical, solid-void. In this context, queering of space is important as a strategy set on performances and representation of unknowability, non-identifiability (Morland and Willox, 2005; Puar, Rushbrook and Schein L, 2003; Giffney and O'Rourke, 2009). Since queer applications of space provide an alternative relation for social and spatial configuration of lives. (Alexander and D'Onofrio, 2012; Halberstam, 2005; Reed, 1996). This is a kind of transformative model of urban life by experiencing or creating another possibility in socio-spatiality through unfixed identity formations. Sara Ahmed (2006) states that queer politics strives to understand how orientations determine us socially and bodily and how social and bodily being can be disoriented as a result of being "out of place". Queer is therefore "what is 'oblique' or 'off line'", that which disrupts various sets of social relations in the city. The goal of this disruption is not to secure a handover of power, but to develop a practice that undermines the notion of power or subverts its politics of repression without any illusion and fantasy based on identity politics. Since any longed-for or promised

freedom is formed around particular values, which lead to the possibility of domination over other social groups. Based on these considerations, this article has conceptualized the notion of "queer" in order to develop a critical approach to the ontology of the counter spaces. It has further attempted to theorize its semantics and reorient its epistemological framework which is trapped in gender studies to critical geography and cultural studies (Oswin, 2008; Avilez, 2011; Rouhani, 2012).

This needs variety of possible combinations of environments as a multiway set of interactions among citizens who jointly produce public spaces out of antagonist subject formulations and fixed spatial practices as "anonymous body" (Innes & Booher, 2007; Farhang, 2012). Subversive production is necessary to prevent the fixing of political identities and practices in the counter spaces and to disseminate emancipation through the whole city. In other words, this is the *détournement* of all socio-spatial boundaries of the counter spaces in Ankara. Such a production guarantees to create an integral construction of environment which is divided into different urban quarters, rather than dividing, separating or categorizing spatial experiences or ambiances (Mcdonough, 2009). Multi-layered and temporal spatial relations, rather repetitive and routinized ones, engender continuous change and dynamism into representations and practices of the counter spaces. In this respect, queer space is not a mass that is defined through material and/or non-material things, but an incomplete product of incessant creation that provocatively desires the dissemination of emancipation.

REFERENCES:

Ahmed S (2006) Queer Phenomenology: Orientations, Objects, Others. Durham: Duke University Press.

Alexander J and Serena A D (2012) Bisexuality and Queer Theory: Intersections, Connections and Challenges. New York: Routledge.

Avilez G (2011) Cartographies of Desire: Mapping Queer Space in the Fiction
of Samuel Delany and Darieck Scott. Project Muse, vol: 34, No 1, Winter 2011, pp. 126-142. DOI: DOI: 10.1353/cal.2011.0017

Butler J (1997) The Psychic Life of Power: Theories in Subjection. California: Stanford University Press.

Butler J (2011) Gender Trouble: Feminism and The Subversion of Identity. New York: Routledge.

Butler J (2015) Notes Toward a Performative Theory of Assembly. Cambridge: Harvard University Press.

Castells M (2015), Networks of Outrage and Hope: Social Movements in the Internet Age, Polity Books.

Davis S (2016) Apparatuses of Occupation: Translocal Social Movements, States and The Archipelagic Spatialities of Power. Transactions of the Istitute of British Geographies, 42(1), DOI: 10.1111/tran.12152

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

Foucault M (1973) The Order of Things: An Archeology of the Human Sciences,

New York: Vintage Books.

Foucault M (1978) The History of Sexuality. New York: Vintage Books.

Foucault M (1995) Discipline & Punish: The Birth of the Prison. New York: Vintage Books.

Giffney N and Michael O (2009) The Ashgate Research Companion to Queer Theory. UK: Ashgate Publishing.

Gounelas R P (2012) The Psychology and Politics of the Collective. New York: Routledge.

Halberstam J (2005) Queer Time and Place: Transgender Bodies, Subcultural Lives. New York: New York University Press.

Hiller J and Rooksby E (2005) Habitus: A Sense of Place. England: Ashgate Publishing Limited.

Innes J E and Booher D E (2007) Reframing public participation: strategies for the 21st century Reframing public participation: strategies for the 21st century, Planning Theory & Practice, vol. 5, pp. 419-436. DOI: 10.1080/1464935042000293170

Laclau E (1994) The Making of Political Identities. London: Verso.

Laclau E and Mouffe C (2001) Hegemony and Socialist Strategy: Towards A Radical Democratic Politics. London: Verso.

Lefebvre H (1968) Le Droit à LA Ville, [The Right to the City]. Verso.

Lefebvre H (1991) The Production of Space. Oxford: Blackwell.

Marx K (1867) Capital: Volume One, Moscow: Progress Publishers.

McDonough T (2009) The Situationists and The City. New York:Verso.

Morland I and Willox A (2005) Queer Theory. UK: Palgrave Macmillan.

Oswin N (2008) Critical geographies and the uses of sexuality: deconstructing queer space. Progress in Human Geography, Epub ahead of print 1 February 2008. DOI: 0.1177/0309132507085213.

Phillips R, Watt D and Shuttleton D (2000) De-centring Sexualities: Politics and Representations Beyond the Metropolis. New York: Routledge.

Puar J K, Rushbrook D and Schein L (2003) Sexuality and Space: Queering Geographies of Globalization. Environment and Planning D: Society and Space 21(4): 381-387.

Rouhani F (2012) Anarchism, Geography, and Queer Space-Making: Building Bridges Over Chasms We Create. ACME: An International Journal for Critical Geographies 11 (3), 373-92.

Sadler S (1999) The Situationist City. MIT press.

Soja E W (2010) Seeking Spatial Justice. Minneapolis: University of Minnesota Press.

Swyngedouw E (2005) Governance Innovation and the Citizen: The Janus Face of Governance-beyond-the-State, Urban Studies, SAGE, First Published October 1, 2005 Research Article. DOI: 10.1080/00420980500279869

Warner M (2002) "Publics and Counterpublics". Public Culture. Vol. 14., no:1, Winter 2002, Duku University Press.

Yoltay E (2019) Socio-spatial Politics of the Otherness: Desire to Construct a Counterhegomony. Space and Culture. Epub ahead of print 15 March 2019. DOI: 10.1177/1206331218822955

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

OTHER ARCHITECT/URE(S)

THE TRANSFORMATION PROCESS OF İSTANBUL'S WESTERN DISTRICTS' TEXTURE FROM RURAL TO URBAN

Sezgi GİRAY KÜÇÜK[1]

[1] Mimar Sinan Fine Arts University, Turkey
sezgi.giray.kucuk@msgsu.edu.tr

ABSTRACT

The borders of Istanbul, which were surrounded by city-walls during the Byzantine period, expanded over time, especially due to the increase in population. The planifications related to the city were generally occured in the old historic quarter, and the settlements to the west of the old city developed quite rapidly, unplanned, and spontaneously. According to the map dated 1819, the settlements that started to develop around a mosque at the beginning of the 19th century generally consisted of elements such as farms, bridges and pastures. At the beginning of the 20th century, factories began to appear, especially on the coast of the Marmara Sea. In the second half of the 20th century, migration to cities accelerated due to low rural income and increased mechanization in agriculture, and as a result, workplaces were established to meet the needs of the society. Due to the dense historical city center, new industrial areas were founded in the western settlements of İstanbul, and its connection with the city center infrastructure was supported by newly built roads. The western regions were settlemets occupied low-income populations people, and the construction in these areas were made up of illegally and haphazardly constructed simple dwellings (gecekondu). During this process old farm names became the names of settlements, some rivers dried up and became roads.

Key Words: İstanbul; Western Districts; Transformation; Rural; Urban.

INTRODUCTION

Cities are constantly developing and changing depending on population growth. Istanbul, which has hosted many cultures from the past to the present, were limited by land, sea, and Golden Horn walls during the Byzantine period. On the maps of the period, there is no settlement to the west of the land walls. In line with the changing needs, Istanbul was organized by city planners who were invited from abroad at the end of the 19th century. However, these plans or studies were generally focused on the historical city center, and settlements outside the city walls were partially included in the planning. These regions, which were mostly rural areas at that time, were included in the city due to the increase in population over time, and today, considering the physical borders of Istanbul, Tekirdağ in the west and Izmit in the east, they have come to a more central position.

From the Istanbul maps examined, only the city's border was drawn on the 1918 Necip Bey map. According to this map, İstanbul's boundary extends up to Yeşilköy in the west. Although it is not indicated with a line on other maps, Küçükçekmece Lake or Bakırköy-Yeşilköy area in the west is considered to be the border of the map. In this study, Bakırköy, Zeytinburnu, Küçükçekmece, Bahçelievler, Bağcılar, Güngören, Esenler, Gaziosmanpaşa, Bayrampaşa districts of Istanbul, which are located in the area between the west of the land walls, which is the western border of old Istanbul, and Küçükçekmece Lake, from the beginning of the 19th century to the present, from the rural to the urban transformation process.

Figure 1. Study area borders.

Methodology

In this study, Barbie du Bocage's map is dated 1819, Goltz Pasha's map is dated 1893, Rudolf Fitzner's map is dated 1900, English war map is dated 1909, Necip map is dated 1918, Plan d'Ensemble de la Ville de Constantinople map is dated 1922, Kazlıçeşme region of Pervititch map is dated 1939, two undated Ottoman maps and one undated İstanbul

Municipality map, 1946, 1966, 1970, 1982, 2006 and 2021 aerial photographs were used and changes in the urban texture of the settlements are revealed. Especially after 1940, the process of population growth and its reasons are mentioned when consulting various sources in the literature.

There are many publications on migration, population movements and urbanization, which are the principal reasons for Istanbul's westward expansion (Şen, 2014; Es & Ateş, 2004; Tandoğan, 1989; Sağlam, 2016). However, in these publications, the changes in the structures and the urban fabric were not visually revealed. Rıfkı Arslan's publication (1974) on structural change is quite extensive and only covers the years between 1950 and 1970. In this publication, the changing physical urban texture has not been transferred onto maps, the places are classified according to their functions and the immigrants according to their occupational groups and the main variables that cause the change in structure are explained with statistics. Therefore, this study, which deals with the changing urban texture with its reasons and physical changes, has a unique quality.

THE CHANGING URBAN TEXTURE OF THE WESTERN SETTLEMENTS OF İSTANBUL FROM THE 19TH CENTURY TO PRESENT DAY

The Changing Urban Texture of The Western Settlements of Istanbul in the 19th Century

In the map from 1819, known as *Plan Topographique du Bosphore de Thrace ou Canal de Constantinople et de ses Environs* by J.D. Barbié du Bocage, there wasn't any dense construction like today between the Istanbul land walls and Küçükçekmece Lake. The rivers reaching the Marmara Sea were spread over a wide area. Near these rivers, there were settlements that were not very close to each other. Almost all of these settlements, consisting of several buildings, were formed around a mosque. These were Davut Paşa, Fener Bahçe, Litros (now Esenler), Vidos (now Güngören), Makri village (now Bakırköy), Cebeci village, a settlement defined only as a village, and Rektak. It is noteworthy that the area to the west of Cebeciköy was less populated and had a lot of vegetation. It can be seen that this region has more a rural character with its streams, aqueducts and water reservoirs pouring into the Black Sea and Marmara Sea (Atatürk Library, Hrt_Gec_0146) (Figure 2).

Figure 2. West sides of the city walls in 1819 (Bocage, 1819).

The map from 1893, known as Karte der Umgebung von Constantinopel mit Erlauterndem Text (annotated map of Istanbul and its environs) was printed in the Alfred Schall Printing House in Berlin. It was drawn by II. Abdülhamit to Goltz Pasha and has a scale of 1:100,000. Goltz Pasha map covers the area from Küçükçekmece to Pendik and the Black Sea (Tekeli, 1994, p.559). The western border of the Goltz Pasha map is Küçükçekmece Lake. This map is slightly more detailed than the 1819 map. Contours, vegetation, bridges, pastures, farms, gardens, important structures were also indicated. It is noteworthy that road networks expanded in the 74-year period from 1819 to 1893. On this map, Bakırköy, Yeşilköy, Galataria (today Atatürk Airport), Sefaköy (Safraköy), Yenibosna (Bosnaviran), Nifos, Büyük Halkalı, Vidos, Davutpaşa, Topçular, Litros and Kavasköy were settlements in the region. Davutpaşa Barracks, Ayamama Farm, Fişakhane in Zeytinburnu, Florya farm, match factory in Küçükçekmece, Hz. Ali Tomb and Soğuk Su Farm were among the structures indicated on the map. Kartal (Eagle) hill, which was higher than the settlements around it, is today the Kartaltepe (Hill of eagle) district of Bayrampaşa. Near the Ayamama stream there was Ayamama farm. Aya Stefanos farm, Nakkaş farm and bridge, Soğuk Su (cold water) farm, Çoban (shepherd) farm, Aksu farm, Menekşe (violet) farm and bridge, Kuleli garden, Çukur garden, Çavuş Pasha Garden were the places that give the districts their names today (Figure 3).

Figure 3. East of Küçükçekmece Lake in 1893 (Goltz Pasha, 1893).

The changing urban texture of the western settlements of Istanbul from the beginning of the 20th century to the present day

Change in the first half of the 20th century

1900 map known as *Karte des Bosporus und der Bithynischen Halbinsel* drawn by Rudolf Fitzner ends at Bakırköy line in the west. This map is less detailed than the other maps analyzed and shows only major roads and rivers.

The map dated 1909 is the most detailed and clear one among the maps examined and it covers a wide area from Maltepe on the Anatolian side to Büyükçekmece on the European side of İstanbul. The map, which is named as Constantinople and surrounding country (1909), is known as the war map and takes place in the British Library Online Gallery. Its publisher is Geographical Section, General Staff. The map consists of four sheets. First one, ends at Küçükçekmece Lake in the west and at Güzelyalı-Nişantepe line on the right. The second sheet shows the Black Sea coasts of Istanbul. The third sheet covers the west of Küçükçekmece Lake, Büyükçekmece

Lake and its surroundings and ends around Çatalca-Kadıköy in the west. The fourth sheet belongs to Terkos Lake and its surroundings on the Black Sea coast. The region examined within the scope of this study is on the first sheet. According to this sheet, there were streams, bridges, farms, vineyards, gardens, orchards, and dairy farms and factories in the study area. The factories were especially on the coast. The fireworks factory in Zeytinburnu, the garment factory in Bakırköy, the gunpowder factories in Zeytinlik, the match factory in Küçükçekmece, the tile factory near Halkalı, on the coast of Küçükçekmece Lake, were the factories on the map within the study area (Figure 4).
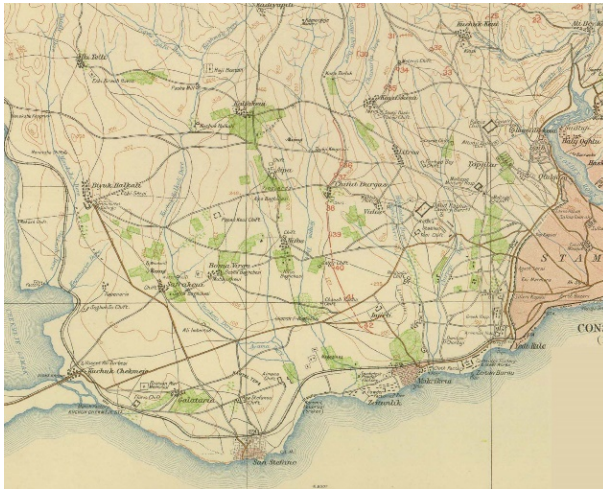
Figure 4. Study area in the Constantinople & surrounding country map, 1909.

In 1909, there was a Bosnian Garden in Bosnia Viran (now Yenibosna) and Muhacirköy was the largest settlement of it. Sefaköy was named as Safraköy and had a Safra garden with a farm. Uzunköy stream was near Sefaköy which had a water mill on it. A little far from the settlement, there were building remains and a windmill. There was an old lime pond near İkitelli and there was no settlement in Küçük Halkalı. Kalfaköy which had a settlement with a mosque in 1909, is today the Kalfa District of Bahçelievler. Esenler was known as Litros, Güngören as Vidos, Bağcılar as Çıfıtburgaz. The first structures of almost all of these settlements were farms. Rivers left their places to roads today. In the present day, Büyük Halkalı is known as Halkalı, and Küçük Halkalı is a sub-region of İkitelli. In 1909, Büyük Halkalı was an important region with Halkalı Agricultural School, a mosque and buildings spread over a wide area and the ruins of the old palace. The main road coming from the south ends here and Menekşe River passes near the settlement. The Menekşe farm and the Menekşe bridge in the north were among the structures in this region. Menekşe Stream which was named as İkitelli Stream in the north and Nakkaş Stream in the south, flew into Küçükçekmece Lake. There was a tile factory where this river reaches the lake. As seen on the 1893 map, Hz. Ali Tomb, stone bridge, train station

took place in Küçük Çekmece. With the Russian War Memorial and Florya Farm nearby, the Galataria region had evolved the Florya district. Today, Atatürk Airport is in these regions. In 1909, the name of Yeşilköy was San Stefano. The main road to Büyük Halkalı from the north continued in Yeşilköy. This road joined the other street that connects to the train station and reached the coast and formed the main street of Yeşilköy. In addition to the old streets, there was a settlement consisting of streets parallel to the sea in Yeşilköy. There was a lighthouse by the sea. Today, the coastal part has been altered and the coastal area has been expanded by inserting the sea into the land with man-made circular forms. Today, there are parks, fish markets, cafes, and restaurants here. Zeytinlik was the area where Ataköy Marina is located today. In 1909, there was a pier and gunpowder factories there. East of Ataköy was Makriköy, which is known as Bakırköy today. There were two piers, a garment factory and a train station in Bakırköy. Çırpıcı and Haznedar rivers came from the north and flowed into the sea here. Davut Pasha cavalry barracks were located between these rivers. To the north of the barracks, there were Maltepe Military Hospital and Maltepe farm. The north of Maltepe was Topçular, which is still known by the same name today. There were Vidos, Kaşıkçı Farm and Çıfıt Burgaz in the west of Davut Pasha, while in the north, Litros, Ferhad Bey farm, Sitsiros farm, Altunizade farm, Ramis farm and its barracks building take place. The area where Ramis Farm was located is today called Rami. There was Hamidiyeköy in the east, but today there is no settlement with this name, this region is the sub-region of Eyüp. Eyüp on the Golden Horn, east of Hamidiyeköy, was expressed on the map with its organic street texture and monumental mosque. In 1909, no settlement was seen until Küçükköy, north of Rami. On the coast, the name of the Zeytinburnu region has not changed. Coastal arrangements were made, Kazlicesme square was opened. In Zeytinburnu, Dimitro Chorbaci, Armenian and Greek Hospitals, slaughterhouses near Yedikule and factories on the beach were among the structures in this region (Figure 4).

The 1918 dated Necip map was drawn by the Engineer Necip Bey, director of the Şehremaneti Mapping Department, by the Fenniye Committee and was printed in Vienna. On this map, the boundaries of the city were marked as well as the Historic Peninsula. These borders were expressed in the west as Yeşilköy, Kartaltepe, Haznedar, Davutpaşa, Kağıthane from south to north. Yeşilköy and Bakırköy were the only two settlements where the urban texture is drawn. Other settlements were quoted by name only. These were Bağlarbaşı, Çavuşbaşı, Osmaniye, Çoban Çeşme, İncirli, Hazinedar, Davud Paşa, Ayamama, Kartaltepe. Compared to the 1909 map, Yeşilköy expanded to the west in the 1918 map. One of the three main streets of the settlement was not existing. While Bakırköy was drawn with a grid plan on the 1909 map, the building blocks had different forms on the 1918 map. Bakırköy had expanded to the north of the railway in 9 years (Figure 5).

Figure 5. Necip map, 1918.

In the Bakırköy and Yeşilköy General Assembly Plan drawn by engineer İ. Rahmi Mapping Company, the construction in Kazlıçeşme, which is the closest settlement to the walls, factory buildings in Zeytinburnu, Veliefendi Hippodrome and cement factory on the coast, Bakırköy settlement texture and a church and school within this texture is seen. On this map, which mainly focuses on Yeşilköy and Bakırköy and their surroundings, the distance between these two settlements was marked as forbidden zone. This zone ended on the Ayamama River. In Yeşilköy, there was a church on the coast, a lighthouse, a record factory close to the railway, and aircraft hangars to the north of the railway. Seaplane station on the beach, in an area close to Ayamama river draws attention. The old plane stop is on the highway in the north. Ayamama Farm, Kartaltepe, Çoban Çeşme, Yeni Çiftlik, Yeşilköy were the settlements seen as you go north from the coast.

In the west, Florya beaches, station and farm were available on the map. It is possible to associate the increase and change in the diversity of buildings with population growth over the years (Figure 6).

Figure 6. Undated İstanbul municipality map, Atatürk Library, Hrt_002181.

In the 1922 dated *Plan d'Ensemble de la Ville de Constantinople map,* which shows a limited area, factories on the coast are indicated. No structures can be seen to the north.

In the aerial photograph dated 1946, it is noteworthy that the distance between Bakırköy and Yeşilköy has begun to fill up. The north of the coastal street had not been opened for construction yet. New structures were built in the northwest of the land walls, around Eyüp and Bayrampaşa. The most important event between 1922 and 1946 was World War II and western aid. Due to the rapid population growth experienced after the Second World War (1939-1945), not only structural change was experienced, but also the surface area of Istanbul expanded (Figure 7). In addition, after the 1940s, with the effect of financial contributions from the West such as Marshall Aid, capitalistization and modernization caused a break from land-based jobs in rural areas and a serious labor requirement for industry and service sectors in cities. This period is the period of breaking away from the village and the peasantry (Öztürk and Altuntepe, 2008).

Figure 7. New constructions in the west of the city walls in 1946 aerial photo.

Change in the second half of the 20th century to the present day

1950-1970 period

In Turkey, because of the rapid population growth between the years 1950-60, there was a great migration movement from rural settlements to the cities, since the rural population could not be sufficiently employed, rural income was low and mechanization and productivity declined in agriculture, rail transport has left its place to highways, and accessibility has become cheaper and easier. The establishment of basic consumer goods industries in Istanbul and its surroundings to meet the mandatory needs of the society resulting from the rapid increase in the population of the country caused

many unqualified labor forces to accumulate in this city in order to close the employment gap of the mentioned industries (Parin & Yıldız, 2010).

As a result of these migrations, problems such as squatting, illegal construction, infrastructure and unemployment have emerged especially in big cities, especially in Istanbul (Kılıç & Hardal, 2019). In the 1950-1960 period, the rural-urban population distribution changed and while a quarter of the population lived in cities in 1950, the rate of urban population increased to 30.54% in ten years. During this period, the urban population has increased twice as much as Turkey's average. When these rates are considered with the declining population growth in the countryside, an intense migration movement is experienced. The main feature of the 1950-1960 period is that the places that receive immigration are the provinces defined as metropolitan areas today (Eraydın, 1981). While the provinces other than Istanbul received immigration from their surroundings, Istanbul continued to be a center of attraction for remote areas. On the other hand, as a result of the economic policies implemented in this period, the arrival of foreign capital accelerated, agricultural production increased, commercial sector loans became abundant, and the number of small and medium-sized enterprises in cities increased. In addition, the immigrants in this period are mostly male population (Öztürk & Altuntepe, 2008). In 1960, the urban population amounted to 1,680,000, an increase of nearly 70% compared to 1950. This increase corresponds to 60-70.000 people per year. Urbanized areas have now exceeded the municipal boundaries, and new municipalities have begun to form rapidly (Arslan, 1974, p.108). The connection with the city center was established in 1956 with the construction of roads and the opening of new roads in addition to the zoning works (İgüs & İsmailoğlu, 2016, p.133).

The development of industry, employment opportunities and other attractive factors of the city have an impact on the population growth of Istanbul. With the effect of the Istanbul Industrial Zone Plans of 1955 and 1966, which were accepted by the Istanbul Municipal Council, the workers working in the newly established industrial zones led to the emergence of new residence areas in the closest places to the industrial facilities (Tümertekin, 1972, p.8). The first settlements of the immigrants who came from the rural areas to work in the industrial zones were the shantytowns of the city, which were built on a makeshift basis, devoid of infrastructure opportunities. The slums have entered into the traditional structure of the city and started to form private housing areas. The first structuring around industrial areas has gradually become the settlement areas of low-income people from every sector. In this period, Gaziosmanpaşa, Alibeyköy, Osmaniye, and around the Golden Horn appear as shanty settlements, which became the settlement areas of low-income populations (Arslan, 1974, p.109). Between 1950 and 1959, 217 workplaces were opened in the aforementioned new industrial areas, whereas 180 new workplaces were established in old and close to urban areas such as Topkapı and Zeytinburnu. The transformation of Bakırköy, Bomonti and Kağıthane into industrial zones, opening up new

urbanization areas and adding new dimensions to urban growth characterize the industrial development of this period (Arslan, 1974, p.111).

Bakırköy, which started to settle as a small village outside the walls of the Byzantine capital Constantinople, is a settlement that hosted the summer palaces of the emperors and the mansions and mansions of wealthy families (Doğaner, 2012, p.243). Since it was not declared an industrial zone until 1947, it was able to stay away from unplanned urbanization and preserved its position as a summer resort. With the declaration of an industrial zone, industrial areas began to be built in Zeytinburnu, which was a neighborhood of Bakırköy at that time (Calakovic, 2019, p.124). The texture of these settlements, consisting of historical mansions, left their place to adjacent reinforced concrete apartments in the 1950s. (Calakovic, 2019, p.132). The Ataköy settlement planned in the 1950s and the apartments practices that developed with the policies of the period after the 1980s and the outdoor spaces created by these settlements have created different urban parts that continue to change with the social, economic, and political developments experienced today. Bakırköy has gradually started to lose its feature of being a summer resort for Istanbul and has turned into a center where service and trade functions are concentrated. At the end of the 1970s, Bakırköy was filled with residences, and there was no place for housing, and the surrounding villages Güngören, Haznedar, Bağcılar were opened for construction (Doğaner, 2012, p.243) (Figure 8).
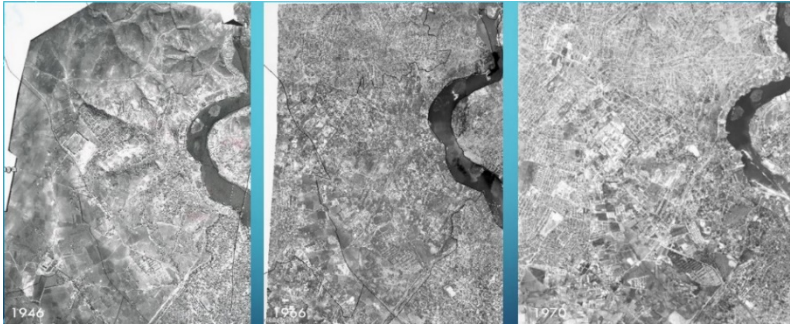
Figure 8. The texture change in the west of Golden Horn in aerial photographs dated 1946, 1966, 1970.

1970-1990 period

In 1970, the number of settlements increased in urbanized areas. In ten years, the urban population increased by more than 150,000 and become 2.7 million, and rural lands quickly turned into urbanization areas. Urbanization extended the borders to Gebze in the east and Silivri in the west. Although there is no effective public transportation system, the development of the settlements in the east-west direction can be explained by the existence of two major highway lines (Ankara and London Asphalt) and the industry's preferences to settle in the same direction (Arslan, 1974, p.112).

The development on London Asphalt continued in the form of population explosions, and Bakırköy and its surroundings developed the most. The development in the northern direction was divided between two income groups, and the Bosphorus ridge was the settlement area of the high-income group, the Kağıthane direction and the low-income group. It is inevitable that the Bosphorus bridge and ring roads will accelerate this development. Industries established in industrial zones such as Sefaköy, Firuzköy and Halkalı are concentrated. In this period, with the start of suburban trains and city line ferries, the development of suburban settlements such as Yeşilköy and Bakırköy, the possibility of daily transportation between the city center and these places, thus the increase in the area where the city spreads and the population increased (Bilsel, 2015).

One of the most distinctive features of the post-1980 period is the adoption of liberal, outward-looking economic policies, also known as the January 12 Decisions. In this period, a new economic model was adopted that appeals to world markets, where trade became increasingly liberal, restrictions and prohibitions on foreign currencies were lifted, and foreign economic relations and cooperation increased. In this period, random migrations to metropolitan cities, especially to Istanbul, caused spatial, social, economic and environmental problems. Socio-economic problems such as squatting, problems in urban infrastructure, unemployment, informal economies have emerged (Parin & Yıldız, 2010, p.206). The rapid increase in industrial activities in Istanbul and its surroundings and the spread of Organized Industrial Zones, the effectiveness of foreign capital and global financial movements in this framework, caused the population to flow to this city and the city to show a huge horizontal expansion by swallowing the surrounding rural areas. The new poor of the city lacking the necessary job formation, urbanization, urban poverty, children working on the street and juvenile delinquency are the problems that emerged in this period (Parin & Yıldız, 2010, p.207).

1990-2000s period

Migration waves, which reached the highest levels until the beginning of the 1990s, led to the formation of a mega city, which was formed when each district crossed its own borders and intertwined with neighboring districts. When we compare the 2006 and 2018 aerial photographs, it is seen that the sporadic empty spaces are partially filled. In the study area, which is already full, no major changes are observed in the 2000s. In these years, Istanbul expanded towards Silivri in the west. Unplanned settlement areas that developed during the rapid urbanization process, problems arising from the lack of infrastructure, loss of green areas and many similar factors have caused the loss of the urban originality of Istanbul, which has a special importance in terms of Turkish and World history. As seen from the aerial photographs, Bakırköy coastline was completely changed between 1988-1990 with the Ataköy Tourism complex project, and a recreation area was made by filling the coast. Having an area of 139 km² in the first years of the

Republic, Istanbul showed a very rapid development in the Republican period and reached 1017 km² in 2007. The rapid development of the Istanbul Metropolitan area had a significant impact on its absorption and incorporation of small settlements around it (Keçeli et al., 2008, p.143).

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

CONCLUSION

It is normal for cities to change and develop over time. However, in the west of Istanbul, this process took place spontanously and rapidly. While the western settlements of Istanbul were rural at the beginning of the 19th century, factories were built towards the end of the century and industrialization began. This process continued into the 20th century, and the rapid urbanization and migration process from the countryside to the cities that started after the Second World War (1939-1945) led to many social problems, especially the housing situation in the cities (Sağlam, 2016, p.272). The increasing need for housing was the first step in opening the regions in the west of Istanbul to settlement. In this period, new roads were opened, public transportation was migrated brought to these places and more people were migrated into the region. Istanbul, which became a global city in the 21st century, and continues to do so even today, has grown by merging with areas of different sizes around it, as in all other global cities. The westward expansion process and population growth of Istanbul remains constant. In this process, it is necessary to ensure the protection of natural resources. In addition, the population should be kept under control and attention should be paid to the expansion of the city borders.

REFERENCES

Arslan, R. (1974). İstanbul Kentleşme Sürecinde Yapısal Değişme. Sosyoloji Konferansları, 12, 101-124.

Bakırköy and Yeşilköy General Assembly Plan. (undated), [Plan]. İ. Rahmi Mapping Company, Atatürk Library, Hrt_002181.

Bilsel, F. C. (2015). Antik Çağdan XXI. Yüzyıla Büyük İstanbul Tarihi. In Geç Osmanlı Döneminden Cumhuriyet'e Çağdaş Şehir Düşüncesi ve İstanbul Planlaması: Vol. VIII (pp. 485–496). İstanbul: İBB Kültür İşleri Dairesi Başkanlığı Yayınları.

Bocage, B. (1819). [Plan]. Plan Topographique du Bosphore de Thrace ou Canal de Constantinople et de ses Environs, Atatürk Library, Hrt_Gec_0146.

Calakovic, E. (2019). Cumhuriyet Öncesi Bakırköy'de Kentsel Yerleşmenin Tarihsel Süreci. Edirne: Trakya Üniversitesi.

Constantinople & Surrounding Country. (1909). [Plan]. British Library Online Gallery, Geographical Section, General Staff, London. http://www.bl.uk/onlinegallery/onlineex/maps/europe/5011928u3u1909.html

Doğaner, S. (2012). Bakırköy'ün Mekansal ve Kültürel Değişimi. Tarih ve Uygarlık İstanbul Dergisi, 1(213–245).

Döker, M. F. (2012). İstanbul Kentsel Büyüme Sürecinin Belirlenmesi, İzlenmesi ve Modellenmesi. İstanbul: İstanbul University Yayınları.

Eraydın, A. (1981). Türkiye'de 1950-1980 Döneminde İller Arası Göçlerin Genel Değerlendirilmesi. Ankara: Devlet Planlama Teşkilatı Yayınları.

Es, M. & Ateş, H. (2004). Kent Yönetimi, Kentlileşme ve Göç: Sorunlar ve Çözüm Önerileri, Journal of Social Policy Conferences, (48), 205-248.

Fitzner, R. (1900). [Plan]. Karte des Bosporus und der Bithynischen Halbinsel. http://www.istanbulurbandatabase.com/

Goltz Pasha (1893). Karte der Umgebung von Constantinopel mit Erlauterndem Text. Alfred Schall Printing House, Berlin.

İgüs, E., & İsmailoğlu, H. (2016). "Osmanlı Kenti İstanbul'u Yıkmak ve Yeniden Yapmak Paradoksu: Menderes Yıkımları", Osmanlı İstanbul'u IV Sempozyumu. 115–158.

Keçeli, A., Karakuyu, M., Kocaman, S., & Kara, F. (2008). Büyükçekmece ve Küçükçekmece Gölleri Arasındaki Sahanın Arazi Kullanım Değişimlerinin Şehir Planlaması Açısından Değerlendirilmesi. 17, 140–155.

Kılıç, T., & Hardal, S. (2019). İstanbul'daki Kentsel Dönüşüm Projelerinin Genel Bir Eleştirisi. Journal of International Social Research, 12(62), 347–355.

Necip Map. (1918). [Plan]. http://www.istanbulurbandatabase.com/

Öztürk, M., & Altuntepe, N. (2008). Türkiye'de Kentsel Alanlara Göç Edenlerin Kent ve Çalışma Hayatına Uyum Durumları: Bir Alan Araştırması. Journal of Yaşar University, 3(11), 1587–1625.

Parin, S., & Yıldız, M. Z. (2010). Cumhuriyet Dönemi İstanbul Nüfusu Literatürü Üzerine. Türkiye Araştırmaları Literatür Dergisi, 8(16), 201–226.

Plan d'Ensemble de la Ville de Constantinople. (1922). [Plan]. Société Anonyme Ottomane D'études et D'entreprises Urbaines; Princeton University Library. https://upload.wikimedia.org/wikipedia/commons/3/35/Istanbul_PU889.jpg

Sağlam, S. (2016). 1923-1950 Yılları Arasında Türkiye'de Kent ve Kentleşme Olgusu. Sosyoloji Konferansları, 53, 257–274.

Şen, M. (2014). Türkiye'de İç Göçlerin Neden ve Sonuç Kapsamında İncelenmesi. Çalışma ve Toplum, 1, 231–256.

Tandoğan, A. (1989). Türkiye Nüfus Hareketlerinde İstanbul'un Yeri. Coğrafya Araştırmaları, 1(1), 135–141.

Tekeli, İ. (1994). Haritalar, In Dünden Bugüne İstanbul Ansiklopedisi: Vol 3 (pp. 556–560). İstanbul: Kültür Bakanlığı ve Tarih Vakfı Ortak Yayınları.

Tümertekin, E. (1972). İstanbul Sanayiinde Kuruluş Yeri. İstanbul: İstanbul University Publishing.

1946, 1966, 1970, 1982, 2006, 2018 Aerial Photos. [Aerial Photo] http://www.istanbulurbandatabase.com/

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

RESIDENTIAL TYPOLOGY RESEARCH ON RURAL ARCHITECTURE HERITAGE: ÇAVUŞ VILLAGE (KONYA, BEYŞEHİR)

Fatma Nur BACAK[1], Ayşenur DAĞ GÜRCAN[2], Ayşegül TERECİ[3]

[1]KTO Karatay University, Turkey
fatmanur.bacak@karatay.edu.tr
[2] KTO Karatay University, Turkey
aysenur.dag@karatay.edu.tr
[3] KTO Karatay University, Turkey
aysegul.tereci@karatay.edu.tr

ABSTRACT

Rural architectural heritage bearing the traces of socio-cultural codes are buildings shaped by environmental factors, establishing strong bonds with the area, built with traditional techniques and local materials. Residential buildings are the most indicative building type that represents the characteristics of rural architecture. The determination of rural housing typologies provides worthy information about spatial organizations, culture-space relations, and social structure of areas. Through this study, the rural housing structure of Çavuş Village in Beyşehir, where is in the northeast of the Lakes Region and has been the settlement area of important civilizations for years, was evaluated. Çavuş Village offers unique values for this region with its mudbrick structures. Buildings were evaluated in terms of parcellation, orientation, plan and facade arrangement, construction technique, structural condition, building materials and decoration. In this context, houses with inner, partially opened inner and outer sofas were encountered in the village, and it was determined that the dominant type was the plan type with the partially opened inner sofa. While many of the buildings consist of double-storey, it has been observed that most of the openings are located on the upper floor and the window ratios are ½ like the Turkish Traditional House. It is thought that it will be beneficial to determine the rural architectural heritage and to perceive the cultural and social structure of this region with its other characteristic elements.

Key Words: Çavuş Village; Rural Architecture; Traditional Residential Buildings; Typology; Vernacular Architecture.

INTRODUCTION

Rural architecture shaped by environmental and cultural values and passed from generation to generation through experiences is the architecture without an architect (Rudofsky, 1987; Oliver, 1997). Unlike today's architecture, the rural architectural heritage was built with indigenous materials and traditional construction techniques has gained meaning with their surroundings. Due to the rapid mass production in cities, the building stock that repeats itself is changed into architectural elements that develop more slowly in the countryside and establish a high relationship with the location (genius-loci). All forms of rural architecture have been built in compliance with special needs and values according to the lifestyle of cultures and the socio-economic situation (Oliver, 1997).

Rural buildings were not built by architects, they were built by masters who didn't educate but were kneaded with daily life (Bursa Büyükşehir Belediyesi, Tarihi Kentler Birliği, ÇEKÜL Vakfı, 2012). As it has been built by local masters who have been trained in the construction culture formed by the accumulation of hundreds of years, rural architecture has certain patterns (Alexander, 1976; Aran, 2000). It can be also said that rural architecture is a folk product, in which the user directly participates in the building production, and unique to the region. The typologies obtained according to the combination of the space units shaped by these patterns contribute to the formation of the unique architectural character of the region. At this point, the typology is an important point for understanding and defining rural dwellings among rural architectural heritage.

As to Anatolian Rural Architecture, typology research began with the historical background of Turkish Houses in the first quarter of 20th century. While analyzing the Anatolian residential architecture, many researchers approached the subject from different perspectives and went to classification studies such as plan type, regional characteristic, construction technique and material (Asatekin, 2005). These studies, which touch on the Anatolian housing, cannot give full information about rural houses. There are also opinions argued that rural dwellings should be evaluated without categorizing them in any typological classification (Dağ Gürcan, 2017). From this point of view, each settlement in Anatolia should be evaluated with different approaches in terms of architectural typology and characteristic.

Besides, the original buildings in rural areas have encountered the danger of extinction as they are not used in abandoned villages or used ones are undergoing rapid repairs, which are less costly than restoration. If research, observation, and documentation are not carried out on rural buildings in Anatolia as earliest as possible, this accumulation will disappear without being passed on to future generations. Therefore, it is necessary to research related with the rural settlements in Anatolia and reveal their architectural heritage. From this point of view, the rural architecture of Çavuş village in Beyşehir district of Konya province was examined within the scope of this paper.

STUDY AREA: ÇAVUŞ VILLAGE (KONYA, BEYŞEHİR)

Historical value, geographical location, and the unique architectural character played a role in the selection of Konya-Beyşehir Çavuş Village as the study area. By means of its history dating back to 7000 BC, Lake Beyşehir and its surroundings have been a significant settlement area for many civilizations. Accompanied by the natural beauties of the region, it has hosted many important civilizations and monuments belonging to them such as the Hittites, Romans, Seljuks, and Ottomans (Şahin , 1994; Erdoğru, 2003). Eflatunpınar, Kubadabad Palace, Eşrefoğlu Mosque can be given as examples for architectural heritage in this area. Although the name of village is first encountered in documents belonging to the 15th century, the history of Çavuş Village dates back to the 12th-13th centuries (Tapu Kadastro Arşivi). It is thought to be a 700-year-old settlement in Konya, the capital of Şelçuk. The village consists of three quarters (Upper, Middle and Lower Hood). Although it is thought that the villagers have a population structure based on the Turkmen coming from Central Asia, it has been stated that nomads, emigrants, abdals and gypsies lived in the village from time to time (Erdoğru, 2003).
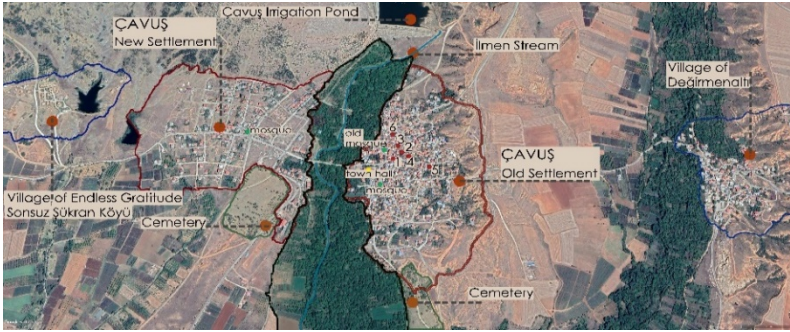
Figure 1. Layout Map of Çavuş Village

The village, which is 40 km from Beyşehir, is located at the foot of Sultan Mountain and is 8 km far from the lakeside. Although it is extremely close to the lake, there was a water problem in old times. The main water source of the village is Ilmen Stream passing through the village. The water requirement had been provided with dams, chanels, wells and fountains until the electricity came, and it played an active role in configuration of this settlement. As seen Figure 1., Çavuş Village, located on both sides of the valley formed by İlmen Stream, differs in terms of its settlement plan. While the east of İlmen stream is the first settlement area of the village, the settlement pattern has a dense and organic distribution. On this side of the village, there is a mosque-centered village square. There is also a coffee house overlooking the village square and two plane trees in this square. There is an old town hall at one's foot to square. While the new settlement area is in the west of the stream, the settlement plan is gridal and the

settlement texture is low dense. To the west of this residential area is Sonsuz Şükran Village. There are two cemeteries in the southwest and south of the village. Gardens/orchards are in the area between the two cemeteries and stretching along the stream. In the village, which has its own plateau and grove, there are Ottoman bridge and mosque, baths thought to be Roman artifacts, two pre-Islamic mounds and Roman ruins (Erdoğru, 2003).

Besides the historical monumental buildings, the traditional residential texture as seen in Figure 2. also shows a diversity in this settlement area. One of the most significant features of this place is the special geographical location that creates a transition between the Mediterranean Region and Central Anatolia Region. Through its vernacular climate structure, natural water resources, vegetation, and soil structure, the Lakes Region has caused the settlements there to develop differently. In this region, there are stone, wooden, and mudbrick buildings in the settlements that can be considered as Rural Heritage. Some buildings can provide information about the region as adobe buildings.

Figure 2. View of Çavuş Village

Çavuş Village is still a living and developing settlement where agricultural activities continue. Moreover, Sonsuz Şükran Village, which has been developed in integration with Çavuş Village, is on the way to becoming a new settlement built with adobe buildings. In addition to the increasing new building stock, the buildings unique to the region, have not yet vanished. On the way to ensure the continuity of rural dwellings and vernacular architecture, it is important to understand the logic of design and formation. At this point, it is thought that the building stock of Çavuş Village will be a guide for the new buildings. For this reason, it is necessary to determine how the buildings in the area are shaped and which indicators affect this forming.

METHODOLOGY AND MATERIAL

While the term of "type" in architecture means the organic sum of the morphological invariant features of a group of structures in the same period and cultural field, the "typology" has been defined as the science that studies the relationships between species and their evolution over time (Petruccioli, 2016). According to Bandini (1984), typology is used as a tool to recreate

the architectural type or to compare the cultural effects of architectural types that existed at a certain time. Typological thinking enables to recognize and discover basic types, to see events in complementary relations, and also to realize the changes and connections in the process (İnce Güney, 2007). According to Petruccioli (2016), the typological process allows us to understand evolution from one species to another, while simultaneously showing the rule and the exception. Traveling back through the typological process makes it possible to reconstruct a society's heritage of tradition and knowledge. Typological classification in architecture is to set a model for architectural elements in the future by transforming the gained experience into a kind of code (Djokić, 2009). With these features, process-oriented typological classification is presented as a scientific method in research on vernacular architecture.

The studies carried out to determine the spatial organization and structure quality together with the acquisition of physical data constitute the research methodology to determine the typology of the buildings in Çavuş Village. In this context, the building types in the village were examined in terms of parceling, orientation, plan and facade order, structural situation, building material, and construction technique. In the field research related with architecture of Çavuş village, the settlement pattern was analyzed first. According to the information obtained from local people and literature, the first settlement area of the village was evaluated within the scope of this research. At this point, a research area centered on the historical mosque has been determined. In the preliminary field research, building condition assessments of 46 houses were done. Height of the building, relationship between an entrance and a road, material and construction technique, roof cover, intervention to building, durability and usage conditions were evaluated in the building condition assessment. Based on the data obtained from these analyses, 6 unique building that did not undergo any change or had minimal changes in planimetry and façade were included in the scope of the study. The cases examined are the oldest buildings in the village in accordance with information received from local people (Taşdiken, 2020); (Sezgin, 2021), (Küçüközet, 2021), (Kovancı, 2020) and building types are representative and/or repetitive in terms of plot layout and plan typology. In addition to determining the plan typology of the qualified buildings discussed in the study; the layout of the parcel, the location of the parcel to the road, the location of the buildings relative to the parcel, and the entrance relationship of the buildings were also examined.

House no. 1, The Mehmet Çiğdem House; Access to the building from the road is through the front garden. Garden walls were demolished and later renovated, the building is not used today, and there are no support units such as barns and haylofts, or they have not stayed until today. There are two entrances to the building, which are from ground floor and upper floor. There is a barn, storage units and a room with a stove on the ground floor, the independent entrance to the upper floor is accessed via the garden. The entrance stairs of the 1st floor reach the console and from there one passes

to the sofa. The sofa opens into two rooms positioned opposite each other. The rooms have a hearth, niches, and built-in wardrobes. The big room on the upper floor serves as the main room of the house. In the main room, two small windows were replaced with one large window, and the hearth was removed. The building, which has partial changes, was originally built of mud brick with wooden beams, a flat earthen roof, and wooden console. The wooden console to which the ladder is attached have not survived. As seen Figure 3., the building represents examples of residences with an inner sofa typology, where the ground and upper floors work independently.

Figure 3. House no 1: Exterior View, Space of İzbe, Room

House no. 2, The Rifat Gültekin House; As seen Figure 4., It is one of the oldest buildings in the village and is said to be 200 years old by the local people. The year 1876 is written in the Arabic alphabet on the outer sofa. There is no direct entrance to the building from the road. The parcel, which has a road on three sides and an adjacent house on one side, is entered through the garden gate. The adobe garden walls, the barn units and the village room, which was said to have existed before, have not reached today. The building, which consists of a ground floor and an upper floor, has an outer sofa called "çardak" in local terminology. It is one of the original examples of the houses with outer sofas, built with mudbrick, found in the Beyşehir Region. The structure was partially intervened by laying bricks in place of the damaged mudbricks and adding a reinforced concrete terrace parallel to the outer hall. The three rooms, two of which are "izbe", on the ground floor are entered from the front garden under the sofa. It is estimated that the room on the ground floor served as the kitchen and winter preparation space, due to the hearth, various pots, and jars inside. There are three rooms located parallel to the sofa in the building, which is accessed by a wooden staircase to the outer sofa. The building, which has the longest outer sofa in the village, has a hearth on both short sides of the sofa. In addition, the floor of the hearth, located to the west of the sofa, has windows on both sides, and the sitting area and circulation area are separated by making a bench in front of this wall. The room to the west of the sofa is defined as the main room of the house. The main room has the largest number of windows and walk-in closets in the residence, as well as elaborate and rich decorations. All rooms have a window opening to the outer sofa and a window facing the outside, on the other hand, there are two more windows next to the stove in the main room. The rooms reflect the original character of the traditional rooms in the region in terms of spatial organization, equipment, and decoration.

Figure 4. House no 2: Exterior View, Exterior Sofa (Çardak), Room

House no. 3, The Mustafa Aydın House; As seen Figure 5., It is one of the rare and original examples of Çavuş Village houses in terms of parcel layout. The two-storey adobe building is directly accessed from the road, and right across from the entrance, the place called "hayat" is passed to the inner courtyard. The stables, and barn are accessed from the courtyard surrounded by walls and structures. Previously, it was reported by the owners of the house that a room was also located in this courtyard. In addition, the two-storey house, which is used today, has an inner sofa and oriel window, has undergone a serious repair and has lost its originality in planimetry and façade. In the original and also today, the roof of the barns is passed from the hall on the second floor of the house, and this earthen roof is used as a terrace by the house owners. From this terrace, one passes to the semi-open space, which is called "çardak", which is similar to the outer sofa in front of the hayloft. The owner of the house said that his grandfather's loom was located here and that his grandfather did his weaving work in this place (Mustafa Aydın, 2021). There is a window facing the hayloft in the covered terrace, which faces the inner courtyard and is carried by wooden posts. The hayloft has a height of about two floors and has an entrance from the secluded place under the terrace in the inner courtyard. Moreover, there is an unused draw well in the hayloft. The level difference was used on the road front of the hayloft, and a separate window was opened to throw straw. Because the width and height of the hayloft exceeded four meters, another pillar was placed in the center. The originality of the non-residential functions is important in terms of the use of independent terrace from the interior and the feature of benefiting from the elevation in the settlement.
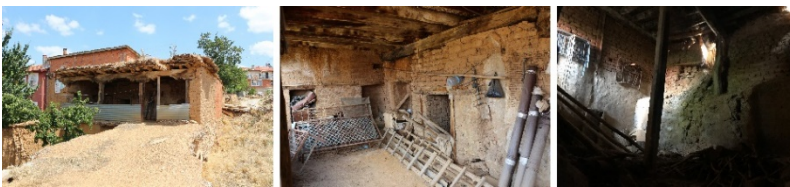

Figure 5. House no 3: Exterior View, Exterior Sofa (Çardak), Hayloft

House no. 4; As seen Figure 6., It is located on a sloping plot and its two opposite sides face the road. The building, which has three floors due to the slope, is one of the few examples in the region with more than two floors. There is a passing to the building via the garden on the lower level and the

road on the upper level. The sofa of the first floor of the building is opened to the road on the upper level, but its original use is not known because the damage is extreme in the building. The courtyard, surrounded by mudbrick walls, is accessed from the road on the lower level, as well as the basement and ground floor are reached from the courtyard. The wooden staircase to the ground floor from the outside has been demolished today. While some of the housing support units in the courtyard exist, some of them have been demolished. The basement floor could not be entered, and it is presumed that it was used as the barn and warehouse functions. There are rooms opening to the intermediate space on the ground and first floors where the residential unit is located. The fact that one side of the building is adjacent to the neighboring building and that a part of the ground floor is below the upper road level indicates that some of the rooms or spaces cannot receive light. Since the building was in danger of collapsing, only the top floor could be entered, and the places with collapsed walls on the lower floor could be photographed. There are three rooms on the upper floor. A part of the adjacent building enters the building, and the house has an L-shaped plan scheme. For this reason, there are two rooms on the left and one on the right of the stairs. The ground floor and the first floor are connected by a wooden staircase to the left of the entrance leading to the sofa. It is one of the last examples of the house with a partially open inner sofa, which is one of the original plan typologies of Çavuş houses. In this typology, the staircase connected to the sofa of the lower floor, which is entered from the courtyard, reaches the partially open sofa on the upper floor. The section behind the staircase extends to the open space that functions as a balcony over the entrance door. The partially open inner sofa space seen in the region is called the "sala" in local terminology. The three rooms opening to the sala represent the characteristic features of the region. In addition, the white patterns called " whitewashing " (aklama) or "speckle pressing"(benek basma) (Karakul, 2019) applied to the wall surface with different techniques and tools on the soil plaster application seen indoors and outdoors around Çavuş are also seen in rooms of the house.

Figure 6. House no 4: Exterior View, Partially Open Inner Sofa (Sala), Room

House No. 5; it represents another parcel settlement example in the region in terms of its features such as the short front of the house to the road, its side entrance relative to the road, and its perpendicular placement on the slope. The courtyard of the building, which is adjacent to the adjoining parcel on two sides, is surrounded by buildings and the courtyard wall is only on the front road. The courtyard is accessed through the double-winged door

opening to the road, and the residence and other units are accessed from the courtyard. While the elevation was used in the sloping courtyard, the barn, the hut, and the house at different levels are entered from the façade on the left of the entrance. On the façade opposite the entrance, a shed with a front porch is positioned. The seclusion, which has a separate entrance to the left of the house entrance, has a height of approximately 1.50 m. This independent space, which is obtained from the level difference due to the slope, is located under the house. The house has two floors and a mezzanine floor. This mezzanine floor, which is located on the lower floor, consists of a room. The room is entered from the landing of the stairs in the living room and the landing level is 90 cm higher than the entrance. From hayat one also enters a warehouse-pantry space. On the upper floor, there is a sala and two rooms. The rooms are entered from the area behind the wooden staircase leading to the sala. The sala that extends over the staircase has a cantilever. It is thought that the closed cantilever of the sala, which is common for most buildings in village, was enwalled later. In this cantilever, there is a door that leads to the earthen roof of the barn. The building has three rooms, one of which is on the mezzanine floor, and these rooms preserve their originality. The back wall of the building, which is not used today, was partially destroyed. As seen Figure 7., in terms of plot layout, mezzanine use, plan typology and room organization, it has the specific features of the local architecture.

Figure 7. House no 5: Exterior View, Inner Sofa (Sala), Room

House number 6, Ali Sezgin House; As seen Figure 8., it is the only listed building in the village. According to the owner of the house (Sezgin, 2021) although the building is similar to house number 3 in terms of parcel layout, only the residential building part remains today. Partial collapses are observed on the facade walls of the house, which is not used today. The hayat of the two-storey house, which was originally entered from the road, leads to the courtyard at the back, and from the courtyard to a barn, a stable and hayloft. Two spaces used for storage on the ground floor are entered from the hayat. The application of local decoration technique, white pattern on the soil surface, can be seen in the hayat and these rooms. The wooden staircase to the left of the entrance door leads to the sala on the upper floor. A platform "seki" called in local terminology was built in sala behind the stair walking direction. This seki extends to the cantilever, approximately 1 m from the house façade. The closed cantilever, located just above the entrance door, was later enwalled according to the house owner. In its

original form, the house has a plan type with a partially open inner sofa. The other opening of the sofa opposite the cantilever was later closed as a bathroom and WC. According to the statement of the house owner, there was a staircase leading down to the courtyard from the opening here before it was closed. From the Sala, there are entrances to three rooms, one on the left of the stairs and the other two on the right. The room to the left of the staircase served as the main room of the residence. The head room, which has the most decoration and fine workmanship in the building, reflects the traditional room organization in the region. Inside the room, there is a ghusl and a cupboard, an arched passage between the entrance and the cupboard, a shelf that continues along the wall, two built-in wardrobes with craftsmanship, shelves and a mirror. While there was a hearth between the two windows in the room before, the hearth was removed by enlarging the window later. The same application can be seen in the other room on the front facade.

Figure 8. House no 6: Exterior View, Inner Sofa (Sala), Room

RESEARCH FINDINGS

As a result of the field research, the houses in the original architecture of Çavuş Village are generally two storeys and have courtyards. The courtyards have a closed structure surrounded by walls, housing, and support units (cattle barn, sheep barn, village room, hayloft, cellar, storage room). As can be seen in Table 1, the courtyard can be accessed from the road or the house, depending on the parcel layout. The parcel layout of the houses is directly from the road (the courtyard is at the back) or over the courtyard. The entrance of the houses, which can be reached through the courtyard, is located on the opposite or side of the courtyard entrance. The slope has been an important criterion in the parcel settlement of Çavuş Village. In the housing units benefiting from the slope, parallel or perpendicular settlements are observed.

In Çavuş, houses and support units are adjacent to at least one neighboring parcel. Moreover, intertwining behavior and adding on to each other are also noticed in many structures. According to the statement of Ali Sezgin, one of the former residents of the village, "In Çavuş, the terraces of these houses, which were built adjacent to each other for security reasons, used to be passed over each other." (Sezgin, 2021). In this village, which rises slightly on the plain, it is thought that factors such as the sloping structure of the settlement, the adobe building material (benefitting from adjacent wall), the use of terraces, as well as the concern for protection, affect the dense settlement pattern. However, the courtyard walls and support units of many

buildings that are out of use today, have been demolished, and the number of buildings with original parcel layout is decreasing. The original parcel structure of the village allows for the separation of public, semi-public, and private spaces. In addition to public street use, semi-public courtyards, earthen roofs, and çardaks are open spaces that are actively used in daily life.

When evaluated in the context of construction technique and building material, it is observed that mudbrick as local materials is used. The original houses with the mudbrick wall are supported by wooden beams and columns. The top cover is a flat earthen roof obtained by compacting the soil laid on the reeds placed on wooden purlins. But today it is observed that the roofs of many buildings used have been completely renewed and covered with tile or sheet metal.

Considering the façade constructions of the buildings, the windows are large and many in the upper floors compared to the lower floors with the service spaces. The windows on the upper floor are mostly made of wood with a 1/2 ratio, as in the traditional Turkish house. Two-winged and wooden materials are used in the wide entrance doors. The oriel windows encountered in traditional buildings of Çavuş Village add originality and aesthetic meaning to the façade. In addition, there are examples of balconies instead of oriel windows. The sala space is seen from the front in these open-cantilever examples, which are thought to be older. On the other hand, in buildings with an outer sofa, wooden pillars and headings carrying the upper cover of the outer sofa extending along the entrance facade add character to the facade. In buildings with access to the first floor from the outside, the wooden staircase forms another element on the facade.

If we look at the original typology determination and typological classification approach, which constitute the framework of the study, three different plan types are seen in Çavuş rural houses. As can be seen in Table 2, the samples examined within the scope of the study were classified according to these plan types. These plan types are defined as outer sofa, partially open inner sofa and inner sofa. In local terminology, the partially open inner sofa is called a sala, while the outer sofa is called a çardak (Sezgin, 2021); (Kovancı, 2020). Other examples of houses with outer sofas and partially open inner sofas were found after the literature research on the region. Çavuş Village of Hüyük district, which is located between Ilgın-Doğanhisar and Beyşehir districts, shows the characteristics of both regions. In Üstünler Village/town located in Beyşehir district, there are examples of houses with an open inner sofa (Erten, 1987), and in Yeşildağ Village/town with an outer sofa (İlter, 1999). These houses, which have a plan typology with an outer sofa and a partially open inner sofa, are typologies specific to the Beyşehir region and were built from different materials on both sides of the lake. While stone structures with wooden beams predominate on the south and west sides, mudbrick structures can be seen in the northern part, where Çavuş is also located. In a study on Ilgın Beykonak Village (Karpuz & Bozkurt, 2013), the plan type with partially open inner sofa is seen and it is named

as sala in the local terminology here. While the plan structure containing of rooms opening to the sofa consists of two opposite rooms or two and one rooms opening to the sala, the rooms opening to the çardak are located side by side. The buildings mainly consist of three rooms and secluded room. When examined the space organization, it is seen that the room, which is the living space, has a multi-functional and flexible structure. The rooms used for eating, drinking, living, and sleeping are kept at an optimum level in terms of size. The rooms with the wooden shelf surrounding the walls, the hearth opposite the door, the closet, the shelves, the niche, and the built-in cupboards reflect the typical character of the traditional Turkish room. The 1 m wide cupboard (yüklük), which is usually located in the direction of the door opening and contains the ghusl (bathing place), defines the border between the room and the entrance. The wooden arch between the cupboard and the wall and the doorstep under it separate the clean and dirty area in the room. The living and circulation areas are also separated from each other in the rooms that have characteristics specific to the region. The hearth, which is another important element of the room, is usually located between two windows.

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

Table 1. Plan types of Çavuş Houses and Table 2. Parcel types

Table 1. Plan types of Çavuş Houses

Table 2. Parcel types

CONCLUSION

In this study, vernacular houses, and settlement pattern in Çavuş were discussed. In this area, the unique parcel settlement and housing typology were encountered. When the rural houses were evaluated typologically, plan types with outer sofa, partially open inner sofa and inner sofa were attained. If it is necessary to define the typological process between these plan types, it has been determined that there is a transition from the plan type with outer sofa to the type with inner sofa. Thus, examples with interior sofas were added to Çavuş houses, which have an outer sofa and a partially open inner sofa in the original plan typology. Many of the houses with partially open inner sofas were influenced by the city houses and later transformed into an interior sofa. The open cantilevers were later closed and turned into an oriel window.

When looking at the housing types in the research area from the upper scale, Çavuş residences have a hybrid structure as they are in the transition zone between The Central Anatolia Region and The Lake Region. At the same time, this settlement is in the climatic transition zone. Therefore, when we look at the climatic conditions of the Central Anatolia region, plan types with outer sofa and partially open inner sofa, which are not common, are encountered in Çavuş. With this feature, Çavuş houses represent examples of local architecture with original plan typology. However, these unique structures, which date back to approximately 150-200 years in the study area, are faced with conservation problems. For this reason, structures with characteristic value are rarely encountered in the region. Due to reasons such as migration from rural to urban areas, abandonment, vandalism, natural disasters, and user-oriented problems, it has been difficult for these structures to reach the present day as originals. In this respect, the study is important in terms of documenting the houses with a unique typological structure and transferring them to future generations.

Through these determinations, the outline of the rural heritage in this specialized area of the Lakes Region has been defined. Identifying the existing typology is important to transfer this accumulation without losing the masters who are the representatives of the traditional construction technique, to instill the idea of conservation and conscious structuring in the people of the settlement, to contribute to rural development policies and the continuity of environmental aesthetics in the countryside. In the view of this information, it is expected that the typologies identified in the study will help ensure the sustainability of the vernacular architecture of the region and set an example for the newly built houses in Çavuş and the Sonsuz Şükran Village, a new settlement established near the village.

ACKNOWLEDGEMENTS

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

REFERENCES

Alexander, C. (1976). The Timeless Way of Building. New York: Oxford University Press.

Aran, K. (2000). Barınaktan Öte: Anadolu Kır Yapıları. Ankara: Tepe Mimarlık Kültürü Merkezi.

Asatekin, G. (2005). Understanding Tradational Residental Architecture in Anatolia,. The Journal of Architecture, 389-414.

Aydın, M. (2021, July). Oral interview with the former resident of Çavuş Village.

Bandini, M. (1984). Typology As A Form Of Convention. AA Files(6), 73–82.

Bursa Büyükşehir Belediyesi, Tarihi Kentler Birliği, ÇEKÜL Vakfı. (2012). Anadolu'da Kırsal Mimarlık. Bursa: ÇEKÜL Vakfı.

Dağ Gürcan, A. (2017). Toroslar'da kırsal mimarlık: Bozyazı, Dereköy örneği. Tez. Konya: KTO Karatay Üniversitesi / Fen Bilimleri Enstitüsü / Mimarlık Ana Bilim Dalı.

Djokić, V. (2009). Morphology and Typology as a Unique Discourse of Research. SAJ : Serbian architectural journal, 1(2), 107-130.

Erdoğru, M. (2003). Çavuş: Göller Bölgesinde Bir Kasaba. İzmir:: Ege Üniversitesi Basımevi.

Erten, Y. (1987). Beyşehir İlçesi Üstünler Kasabasının Eski Evleri. Konya: Selçuk Üniversitesi Fen Edebiyat Fakültesi Arkeoloji ve Sanat Tarihi Bölümü Lisans Bitirme Tezi .

İlter, G. (1999). Tarihi, Coğrafyası, Ekonomik Durumu, Sosyo-Kültürel Yapısı ve Eski Evleri ile Yeşildağ. İzmir: Selçuklu Basımevi.

İnce Güney, Y. (2007). Type and typology in architectural discourse. BAÜ FBE Dergisi, 9(1), 3-18.

Karakul, Ö. (2019). Kerpiç Mimaride Bezeme. Yapı, 64-71.

Karpuz, H., & Bozkurt, T. (2013). Ilgın- Beykonak (Tekke) Köyü'nde Halk Mimarisi. M. Tekocak içinde, K. Levent Zoroğlu'na Armağan / Studies in Honour of K. Levent Zoroğlu (s. 345-360). İstanbul: Suna - İnan Kıraç Akdeniz Medeniyetleri Araştırma Enstitüsü.

Kovancı, A. (2020, February). Oral interview with the Çavuş village headman.

Küçüközet, A. O. (2021, July). Oral interview with the former resident of Çavuş Village.

Oliver, P. (1997). Encyclopedia of Vernacular Architecture of the World. Cambridge and New York: Cambridge University Press.

Petruccioli, A. (2016). Vernacular Architecture and Typology. A|Z ITU Journal of the Faculty of Architecture, 13(1), 5-13.

Rudofsky, B. (1987). Architecture Without Architects: A Short Introduction to Non-Pedigreed Architecture. Albuquerque, NM: University of New Mexico Press.

Sezgin, A. (2021, July). Oral interview with the former resident of Çavuş Village.

Şahin , M. (1994). Çavuş Köyü, Tarihini Soluyan Kasaba. İzmir: Mega Basım.

Tapu Kadastro Arşivi. (tarih yok). Karaman Vilayeti Evkaf Defteri.

Taşdiken, M. (2020, February). Oral interview with the founder of the Sonsuz Şükran Village whose hometown of Çavuş Village.

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

OTHER ARCHITECT/URE(S)

OTHER ENVIRONMENT BEHIND THE LUXURY HOUSING AREA: THE CASE OF NARLIDERE IN İZMİR

Tugay TATLIDİL

İzmir Instıtute of Technology, Turkey
tugaytatldil@gmail.com

ABSTRACT

Especially after 1980 in the world, with the concept of decentralization processes, metropolitan cities began developing the outskirts of the city in Turkey and the majority of people desire to live on the peripheries of the city. It is showed that many social groups resided in the same district. Behind the luxury home, there is both luxury and non-luxury housing namely poor housing.

There is a variety of the same built environment in luxury housing and the other built environment, which includes low life standards and urban slums, especially in urban environment. The upper middle class and the low income groups reside in the same place in peripheries of city.

This article examines the relationship between luxury and low-income housing, as well as ways to alter physical aspects of the built environment and social life. The goal of the study was to examine and interpret changes in the landscape, as well as the physical and sociocultural environments of luxury homes and other types of dwellings in Narlıdere in İzmir.

For the paper, satellite images, quantitative data, strategic and implementation plans and spatial analysis such as land use, housing types, building information, visual materials are used. As a result, Narlıdere includes not only luxury home sections, but also poor housing areas behind the luxury housing areas, and people from many social categories coexist. In terms of spatial, and sociocultural links, there is a connection between these groups.

Key Words: Other; Periphery; Luxury; Poor; Narlıdere.

INTRODUCTION

Due to rapid urbanization and the altering urban macroform in the world, metropolitan cities have expanded as leapfrog urban growth towards the periphery impact of the oil crisis. Therefore, development has put pressure on agricultural zones and natural boundaries in peri urban areas. In terms of physical, spatial, sociocultural, and demographic factors, peri urban areas have both rural and urban facilities. Furthermore, these peripheral areas are quickly transforming, developing and changing will be reproduced exactly as submitted and will not be edited in any way.

Because of neoliberal urban politics, metropolitan cities began the outer of the city in Turkey, particularly after the 1980s, with the idea of decentralization processes. There are different settlements, like rural, peri urban, and urban, which are physically and different perspectives connected. Peri urban areas are the transition zones between rural and urban areas. In regard to social, and spatial characteristics, these settlements have been connected.

It is revealed that various social groups resided in the same area. There are both luxury and non-luxury homes like poor house, slum and squatter housing with informally behind the luxury residential areas. In fact, there is an "other" environment and life behind the luxury housing. As an outcome, it is shown that various social groups lived in the same area. Luxury housing provides high standards of living, yet other residential areas in the same zone have inadequate standards of living. Moreover, there has been an issue with adaptability among the diverse communities. The middle and high income group that has lived in residences, does not want the poor and other social group to live in a similar environment. Likewise, other low-income groups do not want these high income groups to live in their district.

Especially in metropolitan cities, there have been pluralities of same built environment in luxury housing and the other built environment which includes low life standards and poor housing. On the one hand the high income group lives in luxury housing and commute. Most of the people who reside in luxury home are middle and high class and work city center or central areas and some of them are retired. On the other hand, the low income group live in slums or squatter housing or poor housing under bad conditions.

In Turkey, particularly after the 1980s, metropolitan cities began to expand beyond the city boundaries, and some of the country's old squatter housing was changed socioeconomically and physically. In the slum area, new urban development particularly residential development areas have started to appear. Some of the old squatter dwellings, nevertheless, remained. In the transformation process, other and disadvantaged social groups moved to a different location. İzmir has had an impact on urban development processes, especially during the 2000s.

Urban growth and development process to the outer of metropolitan areas have started to occur after 1970s in İzmir. Until 1970s, İzmir grew to the outer slowly along the motorway. İzmir Metropolitan Plan was approved in 1972. After 1980s, İzmir grew to the outer dramatically because of the

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

development of transportation system and mass housing production. Moreover, plans have approved about touristic areas in. the west and south part of İzmir since 1980. İzmir-Aydın Highway was constructed in 1997.İzmir has grown towards the west and south axis of this city on highway after this year but this development and transformation process influenced after 2000s. There are both luxury housing and poor housing in the periphery of İzmir such as Narlıdere, which is one of the best districts to observe the other's environment.

This paper examines that how the luxury housing and poor housing are concerned with each other and how to change in terms of physical aspects of built environment and social structures. The aim of the study was to analyze and interpret landscape change, socio spatial environment of luxury housing and the others in Narlıdere in İzmir. Firstly, theoretical literature describes the key concepts of the subject and the historical background of urban transformation in the World, Turkey also İzmir. Secondly, in the empirical literature section, research on the World and Turkey are assessed and then one of the most suitable case in İzmir is Narlıdere, which is chosen for this research. For the paper, satellite images and socio spatial analysis and zoning are used to show different socio spatial landscape.

To sum up, Narlıdere contains not only luxury housing areas, but also poor housing areas behind the luxury housing areas, and residents from various social classes interact in terms of physical, spatial, and social interconnections. As a result, there are struggles between people living poor areas and people living luxury housing regard to physical and social life with architectural and planning context.

KEY CONCEPTS OF OTHER ENVIRONMENT

In order to understand easily the term of urban regenerations and other environment, it should be known the key concepts of other urban environment in cities such as postmodern urbanism, other, fragmentation, space and spatial segregation and also urban transformation.

Other, Othering and Otherness

Other is defined as "a member of dominated out-group, whose identity is considered lacking and who may be subject to discrimination by the in-group" (Elsevier, 2008, p.1). The characteristics of the other is namely otherness. Othering is known as transforming a difference into otherness so as to create an in-group and an out-group (Elsevier, 2008).

Beginning in the 1980s, questions of the other and otherness dominated the geographic world but geographers were interested in this issue before that date.

Homer charmed us with his portrayal of a remote, dreamy country; Heradotus was charmed by Persian society; and Hippocrates tried to explain social diversity through the impact of the environment. The characteristics of the cultures they discovered astonished Renaissance researchers. Beginning with the industrialization of colonial geography in Europe at the end of the nineteenth century, geographers tried to document the uniqueness of the physical environment and tropical civilizations (Elsevier, 2008).

All of these theories attempt to explain society's geographical heterogeneity. They try to demonstrate that Western culture is better to others, despite the fact that they claim to be more or less impartial (Elsevier, 2008).

When the development of radical geography began in the 1960s, geographers took an interest in minority and mariginal social groups, who here the differentiate themselves from the (white, male) norm (Elsevier, 2008).

However, this has less to do with investigating the otherness of these minority groups and more to do with opposing authoritarian institutions. Otherness did not become a geographical concern until the advent of postmodern, postcolonial, and queer studies. To get to this position, geographers had to ask questions about group diversity in terms of socio-discursive construction rather than, as had been done previously, in terms of supposed differences aims (Elsevier, 2008). Moreover, geographic orders from other places have come to live among us as a result of migrations (Elsevier,2008).

Urban Transformation

The Turkish dictionary of the Turkish language institution (1992) defines the word 'transformation' as "entering a different form than it is, taking a different situation, guessing, revolution, transformation". If these definitions are acted upon, urban transformation is different from the existing state of urban areas. Entering the form can be defined as taking another situation. In the summer of urban transformation, there are many definitions of urban transformation. These definitions differ according to the Vision, Purpose, strategy and methods they emphasize. According to Lichfield (1992), urban transformation is a compromise arising from the need to better understand the processes of urban degradation and above the results to be achieved in the transformation to be realized. According to Donnison (1993), urban transformation is a new way and methods to solve problems that are concentrated in urban depression areas in a coordinated manner. Roberts (2000) defines urban transformation as a comprehensive and integrated vision and action, trying to ensure the continuous improvement of the economic, physical, social and environmental conditions of an area. Therefore, urban transformation is a set of strategies and actions aimed at improving the economic, social, physical and environmental conditions of urban space, which is collapse and degradation, with comprehensive and integrated approaches. Therefore, urban transformation is more concerned

with planning and managing existing urban areas than with planning and developing new urban areas (Akkar,2006).

Postmodern Urbanism and Fragmentation

Oil crisis, which was appeared in American in 1973, impacted on the economical, social and physical, political dimensions of urban, peri urban and rural areas over the world. Concepts of "Post" and "neo" entered literature in the World. In terms of type of production and consumption type, fordist production returned to post fordist production. Instead of mass production, flexible accumulation was begun being discussed. According to Harvey (2009) neoliberal policies took over liberal policy. In terms of society there was transition from modernism to postmodernism. The role of state, urban forms, built environment, politics, economics and socio-cultural characteristics of urban& rural areas, planning approaches and planning disciplines changed with urbanization process. Especially in 1980s neoliberalism and globalization emerged. Due to neoliberal policy with taking into account of globalization, both neoliberal policy and globalization of them have seriously influenced urban and rural areas. In fact, Neoliberalization and globalization developed in postmodern times. When we said Postmodern, we remind postmodern society, postmodern time, postmodern condition postmodern city after modernizm. On the one hand, some of theorists like Micheal Dear (1999) argues that postmodernism is a radical break of modernism and the meanings, ideas, societies of postmodernism are oppositional ideas of modernism. On the other hand, According to David Harvey (2009) asserts that postmodernism is the continum of modernism and eclectic. "Postmodenism deconstructed language of modernism".

Modernist City	Postmodernist City
Centralization	Decentralization
One Business Centre	More than one Business Centres/ Polycentrics
Drawing exactly Rural Urban Division	Not drawing exactly Rural Urban Division
Rigid boundaries	Fluid boundaries but segregated
Out of city → Suburbs &villages	Out of city → industry, gated community, edge city, shopping mall,technoparks..etc

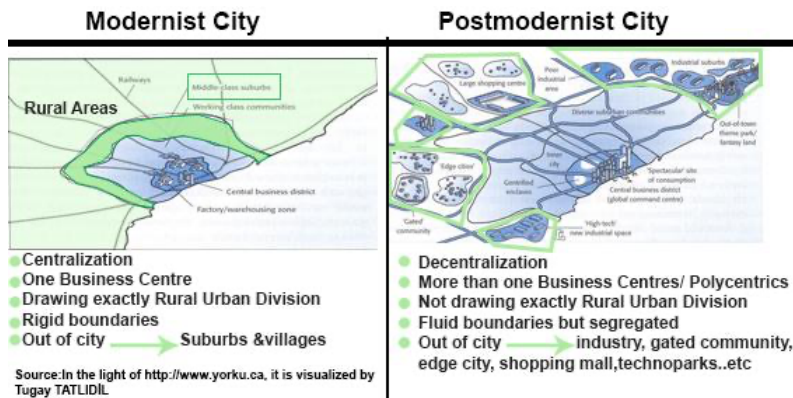Source:In the light of http://www.yorku.ca, it is visualized by Tugay TATLIDİL

Figure 1. Comparision Between Modernist and Postmodernist City. (In the light of http://www.yorku.ca, it is visualized by the author)

Urban areas, rural areas and especially peri urban areas have been affected postmodernism, recently. Cities are growing to rural areas. Human population is increasing day by day and most of people live in urban areas. They are mostly urbanists. Urbanization process threatens the built environment, socio-cultural, political and economical dimension of rural areas. Unlike urban rural divison was clear modern times, as a planners exactly draw the boundaries of urban&rural division. Apart from effects of urbanization process on rural areas, postmodernism has key concepts or features which causes of changing and transformation of rural areas. Fragmentation, privatization, multiculturalizm, localization, heterogenity, variety and segregation are the crucial key points which affect positively and negatively not only urban areas but also rural areas. I want to focus on the effects of features upon rural areas.

In postmodern period, we witnessed the fragmented society. Modernism is known as with key concepts universal, social order, unity and standartization, whereas postmodernism is known as heterogenity , differences , otherness and thus fragmentation. Fragmentation is not singular feature. If heterogenity, disunity, differences of society exist, fragmentation appears. The consequence of fragmentation in rural, peri urban and urban areas, social polarization emerges. There are borders of each settlement and society in heterogenity society and also they do not leave the borders. High income group want to live with the rich and low income group want to live with the poor. Middle income group is the same logical assumption. There are causes and effects relationship between fragmentation and other key concepts of postmodernism (Figure 1).

According to Jameson, postmodernism is a multicultural and culture and traditions are fragmented (cited in Micheal Dear , "The Postmodern Urban Condition" 2009,p: 65) I think that on the one hand, villagers or native people lived in rural areas modern times. They had own traditions, customs.There were two societies; urbanists and villageres in all of the city Liptak and Fekete (2011) explain that apart from monolistic approach of development multiculturalism and diversity characterized postmodern regional development. They argue that the simultaneous fragmentation and co sourcing of structure. To my mind especially since postmodern times, there have been dual culture in rural areas. Particularly, counter urbanization movements have given rise to this duality. Due to migration from urban to rural, rural areas have begun including multicultural and various society. Two of them many new out comers and villagers. (Figure 1)

Another type of fragmentation is concerned with built environment postmodern times. In villages we could see village type of housing but now we can see different housing types like single family housing, high rise apartments, village types of housing. People living on each houses are break physcially each other. Although the atmosphere of heterogenity in rural &periphery exist, each of people living in each houses have boundaries. We can see spatial segregation in cities & villages also in peripheries of city (Figure 1).

OTHER ARCHITECT/URE(S)

Figure 2. Fragmentation with Postmodern Urbanism and Architecture Context. (In the light of Dear (2000) this diagram is produced by T. Tatlıdil)

INTERVENTION TYPES & URBAN POLICIES ABOUT URBAN TRANSFORMATIONS

From Industrial Revolution to now, urban transformation policies and interventions have been varied in the world also in Turkey.

From the mid-1800s to 1945, the most important form of intervention against physical and social deterioration in cities was urban renewal. After the Industrial Revolution, the rapidly increasing environmental pollution in industrial cities, the irregular structuring of industrial areas, crowded and low living standards, and inadequate infrastructure services led to the development of unhealthy cities (LeGates and Stout, 1998). In order to develop clean, healthy and livable cities, the first urban renewal projects tried to increase public spaces. In the second half of the 19th century, the 'Park Movement' aimed to bring nature to the city; as a result, Birkenhead Park was built in Liverpool in 1844 and Victoria Park in London in 1845 (LeGates and Stout, 1998). The Park Movement was followed by urban renewal projects, including the opening of wide boulevards and streets in city centres.

In 1850s the park movement continued and Paris was planned as park movement by Hausman. It is aimed to open large streets and boulevards. Furthermore, Central Park was designed in the USA with the thinking of park movement like the case of England. After park movement we can observe city beautiful movement in the world. These principles are similar to park

movement. The renovation projects between 1850 and 1860 not only improved both the environment and traffic; it also reduced overcrowding in and around the city center. In parallel with the urban renewal projects in this period in Europe, the 'Beautiful City Movement' developed in North America; wide boulevards and streets were opened in cities; Important public uses such as municipal and court buildings, libraries, and museums were placed in front of these boulevards and streets, and urban centers were renewed (Carr et al., 1992).

Another development that pioneered the renewal strategies in cities is the 'Modernist Movement', which developed in parallel with the 'Garden City Movement' and the 'New Towns Movement' in England in the first half of the 20th century. According to the main principles set out in CIAM's Athens Convention, the 'modern city' should have clean, healthy and beautiful environments; unhealthy areas of cities should be demolished; while these areas are being rebuilt, an urban texture consisting of high masses should be developed over large green areas (LeGates and Stout, 1998). In addition, both urban functions and pedestrian and vehicular traffic should be separated in these cities (LeGates and Stout, 1998). After the emergence of the Modernist Movement, many cities in Europe, especially Paris, were destroyed; demolished areas were developed again in accordance with Modernist planning and design principles.

In these terms, we witnessed intervention of both the urban development and urban reconstruction. After the Second World War, cities need the new constructions due to the effects of bad conditions during the war and these the new urban policies have had to be implemented and regulated by the central government with the thinking of urban life. In the USA, there had been a law regulation which was namely Housing Act in 1949. According to the new juridical system in America, the development of social housing and institutionalization of urban renewal was aimed and the other world cities have affected these conditions (LeGates and Stous 1998). During these terms, slums areas were aimed to be cleaned and apart from these areas, apartment blocks were supposed to be built by central and local government. Central Business Distriscts (CBD) were to be developed. There had been office, retail and other commercial land use decisions in Central areas of the city. From city centre to the outskirds of the city we can see green belt, different train lines and motorways and also suburbs. These suburbs have detached houses with garden with regard to "Garden City Principles". With the thinking of these principles, new town cities were designed and constructed in the cities of Europe and the USA with modernist program (Akkar, 2006). In Turkey we can see the parallel development of this intervention. The urbanization process is slower the Usa and European cities. Modernization approach, garden city movement affected metropolitan cities in Turkey like Bahçelievler Project in Ankara. In İzmir we can see garden houses in Göztepe, Karşıyaka with these approach between especially 1923 and 1950 Early Republic Period.

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

URBAN TRANSFORMATION PROCESS IN TURKEY

2000-Now
Recentralization
Privatization
Migration to metropoles
Renewal of urban areas
Redevelopment of new
sites
Gentrification

1980-2000
Globalization
Decentralization
Mass Housing
Renewal and rehabilitation
in risky areas
Conservation and gentrifi-
cation in historical signifi-
cance area

1950-1980
Rapid urbanization
Industrialization
Migration from rural to
urban areas
Increasing population
Rehabilitation, renewal
and restructuring of
squatter areas,
Apartments
Redevelopment of old
historical centers

1923-1950
Urbanization
Urban development
Increasing population
Restructuring of demolished
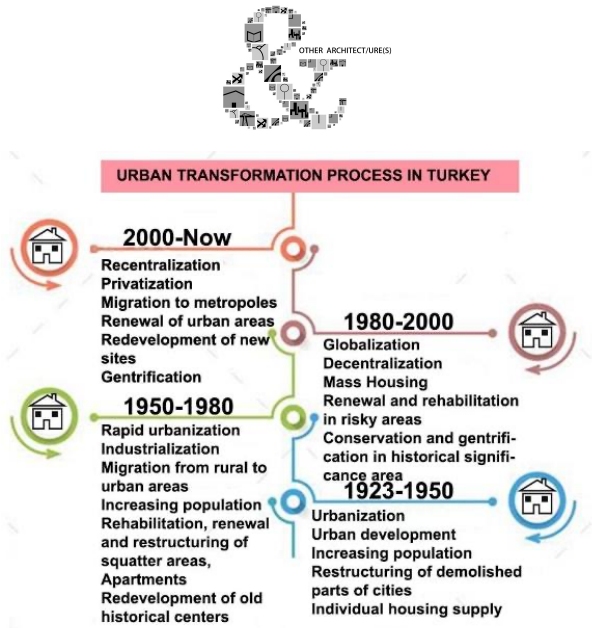parts of cities
Individual housing supply

Figure 3. Urban Transformation Process in Turkey from 1923 to Now (In the light of the article Ataöv and Osmay,2007 it is visualized by the author)

The 1950s and early 1970s were the years when priority was given to urban improvement and urban renewal projects. In this period, the direct link between physical deterioration and social deterioration was accepted; more sensitive to social problems and area-oriented urban improvement and renewal projects have been developed (Couch and Fraser, 2003). In the transformation projects of the period, the peripheries of the city centers and the suburbs gained priority. The effects of these projects, developed under the leadership of the central government, have been limited. Nevertheless, these projects are important in that they ensure widespread acceptance of the necessity of addressing both the physical space and social dimensions of urban regeneration. At the same time, through these projects. The improvement and renewal of urban centers and poor neighborhoods have become the priority policy areas of central governments. In Turkey we can see rapid urbanization and migration from rural areas to urban areas. Industrial facility has played an important role for urban growth. The population of metropolitan cities has been increasing year by year. Construction has been rising In the metropolitan cities (central areas and peri urban areas) Density of building and number of floor of buildings have been increasing. We can see different floors of flats and apartments. Squatter houses have been increasing and the central and local government rehabilitated and restricted these slums. Kadifekale, Bornova, Buca, Gaziemir, Karabağlar, Karşıyaka settlements, which are located on inner periphery, started to transformation process.

Between 1970s and 1990s decentralization policies and more participatory approaches were occurred. It is observed that the actors who initiate and carry out the transformation projects that deal with the city center and its

surroundings are diversified (Roberts, 2000). The terms of 1980s was a crucial point because there have been important urban development, restruction and transformations in the world and Turkish cities. The focus of the transformation projects of the 1980s was to provide economic revitalization in the emptied, idle and collapsed areas (Akkar, 2006).

The projects in this period are those that cover large areas, include a variety of urban functions, and prioritize the profit of the investor rather than the public interest. Another important feature of these projects is to develop completely brand new images to the depression areas and to attract both potential national and international investors, customers and tourists to these areas and the city (Paddison, 1993). In other words, the new images created by the pioneering projects.

Many of the transformation projects of the 1980s were realized through public-private partnerships (Paddison, 1993 and 1996). While the role of the private sector was highlighted in these projects, the public sector (especially the central government) played the role of attracting private capital and investors to these areas where urban transformation will take place, by providing basic infrastructure and land reclamation.

In Turkish metropolitan cities we observed decentralization urban process which means the administration and urban form of city was not mono centric. Cities now have poly nucleated and interconnection between them. Local and glbal network was have been very important in metropolitan cities. Technology has also developed day by day and Transportation sector has been improved year by year. Due to the achievements, cities have grown to the outskirts and peri urban areas. Therefore, old traditional central areas have become a slamp but we witnessed different housing types of peri urban areas like apartments, squatter housing, shantytown, village house, attached house. There has been a new political system like postmodern urban policy. Apart from only central government, local government, entrepreneurs, constructior have been together to develop mass housing project and to transform and restrict the metropolitan city. Furthermore, there has been different legal regulation like the law of 775, 2805,2981,2985,3030 and 3194) There has been an upgrading and improvement intervention in the both World and Turkish cities in order to preserve existing pattern with transformation (Ataöv and Osmay,2007, p:68). This type of transformation intervention has generally been implemented in slums and unlicensed housing areas. Improvement zoning practice is the legalization of an area that is not illegal to build and giving assurance to the inhabitants by giving the right to build in that area. Improvement-development plans aim to transform slum areas into regular housing stock (Şenyapılı, 1998, 312). In this process, local governments take on the role of entrepreneurs and engage in these practices by cooperating with the private sector. become a slump.

It was the first time implemented in Ankara within the scope of 'Dikmen Valley Slum Transformation Project' and 'Orange Blossom Valley Project', which adopted the participation of local rights holders in the decision-making process (Göksu, 2003).The third form of transformation intervention has emerged as the conservation and gentrification of an area with historical

Politics/ Policies/
Laws/ Regulations/
Ethics

Human/ Behavior

Technology/
Material/
Sustainability

Philosophy/
Theory/ History/
Discourse

Criticism/ Method

Identity/ Culture/
Tradition

Urban/ City/
Landscape/
Rural

Design

Interior Design

Conservation/
Transformation/
Re-use

Education

Arts/ Aesthetics

value. This protection is done in two ways. The first is to give a new function to a historical area. The selection of luxury restaurants and traditional sales units in Ankara and Antalya castles can be an example of such protection. The second is to change the social stratum living in the historical area and to gain its economic viability. The transformation experienced in Cihangir and Kuzguncuk in Istanbul can be example.

In İzmir, we can witnessed some Mass Housing Projects like Gaziemir, Buca, Bornova, Çiğli, Karabağlar in periphery areas. City centre of İzmir have been slum areas.

The most common for the intervention used in urban regeneration since 1990 is 'urban regeneration' or 'urban regeneration'. One of the prominent features of this period is the recognition that there are urban transformation processes based on multi-actor and multi-sectoral collaborations. The importance of ensuring the participation of voluntary organizations and different segments of the society in urban transformation processes, as well as the public and private sectors, was emphasized; and for this, new legal regulations and urban transformation programs have been introduced. For example, it is tried to ensure that the private sector and other actors take an active role in the transformation processes by providing basic infrastructure to the collapsed areas and by promoting the public sector in land reclamation. The 1990s were the years when local governments took an active role in urban transformation projects The urban policies of this period supported the formation of local governments that acted with a competitive, cooperative and entrepreneurial management approach (Hall, 1996). The 1990s were also the years when new institutionalizations were created in the field of urban transformation. On the one hand, new institutional organizations have been developed on a regional scale. 'Urban revitalization agencies'8, which provide financial resources and work on a regional scale, lead to partnerships with private sector organizations, local authorities, non-governmental organizations and different social segments in the revitalization of urban depression areas in England are such organizations. These are the years when new institutionalizations were created in the field of urban transformation. On the one hand, new institutional organizations have been developed on a regional scale. Urban revitalization agencies'8, which provide financial resources and work on a regional scale, lead to partnerships with private sector organizations, local authorities, non-governmental organizations and different social segments in the revitalization of urban depression areas in England are such organizations. These are the years when new institutionalizations were created in the field of urban transformation. On the one hand, new institutional organizations have been developed on a regional scale. 'Urban revitalization agencies'8, which provide financial resources and work on a regional scale, lead to partnerships with private sector organizations, local authorities, non-governmental organizations and different social segments in the revitalization of urban depression areas in England are such organizations. 'Urban revitalization agencies that provide financial

resources and operate on a regional scale are such organizations Urban revitalization agencies that provide financial resources and operate on a regional scale are such organizations (Akkar,2006).

Other Environment In Urban Regeneration Area; The Case Of Narlıdere In İzmir

In this section, from 1970s to now there are several master plans are to be examined shortly in İzmir and in Narlıdere. Moreover, several squatters and gecekondus and transformation process year by year are supposed to be searched in İzmir and in Narlıdere. After that, the case of Narlıdere is aimed to describe as the concept of other environment. Narlıdere, which is located on the west axis of İzmir, is one of the most suitable for the research in terms of otherness, urban transformation and urban regeneration.

In this part, firstly the general information like the location and historical background of Narlıdere settlement, the focal point of special case areas like Ilıca, Atatürk and Yeniköy zones in Narlıdere with regard to location, urban transformation process, spatial analysis (plan decisions, land use, housing type, problem potential analysis with using satellite images, photos and numerous visual analysis) and secondly sociocultural and demographic analysis (socio economic condition, population, migration.. etc) and then some suggestions in these areas.

URBAN TRANSFORMATION PROCESS WITH THE CONTEXT OF URBAN GROWTH IN İZMİR

Squatter housing in İzmir appeared in the years of 1930 and continued until 2000s. The first example of shantytowns was located on the Basmane-Buca axis which are Zeytinlik, Yeşildere and Kadriye District. The other axis was Basmane- Çiğli axis of which district was Cumhuriyet and Naldöken. Between the years 1940 and 1950, there were 10 slum areas which are Kadifekale, Gürçeşme, Gültepe,Ferahlı, Boğaziçi.. etc (Karadağ and Mirioğlu 2000). These locations were the backyard of Kadifekale namely the back of the Gulf of İzmir. In fact the process of slum was earlier than the fast urbanization in İzmir. Because the rapid urbanization began in 1950s.

In 1980, mass housing was emerged in slum areas but it did not prevent the development of slums. The importance of urban transformation was increasing immediately due to the increasing and migration (Mirioğlu, 2013). In between 1980s and 1990s, we witnessed new slum areas in the periphery of İzmir which is located on Narlıdere, Güzelbahçe, Gaziemir and Yamanlar (Karadağ and Mirioğlu, 2000).
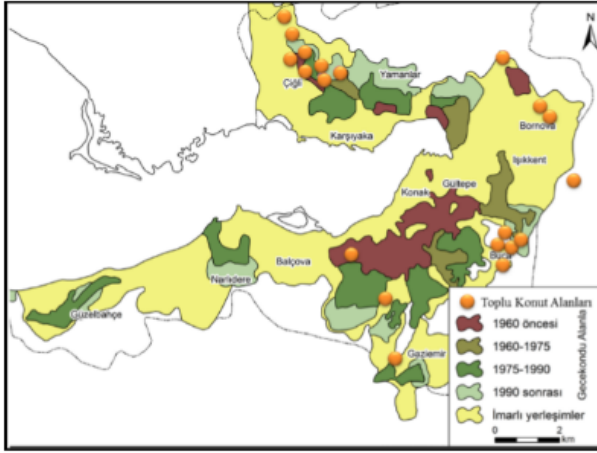
Figure 4. Distributions of Slums and Mass Housing in İzmir by years
(Karadağ and Mutluer,2000, p.47)

URBAN TRANSFORMATION IN NARLIDERE

Program Area Identified in Narlıdere District With the voluntary migration carried out for the purpose of finding a job, the evacuation of the villages due to the terrorist incidents in Eastern and Southeastern Anatolia since 1980 started the forced migration process. This intervention, which took place for security reasons, affected the migration profile in big cities such as İzmir (Dengiz, 2010, p.127).In the Narlıdere district, between Atatürk and 2. İnönü neighborhoods and the Narkent-Narbel mass housing area, the area of 23.5 hectares, with 1301 buildings (1722 independent units), mostly single-storey, between 1-4 floors, with a population of 9862, has been determined as the program area 9. It has been stated that the regeneration potential is high due to the location, size and layout of the slum-style built area. In the organization at the implementation stage, it was envisaged to organize private entrepreneurs and landowners under the leadership of the public-local, and to determine the implementation tools (Narlıdere Belediyesi 2015-2019 Stratejik Plan Raporu).

STUDY AREA IN NARLIDERE

In order to explain otherness, three different zones are selected. Each zone has different features (Figure 5).It contains Atatürk and Ilıca Districts with three road and three zones.The features of Zone 1 is different urban and rural facilities like agricultural areas (greenhouses, forestry) large areas like Kaya Hotel and we can witness new gated communities on the slope. The features of Zone 2 is mix and multi social and functional areas. This is the

most different and heterogeneity area among the others. We can see different housing typology, different volumes and number of floors, different quality of life different physical landscape and different social life. There are shantytowns on the slope risky area, whereas there are lots of new building on the flat areas and on the main road. The feature of Zone 3 is new residential areas like gated communities, apartment blocks. There is a big campus of Dokuz Eylül University. This zone is generally homogeneity of socio spaial environment and high and middle income group live here.

Zone 1
Forestry and agricultural zone
Rural transformation
Different uses
Big plot areas
Luxury Houses with gated community
Cultural and tourism areas
Good quality of life

Zone 2
Different housing types
Squatter housing on the slope
Gated communities and flats near the main way
Urban transformation
Bad and good quality of life
Different social group (high, middle and low income group)

Zone 3
Different uses
Educational areas
Apartment blocks and gated communities
Near the ways
Good quality of life
Middle and high income group

Figure 5. Zoning Analysis In The Case Of Narlıdere (In the light of Satellite Images 2021, it is visualized by the author)

Another important analysis is problem potential analysis. This method is benefical for perceiving the space. In the case area, there are numerous land uses such as big plot educational areas, green areas, tourism areas. There are various housing typologies such as shanty town, apartment, detached house, gated community. We can see both good and bad quality of life.

Figure 6. Problem Potential Analysis In the Case of Narlıdere (In the light of Satellite Images 2021, it is visualized by the author)

CONCLUSION

Due to Turkey's rapid urbanization, metropolitan cities have developed as leapfrog urban development towards the periphery since 1980.Therefore, urbanization has put pressure on agricultural regions and natural boundaries in peri urban areas. In terms of physical, geographical, social, and demographic characteristics, peri urban regions incorporate both rural and urban facilities. The world's livable physical environment has also changed. Behind the city center, there are both luxury and non-luxury homes. Luxury housing has a high level of life, whilst other housing areas have a poor standard of living. In other dwellings, there are a lot of socially disadvantaged people.

It has been noticed, particularly in metropolitan centers, that there are many versions of the same built environment in luxury housing and the other built

environment, which includes low life standards and substandard housing. In these cities, there are frustrated, distinct urban zones.

In Turkey, particularly in the 1980s, metropolitan centers began to expand to the outskirts of the urban region, and some of the old squatter housing was economically, socially, and physically changed. In the slum region, new home development zones have begun to emerge. Some of the original squatter homes, however, persisted. In the process of transformation, a minority, marginalized social group was relocated to a new location. With neoliberal policy, postmodern urbanism started explaining in urban life. The key concepts of other, fragmentation, social polarization, variety, difference, decentralized etc were began to arguing in postmodern literature in the metropolitan cities of Turkey with the thinking of urban restricting in 1980s.

Postmodern urbanism and its key concepts were started to argue in after 2000s. Urban process of İzmir was slower than Ankara and İstanbul because until 1970s, İzmir grew to the outer slowly along the motorway. İzmir Metropolitan Plan was approved in 1972. However, the development of squatter housing and slums in İzmir emerged before the years of 1970s. After 1980s, İzmir grew to the outer dramatically because of the development of transportation system and mass housing production. There have been lots of mass housing areas, big retail boxes, large shopping areas, organized industrial sites, large university campuses. İzmir-Aydın Highway was constructed in 1997. After this year, İzmir grew towards the west and south axis of İzmir on highway. In fact, this development and transformation process influenced after the years of 2000s. There are both luxury housing and poor housing in the periphery of İzmir like Narlıdere which is one of the best districts to observe this other's.

Narlıdere, which is located on the west axis of İzmir, is one of the new development area in İzmir. Taking into spatial analysis like land use zoning, problem- potential analysis, Narlıdere have lots of spatial regulations like urban transformation areas, urban redevelopment and renewal areas, different land uses with big and small plots. Apart from the built environment, Narlıdere have natural areas like valley, forestry, slopes, fault lines, olive physical and trees and agricultural areas. Redevelopment and transformation put pressure on natural features. Moreover, Narlıdere have different social groups. Low, middle and high income group are living in the same place together but they are fighting together. Narlıdere is other environment in terms of social landscape.

To sum up, the spatial strategic and collobrative planning type will be implemented when areas are transforming in order to create healthy conditions of life. Thanks to participatory approach, solidarity and social relations are expected. Urban transformation and urban redevelopment is not only physical aspects of environment but also social, economic and political issue. Narlıdere Municipality make different implementation plans and represent to different social groups. This municipality may decide lots of public spaces like squares, green areas, bazaars, cultural buildings, library, religious buildings, educational and health buildings since. These land use decisions are expected to bring together and then socialization and interaction are high. Finally, after these plans and regulations, there will be

*Politics/ Policies/
Laws/ Regulations/
Ethics*

Human/ Behavior

*Technology/
Material/
Sustainability*

*Philosophy/
Theory/ History/
Discourse*

Criticism/ Method

*Identity/ Culture/
Tradition*

**Urban/ City/
Landscape/
Rural**

Design

Interior Design

*Conservation/
Transformation/
Re-use*

Education

Arts/ Aesthetics

other beauty environment with socio spatial approach and have good quality of life with differences and otherness.

REFERENCES

Karadağ A & Mirioğlu G Ege Coğrafya Dergisi, 20/2 (2011), 41-57, İzmir Aegean Geographical Journal, 20/2 (2011), 41-57, İzmir-Turkey

Dengiz S (2010) T.C. Dokuz Eylül Üniversitesi Sosyal Bilimler Enstitüsü Kamu Yönetimi Anabilim Dali Kamu Yönetimi Programi Yüksek Lisans Tezi "Belediyelerde Kentsel Dönüşüm Projeleri İzmir Büyükkent Bütünü İçin Bir Çözümleme

Akkar M (2006) TMMOB Şehir Planlama Dergisi "Kentsel Dönüşüm Üzerine Batı'daki Kavramlar , Tanımlar, Süreçler ve Türkiye"

Ataöv and Osmay (2007) METU JFA 2/2007 "Türkiye'de Kentsel Dönüşüme Yöntemsel Bir Bakış"Karadağ A (2009) Ege Coğrafya Dergisi, 18/(1-2) (2009), 31-47, İzmir "Kentsel Ekoloji: Kentsel Çevre Analizlerinde Coğrafi Yaklaşım"

Karadağ A and Mirioğlu G (2014) Ege Coğrafya Dergisi, 20/2 (2011), 41-57, İzmir "Türkiye'de Kentsel Dönüşüm Politikaları ve Uygulamaları Üzerine Coğrafi Değerlendirmelere: İzmir Örneği

Elsevier (2008) "International Encyclopedia of Human Geography"

Narlıdere Belediyesi 2015-2019 Stratejik Planı

Fekete and Liptak (2010) Postmodern Values in Rural Peripheries

Micheal Dear (2000) The Postmodern Urban Condition

David Harvey (2009) The Condition of Postmodernity

Paddison, R (1993) City Marketing, Image Reconstruction and Urban Regeneration, Urban Studies. 30(2):339-350

Roberts, P. (20002) The evolution, definitions and the purpose of urban regeneration. Peter Roberts and Hugh Sykes Urban Regeneration. London, Thousand Oaks, new Delhi: Sage Publications.9-36

Türel,A., Osmay, M.Güvenç ,A. Ataöv, M Akkar (2005) İstanbul Eylem Planlamasına Yönelik Mekansal Gelişme Stratejileri Araştırma Ve Model Geliştime Çalışmaları. Odtü. Şehir Ve Bölge Planlama Bölümü

LeGates,R.t and F.STOUT (1992) Modernism and Early Urban Planning The City Reader, Second Volume, London, New York: Routledge. 299-313.

Göksu, F. (2003) Kentsel Dönüşüm Projelerine Yenilikçi Yaklaşımlar, Kentsel Dönüşüm Sempozyumu, Yıldız Teknik Üniversitesi, İstanbul 270-279.

Hall (2001) Community by Design: New Urbanism for Suburbs and Small Communities, Mc Graw-Hill, New York

Google Earth Satellite Images 2021

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

OTHER ARCHITECT/URE(S)

THE EFFECTS OF MASS HOUSING APPLICATIONS ON URBAN MORPHOLOGY; AN EVALUATION OF TRABZON TOKI SAMPLES

Merve TUTKUN[1], Ahmet Melih ÖKSÜZ[2]

[1] *Karadeniz Technical University, Turkey*
mervetutkun@ktu.edu.tr
[2] *Karadeniz Technical University, Turkey*
m_oksuz@ktu.edu.tr

ABSTRACT

The study consists of comparative examination of Trabzon TOKİ applications through morphological analysis. It has been observed that the plan decisions have changed in the practices carried out by TOKİ in Trabzon. In this context, the hypothesis of the study is based on the assumption that the settlement pattern suggested by the plan decisions and the order revealed by the application differ morphologically in TOKİ applications, which are considered as "other".

In addition, the study will examine whether the order created by the traditional settlement pattern has a morphological input to the newly formed mass housing layout. Therefore, this effect is considered important in terms of monitoring whether cultural accumulation contributes to new designs. In the study, three regions in the immediate vicinity of the traditional urban fabric were investigated. These regions are examined in three ways in the context of morphological analysis. The first is the situation in the conditions of the zoning plan before the TOKI application. The second is the situation after the TOKI application. Finally, the situation shown by the traditional settlement pattern in the immediate environment. These analyzes include structure layout, orientation, climatic data, street pattern, occupancy-space ratios, open and green space systems, density, etc. It consists of comparative examination of physical properties such as. In the examinations, the data of the location plans, zoning status, current maps, photographs, measurements obtained by fieldwork and on-site observation techniques are used.

Key Words: Other Settlements; Mass Housing; Residential Area; Morphology of the City; Trabzon TOKI

INTRODUCTION

Urban morphology, in its broadest sense, can be defined as the study of the physical structure of settlements. Housing structures, which are one of the smallest and most basic elements of the physical structure of the city, come together and form the housing patterns that cover a large part of the building stock in the city. Housing patterns in cities appear as dominant zoning elements that are effective in physical appearance. Therefore, changes experienced in residential areas individually on the basis of parcels or in a more holistic way on the basis of texture affect the physical appearance of the cities (Köseoğlu, 2009). For this reason, changes in the housing pattern lead to a change in the shape of the city in the morphological context.

Development in the housing sector in cities; population growth, migration movements, changes in family structure, individual housing tendency, increase in rental costs, social and cultural developments, use for investment purposes show itself as an increase in the demand for housing. Various solutions have been produced in order to meet the increasing demand for housing today. In order to meet the demand for housing, which continues to increase today, housing production forms have mainly shifted from individual and single housing production to mass housing production, which allows the production of large numbers of housing at once (Tutkun, 2018). Mass housing units are large enterprises designed as large housing estates rather than the individual design of buildings. These initiatives provide social and economic benefits. Mass housing adopts the principles of low cost and fast production construction. At the same time, they are large-scale projects that produce a large number of houses in quantitative terms (Keleş, 1984). Large-scale mass housing areas have been added to the city in or around the city. Thus, it creates new housing zones in a way that will affect the pattern of the city and its form in the upper scale. These mass housing areas contain many residences. Infrastructure, transportation, urban equipment, etc. to serve these residences. It also has the potential to attract functions and structures that direct urban development. With this structuring, there may be a new image formation in the city. In this context, mass housing has a morphologically important place in the city form in terms of the areas it covers and the potentials it carries (Tutkun, 2018).

TOKI has the authority to plan and implement an urban area from a single source, at once and completely. Since 2002, it has been directly involved in mass housing production. TOKI is equipped with regulations made in various legal and institutional aspects. It has become an authorized institution in the built environment construction and related field (Balaban, 2009). TOKI has been supported with unlimited access to public lands, its authority to make and design all kinds of plans, urban transformation laws and amendments to the public procurement law. As a result, TOKI has succeeded in dominating the housing sector. Therefore, TOKI, which is seen as privileged in housing production, can be considered as the "other". In this direction, how TOKI evaluates the opportunities it has in its practices, which are seen as privileged, and how it reflects local and cultural values to its designs is seen as a subject that needs to be investigated.

The aim of the study; It is a comparative examination of TOKI applications in Trabzon through morphological analysis. In this context, it is important how the settlement order is shaped in newly built mass housing applications. In addition, it is important to monitor whether the order created by the traditional settlement pattern has a morphological input to the newly formed mass housing layout.

Changes in Housing Areas and TOKİ

Cities are a dynamic entity with social and cultural characteristics. These qualities include the features that distinguish a city from other cities, show its difference and determine its identity. These properties, which can be changed due to its dynamic structure, are also directly reflected in the physical space. There are many reasons for these changes, which are experienced as part or holistic, related to each other. Migration, urbanization, zoning decisions, local governments and politics, globalization, transportation, land speculation, dispossession, obsolescence, social, cultural, economic structure and natural disasters are the factors that affect the change of cities. The development and change of housing production is also experienced in relation to these elements (Köseoğlu, 2009).

The changes that occurred in the house both brought about the change in terms of the spatial arrangement of the house and also exhibited the examples of new formations in the cities (Köseoğlu, 2009). In this sense, with the new formations taking place in the cities, the formation of settlements and land uses, various changes were made in the buildings. These changes remained within the planning control area. As a result, the built environment; it shows functional, spatial, visual, morphological and contextual changes (Ünlü, 2006; Köseoğlu, 2009).

In this context, it is observed that the housing structure also changed towards the end of the 19th century in the process of change in our country. In this period, the construction of the basic housing was done at the individual level, that is, by the person who owns the land. In addition to individual housing construction, row houses and apartments have also started to emerge as new housing forms (Tekeli, 1996). Over time, cooperatives were established in order to reduce the cost of construction and to produce more housing. The construction of housing for workers and civil servants has started. In the following period, apartments developed by more than one person coming together on a single parcel were developed. After the Second World War, cities experienced a rapid urbanization process and the need for housing increased gradually. As a result, the process of slums started and an unplanned development was experienced in the cities. Until the 1980s, no permanent solution could be found to the slums process. After the 1980s, the state sought a more effective solution to the problem of housing need and enacted the Mass Housing Law, the

TOKI and the Mass Housing Fund (Yalçınkaya, 2011). With these formations, the state provides support to cooperatives and contractors. It has caused the appearance of residential environments to change. In this period, mass housing areas spread throughout the city began to form instead of individual apartments located on parcels (Sey, 1998). Until the 2000s, it supported the process of building mass housing in different typologies by the state. After 2002, with the new government that came to power, TOKI has undergone a major change and has entered directly into housing production (Tutkun, 2018).

Since 2002, TOKI has been aiming to produce a large number of houses in quantitative terms, within the means at its disposal. In line with these targets, the quantitative target has been achieved. Despite this, the local characteristics of the settlements, their culture, morphological features, etc. How it reflects the facts to its practices is an important issue.

Trabzon Traditional Housing Pattern

Factors affecting the formation of traditional structures; climate, topography, local construction experience, materials, settlement requirements, culture, customs and traditions, socio-economic level, cultural and historical relations (Başkan, 2008; Zorlu, 2017). There are also examples of this traditional settlement pattern in Akçaabat and Ortahisar regions, where mass housing applications will be examined within the scope of the study.

Trabzon is a city that is an important port, trade, culture and art center of the Eastern Black Sea Region. In terms of its location on the Black Sea coast, it has maintained its importance for the Anatolian geography throughout history. The city of Trabzon has hosted many civilizations. This stratified cultural development of the city has also formed its own architectural identity (Alabidin, 2018). The immovable cultural assets scattered in many neighborhoods of the city vary with their different functions and architectural styles. Trabzon civil architecture has been an important part of the cultural and architectural heritage of the city. The civil architecture of the city are important structures that convey information about the urban life of the past years.

Trabzon civil architecture examples are generally located in a large garden, which is a courtyard separated from the street by a high wall. It is entered through a door in the high walls built in the direction of the street. The basic building materials of the buildings, which are generally two-storey, are stone, wood and tile. The ground floors of the buildings have foundations and over-foundation walls made entirely of stone until the basement level. While stones are used on the North and West walls on the upper floors to protect them from the effects of precipitation, the others are generally filled with filling technique. The stone walls were built as smooth, cut or rough-hewn masonry. In the filling wall technique, 40-90 cm. Stone fragments were filled between the wooden skeletons placed at varying intervals between. While the stone walls are left with their natural appearance, the filled walls are plastered over the lath and painted with lime whitewash. The roofs of Trabzon civil architecture are in the form of hipped roofs inclined in four

Politics/ Policies/
Laws/ Regulations/
Ethics

Human/ Behavior

Technology/
Material/
Sustainability

Philosophy/
Theory/ History/
Discourse

Criticism/ Method

Identity/ Culture/
Tradition

**Urban/ City/
Landscape/
Rural**

Design

Interior Design

Conservation/
Transformation/
Re-use

Education

Arts/ Aesthetics

directions. Gable roof applications are also seen. Corrugated tile is most common in roofing. It is seen that after the 19th century, cross tiles were also used. The eaves flood outside due to the rainy climate. Eaves, 40 – 60 cm. wide in varying sizes.

Figure 1. Ortamahalle and Ortahisar traditional settlement pattern (Google Earth, 2021)

Like Ortahisar, which is surrounded by the historical walls of Trabzon, Ortamahalle, located in the Akçaabat district, is an important neighborhood of the city with its historical and cultural characteristics. Ortamahalle Black Sea Region is a protected, low-density neighborhood with its traditional residential architecture and streets (Makaklı, 2013; Alabidin, 2018). Architecturally, they have distinctive characteristics specific to the site. These houses, shaped by local data and traditional life, give identity to neighborhoods with their characteristic features (Saka, 2013). When the traditional houses in Ortamahalle are examined, it is seen that the houses are planned freely in a discrete order (Saka, 2016; Zorlu, 2017). These houses are generally mixed system structures designed as 2 or 3 floors. The houses are located in harmony with the topography, parallel to each other and towards the view (Makaklı, 2013). Their front facades are generally oriented to the east and north. The hierarchical structure in the transition from the private space to the public space can be seen quite clearly in the traditional houses of Akcaabat. The entrance to the house is from the street to the garden and from the garden to the house. Here, garden walls form the street boundary, not residential wall. These gardens, which separate the residential area from the public area with high walls; It is used for purposes such as housework, socialization and gathering in daily life (Zorlu, 2017). Since the houses are located on a very sloping topography, their roads are also steep, with stairs and narrow (Saka, 2013).

Determination of the Study Area and Analysis

As the study area, 3 mass housing applications were selected among the applications carried out by TOKI, located in the city center of Trabzon (Ortahisar) and its immediate surroundings (Akçaabat) that affect the city center. The selected housing estates are as follows: Akçaabat Sarıtaş TOKI, Yıldızlı TOKI and Vadikent Site.

Figure 2. The locations of the mass housing selected as the study area

a   b   c

Figure 3. General views from the surveyed housing estates (Tutkun, 2018)
a: Vadikent Site, b: Sarıtaş TOKI, c: Yıldızlı TOKI

Vadikent Site, one of the mass housing applications that are the subject of the research, is located in Ortahisar, right next to the historical city walls, within the residential and commercial zone. Due to its location in the city center, it is considered as applications within the existing area, not within the developing residential areas. This site was licensed in 2010 and covers 354 residences. Although Vadikent Site is a mass housing implemented by TOKI, it has turned into a special site structure in the following years. Thus, it became an independent settlement from TOKI. Sarıtaş TOKI application, located in Akçaabat, is the farthest mass housing area from the city center among the mass housings examined. There are single structures available around the application. There are 390 residences in the housing area, which was licensed in 2009. Yıldızlı TOKI application, which is also in Akçaabat, is located in the newly developing residential areas of the city. There are 942 residences in the area whose license was obtained in 2005. Around this mass housing area, similar mass housing practices are taking place and developing.

In the study, three regions in or around the traditional urban fabric were examined in three stages in the context of morphological analysis. First, the situation in the conditions of the zoning plan before the TOKI application.

Then, the situation after TOKI application. Finally, the situation shown by the traditional settlement pattern in the immediate environment. These considerations are; building layout, floor-space ratio, orientation, climatic data, street pattern, occupancy-space ratios, open and green space systems, density, etc. It consists of comparative examination of physical properties such as. Visual materials such as data on location plans, zoning statuses, current maps and photographs were used during the examinations. In addition, measurements obtained by fieldwork and on-site observation techniques are also used.

Figure 4. Vadikent Site and its surroundings – (a) Before TOKI (dated 2002) and (b) after TOKI (2021 dated) (Google Earth, 2021)

Figure 5. Sarıtaş TOKI and its surroundings - (a) Before TOKI (dated 2002) and (b) after TOKI (2021 dated) (Google Earth, 2021)

Figure 6. Yıldızlı TOKI and its surroundings - (a) dated 2015 and (b) dated 2021 (Google Earth, 2021)

According to the 2002 revision plan data obtained from Ortahisar municipality, it is seen that there is a contiguous 3-storey building order on a total of 14 islands in the area where the Vadikent Site is located. Apart from the 10 m and 7 m roads that divide the building blocks from various directions, there are intermediate roads that sometimes fall to 4 m. Looking at the building layout in its immediate vicinity, it is seen that there is an adjacent 3 or 4 storey building layout (Figure 7a). In the Sarıtaş TOKI area, it is seen that the TOKI area and its immediate surroundings mostly have a 3-storey or 5-floor separate structure (Figure 7b). The data of the Yıldızlı TOKI area before the TOKI application could not be reached. However, based on old satellite images, it is estimated that there was no construction until the date of TOKI application. Even if there is, it can be said that there is a low-rise and sparse construction.
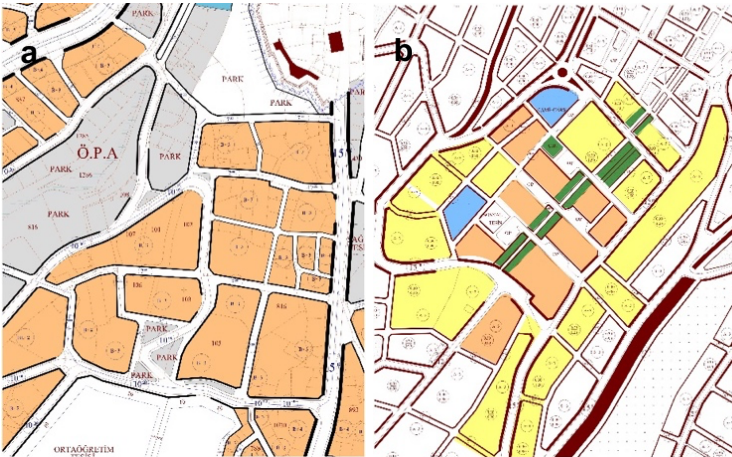
Figure 7. 2002 revision plan of Vadikent Site area (a) and Sarıtaş TOKI area old zoning plan (b) (Ortahisar Municipality -Akçaabat Municipality, 2021)

Table 1. Current analysis of workspace

	Vadikent	Sarıtaş TOKİ	Yıldızlı TOKİ
Structure Layout	Block	Block	Block
Floor Area Ratio	2	2	1
Floor Height	6-9 between	8-14 between	6-14 between
Density	488 ki/ha	873 ki/ha	455 ki/ha
Orientation	North-South and East-West	Northeast and Southwest	Southeast and Northwest
Open-Green Areas Ratio	%46	%83	%31
Settlement Form			
	▲ Building Entrance		
Climatic Data			
	● Prevailing wind ● Undesirable Wind ● Desired wind		
Street Pattern			
	● Vehicle-Pedestrian ● Pedestrian Road		

Occupancy-Vacancy

Politics/ Policies/
Laws/ Regulations/
Ethics

Human/ Behavior

Technology/
Material/
Sustainability

Philosophy/
Theory/ History/
Discourse

Criticism/ Method

Identity/ Culture/
Tradition

**Urban/ City/
Landscape/
Rural**

Design

Interior Design

Conservation/
Transformation/
Re-use

Education

Arts/ Aesthetics
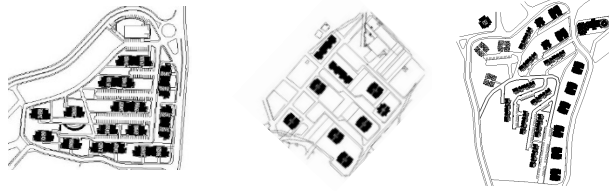
In the traditional settlement pattern, while the building layout is discrete, it is seen that the building layout is in the block layout in the mass housing areas examined. When the structures in the immediate vicinity of the Vadikent Site are examined according to the new zoning plan, it is seen that the adjacent housing layout continues. According to the current plan data of Sarıtaş TOKI and Yıldızlı TOKI areas, a discrete structure is seen.

When the floor height is evaluated; In traditional Trabzon houses, the floor height varies between 2 or 3 floors. For the immediate surroundings of the Vadikent Site, there are building blocks allowed up to 27.5m for hmax in the current plan. While 3 or 4 floors can be arranged in the Sarıtaş TOKI area, there is an arrangement between 2 and 4 floors around Yıldızlı TOKI. Considering the current situation of the mass housing areas examined, all applications are classified as high-rise residences. There are blocks between 6-9 floors in Vadikent Site, 8-14 floors in Sarıtaş TOKI, and 6-14 floors in Yıldızlı TOKI.

When the floor-space ratio values are examined; It has been observed that the equivalent values around Vadikent Site vary between 1.55 and 2.70, in Sarıtaş TOKI area 0.90 and 1.20, and around Yıldızlı TOKI, between 0.30 and 1. The floor-space ratios in the examined mass housing areas; It is seen that it is 2 in Vadikent Site, 2 in Sarıtaş TOKI and 1 in Yıldızlı TOKI.

When the density is evaluated; Since there are single houses in the garden in the traditional settlement pattern, it is known that their densities are also low. In mass housing areas, density calculation is made by dividing the total parcel area by the total population in the site. According to this result, the use of m^2 per person was calculated as 20.5 m^2 in Vadikent Site, 11.4 m^2 in Sarıtaş TOKI and 22 m^2 in Yıldızlı TOKI. When the examined areas are evaluated in terms of density, it has been determined that all of the mass housing applications are high density.

In the traditional settlement pattern, no building blocks the sun and view of the other building. All blocks in the examined housing estates receive sunlight. However, due to the density, not all blocks benefit equally from the view.

In the traditional house layout, the fronts of the houses are generally oriented to the east and north. In the examined mass housing, it is seen that the facades, which are called the front of the house, are mostly oriented to the south and some blocks to the east in the Vadikent Site. The front faces of the blocks generally face southwest at Sarıtaş TOKI, while they face east or southeast at Yıldızlı TOKI.

The hierarchical structure in the transition from the private space to the public space in the traditional settlement pattern is not seen in mass housing areas. When you exit the blocks, you get to the inner-site roads filled with vehicles. It is seen that the use of gardens in traditional life, where socialization takes place or housework is performed, is not sufficiently realized in mass housing areas.

The high garden walls that define the road boundaries in the traditional settlement pattern can only be seen in the Vadikent Site.

While evaluating the climatic data, the positioning of the blocks according to the wind was examined. While evaluating the wind directions within the scope of Trabzon city, it is known that the wind coming from the northeast is the desired wind, the wind coming from the northwest is the undesirable wind, and the prevailing wind direction is the wind coming from the south. In the Vadikent Site, most of the blocks are located in the north-south direction, while the others are located in the east-west direction parallel to the slope. The presence of high-rise blocks in the direction of the prevailing wind prevents the residences behind from benefiting from natural ventilation sufficiently. In the Sarıtaş TOKI area, the pedestrian roads are designed in the northeast direction, and the roads where the pedestrian and vehicle are together are designed in the northwest direction. Houses are generally located in the northeast and southwest directions. In the Yıldızlı TOKI area, the houses are generally oriented in the southeast and northwest directions parallel to the slope. Pedestrian paths are closed to the undesirable northwest wind direction.

In the traditional settlement pattern, the streets of Trabzon are narrower, have stairs and have an organic structure due to the slope of the topography. On the other hand, the presence of a more gridal order is observed in the mass housing areas examined.

CONCLUSION

Residential areas constitute the majority of the cities in terms of area. These houses can be considered as the dominant zoning elements in cities. Changes in these residential areas also directly affect the physical change of cities. This change is seen more clearly especially in large mass housing areas. New roads are being built, infrastructure is provided, and various services are planned in the immediate vicinity in order to provide services to large mass housing areas. These factors directly affect the physical appearance, that is, the morphology of the city.

When the TOKI applications within the scope of the study and the data obtained are examined, it is observed that the morphology of the city has changed with the zoning changes. It is seen that the buildings built in the newly developed areas outside the traditional settlement pattern were built in a high-rise manner with an architecture incompatible with the local

pattern. Due to their height, these structures become more dominant, leaving the traditional settlement pattern behind. Therefore, this situation leads to the deterioration of the original pattern in physical and contextual dimensions, an increase in densities, and a change in identity and character.

In order to correct this negative situation, the new buildings to be built should be in a quality, height and proportion that will not suppress the historical traditional settlement pattern. In addition, it should be built with solutions compatible with human and urban scale.

REFERENCES

Balaban, O. (2009, March 12). TOKİ Gerçeği. Retrieved from http://mimdap.org/2009/03/toky-gercedhi/8/

Başkan, S. (2008). Geleneksel Doğu Karadeniz Evleri. Erdem, (52), 41-90.

El Abidin, M. Z. (2018). Bellek Mekanlarinda Sorunlar Ve Öneriler: Trabzon Kenti & Geleneksel Evleri Örneği. Tasarım ve Bellek' Temalı Ulusal Tasarım Sempozyumu 2018 Bildiri Kitabi.

Keleş, R., 1984. Kentleşme Politikası, İmge Kitabevi, Ankara.

Köseoğlu, Dikici B. (2009). "1950–1970 Yılları Arasında Yapılan Müstakil Konut Alanlarında Değişim: Konya Örneği" S.Ü. Fen Bilimleri Enstitüsü, Yayınlanmamış Yüksek Lisans Tezi. Konya.

Köseoğlu, B. D., & AYDIN, D. (2009). Müstakil Konut Alanlarında Morfolojik ve Bağlamsal Değişim: Konya Meram Öğretmen Evleri. Balıkesir Üniversitesi Fen Bilimleri Enstitüsü Dergisi, 11(2), 110-123.

Saka, E. (1996) Akçaabat Geleneksel Konutları Örneğinde Yöresel Kimlik Arayışı, Yayınlanmamış Yüksek Lisans Tezi, Karadeniz Teknik Üniversitesi, Fen Bilimleri Enstitüsü, Trabzon.

Saka Akın, E., Ertürk, S., & Özen, H. (2013). Geleneksel Akçaabat Evleri'nin Miras Değeri.

Sey, Y. (1998). 75 yılda değişen kent ve mimarlık. Turkiye Ekonomik Ve Toplumsal Tarih Vakf.

Tutkun, M. (2018). Yüksek Lisans Tezi, Karadeniz Teknik Üniversitesi, Fen Bilimleri Enstitüsü, Trabzon.

Ünlü, T. (2006). Mersin'de Değişen Kentsel Mekan; Çamlıbel'de Morfolojik Değişim", Megaron Dergisi, Cilt1, Sayı:4.

Yalçınkaya, Ş., (2011). Dışa Kapalı Sitelerde Mimariye Dayalı Yaşam Kalitesinin İrdelenmesi: İstanbul Örneği, Doktora Tezi, K.T.Ü, Fen Bilimleri Enstitüsü, Trabzon.

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

URBAN ERGONOMY IN THE CONTEXT OF HEALTHY CITIES

Elif ATICI[1], Aysen Celen OZTURK[2]

[1]Eskisehir Osmangazi University, Turkey
elifatici.026@gmail.com
[2]Eskisehir Osmangazi University, Turkey
acozturk@gmail.com

ABSTRACT

Today, with the rapid growth of urbanization, collective life has become difficult. Action resulting from wrong practices is a problem not only for people with disabilities, but also for people without disabilities. There are children, young people, adults and old people in the city. These individuals can spend at least one moment of their life with disability. One of the important indicators of the health of the city is the quality of life and health of the people. For this reason, human-oriented design of the city is an inevitable requirement. In order to meet these requirements, the concept of ergonomics emerges. In order to create ergonomically appropriate and healthy designs, the aim of this study is to express the place of the development of the concept of ergonomics in architecture in the historical process and to determine the design criteria in urban ergonomics. In this study, which is a qualitative research, literature review and document review were used. As a result of the study, the development process of ergonomics in architecture and the point it has reached are explained. Considering the needs of people and cities together, design criteria for urban ergonomics were tried to be determined.

Keywords: Body in Architecture; Ergonomics; Architecture In Ergonomics; Urban Ergonomics and Healthy City.

INTRODUCTION

Today, urban spaces are formed in an uncontrolled way with the rapid increase of migration from rural to urban and urbanization. The uncontrolled growth of cities leads to the inability to organize urban spaces in accordance with needs. Man's anatomical structure determines his physical needs, and his psychological structure determines his social needs. In recent years, the concept of "Ergonomics" has emerged as a science that takes into account the physical and social needs of people. Ergonomics includes a design thinking that considers differences, human and individual oriented.

Cities that cannot be designed ergonomically by considering differences cause many physical and mental problems for the user. It has become the primary duty and responsibility of designers and practitioners that architectural and urban spaces should be created by taking into account the ergonomic design criteria and designed in a way that will produce solutions specific to the individual.

The aim of this study is to develop a perspective on how architectural and urban spaces can be created according to Ergonomic design criteria. For this, first of all, the scales and criteria developed as human-oriented in design in the historical process will be analyzed, then the design criteria in the context of the Healthy City, which has been developed as an important urban design criterion today, will be examined.

ARCHITECTURE AND ERGONOMICS

The concept of ergonomics, especially in architectural examples in the historical process; temples, amphitheatres, etc. It is seen in buildings that host crowded human communities. (Marmaras, Poulakakis, & Papakostopoulos, 1999, p. 368). Examples embodying this expression are given in Figure 1.

Antik Yunan'da kullanılan ergonomik fren sistemi

Antik Yunan'da sürahi

Antik Yunan'da bebek sandalyesi

Figure 1. Ergonomics in Ancient Greece, references: (Marmaras, Poulakakis, & Papakostopoulos, 1999, pp. 364-368)

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

The development process of the studies on human ergonomics in the field of architecture until today is expressed in Table 1.

Table 1. The development process of ergonomics in architecture (Neufert, 2000; Yurtkuran, 2005; Akbulut & Sarıkaya, 2011; Frings, 2002)

Archıtect / desıgner	Ethnic	History	Content
near Memphis	Egypt	B.C. 3000	Illustration in the Pyramid Burial Chamber
Greeks	Greek	5th century	Golden section-golden ratio
Marcus Vitruvius "10 books on architecture"	Roman	BC1. YY Romans-Ptolomen	Golden ratio - The length of the foot is 1/6 of the whole height of the body. The forearm is 1/4 the width of the chest and 1/4 the width of the chest.
Leon Battista Alberti	Italian	1450's	The goal of achieving harmonization and the five-fold regulation law in this direction
Leonardo Da Vinci	Italian	1489/Vitruvian Man	resemblance to Vitruvius
Francesco Di Giorgio	Italian	1460-1490 years	God-human relationship excellent church
Luca Pacioli- "Compendium de Divina Proportione"	Italian	1498	divine proportion (de divina proportione) Vitruvius figure with Filarete in circle and square, the origin of geometric shapes in the human body
Sebastiano Serlio "Libro Primo"		1545	7 important ratios in architecture
Albrecht Dürer "Four Books On Human Proportions"	German	1527-1528	golden-ratio h/2 above the crotch h/4 ankle to knee, chin to belly goes up to 1/40
Adolf Zeising	German	19th century	(golden ratio)- Old natura naturans -accepts the idea of perpetuating nature. E. Moessel finds his deficit. Goldener Schnitt
Neufert "Building Information Design"	German	20th century, 1926	The spread of the golden ratio in the architectural system
Le Corbusier "Modulor"	French	1945	Fibonacci Sequence-human height:1,829, belly height

The tomb painters of ancient Egypt used a modular grid on the human figure. It is a ratio that divides the human body into 14 parts (Pheasant, 1999, p. 6). The examples of the golden ratio used in the Egyptian period are shown in Figure 2.
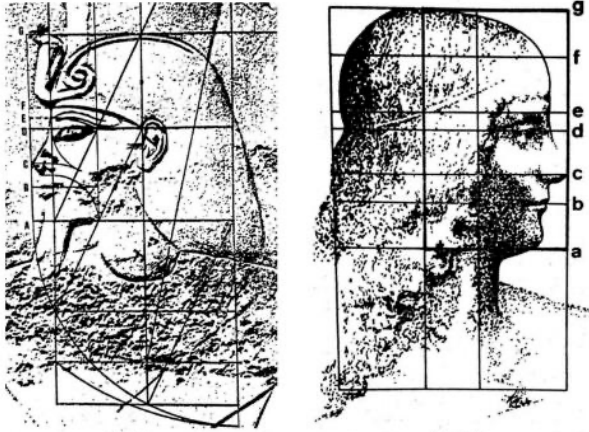
Figure 2. The beginning of ergonomics in Egypt, the golden ratio, references: (Bergil, 1993, p. 122,137)

The most detailed human proportions It was introduced by Vitruvius in the 1st century BC. He states that human proportions are the basic principle in building design (Pheasant, 1999, p. 7). It is stated that the center of the human body is the navel. When a person lies on his back with his hands and arms open, these hands and feet will touch the circumference of the circle drawn by placing a compass on his navel. This is valid within the frame; because the distance from the sole of the foot to the top of the head and the total length of the arms that open to the side are equal to each other. Since the human body and organs were created to be proportionate to the overall whole, this ratio was also sought in buildings (Vitrivius, 2005, p. 51). In addition, Vitruvius' man causes associations with health, vitality, balanced and healthy person; It is used as a symbol of the union of science, humanism and art.[1] The man of Vitruvius is depicted in Figure 3.

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

_Conservation/ Transformation/ Re-use_

Education

Arts/ Aesthetics

---

[1] http://www.olaganustukanitlar.com/vitruvius-adamin-hikayesi/
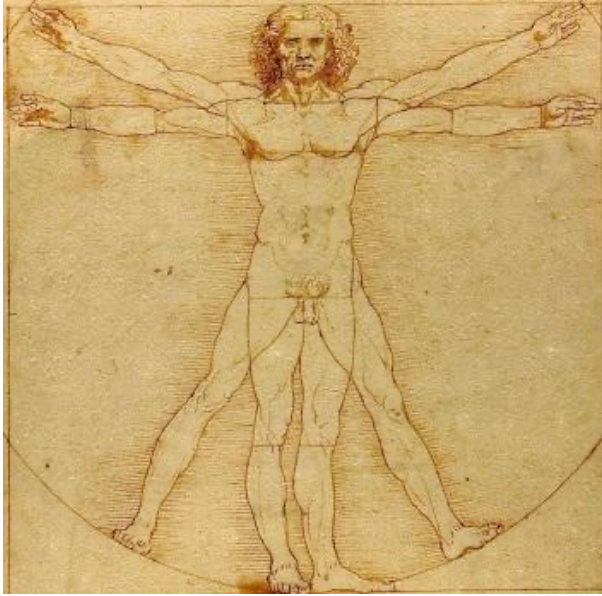
Figüre 3. Vitruvius' golden ratio (WordPress, 2021)

Artists such as da Vinci and Alberti helped spread the idea of a geometric definition of God's power through the symbol of a circle. This new scientific approach to architecture strengthened such views, and architecture came to be seen as a mathematical undertaking about spatial units. They struggled to achieve harmony with the universe and believed that this could only be achieved with the service of religion (Anonymous, 2012). As a theorist, Alberti is a pioneer in geometrically based form, rhythm and perspective in the field of architecture. He argues that the parts should serve the whole. For this reason, the divine is seen in architecture in the 1550s, as it encourages the golden ratio (Bergil, 1993, p. 134). An example of Alberti's drawing is shown in Figure 4.
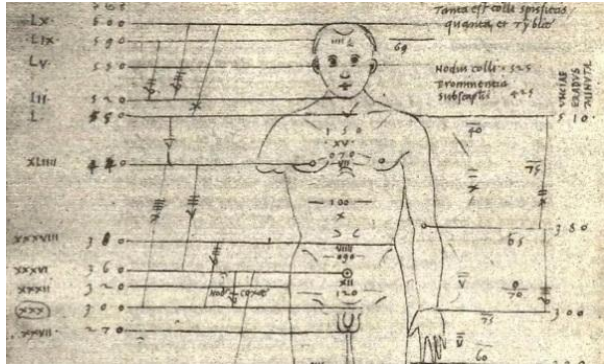
Figure 4. Example of Alberti's golden ratio, references: (Xenotheka, 2018)

Leonardo da Vinci dealt with anatomy and physiology on the proportions of the human body towards the end of the 1480s. In 1489 he began a work called 'On the Human Figure'; but could not finish. In this process, he examined the proportions of seated and kneeling human bodies and compared them according to Vitruvius (Pivada, 2021). The document expressing this situation is expressed in Figure 5.
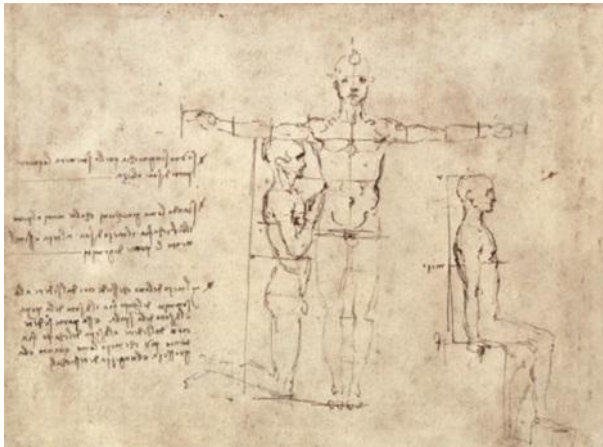
Figure 5. An example of Leonardo da Vinci's golden ratio, references:
(Salvi, 2016, p. 260)

Giergio explained this with a square where the human body is stretched to fit perfectly the perfect shape of a circle and a square, and the human navel is the center of the body. He states that this proportional relationship between parts and the whole is what should be written into the architecture of a church. He dealt with the divine ratio (Ana.K, 2012). Giorgio's expression of the human ratio is expressed in Figure 6.

OTHER ARCHITECT/URE(S)
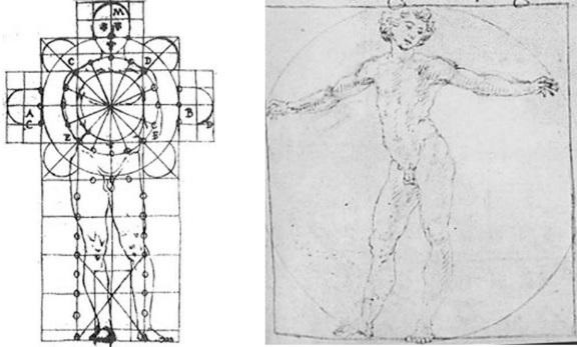
Figure 6. Example of Giorgio's divine ratio, references (Ana.K, 2012) and (WordPress, 2021)

Pacioli did not want to give concrete proportional principles, but to show the meaning of calculated proportions in architecture in general, similar to Vitruvius. He is known as a mathematician who was always interested in Vitruvius but did not develop his own propositions on how to design a building (Frings, 2002, p. 14). Secioli gave only normal pentagon approximations, continuing Pacioli's traditions but not dealing with the golden ratio. He also mentions 7 important ratios in architecture in his work called Libro Prino (Frings, 2002, p. 16).

Dürer's encounter with Leonardo marks the turning point in his career as a human ratio theorist. Although influenced by these thinkers, Dürer's portrayal of people of all different shapes and sizes was completely unique. She has displayed men and women of different shapes and sizes to demonstrate their unique proportions and beauty of form (UT_Health, 2018). He has a work called Four Books on Human Proportions. The first two books of Dürer's work deal with the appropriate proportions of fat, medium and thin adult figures as well as babies. The third book discusses the manipulation of proportions according to the rules of mathematics and applies these rules to both shapes and faces. The fourth book deals with the motion of bodies in space: and is of the greatest mathematical interest, as it presents for the first time many new, complex and difficult ideas of descriptive spatial geometry (Norman, 2021). Dürer's drawings are expressed in Figure 7.
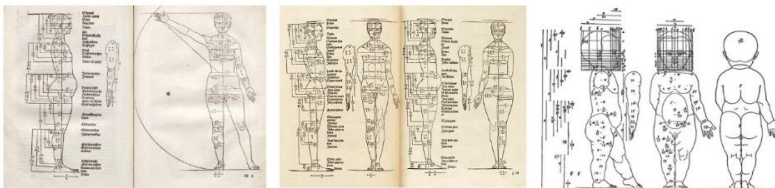

Figure 7. Dürer's human ratios, references: (UT Health, 2018)

Da vinci and Dürer's drawings conform to Vitruvius' proportioning system. The difference between the two is their facial proportions (Elam, 2001, p. 14). This difference is expressed in Figure 8.
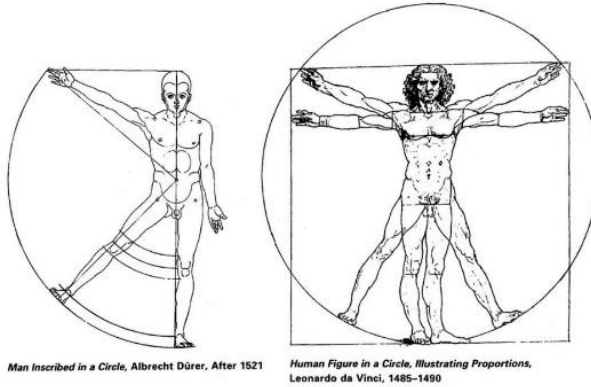

Man Inscribed in a Circle, Albrecht Dürer, After 1521

Human Figure in a Circle, Illustrating Proportions, Leonardo da Vinci, 1485–1490

Figure 8. Dürer and Leonardo da Vinci's facial differences in similarity of human proportions, reference: (Elam, 2001, p. 14)

Zeising, from his first publications, states that the New Theory of human body proportions was developed from a fundamental morphological law that was never known and permeates all nature and art. It approximates the lower numbers of the Fibonacci series; Replaces 89 with 90. After analyzing the ideal man she examines, she explains the differences between the sexes, races and stages of life back to the ancient embryo. It means that man will eventually return to nature. Adopting the old idea of nature, Zeising also declares that man must "maintain nature". It reverts to a human-centered, normative aesthetic. (Frings, 2002, p. 19). Zeinsing's statement about human proportions is expressed in Figure 9.
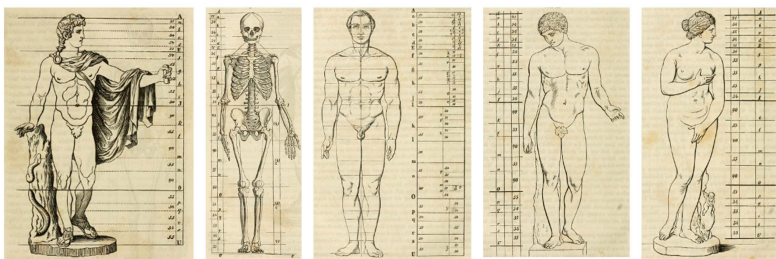
Figure 9. Zeising's proportion of the human body, references: (Zeising, 1584, p. 176,178,252,254)

Neufert's approach, on the other hand, is that the designer knows exactly the size of the tools, clothing, vehicles, spaces, etc. Man is not only a biological being, he also has emotions. Based on these views, he created the Building Design Knowledge book in 1926 by systematically bringing together versatile theoretical and practical information. Neufert's proportion of the human body is expressed in Figure 10 (Neufert, 2000, p. 27).
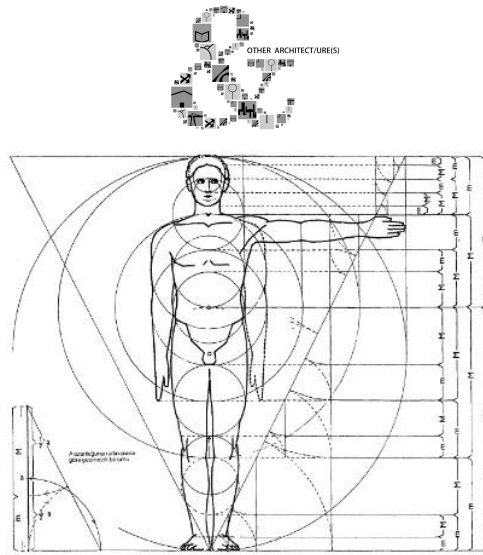
Figure 10**.** Neufert's proportion of the human body, references: (Neufert, 2000, p. 28)

Le Corbusier argues that the eternal rhythm causes monotony; For this reason, he thinks that the most suitable method for prefabrication originates from this, based on the relative proportions. Based on the golden ratio + Fionacci sequence, he discovers that there is a relationship between the proportions of buildings and the proportions of people. As a result of this discovery, he develops a measurement system. Inspired by antiquity, he calls the system Modulor he developed for the mass production solution of today. It is a system that allows for an infinite variety of modular units (Bergil, 1993, p. 141-143). The expression of Modulor is expressed in Figure 11.
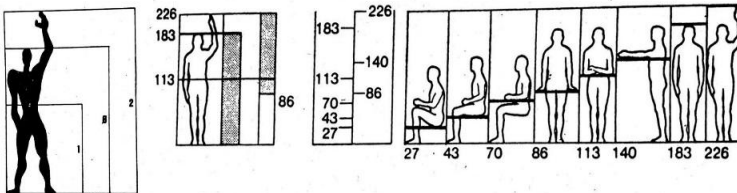
Figure 11. The body ratio of Le Corbusier Modulor, references: (Bergil, 1993, p. 86,122)

At the time of Leonardo, this ratio was associated with the golden ratio. In the same period, Dürer, with his forward-looking style, talks about having aesthetic and metaphoric principles rather than an idealized body. Dürer's work "The Four Books of Human Proportions" is considered the beginning of modern anthropometry. The classical tradition renews itself with Le Corbusier's Modulor (Pheasant, 1999, p. 8). But the module has some shortcomings. First, although it is intended to be used for all vertical and horizontal dimensions, apart from Le Corbusier's, he bases it only on the vertical dimension. It is also based on predictions made on Fibonacci

numbers. Since the blue and red series can be combined, the system becomes so elastic that it is difficult to detect the golden ratio (Frings, 2002, p. 23).

HEALTHY CITY

Health is not only the absence of disease, but also a state of complete physical, mental and social well-being. (WHO Charter – 1946).[2] The concept of a healthy city is a concept that includes many different disciplines. A healthy city includes all the elements expressed by the concept of a livable city. Expressed with this concept, it is the city that aims at health and has initiated the necessary structural changes and processes in order to become a healthier, more peaceful and livable city, and carries out its activities with determination in this direction (Başaran, 2007, p. 207). Considering the literature research, the healthiest architecture; It has been seen that the one in contact with natural light, ventilation and green space. In this context, landscape architecture seems to be the primary key at the best scale for a healthy mind and body. Visual cues help people reach their goals. In addition, these elements make the person feel comfortable psychologically (Jackson, 2003, pp. 192-194).

The urban environment plays an important role in shaping human health and well-being (Bai, Nath, Capon, Hasan, & Jaron, 2012, p. 465). The effect of urban environmental conditions on human health is expressed in Table 2.

Table 2. The impact of environmental factors on human health, references: (Bai, Nath, Capon, Hasan, & Jaron, 2012, p. 465)

Influencing factors	Environmental conditions	Conditions health problems
poverty	Contaminated water, poor sanitation, poor housing	Infectious diseases, malnutrition, injury
industrial waste	Air pollution and land pollution from chemicals and solid waste	Chronic respiratory disease, injury, heart disease
increasing consumption	High consumption of water, energy and other natural resources	Chronic diseases (obesity, diabetes, heart disease, cancers), injury, depression
healthy-eco city	Living conditions in balance with nature	Maximum health potential

[2] http://www.skb.gov.tr/wpcontent/uploads/2014/05/Sa%C4%9Fl%C4%B1kl%C4%B1-Kentler-Hareketi-May%C4%B1s-2014.pdf

It is stated that the urban environment affects the livability of the city. This effect; It can be in the form of the city encouraging the society to be active with an active lifestyle or the city discouraging it. It is stated that the city, which has an effect on people's behavior in this way, also has effects on people's health (Rebecchi, et al., 2019, p. 14). It can be said that the relationship between urban health and human health is reciprocal. In this context, it has been said that one of the main indicators for urban health is the people living in the city (Belli, 2019, p. 1932). This discourse can be compared to the part-whole relationship: the health of the city as a whole is closely related to the health of the people who make up the city in general. While some of the physical environmental effects that affect the behavior of people in positive and negative ways and direct the behaviors are visible, some of them may not be easily noticed. On the other hand, since not all of the effects that direct people can be related to the physical space, the person may not realize it (Paiva & Jedon, 2019, p. 564). Urban form in the built environment, which affects behaviors, affects people's physical activity, especially walking and cycling (Giles¬Corti, 2006, p. 1).

Public open spaces that contribute to the well-being of people support the livability of cities (Karen, et al., 2015, p. 112). For the continuity of a livable city, public life must also take an active role (Bishop & Marshall, 2017, p. 63). The relationship that a person establishes with his environment is an important criterion for a healthy life. A clean and living environment is also a precursor to a healthy life. The manifestation of a healthy and sustainable environment is possible with the cooperation of the citizens and the authorities in the city (Akın, 2018, pp. 884,889-890). The city is in constant contact with its inhabitants. The form of this contact is very important in the individual's ownership and perception of the city (Kaya F. Ş., 2019, p. 327).

HEALTHY CITY AND ERGONOMICS

With the industrial revolution, the idea that there is a relationship between health + illness + work has emerged. The work in this field, especially in America and England, was called ergonomics. The word ergonomics was used for the first time in 1857 by Wojciech Jastrzebowski in the journal Nature and Industry (Babalık, 2007, p. 1). Ergonomics is the science of the job. The word ergonomics was coined by Professor Hywell Murrell on July 8, 1849, as a result of a society formation meeting (Pheasant, 1999, p. 4).

The word business is derived from the Greek ergon (work) and nomos (laws). Ergonomics is the scientific discipline concerned with understanding the interactions between people and other elements of a system. It is the profession that applies design, theory, principles, data and methods to optimize human well-being in general. In order to practice effectively, human factors/ergonomists who are experts in a particular field or discipline must address issues and challenges with adequate consideration of all relevant elements (IEA, 2021). Citing Özkan and Küçükbaş from 1995, Ali states that

ergonomics; that human beings depend on human senses along with their anthropometric measurements; for this reason, it is also referred to as human engineering (Külekçi, 2018, p. 37). Many factors are the subject of ergonomics, starting from birth, from the baby's cradle to the height of the chair at home, to the weight of the knife used. Increasing the efficiency of use of tools used by people, protecting and increasing human performance, safety and health; In addition, ensuring happiness and designing everything that people interact with in daily life are within the scope of ergonomics (Güler, 1997, p. Ergonomics has been associated with the concept of human factor and the factors affecting ergonomics are expressed in Figure 12. According to Figure 1, ergonomics encompasses not only physical safety and health, but also cognitive and psycho-social aspects of living and working. In this context, the goals on which ergonomics is based are as follows: people as assets, technology as a tool to help people, improving the quality of life, respect for individual differences and responsibility towards all stakeholders (IEA, 2021).
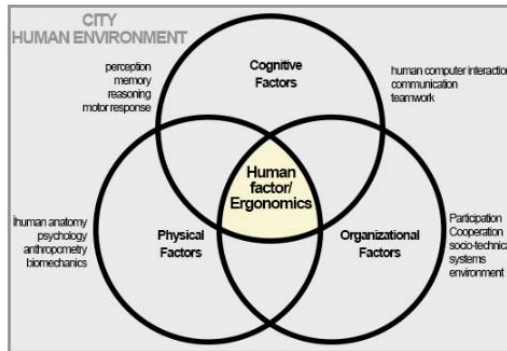

Figure 12. Factors affecting ergonomics, references: (IEA, 2021)

Everyone other than man is an element of the environment; The environment, on the other hand, is the whole of the factors on human beings and the system of sustaining life. In human and environment interaction; work, product design, rest, etc. It is a set of practices aimed at optimizing design, working and living conditions for human use in activities (Külekçi, 2018, p. 42). In general terms, the goal of ergonomics is to create an environment that is compatible with people. Within the scope of this target; The aim is to make the environment an orderly, beautiful, aesthetic and healthy environment and to ensure the continuity of these beauties in these environments, to increase the quality of life by ensuring the health and safety of people (Baki & Oğuz, 2017, p. 66). In order to achieve this aim, details such as all kinds of functionality, anthropometrics, flexibility, aesthetics and economic elements should be considered in the design to be made (Akın & Önal, 2016, p. 52). When the literature was reviewed, it was seen that the concept of anthropometry was mentioned a lot in ergonomics studies.

One of the main criteria in designing the product in ergonomic design is the anthropometric measurements of the person who will use the product (Kaya & Özok, 2017, p. 309). The science dealing with the measurement of the human body is called anthropometry. It takes into account not only the height and weight of people, but also the change of these values (Edholm, 1980, p. 165). The science of anthropometry examines the height, weight and movement limits of people (Güler, 1997, p. 25). In other words, Anthropometry is a field of study that deals with people's body sizes, shapes and working capacities (Pheasant, 1999, p. 6). It is the field of study related to the size and shape of the human body. This field, which is expressed as human engineering, is the application of knowledge about people to design (Tilley & Associates, 2002, p. 3). Anthropometric measurements have two dimensions. These dimensions are expressed in Table 3 (Güler, 1997, p. 26).

Table 3. Anthropometric measurement dimensions

Structural/Stable: Static Dimensions	Functional/Dynamic Dimensions
Measurements such as the minimum and maximum values in interaction with the seat while sitting or eye level while standing express this dimension.	Measurements made when the body is in motion.

Differences in human diversity; gender, ethnicity, growth and development, secular education, social class and occupation vary according to aging (Pheasant, 1999, pp. 153-173). For this reason, the anthropometric measurements of the user should be taken into account in the designs made. Anthropometric data is the most used ergonomic data. Anthropometric measurements should be used in every place and material that people interact with (Şişman & Gültürk, 2016, p. 9). Each design product is specific to the designed one. For this reason, the design of public spaces depends on the structure of the society in the context of the user. Ergonomics manifests itself with the life-scientific structure of human beings. (Doğan & Altan, 2007, pp. 159-160). The relationship between urban space and ergonomics and disciplines is expressed in Figure 13.
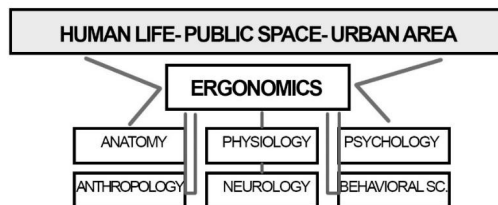
Figure 13. Disciplines affecting Urban Ergonomics, references: (Doğan & Altan, 2007, p. 160)

There may be changes in the size of societies over the years. The reason for these changes; There may be factors such as diet style, psychological factors, environmental conditions. One of the important ways to detect the change is to make anthropometric measurements together with demographic measurements. Making such an application can be effective in detecting the entity that may pose a risk to the society and taking precautions. According to the change in the anthropometric measurements compiled between 1981 and 2005 in Turkey, it is seen that the male measurements made in 2005 increased compared to the measurements in 1981 (Bakan & Konuk, 1987). These changes can create differences in the ideal dimensions of ergonomic design. For this reason, it is important to make anthropometric measurements along with demographic measurements.

This change in societies will also affect the necessary measures in ergonomic design for urban design. Urban design is people-oriented and requires a design that can be used by every citizen. Because every individual in the society has the right to use the public space equally. For this reason, accessibility, ergonomic and aesthetic values are important in the design of public space (Çelikyay & Karayılmazlar, 2016, p. 225).

Considering all these data, when the design is made, the quantitative and qualitative needs of the city will be met and it will contribute to the quality of life. For this reason, in the next section, how the relationship with human scale develops in architectural design is discussed.

DESIGN CRITERIA IN URBAN ERGONOMICS

The necessary condition for people to lead their lives in a vigorous and healthy way is a quality life. The quality of human life and its environment can be examined in two basic elements (Akın & Önal, 2016, pp. 51-52):

1. human genetic structure

2. the environmental conditions of the place where he lives

An environment can be ergonomic; it depends on the suitability of the people who will use the elements that make up the environment In this way; it gains its ergonomic value when it is functional, original, technological and economical (Kaya & Özok, 2017, p. 310). Another statement explains the ergonomic criteria in design with nine items. (Akın, 2012, pp. 58-66)

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

Table 5. Ergonomic Criteria in Design, references: (Akın, 2012, pp. 58-66)

1	Functionality	Fit for purpose
2	Originality	The pursuit of originality and innovation
3	Aesthetics	Environmental compatibility of the designed product, belonging
4	Technological	The most sensitive and effective techniques and the technique suitable for the material to be used
5	Material	Quality selection and suitability for the place to be designed
6	Anthropometric	Human dimensions fit
7	Affordability	Avoiding cost-increasing functions in line with cost calculations
8	Compliance with the user's wishes and health conditions	User demands and the effect of the design on the user
9	Compliance with the physical and mental characteristics of the user	Making anthropometric measurements and evaluating the biological and psychological characteristics of the user

Today, the majority of people spend their lives in cities. Workplace, leisure, rest, etc. areas are places where time is spent. A city that cannot be designed ergonomically affects the inhabitants negatively both physiologically and psychologically (Akın, Ergonomi, 2012, p. 94).

Urban ergonomics covers the necessary standards for the citizens to feel comfortable in the use of these areas as long as they are in urban public spaces (Tay & Türkyılmaz, 2018, p. 207). Urban exteriors; They are the common areas of the society that the city and the citizen come into contact with. For this reason, these areas should be designed within the scope of ergonomic standards to be suitable for people and their environment (Arat & Bulanık, 2020, p. 71).

Environmental ergonomics is an integral part of the discipline of ergonomics and should be studied and applied from this perspective. In addition, the perception of a stimulus and the reaction to it; It may vary according to the past experience of the individual, their current situation and other different factors. Environmental ergonomics; Considering these physical, physiological and psychological factors, it should provide a practical solution to the problems of how a person will respond to an environment (Parsons, 2000, p. 581,583).

Ergonomics in urban areas; It expresses the regulation for human comfort by working with the fields of physiology, psychology and anthropology. The use of urban open spaces is directly related to the physical characteristics of the users (Sarıgül & Türkyılmaz, 2019, pp. 103-104).

Due to human nature, it has to constantly change and change its environment. For this reason, no development is the last stage for human beings (Güler, 1997, p. 11).

In the society; There are children, young, adult, elderly and disabled individuals. However, the designs made in the city are not sufficient as they are made with healthy and adult individuals in mind. Therefore, it affects the quality of life. Most of the difficulties of life in cities are due to ignoring ergonomic criteria while creating urban designs. The society and lifestyle of each culture differ from each other (Akın & Önal, 2016, p. 54). The effect of environmental factors is inevitable in the formation of these differences. The creation of urban designs according to the anthropometric characteristics of communities, traditions, customs and lifestyles is necessary for the quality of life (Akın & Önal, 2016, p. 57).

Elements of Urban Design

Urban equipment (Urban furniture)

As a result of social life, there are some reinforcement elements that people need in urban areas. However, with the effect of globalization, the differences in the use of reinforcement elements have decreased and standard uses have emerged. However, this situation is criticized for the development of the city in line with its unique cultural identity. In addition to this criticism, there are physical differences in societies and since these differences are not taken into account, usage problems arise (Şişman & Gültürk, 2016, p. 5). In order for urban equipment that provides urban comfort and directs the city image to be functional, scientific data should be used in their designs (Kuter & Kaya, 2019, p. 82). According to Kuter and Erdogan, 2009, urban equipment elements can be divided into functional, psychological and technological groups (Kuter & Kaya, 2019, p. 83). This distinction is expressed in Table 6.

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

*Conservation/ Transformation/ Re-use*

Education

Arts/ Aesthetics

Table 6. Urban reinforcement elements, references: (Kuter & Kaya, 2019, p. 83)

FUNCTIONAL	PSYCHOLOGICAL	TECHNOLOGICAL
flooring	Criteria for detection and evaluation	Metrics for materials, production and economy
sitting unit		
lighting element		
sign, information sign	The criteria that ensure the environmental formation of society	
limiter		
water elements		
top cover elements		
sales units		
artistic objects		
other elements		

City spaces affect the culture of the city in the context of user relations with their configuration and equipment elements. For this reason, the design of urban equipment in urban public spaces should not be overlooked (Yücel, 2006, p. 29). Public spaces that reflect the identity and culture of the city should be designed in a way that does not spoil the quality of life and the character of the city (Karayılmazlar & Çelikyay, 2019, p. 570). In this context, urban equipment; seating items, lighting items, garbage cans, plant boxes, direction and sign boards, communication boards, limiters, water items and aesthetic objects should be designed according to the determined standards and designed to provide the necessary function. However, since there are no specific standards in each relevant area, areas or spaces that are not compatible with each other emerge. Regardless of the function of public spaces and physical spaces, their users are people. For this reason, the designs should be in appropriate scales. Otherwise, ergonomic mistakes made in the design will cause urban equipment to lose their functionality (Karayılmazlar & Çelikyay, 2019, p. 572-577). In this way, the qualitative and quantitative needs of the city will begin to become healthy in terms of quality of life.

Urban pedestrian roads

The first role in the arrangement of urban spaces belongs to the pedestrian; because pedestrian is the common user of all urban areas. Although the pedestrian posture has a forward-leaning body position, it has a mobile structure. The negative side of being a pedestrian is that it is unprotected (Bakan & Konuk, 1987, pp. 16-17). Requirements for pedestrian access and road planning are given in Table 7.

Table 7. Requirements for pedestrian access, references: (Minister & Konuk, 1987, p. 19)

Planning of pedestrian transportation	Pedestrian route planning
purpose-built and transit road system	distance
safety and freedom of movement	comfort
pedestrian priority	reaching the goal
not just for transportation; urban communication should also be considered.	security
	accessibility

The points to be considered for comfort, reaching the target and safety required for the pedestrian path are given in Table 8.

Table 8. Safety, comfort and goal attainment requirements for pedestrian path, references: (Minister & Konuk, 1987, pp. 20-23)

Security	Comfort	Reaching the Goal
Pedestrian and vehicle transportation should be physically separated from each other.	Prevention of lack of connection on the roads	Main roads and side roads should gradually merge
Necessary measures should be taken at the intersections of pedestrian and vehicle transportation.	Precaution against turns on the roads	Destinations to be reached must be on the connection roads.
There should be social control	Obstacles blocking the way should be considered	
Precautions should be taken against the dark	Bad weather conditions should be considered	
	Extremely steep passages should be avoided	

Arrangement suggestions for pedestrian paths and pedestrian crossings are expressed in Figure 14.

OTHER ARCHITECT/URE(S)
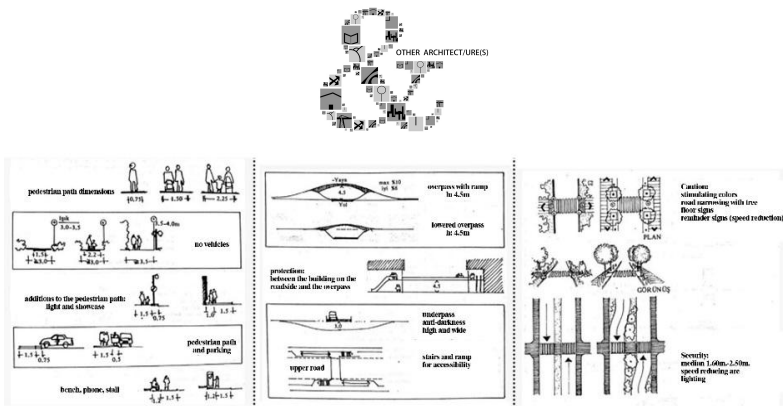
Figure 14. Arrangement proposals for pedestrian ways and pedestrian crossings, references: (Minister & Konuk, 1987, pp. 43-45)

Ramps and stairs

Pedestrians, wheelchair users and prams should be considered to be able to use the slopes comfortably. In this context, ramps appear (Neufert, 2000, p. 193). The ideal solutions of stairs and ramps are expressed in Figure 15. It should not be forgotten that the physically and visually impaired individuals and individuals with different abilities should use urban spaces comfortably and should be included in the design. The design criteria in this context are expressed in Figure 16.
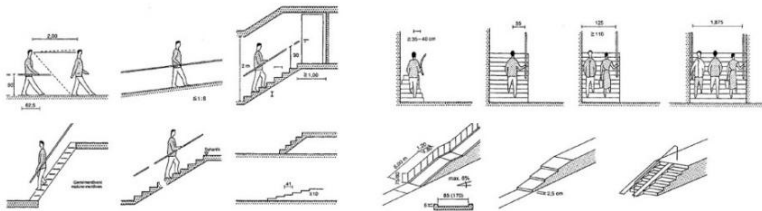
Figure 15. Stairs and ramps ideal for urban design, source: (Neufert, 2000, p. 190,193)

OTHER ARCHITECT/URE(S)
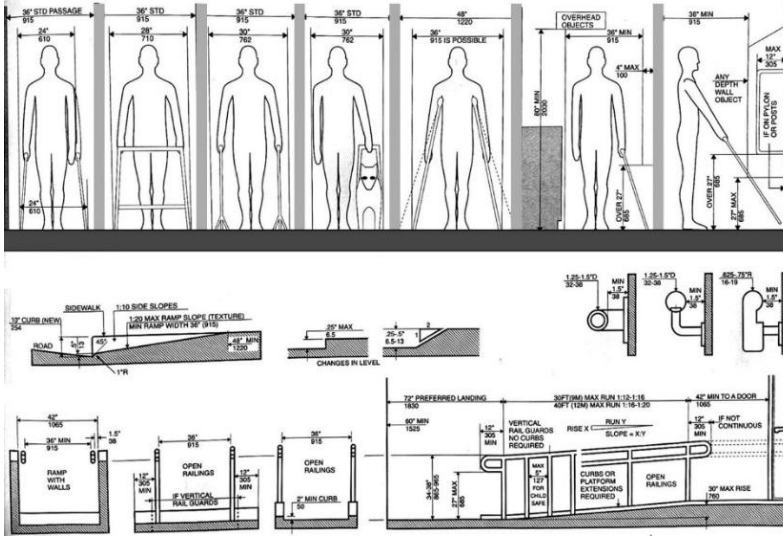
Figure 16. Ramp use for differentiated individuals, source: (Tilley & Associates, 2002, p. 39)

Streets and avenues

Cross-section value gains importance in street space design. The width and height of the street or avenue determine this section and the ideal ratio is expressed as 1/1. This ratio should be 1/2 limit with height 1 width 2 and should not be below. Because as the height increases, it will have a corridor effect and as the height increases, it will create a feeling of escaping with the effect of uneasiness (Bakan & Konuk, 1987, p. 51). In this context, the ideal structuring for the city street and avenue is expressed in Figure 17.
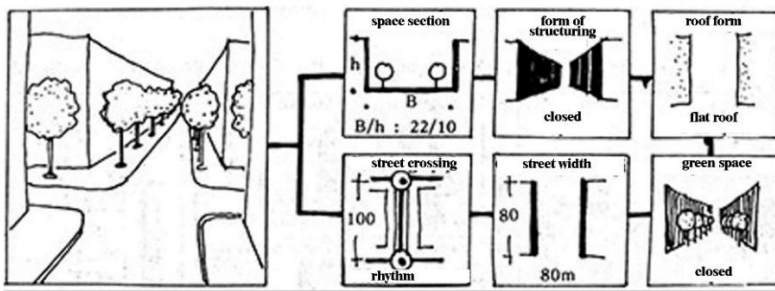
Figure 17. Street and street arrangement for the city, references: (Tilley & Associates, 2002, p. 39)

EVALUATION AND CONCLUSION

The human being, who started to recognize and make sense of nature, understood that he was actually a part of nature and started to recognize his body proportionally. As a result of this recognition, the golden ratio was revealed. While the first period of this ratio is seen in the depictions in tombs in Egypt, the most detailed human body proportion was revealed in detail by Vitruvius in the Roman period. The human body is proportioned in a circular form. The perfect proportion of the human body was thought to be reflected in the architecture as well, and it was first seen in temples. The golden ratio and the proportion of the body have changed within the social dimensions of the period, but the golden ratio has always been the basis of thought. In the 15th century, the golden ratio was associated with the divine proportion. In the divine proportion experiment, this time the human body is proportioned around square units.

Every ratio study that has been done has been on the golden ratio and the development of the study of Vitruvius. As we move towards the present day, Neufert's work emerges at the beginning of the 20th century. As a result of the studies done so far, it re-proportions the human body and makes proportions according to the various behaviors and physical conditions of people. It does not leave this proportion only with the human body, but also reflects it on the architectural environment and reveals the ideal proportions. In the same period, after Neufert, Le Corbusier's Modulor work appears. This study has been a proportioning system that supports mass production.

The regulation of urban environments, which is effective on people's health, is effective on public health. Because it is the mirror of the individuals living in the city. It is stated that the main goal of ergonomics is to design an environment that is compatible with people. For this reason, it can be said that in the context of healthy cities, urban ergonomics will create design criteria in line with the needs of both the citizens and the city.

In the creation of healthy and livable cities, good planning and urban ergonomics criteria should not be forgotten in this planning. In the context of healthy cities created as a result of the study, the urban design criteria are expressed in Figure 18.
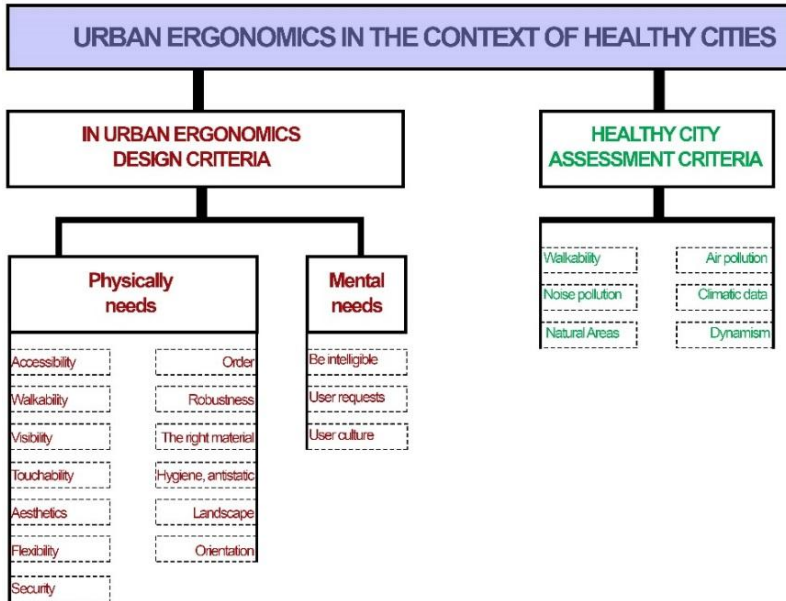
OTHER ARCHITECT/URE(S)

Figure 18. Urban design criteria in the context of healthy cities

REFERENCES

Akbulut, T., & Sarıkaya, G. K. (2011). İnsan ve İnsan Boyutları. 27.12.2020, https://www.google.com/search?sxsrf=ALeKk0271StgHHd69dQU4 AJwMYcUvlsRrA%3A1609068031809&ei=_23oX9XkMJj4sAeWq7 3IAg&q=insan+ve+insan+boyutlar%C4%B1&oq=insan+ve+insan+b oyutlar%C4%B1&gs_lcp=CgZwc3ktYWlQAzIFCAAQzQI6BwgjELA DECc6BwgAEEcQsAM6BAgjECc6BAgAEEM6CAgAEL

Akın, G. (2012). Ergonomi. Ankara: Tiydem Yayıncılık.

Akın, G. (2018). Sağlıklı ve Kaliteli Yaşamda Sürdürülebilir Dünya Görüşü. Hitit Üniversitesi Sosyal Bilimler Enstitüsü Dergisi, 11(2), 877-891. doi:doi:http://dx.doi.org/10.17218/hititsosbil.460068

Akın, G., & Önal, S. (2016). Kentsel Alanların Tasarımında Ergonomik Sorunlar. AÜDTCF, Antropoloji Dergisi(31), 51-60. 22.11.2020, https://dspace.ankara.edu.tr/xmlui/bitstream/handle/20.500.12575/4 3411/21950.pdf?sequence=1&isAllowed=y

Ana.K. (2012, 11 22). The Perfect Church: Circular Geometry, Harmony and the Vitruvian Man. 07.01.2020, http://introrenaissance.blogspot.com/2012/11/the-perfect-churchcircular-geometry.html

Anonim. (2012, 11 23). The Perfect Church:Circular Geometry, Harmony and the Vitruvian Man. 07.01.2020, http://introrenaissance.blogspot.com/

Arat, Y., & Bulanık, M. (2020). kentel Dış MekanlardaN Parklara Ergonomik Standartlar Çerçevesinden Bir Bakış ; Konya Örneği. Ergonomi, 3(2), 55 - 73. doi:https://doi.org/10.33439/ergonomi.651078

Babalık, F. (2007). Mühendisler için ergonomi : işbilim (2. b.). Ankara: Nobel Yayın Dağıtım.

Bai, X., Nath, I., Capon, A., Hasan, N., & Jaron, D. (2012). Health and wellbeing in the changing urban environment: complex challenges, scientific responses, and the way forward. Current Opinion in Environmental Sustainability, 4(4), 465-472. doi:https://doi.org/10.1016/j.cosust.2012.09.009

Bakan, K., & Konuk, G. (1987). Türkiye'de Kentsel Dış Mekanların Düzenlenmesi. TÜPİTAK Yapı Araştırma Enstitüsü.

Baki, E., & Oğuz, D. (2017). Kent ve Konfor. Ankara Üniversitesi Çevrebilimleri Dergisi, 5(2), 65-76. https://dspace.ankara.edu.tr/xmlui/bitstream/handle/20.500.12575/55184/23064.pdf?sequence=1&isAllowed=y

Başaran, İ. (2007). Sağlıklı Kentler Kavramının Gelişiminde Sağlıklı Kentler Projesi. Dokuz Eylül Üniversitesi Sosyal Bilimler Enstitüsü Dergisi, 9(3), 207-229. http://www.sbe.deu.edu.tr/dergi/cilt9.say%C4%B13/9.3%20ba%C5%9Faran.pdf

Belli, A. (2019). Türkiye'de Sağlıklı Kentler ve Büyükşehir Belediyeleri Üzerine Karşılaştırmalı Bir Analiz. OPUS Uluslararası Toplum Araştırmaları Dergisi, 10(17), 1930 - 1962. https://dergipark.org.tr/tr/download/article-file/639452

Bergil, M. S. (1993). Doğada / bilimde / sanatta altın oran (2. b.). İstanbul: Arkeoloji ve Sanat Yayınları.

Berkün, S. (2019, 12 29). Toplumsal Yaşama Tam Katılım İçin Erişebilir Kentler: Zonguldak Örneği. Uluslararası Sosyal Bilimler Akademik Araştırmalar Dergisi, 3(3), 43-52. 30.11.2020, https://dergipark.org.tr/en/download/article-file/908044

Bishop, K., & Marshall, N. (2017). Social Interactions and the Quality of Urban Public Space. Encyclopedia of Sustainable Technologies, 63-70. doi:https://doi.org/10.1016/B978-0-12-409548-9.10177-0

Çelikyay, S., & Karayılmazlar, A. S. (2016). Bartın Kent Merkezindeki Kamusal Alanların Kentsel Ergonomi ve Kent Kimliği Açısından İncelenmesi. Bartın Orman Fakültesi Dergisi , 18(2), 224-238. doi:10.24011/barofd.278907

Çolakoğlu, E. (2010). Ergonomiyle Uyumlu Kentler: Kent Ergonomisi ve Çevre. Çalışma Ortamı Dergisi(108), 20-21. 12.01.2021, https://calismaortami.fisek.org.tr/wp-content/uploads/calisma_ortami108.pdf

Doğan, C., & Altan, O. (2007). Kamusal Alanda Oturma Eylemi ve Ergonomik İlkeler. Megaron, 2(3), 159-166. 17.12.2020, https://jag.journalagent.com/megaron/pdfs/MEGARON-92400-ARTICLE-DOGAN.pdf

Edholm, O. G. (1980). Çalışma İlmi. (S. Adalı, Çev.) İstanbul: Sakarya D.M.M. Akademisi Yayınları.

Elam, K. (2001). Geometry of design : studies in proportion and composition. New York: Princeton Architectural Press.

Fırat, S. (2019). Engelsiz Bir Kent Tasarlamada Yerel Politikaların Önemi. Toplum ve Sosyal Hizmet, 20(1), 57 - 68. 17.12.2020, https://dergipark.org.tr/tr/pub/tsh/issue/48445/613681

Frings, M. (2002). The Golden Section in Architectural Theory. Nexus Network Journal, 4(1), 9-32. https://link.springer.com/article/10.1007/s00004-001-0002-0

Giles¬Corti, B. (2006). The impact of urban form on public health. http://healthimpactassessment.pbworks.com/f/The+impact+of+urban+form+on+public+health+-+UWA+Australia+-+2006.pdf

Güler, Ç. (1997). Ergonomiye Giriş (1. b.). Ankara: Türkiye Cumhuriyeti Sağlık Bakanlığı.

IEA. (2021). Human Factors/Ergonomics (HF/E). 04.01.2021, International Ergonomics Association: https://iea.cc/what-is-ergonomics/

Jackson, L. E. (2003). The relationship of urban design to human health and condition. Landscape and Urban Planning, 64(4), 191-200. doi:https://doi.org/10.1016/S0169-2046(02)00230-X

Kalınkara, V. (2017). Yaşlanan Kentler: Kentsel Alanda Aktif Yaşlanmayı Destekleyecek Kapsayıcı Tasarım ve Ergonomi. Toplum ve Demokrasi, 11(24), 229-248. 17.12.2020, https://www.researchgate.net/profile/Velittin_Kalinkara/publication/322131548_Yaslanan_Kentler_Kentsel_alanda_aktif_yaslanmayi_saglayacak_kapsayici_tasarim_ve_ergonomi/links/5a467dc7a6fdcce1971b6d8b/Yaslanan-Kentler-Kentsel-alanda-aktif-yaslanmayi-saglaya

Karayılmazlar, A. S., & Çelikyay, S. (2019). Kentsel Alanların ve Kent Donatılarının Tasarımında Ergonomik İlkeler. Bartın Orman Fakültesi Dergisi, 21(2), 570-579. https://www.researchgate.net/profile/Selma_Celikyay2/publication/335270613_Kentsel_Alanlarin_ve_Kent_Donatilarinin_Tasariminda_Ergonomik_Ilkeler/links/5dc1942d4585151435ec03b7/Kentsel-Alanlarin-ve-Kent-Donatilarinin-Tasariminda-Ergonomik-Ilkeler.pdf

Karen, V., Hannah, B., Paula, H., Koohsari, M. J., Mavoa, S., Davern, M., . . . Giles-Corti, B. (2015). Developing indicators of public open space to promote health and wellbeing in communities. Applied Geography, 57, 112-119. doi:https://doi.org/10.1016/j.apgeog.2014.12.003

Kaya, F. Ş. (2019). Kent Yaşamı Memnuniyeti, Stresle Başa Çıkma ve Yaşam Doyumu İlişkisi: İstanbul Örneği. Stratejik ve Sosyal Araştırmalar Dergisi, 3(2), 325 - 342. doi:https://doi.org/10.30692/sisad.584622

Kaya, Ö., & Özok, A. F. (2017). Tasarımda Antropometrinin Önemi. Mühendislik Bilimleri ve Tasarım Dergisi(5), 309-316. 13.01.2021, https://dergipark.org.tr/tr/download/article-file/303440

Kuter, N., & Kaya, Z. (2019, 04 15). Kentsel Donatı Elemanlarının Peyzaj Mimarlığı Açısından Değerlendirilmesi: Çankırı Örneği. Bartın Orman Fakultesi Dergisi, 21(1), 81-96. doi:10.24011/ barofd.501770

Külekçi, E. A. (2018). Erzurum'da Kentsel Mekânlarda Kullanılan Bazı Kent Donatı, Zemin Ve Bitkisel Elemanlarının Ergonomik Ve Antopometrik Yönden İncelenmesi. ATA Planlama ve Tasarım Dergisi, 2(2), 35-46. 01.07.2020, https://www.researchgate.net/profile/Elif_Akpinar_Kuelekci/publication/333044315_kent_donati_ata_planlama_2018/links/5cd91db7a6f dccc9dda6ba3a/kent-donati-ata-planlama-2018

Marmaras, N., Poulakakis, G., & Papakostopoulos, V. (1999). Ergonomic design in ancient Greece. Applied Ergonomics, 30(4), 361-368. doi:https://doi.org/10.1016/S0003-6870(98)00050-7

Neufert, E. (2000). Yapı Tasarım Bilgisi (35 b.). (G. Tercüme, Çev.) İstanbul: Beta Yayıncılık.

Norman, J. M. (2021). Albrecht Dürer Expounds the Aesthetic Anatomy of Human Proportion-1528. 07.01.2021, https://www.historyofinformation.com/detail.php?id=1872

Öztürk, A. ç. (2020, 12 10). 2020-2021 Güz Dönemi, Habitat Atölyesi 401A, Hukuk Fakültesi. Yayınlanmamış ders notları. Eskişehir, Odunpazarı, Türkiye: Eskişehir Osmangazi Üniversitesi, Mimarlık Bölümü.

Paiva, A. d., & Jedon, R. (2019). Short- and long-term effects of architecture on the brain: Toward theoretical formalization. Frontiers of Architectural Research, 8(4), 564-571. doi:https://doi.org/10.1016/j.foar.2019.07.004

Parsons, K. (2000). Environmental ergonomics: a review of principles, methods and models. Applied Ergonomics, 31(6), 581}594. doi:https://doi.org/10.1016/S0003-6870(00)00044-2

Pheasant, S. (1999). Bodyspace : anthropometry, ergonomics and the design of work (2. b.). London: Taylor&Francis.

Pivada. (2021). Vitruvius Adamı - Leonardo da Vinci. 07.01.2021, https://www.pivada.com/leonardo-da-vinci-vitruvius-adami

Rebecchi, A., Buffoli, M., Dettori, M., Appolloni, L., Azara, A., Castiglia, P., . . . Capolongo, S. (2019). Walkable Environments and Healthy Urban Moves: Urban Context Features Assessment Framework Experienced in Milan. Sustainability, 11(10), 1-18. doi:10.3390/su11102778

ResmiGazete. (2010, 11 12). Ulaşılabilirlik Stratejisi ve Eylem Planı (2010-2011). 09.12.2020, https://www.resmigazete.gov.tr/eskiler/2010/11/20101112-19.htm

Salvi, P. (2016). Illuminating Leonardo. C. Moffatt, & S. Taglialagamba (Dü). içinde Brill. doi:https://doi.org/10.1163/9789004304130_021

Sarıgül, S. S., & Türkyılmaz, Ç. C. (2019). Kentsel Alanlarda Ergonomi Ölçütleri: Adana Bilim ve Teknoloji Üniversitesi Kampüsü Örneği. Ergonomi, 2(2), 101 - 117. doi:https://doi.org/10.33439/ergonomi.481161

Şat, N., & Göver, T. (2017). Engelliler için belediyelerin erişilebilirlik sorumlulukları: Çorum Engel Haritası Projesi. Hitit Üniversitesi Sosyal Bilimler Enstitüsü Dergisi , 10(1), 521-541. doi:http://dx.doi.org/10.17218/hititsosbil.287902

Şişman, E. E., & Gültürk, P. (2016). Tekirdağ Kent Merkezi Dış Mekân Tasarım Elemanlarının Antropometrik Açıdan İrdelenmesi. İnönü Üniversitesi Sanat ve Tasarım Dergisi, 6(14), 1 - 12. doi:http://dx.doi.org /10.16950/iüstd.14823

Tay, E. C., & Türkyılmaz, Ç. C. (2018). Açık Alan Ergonomisne Dair Bir İnceleme, Şişhane Parkı ve Katlı Otoparkı. Mühendislik Bilimleri ve Tasarım Dergisi, 6(0), 205 – 219. doi:10.21923/jesd.360652

Tilley, A. R., & Associates, H. D. (2002). The measure of man and woman : human factors in design. New York: J. Wiley.

UT_Health. (2018, 02 28). Albrecht Dürer's Human Proportions. 07.01.2021, https://library.uthscsa.edu/2012/03/albrecht-durers-human-proportions/

Vitrivius. (2005). Mimarlık Üzerine On Kitap (4. b.). (S. Güven, Çev.) Şevki Vanlı Mimarlık Vakfı Yayınları.

WordPress. (2021). Vitruvius Adamı'nın Hikayesi. 07.01.2021, http://www.olaganustukanitlar.com/vitruvius-adamin-hikayesi/

Xenotheka. (2018, 11 09). Grafton, Leon Battista Alberti. 07.01.2021, https://xenotheka.delbeke.arch.ethz.ch/grafton-leon-battista-alberti/

Yurtkuran, S. (2005). Ergonominin Mimarlık öğrencilerinin Atölye Ortamındaki Verimine Etkisi. Yayımlanmamış Yüksek Lisans Tezi: Bursa: Uludağ Üniversitesi Fen Bilimleri Enstitüsü.

Yücel, G. F. (2006). Kamusal Açık Mekanlarda Donatı Elemanlarının Kullanımı. Ege Mimarlık, 4(59), 26-29. 17.12.2020, http://www.izmimod.org.tr/egemim/59/26-29.pdf

Yücel, G. F. (2006). Kamusal Açık Mekanlarda Donatı Elemanlarının Kullanımı. Ege Mimarlık, 4(59), 26-29. 17.12.2020, http://www.izmimod.org.tr/egemim/59/26-29.pdf

Zeising, A. (1584). Proportion des menschlichen Körpers. Leipzig, R. Weigel. 17.01.2021, https://archive.org/details/neuelehrevondenp00zeis

A STUDY OF EVERYDAY PRESENCE OF THE 'OTHER' THROUGH ARCHITECTURAL PRACTICES, FROM GALATA TO AZAPKAPI; THE TRANSFORMATION OF THE HISTORICAL GENOESE WALLS

Cemil SABANER[1], Atakan YOLCU[2]

[1] Istinye University, Turkey
cemil.sabaner@istinye.edu.tr
[2] Mimar Sinan Fine Arts University, Turkey
atakan.yolcu@msgsu.edu.tr

ABSTRACT

The cities are systems which are dynamic and constantly in a process of becoming. They grow like a living organism and create new complicated relations. The organism is produced by the relationality of the parts which make it up. The parts that constitute the city are defined not by stable and fixed relations, but by flexible and variable connections. These relations generate different layers of spatial boundaries. Surfaces, spaces, forms, etc. associated with architectural practice create the concept of the boundary which will allow the "other" to occupy the city.

In this paper, it is claimed that the built environment can be used differently from the design purpose and establishes reciprocal relations in the sub-regions and allows the other to produce daily and spatial practices. The study aims to examine the transformation of the built environment in the sub-regions through daily and spatial practices of the other. Within the scope of the study, the transformation of the historical Galata Walls extending from Azapkapı to Galata and its surroundings has been analyzed with the help of observation, historical documents, written and visual data. Additionally, data tables, architectural representations and diagrams were produced.

In conclusion, the Genoese Walls, which were built by a community which could be defined as other, lost its feature of being the main actor and turned into other. Additionally, it has been observed that each sub-region creates characteristic features of its context, and enables the creation of other users in the city by establishing new relationships around it.

Key Words: Organism; Process; Relationality; Boundary; Tectonic.

INTRODUCTION

All environmental features of human perception are part of different systems. The concept of organism, on which the study focuses, is a living system that adapts itself to time. In order to define this adaptation, it is necessary to define it through a process and to deal with the relationality of the parts that create it. Because each time interval has the possibility to be interpreted differently. Thus, the organism has a structure that cooperates with time, not against it. Unlike the parts of the machine system, the parts that make up the organism cannot be changed radically. It is the whole of relations, not a single part which is problematic. Therefore, the organism should be considered as a whole and the transformation affects the whole system. The view of the modern era that considers the system as a machine causes the production of dominant or recessive parts of it. The physical existence and meaning of the parts may lose over time. Parts can be actions, habits, places, memories, etc. of daily life. The organism transforms these parts for the requirements of time. Considering the city as an organism necessitates focusing on the relations of its parts within the framework of processes. Although there are a limited number of cause-effect relationships in the process of the machine, the urban system produces unpredictable original cause-effect relationships through newly produced or reproduced relationships. This relationality enables the system's past relationships to generate new potentials in the future. Spaces, actions, movements, uses, etc., which we can call parts of the present are fed by the processes of the past and provide continuity. According to this situation, erasing parts of the city means preventing new relationships and adaptation to time.

The flexible structure of the urban organism enables the creation of actors with different characters in its sub-regions. We can express these actors as smaller-scale parts in the system of organism. Transformation and harmony in the system is achieved through flexibility. Actors differentiate themselves and become the other by taking themselves out of the practices of daily life and the standardization produced by the modern era. An actor can be a physical space or a cultural norm. Each actor creates unique boundaries. Boundaries may be destroyed, transformed and reproduced every moment. The concept of boundary can belong to an actor, or it can become the actor itself. For the discipline of architecture, which is always in interaction with the built environment, the physical and cultural meanings of the concept of boundary are produced with the data obtained through concepts such as forms, surfaces, material usage, methods, experiences, etc. Architecture is a part of the urban organism that creates an innumerable and unpredictable network of relations.

The boundary has a major role in producing the sub-districts of the city. It enables not only the environment but also human relations to be regulated and reshaped within a framework. It creates a cluster in which relations are established through transition areas, through the dialectic of the boundary inside and outside. This dynamic cluster creates other potentials for the

regions located outside the boundary. In the discipline of architecture, the element that forms the boundaries which organize the 3rd dimension and space is the wall. The wall is not just a building element, it is a boundary that includes both spatial dimensions and reflects the lives of the users. The material, construction method, form, surface, dimension, space, etc. concepts belonging to the wall are the relations that reflect the traces of this life. Through these relations, a unique structure belonging to the boundary is established. In order to perceive the layered structure of a place's past, it is an effective method to examine the wall and boundaries of the built environment. Therefore, within the scope of the study, wall tectonics, which creates different perceptual and cultural boundaries, becomes important. The concept of tectonic can be used as an element that answers questions in the transition from physical boundaries to ambiguous boundaries.

In this paper, it is claimed that the Galata-Genoese Walls and its surroundings, which have a dominant boundary, go beyond the purpose of design in the historical process, establish relations with the sub-regions of the city and allow the other to produce daily and spatial practices. Therefore, it is aimed to examine the transformation of the built environment through the city wall route along the Azapkapı-Galata line, and the spatial dimensions of the daily and spatial practices of the other. The transformation of the Genoese Wall and its surroundings from Azapkapı to Galata into the concept of the other in the present is the main factor in the preference of the regions along the city wall route as the study area. In order to prove the hypothesis, from past to modern era, the transformation of the historical Galata Walls extending from Azapkapı to Galata and its surroundings is analyzed with the help of site observation, historical documentation, written and visual data. With the aid of these analyzes, data tabulations, architectural representations and diagrams are produced.

Boundary

The concept of boundary is inherent in existence. Every system shapes and reflects its existence through a boundary. Human first perceives the details of his built environment and entities with the help of boundaries. The processes of conflict, incursion and occupation between entities take place across boundaries. The construction, preservation and reproduction of identity is also directly related to the concept of boundary. In this context, the boundary is the basic element of an existence struggle. Social and cultural accumulations of identity production cause the creation of ambiguous boundaries. This situation makes it necessary to examine it in the dimensions defined abstractly, such as time, in addition to its physical dimensions.

The concept of boundary is of great importance for the discipline of architecture in terms of the relationship established with the production of space and its environment. In order for a space to be perceived as a place, boundaries that frame it are needed. The transformation of the space into a place in the process is also directly related to the feature of the boundary. Because, for the users of the space, the processes of giving the meaning

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

develop through the relationship they establish with the boundaries. Human's relationship with space continues over the boundary as the scales expand. The architectural discipline establishes the relationship between the scales, through the characteristics of the concept of boundary. Practices of daily life, such as usage, circulation, transitions, routines, etc., can be produced and observed through this relationships. In his book *Analysing Architecture*, Unwin explains the production of place in architecture, the potentials of space, the relationship between interior and exterior, through frames-boundaries; Thinking about architecture as frame-making is part of conceiving it as identification of place. Frames defines boundaries. Place in which things happen or are kept made by the means of architecture. Products of architecture are frames: the rooms within which are played, the streets along which we drive, the table where a family eats, the gardens in which we sit, the floors on which we sit, the floors on which we dance...are all 'frames'; and together they constitute a complex and extensive framework within which we live. A frame also 'helps' by defining space: creating demarcations and an ordered relationship between 'insides' and 'outsides' (Unwin, 2009).

Perceiving the boundary has an important role in generating and transforming the norms of the built environment. Societies' ownership of territories and creating their own boundaries are related to this situation. The physical boundaries produced are rearranged in the light of actions and conflicts in the process. This transformation turns the perceptible state of boundaries into ambiguous dimensions. For example, if people with different cultures and behaviors create a common culture over time in the light of common spaces and actions, distinctive cultural boundary layers can be melted and a homogeneous structure can be produced. In this way, even strong boundary elements produced to create dominant and clear distinctions between interior and exterior cannot resist the change of time and may lose their power and become ambiguous, indistinct and imperceptible. The inside-outside dialectic is inherent in the boundary. However, the concepts of inner and outer may vary according to the perspective and way of living of the subject. The subject perceives the boundary through the concepts of interior or exterior, in terms of the social and cultural conditions of the system he/she is in. Subjects in different systems may perceive each other as 'others'. The differentiation of each system and the production of a timeless concept of the other can also occur as a result of the interaction of the unique boundary concepts of the subjects with the coming together of the systems in the process. The urban organism, with its flexible structure that includes different systems, makes these transformations and the production of the other concept possible.

Becoming 'Other' in Architectural Context

The modern era has caused a rapid change. Globalization has led to the standardization of boundaries on the world. As one of the most important

examples of this situation, the system produced by the culture industry can be given as an example. The design of environmental elements and the organization of spaces through boundaries has begun to affect many disciplines, including architecture. The approach to living in a standard world imposed by the culture industry has led to the standardization of many daily life practices, including the concept of space. It tried to make people forget the relationship they established with their memory, and to maintain the existence of a single system. Theodor Adorno explains the planned system of the culture industry as follows; 'While the culture industry undeniably speculates on the level of consciousness or unconsciousness of the millions to which it is directed, the masses are not primary but secondary, they are calculated; are extensions of the mechanism. The customer is not king, as the culture industry would like to believe; it is the object, not the subject, of the culture industry (Adorno, 2007). This situation aims to make both the space and the human being the replaceable parts of the machine metaphor. It is inevitable that a space which establishes strong relations with its context and user in an order where each piece becomes standard will turn into the other for this system. However, although the relationship they established with their environment keeps them alive, their place in the system causes them to become alienated from the whole.

The discipline of architecture examines space and many concepts related to it, such as people, action and culture. Therefore, the production of the concept of other within the framework of the architectural discipline is shaped by the roles of these concepts in the system. The place emerges as a result of the production of the space through boundaries within the framework of certain design criteria. Therefore, the boundaries of architecture do not only consist of 3 dimensional building elements. The relations that the user establishes with the space are strengthened by the flexible character of the boundaries. In addition to the interaction that the space establishes with its environment, the relations it establishes with the memory of the user directly affect the process of giving meaning. The relations between different scales such as context, space and memory and the processes of giving meaning enable the production of 'place'. Schulz explains the concept of place as follows; 'A concrete term for environment is place. It is common usage to say that acts and accurences take place. In fact it is meaningless to imagine any happening without reference to a locality. Place is evidently an integral part of existence' (Schulz,1992). The concept of place, which is a part of existence, is also a requirement for the generation of the concept of the other. Because for the user, when a space turns into a place or a place becomes a contextless space, the other is produced. This is a balanced and reciprocal relationship that takes place on the time axis. (The space without a place for the subject is the other, but the same space may have already been place for another subject.) In this way, the individual becomes alienated from the space and eventually the concept of the other is produced. The influence of cultures belonging to the period is effective in this transformation. On the other hand, a culture can also turn into the other over time. Because actions and events are cultural concepts. The same is true for a building form or a space. All these factors can be interpreted within the framework of different meanings and uses at different time intervals. A house can become a museum, a church can become a

performing arts center, a building that is the main actor of time can become a place for nothing.

Being able to examine the transformation is related to the perception of the mentioned time axis. Conflicts of periods are provided by comparing the before and after processes of a concept. Because considering an entity through a process makes it possible to grasp the potentials associated with it and to examine the story behind its othering. Heidegger defines the concept of temporality through the realization of being in the present as follows; 'Experiences past and just coming, on the other hand, are no longer or not yet "real." Dasein traverses the time-span allotted to it between the two boundaries in such a way that is 'real' only in the now and hops, so to speak, through the succession of nows of its "time". For this reason one says that dasein is "temporal". The self maintains itself in a certain sameness throughout this constant change of experiences (Heidegger, 1996). Therefore, when evaluating an architectural entity, its meaning produced through its temporality should be considered. This meaning; use, needs, experience, method, habits, social norms, encounters, conflicts, reconciliations, etc. as in the case of change of the organism system, the change of parts leads to a holistic change. The change in the object can change the perceptual process of the subject, and the changes in the subject itself directly affect the process of perceiving the object. Zizek explains this process, which includes reciprocal and transformative relations between subject and object, with the concept of parallax. Parallax is related to changes in perceived position creating a new perspective and displacement of the object. However, this situation does not depend only on the perception of the subject, it also occurs through the changes that occur in the existence of the object (Zizek, 2011).

The spatial experience is the basic element that realizes the change in the parallax position within the framework of the temporality of the architectural entity. The process of giving meaning to the space or becoming the other is provided by the experiences realized at every moment. The practices of daily life play a fundamental role in the production of the spatial culture of a period through experiences. The wall, which is the only 3rd dimensional element that limits and organizes people's experiences and spaces in urban life, comes to the fore. The wall is an architectural element where the change of the system can be examined, through its existence that is constantly affected by the changes in the subjective and objective position.

Wall Tectonic

By the reason of the surfaces it has and the volume it occupies, the wall has become an architectural entity where the traces of the changes of the boundaries in different planes can be read. Being both permeable and voided (niche) as well as being impermeable and massive, it can be in a position which creates solid boundaries while creating a transition between

interior and exterior. In addition to being an interface that brings different spaces together, it creates an experimental field of study for architecture and related disciplines due to its own volume and unique technique. This situation causes it to contain layers of identity as well as its physical structure. Therefore, the wall is one of the most important elements in which the temporality of the life of a society can be examined. It can create a route in the 3rd dimension as it can be a source for the settlements of the period, spatial functions, material usage, technology, etc. at the same time. Considering the wall as a tool used to analyze the scales of the city and regulating physical and ambiguous relations requires an examination through the concept of tectonic. Heidegger makes the etymological expansion of the concept of tectonic as follows; The Greek for "to bring forth or to produce" is tikto. The word techne, technique, belongs to the verb's root, tec. To the Greeks techne means neither art nor handicraft but, rather, to make something appear, within what is present, as this or that, in this way or that way. The Greeks conceive of techne, producing, in terms of letting appear. Techne thus conceived has been concealed in the tectonics of architecture since ancient times (Heidegger,1977). According to this, the concept of tectonic is not just a situation where creativity or only production is prioritized, but a holistic approach. For architectural tectonics, all phenomena from context and technical production take their place as a production criterion. It is in the nature of the word tectonic that what is produced comes to the forefront through the combination of these phenomena. Frampton defines tectonics as the art of unification; '"Art" here is to be understood as encompassing boat, and therefore indicates tectonic as assemblage not only of building parts but also of objects, indeed of artworks in a narrower sense. the construction or making of an artisanal or artistic product' (Frampton, 1996).

It would not be wrong to consider the wall as a product of architectural art, where relations intersect due to its location and existence. The multi-faceted production practice arising from the structure of tectonics enables the potentials of the context to transform the wall while transforming itself, transferring it to the future and ultimately preserving its temporality. For example; An impermeable wall may refer to the security of a region and the perception of privacy of a society. By means of its production technique and material, it can be a reference to the social, economic conditions and architectural production principles of the period and region. As a result, the wall is the reflection of the attitude of humans towards their environment, while the concept of tectonic is the way the wall expresses itself.

Geneose Walls

Today, Galata covers the region starting from the boundaries of Tophane and Azapkapı districts to Beyoğlu. The district, located across the Historical Peninsula and towards the Golden Horn, has hosted different communities throughout history. Undoubtedly, the most important reasons for this are; Its closeness to the Historical Peninsula, the Golden Horn which is a busy port area located next to it, and people of different ethnic origins and beliefs from different parts of the world frequently visit these places for trade. The effect

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

of this multicultural presence in the development and transformation of the region is clearly visible. Some communities that came to Byzantium, which had dominated Galata for many years, were not only guests but also managed to maintain their existence and leave permanent traces. On the other hand, being a frequently visited region makes it possible to follow the traces of the city life of Galata in different periods from the travel books of travelers who visited the city as a foreign observer. The features of Galata were formed as a result of important events in the region. This situation can be understood from the traces of each civilization that settled in the region and built walls, houses, etc. in order to protect and impose its existence. It is the first example of this situation in the region that Byzantium restricted the city with walls in order to protect the region it dominates and to regulate relations. In the *Istanbul Historical Topography* book, it is stated that the Byzantine Walls in the region have existed since the Constantine period and were renovated for the first time in 528, during the reign of Justinian (Müller-Wiener, 2002).

The first examples of Genoese settlement are in the 12th century. In the beginning, the Galata Region and the Genoese community represent two foreign systems. Genoese, who were interested in trade and existed as a foreigner in the region at that time, were settled in the Galata region by obtaining some privileges from the emperor with the help of their services and relations. As stated before, it is known that there were fortification walls in the region before, but these fortification walls were demolished by the emperor after the Genoese settled in the region. The reason for this is to ensure that the Genoese, who exist as a minority in the region, are kept under constant control, with definite boundaries. In its early days, the empire did not allow the Genoese to build any fortifications in the region. However, the fact that Byzantium was faced with other dangers gave the Genoese the opportunity to obtain some privileges and to build walls by defining their own areas. In the process, the Genoese bought land and expanded their area, adding it to their living spaces and surrounding it with large fortifications (Müller-Wiener, 2002). The main purpose of the Genoese to build the walls; is to create an environment that belongs to them, which is safe, which they can control, and where they can impose their own existence in Byzantium. Thus, the Galata Walls formed the interface of the Genoese people with the region. The existence of Genoese is protected by the fortification wall and adapted to the system. The change of social, economic and physical boundaries caused the fortification wall to be transformed and its meaning changed. Therefore, the city walls, which best express the existence of a civilization and the change it has experienced, have been demolished and reproduced from time to time. As a result of this whole process, the walls took their final form in the 15th century, during the Genoese period (Figure 1).

OTHER ARCHITECT/URE(S)

Figure 1. Schneider-Nomidis The Boundaries of the Galata Walls,1944

Compared to the Byzantine Walls, the Genoese Walls were used as a means of regulating both security and internal-external relations. Even if the first concessions did not allow the construction of fortifications, the fact that the Genoese people built their houses without gaps is proof of the need for a boundary that would regulate the relations of the city system. As Doğan Kuban mentions in his book *A City History of Istanbul*: 'The city administration became autonomous in 1276, and the Genoese who settled here in 1303 were not given the right to build walls first. They also protected their residential areas by digging a trench and built their houses side by side as if they would form an uninterrupted defense system' (Kuban, 1996). The walls were enlarged, transformed, destroyed and rebuilt with the influence of political factors, natural disasters, fires, as well as different identities of the region. This allowed the production of different layers for each change. Gaining meaning of the wall through these factors, gaining a soul and arranging it with a new technique each time allowed it to produce a unique tectonic. By means of the gates on the wall, commercial areas, squares, streets were organized, and through the inscriptions, a cultural idea was transferred to the future. The massive and strong character of the fortification structure along the line has created a reliable boundary line for the community that lives in and owns the area it defines. On the other hand, it created a difficult line for a foreigner approaching the city from the outside. However, ditches dug along the fortification line ensured the safety of the city and created sharp boundaries for other urban systems.

In 1453, the region passed under Ottoman rule, and the process of transforming the Genoese living within the city walls to the 'other' position began. While a part of the society living in the Galata region left the city, another part continued its life with the privileges gained under the Ottoman rule. However, for the Genoese society living in the region, which lost its status as a city-state and became a part of a great empire, the walls lost their former meaning. With the gradual demolition of the walls for various reasons in the process, their identity became ambiguous. Especially after the Genoese living in Galata left the region after the Ottoman domination, minorities from different societies settled in their place started the production process of a new system within the walls. Jews, Greeks, Armenians, French

and societies from many different identities, which can be defined as 'other' by the majority in the society as of the period, continued their lives around the Genoese Walls and formed an organism-like system in which different systems were integrated.

As a result of events such as the opening of large boulevards, road widening works, and the creation of new squares after the Republic period, the existence of the walls in the city began to disappear. Today, the Genoese Walls and their surroundings, which try to exist in a position that is detached from its context and system, are interpreted as the other. The destruction of the majority of the walls and the fact that the existing parts are difficult to perceive within the existing system proves this situation. The remaining parts of the Genoese Walls extend from the Azapkapı Region to the Galata Tower. These walls, which drew the city boundaries in the past, have become a part of the boundaries produced by different dynamics in the present, but they have lost their effective status and become blurred.

While the part of the wall located on Tersane Street in Azapkapı played a role as a main actor that provided the transitions between interior and exterior and organized the transformation around it, today it has lost and transformed this role with the changes in its tectonic structure. The perceptibility of the structure, which is located under the metro bridge, has decreased due to the rapid flow of daily life. However, when examined carefully, the historical layers of the structure can be read through the construction technique and materials. Its arched structure compared to other fortification structures; enabled the production of characteristic actions in his own time and in the present (Figure 2). Through this piece, it is seen that the internal-external relations are reflected in the structural form. The fact that a structure that creates the concept of boundary so powerfully is perceived from a single direction today and its internal-external production has lost its meaning shows that its belonging to this time has decreased and it has turned into the other with its surroundings (Figure 3).

Figure 2. Structure Which Enabled the Production of Characteristic Actions

Figure 3. The Perceptibility of the Wall Which Turns into to the Other

The part of the wall, which continues on the same line with the part on Tersane Street, located on the side of Emekyemez District, contains the passage known as Harupkapı. The wall is in a position which creates and limits social relations and neighborhood order due to its closeness to the settlements and it organizes the streets. The relationship of the existing houses with the city wall proves this situation. The seal belonging to the Doria Family on the wall can be shown as an example of the relationship between the wall and the regional identity. The Doria Family, who was the ruler of the Genoese colony, tried to make a personalization on the wall to represent their entities can be associated with the concept of temporality (Figure 4). This allows the existence of the wall to be used as a means of transmission. The part of the wall, which is located next to the Yenikapı-Haliç metro line today, has been damaged especially during the construction phase of the metro line (Figure 5). There are traces of systems belonging to another periods due to graffiti, signs of the surrounding shops, metro line etc. (Figure 6)
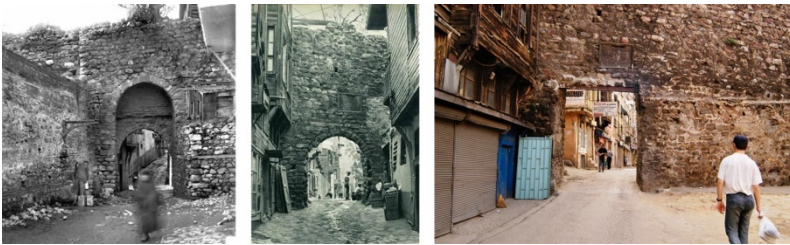

Figure 4. Photographs of Harupkapı in Different Periods

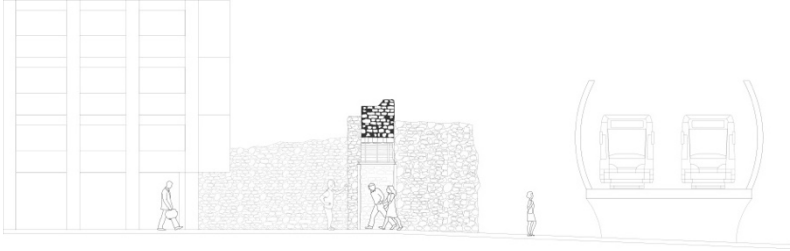Figure 5. Remains of the Wall in Harupkapi

Figure 6. Traces of Systems Belonging to Another Periods

In the Yemeniciler Street area, when the wall line and the remaining wall piece are considered as a route, the way the characteristic structure of the environment transforms the route can be clearly seen (Figure 7). The city user, who produces maritime equipment and makes his living in this way, has been appeared throughout the existence of the wall from the past to the present. This region is a concrete example of the relationship established with coastline in maritime trade and shipbuilding. *Yelkenci Han* structure is one of the examples that can be shown to the potential and power of the city walls to transform their surroundings. At the same time, the structure rests on the Genoese wall and maintains the daily life practices of the environment in integrity. The reason why *Yelkenci Han* was left outside the city walls can be related to the establishment of security and controlled trade. Having an integrated structure is a sign that the wall behaves like a living organism and constantly renews itself by hosting other users with relations from the period. It is known that in and around the inn, which is thought to have been built during the Ottoman period, sailor's equipment was sold and used as a warehouse for many years (Figure 8). The current usage in the region proves that the city spaces and the wall parts are being transformed effectively at every moment. In this area, it would be more

correct to consider the events and the built environment as the 'other'. The relationship that the wall established with the makeshift structures of today proves this situation (Figure 9).

Figure 7. Interaction of the Wall Piece with the Structures in the Region
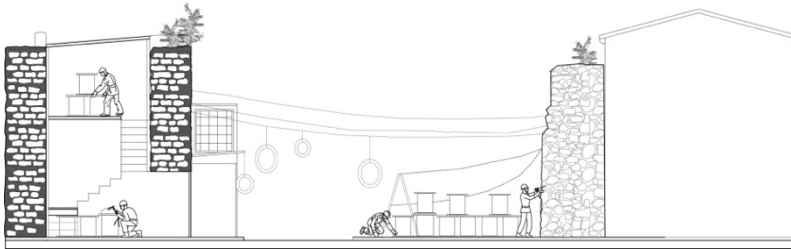

Figure 8. Production of Sailor's Equipment

Figure 9. Working Areas Between the Walls

The last of the Genoese walls examined within the framework of the study is located in Bereketzade, which also includes the Galata Tower. The church of Saint Pietro, built by the Genoese colony in the 16th century, establishes a relation with the fortification wall. So much so that the owners

of the church pay taxes for this wall. The wall provides the boundaries of the church and the protection of this land, which is also used for education. The most important factor that ensures the preservation of this part of the wall is the relations established with the church (Figure 10). Since the wall has a role belonging to the system of the church, with the decline of the church's active position, it has become the other and owned a passive identity. Today, this piece has become difficult to perceive as it remains in private property.
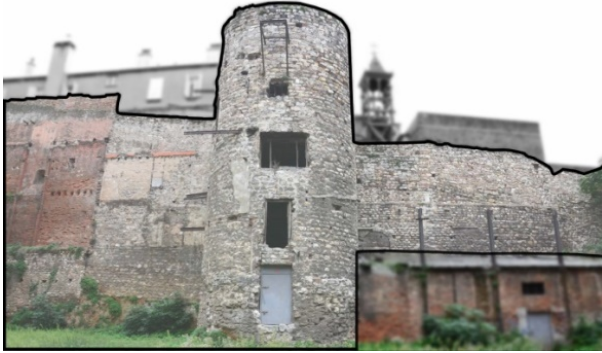

Figure 10. Piece of the Wall within the Boundaries of the Church

CONCLUSION

Systems create the perceived environment. The change of the entity in the process benefits from the structural features of the system it is in. The transformation of a system over time is provided by the relationships it establishes within itself and with different systems. Since the characteristics of the organism system contain the relations and flexibility suitable for this transformation, it can adapt to different systems while maintaining its existence over time. Considering the city within the framework of the transformation and relations that occur at every moment is to accept it as an organism. Therefore, the existence of each part of the urban organism cannot be eliminated, but it gains new interpretations in the process. The concept of boundary is the concrete or abstract dimensions formed by the relations between systems and parts. The boundary creates an interface in the transformation. Boundaries are transformed as a result of processes of occupation, conflict and compromise between entities and systems. Therefore, the concept of boundary is a phenomenon in which the transformation and the creation process of the other can be examined. The practices of the daily life of the city provide the meaning of the space by realizing the clarification of potential relations. The concept of boundary connects with the cultural element and transforms into a place by being spatialized through this process of giving meaning. In the process, the

transformation of the space into the place or the separation of the place from the context plays an important role in the production of the concept of the other. The change of the Genoese Walls in both physical and cultural context over time has created a process in which the other is produced for the elements within and outside of its system. Although Genoese Wall was built by a minority community that can be defined as the other in the period it was produced, it has turned it into a decisive actor that transforms its environment through the internal-external relations it has established in the region. The tectonic structure of the wall is one of the most important elements reflecting this transformative power. The fact that an object produced over the same boundary produces identities, purposes of use, methods, permeability, etc., in different ways in different parts of the city, proves its rich tectonic structure. The Genoese Wall, which was made meaningful by its tectonic structure, lost its strong structure in the system over time, causing it to lose its status as the main actor and the structure itself to turn into the other. The relationship of four of the remaining Genoese city walls with their surroundings reveals the process of transformation into the 'other'. The part of the wall in Azapkapı region reflects the transformation of internal-external relations, the part of the wall connected to Harupkapı in Emekyemez district transforms the concepts of settlement culture, neighborhood relations and identity, the part of the wall in Yemeniciler Street transforms the social and economic relations of the context, the part of the wall in Bereketzade reflects the situations caused by the transformation of the private property understanding of the church. As a result, it has been seen that the Genoese Walls, which were produced for defense purposes, create characteristics of the context in each sub-region and its transformation from the main actor to the other has changed its environment.

Table 1. Transformation of the Meaning of the Wall

	Design purpose	The meaning produced by the context of the other
Azapkapı, Tersane Street	provides transitions between interior and exterior	the historical layers of the building can be read through the construction technique and materials
Harupkapı, Emekyemez District	creates and limits social relations, organizes the streets.	transforms the concepts of settlement culture, neighborhood relations and identity.
Yemeniciler Street	ensure security and controlled trade	transforms the social and economic relations of the context
Bereketzade District	ensures security	reflects the situations caused by the transformation of the private property understanding of the church

REFERENCES

Adorno, T. (2007). Kültür Endüstrisi. İstanbul: İletişim Yayınları. p.110

Frampton, K. (1996). Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture. (J. Cava, Ed.) London: The Mit Press. p.4

Heidegger, M. (1977). Basic Writings. London: Harper and Row Publishers p.361

Heidegger, M. (1996). Being and Time,(trans. Joan Stambaugh). New York, NY: State University of New York Press. p.373

Kuban, D. (1996). İstanbul Bir Kent Tarihi: Bizantion, Konstantinopolis, İstanbul. İstanbul: Türkiye Ekonomik ve Toplumsal Tarih Vakfı. p.172

Müller-Wiener, W. (2002). İstanbul'un Tarihsel Topografyası. İstanbul: YKY

Norberg-Schulz, C. (1992). Genius loci: towards a phenomenology of architecture. New York, NY: Rizzoli.

Unwin, S. (2009). Analysing Architecture. London: Routledge. p.73

Zizek, S. (2011). Mimari Paralaks,(çev. Bahadır Turan). İstanbul: Encore. p.11

Figure 1 : Schneider, A. M., & Nomides, M. I. (1944). Topographical and Archaeological Plan of Galata. Retrieved August 13, 2021, from Salt Research:
https://archives.saltresearch.org/handle/123456789/102336

Figure 3 : Cangül, C. (2015, January 22). Galata Surları Kalıntıları, Azapkapı. (C. Sabaner, & A. Yolcu, Eds.) Retrieved August 13, 2021, from Caner Cangül Fotoğrafları:
https://www.canercangul.com/13513/galata-surlari-kalintilari-azapkapi/

Figure 4 : Eski İstanbul Fotoğrafları Arşivi. (n.d.). Yanıkkapı. Retrieved August 13, 2021, from Eski İstanbul Fotoğrafları Arşivi:
http://www.eskiistanbul.net/5260/yanikkapi

Eski İstanbul Fotoğrafları Arşivi. (n.d.). Eski İstanbul: 1950'lerde Yanıkkapı. Retrieved August 13, 2021, from Eski İstanbul Fotoğrafları Arşivi:
http://www.eskiistanbul.net/94/eski-istanbul-1950lerde-yanikkapi

Kaya, N. (2004). Galagenova Project. Retrieved August 13, 2021, from Levantine Heritage: http://www.levantineheritage.com/

Figure 5 : Cangül, C. (2008, May 10). Metro Geçişi Öncesi Galata Surları. (C. Sabaner, & A. Yolcu, Eds.) Retrieved August 13, 2021, from Caner Cangül Fotoğrafları: https://www.canercangul.com/6134/metro-gecisi-oncesi-galata-surlari/

Figure 10 : Cangül, C. (2014, October 12). Galata Surları. (C. Sabaner, & A. Yolcu, Eds.) Retrieved August 13, 2021, from Caner Cangül Fotoğrafları: https://www.canercangul.com/14826/galata-surlari/

Figure 2, 6, 7, 8, 9 : Prepared by the authors. (Sabaner, Yolcu, 2021)

Table 1 : Prepared by the authors. (Sabaner, Yolcu, 2021)

*Politics/ Policies/
Laws/ Regulations/
Ethics*

Human/ Behavior

*Technology/
Material/
Sustainability*

*Philosophy/
Theory/ History/
Discourse*

Criticism/ Method

*Identity/ Culture/
Tradition*

**Urban/ City/
Landscape/
Rural**

Design

Interior Design

*Conservation/
Transformation/
Re-use*

Education

Arts/ Aesthetics

OTHER ARCHITECT/URE(S)

SÃO PAULO PALIMPSEST: SENSITIZING THE EYES FOR CULTURAL LANDSCAPE AT RISK

Beatriz BUENO[1], Mirza PELLICCIOTTA[2]
University of Sao Paulo, Brasil
beatrizbueno@usp.br
Museum of Sacred Art of São Paulo, Brasil
mirzapellicciotta@gmail.com

ABSTRACT

Shared heritages and knowledges in transit, Sao Paulo cultural landscape is a collective work. The central region of the metropolis of São Paulo (urban conglomerate, today, with more than 12 million inhabitants) hides the marks of formation and transformation of the city. A region of restricted dimensions, it has been responsible for more than 400 years history. Stimulating Heritage Education Studies, we are trying to sensitize the eye of architectural professionals, undergraduate and graduate students, fostering programs for built heritage conservation.

In this way, this communication focus two experiences of Heritage Education: (i) *LabSampa*, a laboratorial and immersive discipline teaches in School of Architecture and Urbanism at Sao Paulo University; (ii) and *São Paulo Heritage Caretaking*, a proposition in order to integrate conservation measures, organized as an university extension course at the Museum of Sacred Art of São to train caretakers of the built heritage in São Paulo state - professionals with broad vision and conservative references who would act in the preservation of São Paulo's built goods.

Mobilizing the five senses of students, through theoretical classes and technical visits, the interaction with approaches of professionals from different fields of knowledge (architecture, engineering, history, biology, chemistry, physics, administration, arts, agronomy, geology and archeology, among others) and from different areas of activity (teaching, research, public management, conservation, restoration) results in a wide range of readings and contact with significant conservation propositions.

Key Words: Heritage Conservation; Cultural Landscape; Material and Immaterial Culture; Heritage Education Studies; São Paulo.

OTHER ARCHITECT/URE(S)

INTRODUCTION

Two teachers, two experiences: (i) *LabSampa* is a laboratorial and immersive discipline teaches in School of Architecture and Urbanism at Sao Paulo University (FAUUSP), 100% done at historical center of Sao Paulo, in partnership with the *Dipartimento di Architettura of the Università degli Studi di Firenze*; (ii) and *São Paulo Heritage Caretaking*, is a proposition in order to integrate conservation measures, organized as an university extension course at the Museum of Sacred Art of São Paulo (in partnership with Faculdade São Bento and support from Estúdio Sarasá) to train caretakers of the built heritage in São Paulo state - professionals with broad vision and conservative references who would act in the preservation of São Paulo's built goods.

Both mobilize the five senses of students and professionals interested in preserving cultural heritage in Sao Paulo. How to understand the texture of a city? Its topography, hydrography, geology, geomorphology, vegetation, climate changes and tectonic landscape arising from uneven layers of time? How can we train de eyes to see, the ears to hear, the hands to touch, the nose to smell and the mouth to enjoy the landscape of the historic center of Sao Paulo?

(i)   *LabSampa*: a laboratorial and immersive didactic experience at Sao Paulo Historic Center

First, let's talk about *LabSampa* and its methodological resources.

Since 2017, the *Faculty of Architecture and Urbanism of the University of São Paulo* and the *Dipartimento di Architettura of the Università degli Studi di Firenze* have developed a didactic and scientific cooperation project with the use of 3D laser scanner technology for the preparation of historical documentation of architectural heritage in Sao Paulo Historic Center. The project led to the realization of theoretical-practical laboratories and the creation of an optional graduate discipline aimed to insert the results of academic cooperation within the training offer of the two institutions. The initiative, with the participation of an Italian and a Brazilian team, made up of professors, researchers and undergraduate and graduate students, already assists in the production of final graduate and master's and doctoral research work at both institutions. In this communication we will present the results of this laboratorial and immersive experience with laser scanner technology 3D, integrated with photogrammetric and manual metric method, at FAUUSP.

The pedagogic experience with Digital architectural survey and Laser Scanner 3D Technology intends to introduce for the students a methodology of historical documentation capable of contributing to open new historiographic perspectives and to serve as a subsidy for projects and actions of preservation, restoration and reuse of the architectural heritage.

The scientific cooperation initiative started in 2017 from the internship held at the *Dipartimento di Architettura dell'Università degli Studi di Firenze* by Dr. Regina Helena Vieira Santos, during her PhD research, supervised by

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

Prof. Luciano Migliaccio, at the Faculty of Architecture and Urbanism of the University of São Paulo.

The research included a stage in Florence, under the direction of Professor Silvio Van Riel, and the collaboration of Professor Stefano Bertocci. Some undergraduate students and Italian researchers in the field of digital surveying were interested in carry out a 3D digital survey of a part of São João Avenue, the first boulevard of Sao Paulo at the beginning of twentieth century. In this context, the *Baraúna Building* was selected as an object of study. The survey was carried out in September 2017, as an open workshop, by an Italian team composed by students Anastassia Cottini and Chiara Alessi, and researchers Matteo Bigongiari, Monica Bercigli, Pietro Becherini, supervised by Professor Stefano Bertocci, with the participation of students enrolled in the Undergraduate and Graduate Courses of FAUUSP.

In 2018, the experience was repeated as part of the optional discipline AUH 237 - History of Urbanization and Urbanism in Brazil.

Since 2020, this activity is part of a new optional discipline: AUH 335 - LABSAMPA: Laboratory for the Historical Documentation of Architecture in São Paulo, under the joint responsibility of the professors Beatriz Piccolotto Siqueira Bueno and Luciano Migliaccio, with the collaboration of Dr. Regina Helena Vieira Santos and PhD student Rodrigo Gutierrez Minot.

The objective of the course is to combine fieldwork with the theoretical and methodological dimension of the survey activity, in order to train students in the use of digital technology with a 3D laser scanner in the preparation of documentation for study and projects for preservation and restoration of historic buildings.

Some cases studies were selected to try out methods of integration of digital scanner technology with 3D laser metric and photogrammetric survey data.

The discipline is a laboratorial and immersive didactic experience at Sao Paulo Historic Center.

The program includes intensive field activities for one week. During this period, the exam of a selected building is carried out, by processing computerized digital survey data combined with the manual metric, photographic and photogrammetric outcomes. This data served as support to produce drawings representing the results of the various techniques used during the survey activities.

For the representation of the façades, photogrammetry was performed using the PhotoScan software. For the inaccessible parts of the buiding, a DJI Spark drone was used. Finally, the model obtained from the point cloud produced by the 3D laser scan was overlapped on all this data.

Once the survey process was completed, the students, divided into groups, searched the archives for historical documentation related to the selected

buildings. The results of the empirical examination and historical research have been gathered in a paper divided into the following topics:

- Urban topographic context and plants.
- Authorship, history and analysis of projects, owners, builders.
- Tectonic issues. Materials and constructions techniques for the various parts of the building.
- Aesthetic issues.

The results obtained with the application of the architectural survey and the historical methodology, emphasizing the educational potential of the use of technology in communicating to the public the meaning of buildings as a document of urban history, led in 2020 to the ratification of a cooperation agreement between the Faculty of Architecture and Urbanism and the Sao Paulo City Museum, an organ of the Secretary of Culture of the Municipality of São Paulo.

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

Figure 1. AUH-335 - LABSAMPA: Laboratory for the Historical Documentation of Architecture in São Paulo. Graduate students from School of Architecture and Urbanism, São Paulo University, at *São Paulo City Museum*, a 18th century town house. Photos Beatriz Bueno.

How to train the eyes and others senses?

How to train the eyes to see and the others senses to hear, smell, touch and taste? The gaze and the other senses need to be trained and awakened to develop all their sensory capabilities. Isn't the use of drones, 3D scanners and other tools from the world of geotechnology enough? Perceiving the alterity of an urban landscape, what is inherent to it, is not an easy task. Thinking with your eyes requires training and above all the resource of drawing. The landscape of São Paulo is the result of an amalgamation of natural and anthropic elements from multiple temporalities.

Figure 2. Heritage Education Studies. Graduate students from School of Architecture and Urbanism, São Paulo University. "Landscape Viewpoint" elected to analyze different temporalities. Photo Beatriz Bueno.

The landscape prior to Iberian colonialism leaves in the toponymic traces of the native peoples who lived there. Indigenous people from the *Tupi* trunk named rivers, hills, trails, giving them character and meaning.

The occupation of the historic hill where the heart of the city is located, strategically positioned at the confluence of the *Tamanduateí* and

Anhangabaú rivers, is the result of rationalities from other times, from other men. From an ecological niche for the indigenous peoples due to the fertile and irrigated soil of its surroundings, and macro-territorial connections by rivers, in times of Portuguese colonialism from the 16th century onwards, the rationality of defense in the highlands of a site on the acropolis predominates in the middle of the plateau surrounded by the extensive fields of *Piratininga*. A tributary of the *Tietê* River, *Tamanduateí* river connect with a network of rivers and land routes interiorized into the continent, linked to other rivers and hydrographic basins, so that the indigenous people - by river and land roads (*peabirus*) - connected the coast to the bowels of the American continent, arriving from São Paulo to *Assuncion* in Paraguay and the Andes, in an unbelievable mobility in today's eyes.

The fact is that the indigenous people who lived here circulated a lot.

If *Tamanduateí* alludes to a fishy river, rich in hunting and fishing, in *Tamanduá* – an animal that gives it its name -, the *Anhangabaú* alludes to bad omens, bad water and other bad omens that condemned it to a mere means of communication.

But the fields of *Piratininga* were rich in fauna and flora, forests from time to time, and it was also the ecological niche chosen by the lusitanian, Jesuit priests and other actors who arrived here since 1532.

The students are interested in noticing that before the colonizer, the site was a very successful indigenous choice and from this symbiosis results the abundant toponymy in the contemporary urban landscape: *Pari, Mooca, Cambuci, Morro do Caguaçú, Jaguaré, Butantã, Morumbi, Tatuapé, Campos do Guaré, Caxingui ...*

Less trained eyes are incapable of perceiving so much hidden wealth in a city that has radically changed since the end of the 19th century.

Figura 3. *Marquesa dos Santos* House, a typical *taipa* building from 18th century, now *São Paulo City Museum*. Student Henrique Andrade Reis virtual simulation.

Just to get a general idea of this process, São Paulo's population grew from 7,000 living inside urban perimeter back in 1808 to 26,040 by 1872.

Powered by its hinterlands flourishing coffee economy and mass immigration, the numbers were up to 47,697 by 1886 and 64,934 by 1890. Then its population quadrupled in the next decade to reach 300,569 in 1905 and 460,261 in 1913. Relentless growth drove the total to 579,000 inhabitants by 1920, 900,000 by 1930 and 1,326,261 by 1940. From 1960 onwards, another two million people were added each decade to reach its current total of 12 million (IBGE). From 1840 to 1913, the number of buildings in Sao Paulo jumped from 1,843 to 43,940, 80% of which were rented.

The city's growth rates were: 186% from 1886 to 1896; 40% from 1896 to 1906; 100% from 1906 to 1916; 50% from 1916 to 1926; and 75% from 1926 to 1936. Benedito Lima de Toledo titled his book *São Paulo: três cidades em um século (São Paulo: three cities in one century)* alluding to the city metamorphosis, like a palimpsest.

New combinations result from the process of mutual fertilization between indigenous and portuguese in the first four centuries with the mass of transhumance European immigrants at the end of the 19th century.

It is necessary to walk, look and draw to see, hear and imagine sounds, smells, textures and tastes from other times.

Figure 4. Student Victor Tonasso – urban sketchbook.

We have been trying to mitigate this situation of a palimpsest city by initiatives to sensitize the eyes of undergraduate and graduate students from School of Architecture and Urbanism at São Paulo University, stimulating Heritage Education Studies in our classes, as well fostering public-policy and partnerships with institutions like São Paulo City Museum and SPUrbanismo, to draw up programs for built heritage conservation. São Paulo urgently requires reviewing its heritage management policy.

Wandering and drawing are methodological strategies to sharpen the senses. Diving into the collections of photographs, plans and old architectural projects is also strategic to sharpen the imagination.

Serializing images, comparing past and present, producing thematic cartographies, helps to understand changes in the urban fabric, fusion of lots, widening of streets, changes in the landscape over time.

The old photos and architectural drawings bring social actors from other times to the streets, their activities, habits, customs and actions. Commerce invaded the center from the 19th century onwards, definitively expelling the predominant dwellings in colonial times.
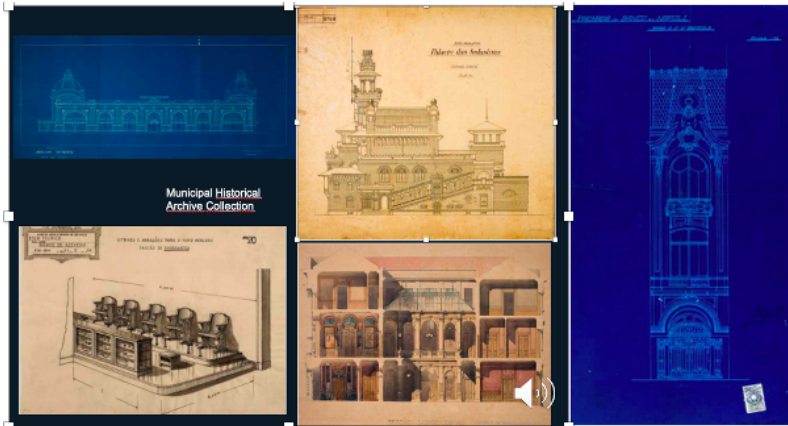

Figure 5. Municipal Historical Archive Collection (www.projetosirca.com.br)

Commerce and services are intertwined with bonds, gas lighting from 1872 and electricity from 1900. Showcases design luxury products and items for passersby. *15 de Novembro* Street, ex-named *Rua do Rosário* in colonial times in an allusion to the church dedicated to the African slaves, gives way to our first modern square, not by chance called Antônio Prado square, in 1905, in honor of the first mayor of the Republic in gestation.

The colonial past is being intentionally erased little by little. The towers of the churches give way to the turrets of the French-style commercial palaces and then to the skyscrapers with a New York profile. Bank houses become iconic in the landscape and leverage the best architecture of the time.

Figure 6. Portuguese Bank/ London & River Plate Bank, 1912-1926. *15 de Novembro* Street. F. P. Ramos de Azevedo & *Cia*. Photos Beatriz Bueno and Fernanda Bittencourt.

Figure 7. São Paulo Bank, 1938/ Sao Paulo State Bank, 1939-1946. Photos Beatriz Bueno and Fernanda Bittencourt.

In São Paulo there are architectural jewels of meticulous design, literally "signed" (with inscriptions on the façades) by the top architectural offices of the late-19th to mid-20th centuries, from the general down to smallest detail, created by a pleiade of architects and artisans, many of them immigrants, mostly Italians, or graduates from Polytechnic School of São Paulo and its Arts and Crafts Lyceum. Individually they might not be noticed, but together they designed the "Coffee Metropolis": a monumental, modern cosmopolitan city that was written and re-written in just one century.

However, the stratigraphic exercise of *15 de Novembro* Street - metonym of the palimpsest - shows the instability of the skyline and discontinuity between layers left from past periods result of successive demolitions and replacements.
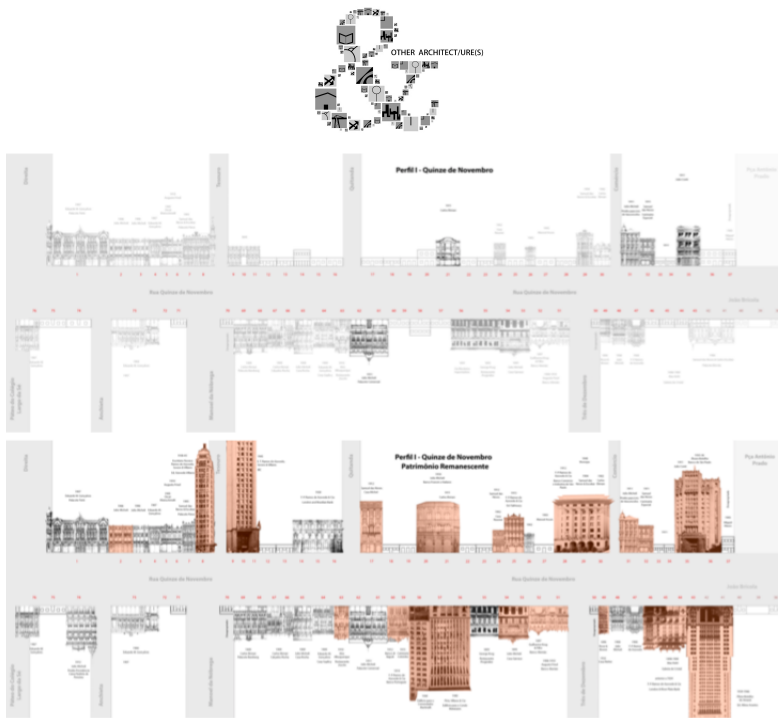
Figure 8. Stratigraphic exercise of *15 de Novembro* Street. Beatriz Bueno.

The book's title*, Three cities in one century,* alludes to a palimpsest being rapidly written, re-written and over-written. It's not a mere figure of speech, because actually has a real material basis. On some lots, two buildings were erected in less than ten years, one after another. Quite recent eclectic buildings were scrapped: for example the *Banco di Napoli*, designed by Samuel das Neves for João Brícola (1912) gave way for Portuguese Bank of Brazil (1919) designed by F. P Ramos de Azevedo & Cia; the *Conde Álvares Penteado* building (1911) signed by Carlos Ekman was demolished and incorporated into French Italian Bank (1918) designed by Giulio Michelli; our unique Cristal Gallery (1900) was replaced by the London & River Plate Bank (1912-1926) signed by F. P Ramos de Azevedo & Cia. Once a layer was built no sooner another was built over it. In less than a century, *taipa* buildings gave way to bricks and concrete buildings.

Engineers, architects and master builders – Germans, Swedes, Frenchs, Portugueses, Spanishs and above all Italians immigrants - signed the jewels. Shared heritages, Sao Paulo cultural landscape is a collective work. Knowledges in transit, the Lyceum of Arts and Crafts was responsible for making furniture, stained glass, artistic metalwork and stucco decorative elements that ornamented these masterpieces. Bronze, copper, alabaster, marble, polychrome granites - polished or rustic - and hardwood were noble materials widely used both in eclectic and art deco buildings. The Lyceum of Arts and Crafts was a technical school responsible for graduate a pleiade of craftsmen through a practical theoretical teaching that merged drawing classrooms to metalwork, carpentry and modeling workshops. Both,

Lyceum and Polytechnic School, in partnership with prestigious architecture firms, were the true jewelry making ateliers.

Buildings by "commercial style" following international trends - first French and then North American - made its mark on the cityscape of São Paulo's central area. The innovative use of technology and meticulous decorative details added value to these buildings and the investment in high quality professionals and design was an excellent business.

The State fostered and orchestrated the city production processes by urban improvement legislations as well as leading operations with clearly interdependence between public and private interests.

Cultural landscape and imageability at risk

São Paulo's tentacles spreaded out in every direction. From the 1940s onwards there was a new phase of transformation of its central area as more layers were overlaid and the city opted for a relenting process of re-writing.

Buildings erected one by one by private capital - with rare exceptions - composed and decomposed the established order. Unlike Paris, Vienna, London or Barcelona, São Paulo was being continually re- written like a palimpsest. Successive demolitions and replacements eventually compromised overall effects. Taken literally, the urban legislation was apparently intended to preserve the architectural masterplan and a certain skyline continuity, but on inducing verticalization, tall buildings were unable to dialogue with urban residues from clearly distinct layers. Therefore, São Paulo was losing its identity since fragments remaining from previous periods - like a mosaic or a patchwork quilt - conspired against the city's "imageability", thus undermining the citizenry's affective and symbolic relations with their city, hindering its conservation.

Nostalgia apart, this paper denounces the negligent and uneconomical disdain for layers of historicity from previous periods.

Despite their finely honed facture, buildings of exceptional architectural value in Sao Paulo remain disconnected from each other by an urban landscape bereft of "imageability". Most are agonizing or just surviving, threatened by demolition or criminally negligent repair jobs. Their current owners, some of them heirs of the original patrons, are not always able to tap the same financial wherewithal. Absent tax incentives, they often give in - save rare exceptions - and accept offers from a market that insistently de-characterizes these buildings and strips them of their attributes as Heritage with a capital "H".

Individual projects were very well built but go unnoticed in the schizophrenic urban landscape surrounding them. When seen together in their own time, they conspire in favor of a monumental cosmopolitan city which was written in the first half-century and mercilessly demolished in the second. This heritage lacks in light and needs to be safeguard. In the throes of degradation, the outstanding charm of a resilient heritage awaits governmental and individual initiatives to ensure its updating and reuse.

Politics/ Policies/
Laws/ Regulations/
Ethics

Human/ Behavior

Technology/
Material/
Sustainability

Philosophy/
Theory/ History/
Discourse

Criticism/ Method

Identity/ Culture/
Tradition

**Urban/ City/
Landscape/
Rural**

Design

Interior Design

Conservation/
Transformation/
Re-use

Education

Arts/ Aesthetics

OTHER ARCHITECT/URE(S)

Hence the purpose of this paper: to draw the attention of the international academic community to an architectural heritage that is not well known but possesses exceptional cultural value, now in danger.

Diving into the bowels of past construction sites and groping materials, techniques and construction systems is an exciting challenge to prepare future restorers and architects interested in reusing these old buildings.
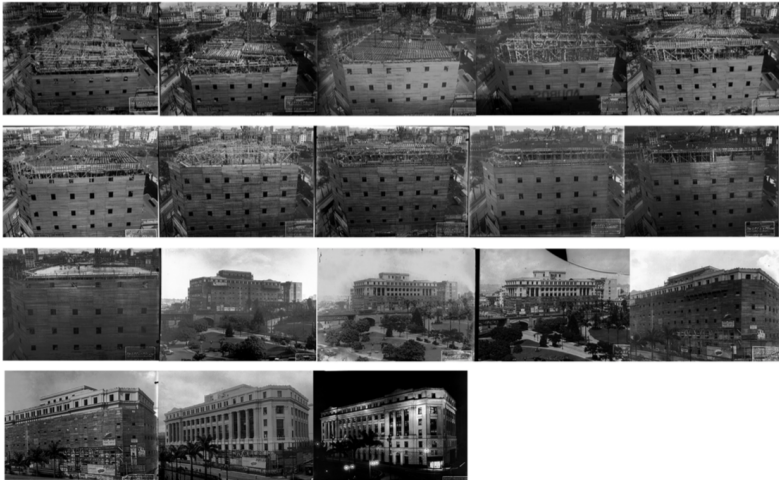

Figure 9. *Light & Power ^{Cia} building* under construction. FAUUSP Library Collection.

(ii) ***São Paulo Heritage Caretaking*: Clay and wood; stone, bricks, hardware, mortar, glass, tiles and stained glass; reinforced concrete… How to care for the riches of a city in permanente transformation?**

Now, let's talk about *São Paulo Heritage Caretaking* and its methodological resources. Training professionals to take care of this asset at risk is the second mission of this communication.

As we said, *São Paulo Heritage Caretaking*, an university extension course at the Museum of Sacred Art of São Paulo (in partnership with Faculdade São Bento and support from Estúdio Sarasá) was a proposition to integrate conservation measures, to train caretakers of the built heritage in São Paulo state - professionals with broad vision and conservative references who would act in the preservation of São Paulo's built goods.

The guiding concept of heritage care, according to which, in order to preserve cultural assets, we must "get closer" to them, played a central role. In the same way, the understanding that preserving the assets constituted,

in itself, an opportunity to expand our forms of recognition and resignification of the landscape, enabled us to propose and implement a valuable pedagogical experience.

The concept of heritage zeal was introduced to us by the restorative conservator Antonio Luis Ramos Sarasá Martim; he uses the word zeal to propose the establishment of appreciative relationships between people and cultural assets as a condition for preservation.

In fact, if the degradation or even the destruction of spaces and buildings in the historic center of Sao Paulo were associated to the phenomena of rupture and discontinuity of its development forms, they also arose from the disinterest, ignorance, disrespect and disdain by residents, users and historic region administrators.

To conserve, the concept of caretaking asserted, we needed to sharpen one's sensibility to gist safeguard; moreover, to identify, maintain, preserve, and publicize the beauty, refinement, meaning, uniqueness and quality of goods and spaces; we needed to preserve testimonies in the best possible state before the incessant changing processes brought about by time and use.

In the same way, it was necessary to deal with the heritage preservation in the light of its new and pressing life needs, circulating, working. Also, to think of conservation from a perspective that induces relationships of belonging and appreciation, or even, as a way of dealing with the lived space potentially capable of stimulating the fixation and permanence of residents and users in certain buildings and spaces of the city. The conservation and the readjustment of goods, spaces and objects had to be kept in harmony.

The concept motivated us to establish closer contacts with the aesthetic qualities, with the use of construction techniques and historical materials, with the specificities of the buildings and their uses in Sao Paulo. This "proximity" also allowed us to identify and recognize multiple dimensions of testimonies in the historic center of Sao Paulo, to delve into its temporalities and development trajectories.

In a true trajectory of knowledge, we were able to verify that the proposition and implementation of conservation actions in a given territory allows us to broaden our perceptions and sensitivities regarding the contexts, unique processes and paths of constitution of urban space, and still, inventory legacies

The proposition of training a heritage janitor

With the support of Antonio Sarasá and Faculdade São Bento, we conceived and carried out a long university extension course entitled *Caring for the Paulista Historic Built Heritage* at the *Museu de Arte Sacra de Sao Paulo* between the months of March and December 2014. This pedagogical experience was followed by a second course entitled *Preservation and Use of Historic Heritage: A Case Study* also held by the *Museu de Arte Sacra de Sao Paulo* in January 2015.

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

OTHER ARCHITECT/URE(S)

Both initiatives, centered on the generation of conservation strategies for the territory of Sao Paulo - focusing on the historic center of the city - focused on a conservation manager training: a professional endowed with a broad vision and conservative references, committed to preservation and, at the same time, sensitive to the inexorable phenomena of transformation and degradation. A professional capable of monitoring and proposing preventive conservation actions in a complementary perspective to the work of other specialized professionals in the heritage field, always accompanied by local preservation agencies and institutions.

The first course, *Caring for São Paulo's Historic Built Heritage*, took the form of a forum for specialists in heritage preservation; the aim was to discuss and deepen the theme of conservation of Sao Paulo's built heritage with attention to the relationship between appreciation and care in spaces and built heritage and also unprotected heritage, both public and private, in the capital and countryside of the State of Sao Paulo.

Started in March 2014, this course offered 269 class hours over 33 weeks for 20 students. The theoretical classes and technical visits taught by 56 professionals were guided by the study of processes, materials and construction techniques (understood in their temporalities), feasibility and conservation management. Among the teachers were architects, engineers, historians, biologists, geologists, chemists, physicists, administrators, artists, agronomists and archeologists from various fields including teaching, research, public management, conservation and restoration.

In terms of content, the studies focused on the city of Sao Paulo, keeping attention on its urban trajectory and its building typologies treated on the scale of time. In a parallel perspective, the (theoretical and practical) analyses related to the care and management of preventive conservation of assets and spaces representative of the same urbanistic typologies and patterns were deepened. But it was the attention given to the temporal specificities of Sao Paulo that shaped the structure of the course: conceived in four modules, three of them were dedicated to its construction typologies: rammed earth heritage, brick heritage and reinforced concrete heritage, adding to them a fourth module of technical knowledge relevant to the theme of building conservation, the general technical guidelines module.

Figure 10. Third Order of San Francisco, SP. Photograph: Percival Tirapeli; São Paulo Municipal Theater. Photograph: Maria Heloisa Frascá; Light Station Wall, SP. Photograph: Débora Mortati; Urban houses, SP. Photograph: Debora Mortati; Copan Building, SP. Photograph:Fabiana Oliveira. Source: Buildings in time: looks at conservation / Fabio Di Mauro, Mirza Pellicciotta (org). São Paulo: Museum of Sacred Art of São Paulo, 2019

In *The Time of Taipa*, the studies focused on the historical period that gave rise to the earthen architecture of Sao Paulo, the hegemonic construction pattern in the first centuries of the territory formation. The course brought together 3 disciplines taught between May and June 2014 by 3 professors from different specialties and professional backgrounds. Among the topics covered were: *History and construction techniques in rammed earth* (Historian Dr. Francisco de Carvalho Dias de Andrade/Universidade Estadual de Campinas-UNICAMP); *History and construction techniques in rammed earth* (Prof. Dr. João Blazi de Toledo Piza/Universidade Nove de Julho - Uninove); *Experiences of repair and intervention in rammed earth, mud mortar and lime painting with guided tour* (architect Dr. Lia Mayumi/Departamento do Patrimônio Histórico da Prefeitura Municipal de São Paulo- DPH-PMSP).

In *The Time of the Brick*, it dealt with the vast set of changes (in the ways of living, inhabiting, circulating, producing) that took place in Sao Paulo´s world at the turn of the 19th to the 20th century. To this end, the course brought together 16 subjects taught between June and September 2014 by 21 professors from different specialties and professional backgrounds. Among the subjects treated were: *Railroad as a vector of transformations from the mud city to the brick city* (Prof. Dr. Eduardo Romero de Oliveira/Universidade Estadual Paulista - UNESP); *Introduction to Eclectic Architecture from the perspective of history and material culture* (Profa. Dr. Solange Ferraz de Lima/Faculdade de Filosofia Letras e Ciências Humanas da Universidade de São Paulo FFLCH USP/ Paulista Museum); *São Paulo: Production, use and rewriting of the city (1809-1920)* (Profa. Dr. Beatriz Picolotto Siqueira Bueno/Faculdade de Arquitetura e Urbanismo da Universidade de São Paulo - FAU USP); *Popular architecture of the first industrial era* (Prof. Dr. Lindener Pareto Junior/Pontifícia Universidade

Católica de Campinas- PUCC and Sheila Schneck, arch. Dr./ Faculdade de Arquitetura e Urbanismo da Universidade de São Paulo - FAU USP); *Railroad and the brick construction technique* (arch. Dr. Débora Marques de Almeida Nogueira Mortati/ Universidade Estadual de Campinas -UNICAMP); *Trajectory of Casa Conrado: stained glass manufacture and conservation* (Profa. Dra. Regina Lara Silveira Mello/ Mackenzie Presbyterian University); *Conservation Design of Studio Sarasá in the light of the trajectory of Gerardo Martin Sarasá* (tiles) (Antonio Sarasá, Marcelo Sarasá/ Studio Sarasá); *Conservation and restoration of ornamental ceramics in the open air* (Dra. Marilene Silva/Instituto Portucale); *Introduction to knowledge on the use and conservation of stones in architecture* (profa. Dr. Maria Heloísa Barros de Oliveira Frascá/Instituto de Pesquisas Tecnológicas da Universidade de Sao Paulo ex-IPT USP and Eliane Del Lama Profa. Dra./Geosciences Institute da Universidade de Sao Paulo USP); *Introduction to the knowledge of metal casting in architecture* (sculptor Israel Kislansky/KSA and Marcelo Lopes da Silva from Serviço Nacional de Aprendizagem Industrial - SENAI-SP); *Introduction to the knowledge of paintings conservation* (restorer Julio Moraes); *Introduction to the knowledge of use and conservation of mosaics in architecture* (arq. Isabel Ruas/Mosaic Office); *Introduction to the knowledge of use and conservation of coating masses in architecture* (Profa. Dra. Miriam Cruxên de Oliveira/ Instituto de Pesquisas Tecnológicas da Universidade de São Paulo IPT-USP and Fernanda Craveiro Cunha/MSc student at Institute of Geosciences USP); *Preventive conservation plan for the Rui Barbosa's House Foundation* (arch. Dr. Claudia Carvalho/ Rui Barbosa's House Foundation, Rio de Janeiro); *Science applied to restoration* (Profa. Dra. Márcia Rizzo/ Pontifícia Universidade Católica de Sao Paulo- PUC-SP); *Caretaking of the São Paulo State Pinacoteca* (Ozeias Soares/ex- São Paulo State Pinacoteca)

Figure 11. Monastery of St. Benedict, SP. Photograph: Marcia Rizzo; Wall of Água Branca Park, SP. Photograph: Regina Lara S Mello; Santa Rosa de Lima, mural by Antonio Carelli, SP. Photograph: Inês Bonduk; Monument to the Independence of Brazil, SP. Photograph: Israel Kislanski. Source: *Buildings in time: looks at conservation* / Fabio Di Mauro, Mirza Pellicciotta (org). São Paulo: Museum of Sacred Art of São Paulo, 2019.

In *The Time of Reinforced Concrete*, the experts analyzed the changes experienced in Sao Paulo city from the 1930s on related to the use of reinforced concrete. Ten lectures were given between September and December 2014 by 11 professors from different specialties and professional backgrounds. Among the subjects addressed were: *Architecture of the 1930s/1940s* (Prof. Dr. Joana Mello de Carvalho e Silva/ Faculdade de Arquitetura e Urbanismo da Universidade de São Paulo FAU USP); *Architecture of the 1950s/1960s* (Prof. Dr. Ruy Eduardo Debs Franco/ Universidade Católica de Santos - , Unisantos and Universidade São Judas Tadeu, Santos - Unimonte); *Brutalist São Paulo architecture* (Profa. Dr. Ruth Verde Zein/ Mackenzie Presbyterian University); *Concrete architecture (reinforced and exposed)* (Profa. Dr. Fabiana de Oliveira/ Faculdade de Arquitetura e Urbanismo da Universidade de São Paulo FAU USP); *Concrete: main characteristics, pathologies and corrections* (Profa. Dr. Fabiana de Oliveira/ Faculdade de Arquitetura e Urbanismo da Universidade de São Paulo FAU USP); *Introduction to the knowledge about steel structures since the eclecticism until the present days* (Eng. Roberto Inaba/ ex- Usinas Siderurgicas de Minas Gerais S.A ex-Usiminas); *Conservation of steel structures* (Eng. Fabio Domingos Pannoni/ex-Gerdau S.A); *Visit to the Conde de Prates, Banco Paulista do Comércio and Ed. Azevedo Villares buildings* (Prof. Dr. Alessandro Castroviejo Ribeiro/ Mackenzie Presbyterian University); *Caring for public spaces and monuments of modernity: visit to Ibirapuera Park and visit to Maria Luisa and Oscar Americano Foundation* (Profa. Dr. Cassia Mariano/ Mackenzie Presbyterian University and Universidade Paulista- UNIP and Heraldo Guiaro/SVMA-PMSP); *Public spaces and the janitor* (Prof. Dr. Vladimir Bartalini/ Faculdade de Arquitetura e Urbanismo da Universidade de São Paulo -FAU USP and Arthur Simões Caetano Cabral/arch.)

Figure 12. Classes of the course Caring for the Paulista Historic Built Heritage,2014. Photograph: Mirza Pellicciotta. Maria Cândida Arruda. Source: *Buildings in time: looks at conservation* / Fabio Di Mauro, Mirza Pellicciotta (org). São Paulo: Museum of Sacred Art of São Paulo, 2019.

The *Technical Approaches* module offered subsidies for conservation work regardless of the specificity of the buildings. A total of 22 subjects were distributed throughout the months and taught by 26 professors from different specialties and professional backgrounds. Among the subjects treated were: *Fire risk analysis* (Prof. Dr. Antonio Maria Claret de Gouveia/ Federal University of Ouro Preto and Lt. Col. Nocetti/São Paulo Fire Department); *Safety at work* (Eng. Paulo Eduardo Almeida / Construtora Paulo Mauro); *Identification and control of plagues* (Dr. Luiz Roberto Fontes / Medico-Legal Institute); *Notions of building installations* (prof. Prof. Julio

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

Strelec/ Brás Cubas University and prof. Walter José Ferreira Galvão/UNINOVE; *Property legislation* (arq. Dra. Lia Mayumi/DPH-PMSP); *Introduction to the knowledge of woods and its characteristics* (Eng. Dra. Sandra Florsheim/ São Paulo Forestry Institute); *Introduction to the knowledge of the use and conservation of woods inarchitecture* (arq. Walter Fragoni/ Unidade de Preservação do Patrimônio Histórico UPPH of the State Secretariat of Culture of São Paulo); *Introduction to the construction and maintenance of roofs* (Paulo Bastos and Alan Dias from Carpinteria); *Management and caretaking in the central region of São Paulo (*Eng. Heraldo Guiaro/ Secretaria Municipal do Verde e do Meio Ambiente da Prefeitura Municipal de São Paulo- SVMA-PMSP); *Elements of management of the historic heritage* (Eng. Ms. Matheus Guerra Cotta/ Instituto do Patrimônio Histórico e Artístico Nacional- IPHAN-MG); *Art and caretaking* (Eng. Heraldo Guiaro/SVMA-PMSP); *Archeology and Caretaking* (Dr. Paulo Zanettini/Zanettini Archeology); *Caretaking in other professional fields* (Thiago Vieira/Shopping Anália Franco); *Discussion about the management processes to make restoration works feasible* (Dr. Luiz Antonio Cambiaghi Magnani/ Arquitetura Restauração e Arte-RESTARQ); *Promotion of cultural projects* (Luiz Henrique Marcon Neves/ Sao Paulo Museum of Sacred Art); *Cultural Landscape: concept and methodology* (Prof. Dr. Gu. Guilherme Michelin/ Mackenzie Presbyterian University); *Inventory as a tool to induce the reading of São Paulo's urban environment* (Ms. Mirthes Baffi, ex-DPH-PMSP); *Caretaking and architectonic project* (Prof. Dr. Helena Aparecida Ayoub Silva/FAU USP); *Applied scientific photography* (Dra. Elizabeth Kajiya/Institute of Nuclear Physics USP); *Use of mortars in historic buildings* (Antonio Sarasá and Luiz Prado/Sarasá Studio); *Safeguarding heritage in emergency situations* (Isis Baldini/coordinator of the Paulista Committee of the Blue Shield).

We also proposed a practical exercise to the students. Divided into three groups focused on the Burle Marx square at Ibirapuera Park, the Administrator's House at Vila Maria Zélia and the Forestry Institute's greenhouse at Cantareira Park, studies of historical contextualization and diagnosis of the conservation status of the sites (with a report of pathological manifestations) were carried out, followed by the proposition of corrective and conservative actions with attention to utilization.

This long course gave rise to a second pedagogical experience inside the Museu de Arte Sacra de Sao Paulo: the summer course *Preservation and Use of Historic Heritage: A Case Study*, held in January 2015. This second course also had the support of Faculdade Sao Bento, in addition to the support of the Department of Parks and Green Areas of the SMVA of the Sao Paulo City Hall, accounted for 88 hours/class, brought together 18 teachers and 40 students from various states of Brazil.

In a different perspective from the 2014 knowledge forum, we chose a historic building to promote more effective conservation studies over a period of two weeks, focusing on diagnosing the building, studying its

pathological manifestations, identifying corrections and proposing suggestions for its conservation.

Our choice fell on the administrator's house of the *Parque Jardim da Luz*, a building built in brick masonry in the early twentieth century, listed by the State of Sao Paulo (Conselho de Defesa do Patrimônio Histórico, Arqueológico, Artístico e Turístico- Condephaat), restored in 2007 by the City of Sao Paulo with funds from the Monumenta Program and that lacked maintenance actions. Among the topics covered were historical contextualization studies, utilized materials and construction techniques - with attention to the conservative procedures of brick masonry, mortar, mural painting, hydraulic tile, deterioration of wood and wooden structures, trajectory of restoration, building installations, fire risk analysis, urban pest control and work safety.

Figure 13. Classes at *Parque da Luz* and at the São Paulo Museum of Sacred Art of the course Preservation and Use of Historic Heritage: A Case Study, 2015. Photograph: Mirza Pellicciotta. Source: *Buildings in time: looks at conservation* / Fabio Di Mauro, Mirza Pellicciotta (org). São Paulo: Museum of Sacred Art of São Paulo, 2019.

The quest for conservative alternatives for Sao Paulo's historic center resulted in the gathering of different professionals and institutions in a formative activity committed to the preservation of Sao Paulo's and Sao Paulo's heritage; it strengthened institutional and professional bonds and generated the edition of a conservative manual written by 40 authors, the work *Buildings in time: looks at conservation* / Fabio Di Mauro, Mirza Pellicciotta (org). São Paulo: Museum of Sacred Art of São Paulo, 2019, 408p.

Figure 14. *Buildings in time: looks at conservation* / Fabio Di Mauro, Mirza Pellicciotta (org). São Paulo: Museum of Sacred Art of São Paulo, 2019, 408p.

CONCLUSION

In this communication, we defend the idea that conservation is a field of intersection of knowledge and co-responsibility, where biologist, chemist, physicist, architect, historian, anthropologist mix and from their skills and perspectives discover strategies to Heritage Caretaking. Each one has a perception of the intensity of time, of life, of the organic dimension of the material culture.

An interesting concept used here is that of "Landscape Ecology", from which the concept of "Landscape Viewpoints" derives. The fusion of this double experience, through the senses and the perception of the marks of time, leads us to propose, for some areas of São Paulo, experiences of perception of these overlapping layers. In order to develop didactic-pedagogical strategies and conservative strategies, we suggest to elect certain spaces in the city - such as *15 de Novembro* Street, *Azevedo Villares* Tower, *Anhangabaú* Valley*, Pátio do Colégio*, *Antônio Prado* Square and Boulevard *São João*, Monastery of St. Benedict and street, San Francisco Church and Square, *Direita* Street, for example - to analyze them in their different temporalities. We propose to create, choose, select in the city center of São Paulo certain "Landscape Viewpoints" where we could see the city superimposed and, in parallel - in a complementary dimension - think about the conservative knowledge of its various architectural pieces, calling for a more collective dimension of the multidisciplinary knowledge necessary for the conservation of buildings and urban restoration, and thus reflecting on: How to conserve wood? How to conserve the stones? Where

did the stones come from? How to conserve ironwork, stained glass, mosaics, reinforced concrete, *taipa*?

Merging sensibilities with the commitment to the continuity of conservation, this is the challenge of this proposal, revealing the otherness of the cultural heritage of a Latin American tropical metropolis like São Paulo in its plurality and genuine wealth.

REFERENCES

Bueno, Beatriz Piccolotto Siqueira Bueno. A cidade como negócio [The city as business]. Thesis, São Paulo, School of Architecture and Urbanism, Universidade de São Paulo, 2018. doi:10.11606/T.16.2019.tde-17012019 135711.

https://teses.usp.br/teses/disponiveis/livredocencia/16/tde-17012019-135711/pt-br.php

MONTEIRO, Regina et al. Centro Histórico: Manual de manutenção, conservação, reformas e restauro. São Paulo: SP Urbanismo, 2020.[http://drive.google.com/file/d/1rID38MvFIHM7v2PRwBeRZks 0BG0XV bcL/view?usp=sharing]

PELLICCIOTTA, Mirza & DI MAURO, Fabio. As Edificações no Tempo: olhares sobre a conservação [The Buildings in Time: looks at conservation]. São Paulo: Museu de Arte Sacra de São Paulo, 2019.

Toledo, Benedito Lima de. São Paulo: três cidades em um século [São Paulo: three cities in one century]. São Paulo: Duas Cidades, 1981.

For details visit: https://youtu.be/lDktb8072hE

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

OTHER ARCHITECT/URE(S)

MEDIA CULTURE IN NEIGBOURHOODS OF ISTANBUL: THE EFFECTS OF FILM SETS ON THEIR ENVIRONMENT

Tuba SARI[1]

[1] *Bursa Technical University, Turkey*
tuba.sari@btu.edu.tr

ABSTRACT

The interest to series is getting higher and higher because of the strong rating trend in Turkey, lead to another interest to spaces they use.   Build or choose the spaces appropriate to film script is critical for any film productor. Today, several quarters in Istanbul are used by film set crews as workspace. The main question of the research is how film sets affect residents, tradesmen in the neighbourhood, and   there are any physical, functional, and social interventions affected the environment of the neighbourhood during the construction of film sets. The research methodology is Quasi-Experimental Research (Creswell, J.W., 1998) in this context a questionnaire is planned directed the main questions of the study focusing on the relation between neighbourhood and film crew. The questionnaire focused on four variables such as economic, social, environmental, and cultural components. This research analyses Büyükdere quarter in Istanbul, a movie space which film sets usually preferred to reflect ordinary daily lives of characters. The film crews usually prefer the neighbourhoods according to some criteria such as originality in space, suitability to work conditions, and density of vehicle and people. However, film crew use of these areas causes to some transformations on daily life of the neighbourhood. In terms of physical and environmental criteria, the study intends to explore there are any transformation in spatial environment, the daily life activities in the neighbourhood like traffic, circulation of pedestrians has changed or not, besides the cultural and social effects resulted from film sets.

Key Words: Media; Film Sets; Neighbourhood; Transformation; Space.

INTRODUCTION

In recent years, the number of the people watching TV series has increased significantly, cause to extend the production in film sector. The quarters of Istanbul such as Kuzguncuk, Sarıyer, Balat are chosen as a film space by tv series which focuses on daily lives of people, reconstructed as the workspaces for lots of film crews.   To define these spaces in traditional Istanbul neighbourhood with the character stories, takes an active role in local development of the area. One of these locations is Büyükdere neighbourhood in Sarıyer district, which is selected for the field research.

The main location in many Turkish films is Istanbul. Sometimes it takes place in the slums of Istanbul, sometimes in its dangerous back streets, in its pavilions, and sometimes in the cafes of Yeşilçam. Istanbul has an indispensable importance in the construction of the daily life narratives, due to the fact that Istanbul is one of the places where social change can be observed best: Istanbul, which receives intense immigration, is the place where contradictions such as rural-urban, east-west emerge most clearly. Apart from this, the interiors are designed in detail within the framework of the character-space relationship in the films (Cengizkan, 2001; Yüksel, 2003). The changing silhouette of the city and the changing places differentiate the backgrounds of the films. The place where the scene is played in movies is the city itself, which is mostly composed of architectural images that have been in common memory (Atacan, 2019). The environment is also of great importance in terms of determining the characteristics of the person or people who are the subject of the film. The environment gives clues to the movie audience to understand the characters of the person or people in the movie. In other words, the environment reflects the characters of the movie heroes. The environment that is visually presented to the audience allows us to get the first impressions about the heroes in the movie. By seeing the house where the hero lives, it can be understood whether the place is urban or rural, whether he lives alone, whether he is rich or poor, or his social position (Şenyapılı, 1988).

The main purpose of the research is determining social, economic, cultural, environmental effects of film sets which are built in the neighbourhoods. The film crews usually prefer the neighbourhoods according to some criteria such as originality in space, suitability to work conditions, and density of vehicle and people. However, film crew use of these areas causes to some transformations on daily life of the neighbourhood.The research aims at how film settings affect to the Büyükdere neighbourhood in the context of physical, social, cultural, and economic structure. The research plans:

-to evaluate whether the film crew contributes to the economy of neighbourhood while using this place (economic)

-to explore if the daily life of neighbourhood like traffic, circulation of people has changed or not (social)

-to observe that there are any critical transformations in the physical structure of this places where lots of movies has been in production (environmental)

-to explore how the neighbourhood is affected as culturally (cultural)

The research findings in literature relating film sets proves that the tradesmen of neighbourhood are more affected than inhabitants (Levy, 2000). Therefore, the number of tradesmen as subject of the research is higher than neighbourhood residents in the questionnaire. The hypothesis of research underlines the effects of film sets on a neighbourhood and argues that the neighbourhood is more affected economically than other variables. In addition to this, the research proves the modifications done by the film crew with observations, interview, and environmental mapping.

Environmental Variables of Neighborhoods placed by Film Sets

In recent years, the film sector has incredibly developed, and the different kinds of jobs revealed such as production designer and set designer. The production designer, in close contact with the director of the film, is responsible for determining the shooting location, making the necessary changes in the location, making, and supervising the necessary designs, in consultation with the director (Knox, 2005; Levy, 2000). Transforming the chosen urban space into a set is also the task of the designer. Considering big budget productions of films and series, the research surveys whether there are any positive or negative effects of these productions to neighbourhood as natural set places.

Figure 1. Film crew and equipment on a location shoot in Beykoz, Istanbul (URL1, 2013).

Environmental variables include some tradesmen, habitants, and the spaces of neighborhood where movies or series have been in production. There are a few research about the effects of film sets to the environment. One of them is a newspaper article written by a journalist, Banu Tuna (2006)

who has researched about the problems created by the film crew in several neighborhood of Istanbul. Tuna (2006) mentions that municipalities in Turkey do not have any sanctions to protect the people of the surrounding area from shooting TV series or commercials, on contrary to foreign countries. Public shots in metropolitan cities such as London and New York are limited to very clear and detailed conditions (Katz, 2005). In an article about filming in Kuzguncuk, Tuna (2006) emphasizes the discomfort of neighborhood residents about the garbage left behind by the set crews, or to be scolded while walking on the street of their house. In addition, night shots bother the residents the most due to ongoing sound of the generator, the set lights illuminate the inside of the houses like daylight. So, Tuna (2006) mainly claims that film crews affect the daily life in the environment negatively especially tradesmen and inhabitants who lived there. However, it is planned to discuss both positive and negative effects of film crews in this research for true experimental research.

Where the place itself is an integral part of the story, the place becomes a character on its own (Beeton 2004; 2005a). The case study of the research focused on the film sets and the spaces structured in the Büyükdere neighborhood, which is a fisher village beforehand in Sarıyer (Figure 2). Considering the peculiarities of the place, the number of floors in the buildings is less than anywhere at the center of the city. The settlement has completely been maintained until the present, so the film companies prefer to work there.

Figure 2. The view of street from the Büyükdere neighbourhood where many film sets located in Sarıyer, Istanbul.

The research mainly defined the physical and social changes exclusive to space and analyzed how the residents and the place that the film crew relate were influenced during this process. The research evaluated this change in terms four different aspects such as economic, cultural, environmental, and each of parameters were tested by several techniques to find out whether the hypothesis of research is supported by the findings or not.

The research question is how film sets affect their environment and people who live or work in the neighborhood.

The hypothesis is that the film crew positively affects the economy of Büyükdere neigbourhood.

To evaluate economic effects, questions as given below are asked to subjects.

-the number of people working in a film crew

-what times the film crew use the neighborhood

-where they meet requirements from

-whether the expenditure of film crew has increased work potential or not (Likert scale)

-whether the real estate values have increased after renting places to film crew or not (Likert scale)

To evaluate social effects, questions as given below are asked to subjects.

-How was the life in the neighborhood before the film crew placed there

-Are there any people who complain the film crew blocking the streets of the neighborhood?

To evaluate cultural effects, questions as given below are asked to subjects.

-If the number of people local and foreign tourists coming to see the neigbourhood has increased noticeably or not. (Likert scale)

-The feelings of neighbourhood residents about the effects of film crew. (Osgood scale)

-The feelings about ongoing cultural and social values of neighborhood chosen by the film crew. (Osgood scale)

To evaluate environmental effects, questions as given below are asked to subjects.

-Whether any modification has become in the spatial continuity of neighbourhood where lots of movies has been in production or not.

The Methodology of Research

Selection of Sample

The subjects of the survey would be mainly the inhabitants who have lived or worked in the research field. As seen on the table, the number of the subjects consists of thirty people. A kind of Stratified Sampling is used while constituting sample of the population in the setting around Büyükdere neighborhood (Table 1.)

-Cooperative tradesmen (who have rented their places to film crew)

-Uncooperative tradesmen (who have not rented their places to film crew)

-Cooperative inhabitants (who have rented their home to film crew)

-Uncooperative inhabitants (who have not rented their home to film crew)

Towards analyze the effects of film sets economically, some people who operate a market store and some shopkeeper in the neighborhood were selected in population sample. Most of set designers used some spaces such as the coffee house, some houses, tailor's store of the neighborhood during film production in Sarıyer – Büyükdere. Therefore, several interviews were planned with the owners of these spaces which the film crew uses. To analyze the effects of film sets socially and culturally; some people who have been living there for a long time were selected in context of population sample. Thus, it was possible to learn whether the social life habits of neighborhood have changed or NOT. For observing the changing user experiences related to space, several inhabitants of neighborhood who have been living there for a long time and some elderly people were incorporated into survey context. To survey the effects of movie spaces environmentally; the headman of Büyükdere neighbourhood, several inhabitants who have known there for a long time, and some older people, retired, who spend time more than other inhabitants of the quarter are selected as population sample (Table 1).

Table 1. The sample group of the research

	Cooperative Tradesmen	**Job**	**Duration of dwelling**
1	Abdullah V…..	Greengrocer	15+years
2	Seyfettin E….	Waiter	15+years
3	Ünal Ö…..	Butcher	15+years
4	Ersin T…..	Photographer	15+years
5	Önder Y…	Keeper of coffee house	15+years
6	Çetin Ö….	Real estate agent	15+years
7	Engin A….	the Manager of restaurant	15+years
8	M. Ali Ö………	Florist	10-14 years
9	Hüseyin K…..	the owner of pastry-shop	0-4 years
10	Ahmet E…..	Hairdresser	15+years
	Uncooperative Tradesmen		
11	Ünzile Ş…..	the Manager of restaurant	0-4 years
12	Yusuf Ö…..	The owner of buffet	10-14 years

13	Mustafa D……	the owner of pastry-shop	15+years
14	Kemal Ş…..	the owner of buffet	15+years
15	Mustafa A…..	Fisherman	15+years
16	Fethi C…..	the Manager of restaurant	5-9 years
17	Mustafa G……	Peddler	15+years
18	İbrahim G….	the owner of buffet	5-9 years
19	Selim Ç…..	Grocer	15+years
20	Yakup B……	Baker	10-14 years
21	Engin B…...	the Manager of restaurant	10-14 years
22	Elif B….	the owner of cafe	10-14 years
	Cooperative Inhabitants		
23	Fulya E….	Housewife	15+years
24	Neslihan Ç….	Housewife	15+years
	Uncooperative Inhabitants		
25	Gül B….	Headman	15+years
26	Besim S. O….	Engineer	15+years
27	Rafet E….	Retired	15+years
28	Fatma Ö…..	Housewife	15+years
29	Sevinç T….	Housewife	15+years
30	Atilla Ö…..	Engineer	10-14 years

For obtaining research data, a questionnaire with 16 questions consisting of four parts is applied. Each of parts meets one of the variables of the place, and each of variables is interrogated detaching to components. Economical components have been measured with five graduated Likert scale and cultural components have been measured with five graduated Osgood scale, besides interview with open-ended questions. In addition, environmental and social effects are analyzed with clustered bar charts (Isaac, S.; Michael, W.B.,1977; Gelman, 2007). The questionnaire is applied to thirty people, more than half of subjects are tradesmen, the others are inhabitants of neighborhood. Observations related to spatial continuity aim to reveal modifications applied to the structures' façade, interior and exterior spaces by the film crew.

Results and Discussion:

Economic Effects of Film Crew on the neighborhood:
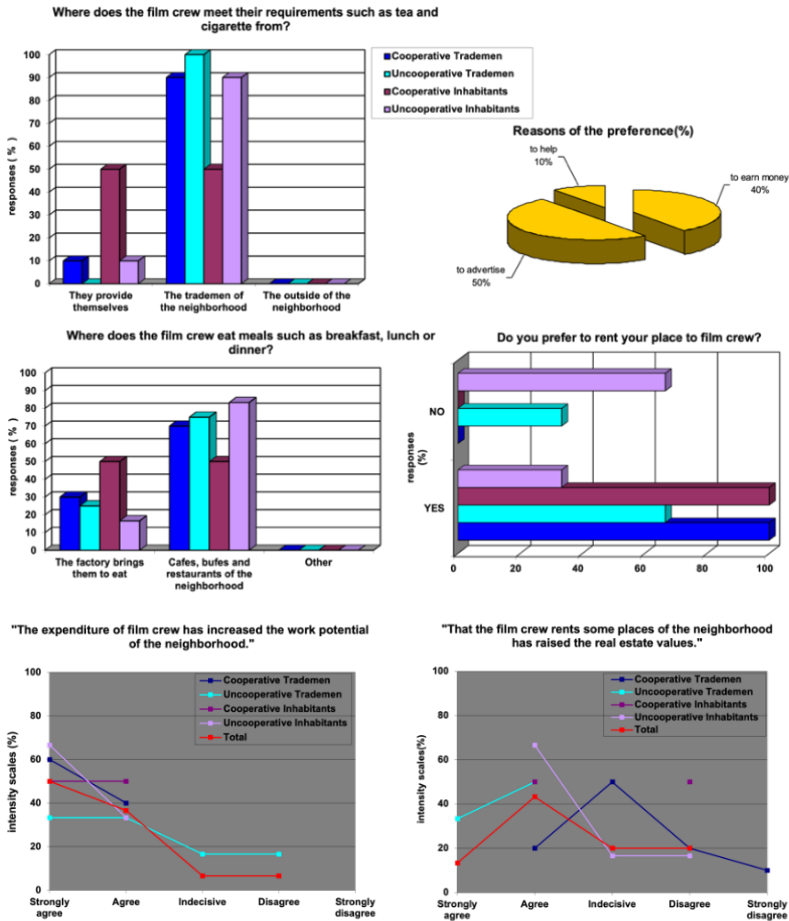
Figure 3. Analysis of data according to survey results evaluating economic criteria.

Looking at the percentage of the responses regarding requirements of film crew, it is seen that film crews usually meet their requirements from the tradesmen of the neighborhood, while rarely providing themselves. Both cooperative and uncooperative tradesmen are agreed that the film crews shop in their markets for any requirements. Moreover, some of tradesmen say that "the film crew usually doesn't like the meals the factory brings them, so they come to our places to eat." Therefore, three fourths of subjects have agreed the film crew eat the meals in the cafes, buffets, or restaurants of the neighborhood.

On the one hand most of tradesmen prefer to rent their spaces to film crew, but on the other hand more than half of inhabitants don't prefer to rent their spaces. While asked reasons of preference, half of them prefer to rent their spaces because of advertisement and two fifths prefer because of money and rest of them prefer due to help.

Many of participants of the survey have agreed that the expenditure of film crew has increased the work potential of the neighborhood on contrary to opinions of some uncooperative tradesmen. It could be said that the increase of work potential has affected the neighbourhood positively in general. However, neighbourhood residents do not have certain argument about the raise of real estate values after renting because the results of survey are in close values (Figure 3).

Social Effects of Film Crew on the neighborhood:
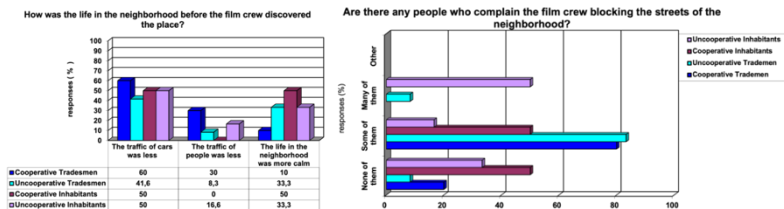
Figure 4. Analysis of data according to survey results evaluating social criteria.

More than half of tradesmen have mentioned that the vehicle and human traffic became more complicated and denser after the film sets had placed to the neighborhood. In addition to tradesmen, half of inhabitants have been living for a long time in the neighbourhood were agreed on the dramatically increase of traffic. This critical change caused the daily life of neighbourhood more active and vital than before. Asked whether there are any people being complainant related to the film sets blocking the streets of the neighborhood, most of tradesmen have marked as "some of them" while habitants who have marked as "many of them" (Figure 4).

Cultural Effects of Film Crew on the neighborhood

Politics/ Policies/
Laws/ Regulations/
Ethics

Human/ Behavior

Technology/
Material/
Sustainability

Philosophy/
Theory/ History/
Discourse

Criticism/ Method

Identity/ Culture/
Tradition

**Urban/ City/
Landscape/
Rural**

Design

Interior Design

Conservation/
Transformation/
Re-use

Education

Arts/ Aesthetics
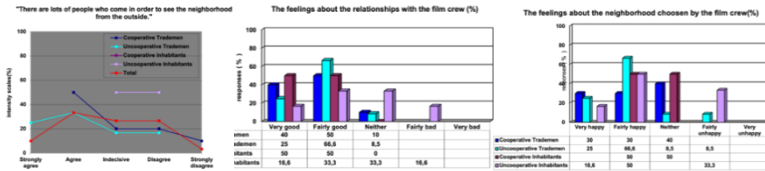
Figure 5. Analysis of data according to survey results evaluating cultural criteria.

Especially nowadays, serials or movies, which have a serious income generating function and have a significant audience, are also a source of income for many sectors apart from their own sectors. In addition, the sets/places where the shootings are made become a touristic destination where intense visits are made by TV series or movie lovers and provide an important resource to the tourism sector (Akdu & Akın, 2016). Spaces used in TV series or movies cause an increase in visits to that location.

Looking at survey results, it could be seen that the number of local and foreign tourists who come to see there due to filming has increased a remarkable amount of ratio. The feelings about the relationships with the film crew had been marked positively in total. However, responses to this question were marked either neutrally or negatively by some of inhabitants (Figure 5).

Environmental Effects of Film Crew on the neighborhood
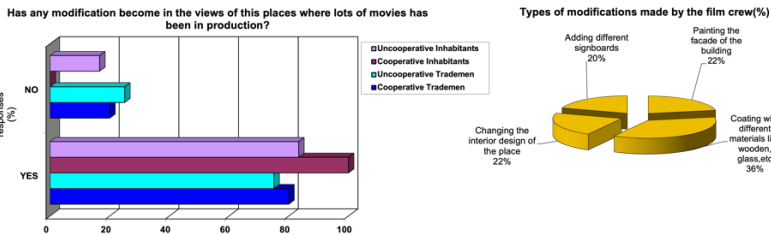
Figure 5. Analysis of data according to survey results evaluating environmental criteria.

Almost all of participants of the survey have underlined several physical and structural modifications applied to places by the film crew. As a result of interviewing with the owners of spaces, these modifications were observed and determined through photographs relating to modifications some interior-exterior space (Figure 5).

Considering several modifications structured on the facade of stores, all the wooden works on the facade are done later and tables outside the coffee house are added by the film crew. According to the views of the owners of stores, these modifications have made a great contribution to the increase of the work, advertisement, and number of clients, and have created a new image in the neighborhood. All the wooden works on the facade are

structured later due to set design and some of equipment inside the restaurant are placed by the film crew. In addition, the new signboards have been added later spaces used for filming in accordance with the scenario (Figure 6).

Figure 6. Interior and exterior spatial modifications due to set design by film crew.

Istanbul has an indispensable importance in the construction of the narrative. This importance is since Istanbul is one of the places where social change can be observed best: Istanbul, which receives intense immigration, is the place where contradictions such as rural-urban, east-west emerge most clearly. Apart from this, the interiors are designed in detail within the framework of the character-space relationship in the films.

CONCLUSION

On the first hand, the findings of the research reflect that the film sets provide remarkable economic contributions to the neighborhood where they afford their requirements. More than half of the subjects of the survey has mentioned that a film crew contains 40-60 people, while one fifths of subjects of survey says that it contains over 60 people. Also, according to the observations by residents, the film crew works in the neighborhood 3-4 times a week at least. This data points out that the number of people in film crew is enough to contribute to economy of the neighborhood. Due to the number of people in a film crew, the expenditure of the film crew increases at the same time. To determine whether the trade work potential of the neighborhood has increased or not, a question method of Likert type applied to some subjects of the survey. In conclusion, it can be said that the increase of trade work potential has been marked positively in total. In the neighborhood, people firstly prefer renting their places to advertise, secondly prefer to earn Money and thirdly prefer to help film crew. Both

advertisement and earning money are accepted variables of economical contribution according to many tradesmen. Economical contribution of the film crews has obtained a temporary improvement in the neighborhood because the Figure 3 reflects that there isn't a noticeable change relating to real estate values.

On the second hand, modifications which are made by the film crew such as changing interior design of the film spaces, painting the facade of the buildings has contributed to cooperative tradesmen in the neighbourhood economically too. Because many of participative tradesmen emphasize that the improvements applied to their places have obtained more customers than before.

On the third hand, the social effects are more noticeable than cultural effects of the film crews in the neighborhood due to change of the life way in the neighborhood. Particularly, the traffic of the cars has increased dramatically in addition to circulation of the people through the rise of interest by visitors in the area. The daily life has become more vital and active than before in the Büyükdere neighborhood because of the density relating to the traffic of cars and circulation of people. However, the number of people who complains about the traffic isn't as much as the traffic of the Kuzguncuk where lots of movies have been in production because Büyükdere neighborhood has many alternative routes to pass another point in the setting. All the graphics show that the neighborhood has been mainly affected economically due to tendency of results in the questionnaire. In the process of filming, the qualitative values relating to the interaction between neighborhood and film crew are given below. Economical contribution > Environmental modifications> Social interaction > Cultural transformation

The findings of the research focused on the works of film sets in neighborhood, underlines the film crews should get necessary permission for filming from the associations such as governorship, municipality, etc. In addition to this, there should be a cooperation between the inhabitants and the production crew to know how about the functionality of the neighbourhood daily life routines and use of spaces.

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

REFERENCES:

Akdu, U.; Akın, M. H. Film ve Dizilerin Destinasyon Tercihine Etkileri. Journal of International Social Research, 9.45, 2016.

Atacan, A. Bir Sinema Seti Olarak Ankara: Ankara Filmleri Üzerinden Kentin Mimarlık Tarihini Okumak. Ankara Araştırmaları Dergisi, 7(1), 125-146, 2019.

Beeton, S. Rural Tourism in Australia – Has the Gaze Al- tered? Tracking Rural Images Through Film and Tourism Promotion. International Journal of Tourism Research 6: 125-135, 2004.

Beeton, S. Film-Induced Tourism. Clevedon: Channel Vi- ew Publications.Katz, Ephraim., "The Film Encyclopedia", Collins, 2005a.

Cengizkan, Ali., "Yavuz Turgul ile Sokaklar, Meydanlar, Setler ve Kadrajlar Üzerine Söyleşi", XXI Mimarlık Kültürü Dergisi, Mayıs-Haziran 2001, sayı:8, s. 28-38.

Knox, Dave., "Strike the Baby and Kill the Blonde: An Insider's Guide to Film Slang", Three Rivers Press, 2005.

Levy, Frederick., "Hollywood 101: The Film Industry, Renaissance Books,2000

Gelman, A., "Exploratory Data Analysis Course", 2007.

Şenyapılı, Ö., "Sinema ve Tasarım", ODTÜ Mimarlık Fakültesi Yayınları, Ankara, 1998.

Tuna, Banu., "Çekim Tacizi : Kent Yaşamında Bir Sorun", Hürriyet 2006

Isaac, S., Michael, W.B., "Handbook in research and evaluation", Edit Publishers, California, 1977.

Creswell, John W., "Qualitative Inquiry and Research Design: choosing among five traditions, thousand Oaks, California, 1998.

Yüksel, S.E., "Yavuz Turgul Sineması", Ankara Üniversitesi Sosyal Bilimler Enstitüsü Radyo Televizyon Sinema ABD Y.L. Tezi, 2003.

URL1,https://www.haberturk.com/medya/haber/677379-ali-akarsu-ve-ailesinin-asiri-acikli-oykusu-galeri, accessed on 20.07.2013.

OTHER ARCHITECT/URE(S)

EXAMINATION OF PLAYFUL CITIES CONCEPT AS AN ALTERNATIVE DESIGN AND PLANNING APPROACH: THE CASE OF KIRKLARELI AND KOSUYOLU

Büşra BEGEN1, Semahat Ceren SAY2

Istanbul Technical University, Turkey
begen@itu.edu.tr
Istanbul Technical University, Turkey
sayceren@gmail.com

Politics/ Policies/
Laws/ Regulations/
Ethics

Human/ Behavior

Technology/
Material/
Sustainability

Philosophy/
Theory/ History/
Discourse

Criticism/ Method

Identity/ Culture/
Tradition

Urban/ City/
Landscape/
Rural

Design

Interior Design

Conservation/
Transformation/
Re-use

Education

Arts/ Aesthetics

ABSTRACT

The concept of play is seen as one of the alternative approaches that can be included in planning stages and public space design stages in order to add movement to daily life routines. Although the concept of play takes its place in the minds for the child age group, it is aimed to make applications including all age groups in the playful cities approach. The concept of play appears in many different ways in cities with applications that are based on space, independent of space, mobile, stationary, temporary or permanent. The aim of the study, discussing the concept of play as an alternative approach in public space planning and design and investigating the effects of playful city applications on potential users. First of all, the concept of play and playful cities are examined, and the role of play in creating inclusive, participatory, healthy and sustainable cities in terms of design and governance in planning is examined. In the case study, two areas that have different scales, localities and characteristics were selected, and some playful applications were adapted digitally. Kırklareli, a small-scale city, and Koşuyolu, a neighborhood within the Istanbul metropolitan area, were chosen for the case. Consequently, although this study was adapted in two settlements in two different cities, it was found that the results did not differ greatly and, with certain exceptions, people have a positive attitude towards these practices and have a positive opinion on the transformation of public spaces into more inclusive and attractive spaces.

Key Words: Playful City; Playable City; Gameful City; Playful Paradigm; Ludic City.

INTRODUCTION

The concept of play is seen as one of the alternative approaches that can be included in planning stages and public space design stages in order to add movement to daily life routines. Although the concept of the play has a place in the minds of the children's age group, it is aimed to make applications covering all age groups in the playful cities approach. The concept of play emerges in cities in quite different forms with applications developed depending on the place, independent of the place, mobile, static, temporary or permanent.

Research questions:

- What are the contributions of the concept of play to the creation of inclusive, participatory, healthy and sustainable spaces?
- What is the place and importance of the concept of play in the city?
- How is the concept of play used in urban planning?
- What are the benefits of the play concept in urban planning and public space?
- What are the effects of playful city applications in public spaces on potential users?

Methodology of case study:

- Determination of areas, observation and visual data collection
- Visual editing with design programs
- Collecting the opinions of potential users about the player field setups with the survey method

Evaluation

With the help of developing technology, the concept of play appears in various forms in planning, in design stages and in public spaces without being bound to borders or spaces in cities. As a means of ensuring governance, as a part of smart cities or as a means of creating an activity area, play concept that contribute to certain purposes can be used as a planning and design tool in establishing a connection between the users of cities.

Playful applications appear in different ways in cities. In this study, various playful application examples from different geographies of the world are examined and the purposes for which these applications are made and/or the effects or contributions of these projects are examined. The examples examined in the study are categorized according to their types as follows, play as a design element, play as a smart city element, play as an activity area and also play as a means of governance. While some applications are an application example of only one type, some applications can match more than one type.

CONCEPTUAL BACKGROUND

The notion of play and its place in the city

Until Huizinga (1938/ 1998), the concept of play was discussed in the literature mostly from a physiological and biological point of view. However, Huizinga, as a historian, in his book *Humo Ludens* takes the concept of play beyond physiological and biological meanings and deals with it from a socio-cultural perspective. Huizinga sees play as a phenomenon that goes beyond the limits of purely biological or physical activity instead of a physiological phenomenon or a psychological reflex. Besides, he states that the concept of play is even older than culture and expresses that play exists in culture before culture, accompanies culture and spreads this culture from the beginning to the period we live in. According to Huizinga, play is free, voluntary, separate from everyday life, and spatially and temporally limited.

Caillois (1961/ 2001), on the other hand, deals with the concept of play by going over the works of Huizinga. He sees play as an escape from the order of everyday life and defines play around six key features: free, discrete, uncertain, unproductive, rule-governed, and fictitious. Unlike Huizinga, he emphasizes the inefficiency of the play concept and groups the game into four different categories: competition (agon), simulation (mimicry), chance (alea), and vertigo (ilinx). While with competition, he defines the activities performed in the space; with chance he includes spontaneous and unexpected encounters. Furthermore, simulation is defined by him as state of pretending and vertigo, on the other hand is described as an escape from daily physical experience and some play activities that destroy reality.

Sutton-Smith (1997) focuses more on the duality of the concept play. Smith, defines the game as a phenomenon between reality and imagination and also mentions that the definition and purpose of the game changes according to the person and situation. Stevens (2007), on the other hand, focuses on the relationship between the play and the city, and defines the game as unexpected, special and different in terms of its structure and outcome. Stevens considers the concept of play as a part of the city, and sees playful behavior as an escape from the practices of daily life in the city. According to Stevens:

- The play includes non-instrumental actions.
- There are rules and boundaries that separate the game from the daily life.
- The play includes a number of activities that people test and expand.
- In the city the play mostly includes encounters with strangers.

Although the concept of play is seen as a concept that is mostly associated with children, Stevens argues that play in the city is not just a concept that should be considered for children, but also a concept that needs to be addressed for adults. According to him, the urban space's encouragement of unexpected behavior and the consideration of avoidance from order and

seriousness in the urban space can only be achieved by including adults to play in urban areas. With the change in the meaning of the concept of play and the point of view towards it, the place of the play in the city begins to change over time. According to the definition of Oldenburg (2001), while the play finds its place between the primary space and the secondary space, that is, in the area between home and work (Figure 8), the concept of play, along with the developments in technology and the changes that come with the contemporary life, has left these boundaries and the city itself has become a playground (Perna, 2018; Nijholt, 2017; Edirisinghe, Nijholt, & Cheok, 2016).

| Primary Space: Home | — | Third Space: Play | — | Secondary Space: Work |
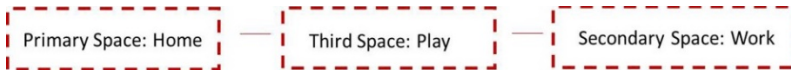
Figure 8. The place of play in city according to Oldenburg (2001)

When the construction of the game in the city from past to present is examined De Lange (2015) observed that the game developed around 5 different themes in the city:

- The city as a center of entertainment: According to this view, the city forms the center of playful behaviors and activities.
- The city as daily theater: According to this view, urban life itself creates a daily role-playing space.
- The city as a citizen learning space: This approach integrates play into the physical design of the city. The play aims to contribute to people psychologically and pedagogically by helping to restore urban areas, strengthening social ties and increasing citizen learning.
- The city as a subversive playground: This view sees the game as a way of opposing the dominant order and a means of obtaining the right to the city.
- Urban simulation: In this approach the concept of simulation, which is a type of play, aims to imagine, introduce and design the city with digital tools.

The emergence of the playful city concept

When the place of the player city concept in the literature is examined, the Pnetube Project, which was built in one night by the Eventstructure Research Group (ERG) in the Netherlands in 1969, emerges as one of the examples that set the background for the playful city concept. When those living in Amsterdam woke up in the morning, they came across a 30-metre-long, worm-shaped toy in Fredericksplein Square. The project allowed people of all ages to play games on, inside and around it for 3-4 days. ERG Group, which made the project, is influenced by Dutch artist Constant Nieuwenhuys and the Situationists group, which was active in Europe

between 1957 and 1972, consisting of avant-garde artists, intellectuals, political theorists and architects (Battle, 2018). Situationists, who have a Marxist ideology, aim to mock the serious intention of the city by rejecting the dominance of activities revolving around commodities. Behind the playful appearance, Situationists describe themselves as having an ambitious desire to really change the world, to unravel a world that is trapped in an obsession with capital and consumerism (Debord, 1957). This approach of the Situationists is described as transforming the experiential nature of the modern city from boredom into a game, and reconstructing the modern aesthetic experience by rejecting functionalism (Battle, 2018).

As mentioned in the call text of the Digital Games Research Association 2020 Conference, the concepts of game and city can be divided into titles as playing in the city, playing with the city and playing for the city. Playing in the city is defined as constructing the playground in cities. Playing with the city, incorporating games and entertainment into the fabric of the city, and finally, playing for the city is defined as using games and gamification to address social, environmental and urban problems in terms of infrastructure (DIGRA, 2020).

THE USE OF THE CONCEPT OF PLAY IN PLANNING AND IN THE PUBLIC SPACE

Playful applications in cities appear in various types. In this study, various playful application examples from different geographies of the world are examined and the purposes and the impacts or contributions of these projects are examined (Table 1, Table 2, Table 3). The samples examined in the study were categorized as follows according to their types:

• Play as a design element

• Play as a smart city element

• Play as an activity area

• Play as a governance tool

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

Table 2. Playful applications in various cities
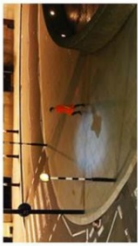
Name	Type	Place	Time	Purpose	Impact/ Contribution	Image
Humming Wall Source: URL-1	Play as a design element	Aalborg / Denmark	2014	This design, which is both a temporary art object and a sitting place protecting from the wind also allows music to be made through vibration and echo and aims to increase the interaction between people.	The project attracted the attention of the public and created an environment where people socialize through music production. In this way, it enabled the creation of a collective music by people using the design at the same time.	
Musical Bench Source: URL-2	Play as a design element	Lauderdale / Florida / U.S.A	2016	This bench, which can be used for both playing music and sitting, aims to make the place more interesting and fun.	It contributed to the increase of the level of activity and social interaction between people.	
Shadowing Source: URL-3	Play as a design element	Bristol/England Tokyo/Japan Tel Aviv/Israel London/England Austin/USA	2014 2015 2016	Allowing users to explore shadow play in unexpected areas	With Shadowing projects, users are allowed to explore, play, dance and shape their shadows in various shadow plays designed on some of the quieter streets and paths.	
Dance Step City Source: URL-4	Play as a design element	Boston / U.S.A	2016-	To make walking more enjoyable	With the Dance Step City project, a few steps of an ordinary walk of the users are made enjoyable.	
Park and Slide Source: URL-5	Play as a design element	Bristol / England	2014	Creating entertaining activities for three days	With the Park and Slide project, Park Street in Bristol was temporarily opened to the public and transformed into a 95 meter water slide.	

Table 1. (continued)

Name	Type	Place	Time	Purpose	Impact/ Contribution	Image
Jigi Lagos Source: URL-6	Play as a smart city element	Lagos / Nigeria	2016	Creating unexpected conversation and reactions through mirrors	The mirror was placed in Freedom Park which is one of the most well-known public spaces of Lagos, and the artists who made the work interacted with people by hiding themselves behind the mirror.	
Stop, Smile, Stroll Source: URL-7	Play as a smart city element	Bristol / England	2016	Breaking the routine at pedestrian crossings	With this project, a few steps of an ordinary walk of the users are made enjoyable.	
Dancing Traffic Lights Source: URL-8	Play as a smart city element	Lizbon / Portugal	2014	Encouraging pedestrians to wait to cross safely by making traffic lights dance	In the Dancing Traffic Light project, an interactive design with motion capture technology was applied to some pedestrian crossings in Lisbon.	
Swing Time Source: URL-9	Play as a smart city element	Boston / U.S.A	2014-	Adding movement to the park	With the Swing Time project, an attractive swing set equipped with solar powered LED lights that changes color when users swing at different speeds and heights has been designed.	
Make Your Rhythm Source: URL-10	Play as a smart city element	Iran	2014-	To entertain the passengers waiting at the stop	With the Make Your Rhythm project, passengers are given the opportunity to have fun while waiting for the bus. At first glance, the seats of this bus stop seem like swings that invite people to sit, but also the led lights create rhythm with the movements of the seats.	

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

Table 1. (continued)

Name	Type	Place	Time	Purpose	Impact / Contribution	Image
World Games Day Source: URL-11	Play as an activity area	Udine / Italy	2017	It is aimed to promote urban belonging and healthy life and entertainment in the city on this day, where various playful activities are designed in the city center.	This event, attended by 50 organizations and more than 5,000 people and provided guidance on how to use public spaces in an innovative way.	
Ludobus / Playbus Source: URL-12	Play as an activity area	Udine / Italy	1999-	Allow playful activities to circulate through the city's neighborhoods via a game-filled minibus and make the play accessible to everyone in the city, including the peripheries of the city.	It started with the support of a voluntary organization and turned into a permanent activity financed and managed by the municipality. It has been a starting point for raising awareness of the value of play in Italy and for implementing the first 'gamification' policies and actions in other cities.	
Mersin City Lab Source: URL-13	Play as a governance tool	Mersin / Turkey	2019	To apply a collaborative city planning method in a system where top-down planning is valid.	Using the game as a problem-solving method, it brought together policymakers, parties and the public around a table.	
If I were Istanbul's Mayor Source: URL-14	Play as a governance tool	Istanbul / Turkey	2012	To ask the people of Istanbul about their priorities in public planning and investments by conducting a digital opinion poll and therefore to reach communities in a short time and making participation enjoyable by using new media technologies.	More than 2000 participants participated in this survey, expressing their thoughts about their priorities in the city, and so it was tried to increase the awareness of the people of Istanbul about various urban decisions and trade-offs in the city.	
Metropoly Source: URL-15	Play as a governance tool	Netherlands	2016	Developing a playful tool to facilitate quicker and better investment decisions for the 3 major Dutch metropolitan areas (Amsterdam-Utrecht, Rotterdam-The Hague, Eindhoven) under 5 different development scenarios	Finding mutually instrumental investment strategies for each metropolis has become the key to develop successful and synergetic development strategies for the whole region.	

CASE STUDY

Within the scope of the case study, first of all, the playful area design targets for the study areas were determined, demographic information about potential playful neighborhoods was given and the playful potential of these areas was examined. Afterwards, various playful application examples in the world were applied to the determined areas in these case neighborhoods, and based on these applications, the opinions of the people living in the region about the playful applications were tried to be obtained through a survey study.

Playful area design targets

According to the common features of the playful applications from different world examples and the information's obtained from the literature, the targets while designing the player areas in the field study can be summarized as follows:

- Attracting users from all ages
- Enabling interaction between different social and demographic groups
- Enabling users to interact with the game
- Bringing movement and vitality to the space and creating surprise areas
- Bringing movement to daily routines

Potential playful areas and implementation of the examples

In order to adapt the playful city applications and to evaluate the opinions of potential users, two different neighborhoods from different scales and localities were selected in Turkey. The first one is Kosuyolu-Istanbul and the other is Istasyonaltı-Kırklareli.

Koşuyolu

Demographic characteristic of the neighborhood

Koşuyolu is one of the neighborhoods of Kadıköy District which is located on the Anatolian side of Istanbul. This neighborhood also share borders with Barbaros, Altunizade and Selimiye Neighborhoods of Üsküdar District and Acıbadem and Rasimpaşa Neighborhoods of Kadıköy District (Figure 9). Kosuyolu is the neighborhood with the lowest population and density of Kadıköy, and the highest amount of green space per capita in the district (Kadıköy Municipality, 2020). Covering an area of 0.70 km2, the neighborhood has a population of 7663 people according to TUIK 2019 data. Besides, the female population in the neighborhood is higher with 53.1% than the male population. The population density of the neighborhood is 110 people/ha and the amount of green space per capita

Politics/ Policies/ Laws/ Regulations/ Ethics

Human/ Behavior

Technology/ Material/ Sustainability

Philosophy/ Theory/ History/ Discourse

Criticism/ Method

Identity/ Culture/ Tradition

Urban/ City/ Landscape/ Rural

Design

Interior Design

Conservation/ Transformation/ Re-use

Education

Arts/ Aesthetics

is stated as 8.08 m2/person (Kadıköy Municipality, 2020). The household size of the neighborhood is 2.96 and the number of households is 2715 (Şeker, 2016). While 31.8% of the population of the neighborhood is in the early middle age group, the people belonging to the age group of 60 and over in the neighborhood constitute 20.8% of the Kadıköy district (Kadıköy Municipality, 2020). Besides the rate of university graduates in the neighborhood is 35.75%, which is higher than the average of both Kadıköy district and Istanbul (Kadıköy: 34.5%, Istanbul: 22.18%).
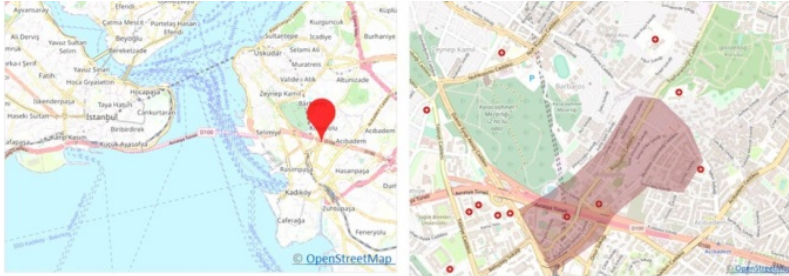
Figure 9. Location of Kosuyolu Neighborhood

The playful potential of the neighborhood

a) Presence of open spaces used by all ages
   For example: Koşuyolu Park, Saklıbahçe Park, Yaşam Park

b) Presence of empty and large potential areas
   For example: Validebağ Grove

c) Presence of areas with the potential to create surprise spaces
   For example: The pedestrian path between Kosuyolu Street and Kosuyolu Park

d) Urban design elements that invite to play
   For example: Water elements, fountains, sport areas and children playgrounds in park areas

Adapting playful applications to the neighborhood

Within the scope of the study, various playful application examples taken from different geographies were adapted to the open areas determined in Koşuyolu Neighborhood (Figure 10). Although it is not within the boundaries of the neighborhood, Validebağ Grove is also included within the scope of the study area, as it is an open area that is at the border of the neighborhood and affects the neighborhood due to the huge area it covers. Consequently, 4 sample areas were determined, two of which are pedestrian ways, one is a park and one is a wide open area.
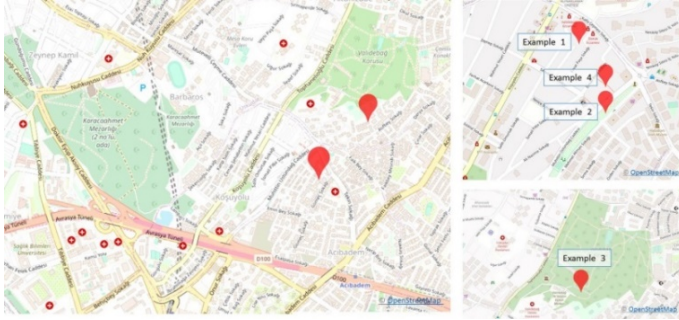
Figure 10. Locations of the areas where implementation examples were made in Koşuyolu Neighborhood and its surroundings

- Example 1- Step the City with Dance: The first example applied on the pedestrian path descending from Koşuyolu Street to Koşuyolu Park was adapted from the "Dance Step City" project in Boston, USA. With this project, it is aimed to make a few steps of an ordinary walk of users enjoyable (Figure 11).

Figure 11. Implementation example of the Step the City with Dance project

- Example 2- Musical Bench: This project, which was aimed to construct in Koşuyolu Park, was adapted from the "Musical Bench" project in Florida, USA. With the Musical Bench project, it is aimed to provide a sitting area and a space where music can be made together by people (Figure 12).

Figure 12. Implementation example of the Musical Bank project

- Example 3- Play-Fest: This project, which is planned to be constructed on the football field in Validebağ Grove, is based on the "World Games Day" project in Udine, Italy. With the Play-Fest project, it is aimed to transform urban open spaces into playgrounds for 3-5 days (Figure 13).

Figure 13. Implementation example of the Play-Fest project

- Example 4- Piano Stairs: This project, which was designed on the pedestrian walkway with stairs leading down to Koşuyolu Park, is a project implemented in various parts of the world. With this project, the usage of stairs becomes enjoyable and musical tones are created by using the steps (Figure 14).

Figure 14. Implementation example of the Piano Stairs project

Kırklareli

Within the scope of the study, various playful application examples taken from different geographies were adapted to the open areas determined in the İstasyonaltı region in the center of Kırklareli. Due to the fact that the center of Kırklareli is a small city, İstasyonaltı is an important recreation area that appeals to the city in general. As part of the field study, sample adaptations were made for this area and a stop nearby.

Figure 15. Locations of the areas where sample applications were made in Kırklareli Central District

- Example 1- Create your rhythm: The "Make Your Rhythm" project, which was made in Iran, was adapted at the Festival Stop located on Sungurbey Street and near the İstasyonaltı district. With the Make Your Rhythm project, it is aimed to make waiting at the bus stop fun.

Figure 16. Make Your Rhythm project application example

- Example 2- The Musical Wall: The "Musical Wall" project, which was made in Aalborg, Denmark, was adapted in the festival area known as the station district. With the Musical Wall project, it is aimed to provide the opportunity to make music with vibrations and reflections and to use it as a sitting area.

Figure 17. Music Wall project application example

- Example 3- Swing Time: The 'Swing Time' project, which was made in Boston, USA, was adapted in the festival area known as

726

the substation area. With the Swing Time project, a swing set that allows users to swing at different speeds and heights, different colors are presented.

Figure 18. Swing Time project application example

POTENTIAL USER VIEWS

At this stage of the study, evaluations are made on two different samples. At the beginning of the questionnaires, the sample adaptations of the playful cities made in the determined areas in Koşuyolu and Kırklareli were shown to the people, then the questions determined on the subject were asked and the opinions of the potential users of the areas were collected. Survey data were obtained from 46 people for the Koşuyolu sample and 34 people for the Kırklareli sample.

According to the data collected as a result of the survey; while 65% of the users in Koşuyolu are male and 35% are female, the number of users in Kırklareli is more evenly distributed. While the majority of users in Koşuyolu are between the ages of 25-34, it is seen that there is a more balanced age distribution in Kırklareli. It is understood that the users in Koşuyolu generally have university and master's / doctorate education, and there are people at secondary school, high school, university, master / doctorate education levels in Kırklareli. First of all, people were asked the question "Did you have any idea about playful applications like in the visuals before the survey?". According to the answers, the users in Koşuyolu have more ideas about playful applications before the survey than the users in Kırklareli.

Secondly, the question "Would you like to have playful applications like the examples shown in the figure in the area you live in?" was asked. Responses from both regions are similar, focusing on the "I would like" and "I would very much like" answers on the 4th and 5th scales.

Thirdly, the question "Where would you like to encounter such player applications?" was asked. Responses from both regions are similar, and the answer "both", which usually includes both "known public areas" and "unexpected areas, unexplored n-books", comes to the fore with a rate of approximately 70%.

Fourthly, the question "Do you think player applications should be permanent in spaces or should they be designed as temporary, temporary and variable?" was asked. While nearly half of the users in the Koşuyolu region want it to be "temporary, temporary and variable", those who say "it should be permanent" make up about 10% of the users. In Kırklareli region, about 80%, which corresponds to the great majority, said "it should be temporary, continuous and variable", while the answer "must be permanent" was very limited at about 3%.

Fifth, "Would you interact if such applications were made in the environment you live in? Would you be involved in playing games with people?" was asked. In general, similar answers were given in both regions, and the answers that the users wanted to be included came to the fore. While around 2% of Kosuyolu prefer not to be included, there are no users in Kırklareli region who state that they do not want to be included.

Sixthly, the question "Does the existence of such player applications affect your frequency of use of these venues?" was asked. In general, similar answers were given in both regions, and the answers of "I am undecided", "impacts" and "very influences" in the 3rd, 4th and 5th scales come to the fore.

Seventhly, the question "Do you think these applications increase the attractiveness of the place and its use by other people?" was asked. In both regions, the answers of "I am undecided", "increases" and "increases a lot" in the 3rd, 4th and 5th scales come to the fore. While the number of "increases" and "increases a lot" answers are the same in Kırklareli region, "it increases a lot" answers stand out in Koşuyolu.

Eighth, the question "Do these practices affect your sense of belonging and attachment to the urban space?" was asked. In both regions, the answers of "I am undecided", "impacts" and "very influences" in the 3rd, 4th and 5th scales dominate. In the Koşuyolu region, the "increase a lot" option in the 5th scale stands out, while the "effects" option in the 4th scale stands out in the Kırklareli region.

As the ninth, the question "Would you like to be involved in the design process of such player applications in your region, if given the opportunity?" was asked. While the "I would love to" option on the 5th scale stand out in Koşuyolu region, the "I am undecided" option on the 3rd scale in Kırklareli region and "I would love to" in the 5th scale come to the fore. It is seen that those who give the answer "I don't want to" are more in the Koşuyolu region.

As the tenth and last question, "As a result of these examples, do you agree with the idea that playful applications can be addressed not only for children but also for all age groups?" was asked. In general, similar answers were given in both regions, with the option of "strongly agree" in the 5th scale coming to the fore. In both regions, no negative opinion was given to this question.

Table 3. Potential User Views

Question	Kosuyolu	Kirklareli
Distribution of respondents by gender		
Distribution of respondents by age groups		
Educational status of the respondents		
Having an idea about the playful applications in the survey		
The desire to have playful applications in the living environment		
The place where you want to encounter playful applications		
Desire for playful applications to be permanent or variable		

Table 2. (continued)

Question	Koşuyolu	Kırklareli
Interaction of people in case of applications		
The extent to which the presence of playful applications affects the frequency of use of the space		
Belief that playful applications will increase the attractiveness of the place		
The effect of playful practices on commitment to the place and belonging		
Willingness to be involved in the design process of playful applications		
The level of agreement that playful applications appeal to all age groups		

CONCLUSION

With the help of the developing technology, the concept of play appears in various forms in the planning, design stages and public spaces in cities without the need to be tied to borders or spaces. Plays, which contribute to certain purposes as a means of providing governance, as a part of smart cities or as a means of creating activity areas, can be used as a planning

and design tool in establishing the connection between the users of the cities.

Based on the literature research, it has been concluded that the concept of play contributes to ensuring that cities are inclusive, accessible, healthy and sustainable for their users, as seen in playful city practices in the world. Playful applications contribute to the movement of daily life routines and increase the sense of belonging and loyalty of users to the place. It also encourages users to increase their interaction with each other and with the design. Especially the plays designed with temporary, timeless and changing themes can be interpreted as surprises that the city offers to its users. As a result of the case studies, these results, which were reached in the literature review, were indirectly interpreted by the potential users of the two selected localities and it was investigated whether or not they matched.

In the survey studies, it was determined that the users in both settlements gave a positive opinion on the development of player applications.

The idea that it is desirable to encounter such playful applications in both known and unexpected areas is more dominant. The tendency to participate in these practices with their own close circle is higher. These applications are demanded to be more temporary, temporary and variable.

Even if both residents think that the presence of the apps will have less of an impact on their own use, they feel that it will have a greater impact on other people's use of the space.

In both regions, although the impact of these areas on creating a sense of belonging and attachment to the place had less impact than the answers to the use and attractiveness of the place, it did not fall below the medium level in general. Kosuyolu region stands out compared to Kirklareli in thinking that playful applications are for all age groups.

In the survey study, the most negative aspect of the users is the following; It is a matter of including themselves in the design process of such playful applications.

As a result, although this study was carried out in two settlements in two different cities, it was determined that the results did not differ greatly and, with certain exceptions, people had a positive attitude towards these practices and had a positive opinion about the transformation of public spaces into more inclusive and attractive spaces.

REFERENCES

Battle, S. (2018). The Playful City: From the 1960s Strive for Spontaneity to Today's Space of Entertainment. Failed Architecture. https://failedarchitecture.com/the-playful-city-from-the-1960s-strive-for-spontaneity-to-todays-space-of-entertainment/

Caillois, R. (2001) . Man, Play, And Games. University of Illinois Press. (Original work published 1961)

Debord, G. (1957). Report on the Construction of Situations.

DIGRA, 2020. (2020). Digital Games Research Association 2020 Conference. DiGRA 2020. https://digra2020.org/

De Lange, M. (2015). The playful city: Using play and games to foster citizen participation. In Social technologies and collective intelligence, ed. A. Skaržauskienė, 426-434. Vilnius: Mykolas Romeris University.

Donoff, G. (2014). Plan for a playful city: A typology of ludic ways to increase pedestrian activity (Master's thesis). Department of City Planning, University of Manitoba.

Donoff, G., & Bridgman, R. (2017). The playful city: constructing a typology for urban design interventions. International Journal of Play, 6(3), 294-307.

Edirisinghe, C., Nijholt, A., & Cheok, A. D. (2016). From playable to playful: the humorous city. In International conference on intelligent technologies for interactive entertainment (pp. 261-265). Springer, Cham.

Endeksa. (2020). Kırklareli Merkez Nüfusu, Gelir Düzeyi, Eğitim Seviyesi, AB Grubu, Hemşehrilik | Endeksa. https://www.endeksa.com/tr/analiz/kirklareli/kirklareli-merkez%E2%80%8E/demografi

Fonseca, X., Lukosch, S., & Brazier, F. (2018). Fostering social interaction in playful cities. In Interactivity, Game Creation, Design, Learning, and Innovation (pp. 286-295). Springer, Cham.

Glas, R., Lammes, S., Lange, M., Raessens, J., & Vries, I. (2019). The Playful Citizen. Amsterdam University Press.

Huizinga, J. (1998). Homo Ludens, Routledge. (Org work published 1938)

Kadıköy Belediyesi. (2020). Erişim adresi: https://anlat.kadikoy.bel.tr/mahalleler/kosuyolu [Erişim tarihi: 28.12.2020]

Nijholt, A. (2017). Towards playful and playable cities. In Playable Cities (pp. 1-20). Springer, Singapore.

Oldenburg, R. (Ed.). (2001). Celebrating the third place: Inspiring stories about the great good places at the heart of our communities. Da Capo Press.

Perna, V. (2018). From smart cities to playable cities. To-wards playful intelligence in the urban en-vironment. Editorial Board.

Riikonen, J. A. (2015). Playful public spaces.

Sharpe, E. K., & Glover, T. D. (2020). Placemaking in the playful city. Leisure Communities: Rethinking Mutuality, Collective Identity and Belonging in the New Century.

Stevens, Q. (2007). The ludic city: exploring the potential of public spaces. Routledge.

Sutton-Smith, B. (2001). The Ambiguity of Play. Cambridge, MA: Harvard University Press.

Şeker, M. (2016). Mahallem İstanbul, İstanbul Üniversitesi, İstanbul.

TÜİK. (2020). İlçelere göre hanehalkı verileri.

URL-1   https://www.leoalmanac.org/feedback-urbanism-at-play-formation-of-publics-through-playful-friction-in-urban-interfaces-simon-wind-ole-b-jensen/

URL-2 http://www.theurbanconga.com/whysitwhenyoucanplayftl

URL-3 https://www.playablecity.com/projects/shadowing

URL-4 https://www.playablecity.com/projects/dance-step-city

URL-5 https://www.archdaily.com/546443/are-playable-cities-the-future-of-urbanism

URL-6 https://www.playablecity.com/projects/jigi-lagos/

URL-7 https://www.playablecity.com/projects/stop-smile-stroll/

URL-8 https://www.designboom.com/design/dancing-traffic-light-pedestrians-cross-street-smart-09-17-2014/

URL-9   https://www.archdaily.com/549643/get-swinging-in-boston-on-these-glowing-led-hoops

URL-10 https://www.playablecity.com/projects/make-your-rhythm/

URL-11   https://www.comune.udine.it/files/tematiche/salute-sociale-welfare/citta-sane/urbact/GP_PlayfulParadigm1.pdf

URL-12 https://urbact.eu/welcome-european-playful-cities

URL-13 https://mersincitylab.com/City-Game

URL-14 http://gamesforcities.com/database/if-i-were-istanbuls-mayor/

URL-15 http://gamesforcities.com/database/metropoly/

*Politics/ Policies/
Laws/ Regulations/
Ethics*

Human/ Behavior

*Technology/
Material/
Sustainability*

*Philosophy/
Theory/ History/
Discourse*

Criticism/ Method

*Identity/ Culture/
Tradition*

**Urban/ City/
Landscape/
Rural**

Design

Interior Design

*Conservation/
Transformation/
Re-use*

Education

Arts/ Aesthetics