LIVENARCH III

contextualism in architecture

3rd INTERNATIONAL
C O N G R E S S

livable environments
&
a r c h i t e c t u r e

Karadeniz Technical
U n i v e r s i t y
Faculty of Architecture
Department of Architecture

5-7 july 2007
trabzon turkey

proceedings volume 1

Edited by
Şengül Öymen Gür

LIVABLE & ENVIRONMENT
ARCHITECTURE CONGRESS

L I V E N A R C H I I I

LIVable **EN**vironments and **ARC**hitecture

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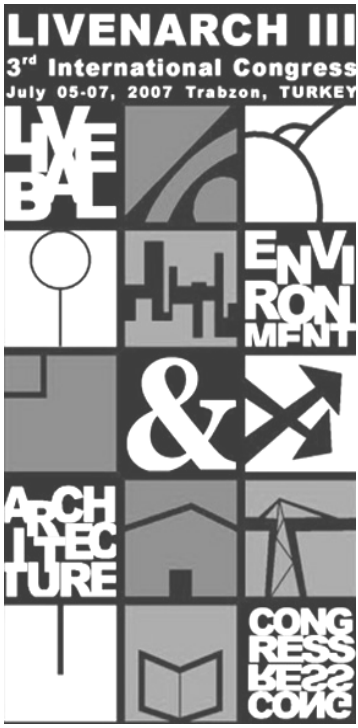
DEPARTMENT OF ARCHITECTURE

CONTEXTUALISM IN ARCHITECTURE:

contextualism as the resolution of identity-creativity dilemma



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Editor	: Şengül Öymen Gür
Preparation for Publication	: Halil İbrahim Düzenli
Cover Design	: Cansu Beşgen
Print	: VIZYON Printing Center
ISBN	: 978-975-01716-0-4 (1c)

Printed in Istanbul, Turkey, July 2007

ACKNOWLEDGEMENTS

This conference would not have been possible without the help of many people, and it is a pleasure to thank to those who supported and assisted me in bringing the project to fulfillment. I would like to express my deepest gratitude to the contributing lecturers and keynoters, to the most distinguished academicians, Jon Lang of NSW, Australia; Rasem Badran of Jordan; Peter Arnke of Technische Fachhochscule, Berlin, Kristof Van Assche of St. Cloud State University, Minnesota; Alexandros N. Tombazis of Athens University, Taner Oc of Institute of Urban Planning, Nottingham; Hasan Ünal Nalbantoğlu of METU, Ankara; to Oktay Ekinci, the former Chair of Turkish Chamber of Architects, and Suha Özkan, the advisor to the İstanbul Metropolitan Municipality, İstanbul.

Deepest thanks to the referees Saliha Aydemir (KTU, Trabzon), Şinasi Aydemir (KTU, Trabzon), Aydan Balamir (METU, Ankara), Ali Cengizkan (METU, Ankara), Neslihan Dostoğlu (Uludağ, Bursa), Nur Esin (İTU, İstanbul), Ahmet Eyüce (Bahçeşehir, İstanbul), Aykut Karaman (MSU, İstanbul), Kutsal Öztürk (EMU, Cyprus), Jon Lang (NSW, Australia) Uğur Tanyeli (YTU, İstanbul) for their hard and immaculate work; and most meaningful thanks to the authors of papers submitted to this conference without whose meticulous studies this gathering could not have been realized in the first place.

I extend my gratitude to TÜBİTAK (The Scientific and Technical Council of Turkey), The Turkish Chmber of Architects, the national and international

construction firms: ATACAN AKSOY, FORUM TRABZON-MULTİ TURK MALL and NATA, without whose contributions this DRS promoted congregation could not have been a tremendous success.

I am also grateful to the dean of the School of Architecture, Şinasi Aydemir, and Yalçın Yaşar, the head of Architecture Department, for appointing me to this challenging task, the chair, and letting me totally free to run everything by myself and for them.

In particular I offer my special thanks to the Secretariat of the Conference, Asu Beğgen Gençosmanoğlu, Serbülent Vural and Murat Tutkun, and Poster Exhibition Organizers Saffet Lüleci and Halil İbrahim Düzenli who shared my enthusiasm for the meeting; and to all my dear students who have contributed their time to assist with all aspects of the conference setting.

Last but not least many thanks go to Elif and Fatih from SALTUR whose patience and my sense for impeccability was of perfect match and thanks to the publishers-people of VİZYON-for their efficiency in printing. Without Halil İbrahim Düzenli's serious and momentous efforts nothing could have been published, though.

Some thanks are more difficult to express. I take deep pleasure in dedicating this year-long work to my mother, whose love for struggle has been a model, and to Murat and IBO for their patience and unwavering support.

Prof. Dr. Şengül Öymen Gür
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July 5, 2007

PREFACE

LIVENARCH 2007-Contextualism in Architecture

Since their original structures have been dramatically changed by the effects of modernization and globalization cities and their architecture demand challenging approaches to planning, urban design and architecture in order to safeguard livability at every scale and meaning. However due to the impact of the economic forces of the dominating "center" of globalization, the loss of identity, character and integrity is a much graver issue in the less developed "periphery". The Modernization process with its radical interventions has devastating affects on traditional settlements. Recent design actions have contradicted, transformed and de-structured the essential character of traditional settlements on the one hand and according to many critics, have failed to produce livable new environments on the other.

Neither the palliative 'Neo-rationalist' postmodern discourses which profess identity and sustainability by revisiting social memory as a remedy nor the 'Minimalist' approach of the global "product-form" approaches offer critical solutions to "'place-form". Misunderstood regionalism gives way to utterly populist appearances; Minimalist glass cubes produce sterile environments.

In order to counteract the homogeneity and sterility of contemporary urban environments conditioned by speculative tendencies of power and maximized technology, reconstructive ideas concerning urban transformation such as "urban surgery" or "urban acupuncture" are proposed in the hope of reinstating social-physical integration, continuity and sustainability. In addition local values of building culture are advocated, attempts to deregulate power through participation and communication are esteemed, sustainable 'low rise-high density' urban "mega forms" are recommended as ameliorative urban transformation strategies. Is this the way to proceed?

LIVENARCH III (LIVable ENvironment and ARCHitecture) with the subheading “CONTEXTUALISM IN ARCHITECTURE: Contextualism as the resolution of identity-creativity dilemma” has been organized to provide a forum for the presentation and discussion of new ideas and approaches. The goal of the "Contextualism in Architecture" conference was to critically examine ways of mediating the totalizing and homogenizing effects of globalization, especially on urban form and architecture-city relationships. The objective was for scholars and professionals to discuss modes of interventions which do not retreat to imitation, dissimulation or minimalism, but rather to argue for creative solutions emerging from geographical and cultural locale.

Design research is for the main part still adhering to the conviction that scientific research efforts will increase planning capacity and predictive power with respect to the success of design solutions. Historical and empirical evidence however, cast doubt on this modernistic assumption. Hence the forthcoming conference is also set to challenge the knowledge based approaches and attitudes to architecture and urban design in favor of the indeterminate and uncertain field of design: imagination and projection.

The field as sketched above was not at all well-structured. Therefore we proposed a number of very general themes and sub-themes with metaphorical character. They were to serve as suggestions for possible contributions to the LIVENARCH (LIVable ENvironment and ARCHitecture) and for the final organization of topics at the conference.

We anticipated that theoretical foundations, frameworks, and concepts with philosophical, ethical and social implications could and should be addressed in relation to designing for social/cultural/contextual particularities and extremes-climate, geography, devastated cities, specially protected areas, the underprivileged, the peripheral and the marginal, etc. Of utmost importance were the contributions made by papers categorized as the theoretical and the historical: “The Fallacy of Contextualism in Architecture: Site, Building and Context” by Açalya Allmer who examines contextualist rhetoric by re-reading Colin Rowe and Fred Koetter’s seminal book Collage City (1978). In doing so, she focuses on the metaphors of textile and weaving, which Rowe and Koetter used in order to symbolize the interwoven relationship between a building and its site. "Grounding an escape, questioning context" by Levent Şentürk questions the idea of context as a potential center of power and thus the architectural knowledge which according to him is itself the context. “From Materialistic Contextualism to Metaphoric Contextualism In Architecture” by Nezih Ayıran points out that Roweian strategy of contecxtualism refers to existing urban volumes and scales, surrounding buildings, street patterns, bodies of water and the materials used etc. and is materialistic in this sense. He asserts that that the multi-layered, profound, sophisticated and dynamic approaches to design that are based on metaphors, embracing both past and future aspects of life, social development, narratives etc. exercised by contemporary architects are better contextual strategies. “Punk Ethic and Architecture” by Işıl Çokuğraş brings to the fore the value of diversity as the most vital element of context to which architecture should respond. Anand Ramakrishnan, in “Designing for a Bi-cultural Future – Modeling assimilation in the context of globalization” argues that globalization and the accompanying plurality should be viewed by the designers as a wonderful opportunity to create bi-cultural (multi-cultural) objects, which relate to more than one culture simultaneously thus resolving the identity-creativity dilemma. “A Critique of Environmentalism in Architecture: Comparative Analysis of World Expositions of 2000 and 2005” by Ayşen Ciravoğlu questions the integrity of the efforts to contribute to the environment and reveals the loss of meaning/context in environmentalism through exhibitions; Ozan Öztepe in “Ideas For Livable Environments After the Loss of Utopia” asserts that “The cities which became increasingly isolated from nature after the Industrial Revolution, should be integrated with the nature again… Economics should be considered as a basic criterion that vitalizes social, cultural, technological, ecological and political parameters”. Ironically, T. Didem Akyol Altun and Gülden Köktürk discuss the possibility of “other” utopias, as

the title implies, in their “Will Utopias Be Real? Micro technology and Living Architecture”

The interconnectedness of the term context and history strongly transpired through the papers submitted by a group of much resourceful contributors: “The Window of De Laborde: The Birth of the Historical Context of Architectural Site” by Yusuf Civelek suggests the embedded creativity in negotiating between the local and global, between the building and its site by referring to Félix Duban, Henri Labrouste and Léon Vaudoyer who persistently propagated the mixture of historical epochs pertaining to the context of the building and its site, and stating that they believed that antithetical things gave birth to something new, which would take place in the future; “Historical examples of contextualism in architecture” by Gamze Kaymak-Heinz brilliantly illustrates the containment of the context through the use of types, by the absorption of the types where some details are modified, as well as in the absorption of details by utilizing re-used material (spolia) and imitating ornaments, also where the system is modulated.

“The Duality of Localism and Universalism: The Interpretation of Critical Regionalism at Istanbul Hılton and Izmir Efes Hotels at the down of Tourism Architecture In Turkey” by Ahmet Erdem Tozoğlu, “Changing Life Styles, Transforming Traditional Houses: Çorum as a Case” by Ömer İskender Tuluk, “Ottoman Architecture in Trabzon; The Case Studies of the Cami-i İmaret-i Amire-i Hatuniye and the Cami-i Merhum İskender Paşa”, by Halil İbrahim Düzenli and Evrim Düzenli; “Constructing The Republic in Trabzon: Discussions of “Square”, “Monument”, “Museum”, and “Cinema” at the Municipal Proceedings (1936-1958)” by Evrim Düzenli and Halil İbrahim Düzenli are extraordinary papers underlining the double fold effects of “Modernization” in Turkey: the centre of decisions set examples for the periphery but the re-interpretation of mainstream of ideas by the periphery lack the meanings obliged by the centre. By drawing on the complexities involved in understanding the context they shed light to the hermeneutics of local histories of architecture. “From Astakos to İzmit: A Cultural Context of The City’s Architectural Continuity” by Sonay Ayyıldız and “Effects of Westernization/ Modernization on Turkish Life Style In Interior Design of House Buildings: From The 19th Century To The Present” by Deniz Demirarslan and Özgür Algan, Typological Analysis of the Doors in the British Period; the Case of Kyrenia, Cyprus” by Nazife Ozay and M. Selen Abbasoğlu, are histories of transformation on different scales of meaning. “Spatial Organization of Ninetieth Century Greek Houses in Balıkesir, Turkey” by Yasemin İnce Güney and Hatice Uçar through their meticulous work advocate that in a world where the totalizing and homogenizing affects of globalization are increasingly felt in every domain of life it is important more than ever to bring forth the specific characteristics of places, places that are endowed with architectural artifacts that are reflections of “creative nucleus” of different cultures.

Worldwide transformation cases came in abundance and underlined the “pros” and “cons” of current transformation practices. Cases of socially appropriate solutions in terms of context, style and appearance regarding urban transformations (streets, squares, open spaces, etc.), examples of context-sensitive architecture, building elements, furniture and objects were duly introduced by distinguished authors. “Isparta Çarşamba Bazaar Urban Design Project: The Effects of Changes In Local Administrations onto The Project Process” Hasan Haştemoğlu, Kamertap Sarı, Feyza

Sezgin betrays how political-administrative decisions retard the processes and operate on illegal monitory gains by the parties involved. “Issues of Urban Adjustment: The Saal Process 30 Years Later” by Madalena Cunha Matos and TÃ¢nia Beisl Ramos is an extraordinary contribution dealing with SAAL housing project, which was thought out as a means to give voice and power to the social movements that were rapidly growing in Portugal, at a time marked by a severe housing deficit. Their assessment of SAAL Project in terms of state of conservation, extent of change, and integration with the enfolding city highlights the importance of scale of the planned areas, density and location in the city and of initial conditions, including human factors of cohesion. “Cultural Identity Concern During the Process of Urban Transformation” by Tuğba Kiper and Pınar Köylü; “Renewal Design Centered on Local Identity: The Case of A Dismissed Manufacturing Architecture” by Erminia Attaianese, Gabriella Duca, Gabriella De Margheriti; “An Interpretation of Transformation in the Production and Consumption Culture: the Case of Bursa” by Mehtap Sağocak; “Ermenek In The Context of Articulation Problem” Neslihan Serdaroğlu Sağ, Esra Yaldız and Arif Sağ; “Presentation of Consumption-Based Spaces In A Postmodern Spatial Restructuring Within The Process of Globalization: Case of Forum Bornova– Izmir” by Eylem Bal and Ahu Dalgakıran exemplify either successful or disappointing cases of transformation from different cities and are very illuminating in this respect. “Contextualism and Adaptive Reuse: An Evaluation of a Case, La Rue Française” by Nilay Kayaalp and E. Özen Eyüce; “Revitalization of One of The Main Streets of Izmit” by Mehtap Özbayraktar; “Functional Transformation of Historical Pattern Within A Tourism-Based Development Strategy: Case of Kemalpaşa Street, Alacatı – Izmir” by Ahu Dalgakıran and Eylem Bal mainly concentrate on transformations of old streets which has been a hard core element of Postmodern historic trend.

Some valuable papers were concerned with cities as a whole: “A Method in the Context of Urban Planning and Urban Design” by Yelda Aydın Türk emphasizes a comprehensive method which comprises the context specific issues. In “A Context-Sensitive Model to Redistribute the Property Rights in An Urban Transformation Project” Levent Ünverdi and K. Mert Çubukçu states that there is no global approach to urban problems, and urban transformation projects are no exception. As an alternative to this “one-size-fits-all” approach, they propose a context-based model based on the local social, economic, demographic and physical structure to redistribute the post-project property rights in an urban transformation project. Some researchers focused on neighborhoods: In “Imaginary Remedies for Urban Diseases: Utopia Neighborhoods” Akin Sevinç discusses the past utopias and anticipates that new imaginary projects will guide us to the future. “The significance of neighborhood in Istanbul” by E. Ümran Topcu and A. Nilay Evcil discusses satisfaction with modern vs. traditional neighborhoods as part of the context. “The Effects of Lighting on the Silhouette of a City: The City of Safranbolu” by Nurhan Koçan, Koray Özdal Özkan and Selcen Özgül Özkan deals with specific problematic such as lighting and interestingly points out the fact that lighting of a city may cause a major difference in the perception of cities in general.

Landscape was also seen as one vital groundwork aspect of the context per se: “Transformation of Public Culture and Life in Ankara: Analysis of Contemporary Approaches in the Design of Turkish Public Spaces” by Aydın Özdemir, “Transformation of Landscapes” by Meltem Erdem and Ebru Erbaş Gürler, and

“Transformation of Ankara’s Open Spaces: A Case Study of Çankaya Botanical Garden” by Neslihan Kulözü concentrate on the affects of major transformations on urban landscapes and raise vital concerns regarding identity. Environment and behavior issues were also raised by some authors at landscape level: “A Model For Perceptual Illusion Usage In Environmental Design” by Serap Yılmaz Civelek and Sema Mumcu, “Positive Effects of Native Flora on User's Environmental Preference: Trabzon as a case” by Emrah Yalçınalp, Müberra Pulatkan, Mustafa Var and A.Gözde Ömeroğlu are such papers.

At a more theoretical level environment and behavior issues were challenged by Pınar Dinç in “Redefining the Role and Frame of Environment & Behavior Research In Terms of Its Effective Use Regarding the “Context” Issue”. Allan Parsons and Rakhi Rajani in “The Performative Edge: Place Exploration” propose a “performative approach” which includes generation of a more informed understanding of the anthropology of place; its better integration with the engineering of place; and the need to create transdisciplinary teams who consider the integrated performance of the social reality into which the design is to intervene. Beria Günal Bayezitlioğlu in “Searching for the Psycho-Social Quality of Dwelling in the Context of Human-Environment Communication Model” discusses the primacy of psycho-social quality factors in designing space, and B. Ayşegül Özbakır in “Can We Map Our Feelings for the Quality of Urban Places?” ventures a method of appraising human feelings.

Housing comprised a significant concern among the contributors: “Amelioration of the context of architecture, design principles for better housing environments” by Özlem Atalan and İsmail Günur, and “Condominiums as the New Housing Alternatives of Global Cities” by Rengin Zengel and Burcu Deneri focused on better housing principles in the age of globalization. “Examination of The Ataköy Housing In Terms of Physical and Social Context” by Hande Egel and Seda Tönük betrays fits and misfits in housing projects in general. Ayhan Bekleyen and Bahar Acar in “Evaluation of the Houses Constructed in the Scope of Return to Village and Rehabilitation Project” point out the difficulties involved in rehabilitation projects which address the immigrants from villages due to terrorist activities and aims at welcoming these populations back with allusions for better living standards. “Developing Contextualism and Assessing User Preferences for Landscape Design in Mass Housing Areas; A Case Study in Trabzon” by Yalçın Yaşar, Cengiz Acar and Banu Bekçi, as well as “How To Design a House in The Country” by Hüseyin Egeli bring up sustainability and contextuality issues simultaneously, the latter of which actually demonstrates convincing solutions. It is interesting to note that the term “contextualism” was almost coined by sustainability by a great many researchers, and this situation in itself can be taken as a token of assessment of “contextualism in architecture” or that the architecture should be contextualist.

For example, “The Issue of Sustainable Environment In The Building Codes, Regulations And Standards In Turkey” by Özlem Erdoğdu Erkarslan and Eray Bozkurt; “Architecture and Urban Planning in Nature/ Zoning Law Interaction” by Fikret Okutucu and Sibel Ecemiş Kılıç; “An Infra-free (IF) Project: Sustaining Human Life in a Biological Reserve Area” by Bahar Baser and Robert Schmidt III; “Ecological Design for Livable Traditional Settlements: A Study on Ayaş, Ankara” by Hülagü Kaplan, Özge Yalçıner Ercoşkun and Leyla Alkan; “An Investigation of Ecologically Based Principles of Recreation and Tourism Planning on Çal Village High Plateau

Settlements" by Zeynep Pirselimoğlu and Öner Demirel; "The Identity of Place as Constituted by The Bioclimatic High Rise Building" by Mesut B. Özdeniz and Isaac Lerner were such significant contributions to the notions of "context" and "future". "Design Principles of Traditional Antakya Houses from Energy Conservation Point of View" by Gülten Manioğlu and Gül Koçlar Oral, and "A Contemporary Construction System Usage in the Context of the Sustainability of Vernacular Architecture: Eastern Black Sea Region as a Case" by Nilhan Vural, Nihan Engin and Serbülent Vural were rational protracting. Even the city components were brought up as matters of sustainability: "A Research about the Evaluation of the Playgrounds in Istanbul from Sustainability Perspective" by Pınar Karakaş and Pınar Yavuz, "Life Culture: Sustainable Principles for Infilling in Historic environments" by Özlem Karakul, for instance.

High quality Papers which took environmental issues as points of departure enriched the congress. Especially noteworthy is "Interoperability for Building Performance Software" by Mustafa Emre İlal and Sibel Macit, which take a comprehensive well-grounded look into environmental assessment of buildings. "A Design Model For Post-Disaster Settlements: The Case Study in Dinar/Turkey" by Evren Burak Enginöz investigates the ways of coping with natural disasters for high risk contexts. Acoustics come up as an imperative issue in "Noise Control in Industrial Zones and in the Inner Spaces of Industrial Buildings" by Mustafa Kavraz and Ramiz Abdülrahimov. In "Thermal and Structural System Performance of a Steel House in İstanbul" Şule Filiz Akşit and Halet Almila Büyüktaşkın discusses thermal issues. Safety has become a prime problem in today's cities both in closed and open spaces, "The Factors Influencing the Feeling of Safety in Urban Open Spaces" by Sema Mumcu, Serap Yılmaz and Ali Özbilen, and "Designing Safe and Peaceful Environments: Spatial Determinants of Non-Violent Urban Crimes" by İrem Ayhan and K. Mert Çubukçu are very illuminating in this respect.

Under the sub-heading of creative design methods and tools, new design guidelines, methods, and processes congruent and contingent with the contemporary problems facing urban design and architecture were expected of contributors, as well as any finishing narratives, myths or fantasies. Papers falling under this group could be loosely grouped as design issues in general, architectural design topics and architectural education related ones. Emel Birer looked into the mental processes involved in designing in her study "Design, Emotional Intelligence and Creativity" and Rabia Köse daringly inquired the subject-object relations in "The Architect and His Building: The Nature of Subject and Object Interactions"; Sertaç Erten and Devrim Çimen analyzed and criticized the determining effects of urban design competitions in forming the preferences in design practice in "Urban Design Competitions: The Context Makes The Design Guidelines". "An Evaluation of Conceptual Editing in Basic Design Education" by Veyis Özek and Gülay Dalgıç, "Reinforcing Sensitivity To Context In Basic Design Course" by Özgür Hasançebi and Aktan Acar, "Architectural Design Studio: A Case Study for a Context-Conscious Approach" by Sema Soygeniş and İrem Maro Kırış all deal with sensitizing students to milieu and site related issues. "Architectural Styles, contextual compatibility and design education on perceived quality of buildings" by Ebru Çubukçu and İbrahim Akgül demarcate interconnected and entangled issues of context, sensitive design and education.

Valuable papers such as “New Architecture, Influential Elements, Contemporary Designs” by Tülin Görgülü, Ebru Erdönmez and Selim Ökem traces contemporary architecture worldwide and critically examines the expensive, impressive and sometimes utopist architectural designs that come out as consequences of differentiation desires, and discusses their possible negative effects on the physical environment; “Myths and Fantasies in Architecture of Dubai: The Loss of Architectural identity” by Zafer Sağdıç and Aysun Aydın undermines one such example almost as a case of the former. “Defining an Urban Public Space for Children: The Child Attraction Center” by Sibel Ertez Ural, Sezin Tanriöver, Serpil Özaloğlu, Nerkis Kural, Deniz Hasırcı conceives children as a significant element of social context and considers them as agents of change, interaction, innovation, and democracy; and believes that they have a catalytic role in the community. Thus they propose a conductive environment for them which will aid into the solidarity of context. “Living under the Materials’ Powerful Expression of Architectural Dominance” by Didem Baş Yanarateş, expound on advanced technology of materials, and regrets that buildings are erected as the sculptures of materials’ expressions which merely refer to the domain of “someone” instead of “somewhere”.

In a more general setting building assessment is discussed in architectural education in “A Field Study on Reconstruction of Architectural Education” by Emel Düzgün Birer and Gamze Özkaptan Alptekin and performance of architectural offices in “A Model for Computer-Aided Architectural Design Office Standards” by Şengül Yalçınkaya and Ayhan Karadayı.

Especially interesting is the discussion rendered by Nilgün Çarkacı and Semiha Yılmazer on the borders and demarcation of disciplines of architecture and interior design, in relation to the concept of context in their paper “Forming The Enclosure or Mass”. Regarding the interiors Müge Ertemli brings up the indoor quality “Indoor Air Quality: Construction Materials Selection Criterion for Sustainable Artificial Environment Design” and Tülay Özdemir raises an important issue related to ecological design in her paper titled: “Eco-design approach in furniture design”

Poster submissions in line with the congress theme were encouraged in this convening. Accompanying the abstracts two standard sheets [50X70cm] were presented by the poster contributors. A team of key speakers and referees are instituted as the jury in-situ for open discussions and evaluation. The first three of contributors are awarded prizes of excellence. Poster submissions to this congress have been as successful as the main body contributions. All poster submissions present a design idea either idealized mentally or proposed as a project at some level of education. Samples of magnificent submissions are to be found at the end of the third volume.

Şengül Öymen Gür
The Chair & Editor
July 5 2007
Trabzon-Turkey

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FRAMING AND BEING FRAMED:
A BRIEF ANALYSIS OF CONTEXT- CONSTRUCTION

Kristof Van ASSCHE

Minnesota State Universities- St Cloud State

INTRODUCTION: A USEFUL REVIVAL OF CONTEXT AND CONTEXTUALISM

In this paper, we want to acknowledge that it is still very useful to remind the architectural and planning disciplines, all disciplines involved in the organization of space, of the importance of context, of the importance of embedding new spaces in their historical, social, esthetic, ecological contexts. And we'll try to add some complexity to the concept of context–realizing we're not the first in this regard. We'll argue for an analysis of space production, as a way to study the role of context. Ideas that frame people and organizations producing space, form a relevant site for the study of context, since these ideas determine the selection of relevant contexts in the actual planning and design processes.

In architecture, planning, landscape architecture, it remains useful, if not essential to remind practitioners, researchers and administrators every now and then of the importance of context in every kind of spatial intervention. We have to remind ourselves. A modernist forgetting and ignoring of landscape, history and culture, is still prevalent and cultivated in some places, revived in others. As the conference organizers pointed out, such an approach to the organization of space leads to nowhere; it brings about the destruction of many things cherished by individuals and groups. On the other hand, a conservative and conservationist approach to spatial change leads to predictable clashes with everybody arguing for development.

A revitalization, and reformulation of the context concept, seems to be more likely and convincing a strategy. Planning and design need to reassess their needs to be context- sensitive, raise their awareness of this need constantly. This is not an easy task, since internal and external pressures, in the disciplines, in administrations, in business practice, still push in the direction of speed and simplicity. The seductive voices of money, power, artistic glory, easy procedure still whisper everywhere. So, Jane Jacobs' old arguments against insensitive and imperceptive planning, do need to be reiterated over and over again. Often one cannot fail to notice the come- back of the simplifying, totalizing, reifying models of space, man and society so often deplored over the last fifty years.

'Context' as a concept has a long history we do not want to trace back entirely here. It is useful to mention that its introduction into architecture, later landscape architecture and planning, is tied to the so- called literary turn in the humanities and later social sciences. Structuralist poetics theorized on context in the twenties and thirties, mostly in eastern Europe, and after the war the structuralist movement swept across disciplinary and geographical boundaries. In the planning and design disciplines, structuralism and later post- structuralism were not the only sources of contextualism: the stories of the discovery of heritage, nature and the environment are familiar to all of us. After the high tide of modernism in architecture and planning, it became very clear that cultural theories had shed their modernist feathers much earlier, and a frantic exploration, interpretation, and adaptation of ideas in the humanities was embarked upon. Result of the new analyses was often a plea for raised awareness of this or that context.

Yet, taking 'the context' into account does not offer an easy escape either. In literary studies, cultural studies, semiotics, philosophy of language, and some related fields, structuralism and post- structuralism led to a flurry of investigations on text/ co-text-/ context/ inter-text. It stands out that there is no such a thing as on objectively defined context steering the interpretation of an objectively defined object in an objective manner. Umberto Eco, in his early works of the sixties and seventies, dealing among other things with the interpretation of architecture and urban space, was one of the leading theorists coming to such a conclusion.

CONTEXT, OBJECT, FRAMING

In space, object/structure/space and context shape and elucidate each other in an act of interpretation, establishing a meaning that will never be entirely stable nor completely shared by a community of interpreters. Yet it is a community that constructs the principles shaping an interpretation, principles that are in constant transformation, the subject of interpretation and play itself. What could be constructed as a relevant context to guide interpretation, which features of a linguistic, social, spatial, ecological environment become pertinent in the construction of a relevant context, is sorted out in an evolutionary process of communication, in a community.

As an architect or a planner, it is easy enough to factor in a context that is not recognized or acknowledged as relevant by the users. It is easy enough to refer in the new space to a context that is not seen, to produce references that will remain silent for most observers, and conversely, many observers will see references and contexts not intended by the author, planner, architect. Interpretation is necessarily ambiguous, meanings will be created that are unanticipated, contexts will be activated that were dormant for a long time. Spaces are interpreted, space embeds sign systems, and it is a system of signs in itself. It produces and is produced by a multiplicity of discourses. Few people realize that also spatial interventions are embedded in several discourses and will induce changes in discourses.

Theorists like Jonathan Culler and Mieke Bal started to move away from the concept of context in the late eighties, favoring a combination of several other concepts in stead: mise-en-scene, framing, performance and performativity. The deconstructive movement initiated by Derrida fueled a growing unease with the context idea: if

everything is context, it does not mean much anymore. Besides, its metaphorical associations of a passive object, prevented from a better understanding of interpretive dynamics.

Interpreting in post- structuralism became a framing activity that was framed by others. Framing brings interpretation closer to the concept of narrative, to the production of narratives. Planning as the production of narratives on space, framed by other narratives, is not only the arena where space is framed, but also the arena were several narratives are competing for power, resources, for the right to be materialized, implemented. A plan tries to assume the authority to frame future development. For planners and architects alike, history, landscape, culture can structure the narratives on a place and its change. These experts should be aware of the local narratives then, can sometimes ignore or reinterpret them, yet should always realize that scientific and-or artistic dissections and reconstructions of a cultural, historical, ecological,… narrative are not the same as the original mix in a local interpretation. A plan or design completely focusing on one of these narratives, e.g. one revolving around 'heritage' in a scientific version, will blind itself for important aspects of the present and later interpretation of the place.

Being context- sensitive becomes then: being sensitive for the local mix of heterogeneous elements in a local interpretation. What needs to be addressed first by planners and designers, before they take their decisions, is the specific local interplay of social identity, image of place and image of history in a given community. Sensitivity in this sense does not lead to standard- solutions; it does imply a raised reflexivity on the part of designers and planners. A sharper observation of this local interplay of elements in local culture requires a sharper self- observation as well, a raised awareness of our own framing of place, an awareness of the values and motives hidden in the professionals own contexts –person, discipline, culture.

PLANNING AS CONTEXT AND THE CONTEXT OF PLANNING

Planning as an arena is a context in itself. Planning is a production place for discourses determining content and process of planning activities. Planning reinvents itself constantly: what planning is and should be, is a matter of debate in a democratic planning environment. Every place has its setting and style of decision-making on spatial organization, defined by a specific layout of the intersections between politics, economy, culture and so forth. In that specific context will be decided what context- sensitivity for planners and designers in this place and time can mean. The planning context can be marked by a strong coherent discourse on context or its absence. The reality of generalized success formulas for context-sensitive planning is therefore unlikely.

Lack of insight in the organizational and institutional contexts of planning, implies a lack of insight in the social- temporal embeddings of planning and architecture. This can easily lead to the formulation of generic strategies for heritage planning, ecological planning, contextual planning in general, that still ignore the contexts relevant for users. Framing spaces, present and future, that pretend to be inclusive of relevant contexts, i.e. other peoples framing practices, requires a deep reflexivity,

a profound insight in the personal and systemic framing practices of planners and architects.

Since, in the line of Lacan and de Certeau, we can say that places do not produce meanings naturally, and do not ask by themselves for optimization in a certain direction, unveiling an optimal or essential meaning, the key to a genuinely sensitive planning and design strategy is probably keeping the discussion open. Planners, architects, administrators, scientists often try to forget that a place does not have a meaning on its own, and that it does not ask for one, since admitting such would undermine positions of power and identity. It undermines a very attractive and legitimizing framing of oneself as a planner or architect.

Opening up planning and design practices for new interpretations and appropriations of space, should be a consequence of a raised awareness. It does dethrone the planner and architect, in the sense that her position needs to be reflected upon constantly, within and beyond the disciplines. People, users of a space, constantly reinvent space and its use, constantly reinvent the framing of a space, the context being taken into account, and this happens partly in response to the systematizing interventions of planners and architects. Whatever a planner or architect does, whatever context he/she tries to take into account, his interventions reshape literally the spatial context, and they will provoke counteractions, counter-discourses constructing and invoking new contexts. Every context charted and incorporated has a risk of eroding simply because of the planners' mapping activities.

HERITAGE AND/OR THE PAST AS CONTEXT [EXAMPLE]

Heritage can become an important context for planning and design, yet heritage is defined in many ways. The reasons to define heritage in this and not that way, and to make it relevant for planning can be manifold. The sequence of framing can also differ: objects, spatial structures can be cherished in a community, next recognized as heritage in a planning system, protected, developments might be expected to be in line with the older spaces and buildings. Or, in an alternative order, science and administration might define heritage in a certain way, start to deal with it in a certain way, and this might trigger a reframing of place by the users.

Once heritage is acknowledged as important in the framing of a place's future by planners and architects, the danger is that heritage will be subjected to the same totalizing, reifying, naturalizing tendencies that are at work in other aspects of planning: general criteria are established to determine whether this or that object is included under the label 'heritage', and once these criteria applied, there is no doubt anymore that this object is indeed objectively heritage, and should indeed objectively be treated this and not that way, contributing to the overall objective quality of the place.

The Lacanian abyss of the Real looming behind, in and underneath these naturalizations, of planning in general, and of every 'aspect' that becomes part of a planning rationality –e.g. 'heritage'- cannot be denied or ritually banished completely however. The objective meanings planning constructs for places and its futures, necessarily slip off reality. Unpredicted outcomes, overlooked interpretations,

unexpected dissatisfactions, self- generating margins that regenerate counter-discourses, are the product of a modernist rationality still reigning supreme in planning, trying to impose consistency on an unwilling and unobserved Real.

SOCIAL SYSTEMS AS CONTEXT: SELF- REFERENCE AND THE ABSENT EMBEDDING

In order to further systematize our exploration of the concepts of context and framing, I'd like to resort to systems theorist Niklas Luhmann and his idea of autopoiesis, self-organization in self- reference. Luhmann observes society as a number of interacting yet operationally closed function- systems: law, politics, economy, religion and so forth. Every social system is a system of communications, solely founded on self-referential processes. What makes sense, can only be produced and understood in terms that emerge within the system. Both structure and elements in society are the product of systems of communication. Furthermore, what can be seen as an element depends on the identity of the system: every social system evolved in a specific way, leading to a specific way of defining elements of communication. In other words: autopoiesis constantly recreates the social system; communication recreates both signs and their concepts.

In that dynamics of signification, the whole world is constructed from scratch, using elements produced within the system, producing new levels of complexity where the previous levels are treated as black boxes, glossing over their internal complexity. Emerging orders succeed each other, and at every level new elements are defined in new contexts; social identity, personal identity, historical narrative, even 'action' are ascriptions within social systems, elements that only make sense within the hierarchies of the system, within its perpetual self- reproduction. Attributions of an action to a person, of actions to a framing of personal identity and of a social identity the person belongs too, possibly explaining actions, all this involves a series of context- and element ascriptions.

Communication requires continuation of communication, reproduction of the system. It requires minds interpreting communication, understanding, participating. Understanding of space will take place in the context of the function- systems, of organizations, in terms of conversations, all forms of social systems. Every social system constructs its own space, according to its own rules of self- organization, according to its own self-constructed hierarchy of contexts, its own way to create elements and context simultaneously. There is no ground for these constructions of meaning: every system produces its own signifying distinctions out of nothing.

A place or an object in space becomes an object in a type of communication; a house in front of a mountain in a landscape becomes precisely that given the definition of house, mountain, landscape as elements, where all of them serve as context in turn. In case of esthetic appreciation, the artistic function system will have its specific ways to distinguish structures in the landscape, value them. Such might lead to certain expectations about the future, about improvements, about new architecture, about planning of the whole landscape. The social systems produce narratives directing the signification of place, its past and future, and every narrative tends to combine structure and element, object and context; it is a specific framing of

time, place, objects within a social system. The economic system will see 'lots' as relevant units in a narrative with a profit- orientation, whereas a landscape artist would not even notice the boundaries of the lots, would not see this as a relevant element for a relevant framing of the story of the place.

PLANNING SYSTEMS, SOCIAL SYSTEMS AND THE PRODUCTION OF CONTEXT

A planning system, as the sum of interacting organizations influencing spatial organization, can create its own discourse, and it is the place of birth of a number of planning discourses. The actors that are involved in shaping spatial organization, are marked by their own discourses, their own rationalities, their own framing of the landscape. Every actor is steeped in several social systems, and can –as an organization- be a social system in itself. Interactions between actors, their adaptation to each other and to the strategic situation in the planning game, will lead to changes in their framing of place, of planning, and often of self: the identity of a landscape architect, her typical framing of places, will result from an evolutionary adaptation to other players, and result from a history of previous games in the planning arena.

We can say that in the interactions between planning actors, the roles of these actors are produced, and consequently their way of framing space, their way of defining what would be context- sensitive and what not. Understanding of context- sensitive planning and design, requires an understanding not only of the narrative constructions among the 'users' of a place, but also of the system organizing space, including the competing discourses belonging to competing roles. It does not make sense to refer either to 'the people' or 'the experts' to discern the right way to be context- sensitive. One royal way does not exist; the matrix of potentially right ways is produced in the history of interactions between the several groups of experts, and the citizens. Where one group of experts can be closer to the citizens than others, where one group of experts can be traditionally more interested in this or that context, or in context in general.

Opening up new and more sensitive ways to be more context- sensitive, we argue, requires an improved insight in this network of interactions. A deeper insight in the construction of narratives of space and its organization, in the metaphors that are implicitly and explicitly at work there. In other words: we need to get a better understanding of who is trying to do what in the landscape and in its organizational context, for what reasons. We need more reflection on the discursive production in the organizations and disciplines involved, and more self- reflection within them. Problem is that most of the reflection on planning, architecture, landscape architecture, takes place in scientific disciplines that represent competing narratives on spatial organization. Architects e.g. have a certain image of self and of planners and their roles, an image that will compete against the images that are produced in the planning discipline. Landscape architects and urban designers, engineers, geographers, sociologists, archaeologists, hydrologists, ecologists, do not only try to participate in planning, as spatial organization, but they all have different discourses on planning in general and on their and others role. With the noteworthy implication that their construction of context, object and context- sensitivity will differ.

In essence: cultures define spaces, objects, structures, and criteria for suitable embeddings of objects and structures in space. These cultures shape themselves discursively in self- reference: a culture is the product of images it produced itself. In the case of spatial organization, and regarding the issue of context- sensitivity in spatial interventions, one should be aware that the cultures at stake are manifold: there are the cultures of the users of the space, and the cultures of the system organizing interventions, planners, architects, ecologists etc, all of them rooted in various function- systems [law, politics, art, economy,…]. The balance between the input of producer- cultures and consumer- cultures is different in every state, in every institutional unit, and it cannot be scientifically determined what the ideal balance should be. The same applies to the balance between user cultures, and among producer cultures. Science cannot prescribe whether the perspective of social group a or b, or the perspective of scientific discipline, professional group x or rather y, should be dominant –and therefore their selection of relevant contexts.

REFLEXIVITY IN THE ORGANIZATIONAL CONTEXT [CONCLUSION]

Realizing the complexity and multiplicity of context and context production among users and producers of space, cannot but heighten the awareness of planners, architects, and the other actors, awareness of the complex embeddings and causalities of their own actions. It might temper certain ambitions, while creating space for new ambitions: every case will be different, spatially and culturally and institutionally. We do think science has a role to play, in pointing out the real complexity of the different types of cultures involved, in pointing out a variety of practical options. The first part of this task, constant scrutiny of the system, we argue here in the line of American pragmatism, is truly useful in keeping open the debates, in minimizing the risk of hidden assumptions and ideologies closing minds and discussions.

Good observation always presupposes self- observation, reflection assumes self-reflection. A study of the planning system, e.g. observing the construction of context-sensitivity, should be sensitive for its own discursive complexity and the complexity of the system observed. Since most of the observations of planning and design will be done within existing scientific disciplines, this would entail an increased reflexivity in the disciplines. An evolution in that direction is already observable in most disciplines, since the introduction of post- modernist theories and methodologies, and the consequent use of concepts as context, frame, metaphor, narrative in the practice of self- analysis. Reflexivity in the observing disciplines can and should open the way for reflexivity in the practices observed, the practices of planning, designing spaces and of deciding upon it.

We think that only such reflexivity in theory and practice can improve the context-sensitivity of planning and design. *Context- sensitivity becomes then* the embedding of plans in various aspects of the existing situation, but also insight into the construction of context by users and producers of space. Finally it comes to mean sensitivity for what contexts are, what framing practices are. Only an insight in these last aspects of sensitivity will allow for better embeddings of new in old, for a better sensitivity in the first sense of the word.

As to the second part of the role assigned to science earlier in this text, i.e. pointing out alternative practical [context- sensitive] options: here science and practice can go hand in hand. Practicing designers and planners can come up with several options for a place, to be analyzed by science, and science can suggest alternatives herself. Since no ideal plan exists, no ideal adaptation of new to context, every alternative plan will offer a different mix of sensitivities to differently constructed contexts, different internal consistencies, different pro's and con's for various groups of people. Insight into the framing practices of observer and observed, creates new spaces for context- sensitive planning and design; it can illuminate new sensitivities, new consistencies.

Luhmann, Lacan, De Certeau, would all undermine modernist beliefs in its own grasp of production and experience of space; they would criticize the absence of context- ideas in most of modernist thought. Yet they would also disagree with a monolithic and objective notion of context. Instead they'd tell stories of context- production, of framing practices in social systems that can only rely on themselves. Every act of framing is a creative act, and every intervention in space is bound to change the framing practices of people living there. It is also a framing practice in itself, in the best case forging a new narrative of place, one that reinterprets elements of old narratives, puts them into a new context, and functions as a pleasant frame for diverse people to orient themselves and their activities in a given place.

People are inherently creative in their interpretation and use of spaces, therefore their construction of relevant contexts. Planning and design can solve problems and create qualities while being context- sensitive, but this can only be a worthwhile activity if the resulting space makes sense for the users, i.e. if they recognize a consistent narrative in the interventions and their results; if the users actually like the place; if they agree with the selection and treatment of contexts in the planning and design process; if the place allows for creative use and interpretation.

Since in planning and design, the multiplicity of ideas is always a multiplicity of interests, planning is necessarily an arena for power games, where some loose and some win. In the political games that are part of the organization of space, it is impossible to produce a narrative for a given space, and a plan, that will be entirely consistent, entirely convincing and entirely context- sensitive for everyone. In conjunction with the plea for reflexivity and creativity above, we don't see that as a problem. Rather, the fissures in the narrative fabric testify to the democratic character of the planning process, and leave room for appropriation and revitalization by the users. And, is there anything more context- sensitive than admitting that not everything can be observed and predicted, that silent interpretations of space can unexpectedly generate new relevant contexts? Abstinence from total control and from totalizing narratives is still the first prerequisite for planners and architects, the space where sensitivity can be fostered.

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INTERNATIONAL URBAN DESIGN PRACTICE: THE ISSUES CONFRONTING ARCHITECTS AND RESEARCH REQUIREMENTS

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There are many definitions of urban design. To some it is urban landscape architecture; to others it is an area of study akin to urban geography. The meaning assumed here is, however, that used by those who first used the term at Harvard and Pennsylvania in the 1950s. Urban design is concerned with the development of visions for cities or, more usually, precincts within them and then developing the implementation strategies to bring those visions to reality. Urban designers *design*. Their focus of attention is on the space between buildings, the elements of built or natural form that define those spaces and the activities that occur within them. It is also with the symbolic nature of both activities and the milieu.

URBAN DESIGNING IN A GLOBALIZED WORLD

The world has been globalizing since the days of the ancient empires abetted by the European colonial empires from the seventeenth to twentieth century. The situation today is very different. The pace and scope of change has increased – the number of people involved is much larger – and the developments in information technology have become a major unifying factor. So has the flow on international investment money and the consequent rise of advertising and consumerism.

While many cities of the industrialized world are in decline, an extraordinary amount of urban development is taking place around the world today especially in countries such as China and the United Arab Emirates. Architects flock to them. Buildings and complexes of buildings are being developed to fulfil the requirements of international money markets and being designed by architects who have international practices. These architects are given free rein to design creative works (i.e., works that have forms deviant from the norm) (Olds, 2001). They have generated many exciting and much admired buildings and building complexes (see Figure 1), but they hardly add to the quality of the overall urban environment epically for people on the ground.

The problem is that, despite the new forms, these international architects, when they are not simply being commercially pragmatic (see Fig. 2) and doing what they can get away with, bring an underlying paradigm – an attitude towards design and a set

of design patterns exemplifying what is regarded as good design – from home with them. Most of these paradigms were developed in and for the cool temperate climates of Western Europe during period of dramatic technological and political change of the first part of the twentieth century. In Europe and North America at lest, these paradigms have been found to be much wanting and have been updated. These newer paradigms, each with its proponents, however, lack much and even if they were fully developed do we have the political will to fight for their appropriate use in time and place?

Figure 1. The architecture of Globalization (a. SONY Centre, Berlin, 1997; b. Lujiazui, Pudong, Shanghai, China; c. Dubai in 2006)

Figure 2. The urban design of economic expediency, or commercial pragmatism, an architecture of Post Modern Exuberance: Dubai

It is also true that many cities in the world, particularly their core areas are in decline as a result of changing technologies, marketing and advertising ploys, consumer behaviour and, often, governmental policies. No urban design paradigm has yet been developed to deal with cities in decline although Landscape Urbanism movement promises much (Waldheim, 2006).

URBAN DESIGN AND ARCHITECTURAL PARADIGMS

No urban design paradigm holds a hegemonic position in the world today. In self-conscious urban design, the rationalist model, without the supporting rationalist thought, is still widely employed, or copied, like a rubber stamp particularly for mass housing projects in much of Asia. The rationalist model is still seen as an exemplar of good design in many countries. It is copied as a suitable model without the underlying philosophies that generated it being understood (Fig. 3). The image is what is important. The garden city model of the empiricists is still widely employed too (see Fig. 4). Sometime this copying succeeds in providing highly liveable environments; sometimes it does not.

Figure 3, 4. The Rationalist model: Zhangdong, Zhengzhou 2004; The Garden City Model: Shonzhang Lake proposal, Guangdong PRC, 2002

The Paradigm Of The Universal Market Economy

Many designs of new precincts of cities and, indeed sometime new towns, follow a paradigm of economic expediency. The rule is simply to do what is run expedient to do in the short run. The model of function on which many urban design decisions are made today is a simplistic one. It focuses on efficiency in creating rentable space, ease of construction and a powerful image – an advertisement – for both the owner of a building and its architect; the building acts as a billboard (Venturi and Scott Brown, 2004). Providing for the drivers of cars is the prime, if not sole, urban design concern; the pedestrian is poorly considered, as are the poor, children, the frail and the other animate species that enrich our lives. Little attention is paid to the specficities of the climate in which the development is located.

The impacts of buildings on their surroundings tend also to be neglected unless potential lawsuits are foreseen. Despite the concern for drivers, the extra traffic generated by new buildings clogs streets in many parts of the world, the down drafts

they create make life a misery for pedestrians, they consume high levels of energy and often throw harsh reflections onto adjacent buildings. They are, however, highly successful in creating an image of being modern, up-to-date and part of the global economy. This success in meeting our contemporary standards of fashion is important to recognize because it is what building owners, architects and many municipal authorities seek. The competing urban design paradigms created by architects and city planners today stand in strong contrast to the universalist paradigm. They, however, do not necessarily recognize the demands of the market place.

Rationalism And Empiricism Today

Architects, primarily, have created subtler models of urban design than their predecessors during the past two decades. Both Neo-Rationalists and Neo-Empiricists seek a sense of place: the Rationalists a new one, the Empiricists one based on a sense of locality. The pragmatists follow a laissez faire approach. The Neo-Rationalist designs are still based on various assumptions about what people *should* be doing and the values they *should* hold if they are logical people. But we are not such people. Thus whether or not Rationalist paradigms meet the requirements of future societies depends on the accuracy of their assumptions about people and their values.

The Neo-Empiricists look at what is working and what is not working and design accordingly; they thus rely on precedents. The precedents vary from the medieval city as in the university town of Louvain-la-Neuve in which town and gown are merged (see Fig 5a), to the Arabian city (see the Jumeriah Madinat (2003) in the foreground of Figure 1b) to that of the 1920s as in Battery Park City New York (see Fig. 5b) or Hunterford (see Fig. 6).

Figure 5. a. The University town of Louvain-la-Neuve, Belgium (1970s+); b. Battery Park City, NewYork; c. Dubai in 2006

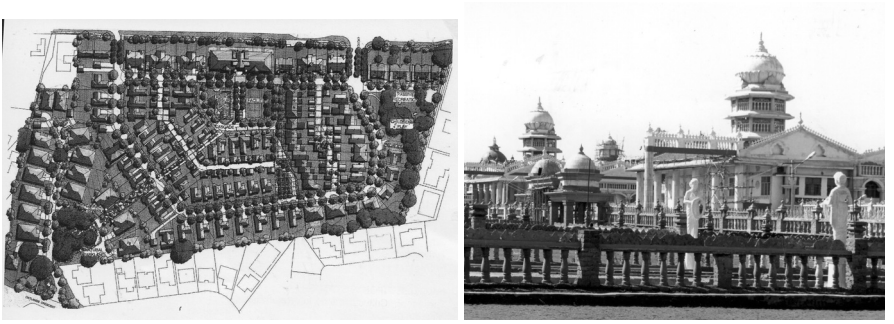

Figure 6, 7. Hunterford, New South Wales, Australia; M.S. Ramiah Institute, Bangaluru, India (1992+)

The major development in the Neo-Empiricist approach has been the New Urbanist policies that seek to revive (or retain) the urban (and urbane) qualities of much loved cities. Their success depends on the continuity of the ways of life and the values of the people involved. Yet the world is changing although not nearly as fast we are wont to believe but it does not stand as still as Revivalists wish (Fig. 7). The Landscape Urbanists seem to have embraced this new world of automobiles and market driven new urban spatial structures. They take the position that the landscape rather than buildings should be placed at the heart of urban design. By landscape they mean the elements and patterns of the natural environment (Waldheim, 2006).

THE MAJOR ISSUES

All of these paradigms have strengths and weaknesses. It is important to understand them because although we may argue for independent, program-based approaches to design (as I have done and still do; see Lang 1994 for instance), most architects will not work that way. They are going to work using a set of paradigms. They adjust the paradigms to fit the situation at hand. As so much work is designed under strict time constraints (architectural firms are business organizations like any other), there is a tendency to follow the paradigms without understanding the principles on which the paradigms are based. For instance, the New-Urbanist paradigm is based on the assumption that patterns that served a rich set of functions yesterday (or today) should be the basis for future designs. That may be fine. What is happening, however, is that the principles get frozen into a set of images of specific design patterns. These images are then applied in locations where the traditions are very different from those in which the images were developed. Why should we be surprised that they do not function well in many ways?

The world is complex. The function that the built environment serves are multiple and often contradictory. While the mainstream of architects may be advocates for the global business community, there are architects who are advocates for children, pedestrians, the poor, the frail elderly, hunters and fishers, the physically handicapped, those suffering from dementia and for urban animals. There are also architects who are advocates for sustainable environments (usually meaning less

energy consuming patterns of built form) and other characteristics of our terrestrial worlds. Each set of advocates has developed independent urban paradigms that specifically address the needs of the group whose interests they serve. Some have been successful in getting policy makers to heed their pleas (e.g., those fighting for barrier-free-environments) but neither the interrelationships and conflicts in meeting individual advocacies nor the many needs of a wide variety of people are met because of the focus of attention of each advocacy group.

Environmental Quality And The Nature Of Functional Environments

Many human needs and desires have little implication for design but many do. Urban and building design can be regarded as adaptations that are made to the terrestrial environment to enable people to better meet their needs. The building patterns required to carry out specific activities in specific places (from rooms to open spaces), and access to places and people has long been the basis for designing 'functional' environments. Today there is an increasing demand for comfort and, in many places, luxuriousness, in carrying out these activity patterns. There is a need for both safety and security and a sense of safety and security while carrying out these activities. People have a need for an individual and a group sense for identity and the built environment is one vehicle for conveying messages about who we are. Similarly the nature of the built environment can raise our feelings of self-esteem (Cooper, 1974) and pour feelings of wellbeing. Often meeting the need for self-esteem well overrides other considerations.

There are also other higher order functions that the artificial environment can fulfil. The first is as a place that affords a continued and rich set of opportunities for learning as part of every day life. One of the criticisms of the rationalist housing schemes has been that they are boring – they provide no opportunities for exploration as part of daily life. The world is potentially full of wonder, especially for a child, but the affordances for new experiences while broadened by the Internet in a mediated manner, are often reduced in new designs not through any malicious intent on the part of designers but by accident, by neglect. Often the concern of designers is for the built environment as a medium or vehicle for the expression of an individual aesthetic theory. For a handful of people, usually the cognoscenti in the art world, understanding this process is an important and rewarding experience. It also raises their self-esteem.

In a globalizing world many of the activity patterns that meet similar needs once differed in differing cultures. Many are becoming homogenized. This homogenization has been heavily promoted, purposefully or not, by the communications media and has been endorsed by the decisions people themselves, protesting or not, make in the market place. There is, however, perhaps inevitably also a sense of loss. Change is, nevertheless, the order of the day. The fight for the health of the planet, Earth, may well require substantial change in the way we carry out activities in the future and the consequent differences in the designs required.

Within many cultural frames the natural environment has been something to exploit in enhancing the quality of life of people. Leading environmentalists from Geddes to MacHarg to the Landscape Urbanists of today have fought this view with little

success (Waldheim, 2006). Are we now approaching the stage where the exploitation will have repercussions for us? Many scientists think so. One of the challenges for future urban designers, especially creative intellectuals, is to develop generic models for urban design that are sympathetic to the multiple functions that the built environment serves people as well as the need to have a healthy biological environment.

A Sense Of Place

It can be argued in a globalizing world where people a minority of people – the power elite of the world's population – is living a global life that a built environment of universal qualities is what the future demands. International business enterprises and architectural firms will work globally and their employees will seek similar environments everywhere. In this context seeking a sense of locality is seen simply as an irrational response. This argument is largely spurious. While people seek a higher and higher level of comfort and ease of movement (vehicular, but also pedestrian) and a stress-free world (i.e., one to which they are accustomed), they also seek to feel that they oriented in time and place.

How is a sense of place to be established according to current urban design paradigms? Usually, and in the examples shown in Figures 5, 6 and 7, architects have focused on the visual qualities of buildings by borrowing from the past. It has been argued that this process should be done critically as in the Quinta da Malaguiera housing in Évora, Portugal designed by Alvaro Siza Viera (LeFaivre and Tzonis, 2003 amongst others). Another way is to capture the spirit of a place as Jörn Utzon did with the Sydney Opera House (see Fig. 8) located in the environment of a harbour full of sailing boats.

> The visual is important in establishing a sense of place but what is probably more important is the quality of the behaviour settings – the milieu and patterns of behaviour – that exist in a location. The argument is thus really over the universalising of behaviour settings. One observation certainly seems to hold true: most new urban design schemes have a paucity of behaviour settings in comparison to older areas of cites. This result has occurred largely unintentionally because the environment has not be considered in terms of behaviour settings but also because cleaner, less fragmented environments consisting of fewer higher status behaviour settings are seen as modern and fulfilling the need of populations for a feeling of self-esteem.

Figure 8, 9. The Sydney Opera House; Quinta da Malagueira housing

What then are societies who are trying to maintain their identities or to establish new identities, particularly modern ones, to do? In the designing of Battery Park City, a decision was made to have the backdrop of buildings to be of New York rather than be international. What then is a New York building? The model from which the design principles were abstracted were the buildings typical of the areas of New York much loved by New Yorkers. In the case of the Income Tax Colony residential area in Navi Mumbai in India , it was the towns of Rajasthan that provided the model for an Indianness (although it was an architecture of a different climatic zone). In both these cases the behaviour settings are, however, different from their models. They fail to give a 'feeling' of the locales.

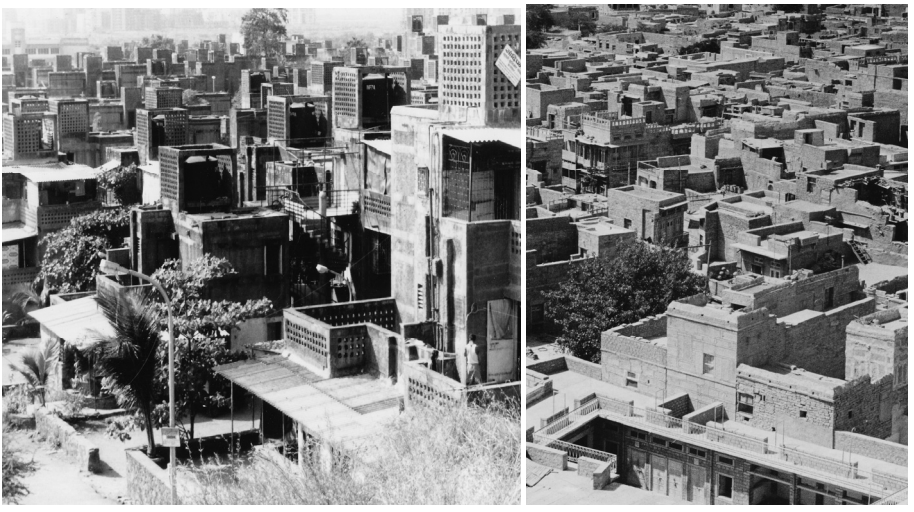

Figure 10. a. The IncomeTax Colony, Navi Mumbai (1997); b. Jaisalmer

In striving to abandon 'the shackles of the past', many societies have turned to high technology, or high technology looking, buildings set as objects in space to form this identity without considering to potential behaviour settings in the areas around them. One needs to create the behaviour settings that can establish a sense of place in both a modernized and a localized world. Unless there is at least a latent desire for the behaviour settings to exist, however, they cannot be created. The task for those professionals establishing design briefs (or programs) as well as for those turning these briefs intro policies for built form is challenging. The design of the individual components of both the public and private realms given a brief is also a challenge because in doing so one is confronted with the clash amongst many interests but, in particular, between public and private interests.

Public And Private Interests

The concern for urban design quality waxes with perceptions of how private interests unshackled have led to laissez-faire designs that have significant shortcomings. When self-conscious urban designs have shortcomings there is a demand for free enterprise reigning free. Those urban designers fighting for the public interest have a problem with defining what exactly the public interest is. We say, as those fighting for sustainable environments do, that we are concerned with the needs of yet unborn generations. There is also the problem of defining just what constitutes the public realm of human settlements.

The public realm consists of all the spaces outside the private domain of building interiors, scheduled courtyards and gardens. It consists of what can be seen, smelled, heard or touched from spaces to which the public has the right of access (although access may be restricted at times) and the activities in it or that impinge on it. It thus consists of the floor of the ground, the surfaces of the buildings and the other physical entities, natural and artificial, that bound and structure the built world. This definition is politically charged (see Lang, 2005; 6-23) because private property rights are sacrosanct in capitalist societies.

In working globally, architects have to recognize that there are different definitions of the public realm. In general, when designing individual buildings the question of the effects of a new building on the public realm are seldom considered unless the functioning of the public realm has a direct impact on property developers' financial investments. Urban designers focus on the design of the public realm but their work involves the constant making of trade-offs between public interest and private rights.

In the capitalist world today, the common domain of cities is increasingly privatised (or, more accurately, the private sector of the economy is providing public spaces). The perceived need to control or not control what is built in the name of the public interest varies from society to society. In an internationally competitive market place, there is tendency for government, national and municipal, to trade-off public interests for the sake of obtaining investment. They argue that this trade-off is in the public interest. Investment is more important than environmental quality. Is it?

THE WAY FORWARD: THE ROLE OF RESEARCH

The political power of architects and urban designers lies in their expertise and/or reputation. To win arguments they do, however, need to use evidence-based knowledge about the functions that the public realm serves. There are two sets of argument in which architects have to engage: one has to do with the goals of design, and the other with achievement of those goals. The first is always political in nature, but the second is largely technical; there is considerable empirical evidence for the design principles that meet specific objectives.

Buildings and the spaces between them serve many functions as mentioned above. Most buildings also have to offer a return on capital invested. This function is one of the most important that buildings have to fulfil. For survival, architects also have to make money out of designing buildings. They have payrolls to meet. Finances shape everything we do and in an era of global economies; one has to work within the structure of the market place.

There is much empirical research – fifty years of findings such as those presented at this conference – that provides the intellectual basis for architects to make arguments about their work. Little will have any impact on professional practice. Most architects rely on their own-belief systems and hopes as the basis for arguing and designing. More sensibly they also rely on what they can learn from case studies and personal experience. Few architects, however, show an interest in keeping up-to-date with research dealing with symbolic issues or ways of life although they do more so in terms of the technical. Buildings have to be put together so the technical details are vital. Luckily, for practitioners, people are adaptable and can put up with less than well-functioning environments. This observation is particularly true if they are unaware of the opportunity costs incurred by the places they inhabit.

The Problem: The Need For New Paradigms

There are a number of urban design schemes that, by all reports, have successfully maintained a local while modernized identity. Battery Park City and Canary Wharf in London are examples. If properly understood such case studies offer much from which we can learn. There is, nevertheless, a clear need for design professionals working under time pressure to have a set of paradigms that are substantially better than the ones we now have from which to work. Although many architects deny it because it seems to deny their creative ability, designing involves the successive adjustment of fairly standard paradigms to specific circumstances. This empirical reality needs to be recognized. We need a new set of paradigms that are integrative and that are clear in dealing with contextual issues: terrestrial, cultural, social and political.

The new paradigms need to be climatically and cultural specific and deal with the emerging forms of cities, new forms of core areas (what have traditionally been Central Business Districts[CBDs]), new forms of peri-urban areas of cities, new forms of industrial areas, new forms of residential areas and of mixed use zones. We know that centre cities are being transformed and we need diligent case studies of places as diverse as Beijing and Vancouver – the former city under communism was a place

without a traditional business core and the latter one in which the CBD is being transformed into a much more mixed business residential entertainment precinct. Models of how to deal with the periphery of cities are particularly important for it is here that the massive immigration from rural to urban areas will be absorbed. We also need paradigms for dealing with how to configure declining cities.

The Solution: A New Design-Based Research Agenda

The research By academics and presented at conferences and reports of the past years assumes that architects will follow it and learn to adapt the design paradigms they use based on it. This has simply not occurred. The research that has been done is important and needs to continue. We also need to synthesize the research into a series of paradigms dealing with specific concerns and to test them in the symbolic world.

The creation of these paradigms is a design task. The testing of them is a creative analytical task. The design task will involve trade-offs between competing requirements. Economic concerns will compete with requirements to deal with climatic change and these, in turn, will compete with desired ways of life and social aspirations. What needs to be clear in these new paradigms is: 1) the scenario on which they are based, 2) the goals that they assumes are worthy, 3) the specification of these goals in a series of design objectives, 3) the patterns required to meet these objectives, and 4) the empirical evidence on which the patterns are based. The pattern language of Christopher Alexander and his colleagues (1977) is a step in a worthwhile direction but it has had little impact because it consists of fragments and the attitudes and socio-political base on which it is formed are unspecified.

How best to test these paradigms? The true empirical test can only occur when the designs are built. The substitute is o evaluate them using the judgments of independent panels of experts looking at independently at specific issues: ways of life, sustainability, economic viability, etc. This task is a tall one. It is also a necessary one. There is an alternative; it is to educate student designers to follow a problems solving designing algorithm – to work from abstract theory to design principles for a design to fulfil a program in a particular context. There is no evidence that schools of architecture are willing to whole-heartedly follow this suggestion. Instead, overtly or covertly, we teach students to adapt current paradigms to specific situations. We do that well. We thus need more rigorous paradigms than we have. Who should develop them? It is we, the research community. Will we? Maybe we prefer to muddle along. I hope not.

CREDITS

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THEORY

Moderator: Ali Cengizkan

Chthonia's Veil: Mythical Narrations of Architectural Context
Açalya Allmer

From Materialistic Contextualism to Metaphoric Contextualism in Architecture
Nezih Ayıran

Grounding an Escape, Questioning Context
Levent Şentürk

CHTHONIA'S VEIL:
MYTHICAL NARRATIONS OF ARCHITECTURAL CONTEXT

Açalya ALLMER

Dokuz Eylül University, Department of Architecture

ABSTRACT

Contextualism emerged as an architectural concept during the early 1960s. For leading theorists such as Colin Rowe, context was a "spatial or psycho-cultural field which gives meaning to a specific gesture or demonstration" in which it was grounded. After reviewing the widespread use of the term 'context', and its broad range of meanings in and outside of architecture, this paper examines contextualist rhetoric by re-reading Colin Rowe and Fred Koetter's seminal book Collage City (1978). In doing so, it focuses on the metaphors of textile and weaving, which Rowe and Koetter used in order to symbolize the interwoven relationship between a building and its site.

Keywords: Contextualism, Autonomy, Architectural site, Identity, Alaçatı

INTRODUCTION

Every building site presents itself within a physical context, defined by physical objects like buildings, gardens, open lots, roads, pedestrian ways, and so on. That is why, some architects, feel obliged to visit the sites in which their designs are going to be built. Every architectural site is unique and creates a context that exerts "pressures." And yet, in creating their designs architects tend to respond differently to these neighboring pressures.

The twentieth century seems to present us with different interpretations of architectural work and the milieu in which it finds its place. In 1976, for example, Graham Shane explains that "by definition the design must fit with, respond to, mediate its surroundings, perhaps completing a pattern implicit in the street layout or introducing a new one" (1). Frank Lloyd Wright's notion of completing the landscape with a building, for example, fits perfect to the contextualist notion of "harmony". The ultimate aim is to achieve a harmonious relationship between what is designed and what is given. This kind of thinking towards site definition could be defined under the banner of contextualism. As its name explains, contextualism in architecture is concerned with the context, or the fit of buildings into the larger layout.

HISTORY OF CONTEXT

Context is a term that has been used in many disciplines besides architecture. Among them are anthropology, archeology, art history, sociology, geography, linguistics, philosophy and politics. If we look at the history of the term, the noun *contextus* in Latin was used in the sense of 'connection.' Although there was no classical Latin term for what we know as context, Peter Burke argues that "that does not mean that the idea was lacking, for treatises on conduct and rhetoric emphasized the need to adjust what is said or done and how it is said or done to the time, place, public, and so forth, in order to persuade effectively" (2). He continues later that "it was in the fourth century A.D. that another noun, *contextio*, came into use to describe the text surrounding a given passage that one wishes to interpret. Augustine, for example, in the course of a discussion of biblical interpretation, used the term a number of times in phrases such as *contextisermonis* or *contextioscripturae*" (3).

Later, in the sixteenth and seventeenth centuries, we learn from Burke that, in Italian, French, English, or German, the words *contesto, contexture, context*, and *Kontext* were usually used in discussions of the interpretation of texts, especially the Bible and Aristotle's. In the practice of translation, for example, there was an increasing awareness about the need to include not only the individual words but the relations between them for a better translation. In the interpretation of the Bible, the need to take circumstances into consideration was also an early example of contextual thinking. One can augment these with further examples.

As it is clear from these examples, context is a term which has more frequent uses in other fields outside of architecture. And more recently, new words related to context, have been coined: "In English, for example, *contextualism* (first recorded in 1929, in a philosophical context) and *contextualize* (1934, in linguistics) have been joined by *contextualization* (1951, in anthropology) and *decontextualize* (1971, in sociology). In French, *contextuel* is recorded from 1963 onward" (4).

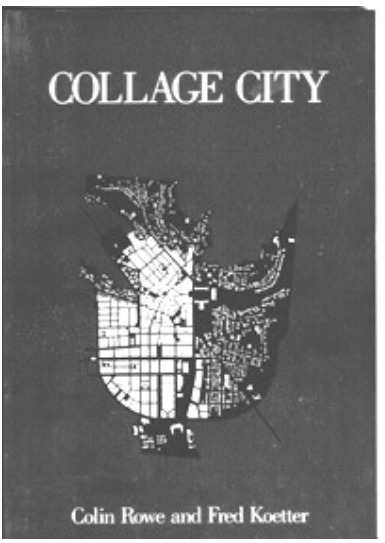
In architecture the term context was used rather late comparing to other fields. In 1950, a decade before meeting his partner Denise Scott-Brown, the American architect Robert Venturi completed his master's thesis at Princeton, entitled "Context in Architectural Composition." Venturi, for the first time, considered the contextual impact of a design project on its surrounding. This is opposed to the modernist tendency to treat buildings as solitary objects without regard to their settings. He offered that "existing conditions around the site that should become a part of any design problem should be respected." Through "the designer's control of the relation of the old and the new," Venturi continued, the designer "can perceptually enhance the existing by means of the new" (5).

This was the first shoots of an important concept in the discipline of architecture. However, it would be fair to say that Venturi's contextual line of thinking did not serve as the subject of theoretical reflection till 1960s. Indeed, it was not Venturi, who introduced the concept of contextualism in architectural design theory, but the American theoretician Colin Rowe. It can be stated that the so-called Contextualist Movement took shape in the urban design studios of Cornell University under the tutelage of Rowe who defined context as "the spatial or psycho-cultural field which gives meaning to a specific gesture or demonstration."(6)

In the mid 1970s discussions of contextualism entered into the theoretical discourse of architecture by the publication of Colin Rowe's *Collage City* with Fred Koetter in 1978. Rowe and Koetter set out their theory of *Collage City*, where old and new are woven into a coherent sequence of *poché* and volume. The authors envisaged the city as a continuous fabric - a weaving together that is a 'resolution of conflict.'

RE-READING *COLLAGE CITY*

Colin Rowe and Fred Koetter in *Collage City*, in the chapter, entitled "The Crisis of the Object: Predicament of Texture," identified a city composed of objects from one made up of texture.(7) They provided well-known examples of object-oriented designs, like Le Corbusier's Villa Savoye, the Unite d'habitation in Marseilles, and the urban plan of Saint-Dei; projects that show object-fixation in different scales.

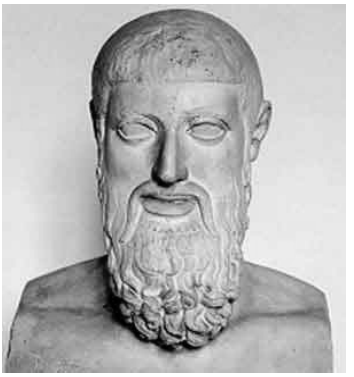


Rowe and Koetter started to their criticism with Le Corbusier's comparison between a building and a soap bubble. Le Corbusier said, "A building is like a soap bubble. This bubble is perfect and harmonious if the breath has been evenly distributed from the inside. The exterior is the result of the interior."(8) Although this statement was highly influential among modern architects, for Rowe and Koetter, it was nothing more than a "debilitating half-truth."(9) As David Leatherbarrow asserts that "the half that has been neglected is the reciprocal pressure from *outside* the building, which is to say, from the city." Then Rowe and Koetter compared Le Corbusier's plan for St. Dei to the "web" (a textile metaphor) of streets and squares that make up the typical format of the traditional city. Here I want to emphasize that their characterization of objects - such as Le Corbusier's – was developed in contrast to the traditional city whose buildings were developed in dialogue with one another.

One can assert that all of the metaphors that Rowe and Koetter introduced in advocating their arguments were meant to point toward this spatial and topographical interrelatedness: texture, mosaic, fabric, web, structure, and matrix. They used metaphors of thread and weaving in relation to architecture to symbolize the interwoven relationship between the building and its site. To be able to re-read their contextual line of thinking critically, I will focus on the use of these textile metaphors in the following.

ETYMOLOGY OF CONTEXT

As I mentioned earlier, the word 'context' has its roots in the idea of weaving and in the construction of a fabric, a textile. When I look at the etymology of the word 'context', it is not surprising to see that the words 'text', 'context', and 'textile' come from the same base, to weave. All come from a Sanskrit root *tekht* meaning to weave. The *tect* in the word 'architecture' comes from the very same root as well, and establishes a connection between the act of building, *tecton*, and that of weaving.

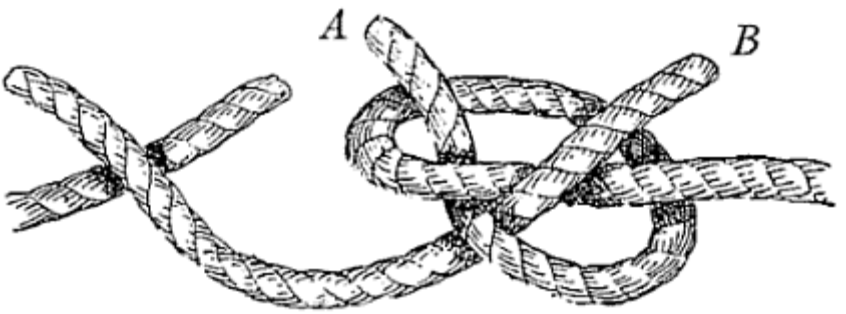


Pherecydes of Syros

One of the oldest stories about creation speaks of the connection between the act of building and weaving. To build a fuller sense of the connection, it is useful to repeat this story here (10). The story is by the ancient author Pherecydes from Syros Island, who is thought to have been the teacher of Pythagoras, and active around the mid-sixth-century (B.C.) (11). Pherecydes of Syros is known for being the first person to write in Greek language about nature, the gods, and the origin of the world. He writes:

> "When everything is ready, they held the wedding. On the third day Zas made a great and fair cloth; on it he wove the [lines or divisions of the] earth, the ocean and the houses of the ocean. This, they say that, was the first *anakalypteria* [wedding veil], from this the custom [of the veiled bride] arose both for gods and men."

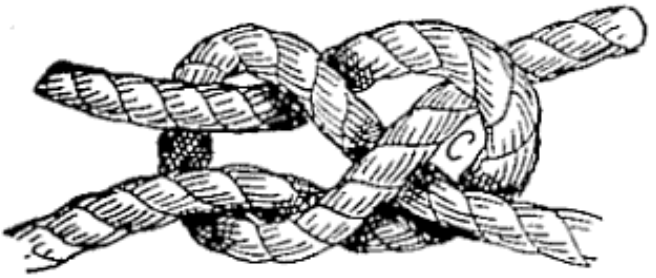
In the above quote, Pherecydes explains the unveiling ritual at the wedding ceremony of Zas (Zeus) and Chthonie, the goddess of the underworld.(12) This unveiling of the bride, known as *anakalypteia,* which derives from *anakalypto*, 'to uncover', is still an important ritual in today's wedding ceremonies. In the story, Zeus, after asking Chthonie to be his wife, offers her a gift: "…wishing to marry you I honor you with this. Hail to you and be my wife"(13). His gift is a matrimonial veil on which he embroidered the outlines of the earth and oceans. Chthonie accepts this gift - something that we can call a wedding veil today - and drapes herself with it (14). This wedding veil not only separates Chthonie from the rest of the wedding ceremony and transforms her into a wife and potential mother, but also it forms the world, creates the limits of oceans and earth (15) In other words, not only Chthonie, but also the world appears precisely through this nuptial textile. Until that time, the unveiled, unwoven, and unlined earth had existed but the veiled, mapped, or woven earth was shown to be livable and inhabitable. Making a nuptial veil such as this means creating a human textile, a society, a city, and its context.



UNVEILING WHAT IS GIVEN

As I mentioned above, textile is the English translation of the Latin word *texere*, which in turn derives from a family of Greek words that cognate with *techne*. In relation to techne, the verb *tiktein*, which means to give birth, is also very important, signifying 'the knowledge, energy, or work whereby something comes to appearance.' In this sense, the nuptial veil made by Zas was "an artifact that allowed the earth to become articulate because it – the weave – united subsoil with sky".

Such a graph, map, or context is a constructed thing; made by divine hands, that belong to Zas. It is constructed and woven. Zas's matrimonial gift articulated the ground, made it livable. Veiled or praised in this way, Chthonia became visible and navigable and disclosed an inhabitable landscape, one that had been there but was unknown. It is important to emphasize that to be able to appear, one needs to be hidden first; likewise, in order to be unveiled, one needs to be veiled first.



The unveiling ceremonies of art works have a similar function; for example, a statue is covered with a layer of cloth and then revealed to the public by an important public figure. Here, one is faced with an inherent quality of veiling: that of *unveiling.* Every act of veiling has its reciprocal. By being veiled, the artwork is concealed from the viewer's sight. However, it is not concealed with the intention that it should not be discovered; to the contrary the act of covering calls for it's opposite – namely *unveiling*. Only then, the audience is offered access to something which was "previously secret, its essence only known to a few"(16)

One can detect an element of competition between gods and goddesses, male and female in this myth because in ancient Greek society the art of weaving, the production of textile was generally considered women's work. One has to remember here Homer's *Odyssey* in which the queen Penelope is told to leave the business of the state to men and get back to her weaving. But also weaving was tied to "a predominant conception of textuality: the text is the covering textile of a hidden, allegorical, meaning. It is the exterior surface of an essence which only a skilled interpreter may uncover" (17). In other words, only a skilled interpreter can uncover, unveil (anakalypto) what is hidden in a given site. In other words, only a skilled architect can unveil Chthonie's veil, find out what is given behind or beneath, and able to understand and modify the given situation in a site. Here is the basic aim of contextualism; to achieve a relationship between what is designed and what is given.

ENDNOTES

(1) Graham Shane, "Contextualism," *Architectural Design* 46 (1976), p. 676-9.
(2) Peter Burke, "Context in Context," *Common Knowledge* 8, no.1 (winter 2002), p. 153.
(3) Ibid, 153.
(4) Ibid, 164.
(5) Robert Venturi, "Context in Architectural Composition: M.F.A. Thesis," in *Iconography and Electronics upon a Generic Architecture* (Cambridge, MA: MIT Press, 1996), p. 335.
(6) Fred Koetter and Colin Rowe, "The Crisis of the Object: The Predicament of Texture," *Perspecta*, vol. 16 (1980), pp. 108-141, 123.
(7) Colin Rowe and Fred Koetter, "Crisis of the Object: Predicament of Texture," Collage City (Cambridge, MA and London, England: The MIT Press, 1978), pp. 50-85.
(8) Le Corbusier, *Towards a New Architecture* (Dover Publications, 1923), p. 167.
(9) Colin Rowe and Fred Koetter, *Collage City*, p. 59.
(10) Indra Kagis McEwen discusses the connection between building and weaving, and the connection between order and cosmos and the act of covering, clothing or cloaking. Indra Kagis McEwen, *Socrates Ancestor* (Cambridge, MA: The MIT Press, 1997), pp. 43-45 and 107-113.
(11) This story has been cited in architectural discussions recently for different concerns. See Indra Kagis McEwen, *Socrates' Ancestor*: *An Essay on Architectural Beginnings* (Cambridge, Mass.: The MIT Press, 1993), 54; David Leatherbarrow, "Leveling the Land," in *Recovering Landscape*, *Essays in Contemporary Landscape Architecture,* ed. James Corner (New York: Princeton Architectural Press, 1999), p.174.
(12) Hermann S. Schibli, "The Marriage of Zas and Chthonie," in *Pherekydes of Syros* (Oxford: Clarendon Press, 1990), p. 50-77.
(13) Here is the definition of *chthonic* from the *American Heritage Dictionary of the English Language*: chthonic also chthonian *adj.* Greek Mythology. Of or relating to the gods and spirits of the underworld. [From Greek *khthonios*, of the earth, from *khthon*, earth. See *dhghem-* in Appendix.]
(14) On the veiling of women in the ancient Greek world, see Lloyd Llewellyn-Jones, *Aphrodite's Tortoise: The Veiled Woman of Ancient Greece* (Swansea: The Classical Press of Wales, 2003).
(15) In *Craft of Zeus*, John Scheid and Jesper Svenbro refer to an article published in 1927 by Margherita Guarducci that regards fabric as the symbol of marriage. M. Guarducci, "Il conubium nei riti del matrimonio etrusco e di quello romano," *Bulletino della commissione archeologica communale di roma*, 55 (1927): 205-224. She explains that in Latin the verb *nubere* means "to marry," with the restriction that it is said only of the woman." This makes sense in light of the fact that the bride is the only one, who covers herself with a veil (*flammeum*). "In addition to the abstract sense of "to marry," *nubere* thus possesses a concrete meaning to *cover*." Furthermore, Scheid and Svenbro take our attention to the prefix *co-* which is the indicative of the bride and groom being "together" beneath the "cover:" "They are covered, therefore they are marrying." Fabric, therefore, is the metaphor of the marriage. Perhaps, that is why it is common to see marriage ceremonies performed beneath or in front of a large piece of fabric in pictorial representations of weddings. John Scheid and Jesper Svenbro, *Craft of Zeus: Myths of Weaving and Fabric*, trans. Carol Volk (Cambridge, MA: Harvard University Press, 1996), 87.
(16) Gen Doy, *Drapery: Classicism and Barbarism in Visual Culture* (London and New York: I. B. Tauris Publishers, 2002), p. 170.
(17) Vered Lev Kenaan, "Philomena's Tapestry: On Feminine Textuality in Antiquity," *MOTAR: Journal of The Yolanda and David Katz Faculty of the Arts*, no. 6 (June 1998), p. 267.

FROM MATERIALISTIC CONTEXTUALISM TO METAPHORIC CONTEXTUALISM IN ARCHITECTURE

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ABSTRACT

The habit of art is the habit of enjoying vivid values.
Whitehead

Architectural design is the activity of the determination and organization of highly complicated and multi-dimensional contextual relations. In this respect, it will be inevitable to encounter some communication difficulties to use the term contextualism if we unaware its relatively new story of inclusion into architectural vocabulary. Colin Rowe calls the whole modern architecture as “major catastrophe” from a reductionist perspective and it is seen that this term is first used in 1965 by his students, Stuart Cohen and Steven Hurtt in Cornell. Objecting to the devastation of modern city planning implementations on currently existing urban fabric, Rowe’s alternative strategy was aiming to ensure harmony of new buildings with existing urban fabric. In the design realized in adherence to this approach, it is seen that materialistic aspects of environment are referenced, for example currently existing urban volumes and scales, surrounding buildings, street patterns, bodies of water and the materials used etc. The term “contextualism” does not come to mean anything in the framework of sterilization independent of all architectural built works related to this concept. Out of this view point point, dull pastiche, historicist, pseudo-vernacular and picturesque design attitude opens a door to a wide range of accomplishments under this concept. Contextual architecture remains limited in terms of materialist and physical features in existing architectural environment. Consequently, I define this approach as “materialistic contextualism”. It is evident that single-layered, static “materialistic contextualism” apparently indexed to extant forms can not be a generation of meaningful architectural ideas and thus can not create livable environments. It is seen that the multi-layered, profound, sophisticated and dynamic approaches to design that based on metaphors, embracing both past and future aspects of life, social development, narratives, metaphysical sides of life, which belong to today’s modern architects such as Herzog & de Meuron, Correa, Libeskind, Calatrava and especially Holl. Metaphor based architectural interpretations of these architects which open to all aspects of life that I define “metaphoric contextualism” also demonstrates us how to realize new livable environments which brodens our experience.

Keywords: Historical continuity, Materialistic contextualism, Metaphoric contextualism, Identity-creativity dilemma, Intertwining

AIM AND INTRODUCTION

Architectural and urban design is the activity of determination and organization of highly complicated and multi-dimensional contextual relations. Therefore, the meaning of contextualism seems to be more ambiguous than any other concepts in architecture. In this respect, it will be inevitable to encounter some communication difficulties when we are using the term contextualism if we unaware its relatively new story of inclusion into architectural vocabulary. Even if this story is known, understanding problems may be reduced to some extent but not totally obliterated. Because, "Some people would see contextualism as a criticism of the civilization of technology, and as a way of aspiring to a rediscovery of our roots, of authenticity, and so on…Others feel that the technico-scientific organization of the world should not be fought, that it cannot be rejected through a nostalgic return to a pre-technical existence" (Anon, 1992: 109). The another indications of the term's ambiguity is the need to use the term with other terms like physical, environmental, ecological, social, symbolic, inclusive and exclusive has turned out to be a necessity. Maybe on this account, Davey suggests that another term should be invented to replace this term (2002: 36). The main aim of this paper is to define a new contextualist approach that is different from Rowian materialistic contextualism which does not miss its aim of innovation when contemporary architects like Herzog & de Meuron, Charles Correa, Daniel Libenskind, Santiago Calatrava and especially Steven Holl are establishing relationships with past and the extant environment and becomes apparent in their profound and sophisticated architectural interpretations and also to show the importance of this approach in the solution of identity and creativity dilemma.

ROWIAN CONTEXTUALISM

It is seen that the concept of contextualism is used previously in field of Pepper's (1947) studies of philosophy and in the field of art philosophy (Rader, 1947). Two mutual polar zones in the field of art philosophy are isolationist and contextualist theories. Rader says that, "An isolationist theory insists that art is distinct and separate from rest of life. A contextualist theory asserts the integrality of art and life" (1947: 393) and continues as, "According to the contextualist interpretation, on the other hand, the artist works within great traditions, he is nothing without them, without the essential life of mankind that is reflected through these traditions (1947: 396). Similarly, modern movement in architecture is generally deemed to be a more distinct and separate architecture concept than the previous architectural tradition. Colin Rowe calls the whole modern architecture as "major catastrophe" (Davey, 2002: 36) from a reductionist perspective and it is seen that this term is first used in 1965 by his students, Stuart Cohen and Steven Hurtt in Cornell Graduate Studio to define the alternative strategy to change the situation. And thus the term is presented to our urbanism and architectural vocabulary by them (Cohen, 1998). This term is originally coined to our vocabulary as a result of overriding concern for texture in context problem and offered as "contexturalism" derived from the term context (Ellis, 1998). Even from the beginning, this can be interpreted as the sign of doubt in the efficiency of this word and necessity of its usage with another term. The dominancy of Le Corbusier's views over architectural environment in 1950s and 1960s results in applications neglecting the existing urban fabric as he believes that; "Architecture stifles by custom" (Le Corbusier 1965: 82). From this point of view, the occasion

develops in reverse direction and now we confront with an occasion like “custom stifles by modern architecture” in the context of historical urban fabric. In fact, the criticisms against the attitude of modern architecture which neglects the existing urban fabric has began before Rowe’s reaction. Without using the terms; context, contextual, contextualism, Ernesto Rogers, who has similar opinions with Rowe, criticizes first generation modern architects in 1950s in his editorial writings in the journal of *Casabella* in Italy by claiming that they work on every scheme as a unique and abstract problem without establishing a dialogue with existing buildings and without considering the historical continuity. And also they always run after prodigy in all their works (Forty, 2004). The alternative strategy of Rowe has objected to the devastation of existing urban fabric by modern urban applications and aimed at harmonizing new buildings with this fabric; in short, it has planned to reconcile modern city with the pre-modern city (Nesbitt, 1996). According to Nesbitt, “Contextualism offers a middle-ground position between an unrealistically frozen past with no future development permitted, and urban renewal with the total loss of the urban fabric” (1996: 295). Contextualism as being the last modernist term or the first post-modernist one (Forty, 2004) seems to be in a middle-ground position in another context too. “The twentieth-century town is physically a combination of two simple concepts: the traditional city of corridor streets, grids, squares, etc.,and the city-in-the-park. The traditional city is primarily an experience of spaces defined by continuous walls of building which are arranged in a way that emphasizes spaces and de-emphasizes the building volumes…It is an experience which can be thought of as resulting from a subtractive process in which spaces have been carved out of solid masses” (Schumacher, 1996: 296). This conception is based on the double image of figure-ground in the Gestalt (Shane, 1976). According to Shane (1976), the main characteristic of the contextualist approach is the double pattern which appears to be as solid or void, black and white and allows us to read them in reverse direction. In 1980s, the contextualism was one of the cornerstones of architectural theory (Caragonne, 1995). This cornerstone of architectural theory has lead to partially different outcomes in European and American architectural praxis. It has become one of the important notions of studio instruction approaches in architectural education as well. The views of Gülgönen and Laisney points out the fact that contextualism has profound effects on the education system of Ecole des Beaux-Arts in French: “The morphological formation of the context and its relationship this to the building types which compromise this context always considered a part of the problem” (1982:27).

MODERN MOVEMENT AND CONTEXTUALISM

Modern Movement in architecture developing in the beginning of the 20th century was in quest after “new” which was disconnected to the past and all its conventions. The unfamiliar architectural environment which was the result of this activity arouses in us a feeling of alienation (La Marche, 2003). La Marche (2003) considers the contextualism in 1970s to be related with the notions of familiar and unfamiliar and explains it as a yearning for familiar. In the context of schematic modern architectural applications, total disconnection with the past and the absence of continuity appears to be more or less true at first; however, it is a debatable issue for entire Modern Architecture. For example, Aalto, another important figure of Modern Movement, has studied in historical Italian cities and the metaphoric reflections of these studies which have very high levels of abstraction on his works made him by all means dependent

on historical continuity while he was searching for the new. Moreover, with his respect to natural environment and his usage of its facilities, his aim to be in line with the psychology and needs of the person whoever he is (Joedicke, 1959), Aalto appeared to be adopting an attitude that abstained from creating the feeling of alienation. As Wright, the pioneer of Modern Movement in America generally made his studies in the sites that are outside of historical urban fabric, it is pointless to make his studies subject of examination in the context of Rowian Contextualism, but in the context of prairie. However, his architecture does not give us a sense of unfamiliarity in its contextual relationship with nature, climate and topographical structure and with the natural and local materials that are used. Wright's architecture in a sense reflects the democracy ideal of American Society, individuality and the characters of clients (La Marche, 2003). From this point of view, it reflects a quest for a context apart from physical characteristics of urban area. In fact, even Le Corbusier who seems to be the most opponent figure against custom with most important and theoretical views of modern architecture cannot cut his ties with the past in the context of his architectural praxis. Colquhoun reveals his relationship with the past by 'displacement of the concepts' in the architectural convention. On the other hand, Catalan vault which he used in Weekend House which was constructed in Paris in 1935 seems to be united to a historical continuity (Colquhoun, 1981).

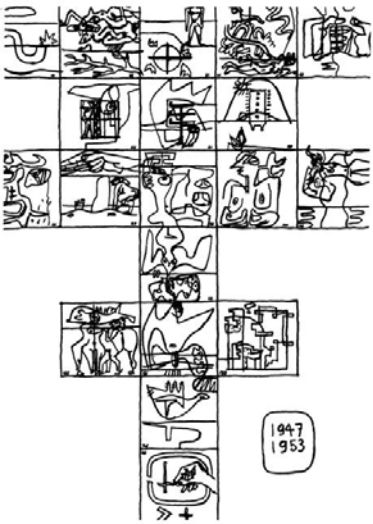

Figure 1, 2. Le Corbusier, *Le Poeme de l'Angle Droit* (From: Samuel, 1999) ; Ronchamp Shapel, Le Corbusier (From: www.fisz.hu)

Ronchamp Chapel which he constructed in 1955 is based on theological metaphors as well (Samuel, 1999). According to Samuel, "Working with the idea of mystical relationship between Mary and the church, Le Corbusier made connections between the building and the body of the Virgin herself" (1999: 407). "Mary appears in the *Poeme de l'Angle Droit*, thus cementing her role in Le Corbusier Cosmos" (Samuel,

1999: 402). Moreover, this design of Le Corbusier is the expression of a clear connection he establishes between Mary and Neolitic mortuary sculptures of Brittany and thus an example of Metaphoric contextualism (Samuel, 1999). From this point of view, the claim that interrupts the historical continuity suggested for the entire Modern Architecture and it is devoid of any contextual relationship with the past even if it is not in Rowian sense is baseless.

DIFFERENT VERSIONS OF THE CONTEXTUALISM

From mid-sixties on, a growing interest towards contextualist approach has been seen in America and in Europe, especially in Italy. Both the Italian and American versions of the contextualism focus on the subjects like building typology, patterns in context, hierarchy of public spaces; however the works of Aldo Rossi, who is the outstanding figure of this approach in Europe, are different from the conception in America (Shane, 1976). This difference appears in the works of Rossi as the revival of historical vocabulary of forms and solutions of existing cities and ensuring the continuity instead of the rejection of historical forms and therefore the repetitive usage of the same monumental type-forms in a purist, geometric construction (Shane, 1976). Shane describes the situation on the other side of the Atlantic as follows, “But the American emphasis is on continuity and the vitality of tradition. In this contextualist view, the historical city is not composed of material, but it is a history of human utopian aspirations by everyday, empirical experience. The delicate balance and dialectic between aspiration and actuality vitalises this history” (1976: 678) However, a claim of difference in this sense seems to be valid within the framework of later, wider-angle versions of contextualism which includes memory, time and culture. Cohen, who has coined the term of contextualism to architectural vocabulary with Hurtt, later feels that it is necessary to divide context in architecture to two categories as physical and cultural in order to demonstrate the difference in basic approaches in architectural praxis. Brington Beach project which is one of the physical contextualism examples of Wells and Kotter is called as exclusive by Venturi. On the other hand, Venturi calls his own Guild House and Twin Parks projects as *inclusive* (Cohen, 1998). According to Cohen (1998), the term, inclusivism is not conformable to Venturi’s architecture; it can be defined as cultural contextualism. For Scully all works of Venturi is related to a single problem fundamentally: “the interaction between the vernacular and the classical tradition” (1989: 18).

Modern architects of our age like Correa, Herzog & de Meuron, Libeskind, Calatrava and Holl has interpreted the continuity in a very sophisticated way within the frameworks of multi-dimensional, profound and interwoven relationships apart from physical characteristics. After seeing these interpretations, Scully’s detection seems to be more meaningful today. Since the late 1980s, many architects have started to feel uncomfortable because of the “context” (Forty, 2004). In the meantime, in the context of French National Library Competition in 1989, Rem Koolhaas asks these questions: “But can such a container still have a relationship with the city? Should it? Is it important?” (Koolhaas and Mau, 1995: 640).

A CRITICISIM OF ROWIAN CONTEXTUALISM

In the design realized in adherence to Rowian contextualism, it is seen that materialistic aspects of environment are referred, for example currently existing urban volumes and scales, surrounding buildings, street pattern, bodies of water and the materials are used etc. And such an attitude limits shape and form analysis and relationships in the physical-historical surroundings in a way that is not aimed at and predicted by originators of contextualism (Agrest, 1998). Even if it is not aimed at, it has been inevitable that contextualism is to be confined to a restricted sphere because Rowe being deprived of utopia has always dealt with problem of form (Ockman, 1998). Perez-Gomez points out the fact that such a result is inevitable and remarks: "Both positions, whether against or for contextualism are equally fallacious if one understands context, as a materialist, dead, and objectified 'formal' collection of buildings and physical features. Such a 'context' can never be origin for the generation of meaningful architectural ideas and built work" (1991: 81). As Modern Architecture concept gains its meanings in the entirety of theoretical aspects with practically accomplished examples, the term "contextualism" in architecture does not come to mean anything in the framework of sterilization independent of all built works related to it. From this perspective, this approach has tendency to allow dull, pastiche, historicist, pseudo-vernacular and picturesque design behaviors.

As a matter of fact, Schumacher who has introduced the name of this activity to a wide range of profession circles in his article called "Contextualism: Urban Ideals and Deformations" written in 1971, described the situation which comes out in the context of contextualism later and says; "After the so-called Postmodern revolution the term 'contextualism' began to attach itself to stylistic manifestations-as do most co-opted ideas in architecture. It referred to red brick buildings being built in red brick neighorhoods and gingerbread matching gingerbread" (Nesbitt, 1996: 54). We probably assume that there is common consensus on that such attitudes are not of potential to produce livable new environments. Because the most important aspect of new livable environments is that they enrich humans' experiences and their lives and as they can correspond to the ever-changing society's feelings, views and the patterns of behavior and its need for renovation, they can also bear a vision of future. Such kind of attitude seems to be outside of contextualist architecture's field of interest. I define this type of contextualism which is indexed to the extant forms, single layered, static, separating the form and content, deprived of profoundness and leading to the conclusion that 'form follows form' as materialistic contextualism.

Moreover, Rowian contextualism by definition can only make sense for designs included in existing city pattern, and the environmental designs outside of this area are excluded from its service area as well. It is an important limitation for total men-made environments. Because nowadays the applications of architecture and urbanism apart from ancient cities are so many that they can not be neglected. Another point is that considering the circumstances of the age in which the existing buildings in pre-existing cities are constructed, we reach the conclusion that many of them did not have contextual relationships with their surroundings If they had had, we would be deprived of many architectural buildings like Eiffel Tower, Guggenheim Museum or Berlin Jewish Museum which enrich our lives, widens our perspectives and have a remarkable place in our architectural repertoire.

THE APPROACH OF METAPHORIC CONTEXTUALISM AND SOME ARCHITECTURAL EXAMPLES

We live in a period of time when our modern architects and designers like Steven Holl, Herzog & de Meuron, Daniel Libeskind, Charles Correa, Santiago Calatrava widen the limits of the conception of contextualism as far as they could and in way they include both the past and the present, narratives, memories, characteristics about the subject of the project and the aspects of life that are not materialistic. It is seen that their multi-layered, sophisticated, dynamic architectural interpretations are based on metaphors. I define their approaches in such characteristics as "metaphoric contextualism". These architectural interpretations which are open to all dimensions of life and human being, and nourished by them in turn demonstrate how we realize the new livable environments which broaden our experiences. As Johnson indicates, "Metaphorical projection is one fundamental means by which we project structure, make new connections, and remould our experience" (1987: 168). Aristotle described the importance of metaphors from the aspect of creativity as follows: "…ordinary words convey only what we know already: it is from metaphor that best get hold of something fresh…It is great thing by far is to be master of metaphor" (Rhetoric, 1459a). New metaphors are capable of creating new facts and they constitute the whole conceptual system on which all human activity depends (Lakoff, 1987). From the same perspective, Ricoeur (1991) suggests that metaphors increases our sense of reality by shattering our feeling of reality and reality goes through a metamorphosis because of our experienced metaphors. Based on these insights Ayıran claims that, "At the end of design process…it is ideally aimed to reach to a new design reality which has never existed until then…In order to achieve this reality, it is a must that our current sense of reality gets through phases of metamorphosis. Otherwise we can never find the opportunity to add new realities on to existing realities…that this opportunity can be acquired by the metaphors" (2005: 34). "Heidegger focuses on architecture as a metaphor, through which he questions the relations of Being to the Space" (Yorgancıoğlu, 2004: 73). As a design product based on metaphors is not a totally unfamiliar reality or not a form in our context but the metamorphosed state of existing reality, in a way it keeps its contextual relationships. Because of this, metaphoric contextualism is a kind of resolution to prevent creativity-identity dilemma and alienation feeling. However, it is beyond simple, formal relationships. As Racjhman points out, "…Rowe would reduce depth to the simultaneity of figure and ground. In this way they would eliminate just that which makes depth intensive and grounded …architectural or urban vision remains fundamentally a matter of discovering an imperceptible unity in a perceptible diversity of elements. Deleuze suggets another kind of vision: one that tries to find the 'signs' of an imperceptible 'disparation' in what present itself as a perceptual totality - the vision of an intensive 'multiplexity' in the midst of thing" (2004: 78). The approach of metaphoric contextualism embraces the vision that will correspond to Deleuze's suggestion.

Figure 3. Hamburg Concert Hall, Herzog & de Meuron
(From: http//modern.weblogswork.com/category/commercial)

Historical continuity and contextual relationship in Hamburg Concert Hall which is realized by Herzog & de Meuron in 2004 are attained not by Werner Kallmorgen's existing port warehouse on the top of which the concert hall is constructed but by the metaphoric expression of frigate's set out from Hamburg seaport. The new concert hall interpreted as superstructure by sailboats is neither formally nor materially related to the old warehouse on the top of which it is constructed (Dawson, 2004). On the other hand, it can easily be predicted that by this relationship materialistic contextualism aims at securing a physical harmony with warehouse which is constructed in 1966 and dedicated to Loos. Jawahar Kala Kendra Arts Centre in Jaipur which is dedicated to Nehru is one of the examples of Correa's metaphoric contextualism. This art centre is the metaphor of Nehru who was the first prime minister and plays a significant role in gaining the independence of India and of Jaipur itself.

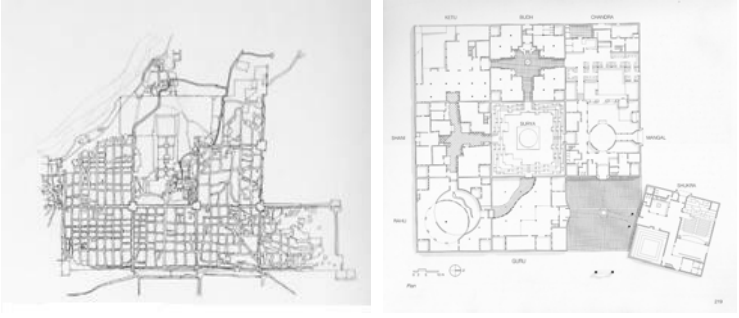

Figure 4, 5. Plan of Jaipur; Plan of Jawahar Kala Kendra Arts Center, C. Correa
(From: Correa, 1996)

Here, a double code, the metaphor of archaic notion of Cosmos, which is same not only with the city of Jaipur but also with the mandala of Navgraha is seen (Correa, 1996). The structure of basic plan is based on the equal division of a square to 9 little squares in way that will represent the 9 planets. However, Shukra which is one of them is tilted after it is moved to one side in a way that will be reminiscent of the place of entrance in the city plan. The main functional groups of art centre are included in 9 squares conforming to imaginary characteristics attributed to planets in the archaic era. For instance, administration is placed in Mangal square which is believed to be the symbol of power and library is placed in Guru which believed to be the symbol of wisdom. Metaphors also play active role in detailed designs. This feature is interconnected in Rahu who is the symbol of devourer and restorer at the same time and depicted as intercepting circular walls and the contrast of black and white hues. In this section a column is also the metaphor of the axis of the Universe (Correa, 1996). This design of Correa is an example of metaphoric contextualism which is not limited to the physical characteristics of the environment and based on the abstraction of cosmology and the city of Jaipur and in this design metaphoric contextualism secures its purpose of renovation without losing its historical continuity and resolves the creativity-identity dilemma. Jewish Museum of Libeskind in Berlin chooses to seek contextual relationship not in surrounding buildings but in the unfortunate situation violence which is the subject matter of the project.

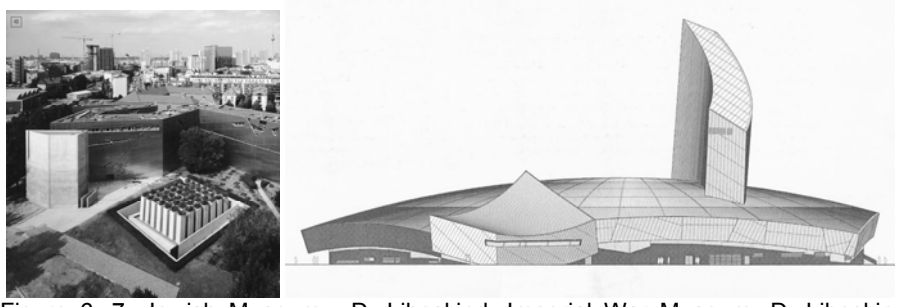

Figure 6, 7. Jewish Museum , D. Libeskind; Imperial War Museum, D. Libeskind (From: Libeskind, 2001, The Space of Encounter)

The structure of the plan and clear and deep cracks on the building are the metaphors of cruel event Jews confront. This design has no contextual relationship in Rowian sense with surrounding buildings. Another example of Libeskind's metaphorical contextualism approach is Imperial War Museum in North Manchester in which he tends to the expression of crashes on land, in sea and in air. Santiago Calatrava is a designer in the formations of an architect, engineer and sculptor who adopts metaphorical contextualism by his predominantly structural works in which he takes animal skeletons, human body or organs as metaphor. His works prove that there is no dilemma between creativity and identity in design and these designs brings new dimensions to their environment.

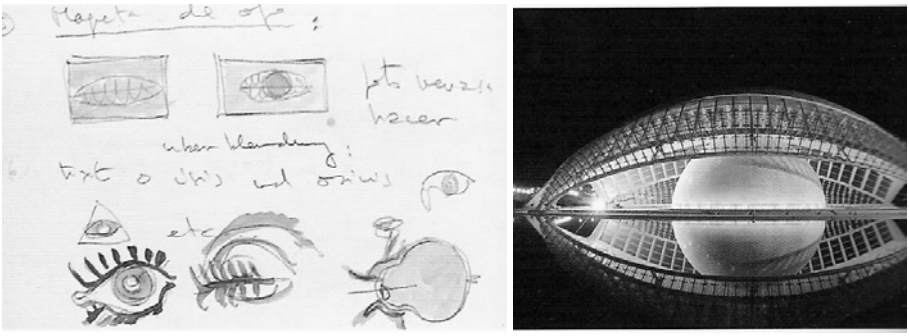

Figure 9, 10. Sketch works of S. Calatrava for Valencia Planetarium; Valencia Planetariun, S. Calatrava (From: Tzonis, 1999, Santiago Calatrava)

In our age, Steven Holl is an most important figure who brings "metaphorical contextualism" to its extreme degrees with his profound, sophisticated and multi-layered designs in the context of building and site relationship. With his words, "Architecture is bound to situation…a construction is intertwined with the experience of a place…The site of a building is more than a mere ingredient in its conception. It is its physical and metaphysical foundation. Through a link an extended motive, a building is more than something merely fashioned for the site…Architecture and site have an experiential connection, a metaphysical link, a poetic link" (Holl, 1989: 9). Within the context of Holl's works, "metaphysical link" means a metaphoric interpretation related to site conditions. As Yorgancıoğlu points out, "He concentrates on the emotional content of poetry as a metaphor manifesting the spiritual connection between subject and architecture that takes place in the context of experiential realm" (2004: 80). The physical attributes of the site, its history, its memory and all the associations evoked by them in Holl's mind are intertwined and reflected on his designs. Holl describes the contextual relationship between building and site which is established in this way as 'anchoring' and again he uses a metaphor connected to navigation. He remarks that, "Anchoring exhibits a particular condition where the building and the site are no more distinct entities. Rather, their fusion leads to the formation of a new, unified condition" (Holl, 1989: 9). At this point, Holl reveal us probably the most important secret of the solution of identity-creativity dilemma. Because, if the new design is a unified situation which comes out as a result of the fusion of creativity, building and surroundings, it is also the expression of a new entity which comes out as a result of transformation in old 'genes'. Holl is an architect whose works verifies his verbal statements at the most. And his designs are also the unique expression of the identity of the place where they are produced. On the other hand, the main purpose materialistic contextualism and reason for its outcome is continuation of the old identity exactly or with limited revisions. Frampton's opinions are in the same line with these statements: "… 'anchoring' differs from and endeavor of retaining visual, material or technical continuity with the environment a building is located in" (2003: 536). 'Intertwining' is an important concept in Holl's personal vocabulary and its counterpart word 'chiasm' in Greek is also used in the writings of phenomenologist Maurice Merleau-Pointy (Drake, 2005). Museum of Contemporary Art which was designed by Holl in 1992 in Helsinki has borrowed its short name,

Kiasma, from Merlau-Ponty (Drake, 2005). However, it has borrowed from his not only its short name but also the whole philosophical system. Because, the phenomenology of Merlau-Ponty is the highlighted metaphor in the design of this museum building.

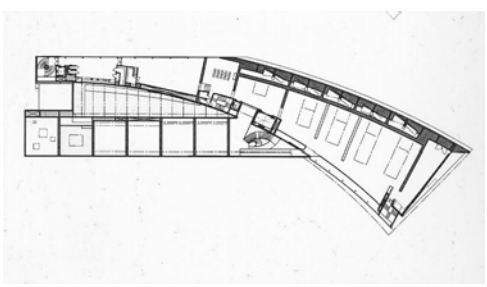

Figure 10, 11. Fifth Floor Plan of Kiasma Museum of Contemprory Art, S. Holl; Kiasma, S. Holl (From: Garofalo [Ed], 2003, Steven Holl)

It is based on a double formal arrangement which can be divided as rectiliear and curviliniear and the purpose of this is to express the dilemmas between nature and culture, object and space, movement and stasis, light and material metaphorically (Drake, 2005). Rectilinear form which is the expression of culture aims at establishing a contextual relationship both with city grid and surrounding A. Aalto and E. Saarien's buildings in the process of intertwined interpretation (Drake, 2005). On the other hand, the twisted forms are the metaphors of Lake Töölö Bay which is over there. In the conception of space, metaphors are important too, according to Drake, "...space is interpreted through the projection of body, regarding it as space into which the body could move" (2005: 56). In order to ensure that all objects appears to be in entirety in which the internal space is not abstracted as an emptiness but gives the sense of fullness and just feels like home atmosphere, *habitation* is used as a metaphor. Rectilinear and curvilinear double arrangement is also the metaphor of "sentience" and "sensation" layers of human being (Drake, 2005). Holl uses phenomenology here as metaphor and thus turns it into a design.

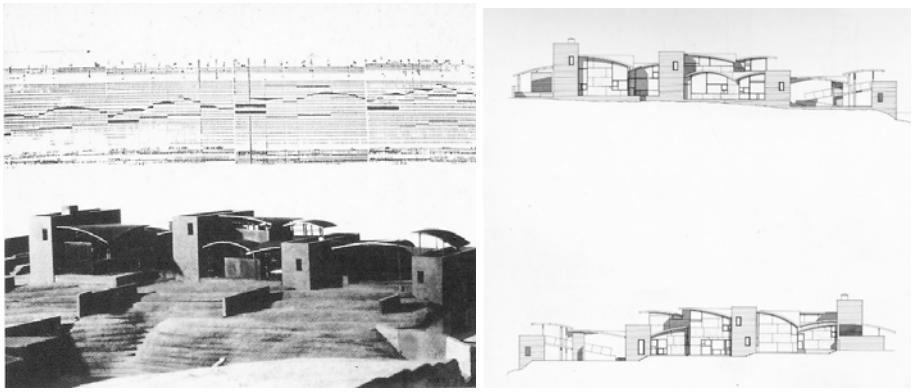

Figure 12, 13. Top: Graphic Expression of Bartoc's Music, Bottom: Model of Stretto House, S. Holl; Elevataions of Stretto House, S. Holl (From: Holl, 1966, Stretto House)

Another interpretation of him which is striking and displays the scope of the sphere of interest in the quest after contextual relationship with all dimensions of life is Stretto House. There he uses Bartok's Music for Strings Percussion and Celeste as metaphor (Holl, 1996). The definition of architecture as 'frozen music' may be for the first time approved in such a tangible way.

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GROUNDING AN ESCAPE, QUESTIONING CONTEXT

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ABSTRACT

Revealing contextual relations make it possible to examine power relations and apparatuses critically. But how can a design process avoid being trapped around another power center after her escape from power? How can totalizing machines of power be avoided from situating themselves in the midst of our escape?

In this essay the inquiry follows a twofold path: The first folds context with the problematized of textuality. Reading can be gained only by durations which also creates difference. Durations are fundamental to imagine a “body without organs” or an unorganized intensity of desire against the power structures.

However, there are also misleading ways. We can ask whether there is a “safe” context or not. Another question might be about the “gender” of a context. The inquiry can go on by questioning the “neutrality” of a context. Is there a “national” context, is the last question to ask. Making statements about the regimes of truth needs a problematization of the given.

The second fold is based on thinking on other ways of questioning fixed structures. This needs a complication of the language, as it can be seen in the “oulipian” approaches. The accidental and the unorganized gains its potential in radical experiments of the oulipo.

The outcome is the Arch-po, and “arch-pists” are “snails that build a shell in which they plan to escape”. Leaving the shell behind is the event, the critical issue. In order to ground an ethics in an architectural studio in architectural education, the rejection of gentrification, avoiding domestication and intensifying anarchy is crucial. This may give way to problematize architectural knowledge and so architectural thought can be the context.

Keywords: Textuality, Contextuality, Architectural studio, Non-linearity, Power

TEXTUALITY

Context is the given, but the text has its own movement and durations. In the social environment, each strata is so interconnected and interwoven to each other that, the totality of the given tends to be invisible. The more we obey the context, the more difficult it becomes to recognize its stratified nature. textuality can not be reduced to the eternal composition or the genius of the author's words either. On the contrary, duration of the movement, that is to say, reading is textuality itself. All the writer can do is to intensify reading. Reading creates the duration and makes it possible to perform an escape from the context or from the stratified. The codifiers, the authors of power utilize this function of language. However, language is also a judo master, who in turn can have his rival taste defeat by using his own force.

Given that the stasis of a built structure is immersed within the context, durations have the capacity to destabilize structurality. Not a harsh demolishing process is needed. On the contrary, the built environment will remain untouched. Textuality follows the folds of the context, it does not deny the context's presence. To create movement, the folds of the stratified or the contextuality of the built environment is necessary, like the surfer needs the wave. Cutting the stratas creates movement, just like folds of water direct the surfer's kinesis. To be destratified, freed from the given, or to create movement among the stratas, a re-mapping is necessary. In other words, we need to see the ordinary as something new. We have to discover the daily as if we are seeing it for the first time. The context has unlimited potentialities in the form of virtual durations. To unburden the given, to get rid of the strata without demolishing anything, one has to invent an actuality of durations. That is say a new concept. For arch-po the stop-motion technique has been a means to imagine such a new form of duration.

The stop motion technique is the plateau. The plateau can not be divided or interrupted with any external force. As Tamsin Lorraine has emphasized:

> "Deleuze and Guattari take the term 'plateau' from Gregory Bateson; it designates a "continuous, self-vibrating, region of intensities whose development avoids any orientation toward a culmination point or external end." (1)

This plateau is composed of the "body-without-organs" of the brick. A "body without organs" is the egg form of any given organization. That is to say, the wall is an organized form, an organism. The virtuality of the wall is its capability to fold. A dancing wall, a schizoid wall, a continually wall-being, is "the body without organs" of the brick. The brick is not obliged or constrained to a certain type of plaiting. It does not have to follow any pregiven height, thickness, because it is not contextualized within an architectural program. Neither is it coded within the visual harmony of aesthetics and taste. Rather, it is simply a "body without organs" of the desire of its cartographer(s). The accumulation of bricks can be rendered endlessly which implies the "body without organs" of the brick. Within the plateau of stop-motion technique and the "body without organs" of bricks, an endless play of intensities can be actualized without any lack or failure. The formations of the plateau are limited with the laborer group, the titles of the experiments of desire and the number of bricks. The body can change orientations, so he or she can become that change. He or she

can also betray the laws of the game and vibrate any sort of intensity without worrying about its truth or utility. The plateau is also composed of sequences of different kinds of experiments with bricks. As a result, every student created his/her own film. Each duration is the irreducibility of difference. A plateau of bricks does not become a higher organism within time. We can not expect the "body without organs" of the brick to re-contextualize a patterning, or a hierarchy to perform a genuine piece of architecture, or to invent an "aesthetics of bric9ks". Through the stratified, one may even not see what is going on with the bricks. The plateau remains almost virtual, invisible to the daily or the stratified.

SECURITY AND THE HERMAPHRODITE

We are forced to imprison ourselves within the context. The gentrified middle class environment reinvents the notion of security to intensify this panoptic imprisonment.

The bodies –as individuals, as selves of the post-capitalistic economical regimes of the 3rd worlds– are forced to imprison themselves with the new "security" concept. Multi-lock steel front doors, secured pvc window profiles and electronic alarm systems are making a surplus on the market which has an auto-catalyzing effect on the imprisonment of our bodies. The result is a never ending insecurity in the neighborhood which nullifies differences. The self is already facing an infinite homesickness, which does not end, even if he/she is at home.

How would it be possible to place ourselves "safely"? Is there a real notion of safety? Some property ads offer new lives for the doomsday that is about to come in the form of a major earthquake to İstanbul. For a body it is an impossibility to inhabit without regret in a pre given context, or in a ready-made context written by developers. Furthermore, the process of gaining a text within the built environment, the city, is neither limited to, nor defined by, the context. On the contrary, it is our differing intensities that reshape and organize the ever-changing bigness of that hermaphrodite body of space.

The context has long been decided as a body which has a gonadal tissue, producing male, female and sometimes (in case of abnormality) both kinds of gender forms. By this assumption, urban planners and architects have often been invited to "correct" the "hermaphrodite" body of space, (just as the former surgeons once did) and to "fix" her sexuality to reinvent a discipline over the context. Just like techniques of biopsy, the body could easily be dissected without the necessity to kill it. So, the technicians could diagnose and guarantee the security of the apparatus of the bio-political state by situating and fitting the abnormal, the hermaphrodite, which was in fact formerly only an intensity of maleness and femaleness in varying degrees. Context must be freed from the essences of gender polarity and regain its real sexual multiplicity.

ACADEMISM OF ESCAPE, NEUTRALITY

Yet, there is another widespread academism of escape from the context, which refuses to deal with the hegemonic nature of the present-day political context. In order to be awarded with academic degrees of prestige, they produce "cool, cooler

and cooler" papers which deal with light and softened outcomes of conceptual issues. They follow the left lane and intend to utilize hard nut philosophers to bake philosophical souces. This new generation of tourist academicians choose to overlook the context and follow a calculated strategy to please. This sort of pseudo-academism produces a considerable amount of academic garbage which is nowadays a very fashionable way to make an academic career. On the other hand, there is a growing interest to house these yuppies in the university market, because yuppies are key figures and sine-qua-non aggregates for establishers of a new concept of corporatist university, based on anti-opposing, non-resistant, ever-smiling insiders as well as yes-mans.(2)

Intellectual and professional neutrality re-canonizes the given. The context sometimes helps to reconfigure a hegemonic state control. A mute and total nationalism tends to nullify lines of flight from the given and tries to kill the active forces of resistance. The more nationalism gains power, the more dangerous it becomes to make statements about the regimes of truth. Nationalism is the denial of the context. A context should never become absolute. Interrelatedness is fragile and questionable. Context is threatened to be utilized by oligarchy or hegemony. Nationalism is becoming the strongest means in Turkey which tends to hide itself within the totalizing symbols of masculine power. This was strongly felt when Orhan Pamuk was awarded with the Nobel Prize, which was also given to the Turkish language. But the silence was so intense that it could almost be touched, like a frozen cloud in the air. Codes of indifference had gained a total, this time a chauvinist "body without organs". It was a shocking experience to walk along the İstiklâl street, where there was no obvious sign of happiness, pride or celebration but a silent fear, hatred and jealousy. An international pride turned out to be a national demonization of the writer. The nationalistic framing produced a massive silencing. However, there was another strong opposition to this silencing which resisted and continued to destratify this context. Soon after, not to our surprises, the dominant and indifferent culture industry made its step by sublimating the poet rather than the novelist. This maneuver, from novelist to the poet represents conformity and harmony. The cultural context is performed as a mélange of forgetting, denial, opposition and participation, and many more practices. The more the context is manipulated, the more the "danger" is defined to "solve" the crises of representation. This shows the intensity of the crises.

THE OULIPO, A SURREALIST APPROACH

Oulipians, beginning from the 60's in French surrealist literature, have never regarded themselves as contextualists, on the contrary, they denied even the probable father figures by naming them ironically as 'Plagiary Anticipatory'. This was crucial for the sake of the autonomy of techniques that must have easily been accused by conventionalists for disrespect, which oulipians seemed to enjoy. Considering the 'N + 7', – or a more generalized formula, 'W + 7' [word + 7] – a sort of word game which can be played on any kind of text including nouns or words, this technique like many other oulipian techniques operates on the codes of language, one of the powerful abstract machines used for the production of truth, as Michel Foucault puts it. This technique betrays culturally conditioned categories of textualities which are carefully contextualized daily. The N +7 situates the oulipian

writer distanced to James Joyce, The Bible, or a car rental contract, or a list of precautions in a swimming pool equally. Each are unique to operate on skeptically and anarchically. It goes like this: 1. Take a text. 2. Find the nouns. 3. Take a dictionary. 4. Find each noun, count until the successive 7^{th} noun in the dictionary. 5. Replace the latter. 6. Enjoy your piece of oulipo literature. This turns out to be, without doubt, one of the most convenient ways of evaporating all sorts of stratified knowledge from a text. The text will become so free from style, authorship and truth, will gain a shocking loss of meaning, textuality, power. But this oulipian technique does not aim to end up with a nonsense piece of art. It opens up infinite versions of one single text. The pre-given identity is lost and a multitude is reached within the given. The 'N ± x' technique is in itself multiple, an endlessly varying procedure. Counting verbs, backwards or forwards with any number will give each time new 'threatening' results, will diversify new versions each having equal value. The reader may think this is not a way of reading; however it is a very useful way of thinking on other ways of questioning fixed structures of any sort. The complication of the language which is organized as a machine for the production of truth in the regime of truth gives way to accidental and unorganized relationships within the given form of a text without the need to invent a new one.

Just as oulipians have opened a gap and mastered this gap with intensive labor within the literal meaning and value system and therefore questioned the reproduction and circulation in the truth producing market. many other potential ateliers for different fields can be assumed (and actually has been, historically). Combinatorial literature has not only invented techniques of transposition but has given a wide range of anagrammatical texts, lipograms of restricted vocabulary, liponimical masterpieces using every word in a language for once and becoming an ideal version of a dictionary, novels based on lost letters, such as Georges Perec's 'E'(3), chimeras fusing texts in one or homophonical translations as alternative codings within a language and among other language(s), etc.

Raymond Queneau once defined the oulipians or the writers who have created the atelier for potential literature as "the rats that build a maze in which they plan to escape". Queneau's definition can be adapted to the arch-po'ists or the members of the studio for potential architecture as "snails that build a shell in which they plan to escape."

Thinking on the potentials of architecture does not mean to be a candidate for the developers market which needs a cultural framing for its massive building process, but to stop and to think for a while. The arch-po'ist is not a sprinter but a snail, a weak, disturbing, unaesthetic being which is highly sensitive to its environment and moves in its own duration. The snail has a capacity to build her own house which has been sublimated and utilized by the modern founding fathers of architecture, such as Le Corbusier. A naturalistic sublimation of the shell resulted with the divine proportion or the Modulor which included universal claims for humanity. However, these claims have ascended from a western, culturist, masculinist context which has been criticized. The snail leaves its shell to question the building process as a means of stratification. The shell is not a fragile divinity to be sublimated but a normative by-product. Leaving the shell behind is the event, the escape itself which is a critical issue. The critic throws the brick out of the window. The brick makes it line of flight to show what sorts of power relations are practiced.

Grounding an ethical architectural studio needs a few remarks. The first and foremost is that, any form of gentrification must be rejected. An architectural studio must intensify anarchy and must avoid domesticating potentials. The second is that, an architectural studio must deal with the burdens of architecture, not to strengthen the conventional but to question it. A combat for the self puts the architects abilities into doubt. As Pierre Bourdieu has put it, neo-Darwinism puts persons in such a cynicism that every individual becomes a fighting subject which results with an absolute solitude and a nonsense powerfulness of the self. This is also the norm and essence of neo-liberalism.(4)

A potential atelier for architecture may be organized, to question the contextual thinking in architectural theories and practices. Following a Mexican writer and artist, Manuel De Landa's critique on linear histories and his re-reading of the last millennium of mankind has given the opportunity to introduce a history of flows, strata, emergent properties, self-controlling systems, auto-catalytical processes, that had previously been worked out by Gilles Deleuze. All these show meshes of resistance but not of power or hierarchies, therefore re-conceptualize a contextual thinking of the earth. In this respect, a context is not a pre-given, transcendental reality but a construct, a milieu of intensities, which does not end up with fixed, re-canonized forms. Any form is only an eruption, an event, and can not be defined as a type but a temporary form of power in the field of immanence or plane of consistency. De Landa's problematization of history in terms of non-linear concepts is also a practice to question a pre-given contextuality. De Landa's production of concepts is an escape from the striated or gridded, teleological historiographies that makes its statement with intensive qualities. Oulipian techniques heavily operate on extensive, quantitative properties to reach the intensive character of a given material: Language, comic strip, painting, even architecture.

Oulipian techniques, integrated with De Landa's concepts of non-linearity may help to think on intensive qualities which obviously refer to differentiation. Any intensive quality resists totalizing knowledge production. This can show architectural design's BWO, "body without organs", the source, the formless intensity.

ARCH-PO

In his foreword to Deleuze and Guattari's book, A Thousand Plateaus, Brian Massumi has said:

> "A concept is a brick. It can be used to build the courthouse of reason. Or it can be thrown through the window. What is the subject of the brick? The arm that throws it? The body connected to the arm? The brain encased in the body? […] What is the object? The window? The edifice? The law the edifice shelters? […] The concept […] is an act. […] Rather than analyzing the world into discrete components, reducing their manyness to the One of Identity, and ordering them by rank, it sums up a set of disparate circumstances in a shattering blow. The modus operandi of a nomad thought is affirmation, […] Force is not to be confused with power. Force arrives from Outside to break constraints and open new vistas. Power builds walls.(5)

In the case of Department of Architecture situated at the Bademlik campus in Eskişehir, the physical conditions can not hide the decay. A main campus is working as a gigantic magnetic field for all the faculties of the university. The department of architecture can not avoid being trapped in that field and has resisted being uprooted so far. Although a main campus has satisfactory facilities, the ideology of a unified campus is problematic. The derelict Bademlik campus has an impressive flora, but is almost haunted today. Buildings are about to be demolished. The Department of Architecture has made attempts to conquer the campus which had no results. Now, lack of investment and staff, and neglection has its radical and saddening image of decay.

At this point “arch-po” decided to question this policy of migration and neglection. The department has followed questionable policies as well, which is hardening the situation. The department of architecture, as a minor school did not have the opportunity to build extensions either. The ideology of a major campus is a state tool for stereotyping differences. This is also one of the most problematic situations for the university. How a school of architecture can be the source of change, if it can not have the smallest opportunity to build its own environment, does not even seem to be an ironic question any more: It is obviously a Kafkaesque situation.

The work of arch-po to deal with this with Kafkaesque situation, needed more than 4000 bricks and intensive labor.

The walk of the bricks begins in the school; and each time they meet a new building, a pool, a colonnade, a bridge or stairs, they create a critical dialogue about this encounter. Temporary formations are designed by the students and are applied. These formations appear as sequences in the arch-po films. The building processes have been photographed which needed intensive labor. The effect that the bricks move according to their will has become crucial. The bricks are never fixed.

There are 8 sequences. Each took a week or more to design and apply them. This also meant 8 different locations in the campus setting. The whole equipment was 2 wheelbarrows, gloves, 2 digital cameras, 2 tripods and 8 hard-working students. The whole semester we made readings, had discussions, did models and real-size models, wrote essays, made short films, had discussions on the films, and finally showed them at school. The first 4 weeks were reserved for readings, drawings and discussions. Beginning from the 8th week, intensive work with bricks was done. Each week a different theme and method was created spontaneously. The whole brickwork was done for 6 weeks. The team was very exhausted and luckily none of us became crippled. Brickwork was done between the end of March and 20th of May, 2006. The last three weeks, students worked on their films. We decided to add a 9th sequence which would contextualize the walk of the bricks within the situation plan of the Bademlik campus.

The first sequence is the “stack”, a one-day exercise done with 4000 half scaled model bricks made from compressed sawdust boards. This cheap material was used a few years before and was stocked in the school. The arch-po group acted as if they were discussing their sketches, while the stack moved from one desk to the other, made flows, became a wall, collapsed and stacked again as if nothing had happened. After the photos had been taken, the only rule for the film was decided: To

synchronize the photos with classical piano pieces that the students would choose. The results were creative, surprising and amusing.

The second sequence is “chess”, a game played with bricks and the floor covering of the atrium of the school. Each member of arch-po designed a chessman and built it. The figures had to be built over and over again to show the movement. For each chessman, 1000 bricks were needed.

The third sequence is the “amoeba” and was performed outside the building. The bricks imitate some unfinished cubic column bases, become these unfinished columns, transform themselves into an amorphous, closed figure, gain height with a permeable braid, melt and flow like a liquid being.

The forth sequence is the “pool”. The team wanted to intervene a ruined, dry fountain and the nonsense geometric arrangement of paths around it. This arrangement was reducing the field of grass and blocking free walk in space. To make fun of this situation, bricks marched from 3 different locations like armies. They collide in front of the fountain, lose their order, become a liquid mass, run into the empty pool and fill it. The students also play in this sequence by lying down.

The fifth is the “colonnade” sequence. The entrance of a school building and its façade is put in the frame. A wall runs through this colonnade, grows and shrinks, jumps and hides.

The sixth is the “ghost” sequence. Arch-po intrudes a ruined school building with several hundred bricks. The building is about to be demolished, there are earthquake cracks everywhere. There was even a muddy and mossy puddle which must have leaked from the central heating system. It was covering an entire classroom leaving an island in the middle of it. The arch-po group had to be quick, so a standard figure was decided to be built in ten different locations in the building. This would be the ghost. The ghost was a plain wall box which was 130 cm. wide, 200 cm. high and had a thickness of 40 cm.’s. It is the most dramatic sequence of the entire work.
The seventh is the snail sequence. Arch-po members leave the building without touching the ground. They step on the bricks and use bricks to walk through a 100 meters long path to draw a line on the map. This snail sequence is like a train which has to lay its own track to move. The bricks and bodies are merged to become a snail during this game.

The eighth is the “bridge” sequence. In this last sequence, the entire material is used. This sequence was planned as an ever-changing and mutating accumulation game. In each photograph, a load of wheelbarrow is arranged. When the second load comes, a different student comes, adds this material and changes the previous arrangement. There is a continuous transgression. This is the closest result to a “body without organs” of the brick. There is no order but a continuous play of desire which ignores all rules and manipulations. When all the bricks are on the bridge, the flow goes on the end up with a massive wall to block movement.

All the “Escaping Walls” are strangers to the context. They do not speak the context’s language. They are undecided, ambiguous intensities. They show the strata, the striated, the microphysics of power.

ENDNOTES

(1) Lorraine, Tamsin (1999) Irıgaray and Deleuze: Experiments in Visceral Philosophy, Cornell University Press, p. 170.
(2) Hasan Ünal Nalbantoğlu problematizes this kind of "conceptual" academism in his essay: "Üniversite A.Ş.'de bir 'homo academicus':'Ersatz' *yuppie* Akademisyen", Toplum ve Bilim, Vol. 97, Summer 2003, p.7-42, Birikim Publications, İstanbul.
(3) Recently published under the title "Kayboluş" in Turkish. Ayrıntı Publications, 2005, İstanbul. Translated by: Cemal Yardımcı.
(4) Buordieu, Pierre (2002), Karşı Ateşler, Yapı Kredi Publications, İstanbul. p. 34, Translation: Halime Yücel.
(5) Brian Massumi, "Translator's Foreword: Pleasures of Philosophy", Gilles Deleuze and Félix Guattari, A Thousand Plateaus, Capitalism and Schizophrenia 2, pp. xiii, Continuum, 2004, New York.

THEORY

Moderator: Aydan Balamir

Designing for a Bi-cultural Future –
Modeling Assimilation in the Context of Globalisation
Anand Ramakrishnan

Limits to and Opportunities of the Local
in Context of Globalization and Network Scaling
Erdal Onur Diktaş

Punk Ethic and Architecure
Işıl Çokuğraş

DESIGNING FOR A BI-CULTURAL FUTURE - MODELLING ‘ASSIMILATION’ IN THE CONTEXT OF GLOBALISATION

Anand RAMAKRISHNAN

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ABSTRACT

Globalization and its implications are often seen as synchronous with the idea of mono-culture. Instead of seeing globalisation as a threat to cultures, this paper argues that the accompanying plurality should be viewed by the designers as a wonderful opportunity to create bi-cultural (multi-cultural) objects, which relate to more than one culture simultaneously thus resolving the identity-creativity dilemma.

This process is often seen in the past whenever two cultures have interacted. Revisiting this well established process of assimilation seen within cultures, this paper proposes 'assimilation in design' as one of the ways to mediate the inevitable plurality. Attempting to model the act of assimilation, the paper attempts to convert the hitherto intuitive and unself-conscious processes of assimilation into a conscious and thus usable process in design. The paper is built on analysing relevant examples to decode and demystify the assimilation process, moving backwards from an existing assimilate to identify the possible sources and understand the finer processes that may have been involved in its creation. It also traces the possible process of transformation of the source elements into references in the assimilate.

Modelling the assimilation process

It is argued that to use assimilation as a design approach, the objects have to be viewed as carriers of meanings, and thus vehicles of communication (which is closely connected with the concept of identity). In this framework, design should be based on a reversal of the way in which we access those meanings. Thus, assimilation in design is seen as the conscious building of links and references using features borrowed from multiple cultures, often from the local and non-local sources/image banks.

The analytical model developed empirically reveals a three-level resource used in assimilation, moving from the tangible to the intangible, that include 1) manifests and processes, 2) notions, 3) concepts and ideas from other cultures. The model reveals how one can borrow from multiple cultural resources, what one can borrow, how and where one can use what one borrows and how the choices made during all of this affects the end product and its communication. The act of borrowing however is not a cut and paste process. Coming from multiple sources, transformation of borrowed features is crucial to the intended identity formation and also to the aspects of continuity, relevance and coherence of end product. While designing is only one part of the process, the viewer's process of accessing and decoding the borrowed references and links also becomes critical controlling the selection and usage of the features during design.

The paper also takes a position that assimilation cannot be a universal answer to all the issues raised by globalization but should be applied only where a bi-cultural response is possible and desirable. Yet, it presents huge potential to help create bi-contextually relevant products which are easily acceptable in new cultures. It opens up ways to ride the globalisation wave and create continually changing design diversity aided by the increased interaction and easy access to cultures other than our own. It does not lead to a flattening of differences but rather a continual enrichment of cultures and design.

It concludes by arguing that the conscious act of assimilation seen as having an advantage over intuitive design efforts can be easily integrated into the design process with the potential of leading to culture sensitive design, without re-inventing the wheel.

Keywords: Assimilation, Design, Bi-cultural, Identity, Globalisation

GLOBALISATION AND CULTURES

Globalisation is not new. Apart from seeing it as an economic process, globalisation if seen as the global diffusion of cultural forms and meanings, if it is about the growing mobility across frontiers of goods, information and people, as a growing interconnectedness producing complex forms of interaction and interdependency (Tubella 2004), then this process has been happening for ages. Cultures have constantly tried to reach out and interact with other cultures and in the process also enrich their own. The quantum of such exchange however is a lot more today.

Along with its many other implications, globalisation is certainly influencing the relationship between objects and culture. In the ongoing acculturation process, the rapid introduction of objects from other cultures and along with them, the baggage of new environments, practices, thoughts and influences has altered or shifted our notions of modernity and contemporaneity. As a result, most of our current notions of modernity automatically link to non-local objects, sensibilities, values and aesthetics leading to in most cases a direct adoption of expressions and a subsequent suppression of local cultural expressions. The increased quantum of such interaction, the varied and rapid inflow of visual and cultural information and the failure to appropriate the accompanying plurality often leads to the dominance of the non-local influences over the local which has triggered the debate of our identities. As is commonly observed, design expressions in many cultures are still seen at two extremes. Expressions of modernity are manifested through non-local expressions devoid of any cultural uniqueness threatening de-culturation and expressions of cultural rooted-ness is more often than not only a revival of expressions from the past resorting to ethnicity.

Every change cannot and should not be resisted but how that change is appropriated lies in our hands. While syncretism can be viewed as one of the ways of dealing with the inevitable plurality, it can be easily viewed also as a failure of the contemporary designer in pioneering new expressions of modernity that are rooted in local cultures. To handle this process of trans-culturation in design consciously without resulting in de-culturation, an alternative approach seems necessary that can help the local culture take part and thus evolve and survive.
Local + Non-local = GLOBAL

Rather than seeing globalisation as a threat to cultures, this paper emphasises that the accompanying plurality can be viewed by the designers as an asset and a wonderful opportunity to help expand design diversity. At a time when such interaction, exchange and access to diversity is possible more easily than ever, the situation today presents a unique challenge to designers to integrate and synthesise these influences and create objects that relate to both the local and the non-local cultures simultaneously, objects which can be termed *'bi-cultural'*. The process of creating such bi-cultural objects which balances cultural continuity with contemporary expressions has been seldom explored consciously in contemporary design thinking.

While supporting this view on globalisation, the paper attempts to go further to structure and present a design process that compliments this stand. Revisiting the well established process of assimilation seen within cultures, this paper proposes *'assimilation in design'* as one of the ways of creating bi-cultural objects that mediate the inevitable plurality thus resolving the identity-creativity dilemma. Building on existing literature (Athavankar 1994, 1997b), it explores further how this process can make a contemporary object belong to or evolve from a local culture, allowing modernity to manifest itself without losing the references to the local culture.

The paper is built on analysing successful examples to decode and demystify the assimilation process. By moving backwards from an existing assimilate, it aims to identify and understand the processes that may have been involved in its creation. Attempting to model the act of assimilation, the paper illustrates the process in a structured manner to help convert the hitherto intuitive and unself-conscious process into a conscious and thus usable process in design.

DEMYSTIFYING THE ASSIMILATION PROCESS

Assimilation is a process of synthesis of influences and features from two or more cultures often diverse. To assimilate is to take in, understand fully, absorb, incorporate and integrate, allowing for things to transform into something new while still managing to relate to its origins. The transformations occurring in the process are ways to allow the identity to evolve and thus survive (Athavankar 1996).

Assimilation as a process, like globalisation, is not new either. Most cultures have developed by borrowing from across borders and other cultures without losing their identity. It has been a natural or rather unself-conscious process of adaptation, evolution and development whenever two cultures have met and interacted through travel and trade, migration or when invasions have put one culture under the rule of another. Each of these confrontations have yielded a variety of expressions in almost all the artefacts or creations of cultures including language, religion, customs, literature and music, art and architecture, objects, costumes and food.

Architecture is rich with such examples with the Indian subcontinent itself presenting many which are a conscious resultant of such exchanges. New Delhi built as the capital of the British Empire is one such good example. Realising the interdependence of political power and architectural style and also knowing very well that Imperial power best expressed by neo-classical idioms would certainly be perceived as farcical in the Hindu and Muslim cultural spheres, the search for an

appropriate architectural style resulted in one that was both European classical and Indian Mughal (Volwahsen 2002). The mature Mughal style is a resultant of a fusion between distinct architectural traditions, the one indigenous and Hindu, and the other imported and Islamic (Tillotson 1989) with Fatehpur Sikri being the pinnacle of such an effort. Disparate elements from the two source cultures were not merely mixed but bound together in a new architectural logic creating a new and resolved style distinct from both the Hindu and Islamic architecture though visibly belonging to both. Similar explorations and expressions can also be seen in the Gujarat Provincial style of Islamic architecture, the Indo-Saracenic architecture built by the British in many cities across India and the residences of the native elite in the city of Calcutta (Bose 2006).

Many examples from architecture, furniture and objects lend themselves for our conscious analysis to try and understand this process in a structured manner. However, some basic assumptions need to be clarified first.

Assimilate as a Cultural Message

Objects, apart from being utilitarian are also carriers of meaning and are vehicles of communication (Krippendorff and Butter 1984, Eco 1997a, 1997b), an idea closely connected to the concept of identity. Seeing objects (including architecture) as potential carriers of cultural meanings and messages allows us to discuss them in relation to culture and thereon, their cultural identity. It is this meaning and message that helps an object build a visual identity which allows one to connect explicitly the object to a culture and also the non-visual identity – a value – that gets attributed to the object within the culture.

In any interaction with an object, the communication of this meaning occurs through non-verbal (often visual) clues in the object that act as 'links'. It is through these links that the notions and meanings stored in our memories (inherited or learnt) are activated thus enabling the viewer to understand the meaning trying to be communicated (Athavankar 1997a). Following this line of discussion, objects can thus be seen as containing multiple links and references, specifically cultural links and references which we access, intuitively connect, decode, categorise and hence decipher the cultural meaning of the object. Deciphering these links is influenced to a great extent by our cultural upbringing and pre-conditioning and becomes the key to recognition, response and the overall communication.

Assimilation in design (or) making bicultural statements can be viewed as a reversal of this process. It is an act of encoding involving a conscious building and balancing of cultural links and references by borrowing, transforming and integrating features from multiple cultures (both local and the non-local) which act as connectors/links to the source cultures thus creating bi-cultural assimilates.

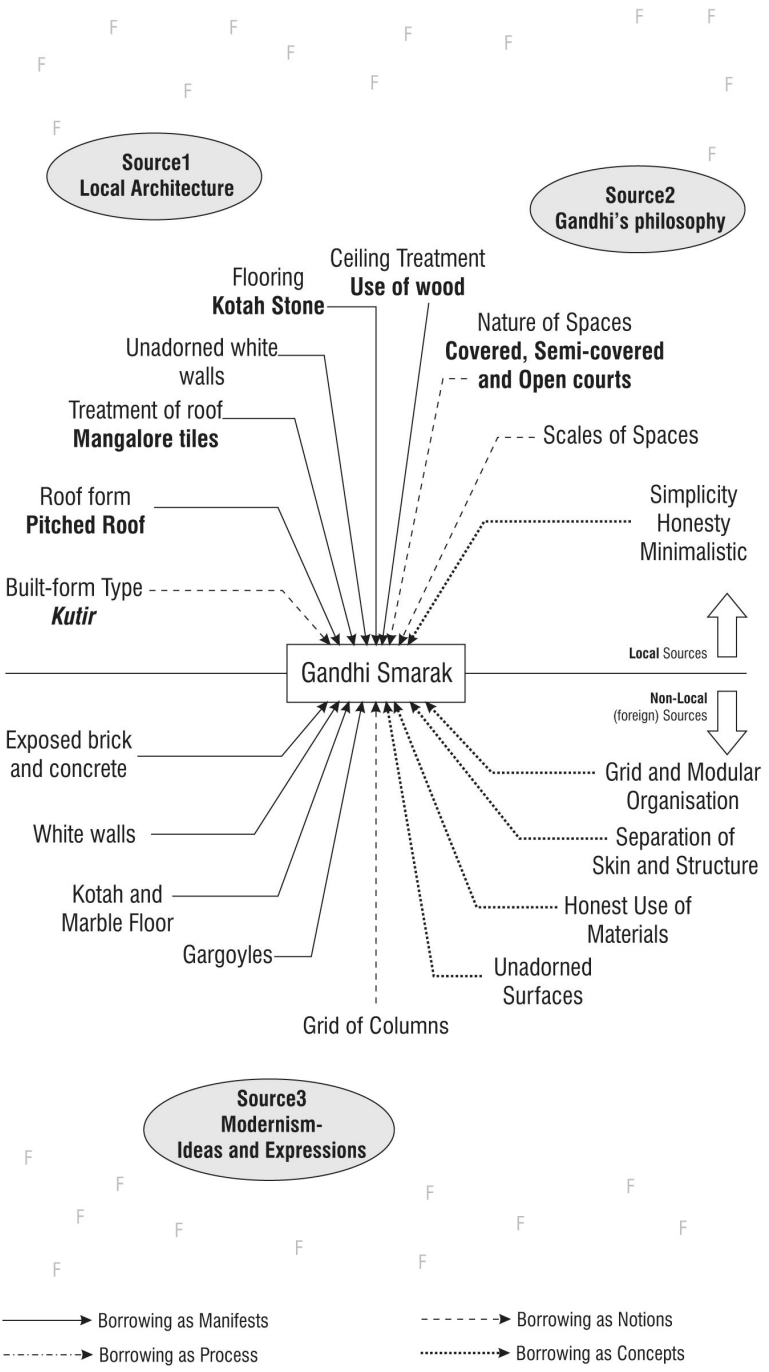
There are two parts that assimilation has to take care of while making such a statement – the cultural identity and the cultural value. The identity is the possible/potential cultural statement that the assimilate can make (covering the visual and the material aspects) by borrowing and making references to the local and the non-local cultures. By value, one refers to the usefulness, importance and general

worth (value generated by its qualities or by the esteem in which it is held, covering the conceptual/non-material aspects) that the assimilate can contain due to this borrowing.

The process of managing the identity and value is nothing but the handling of the various links that help build them up - creating links to new sources and if necessary, modifying, de-emphasising or even deleting some of the existing ones. Along with this, it also has to take into consideration the issues of relevance of the references made, the nature of continuity (of a culture) and the coherence of the assimilate.

Seeing objects as carriers of cultural messages and the way in which we access those links and decipher their meanings allows us to analyse and decode them consciously as part of this study to explore the possible relationships between the assimilate and the source cultures. A retrospective approach (Porter 1988) was used in this study to analyse relevant examples to demystify and understand this process better.

Using this approach, the analysis of Gandhi Smarak (Ahmedabad, India, 1958-63) designed by Charles Correa is shown below (Fig.1 and 2). Such analysis however indicates only a possible process of the creation of the object and does not seek to recreate the actual method/process employed by its designer.


Source1
Local Architecture
Source2
Gandhi's philosophy
Flooring
Kotah Stone
Ceiling Treatment
Use of wood
Nature of Spaces
Covered, Semi-covered
and Open courts
Unadorned white
walls
Treatment of roof
Mangalore tiles
Scales of Spaces
Roof form
Pitched Roof
Simplicity
Honesty
Minimalistic
Built-form Type
Kutir
Local Sources
Gandhi Smarak
Non-Local
(foreign) Sources
Exposed brick
and concrete
Grid and Modular
Organisation
White walls
Separation of
Skin and Structure
Kotah and
Marble Floor
Honest Use of
Materials
Gargoyles
Unadorned
Surfaces
Grid of Columns
Source3
Modernism-
Ideas and Expressions
Borrowing as Manifests
Borrowing as Notions
Borrowing as Process
Borrowing as Concepts


Local Sources
The Assimilate
Non-Local Sources

MODELLING THE ASSIMILATION PROCESS

Moving backwards from an existing assimilate helps reveal the processes and factors that may play a role in taking features from cultures to references in the assimilate. The model thus formed reveals how one can borrow from multiple cultural resources, what one can borrow, how and where one can use what one borrows and how the choices made during all of this affects the end product and its communication.

The Changed Image and Idea Bank

The role of precedents in the design process is already well researched (Oxman 1990, 1994, Lawson 1990). Earlier studies have shown that designers often depend upon a reservoir of images and ideas (mostly mental) acting as references for their design. In relevance to the focus of this discussion, these precedents become cultural in nature.

All the material and non-material aspects of culture that contribute to the designer's reservoir of images and ideas are termed as *'sources'*. With culture specific features and ideas being borrowed from both within the culture and from the outside, the sources can be broadly classified into 'local sources' and 'non-local sources'. Through these sources, every culture offers many features for borrowing. The features thus made available for borrowing are either a part of the mental world of the designer if already internalised or may have to be generated through project specific search or research. It is these features borrowed from the sources which become references in the end object providing the links to their origins and hence offer a culture specific communication.

Under the strong and multitude of influences on our notions of modern, contemporary, international and global that has accompanied globalisation, it might not be wrong to conclude that such reservoirs in the current design process contain features and ideas that are largely non-local. Creating contemporary yet cultural statements demands that one borrows simultaneously from both source cultures which in turn demands the conscious build up of the local image and idea bank along with the non-local image and idea banks.

To act as successful references, the sources must also be part of the collective memory of the people of the culture. Hence, the inclusion of sources would also have to become more selective depending on their potential to contribute to the cultural identity and value of the assimilate and their relevance. It would also need conscious updating and internalising with newer and potent features and ideas continuously becoming a part of it. Creativity, innovation and challenge lies in moving beyond clichéd imagery/ideas and finding new yet unexplored features that are also potentially associative and also relevant.

The first step in the assimilation process involves the identification of the possible sources from both cultures. Thereon, depending on the nature of the design problem, certain features from the sources can be identified and borrowed to become part of the assimilate. ***The analytical model developed empirically reveals a four-level resource of features used in assimilation, moving from the tangible to the***

intangible, that include 1) manifests, 2)processes, 3) notions and 4) concepts - each not being strictly disconnected from the other. Such classification allows the designer to search or update the image/idea bank in a structured manner (thus aiding easier access) and helps take decisions faster and more consciously.

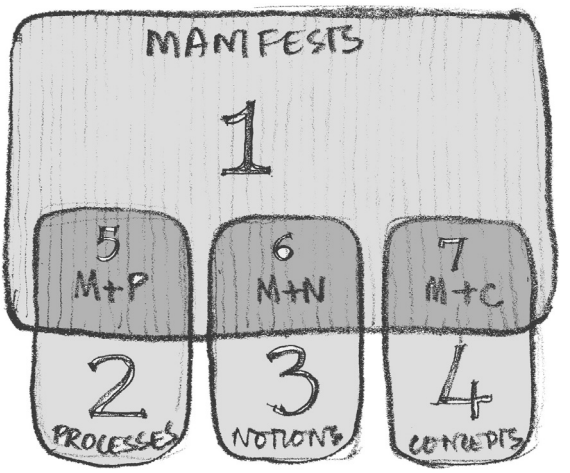


Figure3: The four level resource of features used in assimilation and their interconnected nature allowing 7 ways of borrowing.

Borrowing and Making References Using 'Manifests'

Belonging to the material aspects of the cultures, manifests are the easiest and most direct features to borrow from cultures. It includes any physical entity, stereotypical elements, cultural artefacts, objects, patterns and motifs, ornamentation and other representative elements of a culture. By relating to the same entity, stereotype or an associated imagery in the source, it acts as a direct link to the source culture (Fig.4).

Our first encounter with most objects is mostly visual and hence visual links are necessary to establish easy and unambiguous connections to the source cultures. Making references using 'manifests' results in creating such visual links to the sources and through them to the culture they belong to. Acting as cultural markers, such links are direct, readily perceived, easily recognised and understood by the mind, unambiguous and hence easily accessible.

Manifests are often bundled with associated processes, culture specific notions and concepts and other notions associated with specific objects and object categories. Borrowing a manifest along with its associations, if relevant, helps make the manifest a more intrinsic part of the assimilate contributing to both identity and value. When disconnected from relevant associated processes, notions or concepts, they remain purely visual features and run the risk of being seen as surficial add-ons.

Borrowing and Making References Using 'Processes'

Making references using 'processes' refers to borrowing of any *culturally unique* skills, methods of making, techniques or processes and the *unique visual expressions* (like form, material treatment, colour, details, etc.) generated by them. Any associated meaning or value that the process holds within the culture also gets automatically transferred into the assimilate.

It is important to note that they will act as perceptible links if and only if accompanied by the unique visual expressions (Fig.4). It is these visual expressions and their unique correlation to the culture that contribute to visual links to the culture. While the expressions create the necessary visual cultural links building up the identity, the use of the process itself adds value.

This also presents an opportunity to evolve the existing expressions resulting from these processes into something new. The skill of the designer becomes critical in balancing the transformation of these expressions along with the establishment of a recognisable end reference. An example of this is the development of the Gujarat Provincial style of Islamic architecture where the process of making mosques using temple spoils along with the use of Hindu and Jaina construction techniques, local craftsmen, elements and ornamentation later became a distinctive style.

Figure 4: Manifests can easily act as direct links while processes can act as links only if accompanied by culturally unique visual expressions.

Borrowing and Making References Using 'Notions'

Making references using 'notions' refers to the borrowing of culture specific notions (relating to objects and object categories) and also underlying thoughts and ideas behind a manifestation. Such 'notions' when disconnected from any associated stereotypical manifest allows the designer to borrow them independently to reinterpret and develop a new manifest altogether that would be more appropriate and contextually relevant. In this process, the establishment of a visual cultural link

through the new manifest becomes essential. If not, the 'notion' itself might become inaccessible for the uninitiated user adding only hidden value to the assimilate.

'Notions' too can come bundled with associated manifests. While associated manifests can make decoding easier, if borrowed directly, they run the risk of being irrelevant and hence becoming superficial. This is evident in the Indian context where glass facades, though climatically inappropriate, have come as a baggage along with the notions of modernity and contemporaneity.

In contrast is Jean Nouvel's L'Institut du Monde Arabe in Paris (Fig.5) where the notion of a unique light filtering device or the *'jali'* associated with the Islamic architectural traditions has been borrowed and combined with technology to manifest very differently. Along with this, there is an attempt to establish additional and relevant visual links to the source through the use of grids and patterns also borrowed from the same source. Stereotypical imagery associated with 'notions' even when not borrowed directly can thus act as references for developing new manifestations which are more relevant.

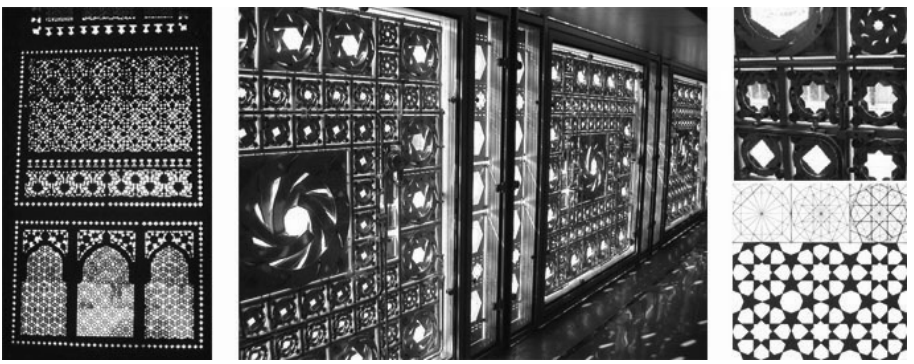


Figure 5: Façade of L'Institut du Monde Arabe by Jean Nouvel

Borrowing and Making References Using 'Concepts'

Also available for borrowing, mainly form the non-material sources, are concepts, philosophies, ideologies and principles, other culture specific thoughts relating to world view, beliefs, behaviour, customs, mannerisms, etc. Examples may include the principles of Modernism in architecture, Le Corbusier's principles of Modernism, Gandhi's ideologies and principles, principles of *Vasthu Shastra* (the ancient Indian science of building) and tenets of Hindu or Islamic philosophy.

Generally, they are abstract and exist independent of a manifest. The source not being any physical entity but rather a set of abstract thoughts, they offer the designer an opportunity to interpret and manifest most suitably. To be easily accessed and perceived, these too have to be accompanied by appropriate visual links. However, even when the visual links lead the viewer to the source, references made using

'concepts' require a highly initiated viewer to be able to perceive and understand the link and therefore are limited by reach. Though not visually perceptible always, concepts (if relevant) are generally observed to be more intrinsic to the assimilate adding considerable meaning and value.

Keeping in mind the associativity, relevance and contextual appropriateness of features borrowed, assimilation thus can be seen as the integration of these manifests, processes, notions and concepts from two or more cultures. Manifests and expressions related to processes being more material and external are easier to borrow and integrate as against notions and concepts which are more intrinsic and rooted to cultures and thus difficult to integrate. It is important to note that manifests, processes, notions and concepts become cultural links if and only if they have any recognisably unique correlation with their source cultures.

Objects being cultural messages, their communication becomes very important. All the references would be accessed only through the new manifestations developed and hence the sensitivity towards creation of the new manifestations becomes very important. The importance of visual clues has already been mentioned and with globalisation being often seen as the cause of homogenising identities, it becomes imperative that objects first assert their visual links to cultures.

However, assimilation in design is not just about visual connections to various cultures but also meanings. In the overall aim of making an object bi-cultural or multi-cultural, it is important to understand that the build up of visual clues only contributes to an objects visual identity. It is the build-up or additional layering through processes, notions and concepts along with the visual clues that provide more links, further enriching the assimilate and adding cultural value thus making the object belong more meaningfully and intrinsically within a culture.

Though the process does seem fairly straight forward, the interconnected nature of the features makes the building up of the desired meaning and identity and the eventual decoding of the assimilate by the viewer more complex than imagined. Further, the process of borrowing and creation of links is not a simple cut and paste process which can easily lead to a sense of superficiality.

Transportation VS. Transformation

While **transportation** refers to the carry forward of a manifest without any process of change irrespective of the new context of object, place and/or time, thereby achieving a more direct communication, **transformation** is the conscious change in the manifest as a response to a new context of object, place and/or time. All features borrowed can be seen on this scale or a continuum depending on the degree of change they have undergone.

It is to be kept in mind that features borrowed are often from diverse cultures and may be diverse in nature. Transformation allows such features borrowed to be well integrated to make a coherent unified statement. Also, by transforming anything borrowed, it can be made relevant to the present context. In relation to the nature of continuity, while transportation leads to a non-evolving and stagnant continuity,

transformations are a way to allow the manifest to evolve thus allowing for a developing and evolving continuity that is much more appropriate and relevant to the context. This in turn allows the identity of a culture to evolve keeping pace with time while retaining its core values and essence.

Processes, notions and concepts not being always necessarily connected to a manifest allow for such interpretation and transformation. When we borrow 'manifests', we have the choice whether and how much to transform.

The process of transformation is also a tricky process when seen in the context of accessibility and depends also on the skill of the designer. While too much transformation might take away the associative value of the feature and therefore might not be decodable and understandable by all, in the absence of it however, the feature/idea borrowed might seem irrelevant and inappropriate and also might not integrate well with the other features/ ideas to make a coherent statement.

Designing for Decoding

As we have already seen, communication becomes a very important aspect in the creation of bi-cultural objects. Hence, it also becomes important to look at the assimilate from the viewpoint of the consumer. Understanding or anticipating how the object will be decoded by the consumer becomes important for the designer to help encode correctly.

Degree of initiation of the consumer or how much of the knowledge and information (inherited or learnt) needed to decode the links are known to him or pre-exist in him becomes a determinant in allowing the statement/meanings contained in the assimilate to be communicated. Depending on the degree of initiation, the links in the assimilate might or might not be decoded the same way in which it was intended and thus encoded.

The associativity of the reference also plays an important role in the effectiveness of the communication. In other words, on seeing a reference Y in the assimilate (particularly when Y is new), the viewer should be able to associate it to X in the source culture and hence decipher the communication. The ease with which such connections are made is influenced by the following issues.

Degree of Initiation of the Consumer: As mentioned already, the decoding of links depends largely on the consumer's ability to recognise the links which in turn is determined by how much of the same pre-exist in him thereby allowing him to decode the meanings contained in the assimilate.

Visibility/Perceptibility of Reference: For anything to be associative, it is necessary that it is manifested visibly and inconspicuously enough so that they can act as links. This enables the decoding of the link quickly, efficiently and unambiguously. The more visible and comprehendible the link is to the source, greater is its associativity.

Where the References are Contained: Links existing in layers which are more perceivable have the potential to be more associative. For example, cultural links through forms might be more perceptible than those at the level of plan organisation.

Nature of the Source: Sources which are part of the collective memory of the people of a culture are more associative than those which are potentially revivable and those which are lost or inaccessible.

Type of Feature/Idea Borrowed: Manifests by their nature are visual, more direct and thus more associative than notions or concepts. The latter's associativity depends on its perceptibility, the designers ability to manifest communicatively and the viewer's degree of initiation. As already discussed, processes can provide associative links if accompanied by any unique expressions.

Degree of Transformation: Non-transformed or transplanted features are more associative as they act as direct links. The associativity of transformed features depends on the degree of transformation, the capability of the designer and the degree of initiation of the viewer.

ASSIMILATION AS A DESIGN PROCESS

Further analysis of existing examples reveals that in this process of dealing with influences from two or more cultures, multiple approaches can be identified and defined (Ramakrishnan 2006). However, limitation of space does not allow further deliberation in this paper. It does however make it clear that there exist many strategies in using this process and also highlight again the possibility of each being materialised.

In the absence of a conceptual framework, assimilation in contemporary design thinking is still left to individual intuition. However, the multitude of influences coupled with the lack of time for the evolution of an artefact today makes a heuristic approach to creating bi-cultural objects not feasible. To deal with the sudden and rapid cultural change and for the sake of sustained creativity towards our goal, the hitherto unself-conscious and intuitive process of assimilation in design must inevitably give way to a more self-conscious professionalized process which can be learnt initially till it becomes intuitive again. With the end product carrying such a complex set of meanings, it becomes important for the designer to know how to control its creation and communication. However, it may not demand a new process altogether but just a re-look and modification of the existing design process.

Within the normal process of briefing > analysis > synthesis > evaluation (Lawson 1990), the objective shifts towards creating a bi-cultural message which in turn needs the image bank to include culture specific features and references from both cultures. What we borrow from it now becomes more structured in tune with the classification developed while also being governed by its associativity, relevance and the nature of continuity it offers. Communication becoming important, the process of synthesis is influenced by the degree of transformation and balancing of the links keeping in mind how the object would be potentially decoded by the consumer.

As with any design process, it is also true that following this process might not always ensure the desired or the best results. The results of such a process depend more on the overall guiding principles and philosophies of the designer and his capabilities and sensitivity. Seeing the process in a structured manner is only an attempt to help make the process a conscious one and thereby easily learnable initially while also enabling the designer to control it consciously. The absorption of this process into a continuing design philosophy becomes essential and one hopes that this process will become intuitive once again over time

This work needs to be furthered with real-time design explorations to understand the practicality and feasibility of this approach and see the nature of assimilates that this process creates when used consciously. This one hopes will in turn provide further insight into this process aiding its development and refinement.

Assimilation however cannot be a universal design process. As with many aspects of culture, there exists in architecture and design too certain soft and hard-cores. It is important to understand that while certain aspects of objects are open to change easily, some others which are more rooted exhibit more resistance to change. Assimilation therefore cannot be a universal answer but can be employed only where feasible, relevant and desirable. Assimilation is not a replacement for the existing process but only an alternative path of evolution and design development. Where possible and relevant, assimilation as we have seen gives us an opportunity to preserve cultural expressions and encourage cultural continuity and diversity along with the expressions of modernity.

By opening the doors to a lot more cultures, the process of globalisation has made borrowing influences so much easier and the end objects that much richer. Seeing globalisation as an opportunity for innovation, design can thus play a conscious role in the evolution of objects and cultures as a whole. The globalisation process can be seen as contributing to cultural and design diversity and ‘assimilation’ as one of the means of achieving it.

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ACKNOWLEDGEMENTS

The author wishes to thank Prof. Uday Athavankar for his constant guidance, discussions and encouragement through this research and after and Mr.Balaji Rajaraman for supporting and giving the time to do this.

LIMITS TO AND OPPORTUNITIES OF THE LOCAL IN CONTEXT OF GLOBALIZATION AND NETWORK SCALING

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ABSTRACT

As a relating and determining framework in social, economic, political and therefore, spatial ways of organization, 'context' appears to have become much more complex in terms of content and manner within the process of globalization. In due course, the "global" and the "local" have become outstanding in related literature sometimes as parallel with reference to homogeneity, or other times, as conflicting with reference to heterogeneity.

Under such conditions, the spatial sciences endeavour to deal with these disputatious circumstances in the light of their own aims, principles, objectives and tools. Among these tools take place the "scale", in broader terms, which is a way of abstraction to conceive of the relationality within the entire spatial pattern.

In this paper, the "global" and the "local" are scrutinized theoretically both in terms of the matters of globality, context, identity and scale.

In conclusion, it is still possible to speak of cores that do not change in their "essence" as actually growing out of ideology in social, economic, and political structures that are shaped by dominant ideologies and the practices that nourish them. Ideologies and their simultaneous practices that in fact are the cause of asymmetries produce specific homogeneities in the name of order. While impeding any defects to occur due to contingencies in "surpluses" on one hand, they also try to put them under orderliness. The capacity of the "surplus" and of identity that owes its existence to emergence of the surplus may be taken as a sign that an "uncaptured" side is inherent in the "surplus" and that this side of it points to a new potential of existence.

Keywords: Context, Globality, Locality, Identity, Scale

INTRODUCTION

As a relating and determining framework in social, economic, political and therefore, spatial ways of organization, 'context' appears to have become much more complicated in terms of content and manner within the process of globalization. In due course, the "global" and the "local" have become outstanding in related literature sometimes as parallel with reference to homogeneity, or other times, as conflicting with reference to heterogeneity.

Under such conditions, the spatial sciences endeavour to deal with these disputatious circumstances in the light of their own aims, principles, objectives and tools. Among these tools take place the "scale", which is mentioned rather in tools of representation, but which, in broader terms, is a way of abstraction to conceive of the relationality within the entire spatial pattern.

This paper intends to theoretically scrutinize the "global", which outweighs other settings under processes of globalization, and the "local", which appears to have found its theoretical significance in transition of the conception of abstract space in the modernist period to conception of place in postmodernist period, both in terms of the matters of globality, context, identity and scale.

GLOBALIZATION AND "GLOBAL & LOCAL" AS A COMPLICATED CONTEXT

The beginning of globalization is usually acknowledged as dating to the 15th century (Karabağ, 2002:127). This acknowledgment depends partly on the conception where globalization is perceived merely as spatial expansion following the discovery of new continents. However, this perspective renders globalization especially as a concept that belongs to the modern times. Nevertheless, globalization is no new phenomenon. Its historical roots date back to the ideal of "universality" born in the ancient Greek civilization (Erkızan, 2002: 67). In ancient Greek and its successor Roman Empire, "language" as a tool has availed for such micro-globalizations that were impossible via coarse power (Kılıçbay, 2002: 83). Universality, the state of being valid for all time and space, has become one of the main principles of the afore-mentioned absolute, reductionist, romantic and positivist perspective. Beyond this, in realist perspective, it could even gain a theoretical basis that is still valid due to having placed nature, to be accepted as a phenomenon consisting of laws, at core of the entire social and contingent state. While the state of having a common essence has been placed at the core just like the concept of universality, the existence of many "surpluses" to produce singularities out of the 'essence' appears to have been accepted in due course.

The state of complexity and uncertainty that is conceived in the essence of reality, and therefore space, to which globalization has been articulated, has rendered all absolutist, reduction-based, romantic and positivist perspectives as insufficient –and yet not invalid- though they were of great use during the early modern. For this reason, there have been serious changes in perspectives and the mentioned ones have been replaced by those that were relative, complexity-based, baroque and constructivist (Meentemeyer, 1989: 164; Akdeniz, 2004; Law, 2004: 24; Manson, 2006: 2).

The scale problem in global-local relation covers a considerably wide range from physical formation to symbolic meanings. Prior to globalization, what was meant by "scale" amounted to such a singularity within which the spatial, cultural, economical and political boundaries were almost determined entirely. Even though the physical boundaries of space were certain in the course of globalization, the cultural, economical and political issues that were influential upon the formation of physical environment have gained such complexity and uncertainty that made it even more difficult for any terms of distinction.

On the other hand, as one of the fundamental concepts and phenomena of the globalization process, 'network' gains significance as a distinctive separate setting despite all changes. The phenomenon and concept of 'network' implies a considerably complicated and multi-dimensional relationality. This complexity has later been analyzed by Appadurai in 1990s and later by Urry where the global cultural flows took five different dimensions. These cultural flows are as follows: *ethnoscapes*- the landscape of persons who constitute the shifting world in which we live such as tourists, immigrants, refugees, exiles, guestworkers and other moving groups and persons; *technoscapes*- the cross-border movements of high and low, mechanical and informational technologies; *finanscape*- disposition of the global capital, i.e., money, currency markets, national stock exchanges and commodity speculations moving megamonies through national turnstiles at blinding speed; *mediascapes*- distribution of the electronic capabilities to produce and disseminate information and proliferation of the images created by these media; and *ideoscapes*- concatenations of images, but often directly political and frequently in relation with the ideologies of states and the counter-ideologies of movements explicitly oriented to capturing state power or a piece of it (Urry, 1999:209).

This state of being relational in multi-dimensional terms has to a great extent increased the interactiveness of those structures which were previously defined as local and yet were not much isolated, but which stand relatively neutral against external determinants. This interactiveness has caused the paradigms valid for the local to be evolved. From a much more radical perspective, it even can be claimed that it has not been globalization that shifted the paradigm, but contrarily that the paradigm shift has *per se* been called as globalization (Tanju, 2001).

Within this framework, globalization emerges as such a context that stands at the extremes involving the state of being either homogeneous or entirely heterogeneous. Homogeneity is attained through the above-mentioned 'flows', i.e., the dominance of social, economic, political state and positions that gain validity as a model or pattern.

"SURPLUS" AS THE CAUSE OF PRODUCING HETEROGENEITY

As soon as the ethical 'good' of the pre-modern is replaced by technical, instrumental 'functional' of the modern period, the 'functional' objects have been transferred from 'specific' to 'generic' tasks (Bilgin, 2001). Following the 'phenomenological' construction of a world where the technical and the instrumental gain such dominance, those paradigms that are to constitute their theoretical expressions have as well been constructed. By this way, the state of being generic, identical or in other words, homogeneous, appears to have been achieved in terms of substance at least.

Nevertheless, the homogeneity of globalization, which has above been stated on basis of a technical standpoint, is impeded by a perspective that treats it as a phenomenon where the category of anthropological 'culture' is displaced as overlapping the technological grounds (Martin, 2001). The underlying reason is that there is always a "surplus" resulting from the contingency of culture between 'culture' and technology and this "surplus" is bound to be different for every culture. At this point, the "surplus" brings out the identity that is to constitute the state of being different from others. Those resources that create heterogeneity in globalization are created right at this point. The problem then is not in the "surplus" or the identity it produces, but rather in the way of becoming identical that results from the similarity of 'essence' in overlapping position of culture and technology.

For this reason, just as Martin proposes, "globalization" shall not be read as a term which displays that all mankind around the whole world is integrated within a single system of mutual ties and even that the radical heterogeneous flows and counter-flows are resolved within the matrix of centers, environments and other spaces, just as implied by Appadurai and Urry during 1990s. On the contrary, globalization shall be regarded as something that necessitates continuous, uninterrupted and technical production and reproduction of the "sphere" (Martin, 2001).

In this context, the structure within which the global and local take place is dragged in an integrated manner. The metaphor of being dragged is important for defining the movement within a complex system. If we are to get help from natural sciences and particularly the science of physics in recent periods, the theories of complexity as successors of chaos theories tend to assume togetherness of organized and disorganized structures (Akdeniz, 2004). In other words, the "whole" is in fact the togetherness of stability and instability. This incessantly keeps reminding the possibility of breakdowns in the structure. However, the vectoral direction and intensity of the "piece" that emerges as a breakdown gives the capacity where the piece causes shifts in the whole. In this perspective, it is possible for the local to be capable of transforming in conceptualization of the global-local, but still this does not seem to be much possible.

Within this framework, every spatial organization including the local is, as mentioned earlier, being constructed together with many "surpluses" that constitute identity as a countless intersection of aesthetics and technology. As for the spatial sciences that cause this process of construction become problematic, there emerge compelling problems concerning the matter of "scale" that can be used to highlight this relationality.

SCALE AND THE PROBLEMS OF "NETWORK SCALING"

Scale shall not be regarded as just an area or as limited space. It rather shall be conceived as a strategy that links one network or local struggles to regional, national or global events (Jones, 1998:26). For this reason, as stated at the very beginning, the "scale" bears crucial functions as a tool of abstraction that can be used to conceive of relationality of the spatial pattern on the one hand, and associate the spatial relations with social relations on the other.

Scale shall as well be taken as an epistemological framework to conceive, for instance, of the political spatiality of one city by way of standing at the intersection of spatial and social sciences (Jones, 1998: 28). When conceived as an epistemological framework, scale appears to exist as an epistemological continuum ranging from a realist perspective as Manson puts it, to state of being complex constructionist (Fig.1).

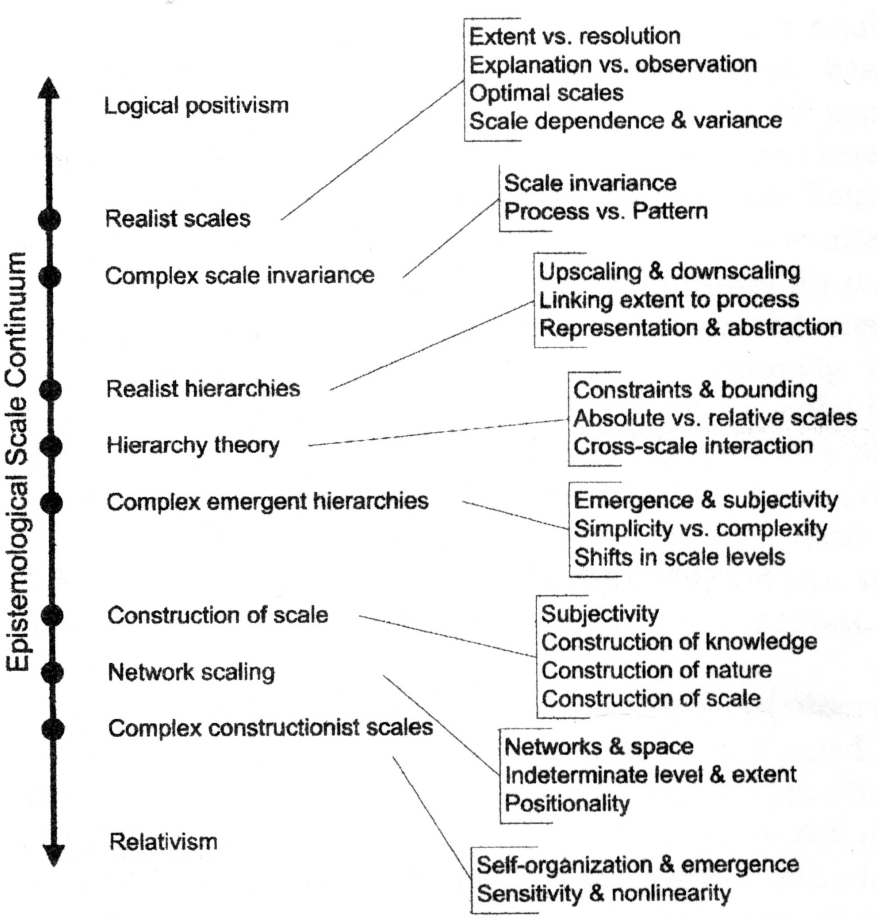

Figure 1. Epistemological scale continuum (Manson, 2006: 2)

Within this continuum, however, scale appears as if to create blank space while being mentioned as 'network scaling' in addition to its distinctive characteristics such as positionality or undetermined level and size. Networks are either stabilized or stand

against concepts concerned with the objective scale level, because any level given as context or resolution depends on multi-actors and perspectives defining the network as dynamic. Within this framework, the phenomena within the network may become local, regional or global as simultaneous to their links to other phenomena.

The consequent slippery grounds, this multi-scaling or non-scaling state produce the above-mentioned blank space. Borrowing the perspective repeatedly from physics, the local, the regional and the global give the same geometry all the time, no matter how close or how far they get, just like the fractal forms.

CONCLUSION

The question Kevin Cox has asked in 1996, stating “Scale seems to make a difference, but does it really?” still holds its significance (Brenner, 2001:591). It is still possible to speak of cores that do not change in their “essence” as actually growing out of ideology in social, economic, and political structures that are shaped by dominant ideologies and the practices that nourish them. Such a structuralist claim with an essentialist attitude may be subject to postmodernist critiques. Still however, as expressed in almost all studies of Eagleton, the postmodernist tendencies have created serious confusion in particularly the epistemological field since 1960’s (Eagleton, 2006). Within this confusion, freedom could be conceived as captivity or, visa versa, captivities as freedom. There is no doubt that in historical terms, there have been some radical changes in epistemologies and practices. However, even under such changing circumstances, hierarchies or upper-determinations that often seem as if breaking down have only been displaced. The changing spatial composition then emerges as a result of the process where previously existing social, economic and political asymmetries have been reproduced in some other way.

Ideologies and their simultaneous practices that in fact are the cause of asymmetries produce specific homogeneities in the name of order. While impeding any defects to occur due to contingencies in “surpluses” on one hand, they also try to put them under orderliness. The capacity of the “surplus” and of identity that owes its existence to emergence of the surplus may be taken as a sign that an “uncaptured” side is inherent in the “surplus” and that this side of it points to a new potential of existence. What is conceived as the “local” is, for this reason, crucially valuable. Particularly during the past several decades, those discourses and struggles that incline from political towards cultural spheres appear to heed the “local” especially because that it embodies a cultural origin. Because of the limited power of local and potential of the local within the global context, the problem here lies in that it is considerably suitable for reproduction of the existing setting to be used. At this very same point, the problem of “scale” gets stuck in between being qualificational or quantitical. If it is the reproduction of homogeneity at issue, than terms of quantity gain importance, whereas if it is reproduction of heterogeneity, then terms of quality are to be important. In such a context, those theories and practices to be produced for the global-local are bound to be aware of this at least on basis of scaling.

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PUNK ETHIC AND ARCHITECTURE

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ABSTRACT

The message of punk has always been considered as a directionless aggression, an act of hostility. However, punk culture has deeper insights and ethics. Negation, Creation, Simplicity, and Anti-commodification are the key words in punk culture. Removing the aspects that one finds unnecessary, one can build an environment suitable for his creative needs. With this simplicity one can control his own environment. Finally, since the commodification of one's creation is seen as putting finance to the top of his list, it should be avoided. The punk ethic is to make people organize themselves into communities without the need for artificial entities like corporations, political organizations, movements and professions. This paper discusses the application of these elements to the profession of architecture.

Different approaches can be traced down in order to find these aspects of the punk ethic. Throughout the literature research, recent instances of practices that combine punk ethics with architecture has been traced. The Jersey Devil and Norwegian architects Geir Brendeland and Olav Kristoffersen can be given as examples of such designers. Through their work and policies, turning standard procedures upside down, developing new technical solutions and having a concern for real social challenges, the designers go beyond a self-sufficient, autonomous architecture. They are the proof of punk ethics' effects on architecture.

The paper is intended to show us that ethnical or non-ethnical, subcultures have influence in all fields of the contemporary world. This notification is much more important today, at a time when numerous subcultures are emerging in our cities and starting to live side by side. It is time to realise and think about this value of this diversity, as designers as well as citizens.

Keywords: Building practice, Collaboration, Community, Control, Creativity, Opposition, Punk culture, Punk ethic, Subculture

PUNK CULTURE AND ARCHITECTURE

"... we constantly drift between the object and its demystification, powerless to render its wholeness. For if we penetrate the object, we liberate it but destroy it; and if we adknowledge its full weight, we respect it, but restore it to a state which is still mystified."(2)

Roland Barthes

Subcultures are usually defined by their opposion to values of the dominant culture, but mostly studied by the symbolism related to clothing, music and other visual aspects. However they create their own aesthetics and ethics through questioning the main culture. They produce their own ways of challanging the present system. It is probably the punk subculture that has distinctly expressed its disapproval of the main culture and detached itself from the *normal,* using "anarchy", "surrender" and "decline" as its motto.

The standard impression of punk that comes to mind is a teenage dressed up in a black leather jacket, torn jeans and heavy boots, with piercings all over his face that accompany the pins on his clothes. Punk is mostly reffered as a way for teenagers to express their rebellious tendencies, in which one simply chooses to dress and act in a certain way. Most people who are not familiar with the punk culture thinks that it does not have a message and it is just a directionless aggression, an act of hostility.

However, punk culture has deeper insights and ethics. In *We Owe You Nothing: The Collected Interviews*, editor Daniel Sinker says "Punk has always been about asking 'Why?'" It is about living on the outside. As a part of this, there is a politically and socially active group of punks who are working to create some sort of just society. The Do-It-Yourself (DIY) ethic exists throughout both, whether it is expressed by putting out an independent record, doing grassroots organizing, or producing a magazine.[(1)] For example, Alternative Tentacles Records (home of bands like the Dead Kennedys) has produced several CDs that equal to the value of the lectures of the un-punk social critics Noam Chomsky and Howard Zinn. The MC5 (60s-era proto-punk band from Detroit) lived with John Sinclair and the radical militant White Panther Party. The UK band Crass started an anarchist commune in Essex, expressing their ideals in their lifestyles as well as their music.(6)

Although punks' attitudes differ within themselves, they have a common notion that freedom is the ultimate drive to create art and overcome the contemporary traps of commodified society- agents, contracts, 7-record-deals, sponsorships and the like. "When you don't want to be a part of something, you do it yourself."[(6)] This is the reason that DIY (Do-It-Yourself) has become central to punk philosophy. One of the first examples of this DIY is the small Washington, DC punk community centred around Dischord records and the band Fugazi.(6)

Negation, Creation, Simplicity, and Anti-commodification are the key words in punk culture.(6) Removing the aspects that one finds unnecessary, one can build an environment suitable for his creative needs. With this simplicity one can control his own environment. Finally, since the commodification of one's creation is seen as putting finance to the top of his list should be avoided. The punk ethic is to make people organize themselves into communities without the need for artificial entities

like corporations, political organizations, movements and professions. This paper discusses the application of these elements to the proffesion of architecture. Throughout the paper, architecture offices aiming to turn the standard procedures upside down, heading for social challanges and technical solutions will be used as the center of discussion. The works and attitudes of The Jersey Devil and architects Geir Brendeland and Olav Kristoffersen will be used in order to understand the link between punk culture and architecture.

The punk ethic is essentially creative, because it offers a model to those who wish to express themselves independent of corporate sponsorships and contracts. This expression has taken place within media like 'zines, fashion, graffiti, web and music, always typified by a strong DIY (Do-It-Yourself) work ethic and a refusal of the corporate mainstream. Finance, building codes, the development industry are restrictive. Therefore, the challenge is: to destroy the standard building process and try to find a model that places some of the creative power in the hands of the individual and to develop more sustainable lifestyles and to challenge prevailing attitudes about what a building really is: commodity, habitat, political statement or work of art.(6)

Years of study and practice are needed in architecture. There are financial institutions, civic authorities, building codes, contractors, project managers and clients that take part in different parts of the prohect. Apart from that, a building must provide many qualities like safety, durability etc which are not demanded by other visual expressions of punk culture. And because a building is a commodity, it can not be designed or built by just anybody. But what is the alternative? The application of punk ethic to architecture would not be to let anyone to design and built as at a punk concert, the goal is not to have the audience come up on stage and play. The main message is that there should be a participation between the band and the audience, and anyone who is capable of doing something should have the passion. "Everyone can't do everything, but anyone can do anything."(6)

Looking at architects, we realize that they are quite disconnected from their own creative work. Eventhough an architect can design every sort of detail of the building, he is not the one who performs the act of building. The architect produces a building on paper as if he has the control over it. Because the contractual arrangements push the architect into the design role and the contractor into construction, they strengthen this disconnection. There is no way for the typical architect to reap the benefits one receives from a holistic knowledge of the building process.(6)

Design-Build movement, arisen within the past decades, aims to enable the architect to accomplish his designs himself. As the Seattle Design-Build firm CASE defines it, "the hand that draws is the hand that builds".(6) The designer and contractor are very often the same person, thus the architect takes all the responsibility not only in design, but in building process as well. Design-Build is to varying degrees a part of the curriculum of many architecture schools, including Yale, Ball State, Catholic University, and the University of Washington. At Yale, for example, students build a house for the community of New Haven every year. The design is the result of team competitions in the studio, and in the summer the students carry out the construction. The Yestermorrow school in upstate Vermont takes architecture students as interns

in its Design-Build programs. It runs courses, mainly for non-architects, emphasizing collaboration and cooperation.(6)

The Jersey Devil; Steve Badanes, John Ringel and Jim Adamson; at the time when punk music was at the peak, took the challenge. Calling themselves ‘the Jersey Devil’, after the New Jersey folk legend, they have not followed the standard way through practice, but instead jumped straight into the building process. Starting with small experimental projects, including play structures for children, they soon began to build houses and larger buildings. Although their projects are remarkable, it is the group’s unique approach to architectural practice that makes them really stand out.

The architects live like nomads, moving from place to place and living in trailers while the project moves on, motivating the other artisans, laborers and craftspeople to do the same. During their stay, which lasts for years depending on the project, they get to know the surrounding, the conditions and people around the site, which is reflected in their projects. Thus the design and construction processes run side-by-side from the beginning to the end.

Another key aspect of the Jersey Devil approach to design is collaboration. Leading design studios Steve Badanes tries to overcome the competition between students. Badane’s classes must agree on their designs and build a design chosen among the students. As Piedmont-Palladino explains, “for Badanes, the process of getting students to work together and build something is more important than the built result; the process contains ‘a lot of lessons that are way more important than design’”.(6)

Coming back to punk ethic, one can see that it has many similarities with the Jersey Devil approach. In an effort to simplify and control their working environment, they have refused to take part in many of the casual ways to built. They do not interfere with developers, project managers and professional associations. They rely more on human contact than on contracts. They find a typical architecture office restrictive, so they live on trailers. Like a punk concert, a Jersey Devil project is a community event in itself, making the final result being so much richer and meaningful. More than just maximization of investment, ownership comes to mean a sincere connection with the place.(6)

The relation of punk culture to architecture is more clearly seen in a housing project in Trodheim, Norway; designed by the architects Geir Brendeland and Olav Kristoffersen. Svartlamoen, where the housing is established, was a working-class area, with its small wooden houses and 3,000 inhabitants. After the war, it was decided to be demolished and by the mid-1980s had become a slum of just 50 houses. A group of punks occupied one of the remaining buildings and soon the area was transformed into a massive cultural squat with 200 artists, writers and general hippy types. There were many diagreements with the local authorities, but eventually the squatters won the right not only to stay, but to be involved in Svartlamoen's development. Usually informal settlements are rehabitated with different functions and the real inhabitants are either chased away or assimilated in order to be integrated into the new environment. To avoid these mechanisms, the tenants of Svartlamoen took immediate control over the area by preparing a new development plan. One of the key components of their plan was a competition for a new housing project, won by Brendeland & Kristoffersen in 2001, Strandveien 37.

Strandveien 37, Front view.

View from the backyard.

Construction

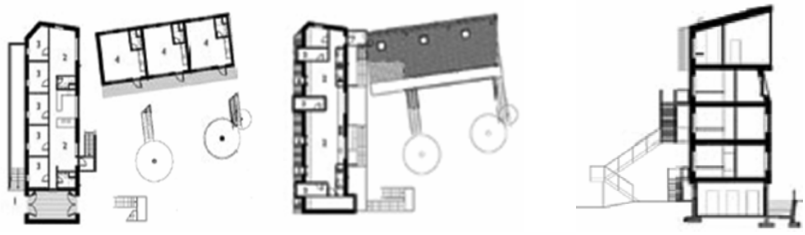
Views from the communal living spaces

Views from the communal living spaces; View from the backyard; View from the fourth floor bedroom

The site and the houses in Svartlamon is owned by the municipality, but the neighborhood is managed by Svartlamon Housing Foundation which mostly consists of the residents. Most decisions effecting the management and development of Svartlamon are made in the monthly residential meetings. In the local plan for Svartlamon, sustainability is defined as low-cost and low consumption of resources on all levels in the process:

- User participation
- ”Gentle” rehabilitation: Gradual upgrading of old houses over time
- Noise protection
- Reuse of building materials in new houses
- Alternative housing concepts – housing standard: Common solutions, flexibility, optimal use of space
- Alternative organization of management and maintenance: Less bureaucracy, participation etc
- Alternative energy strategies: Solar energy, bio energy, heat pump etc
- Space efficiency and low cost housing
- Modern use of wood as building material in urban settings (7)

The residents took an active part in defining the functional program for the building design. They were directly involved as economically and legally responsible in the board of the Housing Foundation. The board has chosen one of the residents as a project leader for the building project and the residents of the building had monthly meetings through the whole process. The residents had to do four days of practical work. At the monthly meetings the different aspects of the project were discussed several times and at specific arrangements and workshops set up to involve all residents in the development of the project.



Ground floor plan Fourth floor plan Cross section
(1.enterance 2.communal living space 3.bedroom 4.studio flat)

The project consists of two buildings: The larger building has four floors with collective flats (118-128 m²) each shared by 5-6 persons. The basement is used as office premises for the Housing Foundation. The other building has two floors with 6 small apartments (each of them 28 m²). The basement is used for storage and laundry for both houses.

Some qualities were established in order to achieve sustainability:

- Compact load bearing wood construction: Low embodied energy, renewable materials, de- and remountable construction, reduced waste
- Core wood coating: No need for surface treatment
- Dynamic plans and space efficiency: 23 m² living space per person
- Simplicity (materials, infrastructure, comfort): Reduced consumption of material resources
- Low energy demand: Net energy demand ~ 133 kWh/m² (compared to standard level in Norway ~ 150 kWh/m²)
- Communal living: Less private space – more common space
- Low costs: Social housing profile (7)

Just like punk culture had opposed to the elitism of its time, Strandveien 37 opposes two main aesthetic ideologies: Norwegian regionalism, in which the architect designs isolated, single-family houses. The Svartlamoen project questions alternative urban dwellings and social housings.(4) It also opposes to the common architecture that is advertised through magazines, where everything is determined by the trend and the user has to fit himself in. In opposition to this trend, Brendeland & Kristoffersen has left the apartment finishes in the tenants' hands. This divides the fields of responsibility and intervention since the architects provide the background and the users interpret it in their own way.

One of the main motivation of punk culture has been opposition, but not in the sense that it is aimless. They have opposed to anything that is an obstacle on their way to individuality and freedom. Their sense of individuality was not a selfish desire, but an attempt for everyone to have their individual freedom to live a creative life. They believed that some people had the inner drive to create – just like Le Corbusier and Wright- and these people should have a chance. Thus, their DIY (Do-It-Yourself) system was an opportunity for a collaborative, creative society. As discussed above, not that they are punks themselves, but architecture offices like the Jersey Devil and Brendeland & Kristoffersen Architects visualise these aspects of punk culture in their works. Collaborating both the architect and users into the building and design process, trying to overcome the financial traps of the contemporary life, aiming to satistfy the social demands of the sub-groups, and most importantly, having a concern for a better future; it can be said that their architecture contains elements of punk culture. In Strandveien 37 especially, these aspects are even seen on the spaces the architects have created. Collaboration being the main trigger of the creation and building process, the whole plan scheme of the building, with its communal spaces and unusual layout, can be considered as an example of punk culture’s reflection on architecture.

Although the aim of the paper had been to prove the relation between punk culture and architecture; the main motivation had been to show that subcultures can influence architecture in a positive way, enabling it to break off from its chains and become more socially conscious. These examples given throughout the paper, proves that punk culture had been something more than just music and fashion, but a philosophy that can affect other fields of art and suggest main changes in processes

to overcome the dominant way of living where everything is for the 2% of the world, and just for today, not for the future. Each subculture offers a solution to certain problems and contradictions. It is important to realise that ethnical or non-ethnical, subcultures has influence in all fields of the contemporary world. This notification is much more important today, at a time when numerous subcultures are emerging in our cities and starting to live side by side. It is time to realise and think about this value of this diversity, as designers as well as citizens. Just like the music bands, these examples can inspire the ones who have the inner drive to create, and make them believe that another world is possible.

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HISTORY

Moderator: Uğur Tanyeli

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THE WINDOW OF DE LABORDE: THE BIRTH OF THE HISTORICAL CONTEXT OF ARCHITECTURAL SITE

Yusuf CİVELEK

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ABSTRACT

In 1816, Alexandre de Laborde published the *Monuments de la France*, in which he illustrated and described an "Arabic" (Gothic) window that opened to a variety of historical monuments made by the inhabitants of France. This new conception of historical architecture as opposed to classical architecture implied the beginning of a new epoch in architectural theory and practice.

Since the Renaissance, using ancient (Greco-Roman) motifs had more and more become the legitimate practice of recreating images of the past in modern design. However, as the classical architecture weakened alongside the decline of the Napoleonic Empire, a new conception of architectural history also emerged from the marriage of rational progressivism and irrational romanticism. The classical architecture to which the ancient motifs belonged was then classified as one of the stages of historical progress. Influenced by the Romantic historians, eclectic philosophers and Saint-Simonean ideas, several French architects imagined to represent historical progress of architecture in their buildings. These architects, known as the romantic *pensionnaires*, or the romantic-rationalists, wanted to attach a historical message their formal, structural and ornamental compositions, which they believed missing in classicist theory of architecture, which adhered to such concepts as caractère and convenance.

Félix Duban, Henri Labrouste and Léon Vaudoyer, persistently propagated the mixture of historical epochs pertaining to the context of the building and its site, and argued for freer assembly of architectural elements that would allow diachronous reading of historical fragments as opposed to synchronous ancient-looking motifs. Engaged in the historicist interpretation of progress, they believed that antithetical things gave birth to something new, which would take place in the future. In the 1830s, these architects found opportunity to realize their theory through important government commissions during the July Monarchy and the Second Empire, such as the Ecole des Beaux-Arts, Conservatoire des Arts et Métiers, Bibliothèque Sainte-Geneviève and the Cathedral of Marseilles.

Keywords: Romantic-rationalists, Historical fragment, Historical context, Henri Labrouste, Léon Vaudoyer, Félix Duban

INTRODUCTION

For the architect of the nineteenth-century, architectural context did not exist as a term, but its content was present as an awareness of historicality of architecture. It can be said that, for the nineteenth-century architect, the architectural context was the representation of architectural history. Therefore, in the origin of contextualism, there was the historical context of architecture. The birth of historical context of architecture is directly linked with the change in the understanding of historical time. Such a change had enormous impact in all the arts, due to its strong influence on the nature of any artistic creation, which is representation. First of all, the change in the understanding of historical time altered the connection between the word and image, as exemplified in Romantic literature and painting. As for architecture, it meant the replacement of synchronous representation of architectural and urban space by the diachronous one.(1) The challenge of the Romantic historicism against the classical understanding of history was also given a rationalistic explanation with the concept of historical progress. Therefore, in the birth of architectural context there was also an awareness of the present, engaged simultaneously in the historical past and progressive future.

Since the Renaissance, using ancient (Greco-Roman) motifs was the legitimate practice of recreating images of the past in modern design. However, as the classical architecture weakened alongside the decline of the Napoleonic Empire, a new conception of architectural history also emerged from the marriage of rational progressivism and irrational Romanticism. In 1816, Alexandre de Laborde published the *Monuments de la France*, which comprised two volumes of drawings of the French architectural heritage from the Celtic to the Gothic architecture in grand format. In the *frontispice* of the pamphlet added to the publication, Laborde illustrated and described an “Arabic” (Gothic) window that opened to a variety of historical monuments, made by the inhabitants of France, the Gauls, Romans and the French.(2) (Fig. 1) The fact that such a perspective was possible implied a new thing in architectural thought: the historical context of the site.

Figure 1. The cover illustration of the *frontispice* of Alexandre de Laborde’s Monuments de la France

With this new conception of history, the classical architecture as the absolute style was reconsidered as one of the stages in continuous historical progress. Following the Romantic historians, eclectic philosophers and Saint-Simonean ideas, several French architects imagined to represent the historical progress of architecture in their buildings. These architects, known as the romantic *pensionnaires*, or better as the romantic-rationalists, were four school-mates graduated from the Ecole des Beaux-Arts and studied in Italy as the winners of the Grand Prix de Rome: Henri Labrouste, Léon Vaudoyer, Félix Duban and Louis Duc developed a progressive and eclectic theory of historicism, which they applied in their few but important works designed between 1830s and 1870s.

Around the turn of the nineteenth-century, architecture conformed to the classical canons only in appearance. The fifty years of neo-classicism had emptied the content of such concepts as proportion, order, and propriety. The Romantic-Rationalist movement, which emancipated architectural theory from its absolute devotion to classical antiquity, brought the inherent problems of neo-classicism to the surface, and changed architectural theory profoundly. This philosophy of architecture, which started with the French Revolution of 1830, was eclectic, but this eclecticism was not simply aesthetical as seen at later examples, such as at Garnier's Opera; it was posed as an antithesis against the doctrines of architectural history held by the Ecole des Beaux-Arts and the Academy. For them, the meaning that a building should convey was rather a matter of a historical message that involved both practical and unpractical issues, than a matter of *caractère* or *convenance*. The artistic core of architecture was no longer about the composition of antique motifs, which was in the origin of the neo-classical trend. Instead, they used historical references that extended from structural elements to murals, but in all cases, these references were linked to an intended message, which is construed here as a new design theory based on historical context of architectural site.(3) This new theory was related to the specificity of the architectural site as the location of historical reference.

FROM CLASSICAL TO HISTORICIST REPRESENTATION OF ARCHITECTURE

Through the re-discovery of ancient sites and their studied but fantastic or visionary restorations, architectural site became an important and inspiring concept in the eighteenth-century. Thus, French architects tried to recreate the neo-classical building and its appropriate site simultaneously, in order to avoid mixing different times in the built environment. This is exemplified by the isolated villas (*hôtels particulaires*) and their picturesque gardens contained within the walls (Ledoux built many of them) that can be seen in Krafft's *Les Plus belles maisons de Paris* (1801) and in Legrand and Landon's *Description de Paris et de ses édifices* (1809), in De Wailly's projects for the Chateau of Montmusart (1771), in Ledoux's isolated City of Chaux (1773-79), in picturesque gardens like Parc Monceau and Parc de Menars, and in any visionary project by Boullée and his disciples from 1780s until 1790s.

In all such efforts, the building and its site simultaneously constructed the image of an ideal, synchronous context. Architects and dilettantes were going to Italy more for the remains of the antiquity than to see the works of Italian masters of architecture. Picturesque journeys to the ruins and the classical texts on architecture had already helped to create a romantic concept of architectural context in painting, independent

from the locality and history.(4) The first of these travelers in the seventeenth-century, Antoine Desgodets had already eliminated contemporary context from his reconstructions of Roman monuments, and almost all the production of Giovanni Battista Piranesi in the next century was in the same line.(5) The site specificity was also neglected in imaginary sites of the Ecole des Beaux-Arts competitions, which had long-term efforts to transport the best of antiquity from Italy.(6) The lesson of Rome started changing the city of Paris during the second half of the eighteenth-century. All the new institutions, public spaces and even bridges started to appear like the fragments of a lost antiquity. The Ecole de Chirurgie, finished in 1775 by Charles Gondoin, was the first of these: it had an auditorium in the shape of an antique theater with the half of Pantheon's dome concealed behind a classical courtyard, which was fronted by a colonnade and a portico in the shape of a triumphal arch. Gondoin imagined creating a larger context for this institution by a prison and a chapel to be built next to the school. Similarly, the architects of the Comédie Française (1782) (today Théâtre de l'Odéon), Charles De Wailly and Marie-Joseph Peyre tried to connect the theater to Gondoin's medical school with new roads.(7) All three architects had studied Roman ruins in Italy, and they wanted to create large neo-classical urban settings to save their buildings from isolation within the present urban fabric.(9) (Figs. 2, 3)

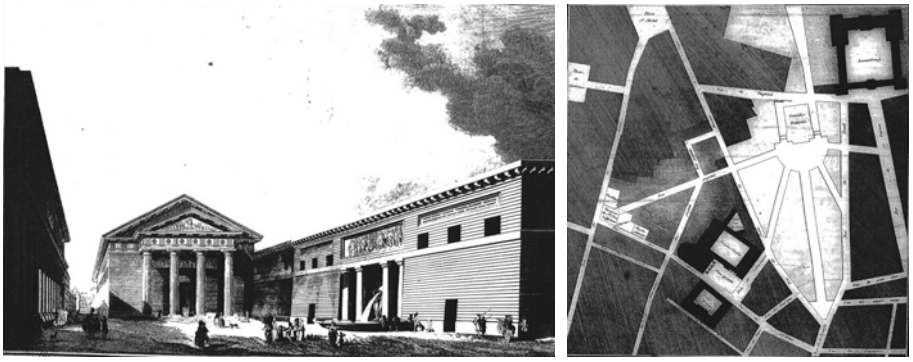


Figure 2, 3. Gondoin, Prison and its chapel facing the Ecole de Chirurgie; Gondoin, Ecole de Chirurgie and Comédie Française

The eighteenth-century penchant for uniform public spaces had been best exemplified by the competition for the Place Louis XV (now Place de la Concorde). The plans published by Pierre Patte (1765) show not only the public squares created by synchronous surfaces, but also the efforts to justify the proposed square through a much larger urban context. Here also, a homogenous expression was sought for the elements of the site that were to appear synchronous to the eye. (Fig. 4) Such understanding of urban context was the extension of the architecture of *bon goût* and the *propre caractère*, designed within the limits of the *convenance*.(10) Eventually, modern constructions had to purge the a-synchronous elements from the site and create a specific zone in which all the elements looked contemporaneous.

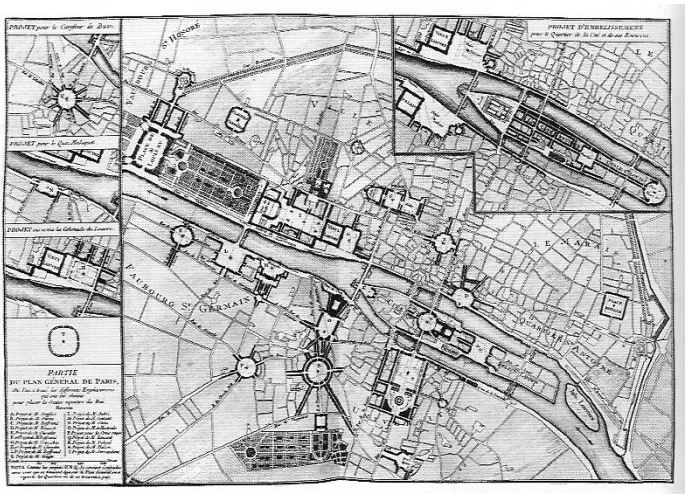


Figure 4. Patte, plan of Paris

The modern conception of the architectural context would emerge when a historicist and semi-archaeological understanding of site developed also from the ancient sites, to shape the projects of Labrouste, Duban, Vaudoyer and Duc. This new generation was very well aware that French classical architecture had never been pure; it was always conservatively rooted in local construction and taste, the best examples being the works from the sixteenth-century, when both local and Italian masons and architects combined the elegance of the classical elements (*principes*) with the local habits of habitation (*coutumes, moeurs*). They believed that the direction of French Renaissance changed toward an absolutely Greco-Roman style, as a result of efforts of copying antiquity, promoted by some of the most important graduates of the Ecole des Beaux-Arts and members of the Academy during almost two centuries from Claude Perrault to Quatremère de Quincy.(11) No longer carried away by the charm of the ruins, these architects wanted to restart the natural development of the French style in respect to specific locality, history and future of France.

As *pensionnaires* (12) of the French Academy, these architect-students had to isolate their archaeological reconstructions (*restorations*) from the rest, but they were also depicting the present state (*état actuel*) of ancient sites, which comprised medieval and modern structures that disturbed the idealistic temporal synchrony of ancient monuments. These architects must have inspired from their archaeological work in Italy; as they reconsidered the Italian scenes through the perspective of their engagement in historical change, an unorthodox idea must have formed in their minds: to find the justification of architectural design from within the site.

There seems to be two different attitudes that can be discerned in the works of the so-called romantic-rationalists(13) in respect to the context of history and locality. One is the re-appropriation of the historical context of the site, and the other is the bringing of historical context to the site, which was less dependent on the physical

aspects of the site. The former attitude is epitomized by the buildings of the Ecole des Beaux-Arts (1832-1866) completed by Félix Duban and the Conservatoire des Arts et Métiers (1838-1872) completed by Léon Vaudoyer. In these works, the architectural elements and their compositions were carefully chosen to signify the historical, cultural, and functional context of the building with special emphasis on the historical past of the site. The second attitude can be seen in the Bibliothèque Sainte-Geneviève (1843-1850), built by Henri Labrouste, and the Cathedral of Marseilles (1849-1857) designed by Léon Vaudoyer. For these buildings, development of structures and typology was taken as the context, and the historical references were extended beyond the boundaries of the site. Both at the Cathedral and at the Library, the context of the site comprises references to a region as well as to the structural systems of the past. Although historicism surfaces in different ways in these two buildings, the unorthodox juxtapositions of architectural forms and elements in both buildings depend on the fabrication of an architectural context, which does not originate directly from the site. It will be shown that in all their differences, these three architects conceived architectural site as a matter of historical continuity; but their conception of continuity was related to historical progress, which they wanted to realize in modern architecture. A quick survey of the conception and realization of four buildings mentioned above may help to substantiate the argument about the historical context of the site. In these examples, the specific approach to the historical fragment will be especially analyzed, emphasizing the transformation of the concept of *caractère* into historical reference.

THE ECOLE DES BEAUX-ARTS and CONSERVATOIRE DES ARTS ET MÉTIERS

Both the Ecole des Beaux-Arts and Conservatoire des Arts et Métiers were built for public education and in historic sites, which became state properties after the Revolution. They were the first important commissions of Félix Duban and Léon Vaudoyer as architects of the French government, with which they intended to realize their theory of “transition” that they propagated in the *Magasine Pittoresque* during 1830s. According to their thesis, the development of the French architecture stopped as a result of pure classicism that restricted local genius of architecture. Following Victor Cousin’s eclecticism and Saint-Simonian progressivism, they believed that by representing historical styles in transition, they could also restart the historical progress in architecture, and lay seeds of a future French style. Therefore, these two sites were the perfect opportunity for these architects, offered to them by their mentor, the historian Auguste Thiers, Minister of the Interior at the time.

The Ecole’s site belonged to the Convent of the Petits Augustins, which was used as a depot/museum for French monuments since 1790 by Alexandre Lenoir, who preserved here the fragments he could save from the nation-wide pillage and destruction of the buildings of the Church and aristocracy, which included the Arc de Gaillon and the frontispiece of the Chateau of Anet. When Félix Duban took over the project from François Debret in 1832, he followed a complicated, but convincing thesis concerning the fragments and historical buildings that existed on the site. Duban retained the cloister, now called Cour du Mûrier, for the classrooms, transformed the church into the Museum of Renaissance entered by the frontispiece of the Château of Anet, and reserved the *Palais des Etudes* for the study of casts, library and the archives, entered from the second courtyard separated from the first

by the Arc de Gaillon.(14) With later acquisitions the Ecole expanded to the north, and in 1858, Duban designed new studio spaces called the Salle de Melpomène that connected the Cour du Mûrier to the Quai Malaquais, finished in 1866.(15) (Figs. 5, 6, 7)

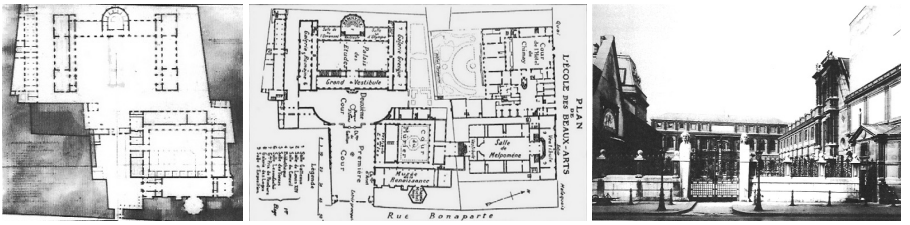


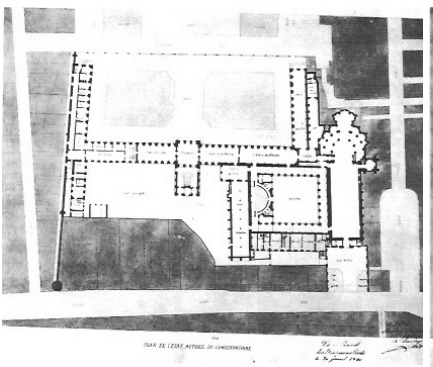
Figure 5, 6, 7. Debret's Ecole des Beaux-Arts when taken over by Duban; Duban, Ecole des Beaux-Arts; Ecole des Beaux-Arts seen from the rue Bonaparte

The historical accumulation of buildings within the site of the Ecole was a pretext for Duban to re-vitalize the historical context of the site that extends from the French Middle Ages of the refectory in the first court, the transition style of the fragments from Anet and Gaillon, to the modernity of Palais des Etudes (with reference to the Forum Romanum) in the second court, the Latin genius of tranquil and frescoed Pompeian atrium recreated at the Cour du Mûrier, and finally to a gesture to a new transition in French architecture in the latest and final work by the architect at the Quai Malaquais, with its *oeil-de-beuf* windows as a reference to the Louvre across the Seine, where Duban had an unfortunate restoration experience in the late 1840s.(16) The anachronism between historical and modern elements, hidden so far by means of separation and isolation behind the guise of the *caractère*, was set free for the dialectic interplay between the historical elements of the Ecole des Beaux-Arts. Eventually, the mixture of different historical times in the same site was not avoided but intended in this epitomic design in the manner of romantic-rationalism.

The building of the Conservatoire des Arts et Métiers was going to be a school and a museum of industry where the objects to be studied were to be machines and industrial drawings. The site of the Conservatoire des Arts et Métiers belonged to the monastery of Saint-Martin-des-Champs, which included mainly a medieval church, refectory and cloister to which was added an eighteenth-century dormitory block with an *escalier d'honneur*. Thédore Ballu stated in his eulogy that, when Vaudoyer became the architect of this establishment in 1839, he was charged to create a museum and transform this old "sanctuary of religion" into a "sanctuary of science." He added that Vaudoyer achieved this goal by blending medieval ruins with the later constructions.(17)

Barry Bergdoll has shown that Vaudoyer blended the medieval buildings not only with other constructions, but also with the "weaving looms, steam engines, mechanical inventions, and agricultural tools," which were "arrayed under Gothic vaults and in palatial eighteenth-century buildings," all singing "a hymn to progress which had

replaced the daily chanting of monks".(18) Between 1839 and 1843, he designed the new wing that faced and imitated the refectory, and the gateway of the rue Saint Martin. Finished between 1848 and 1850, these constructions created a symmetrical courtyard that resembled a *cour d'honneur*.(19) Vaudoyer also built a large auditorium within the cloister across the semicircular auditorium built by M.-A. Peyre, and renovated or restored the other buildings, notably the refectory where he installed a library. In the 1860s, he designed and started building two large blocks and two corner pavilions symmetrically placed on either side of the gateway block. (Figs. 8, 9, 10, 11)



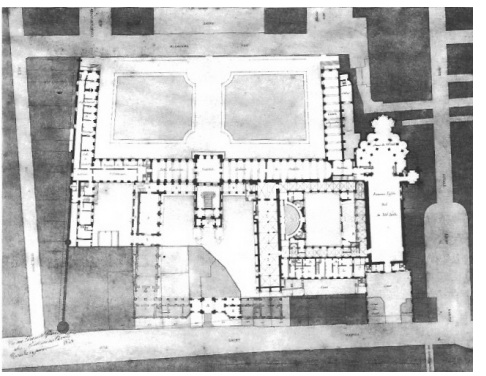
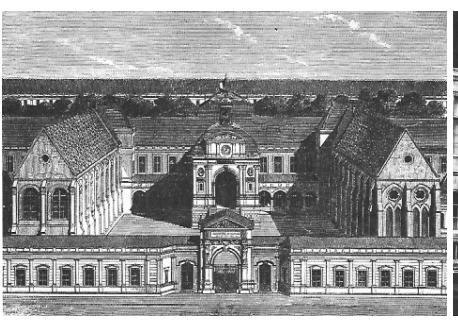


Figure 8, 9. Conservatoire des Arts et Métiers before Vaudoyer; Conservatoire seen from the rue Saint-Martin



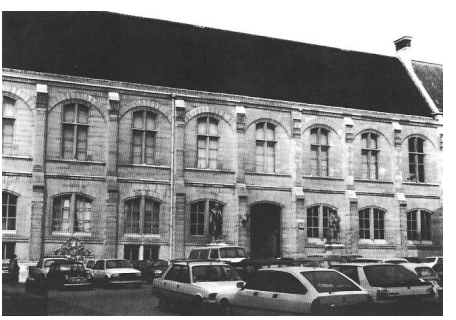


Figure10, 11. Bird's eye view of the Conservatoire; The new wing, southern facade

The historical condition of the building site and its technological content perfectly fit Vaudoyer's aspirations for progress, which was, according to him, rooted in history and expected to flourish in the immediate future, if prepared from today. This congruence between the content of the building and its historical context in Vaudoyer's mind resulted in not only the architect's preservation of the historic constructions, but also his new arrangements to exacerbate the historic value of each

element in the site. Eventually, unlike all the other architects who had preceded him and proposed destruction of the medieval buildings in order to give the school a homogenous expression, Vaudoyer spent much of his time with restoring the historical buildings or integrating them with the few additions he built.(20) David Van Zanten claimed that the solutions Vaudoyer offered to problems of the design "were all worked out in the context of one general objective: preserving and articulating the specific architectural history manifested in these buildings, gathered over a period of seven centuries at this spot in Paris."(21)

Vaudoyer's articles in the Magasin Pittoresque and his essay entitled Histoire de l'Architecture show that he believed in the progress of architecture by means of the mixture of different architectural systems. The mixture of two things was supposed to yield a new system that was expected to be in development, in the state of transition. This theory led him to refute the doctrines of both the older generation of classicists and the younger generation of Gothicists. He considered the architects who preferred the middle way as the generation of transition.(22) Therefore, like Duban, Vaudoyer also based his design on the representation of the historical process he admired. This historical process starts at the allegorical "*Néo-Gréc*" gateway of the complex, and ends at the New Wing (*Aile Neuve*), with which Vaudoyer hoped to give something new to French architecture. While this wing imitates the general form and the buttresses of the opposite refectory, the allusions to the dialectic relationship between trabeated and arcuated systems that started at the back side of the gateway culminate in between these buttressed as segmented arches which contain curvilinear French windows. Vaudoyer derived discovered the dialectic relationship between different systems at the chateaux of "transition" style in 16th century, and he carried this rediscovery to the later Sorbonne buildings.

Although Vaudoyer imitated in a way what the Philibert de l'Ormes, the Jean Bullants, and the Pierre Lescots had done in sixteenth-century, the historically-conscious nineteenth-century architect, who neither belonged to the Middle Ages nor to the Renaissance, needed a justification for the new architectural mixtures he created artificially. Historical transition was the justification, which permitted to imitate the elements of architectural patrimony. In short, the New Wing of Vaudoyer becomes meaningful because of the existence of the refectory, and the refectory is revalued by the building of the new wing: this is the real nature of the new sense of imitation based on a dialectic understanding of history as opposed to the form-content idealism.

THE BIBLIOTHEQUE SAINTE-GENEVIEVE AND THE CATHEDRAL OF MARSEILLES

The Bibliotheque Sainte-Genevieve and the Cathedral of Marseilles are single buildings. Moreover, unlike the two buildings discussed above, they did not have the historical layers of development that were completed by their architects. Yet, both the library and the cathedral were formed in a context invented by their architects, which were justified by the notion of historical progress just the same as in the other two examples. These building were neither directly integrated in their surroundings, nor completely isolated, but linked to history through their conceptual sites.

The Bibliothèque Sainte-Geneviève was built on the privileged Sainte-Geneviève hill, replacing the former Collège de Montaigu, demolished completely in 1838 in order to create space for the new library. Labrouste produced the project of the new library in 1839. In 1843, Conseil des bâtiments civils approved the project. Construction started in 1844, and finished in 1850.(23) The box-like exterior of the Bibliothèque Sainte-Geneviève and its strangely expressive flat surface was emphasized by every one who wrote about it. Van Zanten described the astonishing appearance of the new library as “a narrow, rectangular box wedged onto a long, constricted site ringed by a continuous range of arches on tall, narrow piers.”(24) (Figs. 12, 13)

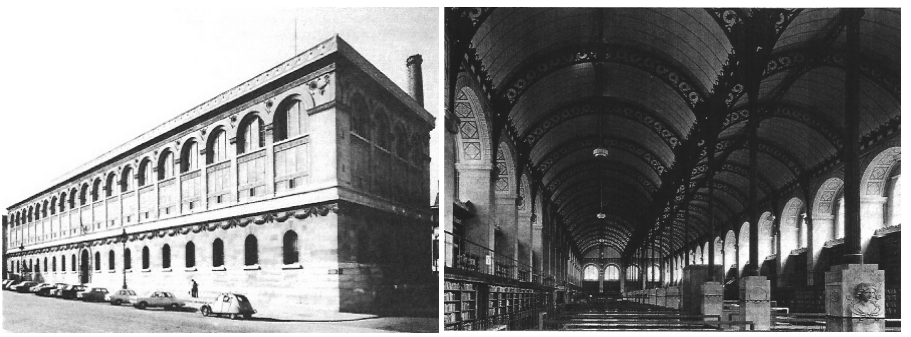


Figure12,13. Bibliothèque Sainte-Geneviève; Bibliothèque Sainte-Geneviève, the reading room.

Labrouste’s concept of history was more materialistic than that of Duban and Vaudoyer, and therefore his historicist position was slightly different. This may have led him to see the site as a material condition, to which the response was historically determined. The building was to be formed by the limitations and the possibilities of the site, the time, and the building’s program. In this sense, the modernity of architectural production, the building’s program, and the resulting architectural expression create a context for the Bibliothèque Sainte-Geneviève. But beside this materialistic determination of the shape of Labrouste’s building, it can be also shown that the building was not at all an isolated box on the site. It is argued here that it is strangely connected with the surfaces of the nearby buildings.

Labrouste’s special interpretation of site specificity explains the curious appearance of the building, which looks incomplete when seen isolated from neighboring buildings. Having left the ornamentation of the library to the books on the interiors and to the inscriptions on the exteriors, Labrouste’s building resembles works of Roman engineering such as the viaducts, or the facade of a monumental building like the stage of the theater at Orange, or the Tabularium in Rome.(25) In fact, the particularity of Labrouste’s historicism explains his choice of Roman elements on the outside and “Gothic” columns inside. Neil Levine’s explanation of the structural system of the library is to the point. Levine’s idea can be outlined as this: by using the inherited techniques of medieval and classical tradition, and by applying the materials and techniques at hand, Labrouste wanted to create something new, something

more than its historical components. As Levine pointed out, the thick pillars between the recessed arches of the library work as buttresses that counter the thrust of the iron roof. One can only speculate that Labrouste must have chosen to solve the problem not with the Gothic buttresses, but with the Roman arches, because this helped him to achieve three things that he could not achieve with purely Roman or Gothic elements: the easy circulation of people, light, and (heated) air is made possible by the thin cast-iron pillars and arches (as at the monastery of St.-Martin-des-Champs); supporting this structure outside is made possible by the pillars between the recessed arches; and good filtered lighting is made possible by these large and deep "aqueduct" arches that counter two forces, lateral and perpendicular (as at the Basilica of Maxentius). These were the material conditions of the building's program. As for the physical conditions of the site that affected the plan, it can be said that the first floor was given small windows and the reading room was carried to the first floor because of the impossibility of the library's retreat into an isolated garden.(26)

It can be argued that although the specific conditions of the library seem to necessitate its isolation from its surroundings, the locality from which the building emerged creates a natural bond with other artifacts present in the neighborhood, produced at different times. Labrouste had chosen the ruins of Greek colony in Pompeii as his 4th year studies in Italy. He developed an argument from his investigations, in that people had changed the temple form in later buildings and used its elements for secular gatherings. Also the Roman Forum might have given him similar ideas, given that a building like the Basilica of Maxentius reveals a change in Roman structural complexity and causes its distinction from the neighboring buildings. All the evidence suggests that Labrouste shared with his friends the same attachment to images of historical accumulation of buildings at specific urban locations, but his desire to represent architectural progress precisely allowed him not to bother with adopting the historical references from the surroundings. For him, a new building for new needs would immediately become a part of the history of the locality.

In the Bibliothèque Sainte-Geneviève, the exteriors are part of an urban situation in which the idea is to represent architectural progress by means of the historical accumulation of buildings. When seen in a larger context, the flat surface of the library is part of the image of a Roman situation. The classical elements of Soufflot's buildings bracket Labrouste's facade in the view from the top of the rue Soufflot and end the isolation of the Bibliothèque Sainte-Geneviève. Like ancient Roman sites, the hill of Sainte-Geneviève provides a perfect opportunity for partial vistas. The giant Corinthian columns of the Panthèon and the concave Ionic portico of the corner of the Faculté de Droit complete the facade of the Bibliothèque Sainte-Geneviève, which, with the rhythm of its arches appearing in the background like a viaduct or a theater, becomes the backdrop of an historical - albeit modern – setting. This facade can be justified as being a co-product of the site and the building program. (Fig. 14)

Figure14. Bibliothèque Sainte-Geneviève seen between the Faculté de Droit and Panthéon

The Cathedrale of Marseilles (Sainte-Marie-Majeure) is a similarly isolated building. Except for the Romanesque vaults and windows of the old church, La Vieille Major, whose destruction was intended and partly realized, no part of the cathedral shows signs of its immediate surroundings. Barry Bergdoll claimed that the building is a "dissertation" on the history of church architecture, which mixed the forms and images as diverse as the Byzantine, Romanesque, and Tuscan churches, Cairene mosques, Roman triumphal arches, Ottoman turrets, and Islamic minarets. Although the Byzantine structure of the cathedral with Provençale Romanesque touch can be related to the idea of mixture of the Latin-cross and the central plan scheme, which was admired by Vaudoyer at the Florence Cathedral, the rest of the building configuration is a result of a theoretical display that went through transformations independent of the plan.

Van Zanten and Bergdoll explained the choices of historical sources in this building, which stemmed from the intersection of diverse motivations, such as the Saint-Simonian ambitions of the technocrats, the political ambitions of Bishop Mazenod and Emperor Napoleon III, the growing population and importance of the city, and last but not the least, the imperial ambitions of France. The Cathedral was to be situated in Marseilles, the port and the gate ("*port et porte*") of France to the Mediterranean and to the East; uniting the East and the West was also a matter of uniting the architectural systems of the Eastern (Byzantian) and the Western (Romanesque) churches; finally, the Islamic architecture of the Mediterranean, which in great part must have had issued from the Byzantine architecture, was part of the symbolic context of the cathedral, since France persevered her campaign to bring civilization to the Mediterranean through this port, Marseilles, a former Greek colony and the earliest city in France.(27)

The political and cultural background of the cathedral is very detailed, as are the sources of its eclectic configuration; but although the choice of the Latin-cross was

mandated by the building's typology, and the chapels that surround the apse were as in the pilgrimage churches of the region, all the other elements were chosen from a very large region and composed unconventionally by the architect. Vaudoyer invented meanings for his building from the context of its locus - an artificial site that was neither a physical limitation like the site of the Bibliothèque Sainte-Geneviève, nor a real historical product like the sites of the Conservatoire des Arts et Métiers and Ecole des Beaux-Arts. The building was not formed in direct response to material conditions, but in response to imaginary historical processes.

The transformations of the domes and the portico, as well as all other elements of the surfaces, testify the architect's persistent escape from ideal and consistent motifs: in the project of 1852, the central dome of the nave imitated the dome of the Duomo in Florence, and the two domes of the crossing were Byzantine-Ottoman in appearance and structure; in the project of 1855, Vaudoyer added the zigzagged bands around the three domes that repeated the external shape of the bays of the nave in a smaller scale, and eliminated direct allusions to the Tuscan and Byzantine sources. The front elevation has a similar story: in the project of 1852, it was purely medieval with the large rose-window topped with the gallery of kings; in the design of 1855, the facade was turned into a triumphal arch by a simple omission of the rose-window and the inward extension of the arch. In 1857, when Vaudoyer finally decided to cover all the exteriors with green-white stripes, the triumphal arch with medieval elements was also confused with the Tuscan and Mamluk architectures, especially with the Duomo in Florence and the Mosque of al-Mu'ayyad (1415-1422) in Cairo. All in all, Vaudoyer's exteriors carry the elements of various sites that are contextually linked to the site of the cathedral. Like their original sites, the images that intermingle on the surfaces of the cathedral are both close to and distant from one another, blurring the times and places they allude to, thus emphasizing the modernity of the time and place to which they now belong. (Fig. 15)

Figure15. Cathedral of Marseilles, c. 1900

Eventually, it can be said that Vaudoyer definitely took the history of the building type as the design context. Yet, the image of the modernity to be represented in this type in evolution seems to have created difficulties for Vaudoyer. Having broken completely with the classical canons, the *caractère* that Vaudoyer sought for the church was to be justified only by historical progress. The image of accumulated architectural history was artificially created also in this building, whose conception should be related to the creation of a cityscape seen from the sea and from different parts of the city, as juxtaposed buildings accumulated in time in a specific place, like in Rome. (Figs. 19, 20)

CONCLUSION

The two different conceptions of the architectural site result from different demonstrations of the same idea of historical context, which assigned these sites a sense of modernity by means of the exhibition of the development of architecture in time. It can be said that both the exaggeration and the seeming neglect of locality are due to the historicist conception of architectural design. Inherent historicism is revealed by the exteriors of these buildings in different ways which contribute to national progress: artistically as the expression of the cultural specificity of local architectural history, materialistically as the expression of particular urban facts of a progressive society.

The intention of the romantic-rationalist architects to theorize the historical context of architecture compelled them to disclose the a-synchronous elements on the outside for the public view, and to create intricate urban images that justified fragmentation in the building site, as in the Ecole des Beaux-Arts and the Conservatoire des Arts et Métiers, or in the urban fabric, as in the Bibliothèque Sainte-Geneviève and the Cathedral of Marseilles. The historical context understood as such broke with the classical surface synchronism. Through their efforts of composing historical fragments, engraving words on building surfaces, and propagating the historicist theory of architecture, architectural exteriors became a manifestation of a historicist ideology. This transformation constituted the essence of the romantic-rationalist reaction against the idealism of the classical tradition.

In 1435, Leon Battista Alberti had described a window to explain the principles of perspective drawing for painters. During the High Renaissance, this window became a tool to configure an ideally classical – and therefore Roman – cityscape, as exemplified by the Urbino panels, or the stage set of Palladio's Teatro Olimpico. Alexandre de Laborde's window, however, opened to a romantic, but also realistic Roman experience, through which the historical past emphasized the present as never before, but also in the context of future.

ENDNOTES

(1) The terms “synchronous” and “diachronous” are used here in the same sense that the Swiss linguist Ferdinand de Saussure (1857-1913) used in his linguistic theory collected under the title Course in General Linguistics (Cours de linguistique générale). De Saussure interpreted synchronic approach in language as the negligence of the changes of meaning that a word went through in time, and diachronic as the interpretation of a word in its changing temporal context.

(2) Alexandre de Laborde, Monuments de la France classés chronologiquement et considérés sous le rapport des faits historiques et de l’étude des arts (2 vols). Paris: Joubert, 1816.

(3) J. B. Fischer von Erlach’s Karlskirche in Vienna can be regarded as the first building to have applied historical eclecticism, and his Entwurff Einer Historischen Architektur*,* (Leipzig, 1724) to be the first essay on the history of world’s architecture. However, Fischer’s design theory did not primarily concern site-specificity.

(4) There is a link between the archaeological surveys, picturesque journeys, fantastic painting and visionary architecture in the eighteenth-century. See Yusuf Civelek, An Archaeology of the Fragment: The Transition from the Antique Fragment to the Historical Fragment in French Architecture between 1750 And 1850 (Unpublished Ph.D. thesis). Philadelphia: University of Pennsylvania, 2005.

(5) Pinon pointed out Desgodets’s “abstractions” of the Roman buildings from modern constructions, such as the San Lorenzo in Miranda that occupied the site of the Temple of Antonine and Faustine. Pinon also counted Piranesi among those who represented a purely antique Rome. Pierre Pinon & François-Xavier Amprimoz, Les Envois de Rome (1778 – 1968): Architecture et archéologie. Rome: École Française de Rome, 1988, p. 203.

(6) See Arthur Drexler, ed. The Architecture of the Ecole des Beaux-Arts. New York: The Museum of Modern Art, 1977.

(7) De Wailly and Peyre had designed three roads axially emanating from their one of which connected the theater to the Ecole de Chirurgie. They had imagined commercial buildings along these roads not only to fund the construction, but also to integrate the whole design into a larger urban context. See Monika Steinhauser and Daniel Rabreau, Le théâtre de l’Odéon de Charles De Wailly et Marie-Joseph Peyre, 1767-1782. Revue de l’Art (1973), no.19, pp. 9-49.

(8) Gondoin had taken as example the Greco-Roman institutions for education. See Jacques Gondoin. Descriptions des Ecoles de chirurgie. Paris: Cellot et les frères Jombert, 1780. Gondoin was very fond of reviving antiquity. During his second journey to Italy, he considered buying the territory of Villa Hadriana. When he returned to France, he purchased a large territory near Paris where he intended to build a gigantic villa like Hadrian’s, a project which failed due to the Revolution. See Quatremère de Quincy, Notice historique sur la vie et les ouvrages de M. Gondoin, lue à la seance publique de l’académie royale des beaux-arts, du 6 octobre 1821. Paris: Institut de France, 1821, pp. 13-14.

(9) Pierre Patte, Monumens érigés en France à la gloire de Louis XV. Paris: Desaint, 1765.

(10) Although the meaning of architectural character changed in the works of the visionary architects, idealistic understanding of form and time remained the same. Both Ledoux and Etienne-Louis Boullée considered the notion of a building’s caractère not a signification of a cultural “aptness” as it used to be, but a mood or meaning that should emanate from the form. In their designs, all buildings should disseminate their characteristic meanings through the effects their forms exert on the beholder, as seen in the dramatic spaces of Boullée and the emblematic buildings of Ledoux, which “talked” about their functions. For these two visionaries, a site could be specific in its natural, but not cultural or historical, qualities.

(11) It is worth noting that Perrault is not only the author of the Ordonnance des cinq espèces de colonnes selon la méthode des Anciens (Paris, 1683), but also the translator of Vitruvius in French, Les dix livres d'architecture de Vitruve, second edition (Paris, 1684).

(12) *Pensionnaire* is a term used for the winners of the *Grand Prix de Rome*, who were to study the ancient monuments of Rome from 3 to 5 years. As state employees, these architects were expected to undertake important state commissions on their return.
(13) Van Zanten called this generation the “Romantic pensionnaires.” Although Van Zanten stated that Labrouste was conspicuously absent from this group’s theoretical affaires in Paris, he tried to justify that he was not simply a rationalist. See David van Zanten, Designing Paris: The Architecture of Duban, Labrouste, Duc, and Vaudoyer. Cambridge, Mass.: MIT Press, 1987. The fact that Labrouste was not a mere materialist was proven better in Neil Levine’s analysis of the Bibliothèque Sainte-Geneviève, although Levine argued that Labrouste’s interpretation of architectural history was positivist. Neil Levine, “The Romantic Idea of Architectural Legibility: Henri Labrouste and the Neo-Grec.” In Arthur Drexler, ed. The Architecture of the Ecole des Beaux-Arts. New York: The Museum of Modern Art, 1977, pp. 325-416. Yet, as Hautecoeur also pointed out, structural rationalism was a common treat of the generation. Louis Hautecoeur, Histoire de l’architecture classique en France. Paris: Picard, 1952-1955, vol. VI, pp. 227 ff. Therefore, it is more suitable to call the group romantic-rationalist, for the term covers the varying degrees of the both aspects of the combination.
(14) For the Comission des Bâtiments Publics, the Arc de Gaillon hindered the beauty of the classical Palais des Etudes, whereas for Duban, this new building was a meaningless imitation without the other elements of architectural history. For a detailed history of the site of Ecole des Beaux-Arts, see Catherine Marmoz, “Félix Duban et l’Arc de Gaillon l’Ecole des Beaux-Arts.” Bulletin de la Société de l’Histoire de l’Art Français (1977): 221-222; and David Van Zanten, Designing Paris: The Architecture of Duban, Labrouste, Duc, and Vaudoyer. Cambridge, Mass.: MIT Press, 1987, p. 74. See also Françoise Choay, L’Allégoire du patrimoine. Paris: Seuil, 1992.
(15) See Charles-Ernest Beulé, Eloge de Duban, lu dans la séance publique annuelle du samedi 9 novembre 1872. Paris: Institut de France, 1872, p.7.
(16) Questel cites Duban’s Pompeian imagination: “Enfin, l'ancien cloître des Augustins lui-même, Duban a réussi à le transformer en atrium pompéien. L'étage qui forme attique a le caractère intérieur des demeures de la Campanie; le grand mûrier, le gazon, les fleurs, le jet d'eau, les mosaïques du sol, les tons vifs des enduits, les statues plus petites que nature, nous font deviner la maison gréco-romaine ou plutôt nous y transportent... l'architecte a su exprimer ce qu'il sentait, faire revivre ce qu'il avait aimé et perpétuer, pour les autres aussi bien que pour lui-même, les jouissances qu'il avait éprouvées dans ses voyages.” Charles-Auguste Questel, Notice sur M. Duban. Paris: Institut de France, 1872, p. 11.
(17) Théodore Ballu, Notice sur M. Léon Vaudoyer. Paris: Institut de France, 1873, p. 7.
(18) Barry Bergdoll, Léon Vaudoyer: Histroicism in the Age of Industry. Cambridge, Mass.: MIT Press, 1994, p. 141.
(19) Barry Bergdoll, Léon Vaudoyer: Histroicism in the Age of Industry. Cambridge, Mass.: MIT Press, 1994, p. 160.
(20) Vaudoyer took over the building in 1838. Before him, the building had changed four other architects: François Delannoy (1798-99), C.-J.-B. Jallier (1800-1806), A.-M. Peyre (1806-1832), and Victor Dubois (1832-38). Begrdoll, Léon Vaudoyer, p. 141.
(21) Van Zanten, Designing Paris, p. 111.
(22) Léon Vaudoyer, “Histoire de l’Architecture,” in Patria: La France Ancienne et Moderne. Paris: J.-J. Dubouchet et Cie, Janvier 1846, p. 2195.
(23) For the history of the Bibliothèque Sainte-Geneviève, see Marguerite Wintzweiller, Les origines de la Bibliothèque Sainte-Geneviève. Paris, 1986; and Jean-Michel Leniaud, ed., Des Palais pour les livres: Labrouste, Sainte-Geneviève et les bibliothèques. Paris: Maisonneuve & Larose, 2002, pp. 25 ff.
(24) Van Zanten, Designing Paris, p. 88.
(25) Neil Levine referred to the elevation of the Coliseum reconstrcuted by Labrouste’s friend, Louis Duc. Yet, the facade of the Théâtre d’Orange, illustrated in Alexandre de Laborde’s Monuments de la France (1816), is more similar.
(26) Bailly stated that Labrouste imagined the cupolas of the Bibliothèque Nationale with light sources on top and with vegetal decoration all around because of a childhood memory:

when he was a high-school student, Labrouste often went to Jardin du Luxembourg and studied among the trees, under the clear sky, and without any distraction; he thought that this was the ideal atmosphere for a library. Bailly, "Notice sur Labrouste, lue a l'académie dans la séance du 16 décembre 1876," in Souvenirs d'Henri Labrouste, Notes recueillies et classées par ses Enfants. Paris, 1928, p. 77.

(27) Bergdoll showed that the legend about the existence of an ancient Greek temple (Temple of Diana) on the site of the cathedral was supported by the findings of fragments of an ancient temple and a fifth-century church during the excavations. Léon Vaudoyer, p. 246.

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HISTORICAL EXAMPLES OF CONTEXTUALISM IN ARCHITECTURE (1)

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ABSTRACT

As old but simultaneously as current the concept of "contextualism" is and as it also portrays a condition of continuity in the architecture, shall be investigated in a travel through time. It will be shown vis-à-vis certain exemplifying historical buildings, starting in the Ancient world proceeding to the Middle Ages and the Renaissance until recent time including reactions to past or existing styles.

"Selection of location", “Genius Loci” and "continuity" as a sub-concept of “Contextualism in Architecture” play an important role for these exemplifying historical buildings. The fact, that important monuments in the ancient world had “paragons” did not cause loss of significance or bring them down to “worthlessness”. In contrary, such examples could be affilated to the list of the Wonders of the World. (Temple of Artemis in Ephesus).

The choosen examples mostly derive from Anatolia, there is no reason to go far away, but this phenomenon is spread all over the world, Palladio´s Basilica in Vicenza will be paradigme for that. Contextualism and its sub-concepts may emerge at any time and at any place, in various shapes. It may focus in a single place and last over centuries (like in the Temple of Apollo in Didyma and the Temple of Artemis in Ephesus), it may be shown by the absorption of local or regional peculiarities (as in the Temple of Athena or in Eldem’s “Taşlık Coffeehouse”) or by incorporating parts of the tradition of a whole cultural area (e.g. Sinan’s mosques). The influence of the building type of the Church of the Holy Aposteles in Constantinople reached even to far away countries.

The context may consist in the absorption of the type, whereas details are modificated, as well as in the absorption of details by utilise re-used material (spolia) and imitating ornaments, whereas the system is changed (Cumanin Camii at Antalya).

Keywords : Keywords, Contextualism in history, Selection of location, Continuity in style, Historical context, Genius loci

INTRODUCTION

In antique architecture, besides "*selection of location*", the concept of "*continuity*" as a sub-concept of "*Contextualism* in Architecture" plays an important role. To remain with the once chosen style, despite a construction period, which lasts over centuries - this style of commitment- is a phenomenon of the ancient world. In Anatolia, numerous examples can be found dating from the Hellenistic period.

In order to understand the building and the size of the Temple of Apollo in Didyma, one must know that it was one of the most important centers for the Oracle. In other words, this site was not coincidentally chosen, but rather because of the holy source[2] and bay leaves in its court. Its use as a source of divination is based on the *"Genius Loci"* and its special properties. The location was patterned as an open court after the needs of these cult marks, which were worshipped under a free heaven (Gruben, 2001: 396).

The Temple of Apollo at Didyma belongs to the most important cult buildings of the Hellenistic world of its size and was sought out by many philosophers and kings, who wanted to learn about their destinies (Herodot, II 159, I 92).[3] The site was used many times. The current Temple was the third building erected on this site, the first two constructions being from ca. 700 BC and from the 6th century BC (Tuchelt, 1992: 12). The second Temple was destroyed by the Persians around 494 BC (Gruben, 2001: 405), the construction project for the third only being able to be started 150 years later, ca. 300 BC (Tuchelt, 1992: 15). The identity of its architect was been handed down to us by the Roman architectural theorist Vitruvius (born 84 BC). It was the Milesian master builder Daphnis, easily in a leading role together with the Paionios of Ephesos, who is supposed to have cooperated on the achievement of the Artemision (Vitruvius, VII 16 p; Haselberger, 1983: 114). Looked at from the outside, it presents the "new" or the last Temple with a double row of column, which surround the cella—with the traditional Dipteros scheme—in Ionic style and with an inner court. It follows the same scheme as the "old" previous construction (Figs. 1—2). But it was greater in its dimensions and in its details it portrayed a stand-alone scheme. The existing threshold, from a single giant block, of the 14-meter high false door in the *pronaos*, with its extraordinary height of 1.46 meters, forms a pedestal-like niche, the place offers for the annunciation of the Oracle and portrays in that function a one-of-a-kind solution. The tunnel-like passage way forms not only a special solution of this scheme, but rather is also the only connection to the court, whose natural floor was covered with bay leaves. It extends over 21.71-by-53.63 meters, the walls tower about 25 meters in height. The building has 19.70-meter high columns with intervals of 5.30 meter, i.e. 18 "Ionic feet", and a quadratic, nine-foot long module. In the famous *pronaos*, through its ornamenting, with its giant size, every style of ornamenting was experimented with on the giant column bases and capitals, nearly every column base was ornamented differently than the next, although the module of nine feet always stayed the same (Martin, 1966: 176).

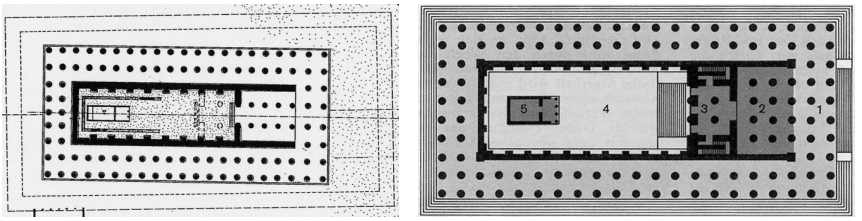

Figure 1, 2. “old” Didymaion (540–525 BC) (Gruben, fig. 303); “new” Didymaion (313 BC–3th century) (Müller, W., Vogel G. 192 fig. w/o no)

The construction period of this building of the Temple of Apollo at Didyma stretched over 500 years. Even the Roman Emperor Hadrian (117—138 AD) supported the building of the Temple. From about the 2nd century AD originates the Medusa head decorated fries of the outer colonnade (Akurgal, 1986: 247 Fig. 74 a). In the centuries-long construction time, it was the tendency of that time to not break with the unchanged elements of the Ionic order (Martin, 1986: 97). The younger Didymaion follows a late-Classical scheme, that later traverses all stages of Hellenistic and Roman-Baroque style. Despite the long construction period, the outer column ring could never be completed (Gruben, 2001: 406).

Also the site of the Artemision in Ephesos was used in the course of history by many cult buildings. After two previous buildings, from the 8th and 7th centuries BC, the “old” Artemision was erected on the site in the 6th century, the “new” Artemision in the 4th, and finally a Christian church (Bammer – Muss, 1996: 33).

In the old cult of the “Nature and animal goddess” that existed on this site, the new settlers, the Ions, saw their own Artemis and took over the cult site (Gruben, 2001: 381). The archaic Temple, the old Artemision, which was founded by Kroisos in about 560 BC and erected after Plinius over a period of 120 years and which was famous for its beauty in Ephesos, fell victim in 356 BC to the incendiary attacks of a particular Herostrat (Gruben, 2001: 360). The building of Artemision in Ephesos was started by father and son Chersiphron and Metagenas, of Knossos, although Theodoros, of Samos, son of Roikos, can also be included.[4] The ensuing building, one of the Seven Wonders of the World, was completed by Demetrios, Cheirokrates, and Paionios, of Ephesos (Vitruvius, VII 16 p).

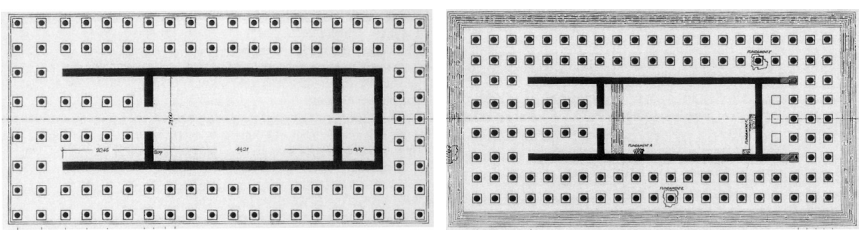

Figure 3,4. “old” Artemision in Ephesos (560–440 BC) (Bammer, A., Muss U. figs. 61–62); “new” Artemision in Ephesos (356 BC)

Both Temples were Dipteroi, that is constructions of doubly surrounding halls (Figs. 3-4). The scheme of the 'younger' Artemision in Ephesos presented a strong connection to its previous constructions. The 'older' Artemision had insisted in the 120-year construction time on traditional forms and rejected the architectural language of Athens: a truss, such as that which comes forth in the Classical Greek Temples, it is not here. Excepting that, all Ephesian temples were faced to the West, not like those temples in the Classical examples, which are oriented to the East (Gruben, 2001: 385).

By scheme and presentation of this temple, three basic principles played an important role: the shaping of Oriental culture (with the *columne caelatae*—a part of column shafts is trained as supplied column cylinders—and the great open court), the mathematical mentality and the cited motives of the archaic period (Bammer – Muss, 1996: 59–60). The form of the old buildings, measures and exact site of its foundations were faithfully taken over in the new temples. Even the walls and the 18.40-meter high columns were erected directly over the archaic walls and columns (Bammer, 1984: 220).

On the other hand, changes on the old Temple exist in the construction of style arrangements and the introduction of a third column row in the short façade. Except for that, the archaic "*Adyton*" had to cede its site in the new building of the modern "*Opisthodom*".[5] The high platform, on which the new Artemision rests, was erected out of necessity, to come in line with an elevation of sea level in the 4th century BC (Bammer – Muss, 1996: 55).

The financial funding from Alexander the Great for the construction of the younger Artemision in Ephesos was rejected and the construction realized with their own resources (Strabon, XIV, C 641). That may have been a political decision, but for this reason, the constructors were certainly also much freer in their decisions about the style of the scheme. They decided apparently on the scheme of "continuity".

In his book, Vitruvius also mentioned the Temple of Athena in Priene (Vitruvius, I, 1, 12 and VII, 12). It was the first, autonomous temple, whose scheme was not limited through an attachment on a foreign construction type such as the mausoleum, like in the case of the Temple of Zeus in Labraunda, or on a previous construction such as the Artemision in Ephesos (Königs, 1983: 162 et sqq.).

When the construction of the Temple of Athena in Priene was begun, the Temple of Athena in the neighboring city of Milet was 100 years old. At the time of the planning of the Temple, the structural parts and ornamenting of the Altionistic canon were still to be seen on older buildings in Milet and Didyma. The Temple of Athena must have been continuously built from the time of the city's foundation (4th century BC) on, until in the epoch of Augustus, or something more than a span of 300 years. To begin with, the cella, the East Gable side, and the first four columns of the south and north long sides were completed, and surely with important financial support from Alexander the Great. Therewith the Temple was used for the cult and the its construction work was continued from now on among with other public construction projects of the city, like the Agora, only with reduced energy. A last strong impetus came with the imperial cult of Augustus, which was eventually worshipped together with Athena. A relevant inscription on the eastern middle architrave is between the

altar and the Temple. The 4th century building, which was completely strictly according to the scheme of the Pytheos, remained until the time of Augustus and therefore remained relevant in the time of Vitruvius. Phytheos was famous as sculptor on the Mausoleum of Halikarnassos (Königs, 1998: 133).

The observations of Pytheos indicate that he intended to erect a sample building—a Classical example—of Asian Minor Ionic order in Priene (Gruben, 2001: 418). He was successful, whereby he adopted some Doric elements[6] such as the 'Opisthodom' and the narrow space between columns in the ground plan (Königs, 1998: 132–133). After Vitruvius, Phytheos rejected the Doric order because of its "problems and unharmonious symmetry" (Vitruvius, IV, 3, 1).[7]

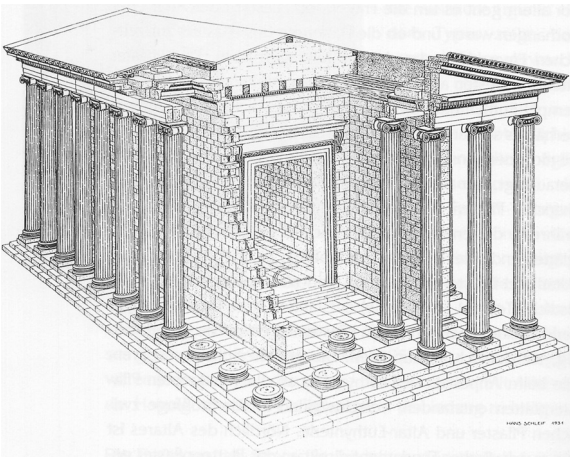

Figure 5. Temple of Athena in Priene (350 BC) (Orig. drawing by H. Schleif 1931, publ. by Königs, fig. 97)

The ground plan of the Temple of Athena rests upon a square as a ground module, which is built with 6-by-6 Attikan feet, i.e. 1.766 meters. Column bases and column distance complete a square every time. Columns in a Raster scheme of 12 feet yoke-wide and 6 feet plate size, respectively, in order of the columns 6x11 with 5x10 yoke, respectively, show a relation of 1:2. All measurements stand in relationship with another (Fig. 5). Nevertheless, with exact consideration, one detects that the rationalism is not so thoroughly realized as was assumed beforehand. Rational relationships are missed by a narrow margin on the building itself, for example often on the columns and the entablature (Königs, 1983: 141). Perhaps one has designed details starting from a basic grid and has selected out variations without being vigilant about fitting into the foot measure or to the module. Consequently, the rational pattern is perceived, but cannot precisely be calculated. Nevertheless, the building was built with reason and proportions.

M. Schede stated that the Temple of Athena of Priene had at least two different construction phases of the ornaments, which he dated around 334 and 150 BC

(Schede, 1934: 102). In the design of ornament bands of the eastern and western building parts, various ornament types and stylistic variations were noticeable (Königs, 1998: 130–131 Figs. 115–116). Of all structural parts, there are at least two variations of execution, frequently of measures too (Königs, 1983: 136, 139, 141–143). Also with the capitals, different characteristics are noticeable (Figs. 6–7). The marble used on the construction with different shades of color originated perhaps from the east slopes of the Acropolis rock. In the second phase, marble is found frequently with heavy yellow strands, whereas in the first construction phase only small yellow strands were allowed (Königs, 1983: 161 et sqq.).

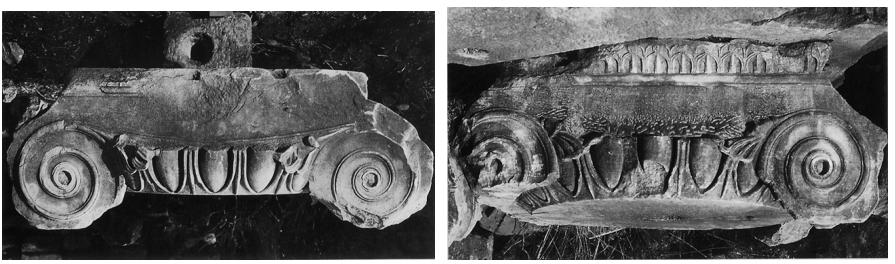

Figure 6,7. Ion Capitals, Temple of Athena in Priene (orig. Pictures by W. Schiele, pub. by Königs, figs. 115–116)

The significance of the Temple of Athena lies in the synthesis of forms and principles of design of its time and in the continuation of the regional Ionic peculiarities.

If an archaeologist or building researcher examines a monument today, he places certain value on the paragons and the examples of comparison and searches for them. Finding something does not diminuate the value of the building. In contrary, when a paragon was a successful, recognized work of construction, this raises the value of the dealt with construction. The researcher troubles himself to find the connections to the other buildings and stresses this connection. After today's criteria, through which a work of construction is valued in architecture, this result would be referred to as an "imitation" and therewith the construction declared as basically "worthless".

The people of antiquity saw no problem with incorporating constructions that had had paragons in the list of the Wonders of the World. Is there as a result for one and the same incident an opposing interpretation? Science cannot disperse for one and the same thing double standards. That is to say, a displacement of value has been achieved against antiquity, in that buildings should no longer have a "paragon". The history of construction begins perhaps with an imitation, but ends after a construction period of over a century, with changes and transformations of the details. Thus, for example the egg-motif on a column capital experiences a 150-year long change, going from the "plastic-three dimensional" to the "stylistic" ornament (s. Figs. 6–7). Therewith no building replicates the other (Gür, 2007: 37–40). All these buildings were constructed over centuries upon a predefined design pattern, their stylistic

change lying in subtle yet continual variations or transformations of the former presettings.

The changes went slower then as in the present time. People have first of all digested what existed and then carried out changes. It was important to continue the principles that they tried and proved as set motifs.

In the Middle Ages in large part economic reasons caused the integration of older structural parts into the new.[8] The Cumanin Camii in Antalya, originally a Byzantine church from the 5th to 6th century, was almost entirely built out of re-used material (*Spolia*). For many pillar capitals, truncated architraves from the Roman period were used and on the intersections, the Roman ornamenting was copied one-to-one on the cut surface (Ballance, 1955: 105; Verzone, 1955: 505–506; Grassi, 1990: 111; Kaymak, 1997: 36 Fig. 47) (Fig. 8–9). Thereby it was attempted to craft a style of connection with the former presettıngs.

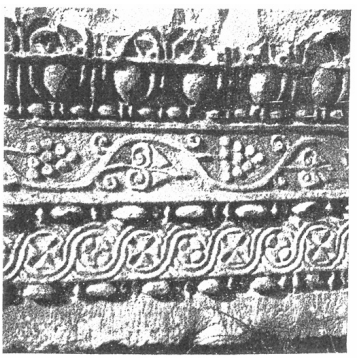

Figure 8, 9. Pier Capital with Byzantine decoration, Cumanin Camii at Antalya (5th–6th century); Pier Capital with original Roman and Byzantine decoration, Cumanin Camii at Antalya (Ballance, Pl. XXVII d)

The churches of the Byzantine architecture from the 5th to 6th century served especially in the 11th and 12th centuries as paragons for new constructions.[9] This entity portrays a difficulty for the dating of constructions of Byzantine architecture (Buchwald, 1986: 310–311). The Church of the Holy Apostles in Constantinople (6th century, Hörmann, 1951: 301 Fig. 68) burned down (Fig. 10). One of its successors can be found soon thereafter in the St. John Church (Ephesus) (Hörmann, 1951: 300 et sqq.) (Fig. 11), begun before 548, and then later in the Markus church (1063–1093) in Venice.

The Church of the Holy Apostles and the Markus church (Vio, 2000: Fig. 33) both had cross-formed schemes, both were vaulted with every five cupola, both possessed galleries, which were sustained by square pillars and columns. But nevertheless, the Marcus church came very near to its paragon (cp. Figs.10 and 12). The close connection between Venice and Byzantine is well known. The theme in this case was

not only a church in the Byzantine style and not just any church was searched out as a paragon. The then 500-year old Church of the Holy Apostles was specifically chosen because it served for the preservation of the bones of St. Marcus, and in their times the bones of St. Andreas, St. Lukas and perhaps also of St. Matthias (Mango, 1975: 169 et sqq. 296–297).

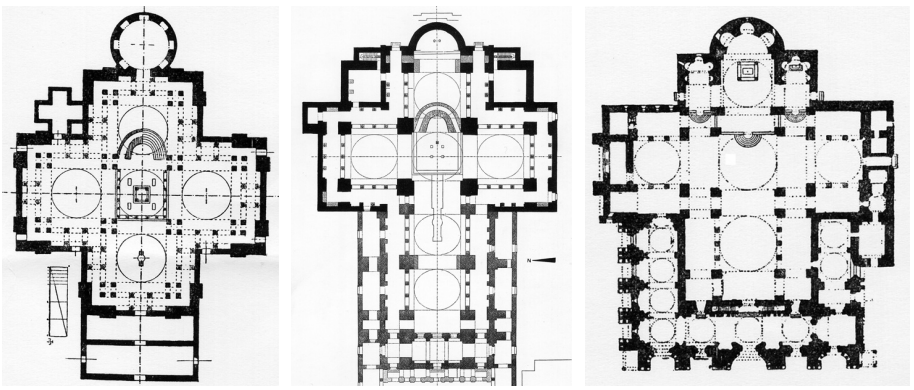

Figure 10, 11, 12. The Church of the Holy Apostles (6th century) (Istanbul) (Hörmann, fig. 68): St. John Church (Ephesus) (548 AD) (according to Keil, 1920, pub. by Mango fig. 168); Markus Church (Venice) (1063–1093 AD) (Hörmann, fig. 71)

In the Renaissance, an ambivalent attitude ruled: on the one hand, the admiration for antique artwork, and on the other hand, the aspiration for improvement (Schumacher, 1971: 85). Important architects of the time such as Alberti, Serlio, da Vignola, and Palladio concerned themselves with Roman architectural theorist Vitruvius (Murray, 1989: 26).

Palladio took measurements of antique monuments. Palladio's first great construction was the so-called Basilica in Vicenza. As in other north Italian cities, Vicenza also possessed a great "Palace of Justice" from the 14th century, which was renovated in the 15th century and used as a court of law and generally for government offices. Around the middle of the 16th century, the old building was in need of reparation; the walls especially needed to become supported against the sideward-pushing of the heavy truss.

Since 1538, many architects were busy with this theme. Da Pedemuro and his student Palladio had presented a model "in almost natural size". Palladio obtained the orders to proceed. The construction work lasted his entire life, and even beyond. His proposal was to support the old building through the construction of a large circulating arcade built of stone that sustains the old walls with a row of conjoined buttresses (Wundram – Pape, 1988: 65). As the building already possessed two floors, Palladio was not entirely free with his plan. The binding criteria of the plan were not only the axes in the ground plan, but also the existing floor height of the

building (Berger, 1978: 164). His solution included two rows of arcades, of which the lower corresponded with the height of the ground floor. Therewith the two circulating floors were applied by open vaulted halls with the medieval Palace of Justice, whereby the wall arrangement of the old building was also taken over into the new.

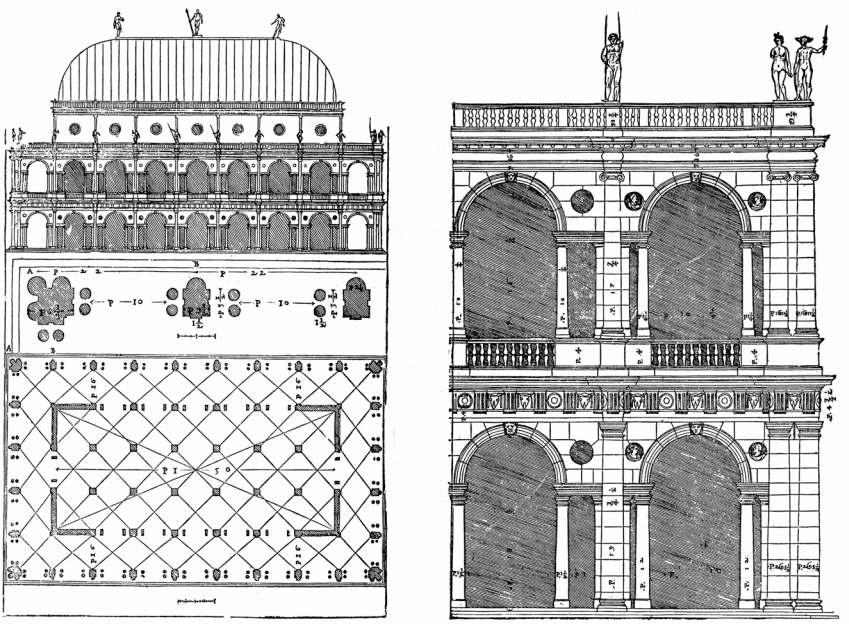

Figure 13. Basilica in Vicenza (1549) (according to Palladio's "Quattro libri", pub. by Wundram, M., Pape, T. and Marton, P. 65 fig. w/o no)

The arcades of the upper floor were on one hand determined in their extents through the underlying arcades, and on the other hand a height needed to be reached in section, which offered enough resistance to side-pushing of the trusses and would therewith be determined by the height of the walls of the existing building. Therewith exists his part on this construction in the erection of the loggia, with which he jacketed the old building core (Fig. 13).

When using a double arcade of this type, for an architect with Palladio's education, it suggested itself, to think on a Roman theatre (see Jobst, 2006a: 35 Fig. 11) just like the Theatre of Marcellus in Rome, which had served just beforehand as the paragon for Sansovinos Library in Venice (Murray, 1989: 149 Figs. 274–275). The openings of the arches are equal; however, the floor plan and the facade view also show irregular inter-columns at the corner segments. The chosen motif of Serliana originates from antique form and was diffused in the Renaissance by Serlio (Jobst, 2006b: 37 Fig. 1). Palladio lent this motif a third dimension, in which he brought it into the depth through

a second column position. The combination of the Oculi with the vaults went into history as “Palladio’s motif”.

Palladio’s proposal corresponds also with his architectural-theoretical position on the preservation and continuation of preserved antique principles. With the two-storied arcades which jacketed the medieval core of the Basilica in Vicenza, besides the honoring of the antique, the asserting building style of modern period was shown. While the ancient basilicas have columns within, the "modern" basilica show according to Palladio no longer any columns within or the columns should be brought outside to the square (Jobst, 2006c: 64 Figs. 8–9).

The mosques of Sinan - built almost in the same time in Anatolia - can also be examined in line with "continuity". Connection with the Byzantine churches, in particular with the Hagia Sophia, in which the statics of the vault were examined, will always be made (Koepf, 1983: 3–4.; Besnier-Kılıçoğlu, 1988: 34; Vogt-Göknil, 1993: 18 et sqq.). Tursun Bey’s proud proclamation on the old Fatih mosque, that it was erected “according to the design concept of Hagia Sophia,” originates from the end of the 15th century. It was ignored; over a long period, the attempt was seen as a form of betrayal, to bring the Ottoman construction in connection with the model of Hagia Sophia (Tanyeli, 2001: Arkitera Forum). However, that Sinan had matched in any form with the Hagia Sophia or wanted to outdo it, that it was for Sinan in any case a challenge, he clarified for us with his own words, *“With God’s help and the Sultan’s grace, I have anyway succeeded to build on the Mosque of Sultan Selim a dome with a diameter four, with height six Zira*[10] *bigger”* (Vogt-Göknil, 1993: 18) than in the Hagia Sophia.

Figure 14, 15. Hagia Sophia (Orig. drawing by Fossati Vogt-Göknil, fig. 33); Süleymaniye Mosque (Vogt-Göknil, fig. 34)

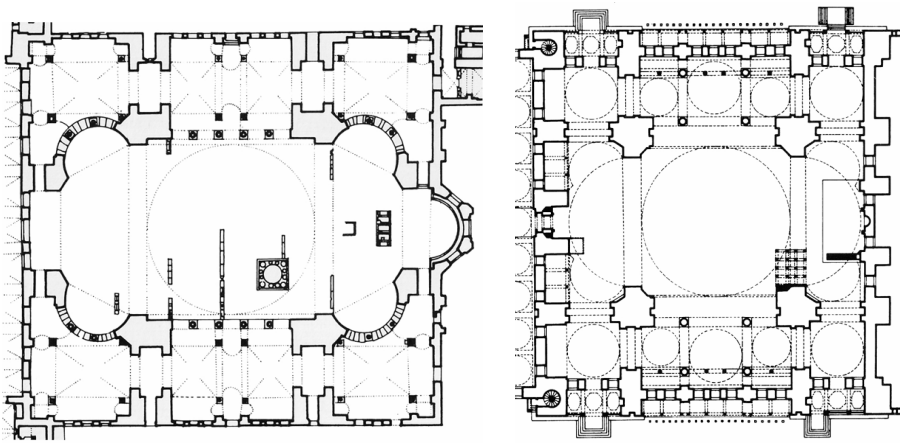

Figure 16, 17. Hagia Sophia (534 AD) (Vogt-Göknil, fig. 13); Süleymaniye Mosque (1550–1557) (Vogt-Göknil, fig. 31a)

As an example of our theme, we bring the monumental dome construction of the Süleymaniye Mosque (Figs. 15. 17). Sinan decided to adopt the dome of the Hagia Sophia (Figs. 14. 16) and set as his goal to outdo the Church of Justinian.[11] The mosque was begun around 1550 and inaugurated around 1557. The Süleymaniye is at the same time the last construction on which Sinan used the dome-half dome-fascia wall combination (see Goodwin, 1993: Figs. 40–48). Already beforehand he tried to apply the two central-symmetrical possibilities of the vault system in two smaller mosques seperated from one another. In the Sehzade Mosque (1543), he applied for the first time a square floor plan. The dome rested on four freestanding pillars and was absorbed through four half vaults. Somewhat later but already during the construction period of the Süleymaniye Mosque, the erection of the Mihrimah Mosque (1555) (Edirnekapı) followed. Sinan allowed the dome to rest on for fascia vaults. It seems as if he had wanted to gain first the needed safety before he wanted to risk the great construction job. The Süleymaniye was viewed as a final showdown of Sinan with the Byzantine form (Vogt-Göknil, 1993: 31). Besides the similarity of the forms, there are also differences. For example, in the Süleymaniye, four massive, salient pillars carry the dome. The fascia walls were much more permeable. The side arcades of the Süleymaniye reach such a height that the middle vault with its crest is tangent to the shelf underneath the fascia walls.

In the Hagia Sophia, the two-floored galleries demarcate along the sides the main room. But along langitudinal axis the oval room was extended until the altar from the semi-circle shaped apses. In contrast, in the Süleymaniye, the room in the center reached almost the same in depth and width. No definite deep axis against the Mihrab can be given.

With Sinan's solution, one senses his unbiased approach to the other culture and religion—in this case, toward Christianity; he borrowed what was the same, accepted what was different, but developed in his example with respect and modesty a new

solution. The equivalence of the axis and the unity of the room correspond to the thoughts of equivalence of each and every person before God, as opposed to the hierarchy in belief. He lived between two cultures, explained both cultures. It can also be claimed that in architecture, the best results can be developed through the blending and contacting of cultures.

Whenever the mosques in Anatolia have got drifting, different plans and interpretations toward the Arabic and Persian multi-columned mosques, they owe this to the place, they were created in. They are the results of a melting of various cultures.

How old—but simultaneously also how current—the concept of "contextualism" is and as it portrays almost a condition of continuity in architecture, two projects by S. H. Eldem should be shown. The first is the "Building of Social Security" (1966). It is located in a central quarter of Istanbul with small, traditional buildings. Through the appointment of both form languages on the one hand of the Turkish traditional construction style with the vertical structural window bands and wide hanging-out ceilings, on the other hand the cubic and sure form of modern architecture and through the small-parts formation of structures he succeeded in integrating his building in the surroundings (Kuban, 1985: 69).

For the Building of Social Security in Istanbul, Eldem obtained twenty years after its construction the Aga Khan Prize with the statement: *"for a building that is modern and that is in the context of its surroundings"* (Maisch, 1989: 64).
Eldem's dependence on traditional architecture have never been a protration of the past. Instead, the architectural forms are absorbed, are interpreted with respect, and new solutions searched for without moving away from their historical context.

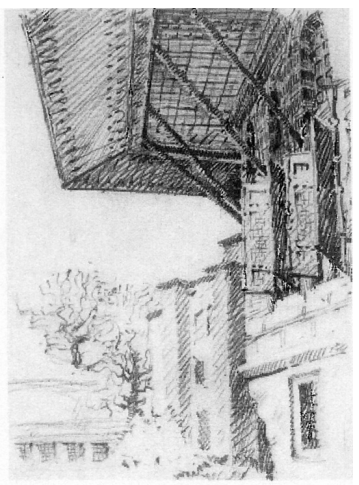

Figure 18, 19. Detail from Yenicami, Istanbul- (pencil sketch, 1926 by S. H. Eldem, pub. by Bozdoğan et.al., 26 fig. w/o no); Taşlık Coffeehouse, Istanbul (1947–1950) (Maisch, 72 fig. w/o no)

The “Taşlık Coffeehouse” (1947–1950) was seen as one of the last stages of Eldem’s, in the search for a national and also for a historical architecture (Bozdoğan, 1987: 50 et sqq.).

Over the city walls with a view over the Bosporus, there is a symbol for a modern interpretation of traditional Turkish architecture. The tradition is reflected in wide hanging-out canopies (Fig. 18–19), with the “T” formed scheme of the central *Sofa* type, a basin that finds itself in the point of intersection of the axis, the clear, simple façade construction, only broken through by the white window frames. The environment outside as well as inside with wood furniture, smooth marble tanks and wells contribute to the silence and convey balance, but reflect at the same time how current the past is. Just before his death on 7 September, 1988, with his approval, the café was torn down by a Japanese hotel chain (Maisch, 1989: 70).

Eldem’s stance on architecture and on “contextualism” illuminates his statement at least exactly as well as his projects: *“I believe in the power and strength of native architecture. … I could make new buildings, because I knew the old”* (Maisch, 1989: 62. 64).

ENDNOTES

(1) dedicated to the precious memory of Özgönül Aksoy and Erdem Aksoy.
(2)*“…of the religious beliefs conform with the water source. … and shows itself in the Oracles, which have a deep tradition in antiquity.”* Tiryaki, 2006: 46.
(3) The Egyptian pharaoh Necho and Lyder king Kroisos founded votive gifts
(4) A big problem was revealed with the foundation in the sandy and swampy terrain near the sea. For this task was Theodoros summoned (Gruben, 2001: 385).
(5) Adyton (Gr. “the un-trespassable”): the most holy of the Temple that was only accessible to the priest. It could lie under the Cella or also in the inner courtyard of the Temple of Hypäthra (i.e. in the Didymaion). See Shindler, 1986: 14; *Opisthodom* (Gr.): „Back door,“ one of every double ante-construction; especially with temples, see Shindler, 1986: 396.
(6) On the curvature on the construction, there is also originally a motif of doristic temple architecture (Gruben, 2001: 421; Königs, 1983: 139).
(7) Phytheos was an architect and sculptor, who also wrote in the antique tradition theoretical critiques about his constructions, from which Vitruvius gained his knowledge. In Phytheos’ opinion, architecture was the Queen of all art and architecture was valid as universal genius that had to rule over all art that was under it.
(8) See Deichmann’s work on the widening of the use of re-used material (*Spolia)* in early-Christian and late-antique architecture, in which he mentions numerous South Anatolian examples. See F. W. Deichmann, Die Spolien in der spätantiken Architektur, SBMünchen 6 (1975) 33–40.
(9) For example, the Kalenderhane Mosque, from the 12th century, in Istanbul shows the same foundation scheme as the church in Mayafarkin (after 591).
(10) A subconcept for the Ottoman unity of linear measure ‘*arşın’s*, contains 85,8 cm and was called *‘çarşı arşını’*.
(11) In Steirlin’s opinion, in his book, *Soliman et l’Architecture*, this step of Sinan’s on the foundation of the Hagia Sophia was no voluntarily grasped, but rather happened under the dictate of Süleyman, because he was for continuity and wanted to continue the Byzantine tradition. Vogt-Göknil opposed this argument and claimed that *“it should have been really the wish of the Sultan … that is how the wish of the ruler surely came in contradiction with Sinan’s intention”* (Vogt-Göknil, 1993: 31 note 11–12).

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Translated by Glen Covert and by Reinhard Heinz

OTTOMAN ARCHITECTURE "IN THE CONTEXT OF" TRABZON: THE CASE STUDIES OF THE *CAMİ-İ İMARET-İ AMİRE-İ HATUNİYE* AND THE *CAMİ-İ MERHUM İSKENDER PAŞA*

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ABSTRACT

The relationship between the center and the periphery is a neglected field of research in the modern Turkish architectural history-writing. It is an uttermost productive and explanatory task to analyze the dynamics of architectural production in terms of the development and diffusion of central ideas, the local context, transformative effects of this local context on the central practices. It is interesting to note that this "neglected field" in the Turkish architectural history-writing can also be explained in connection to various ideological conditions and positions.

In this paper, what it is indented to illuminate spesifically, is to put forward the diffusion "speed" and "quality" of export of the Ottoman central practices to the periphery and transformative dynamics of Trabzon city (Trabzon sancağı). The concept of "periphery" is also used as "the local context" here. And, the matter in question, the dynamics consist both *the social-economical characteristics* like the builder (patronage), financial conditions, the accessibility of skilled workers, materials, their quality and circulation; and *the symbolic characteristics.*

In this context, the two mosques, which were located within the "center" of Trabzon city (*sancak*) in the first half of the 16th century, have great importance in terms of their architectural characteristics. The first of the mosques is the *Cami-i İmaret-i Amire-i Hatuniye* and the other is the *Cami-i Merhum Iskender Paşa* as they were called in *Tahrir Defteri* (Ottoman tax registers) of Trabzon in 1553. Today, the mosques bear the names of *Gulbaharhatun Mosque* and *Iskenderpasa Mosque*. Gulbahar Hatun was the mother of the Selim I (Yavuz) who was one of the most important sultans of the "classic" period of the Ottoman Empire. Iskender Pasha was the governor of Trabzon city. It is also clear that the two actors did not have the same positions in the Ottoman system. They neither shared the same economical conditions nor did they have the same ability and chance to ensure the transfer of the skilled worker, techniques and material. Eventually comparison of these two cases yields astoundingly striking results.

At the first glance, the architectural characteristics of two buildings present noticeable differences. For instance, the formative and constructive expressions differ on the issues of colour, dimension, quality of the stone, bond system of walls, etc. Consequently, the problem of this study is to posit these buildings (which were constructed 20 years apart in the first half of the 16th century in Trabzon) in a social, cultural, economical and symbolic "network" based on their physical information and the dynamics proposed above; and expound on the vital differences. Obviously, this network means the Ottoman society and its production system of architectural practices.

Keywords: Ottoman Architecture, Patronage, Trabzon, Gulbaharhatun Mosque, İskenderpaşa Mosque

INTRODUCTION OR PLACES: CENTER AND PERIPHERY

When İstanbul was conquered in 1453, Hagia Sophia had been changed to a mosque by the Ottoman Empire. In accordance with the strategy of diffusing to the Balkans and to the Blacksea, Trabzon was also conquered in 1461 (eight years after İstanbul). The same attitude was also continued here in Trabzon (just as it was in İstanbul) and the biggest church of the city (Panagia Chrysocephalos) was changed to a mosque as a symbol of the conquest. This was also the first step of the Ottoman strategy which attempted to dress an Islamic identity to a Byzantine city. This attitude was also presented at the St. Eugenious Church (Cami-i Cedid) and St. Sophia Church (Ayasofya Camii) of Trabzon, which were the other big churches of the city. On the other hand the activity of building mosques and the masjids, which was the most evident way of expressing self-cultural identity, was also continued. Building mosques and masjids for the recent quaters of the city emerged to constitute respect in the changing demographic structure of the city. And these quarters are stil recognized through these religious buildings.

In this study the Gulbaharhatun Mosque, which was built 53 years after the conquest of Trabzon (1461), in the period of Selim I (1514) and the İskenderpaşa Mosque, which was built 15 years after it (Gulbaharhatun) will be analyzed and compared. These two mosques were the greatest, the most prestigious domed buildings of Trabzon in the 16th century which the Ottoman started to construct from the scratch.

Examining these two mosques from the standpoint of central and peripherical architectural practices, may betray significant findings. These comparisons may eventually display many parameters for consideration to analyze the central and the peripherical architectural activity in general. In this study the reflections of the central bureaucracy on the architectural activity of the province, on the one hand, the building activity of the administrator group in the province who were assigned by the central bureaucracy, on the other, will be investigated. But the references on the center and periphery concepts consist the crabbiest part, because they have a tendency to differ for each city and also for any particular building in every period. For instance for the Ottoman Empire, in which İstanbul was definetely a center, an architectural activity which was performed in periphery like Trabzon, might be effected by an another city as well. The historic and the geographical characteristics of the area, where the specific building is built, is very important here. In addition the physical existence and the meanings which mainrtained communication in the society, patrons (here, Selim I and Iskender Pasha); styles (plan, form, masonry, dome, minaret, worker and material) of the mosques (here, in the Gulbaharhatun and the Iskenderpasha Mosques) are other cranky points.

To summarize, in an attempt to comprehend and process the building stock, which was produced by the Ottoman in some historic time, it is necessary to know different contexts. These contexts can be designated as place, power, patronage (of the builder) and the opportunities.

MOSQUES: *CAMİ-İ İMARET-İ AMİRE-İ HATUNİYE*/GULBAHARHATUN MOSQUE AND *CAMİ-İ MERHUM ISKENDER PAŞA*/ISKENDERPASHA MOSQUE (1)

Cami-i İmaret-i Amire-i Hatuniye

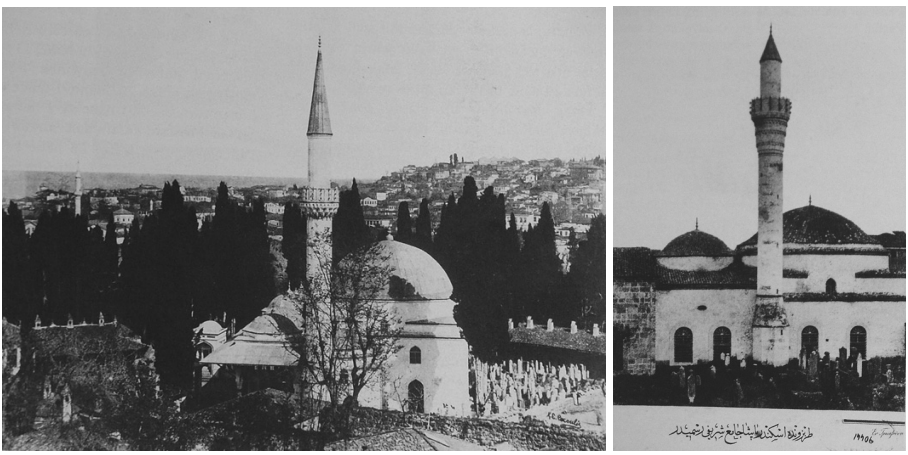

Figure 1, 2. Cami-i İmaret-i Amire-i Hatuniye (Gülbaharhatun Mosque); Cami-I Merhum İskender Pasa (Iskendarpasa Mosque) in 1900s (Yildiz Albumu)

Although this building is known as Gulbaharhatun Mosque today, it was called as "Mahalle-i Cami-i İmaret-i Amire-i Hatuniye" in 1583.(2)

The mosque was an important part of the Hatuniye Kulliye (3) (kulliye is a complex of buildings adjacent to the mosque). The kulliye consisted of a medresseh (4) (medresseh of Hatuniye), soup kitchen (5) (soup kitchen of Hatuniye), a school (school of Hatuniye), a daru'l-kurra (daru'l-kurra of Hatuniye) besides a tomb which still stands.

Aşık Mehmed in his book of "*Menâzıru'l-Avâlim*" declares that the mosque was built beside the tomb where the mother of Selim I, Gulbahar Khatun was buried outside of the Zagnos Gate during the governorship of Sultan in Trabzon.(6) As to the inscription of the tomb it was built at 911 (of the Hegira) / 1505 (of the Christian era)(7) The origional inscription of the mosque is lost (8), but the inscription which dates back to its restoration time of 1301 (of the Hegira) /1883-84 (of the Christian era) is on the epitaph. Bıjışkyan, during his trip to Trabzon between 1817 and 1819, mentions an inscription where the restoration time of the mosque is indicated as 952 (of the Hegira) / 1545 (of the Christian era). But this inscription is also lost today. The basic reference in the literature to give a date to the mosque is *Menâzıru'l-Avâlim* of Aşık Mehmed (9), and it stipulates 1514.

The building was defined as "T" planned, and levels with typical Bursa mosques, which were built 50–60 years earlier. The walls were covered with hammer-dressed

andesite (ince yonu andezit), in the records of 1963. In addition a minaret which had 16 cornered body over a 8 cornered pedestal, of which balcony was stalactited, the eave of the honeycomb part was profiled and the conical hat was covered by lead, was defined.(10)

Balance was also mentined the building: “It is well-kept up. The masonry is of well-dressed the color varying from dark grey to pinkish-grey, with narrow mortar joints; the roofs are lead-covered. The central square of the plan is covered by a dome on pendentives; the east and west wings each have a smaller dome; the porch, stretching the full width of the North side, is five bays long, each with a dome. The six columns supporting the porch are of Marmara marble and the capitals have a formalised leaf motif. The two niches in the porch wall of the mosque have stalactite carving, as has the recess over the doorway; none of it is very deeply cut.”(11)

The Gulbaharhatun Mosque is one of the greatest and the most monumental buildings in Trabzon.

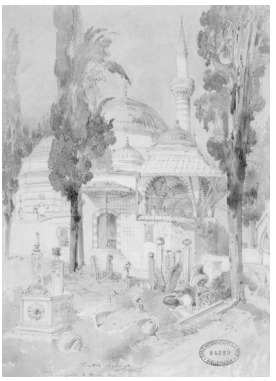

Figure 3, 4, 5. The picture of Gulbaharhatun Mosque (by Jules Laurens, “Mezarlık”, 1849); Gulbaharhatun Mosque (by Halil Ibrahim Duzenli)

Cami-i Merhum Iskender Paşa

The mosque is called the Iskenderpasa Mosque today. But the name of the mosque was initially found in the Trabzon Tahrir Defters (Ottoman tax registers) of 1553 as “Mahalle-i Cami-i Merhum Iskender Paşa Ki Der Kurb-i Meydan-ı Cedid”. The quarter where the mosque was placed, was refered by the same name.(12)

As to the existing inscription, the mosque is built in 936 (of the Hegira) / 1529 (of the Christian era) by Iskender Pasha which was the son of Mustafa Bey.(13) There is also1291 (of the Hegira) / 1874 (of the Christian era), 1300 (of the Hegira) / 1882-83 (of the Christian era) and 1315 (of the Hegira) / 1897 (of the Christian era) dated inscriptions besides the original one.(14) The waqf of the mosque was established in 938 (of the Hegira) / 1531 (of the Christian era) two years after the mosque was built.(15)

The observations of the travelers on buildings are also important for following the traces of the physical change due to the restorations or other reasons. Aşık Mehmet was the first of the travelers who mentioned the building in Trabzon. In his travelbook (seyahatname) dated 1590, after the mosque was erected, he wrote “the building, which is constructed by masonry, single dome of which is covered by lead” and “a smooth minaret which is made of brick”.(16)

Figure 6, 7. Iskenderpasa Mosque (by Coşkun Kulaksızoğlu)

Evliya Çelebi expressed the building as “one pieced blue domed” on his trip to Trabzon in 1640.(17) This expression must derive from the lead covered dome of the mosque.

The observations of Çetintaş in 1937 was as below: “*As the building was investigated in detail, it was designated particularly from the outside that although it belonged to the 16th century, it was subjected to important restorations and changes after 18th century… In fact the building belongs to the of single domed mosque type which is constructed over four walls. However the front facade must be pulled down at one of the subsequent restorations. And two thick columns were built on the place of this wall. These columns were surrounded by archs and finally the dome was set on these. The plan was enlarged in this way, and the main facade was built on the backside. After these an extra nartex (son cemaat yeri) was added. Although body of the minaret is original, the upper parts with the balcony are ugly and invented: It is the first degree work of art which needs to be protected.*”(18)

As to the old gravures and pictures, the İskenderpaşa Mosque was changed many times and finally took its current form. Although the original conceiving indicates a single united space typology, the main space was widened later to the north by means of pulling down the northern walls. Two columns were constructed at its place and the current nartext porch (son cemaat yeri revağı) was added to the front. The minaret (with its single balcony) was placed in the west side, on the corner of the mosque where it ended with the supporting wall. Çetintaş, in his report, rightfully expressed that these additions to the building were made during restorations after the 18th century. The upper parts of the minarets starting from the level of balcony, do not display any originality.

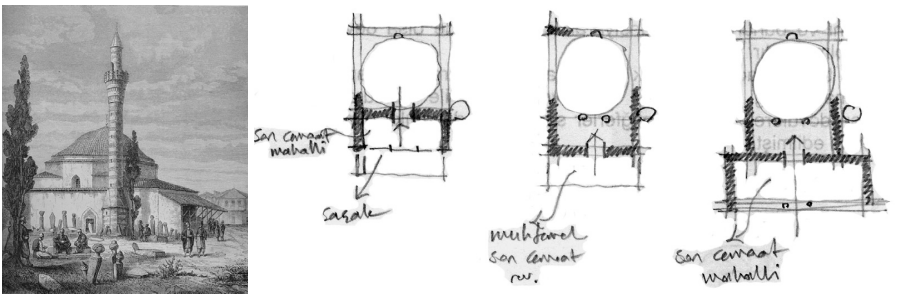

Figure 8, 9. The Gravure of Iskenderpasa Mosque (T. Deyrolle); different phases of plans of Iskenderpasa Mosque (by Omer Iskender Tuluk) (19)

THE PATRONS: SELIM I AND ISKENDER PASHA

Selim I (1512–1520) was one of the Ottoman sultans who had reigned during the brightest period of the Empire. Before that, he was the governor of Trabzon province as a shahzadah (1487-1512). When his father Bayezit II was a shahzadah/governor in Amasya, he was born there in 1470 and he had stayed there untill the age of eleven.

Iskender Pasha was an important Ottoman administrator of the time, who acted as the governor of Trabzon province for four periods (1512-1513 / 1518-1520 / 1521-1523 / 1526-1533). Since Selim I ascended the throne, Iskender Pasha was appointed to his place as the governor of Trabzon province in 1512. It is generally declared that he had also acted as the governorship of Kastamonu and Sivas provinces before. On the other hand he was also related to Amasya on account of some special works.(20) As to the references, he had built a mosque, a medresseh, a dar'ul kurra, a public bath and three fountains, all of which were labeled after his name.(21) The mosque was built in the period of Suleyman the Magnificent (another important sultan) in 1529. Iskender Pasha also had built many important buildings during his governorship of Trabzon province. Here it is understood that Iskender Pasha was an esteemed and distinguished person among the Ottoman ruling class.

Iskender Pasha completed important developmental activities in Trabzon. This can be read as the result of fast decisions due to close personal relations with higher administrators. Hense these "internal opportunities" as one might call them, endured as local characteristics. Although Iskender Pasha was highly esteemed by the goverment, he probably did neither demand the expenses nor the workers from the center, with his energetic and powerful character. This naturally designated the architectral style of the building.

When Selim I had ascended the throne in Istanbul he ordered that a complex of buildings is built in Trabzon in the honor of his mother. He ordered a group of builders (architect, worker, etc.), from Istanbul to execute his wish and by doing so transferred the central practices to the periphery. One might still claim that both administrators might have been affected by their previous experiences, somehow. From this point of view the question of how Amasya and Istanbul experiences of Selim I and

Kastamonu, Sivas, Amasya experinces of Iskender Pasha were represented at the architectural practice of the Ottoman Trabzon, gains a deep meaning. Possible answers will be sought below (Part V).

STYLES: PLAN, FORM, MASONRY, DOME, MINARET, WORKER and MATERIAL

Plan and Form

The Gulbaharhatun Mosque was probably one of the examples of the mosques with zawiya in the period of Bayezid II.(22) This mosque typology had great importance in the Ottoman mosque architecture.(23) A main space which was covered with a single dome and two small seconday spaces, which were also domed, at both sides, form the typology. Examples of this typology are: Bayezid II -Gulbahar Hatun- Mosque (1485, Tokat), Mehmed Paşa Mosque (Amasya), Bayezid II Mosque (Edirne), Bâli Bey Mosque (Yenişehir), Hüseyin Bey Mosque (İnecik), Şeyh Turhasan Zaviyesi (Aksaray). This major type and the slightly different ones which have zawiye, are coined with Bayezid II reign, in particular the examples, which were built in Amasya, Manisa,(24) and Tokat in the honor of the wife and mother (Hatuniye and Valide mosques) of Bayezid II, shared the most common characteristics with the Gulbaharhatun Mosque. Here, the connections of Selim I -the son of Bayezid II- with this city should be borne in mind (details are below).(25) Hense deriving of the typology from this area is a stronger probability than from İstanbul.

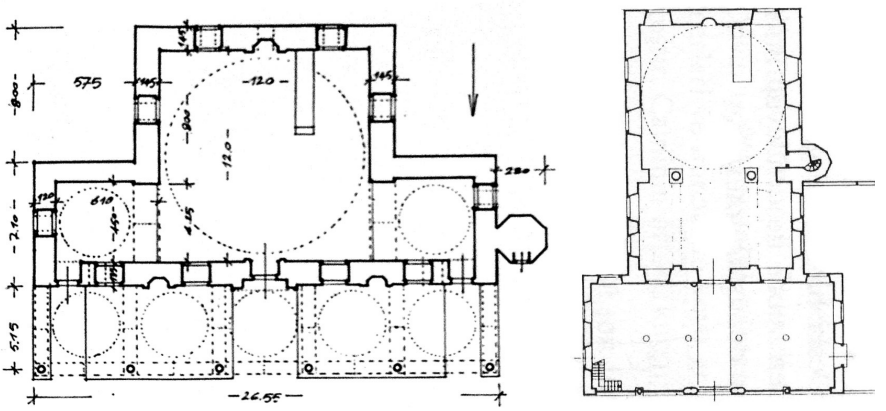

Figure 10, 11. The plan of Gulbaharhatun Mosque (I. Aydın Yuksel); The plan of Iskenderpasa Mosque (Trabzon Vakıflar Bölge Müdürlüğü)

The thoughts of Emir on this type of buildings are very important. These buildings were dense at the borderland (Bursa İznik, Edirne) and at the inner (Amasya, Tokat) settlements in the 14th and the 15th centuries. These buildings were built a short time after the conquest of the city and functioned to form the core of the city. They

were also thought as “the peripherical settlement cores” at the same time.(26) Shortly these types of buildings were produced by the central bureaucracy for Islamization of the city.

The eave, which were added to the nartext of the mosque, can be explained by the climatic characteristic of Trabzon. Actually there is not any original document about the Gulbaharhatun Mosque. In this respect it is worth to question the eave from different references. In spite of Yüksel who hints the eave as a later construction, Yavruoğlu claims the eave had been covered with grooved tile (oluklu kiremit) and had been changed to lead by the restoration of 1959-60s.(27)

Fıgure 12, 13, 14. Gulbaharhatun Mosque’s Photos (fig.12 by Haşim Karpuz,; fig.13 and 14 by Halil Ibrahim Duzenli)

On the other hand the first plan typology of the İskenderpaşa Mosque, which had a single dome and a sinle space, was generally seen either in the center or in various sites (periphery) of Anatolia and it is not privileged in this sense.(28) In respect to the first visual document, the most important difference which separated the İskenderpaşa Mosque from the Gulbaharhatun Mosque is the domed narthex (son cemaat yeri). Iskenderpaşa Mosque’s nartex (son cemaat yeri) had covered by a wooden eave. On the other hand the Gulbaharhatun was the only mosque which had domed narthex until the 18th Century in Trabzon.

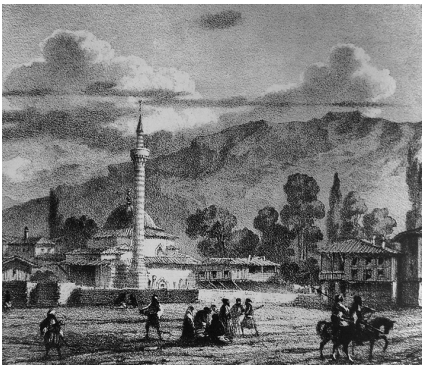

Figure 15. The old eaves of Iskenderpasa Mosque (Gravur, 1800s)

Masonry

The Gulbaharhatun Mosque was bonded by both large and small ashlars (kesme taş). The horizontal joint (derz) was continuingly circulated all the walls. There is a little mortar cavity between the stones that a finger can not go into. The wall width is about 1.45 meters. The width of the wall of the zawiyes is 1.20 meters and of the narthex is 1.35 meters. It is clear that the “technique which ashlars wall was bonded with adjacent joint” (yanaşık derzli kesme taş duvar örgüsü tekniği) was used in that construction.(29) Although the abutment type of the stones (whether it was by metal clasp or by mortise) was not fully determined, the interpretations about which the technique had been tranferred from the center is not exaggerated. Furthermore, there is not any cavity between the stones of the Gulbaharhatun Tomb which was built near the mosque 9 years before. On the other hand, like Gulbaharhatun Mosque, İskenderpaşa Mosque presents the similar characteristics of masonry.

Figure 16, 17. Masonry and “white-black” Stones at the Gulbaharhatun Mosque (fig.16, by Halil Ibrahim Duzenli; fig.17, by Coskun Kulaksızoglu)

Figure 18. Masonry at Iskenderpasa Mosque (by Halil Ibrahim Duzenli)

Another point is the black and white colored stone bond, which was used at the minaret, arches of the narthex, window architraves (söve) in the Gulbaharhatun Mosque. This technique and other details of the walls were refered to the architectural practices of Amasya which is another shahzadah city. The similarities in architectural language and in the ornamentation repertoire between the Bayezid II Mosque in Amasya, which was built in the name of Bayezid II and the Gulbaharhatun Mosque, Tomb which were built in the name of the wife of Bayezid II, Gulbahar Khatun, are only natural. From this point of view, it can be thought that the building of Gulbaharhatun Mosque was influenced and “supervised” mostly by Amasya, not by İstanbul.

Dome

Aşık Mehmet depicted in 16th century that the dome of the Gulbaharhatun Mosque was covered by lead (râsâs pûşîde).(30) On the other hand, Aşık Mehmet informed that the İskenderpaşa Mosque which was built in 1529, was once covered also by lead.(31) He did not use this kind of expressions for any other mosque. The lead which had come to Trabzon from the outside was an expensive material in the 16th century, so it could only be used in two prestigious buildings.(32) In addition, as to the notes of Aşık Mehmet and Evliya Çelebi, both of the mosques were the only two buildings which had domes in the firt half of the 16th century in the whole city. This indicates the importance of these two buildings.(33) In short, both Selim I and Iskender Pasha were able both to build domed buildings and to cover the domes by lead.

Minaret

Besides the etchings of Trabzon, the oldest and reliable visual materials are the photographs from the Yildiz Albume, which showed the last period of the 19th century, some postcards and the photographs of the travelbooks from the beginning of the 20th century. With respect to the written sources of the period, the first minarets belonged to the Cami-i Atik (1461), Cami-i Cedid (1500), Cami-i İmaret-i Amire-i Hatuniye (1514), Cami-i Merhum Iskender Paşa (1529) in Trabzon. The oldest photographs of these minarets are at the Yildiz Albume/Archieve (which was collected by Abdülhamit II at the beginning of the 20th century).

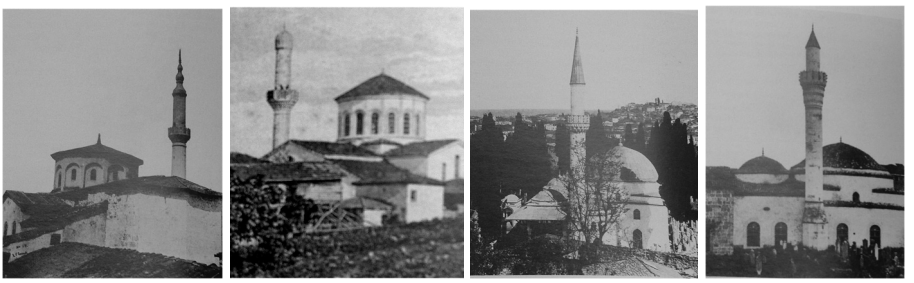

Figure 19, 20, 21, 22. The oldest minarets in Trabzon: Fatih Mosque, Yenicuma Mosque, Gulbaharhatun Mosque and Iskenderpasa Mosque (Yildiz Albumu)

Each of the minarets was shaped in a different way. At the minaret of the Gulbaharhatun Mosque, building material is only the stone. At the Iskenderpaşa's minaret, brick and stone were used together. The minaret of the Gulbaharhatun Mosque gave strong references to the central practices and to the tradition of building minaret indeed (just at the minarets which the members of the dynasty were built in the Ottoman classical period), by formative characteristics (pedestal, balcony, stalactites from the bottom of the balcony, etc.).(34) However the minaret balcony of İskenderpaşa Mosque has an atypical formative character. This is closely related to the material and the worker of the minaret. Additionally this minaret is probably the only bricked minaret of Trabzon. It is possible to conjecture on the transfer of the worker and of the style. In spite of being out of the central practices, at the same time the minaret is an atypical example in the local practice.

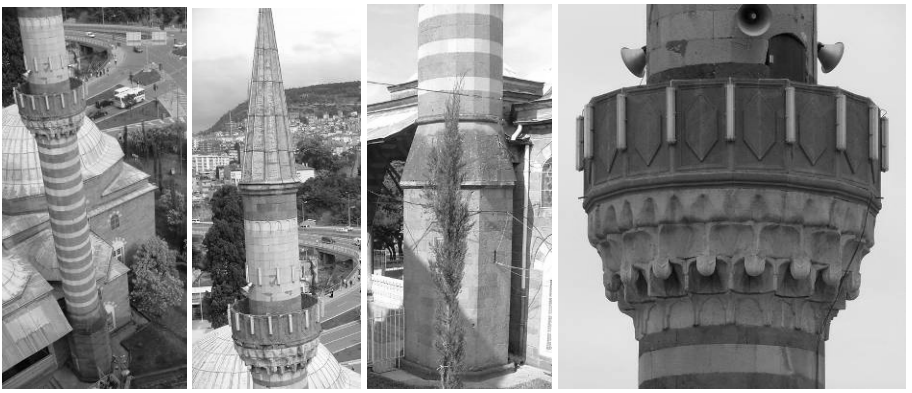

Figure 23, 24, 25, 26. Details from Gulbaharhatun Mosque's Minaret

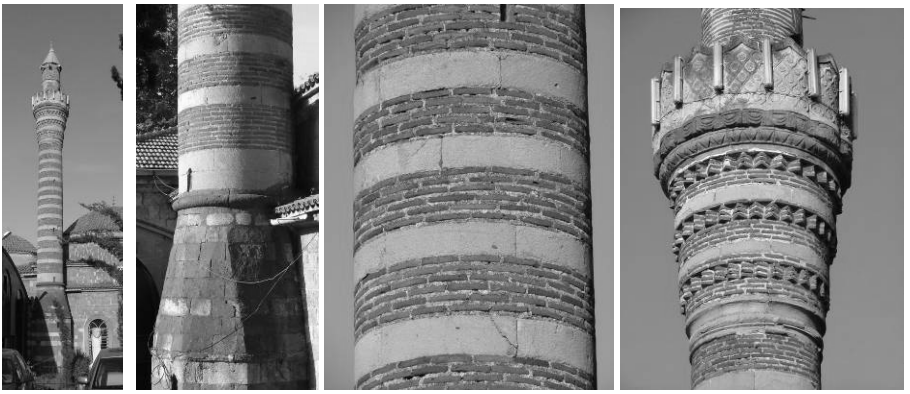

Figure 27, 28, 29, 30. Details from Iskenderpasa Mosque's Minaret

Worker and material

The example of transfering workers from other geographies to Trabzon, was seen before the conquest of the Ottoman. In the period of Kommens, approximately 200 years before the Ottoman, the Seljuk workers had worked at the St. Sophia Church of Trabzon.(35) This condition was also affected by the political process and the architectural "fashions". Therefore, particularly tracing the craftsmanship of the Gulbaharhatun Mosque, which yields strong references (of stalactites from the bottom of the balcony) to the classical period, it can easily be said that the worker were transfered from somewhere outside of Trabzon. The same thing can be said of the İskenderpaşa Mosque. But the probability of the thought on workers of which either were transfered from different geographies or being of them from Trabzon can not be outruled. And the references of the Gulbaharhatun Mosque are definitely more central in terms of craftsmanship. (36)

Although the answers do not have any decisive character, some of the questions about the building material and the origin of the styles, can be asked: From which mines were the stones of the Gulbaharhatun and the İskenderpaşa Mosques taken? Were the columns of the narthex of the Gulbaharhatun Mosque (which was built by the Marmara marbles) spolia or were they recently taken from the mine?(37) Whether the marble was transfered from an old building, the easement of this material initially belonged to the Sultan. Whether the marble was taken from the Marmara islands, they were probably carried by the sea lane. In each condition, there was also an extra expense, quality craftsmanship and prestige, which the İskenderpaşa Mosque had not acquired. Another discussion subject is about the origin of the white stone. Albayrak (without giving reference), says, “During building of the mosque, the white stones were carried from the Ordu, a nearby city, by camels”.(38) Whether or not this information has any basis, some comprehesive interpretations can be made for the architectural practice of the “periphery.” with the help of some other additional knowledge. But at the moment we lack substantiation.(39)

CONTEXTS OR CONCLUDING REMARKS: PLACE, POWER, PATRONAGE AND POSSIBILITY

The Gulbaharhatun Mosque and the minaret gave the best references to the Ottoman central tradition in the buildings of Trabzon. This was due to the reputation the mother of Selim I had in the empire (devlet) tradition. Hence this attitude of building the tomb (1505) and the mosque beside it with a careful finishing touch by the government and even dispatching architects from Istanbul can be explained in this way. Obviously the governor of Trabzon province had not secured the same power and/or fondness from Selim I who had once been the shahzadah of the city.

In this research the relationship between the local and the center was interrogated by means of the cases of the Gulbaharhatun (1514) and the Iskender Pasha Mosques (1529). This study is also important in developing a total comprehension on the dynamics of the Ottoman architecture. Comparing these mosques with the examples from the other Ottoman cities is also necessary. For instance when a comparative reading can be run between the Süleymaniye (1555), Dervişiye (1574) and Sinan Pasha (1590) of Cham; Hüsreviye (1546) ve Adliye Mosques (1557) of Aleppo, some of the similarities and the differences can be observed on producing the locality and on the transmission of the center to the local. Consequently, during the transportation of the Ottoman central tradition throughout the other points of the Ottoman geography, the architectural practices change with respect to many parameters like political and economical power, building material, opportunity to find and to be able to transport the appropriate worker, etc.

In conclusion, below inference can be put forward based on these informations and interpretations: Sometimes the building is prefered to speak a local language, sometimes no matter how much you exert impositions the building inevitably speaks local and hybrid language, and yet, sometimes the central architectural tradition speaks its own language magnificiently in the periphery. And Trabzon betrays an Ottoman architectral work in which these three cases exist together.

ENDNOTES

(1) The informations in this chapter was generally transfered from these studies:: Tuluk, Ö.İ., Düzenli, H.İ., 2006. "Yitik Mimarın İzinde: Trabzon'da Osmanlı Cami ve Mescitleri (1461-1586)", Uluslararası CIEPO Sempozyumu, 18-23 Eylül 2006, K.T.Ü., Trabzon.

(2) Lowry, H. W., *Trabzon Şehrinin İslamlaşması ve Türkleşmesi (1461-1583): Trabzon Örneğinde Osmanlı Tahrir Defterlerinin Şehirleşme Demografik Tarihi İçin Kaynak Olarak Kullanılması (The Ottoman Tahrir Defters as a Source for Urban Demographic History: The Case of Trabzon)*, II. Basım, İstanbul, 1998, p. 103.

(3) Besides Aşık Mehmed (1590s) and Evliya Çelebi (1640s), Katip Çelebi, in his book of *Cihannüma,* gives these informations about the other parts of the kulliye: "Bir medrese ve Dâru'z-ziyâfe ve bir matbah ve bir fırın ve müsâfirîn için ıstabl (ahır) ve fukarâ ve talebe-i ulûma...ta'âm-ı mu'ayyenleri (belirli yemekleri) vardur. Ve sıbyân için bir mektep ve anlara ta'âm ve vazîfe (tahsîs) etdirmişdür" *Kitab-ı Cihannüma*, TTK Yay., Ankara.

(4) Medresseh is the theological school attached to a mosque

(5) Soup kitchen (İmaret) is the place which served free food to the poor and to others, such as medresseh students

(6) Ak, M., "Âşık Mehmed'e Göre Memleketi Trabzon ve Havalisi", *Bir Tutkudur Trabzon*, İ. G. Kayaoğlu, Ö. Ciravoğlu ve C. Akalın (Ed.), (İstanbul, 1997), p. 197.

(7) Yüksel, M., *Trabzon'da Türk-İslam Eserleri ve Kitabeler*, Cilt: I, Trabzon Belediyesi Kültür Yay., Trabzon, 2000, p. 92-93. Yüksel explained that the sum of the numeral values of the expressions of "Rahmet-i dâim ber-u" at the inscription was equal to the number of 911 in respect to the ebced account, and it gave the date of 1505 of the Christian era.

(8) Yüksel, *ibid.*., p. 85-90.

(9) Ak, ibid., p. 197-198.

(10) *Gülbahar Hatun Camii,* Kültür ve Tabiat Varlıklarını Koruma Kurulu, Trabzon Bölge Müdürlüğü'nde bulunan Eski Eser Fişi, Tescili Yapan: Kemal Turfan, Eserin İncelendiği Tarih: 12.08.1963.

(11) Ballance, S., "Early Turkish Buildings in Trabzon", *Belleten*, Cilt: XXIX, Sayı: 113, 1965, p. 73.

(12) Lowry, *ibid.*., p. 73.

(13) Halil Edhem, *Trabzon'da Osmanlı Kitâbeleri*, Trabzon Belediyesi Kültür Yay., İ. Hacıfettahoğlu (Ed.), Trabzon, 2001, p. 89; Yüksel, *ibid.*., p. 80.

(14) Yüksel, *ibid.*., p. 83.

(15) Halil Edhem, *ibid.*., p. 91; Yüksel, *ibid.*., p. 82; Kurnaz, M., *Trabzon'da 35 Vakfa Ait Notlar*, Trabzon, 2003, p. 21. Lowry, explained that a copy of the charter of the waqf (of the mosque) was at the Tahrir Defters (Ottoman tax registers) of 1583 and was dated to the 932 (of the Hegira) / 1525 (of the Christian era). This date which was not confirmed by Edhem, Yüksel ve Kurnaz must be caused owing to the the mistake of which last number was read wrong. See: Lowry, *ibid.*., p. 73.

(16) Usta, V. (Ed.), *Anabasis'ten Atatürk'e Seyahatnamelerde Trabzon*, Serander Yay., Trabzon, 1999, p. 43.

(17) Usta, *ibid.*., p. 55.

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(20) Albayrak, H., *Trabzon Iskender Paşa Külliyesi*, Trabzon Belediyesi Kültür Yay., Trabzon, 1998, p. 17-18.

(21) See: Albayrak, *ibid..*

(22) Then the walls which were located in the middle were removed and the secondary spaces on the sides were added to the main space. Yüksel, İ.A., *Osmanlı Mimarisinde II. Bâyezid-Yavuz Selim Devri (886-926/1482-1520)*, V. Cild, 2. Baskı, İstanbul Fetih Cemiyeti Yay., İstanbul, 2006, p. 451.

(23) For more information see: Emir, S., *Erken Osmanlı Mimarlığında Çok-işlevli Yapılar: Yapımsal ve İşlevsel Bir Analiz*, İTÜ, Fen Bilimleri Enstitüsü, Yayımlanmamış Doktora Tezi, İstanbul, 1992.

(24) See: Acun, H., *Manisa'da Türk Devri Yapıları*, Türk Tarih Kurumu Yay., Ankara, 1999, p. 122-137 and 146-166.
(25) Çetintaş at his report of 1937 set these connections about the mosque: "As to the established practice of the beginning period (as in Bursa), there are zawiyes at each side. The big blind arches which carry the big dome is round and circular as in the contemporary works of art like Selim I Mosque in İstanbul and Bayezıd Mosque in Edirne…" Çetintaş, *ibid*.., p. 7-8.
(26) Emir, *ibid*.., p. 262-263.
(27) Yavruoğlu, M., "Gülbahar Hâtûn Camii", *Karadeniz Olay Gazetesi*, 31.05.1996.
(28) For the discussions on the origion of the single domed mosques, distribution of them and for the examples in Edirne, see: Bayrakal, S., *Edirne'deki Tek Kubbeli Camiler*, T.C. Kültür Bakanlığı Yay., Ankara, 2001.
(29) For more information on this bonding type and the drawings, see.: Tanyeli, G., Tanyeli, U., "16. Yüzyıl Osmanlı Mimarlık Teknolojisi", *Türk Kültüründe Sanat ve Mimari: Klasik Dönem Sanatı ve Mimarlığı Üzerine Denemeler*, M. Saçlıoğlu and G. Tanyeli (Ed.), 21. Yüzyıl Eğitim ve Kültür Vakfı Yay., İstanbul, 1993, p. 125-156.
(30) "…Câmi'-i Hâtûniyye'dür ki selâtîn-i Osmâniyye'den fâtihu'l-'Arab ve'l-'Acem Sultân Selîm Hân-ı evvel -tâbe serâhu- Tarabzon Sancağında müterakkıb-ı emr-i saltanat iken vâlide-i mükerremeleri Tarabzon'da fevt olmağın sûr-ı Tarabzon'un cânib-i garbîsinde hâric-i Bâb-ı Zağanos'da defn olunup meşhedi kurbında **rasâs pûşîde yek-pâre kubbe ile bir câmi-i güzîn** ve ahcârınun **bir saffı siyâh ve bir saffı sefîd seng** ile bir **minâre-i mevzûne** ve bî-karîn binâ olunmışdur" See: Ak, ibid., p. 197. Evliya Çelebi did not use this fixing. But as it was clarified above, on account of being of Aşık Mehmet from Trabzon and as to the thought that Evliya Çelebi was partly used his expressions on Trabzon, we must accept that the dome was covered by lead.
(31) Ak, ibid., p. 189.
(32) On the other hand the question of why a mosque is covered by tile today while it was covered by lead one. Here we must respect toward the writters.
(33) Ak, ibid., p. 181-206; Evliya Çelebi, *Günümüz Türkçesiyle Evliyâ Çelebi Seyahatnamesi*, Yücel Dağlı and Seyit Ali Kahraman (Ed.), Cilt II, 1. Kitap, YKY, İstanbul, 2005, p. 106.
(34) For the comparison, see: Ülgen, A., *Klasik Devir Minareleri: Osmanlı Cami Plânında Minarenin Konumu*, Alfa Yay., İstanbul, 1996; Eyice, S., "İstanbul Minareleri", *Türk Sanatı Tarihi Araştırma ve İncelemeleri*, Sayı: I, İstanbul, 1963, p. 31-83.
(35) Rice, T.T., "Trabzon Ayasofya'sındeki Selçuk Üslubunda Süslemeler", Solmaz Tunç (Trans.), *Bir Tutkudur Trabzon*, İ.G. Kayaoğlu-Ö. Ciravoğlu-Cüneyt Akalın (Ed.), YKY, İstanbul, 1997, p. 71-86.
(36) As it is generally known, the rulers protect the artists as a representation of his authority and power. In relation to this attitude the artists might also be protected in the periphery. But the patronage of the ruler and the local administrators can be differentiated in the qualificatinal and the quantitative characteristics. For the protection of the artists by the Ottoman rulers, see: İnalcık, H., *Şair ve Patron: Patrimonyal Devlet ve Sanat Üzerinde Sosyolojik Bir İnceleme*, Doğu Batı Yay., Ankara, 2003; Necipoğlu, G., "Süleyman the Magnificent and the Represantation of Power in the Otoman Habsburg-Papal Rivalry", *The Art Bulletin*, 71, 1989, pp. 401-427.
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(38) Albayrak, H., *Trabzon İmâret (Hâtûniyye) Külliyesi*, Trabzon Belediyesi Kültür Yay., Trabzon, 1998, p. 19.
(39) As a basic reference on the material, working, expenses for the Ottoman central building production activity, see: Barkan, Ö.L., *Süleymaniye Camii ve İmareti İnşaatı*, 2 Cilt, Türk Tarih Kurumu Yay., Ankara, 1942-1970; Faroqhi, S., *Osmanlı Kültürü ve Gündelik Yaşam (Kunst und Altagsleben im Osmanischen Reich)*, 3. Baskı, E. Kılıç (Trans.), Tarih Vakfı Yurt Yay., İstanbul, 2000, p. 141-163.

HISTORY

Moderator: Bülent Tanju

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CONSTRUCTING THE REPUBLIC IN TRABZON: DISCUSSIONS ON "SQUARE", "MONUMENT", "MUSEUM", AND "CINEMA" IN THE MUNICIPAL PROCEEDINGS (1931-1958)

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ABSTRACT

The Ottoman Empire, which steadily grew and expanded to a larger geography, had gained a culturally "heterogeneous" structure. At the last period of the Empire this heterogeneousness was conceived as an "anti-modern" type of unity, and a consensus on creating a "homogeneous nation" was reached (1). Following the foundation of the Republic of Turkey, a "modern/national administration" was much desired with a strong belief in establishing a "modern society and thinking". At this point the biggest problem encountered was to define the concepts of a "nation" and a "national administration" (2). Furthermore, this practice was intended to extend to periphery by the reforms (reforms of the Turkish alphabet –Arabic to Latin script-, reforms on general appearance/dress, reforms on measurement, etc.), village institutes and people's houses, and also in the physical environment. The "modernizing attitude" of the period provides rich materials for the early Republican history-writing.

This paper depends on the local context of a modernity process regarding the center-periphery dynamics in Trabzon, Turkey between 1931 and1958. Ankara, where the "modernity thought" was produced, was the "center" of the Republic. And, Trabzon is at the periphery of Ankara. The realization of the modern thought in the Republic is in a close relationship with the ability of modernizing powers which have strong desires to establish the modern structure in periphery as much as it is practiced in the center. The practices, which continued to flow from the center, presented a proposal/model for a modern city planning/settling and life styles, for a *modern collective culture* in the periphery. Most of the design and city-planning facilities which were erected in Ankara both represented a modern identity and reflected the Republican ideals on the one hand, and suggested the great desire to guide for periphery, on the other.

The discussions and the decisions of the Trabzon Municipal Council (Belediye Meclisi) –as the "local actors" of the Republic-which were recorded between 1931-1958, in Trabzon Municipal Proceedings (Belediye Zabıtnameleri) are important documents to define the main "local" thought of the period and can be read as influence of the center. These records contain the discussions on "the Cumhuriyet Square", whose name had just been changed at the period, constructing "the Atatürk Monument", establishing "the Atatürk Museum", demolishing of "the Cinema Sümer". These facilities will be compared with the central practices with the aim of showing the difference between the modernity understanding of the center and the periphery. This analysis will also display how the physical symbols of the city produce a "local" context.

After all these explanations it is easier to define the problem in just a sentence: to what extent, the “central” ideals of the Republican thought conformed to the mental world of the actors (of Trabzon), which consisted the “local” Municipal Council? And what were the continuity and changes in the physical form of the Republican Trabzon?

Keywords: Modernity, Turkish Republic, National Identity, Center and Periphery, Trabzon

THE *MODERNITY* CONCEPT AS A CONTEXTUAL MODEL

The modernity is not the sole thinking practice which designates a turning point in the historical context of Europe, but represents a *consistent whole structure* which was formed by means of before and after discourses. The consistence and wholeness of this structure, was made by the concepts of *location, time* and *conscious* which have changeable and continuous characters and which have dependence to each other.

Location, time and *conscious* concepts are three of the most important concepts which form the world perception of man. Thus the modernity is a contextual product, which is created by the corporation of these concepts. Therefore the modernity concept will be considered in relation to these three in the course.

Undoubtedly modernity was a cultural product. Moreover it had a strong potential to diffuse to the other cultural areas, depending upon the conditions. Bozdoğan, explains these conditions which help modernity to be practiced in other cultural domains (3). One of these was “having a crisis of the government authority because of the reasons like wars or economic problems, and/or the conditions in which the government increased the capacity of planning and making project without any obstruction, for instance getting the control of the authority by revolution or by colony administrators.”(4)

The new Republic of Turkey was established in the period when the modernity thought had just emerged in Europe. The Republic was also situated in very close distance to Europe, where the modernity could easily reach and diffuse at that time.

The main structure of the Republic was established by a modern thought, and modernity was expected to solve the problems of the new Republic due to the fact that modernism was regarded as the prime thinking model in the West at the time.

THE CONSCIOUSNESS OF BEING A NATION AND THE PROCESS OF MODERNITY IN TURKEY

The thought of being a nation was defined neither by race nor law (5). It was defined as “collective culture” (6), based on shared values and emotions. But what produces these values and emotions? In other words, what is culture? Cevizci, defines culture in relation to E.B. Taylor as “…..*Culture consists the economical production and exchange system, relation and family organization, political and religious organization, daily routines, moral and litigation systems, liturgy and legend, art, philosophy and also production of science …..*” (7) This multiple structure of “culture” is loaded with multiple meanings. Collective culture is one of the most important

conceptual structures which separate the Republican thought from the Ottoman's. Namely the Ottoman Empire had expected to consolidate an approval in periphery, directly with the ethnic, religious and regional characteristics by giving legitimacy to the new foundations, local traditions (8). On the contrary in the period of the Republic, there has been a great deal of effort to create a *modern collective culture* in every domain as declared by the center. This center-periphery dynamic was carried out mainly by wide-spread modern education system, with people's houses (halkevi), and village institutes (köy enstitüsü) and with the facilities of building modern architecture, etc. In order to maintain a homogeneous model the equality in services was regarded mandatory. The Republican thought sets the identity of having a *modern collective culture* and the definite attitude in expansion of it.

Then again the modern collective culture was considered relatively different from its representations in Europe. The most important factor which constituted this difference was the history. The Republic had never had a well-grounded modernity experience before, ignoring some superficial and non-substantial traces of modernity in the Ottoman reign, approximately two centuries before the Republican period. It was strengthened and continued by the Republic.

Also, the Republican modernity originally differed from the European. And this difference also produced some problems. The problems mainly occurred in three fields. These are; modern thinking, modern society and modern architecture.

Generally, the first problem was in *modern thinking*. This constituted also the basic dilemma between the Turkish modern and the traditional.

The second problem occurred in *modern society,* which was expected to be shaped by modern thinking. The political structure, which was built by the Republic and institutional and economic structure, was based on a condition of "overturner" and "overturned". But actually it is really hard to make the same classification in the social structure.

The third problem occurred in *modern architecture*. The formative representations of the modern thought which had started by the Enlightenment, was also expected to be continued by the Republic. However the modern Turkish architectural work represented to a *higher* cultural class at that period.

THE *CENTER* AND THE *PERIPHERY* CONCEPTS

The modernity comes from a dense thought which the Enlightenment philosophers expected "to develop the physical science, universal ethic with law and the art which stands on its feet, at the basis of their inter-logic." (9) It had opportunity to be practiced at the first half of the 20th century.

In this context, "the physical" and "the universal" characters of the modernity, was effective in defining it more as a "*central*" discourse with rich domains of practice: the *center* concept defines "the place where the authority develops its discourses from". In addition diffusion of the discourse is directly related to the periphery which would

readily surrender. Thus, p*eriphery* comes to “the society which the modernity was expected to be diffused.

Hence the modernity thought in the Republic can be analyzed in relation to the dynamics of the center and periphery, to reveal to what a degree the spatial meaning of the central character was represented in the periphery, to reveal the modernity perception of the periphery; the similarity and differences. The information which was taken from the periphery will be compared with the central discourse. And this vision will express the differentiation between the central and peripheral practices on one hand and how the visual symbols of the city can produce a local context on the other.

BUILDING MODERNITY FROM THE CENTER OR FROM THE PERIPHERY

A modernization concept, of which the center typically constituted the cultural relations and which expected to put them into effect homogeneously, might be one of the main reasons of the conflict between the center and periphery. For this reason this study prefers analyzing the periphery-which has a complex and heterogeneous character- rather than working in the usual course-from the center to the periphery.

Meeker, in his book of “*The Nation which comes From an Empire*”, put forth some characteristics for consideration in his study of Trabzon/of. In his book he mentions that the local elites who supported by the local coalitions, form a social oligarchy, and that they sometimes realize some of the activities in spite of the obstructive efforts of the center.. (10) This kind of a unity consists “either a source or a problem for the government” at the periphery (11).

Turkey -during the Republican period-launched a vigorous modernization movement. Many studies in politics, thinking, society and architecture have been done in relation to produce a modern collective culture. The achievement of the modernity project was in a close relation with constructing an effective modern structure in the periphery as much as it was in the center. The center was Ankara. The discourses, which were produced in Ankara (or which were flown from the other centers to Ankara), were proposals for a *modern collective culture,* for city/settlement and living patterns at the periphery. Bringing up the modern collective culture with its physical representations like square, monument, museum, cinema in Europe, constitutes one of the most effective powers to realize and to provide the appropriation of the modern thought.

In this study the assimilated and the differentiated points of periphery and center will be analyzed, Trabzon being selected as a case of periphery. The center and periphery will be analyzed throughout 1931-1958 from the Municipal Assembly Proceedings of Trabzon.

Although every one of the buildings and public spaces like the Ulus Square in Ankara, the Güven Monument at Kızılay, the Ethnography Museum, and Exhibition Hall in Ankara constitutes a different context, their symbolic and functional meanings point out a modern construction. Most of the design and urban planning activities in Ankara expected to represent a modern identity and to appropriate the Republican

ideals in this period. Bozdoğan, in her book of *Modernity and Building of a Nation* (12) talks about this dense architectural effort in Ankara.

"Today, the physical pattern of Ankara carries the traces of this change at architectural style of important public buildings. As the 1920s' National Architectural Renaissance buildings were located at the northern parts of the city, 1930s' official German and middle European modernity marks onto the southern extension which was called properly as 'New City' (Yeni Şehir). The Atatürk Boulevard, which was the prestigious axis throughout the north-south directions, bounds the two parts of the city." (13)

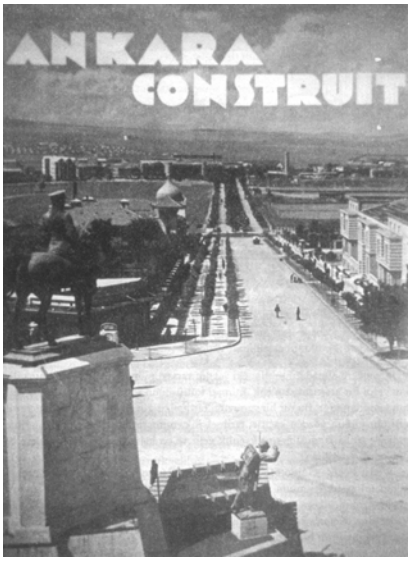

Figure 1. A look to the İstasyon Street of Ankara in 1930s, the Government Accounting Bureau (1928-1930), which was designed by Ernst Egli, is on the right. The dome of the Ankara Palace (1924-1927), which was located in the opposite of this building, was built in the Ottoman revival style.(14)

THE REFLECTIONS OF MODERNITY AT THE PUBLIC SPACE OF TRABZON

Once the republic is established the modernity thought (so the principles and the revolutions) was aimed to be diffused by means of the new institutions. Institutionalism forms the basis of the autonomic process of the government (15). The main aim to do this was to gain an institutional identity to the modernity thought in politics, economy and social life and save the economic development process from the personal relations and from the arbitrary practices (16). The modernity thought would be diffused in periphery as much as it was in the center. In this context, the public space -with its quantitative and qualitative worth-, which the social living styles had realized, was taken inside the agenda by the political power at every period.

“Public area is the original space of the politics.” (17)

Sargın, of which he started with the public space definitions of Habermas, Sennett, Arendt, continues his expressions with these fixings. First of these is that the publicity could only exist through “*organizing a net of spaces which was surrounded by the desire of creating a new and modern civic society of will affirm the bourgeois living style at collective and individual scales”* (18). The second is the necessity of defining “*the publicity as a tool for the legitimating struggles, but not an agreement area for the different social groups as the liberal discourses claim.”* (19)

Urban planning and building activities were mainly emerged in Ankara, then in periphery. The activities brought up a parallel view with the discourse which was talked above.

A discussion which took place in 14.04.1937 at the Assembly attracts attention with respect to the modernist ideals of the central authority: Decision of the committee on removing the eaves (of buildings):

“The Mayor: The eaves, *which obstruct the clear air truly to go into the narrow streets of our city and which spoil the beauty of many shops and buildings, must be removed from everywhere. In fact the eaves do not suit to any modern city and spoilt the beauty of it. So it will be appropriate to remove them*
Kamil Dedeoğlu: There is no sanitary reason to remove the eaves as it is claimed and the eaves are built to prevent the shops from rain and sun.
Nuri Hatipoğlu: I am not of the same opinion. These problems might probably be solved by different means in new –modern- buildings.”

The members above had a negative attitude for Trabzon’s historical architectural character which is paralleled by the explanations of Sargın on “nationalization” (kamusallaşma) which is also a ground for building bourgeois identity and life styles. An effort to develop a higher appreciation for *new* and to give a meaning to *new* can openly be observed from the discussions.

Representations of “M*odern”* at the public sphere were not only related to the architectural forms but also involved the physical appearance, clothes and finery. Sargın mentions that the people, who did not wear necktie, were not allowed to stroll at the New City (Yenişehir) in the period of the Single Political Party (20). The attitude in Ankara was continued also in Trabzon. Dress with veil was forbidden within the borders of the city in 04.02.1936 because of the civil and social necessities. The modern clothes and finery was a discursive subject for men as much as women. The conversation below exemplifies that:

“*We were wearing fez before. But now we use hat. Certainly, we came closer to the civilization by means of these practices. How we open the head when go in to the official position and official bureau, we also have to share this style in the coffee houses.”* (21) But this proposal was refused.

Another example, which is related to the modernization of the restaurants, is also interesting:

"*M.Muammer and Dr. Kazım Beys- Present the necessity to remove the glazed earthenware pots (sırlı toprak çömlek), (which were used in the restaurants)*
Bekir Sükuti Bey- Agrees to the necessity of removing the glazed earthenware pots
The Mayor- Says that removing the glazed earthenware pots is not a true attitude; the glazed earthenware pots must be accepted. This thought is also shared by the Municipal doctor.
M.Muammer and Dr. Kazım Beys- Insist on replacing this tradition which does not exist in any modern country." (22)

A COMPARATIVE READING ON "SQUARE", "MONUMENT", "MUSEUM" AND "CINEMA"

As it is declared above, "Spatial structure is not a neutral arena, it is where the social power relations play major role, but it is also the tool itself on which these relationships are established." (23) For this matter the policy which was adhered by the new Republic at the center was also much revered at the periphery.

Ankara as the capital of the new Republic was positioned in the center of these discourses. There are many types of information which designate either planning and development activities or the rules of the social life. But could the Trabzon city continue this ideal information which was produced by the center? Were there any differences from the central will? In this context the discussions and the decisions of the Trabzon Municipal Council–as the "local actors" of the Republic- which were recorded between 1931 and 1958 in the Trabzon Municipal Proceedings (Belediye Zabitnameleri) are also important documents to define the main "local" thought of the period. These records contain the discussions on "the Cumhuriyet Square", name of which name had just been changed at the period, erecting "the Atatürk Monument", establishing "the Atatürk Museum", demolishing of "the Cinema Sümer" Processes involved in the decisions for these facilities will be compared with the central practices. And this kind of an analyze helps to differ the modernity in center from in periphery.

The Square

Modernity thought was shared in the architecture and planning of the foreign actors of the period in the Republic (24). E. Egli, B. Taut, C. Holzmeister, etc. had great assistance to create a modern architecture. The planning facilities of Lörcher and Jansen in Ankara, Lambert in Trabzon made progress in an effort to build a modern identity of the Republic. Yalım, puts emphasis on squares to the assessment of the "architecture" and "the urban spatial design" facilities as one of the most important mechanisms by which the national identity is represented, based on the opinions professed in 1923-50. (25)

The Ulus Square in Ankara was one of the most important places where the representation could be observed. Three types of activities through which one can interpret the representation are: Firstly "*the associations, which was created through by the visual images of the monuments and buildings used in here*", secondly, the social activities (commemorations, meetings, etc.) and thirdly, "*to create a suitable*

spaces either for corporal habits or for the rules which was to obey and for the types of pleasure which was to gain in the society"(26). And thus a *modern collective living model* could be produced and developed. In addition squares are situated in the focal point of the activities and the meetings. In this context Sargın explains the planning facility of Ankara with its squares and monuments as a whole "visual space":

"….It is useful to remember that the Yenişehir (The New City) is not the only node in the public pattern which will make Ankara the capital of the Republic. The backbone of this spatial area is the Atatürk Boulevard which will form the north-south direction and will bound the old city center to the news's and will joint the nodes like Officer's Club (Orduevi), Public House (Halkevi), Exhibition Hall (Sergievi). Unsuspectingly, another important point of this net (which always have a tense relation with the The New City) is the Old City center, which have a peculiar changing process. From one side there is a deep study to define a new square around the Zafer (Victory) Monument, on the other the Cumhuriyet (Republican) Boulevard, which is stretched out between the (second) Assembly Building (Meclis Binası) and the Ankara Palace, is also changed to a whole 'visual space', appropriate for the Arendt's definitions.(27)

The plan of forming a square at today's Atatürk Square in Trabzon was designated as the center in the preliminary study of Lambert, in the 1936- 37 according to the working reports of Trabzon Municipality. The square would be crowned with an Atatürk Monument. The backbone, which was formed by the north-south axis in Ankara, would be achieved by the Maraş Street in Trabzon. *"…The city planning expert M. Lambert, who was summoned from Paris, made some studies and careful examinations throughout his visit to Trabzon and created a map which basically guided him to make a preliminary study. The future form of our city in respect to this map suggests an improvement on the existing structure and the Maraş Street as a main road, perpendicular streets stretch out to the sea, a change for the present Park to a beautiful square and a monument in (the square) which can also be seen from the sea, finalizing all the main roads of city at this square, opening a new road behind the Uzun Street (Uzunsokak) to the Courthouse (Hükümet Konağı), etc."* (28)

Figure 2. A general look to the Atatürk Square, Trabzon, 1960. (29)

Figure 3. The Municipality Park and cab-stand, Trabzon, 1950.(30)

As it was declared above, the Republican squares are one of the most important visual representation tools of the modernity thought at the public space. Therefore, to name these squares is also another discussion subject. Cengizkan, in his article in which he analyzed the spatial structure of Ankara, defines the change of names as a semantic displacement at the city space (31). As it can be observed at today's Kızılay Square which was first named as the Cumhuriyet (Republican) Square in the plan of Lörcher, then turned to Kızılay Square after the Kızılay building was built in 1928. Similarly, Trabzon Municipal Proceeding dated 05.02.1934 report the decision on giving the name of "the Cumhuriyet Square" to the "İnönü Square". This expresses a neutral type of a semantic displacement where one name is replaced by an equal in terms of connotations (32). Nevertheless, the "Republic" symbolizes one of the most important representation mechanisms at the administrative level of modernity, (Figure 4).

Figure 4. Name of the İnönü Square was changed to the Cumhuriyet Square (the former building of Trabzon High School is at the background) (33)

The Monument

The activity of building monuments was first seen in the Ottoman Empire during the Period of Reforms (Tanzimat Devri) (34). Building monuments was also encouraged in the Republican period as being one of the concrete-formal components of the modernist dynamic in the city. The biggest support to build monuments at the Republic was given by Atatürk (35).

"It was towards the end of May 1923. In the evening in a house at Keçiören, turning to me and taking a note out of his pocket, Ghazi, 'The first monument of the stemming Republic will be built in Dumlupınar. And its name will be the martyr soldier monument', said and gave the note to me. In accordance with the order, I went to Dumlupınar. I built the monument. An arm, which came out of the land, was straightly holding the Turkish flag. In 1924 the monument was opened by him. He was very pleased of it."(36)

In the Republic, public space organizations were began to be performed by the city planning facilities which were turned toward creating a modern collective culture. Some of these works which idealized the Republican thought are examined in this paper.

The representation of the Republican squares was composed by a monument. The monuments were one of the most essential components of the city squares. Without doubt the most important visual component of the Republican squares were the Atatürk monuments. The new monument was a lofty object and it represented the ideal symbol of modern culture, Turkish revolutions and democracy etc.

Building a Ghazi monument was considered as three of the most important problems of the city in 1934 dated Trabzon Municipal proceedings. The others are, "distribution of clean water to the city" and "the necessity of development plan".

The monument represented one of the loftiest ideals which symbolized the modernity thought in the silhouette of Atatürk. And this is also related with the honor of the country. "*The monument must be appropriate for the honor of the country. In relation to this thought, the Private Management (Özel İdare) has to participate in this work."*(37) The discussions on the monument had begun in 1934 and continued until 1935 of the Trabzon Municipal Assembly. In this way as the amount of money, which the Municipal could transfer to the monument that year and the next, was 25 thousand liras, "*…it is understood that the monument which was appropriate for the honor of the country, will be cost 50 or 60 thousand liras, so the other 25 thousand liras will be afforded to be assured from the budget of the Private Management (Özel İdare)."*(38) In addition the legality of the ideal monument, which was planned in "the Authorized Official Report" (Mezuniyet Mazbatası), was emphasized as below: *"Establishing the Atatürk Monument who is the builder of the Turkish Revolutions, recovering the unpaved roads, etc. will be held by getting a thirty thousand liras dept from the Municipal's Bank (Belediyeler Bankası)."* (39) On the other hand this thirty thousand liras amount, which was involved in the 06.06.1935 dated unusual committee meeting (olağanüstü kurul toplantısı), had not been approved and rejected by the province because of the Municipal had not reached an agreement with the Bank. In this period the projects of the monument, cobblestone pavement, quay,

development plan, cemetery (although the Municipal's Bank appropriated for giving debt) could not been realized (40). In the 1936-37 dated working reports, it was noted that the Atatürk Monument would be built by the help of the egg and hazelnut exporters. The 1937-38 dated working reports told about the competition on the monument had been concluded. The first prize was gone to a work of art which was built by Nejat and Ratıp Aşır. On the other hand the thought of representing the monument with another form was raised because of the death of Atatürk. Then the necessity of composing the monument, like Atatürk was on horse was decided. The first prize of the second competition (1949) was accepted to build.

Additionally, the clear composition of this Republican monument put forward great differences from the modernist attitude of Europe. Whether compared with the other artists of the period in Europe, it represented much a concrete structure. The Republican monument was shaped in a worry of representing and giving message more than being a work of art, (Figure 5).

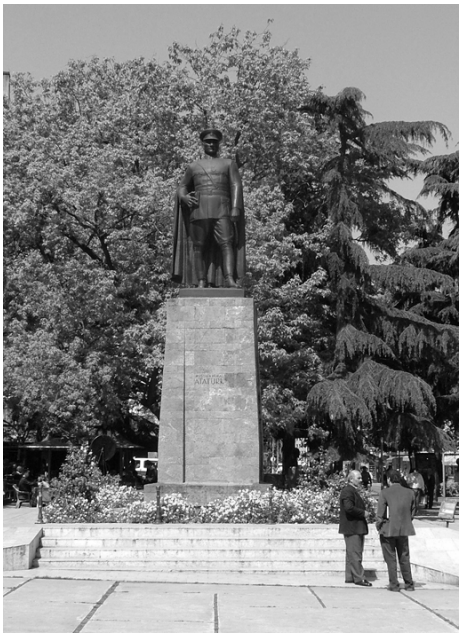

Figure 5. The Atatürk Monument in the Atatürk Square, Trabzon

The Museum

The museum was one of the most important cultural focuses in the Republican period when the introverted life styles were begun to change towards modern living. The museums were established with the expectation of creating national history and registering it. The attitude was presented in the name of being closer to the modernity

thought. One of the most important studies of all was establishing of the Ethnography Museum in Ankara. The museums were the component of the new living styles and the modernity; they were also strengthening the national consciousness.

These thoughts, which were nourished by the center, had been continued at the periphery to a certain point. It can be observed in the proceedings. There were also studies for establishing the Atatürk Museum in Trabzon. It can be read from the proceedings that there was strong exertion to go on with the central thoughts. And the repair and furnishing of the Atatürk Mansion (Museum) was also an important issue which was associated with the honor of the Republic (as much as it is related to the monument) (41). Undoubtedly it had to be realized. In this way expropriation of the Atatürk Mansion at Soğuksu, was determined to be converted to a public museum in 1940. Establishing an Atatürk museum was more related to the thought of sharing the central practices and continuing them in Trabzon than the thought of forming a historical consciousness and building archives, (Figure 6).

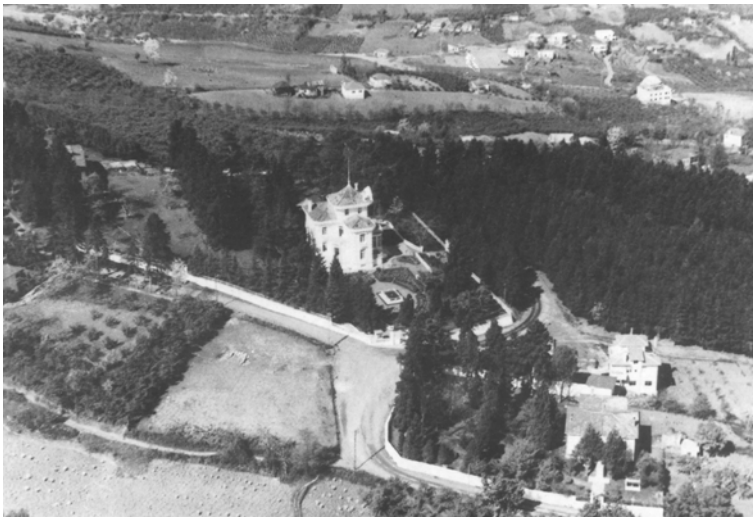

Figure 6. Soğuksu Village and Atatürk's pavillion, Trabzon, 1975 (42)

The Cinema

Cinema is one transformative space which affirms the bourgeois life style. Sargın explains the social-spatial structure of cinemas in Ankara: *"Kızılay of the 1930s was a place where the administrative buildings had emerged and the villas converted to 3-4 story apartments, and where a living atmosphere had developed around the Kızılay Square. The public life had begun to develop by the joint of the Radio and the cinema, the first movies had begun to play and bookstores had begun to serve in Ulus."* (43)

In respect to the proceedings there was a deep modernization movement in Trabzon as much as it was in the center. Moreover, the public space which was consciously built in Ankara was simulated as a relatively defined concrete-formative innovation effort in Trabzon. The social dimension of the space was underestimated. “The cinema building” discourses, which were cited at the proceedings, brought up the best examples of it. Eventually, the Cinema Sümer, which had constituted the social character of the city once, had to be demolished in respect to the Lambert’s plan, (Figure 7). The discussions on demolishing of the cinema were begun in 12.04.1939.

Figure 7. The Cinema Sümer, Trabzon (44)

The mayor of the period, were insisting on an urgent demolish for the cinema. The developing plan is a necessity for a modern city, for preventing the under controlled development of the city and for equalized distribution of the public services. At the same time this was also a sacrifice regarding to the modernity. Because there was no other cinema building (which was initially built as a cinema) in Trabzon at that time. So there were naturally developed some criticisms against to the mayor’s. Tevfik Yunusoğlu was one of the members of the assembly, who had opposite thoughts. According to Yunusoğlu, Lambert’s plan was only a preliminary study at that time. And it would probably be required a second look and also some alterations, (Figure 8). This second touch would raise the building costs. Cinema would have been demolished when the square had opened. On the other hand the mayor mentioned that they would open a second competition for the monument and after the results had explained, the square also had to be opened urgently. İbrahim Surel mentioned that cinema building might be rented until the plan had definitely cleared and that if the abandoned buildings, which were placed on the east side of the Otel Cihan at Square, expropriated, the existing salient part could be removed. After Yunusoğlu concluded his speaking with the sentence *“….there is still time to the season of demolish…”* Şevki Savaşçı used these historical expressions which summarized the

modernity perception of the period at periphery: “Development is made by demolishing. If there is no demolish in a country, there makes also no development. If we do not sabotage the existing city, we also can not do anything else. Everybody will say something different. But we must find a solution. Since the monument will be built here, then some parts of the city must be widened…” (45) Burhan Oğuzlu mentioned that the plan had to be cleared, otherwise the efforts would be extravagance. Or the time when the monument would be built, demolishing of the cinema was brought up. In conclusion of these dense discussions, which had started and been continued at the assembly, the proposal for demolishing the cinema and the outbuilding refused according to the decision which had taken in 13.04.1939. Eighteen years after this discussion, in 05.06.1957, the subject of demolishing the cinema became a current issue again. Proposal refused twice. But finally the Cinema Sümer was begun to be demolished in 16.04.1958.

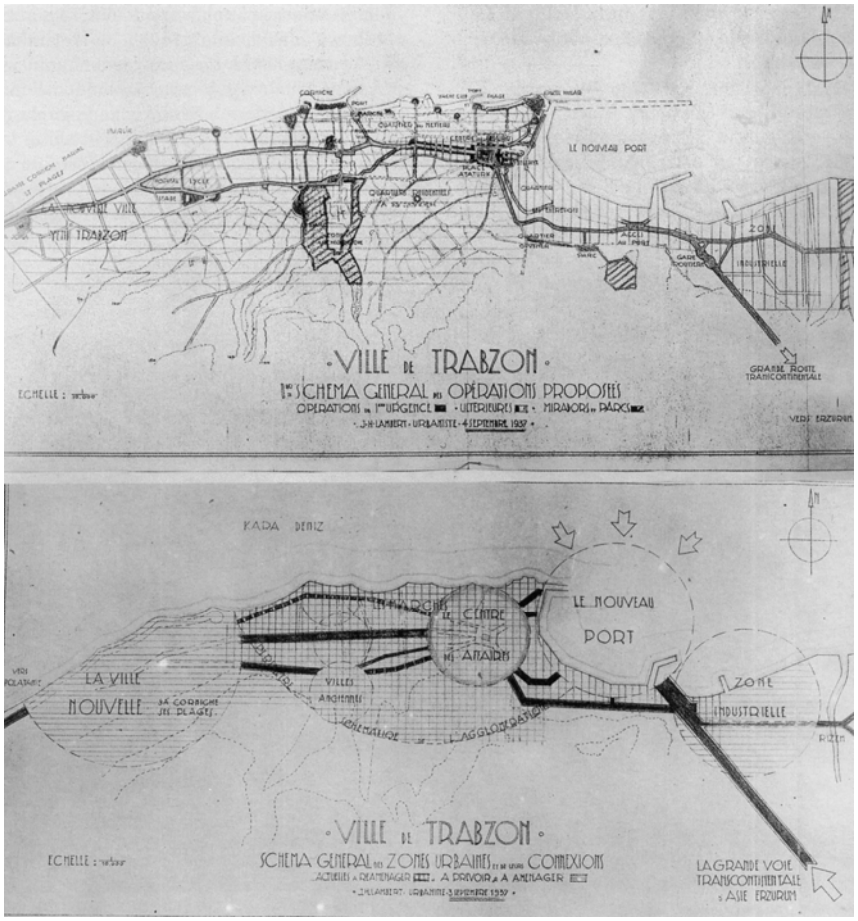

Figure 8. The preliminary studies of Lambert.(46)

CONCLUSION

The central discourses of the Republic were followed in the periphery. The components such as “square”, “monument”, “museum” and “cinema”, were brought up at the Trabzon Municipal Proceedings. They represented the modernity thought in the public space.

The central discourses of the Republic which were essentially part of a grand Enlightenment movement were expected to diffuse into the periphery. This movement which had started through the institutions like people’s houses (Halkevi), village institutes (köy enstitüsü), and other revolutions were particularly continued in other cities, in the periphery. This would help to re-constitute the social memory. It was also realized in periphery to a degree. However the modernity perception of periphery was built on “appointing a meaning” rather than “understanding” the whole story (47). Because of this a semantic displacement of Modernity was lived in the periphery. However, in either case modernity thought had been performed in visual representations in the physical environment in Turkey rather than a social issue. Intellectual inefficiency of the contextual structure was one of the main reasons underlying the problems in Modernity practice and marks our difference with Europe.

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(6) The concept of *Collective Culture* (from Ziya Gökalp), see:: Mardin, *ibid*, p. 238.
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THE DUALITY OF LOCALISM AND UNIVERSALISM: THE INTERPRETATION OF CRITICAL REGIONALISM AT ISTANBUL HILTON AND IZMIR EFES HOTELS AT THE DAWN OF TOURISM ARCHITECTURE IN TURKEY

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ABSTRACT

This paper aims to analyze the two canonical buildings of tourism architecture in Turkey to explore how the issue of regionalism elaborated during the dawn of the modern tourism of Turkey. Consequently, it is also aimed to transcribe the intertwined relations between the tourism industry and popular mass consumption culture.
Istanbul Hilton Hotel and Izmir Grand Ephesus Hotels, which were the initial five stars hotels of their cities, were both projected in 1950s and they hold their title for a long time. Moreover, both of them contributed to the cultural transformation of their hosting cities with the concepts they constituted within the tourism issue. These were both with their scales and their innovations, also new technologies in their project process and construction; they were counted as the leading buildings of post-war period modern architecture in Turkey.

In this paper, the regionalist concepts which were initially projected or intended during the usage will be assessed. These assessments will be evaluated due to the concepts of Mumford, Tzonis, Lefaivre and Frampton in terms of critical regionalism. To highlight the issue, as Tzonis states (Tzonis, 2003,20), "…what we call the critical regionalist approach to design and the architecture of identity recognizes the value of the singular circumscribes projects within the psychical, social and cultural constraints of the particular aiming at sustaining diversity while benefiting from universality." If the basic definition of Tzonis may be followed, as in his words (Tzonis,2003,10)critical regionalism would be a conceptual device that we chose to use as a tool of analysis. To make the argument more accurate and explicit, we combined the concept of regionalism with the Kantian concept "*critical*". The link was intended to distinguish the use of the concept of regionalism, from its sentimental, prejudiced and irrational use by previous generations. The concept of regionalism here indicated an approach to design giving priority to the identity of the particular rather than universal dogmas. In addition; we wanted to underline the presence in this architectural tendency of "*test of criticism*" (Kant), the responsibility to define the origins and constraints of the tools of thinking that one uses.

To formalize the issue, it may be said that a critical regionalism shall not be limited to the historicism, the use of the local materials or local forms in the design. Rather, the relation with the past, as Mumford states (Mumford,1941,18) "not to imitate the past, but to understand it, so that we may face the opportunity of our own day and deal with them in an equally creative spirit." In this regard, critical regionalism does not associate with the copying of old forms or materials by means of surface kitsch and applying them out of context. In this sense, Lefaivre

analyzes the concepts of Mumford and claims that (Lefaivre,2003,36) Mumford's rejection of historicism, as the architectural equivalent of a masked ball, was his rejection of local materials when they were not adapted to the function of the building. Regionalism is not a matter of using the most available local material, or of copying some simple form of construction that our ancestors used.

On the other hand, it may be stated that regionalism is not the rejection of machinery and technology. Thus, it may not be reduced to the application of "historical" in the availabilities of modern materials and technologies; instead, it should receive clues about the economic and socio-cultural life of the society that it is built in.

The "regionalist" concepts in Istanbul Hilton and İzmir Grand Ephesus Hotels will be analyzed in this conceptual framework. My explicit aim is to distinguish the surface kitsch pastiches and illusionary images, myths and moods from the real regionalist icons in a critical manner.

Keywords: Critical regionalism, Pension Fund Hotels, Post-war period architecture, Tourism architecture in Turkey

ISTANBUL HILTON: MORE THAN THE EMERGENCE OF MODERN TOURISM IN TURKEY

According to the many architectural history survey books, Istanbul Hilton has been considered as the most distinctive building of the post-war rational-international architecture in Turkey. On the other hand, it was a symbol of the enthusiasm of Westernization and modernization, at the same time, a clear sign of foreign investment campaign and finally it was the expression of the Americanization in cultural and sociologic realm. Being the design of the collaboration of SOM Architects from US and Sedad Hakkı Eldem, Istanbul Hilton was the inspiration for many other buildings by its innovations and new technologies. Besides, Hilton investment may be considered as the catalyst of the tourism industry in Turkey that was expected to be the impulsive force of the Turkish economy. Esra Akcan agrees with this idea and claims that (Akcan,2001,38)

> *"the building was celebrated both as an example of United States' role in the internationalization of architecture and Turkey's willingness for Westernization. Managed and largely funded by Turkish Republic's Pension Funds, assisted by American Economic Cooperation Administration (ECA) this "American-aided project in the east" was the fourth in the Hilton chain hotels outside the United States, it was the first major commission of the SOM in the Middle East and it symbolized a door to the West for Turkey. In other words, the hotel seemed to be a perfect investment for all sides."*

It may be claimed that Americans should have aims in their agenda beyond satisfying the Turks' westernization enthusiasm while the building process. Hilton had implicit objectives in their agenda beyond the management of a five-star hotel at a hill in the park area which had a marvelous view of Bosporus. Wharton refers to Conrad Hilton, the founder of Hilton chains, does not hesitate to express his aims as follows: (Wharton,2004,8)

> *"Now, why Hilton International building hotels in all these key spots around the world?... Because there is a job to be done there. And I will tell you frankly, satellites and H- bombs will not get that job done. I do not disparage the West's armament program; we must keep our defense superior to the Communist world. I insist, however, that it is a defense and will work as an offense to destroy Communism across the world."*

This expression including the main themes of Cold War period documents the Hilton Hotels' function of serving the cultural benefits of US. Moreover, more explicitly, Hilton wrote in his autobiography that (Hilton,1957,237) an integral part of his dream was to show the countries most exposed to communism the other side of the coin- the fruits of the free world. In this regard, Istanbul may be a perfect decision since the location of the city is close to the Iron Curtain.

In fact, besides being the propaganda of the liberal world, Istanbul Hilton was a platform where the image of the East composed within the eyes of the Western guests. The coming foreign guests (probably a Western) were beginning to experience to the mysticism of the *Orient* with its all values while entering the hotel and feel the same ambience in the public areas.

Observing Public Spaces in Hilton

The architectural formulation in Hilton provides the guests with the opportunity of observing the Oriental values that he/she expected and readily experience their representations in the Public areas. The "flying carpet" themed canopy at the entrance of the hotel was ready to greet the guests who were seeking the experience of "other". In this point, it would be beneficial to quote Nathaniel Owings, who was a member of the designer team of the hotel, to understand the implicit intentions during the design of the hotel. He says (Owings,1973,104) "*Like a meteor in the sky came an Arabian Nights' job; the Istanbul Hilton Hotel on a promontory, overlooking the Dardanelles in the magic city of Istanbul. ... The result is a salubrious blend of strong Turkish architectural motifs and American plumbing and heating"*

The architectural formulation of Istanbul Hilton provides the experience of the visitors that they had expected before coming to hotel. In another words, all the possible meanings attached to Orientalist outlook presented in the public sphere of the Hotel. However, in the private realm, comfort and simplicity takes place contrary to public areas' exaggerated magnificence of pastiche images. In this manner, it would be useful to analyze these realms separately and try to observe the paradigms created in them.

As state before, the magical attraction of the tourists starts at the beginning: the "flying carpet" canopy at the entrance welcomes the guests who are ready for the spirits of Orient. Possibly a design of Eldem, but the canopy seems to be excerpted from Arabian fables and the architects did not hesitate to attach it to the most innovative building of the country. It seems to give the message of: "the magic starts" from the entrance as recalling Owings's phrases: "like a meteor in an Arabian Night"
The pastiche Orient is not limited with the entrance. The six domed ceiling slab at the waiting area in front of the reception desk provides the tourist to be familiar with the

city of domes, Istanbul. Although, domes were used structurally in Europe, the dome is a significant form in the Western mind associating with the image of Orient. Even today, in the city guidebooks for tourists, the Istanbul image is pictured with the shadows of domes and minarets of major mosques of Istanbul, at the mist of Bosporus during sun sets off. In fact, these small domes are not structural; they are the continuity of the images starting form the entrance.

Figure 1, 2. view from the entrance; view from the entrance canopy

The patio in front of the reception area surrounded with small shopping mall attracts the guests for shopping. The sold items may be souvenirs, the best quality Turkish carpets or fabrics that are intertwined with the Oriental icons. Therefore, the mall becomes a platform where the Western's fetishism of owning and controlling the Oriental values presented. On the other hand, the mall itself was designed like a *bedesten* or a bazaar with vault and dome structures reviving from the past centuries. The functional similarity reflected its formal codes to the design and the architects consciously use them to create a mysterious environment. To quote Wharton (Wharton,2004,21) "The Hilton mini mall afforded travelers access to those cultural artifacts which would later, after their return home, furnish the proof of their alien encounter." It was somehow a platform of Western guests' fetishism of owning and controlling the East .

Figure 3, 4. the Patio from above; Mini Shopping Mall

As seen in the figure, consecutive dome structure and their relation with the covered space would like to be formal design decision inspired from the East rather than the West.

The main lobby located at the continuity of reception and looking to the Bosporus with a marvelous view. The walls of the lobby at the entrance floor were covered with ceramic tiles depicting the abstract forms of Ottoman tile-making art. At the beginnings of 1950s, the tile making art is nearly disappeared and the artisans were died out. Conrad Hilton mentions the production of tile process in his memoirs and says: (Hilton,1957,264-265)

> *"…generations ago, the Turks had been famous tile-makers but the art had largely died out. Evidence of their handiwork, however, abounded in the old Sultan's Palace. When we decided we wanted to use similar tiles, a local architect searched out a few old men who could teach the younger ones and today, long after the competition of the hotel, tile making is again quite a thriving business."*

Sedad Hakkı Eldem abstracted classical tile motifs in his studies. This attitude may be parallel to his approach in 1930s and 1940s.The furniture in the lobby were designed in Hilton Design office and produced in Teacher's Technical College in Ankara.[1] The motifs of the carpets were inspired form *kilims* of Konya region and during that period there was not a fabricated carpet making technology, a large group of people worked to complete them in a short time. The tiles, furniture, finishing works create the ambience of the moderate elegancy of old Turkish Palaces and provide the guests to experience the privilege of living them in the hotel.

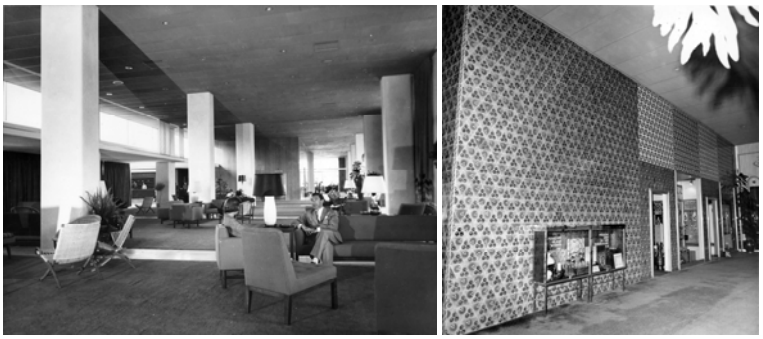

Figure 5, 6. View from the Lobby; Tile works in the lobby

Lalezar (the Tulip Room) was the major place the authors dealt with to illustrate Orientalism in the Hotel. [2] Contrary to the modernism of the hotel, his space is the climax of the Orientalist emphasize. Vefa Zat, a barmen of Hilton worked from the opening for several years, describes the room with details. (Zat, 2005,238-239) According to him the right side wall of the entrance of Lalezar was covered with Kütahya tiles. At the entrance there was a small make up room. At the left side of the

entrance, there were three desks looking to the Bosporus view which a used to write letters or doing office tasks by the guests. There were moveable separators at ceiling level at the middle of the entrance. Between these separators there were long divans called *Şark Köşesi* at the corners of the *Lalezar* room, there were Oriental sofas (*sedir*) and in front of them there were large poufs in square shapes. These poufs and the Oriental sofas were upholstered by light green satin cloths. At the middle of the saloon there was a grand brass brazier. At the early years, there was a water fountain at the middle of the salon enlarging from top to below. There were six sofas around the fountain and there were tables covered with copper in front of the sofas. The saloon was illuminating with brass lanterns hang from the ceiling and at the evenings, copper chandeliers and candles were placed on the tables. Besides, a tent ambience was created within the space by the authentic cloths at the ceiling.

Figure 7. Lalezar (the Tulip Room)

Within the space depicted above, the guests' anxiety for the "Otherness" arises and the excitement to experience it becomes an obsession. The furnishing and accessories fulfilled the mood of mystery; moreover ladies serving welcome coffees with traditional Turkish cloths give the sense of reality. Wharton interprets this space the "*harem*" of Ottoman palaces. The similarity with a harem room may be polemical but she especially emphasizes the mystery of East as follows: (Wharton,2004,27)

> *"The site of greatest orientalist display was a section of the public space reserved for women. The "tulip room" off the main lobby has all the rich trappings of an Arabian Nights Harem. Used as a ladies sitting room, it can be screened off for private parties. The curtains of this room were lavishly draped to refer to a sultanic tent; bedlike divans with great cushions and large tasseled pillow stools, and locally produced hand painted furniture inform the peculiarity eroticized Otherness of the space."*

Karagöz Bar, even does not exist today, was the major bar of the hotel. As it is implemented from its name, the space was also a reflection of the mood created in the public areas. Karagöz Play has been still one of the traditional entertainments of the Turkish life. The characters are from all the layers of the society and reflect the struggles of the daily life. In the entertainment area of the hotel named as Karagöz

bar and during the public invitations even some of the staff wore Karagöz figure costumes create fun for the guests.

Karagöz bar was located at the left side of the lobby looking from the entrance side. The space was illuminated with the point light sources from the ceiling covered with golden foils. At the walls there were five panels representing the *Karagöz* play. The panels looked like the curtain of the Karagöz play but the characters were stylized in a modern manner. The panels were illuminated with backlight and the play figures were attached between two glasses.

Located in the garden level, Şadırvan Restaurant is attached to the building by a corridor. The architectural form of the building was inspired from the Şadırvans (water fountain) of Ottoman cities. The space is illuminated with point light sources attached to the vaults. The space has an elegant view of Bosporus and invites the guests for a memorable dinner. As Vefa Zat informs (Zat,2005,220) in the early years, due to the lack of Ball Room in the Hotel, Şadırvan is also facilitated as a ball room.

In a general manner, these spaces in the entrance and garden floors provided the guests (especially for foreign tourists) what they have in mind about the East. The cultural codes are engaged with the spaces of public realm and help to reshape the prejudices in minds of the observers and strengthen them.

Even today, more deliberately, the issue of cultural trade within the tourism industry is seriously discussed. But, it is interesting that before the capitalization of Turkish economy and lifestyle, the initial attempts were started within the Istanbul Hilton as a part of Americanization propaganda.

Observing Private Sphere

While the public realm exposes the commercial images of the Orient, on the contrary, private rooms were far away from all these pastiches. The rooms provide all the technologies, sanitary innovations and comforts; they also serve them with a pure, simple and rational way. As Wharton indicates (Wharton,2004,27); in older European hotels luxury was coded by lavish furnishings and artworks in the guest rooms. A deluxe suit might have a balcony, but individual rooms often had neither a private balcony nor a private bath. In the Hilton, each guest room had both. Except the corner suites, the guest rooms of the Hilton were identical; representing a new American aesthetic of space; differentiation was in location and room rate. Guest rooms provided with all the current amenities including excellent mattresses, an efficient bathroom with a bidet as well as a toilet, and endless supply of hot water. In addition, rooms had specifically American features, such as a telephone, radio and, most particularly ice water on tap.

Figure 8, 9. furnishings of the rooms

Furniture in the guest rooms was English made Danish-American modern: simple lines rendered in teakwood with a dark varnish and upholstered in high quality, abstractly patterned fabric. Hilton had as much of the furniture as possible made locally.

Figure 10, 11. Sanitary Appliances in the bathrooms

In this point, one may ask the reasons for the contradiction between the public and private spheres. When the whole body of the composition perceived, one may consider that by exposing the pastiches in public areas, the feeling of otherness is made up. The “other” is dissimilar and unusual. The “other” is a good medium for the Western guest to experience anxiety and excitement but what the guest expects in private sphere is what he/she is familiar with in daily life. For a guest, in this case, the expectation is experiencing the authentic tastes as much as he/she controls it and it may continue as much as he/she wants. As Wharton interprets (Wharton,2004,27) Istanbul Hilton reproduced the experience of the alien within the controlled environment of the modern. In this context, even in the level of pastiches and representations, the invasion of the other in intimate space can not be considered.

The hotel represents a public and a private mask. It is a kind of double identity, a sharp distinction between the two worlds under the roof of the commercial institution. On the one hand, Western comfort and life standards were served by English

furniture, aluminum framed glass doors, sanitary appliances, *refrigerated garbage and hygienic service areas;* on the other hand, *Karagöz* bar, *Lalezar* room, *Şadırvan* restaurant, *Kütahya* tiles and flying carpets provided the guests to feel and taste the Eastern image within a controlled environment.

In Istanbul Hilton, the intertwined relation of the American construction and technology with the Turkish tastes reflects the polarity of tectonic form to pastiche form and entertaining task to functional task and "the development" against "the frozen" tradition: it is a platform where the Eastern is struggling with the Western.
Hilton, with its bipolar experience provision and many issues in its agenda, became the emergence of modern Turkish tourism and even in the first years of management, Moreover, according to Hilton (Hilton,1957,265) it provided a growth of 60% in Turkish tourism.

IZMIR GRAND EPHESUS HOTEL: TOWARDS NEW FORMULATIONS

The relative success achieved in Istanbul Hilton encouraged the financer Pension Fund (Emekli Sandığı) to new investments in tourism sector. During the construction of the Hilton hotel, it was proposed to build a new five star hotel at the parcel of old General Registry Office in İzmir, close to the Cumhuriyet Square. The projects were commissioned to Prof. Paul Bonatz, who had been in Turkey since 1946.

Figure 12. Aerial view of the Cumhuriyet Square before the Hotel

Paul Bonatz was not in Turkey during the Project process. After his death in 1957, Fatin Uran was assigned for the projects. Being stick to the Bonatz's projects, Uran made some changes in the project due to the demands of the patronage. These were the two storey rise in the guest rooms' block, adding an annex block and the necessary connections between blocks, the swimming pool facilities and their connection with the hotel.


Figure 13, 14. Aerial view of the construction; after competition of the hotel

Formally, the hotel exemplifies the irrational attitude of 1960, in Enis Kortan's words, with the modular façade articulation, angular position of the masses in different heights and application of the new technologies and materials. Again, according to Kortan (Kortan,1973,70)the differentiation from the rational-international attitude depends on a highly contextual and regionalist manner. The huge geometrical masses existing as a result of rational architecture could not associate with the existing environment harmoniously. On the other hand, the principle of designing in human scale revaluated so that compositions were made by using small multi-pieced masses. Beside the formal transformation in 1960s, Efes Hotel presents its pure modern attitude with the expression of building materials and structure honestly.

In the hotel, there were 326 guestrooms, and until the opening of the annex block of Istanbul Hilton in 1965, it was the largest hotel in capacity. In the entire guest rooms and public spaces there were air-conditioning devices. Izmir's climate conditions affected the architecture of the hotel. Eaves, blinds, vertical panels, terraces, large balconies in the rooms provided comfortable living conditions in the humid and warm Aegean climate conditions.

Ephesus Hotel stands on a different track than that is followed in the Istanbul Hilton. First of all, the hotel does not have an implicit concern in the agenda. The project was initially a design of an architect who knows Turkey very well and competed by a local architect. This background did not allowed the existence of a *orientalist* mood created in Hilton

When the projects completed, different from the previous Hilton experience, there existed a construction contractor firm in the late 1950s so that the project, requiring innovations and new technologies, could be finished in a short time. It is interesting that, the contractor firm, Emek Construction Co. was also an investment of Pension Fund with the German firm Dyckerhoff und Widmann which was also the contractor of Hilton hotel and the designer of Efes Hotel's structural projects. This was a reflection of the social and economic transformation of Turkey which experienced many innovations in all aspects of daily life and economy, starting with the

liberalization policies after World War II. The planned years starting in 1960s provided the opportunity of producing many building materials in Turkey with the collaboration of local capital and foreign know-how. In this respect, many of the building and furnishing material, imported during the construction of Hilton, could be supplied locally even a decade later.

İzmir Grand Efes Hotel closed in 2003. With the privatization process, it was owned by SwissHotel Chain and will be inaugurated in autumn 2007. With the change of owners, a rapid and intensive renovation in the hotel started and many parts of the hotels demolished, the facades were completely changed and the spaces exposed to a massive damage. Besides, many of the original hotel furniture and accessories were sold by auctions. In this sense, there is not any chance of experiencing the hotel nowadays and in the future. The only evidences of the original hotel may be the booklets, photographs, postcards, projects and drawings in special collections. In this manner, the comments about the spatial properties and experiences of the hotel would be very limited comparing the Hilton Hotel.

Using the current documents and clues, it can be said that Efes Hotel did not have a definition of “otherness” in its entire processes. Of course, there existed a representation platform, but the play in Efes was different from the one in Hilton. The theme of the play is, exposing the cultural and historical values of Anatolia as a part of the popular mass consumption in tourism. Yet, this presentation was far away from the current imitations in hotels since they are designed in a creative way by some of the most important artists at that time.

For instance, while the hotel’s oil painting works belongs to Eren Eyüpoğlu, Salih Acar and Güngör Kabakçıoğlu, the gypsum molding works, such as Artemis, Aphrodite, and Nike sculptures were done by Cevat Şakir (famous as Hakikarnas Balıkçısı). Artistic glass tile works were the design of Bedri Rahmi Eyüpoğlu and Ferruh Başağa, on the other hand, artistic tile works were made by Atilla Galatalı, Nasip İyem, Cevdet Altuğ and Erdoğan Ersen. Artistic gypsum works belongs to M. Sadi Çalık, Ayhan Turani, Yavuz Görey and Mustafa Tömekçi and finally artistic copper works were done by M. Fuat İzer.

Public and Private Spaces

Being the place of initial opinions, the entrance hall recalls a modern space with elegant furnishings and spatial comfort. Surrounded by the main lobby and the main staircases, it welcomes the guests without preconceptions. The relieves at the walls, copper works, artistic mosaic works and famous Kibele sculpture were the reminiscent of Ancient Anatolian history in a naïve and elegant way. The furniture at the main lobby, the finishing works were in pure, simple forms reflecting the modernist manner, which is away from grandiose pastiches. The restaurant and bars were designed in the same manner. Moreover, the experience of observing the people swimming in the pool via main bar provides the guests with a specious environment and a unique spatial feeling.


Figure 15, 16. Reception Hall; Entrance Hall

The guest rooms reflect the required climatic comfort for the guests. Moreover, the provision of hot and cold water in all rooms, newest sanitary appliances, chrome coated taps and accessories enhance the guests living in a neat and hygienic environment. The balconies are one of the main spaces for Izmir's daily life, especially in hot summer days. The feeling of breezes coming from the sea can be perceived best in balconies looking to the Izmir Gulf. The designers considered this custom in design and provided large balconies for every room.

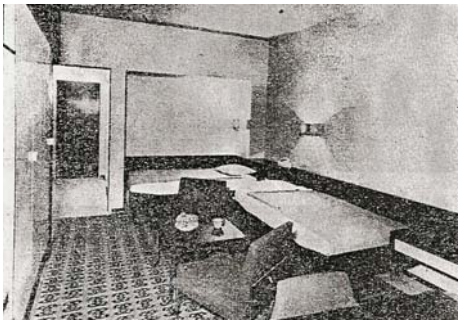
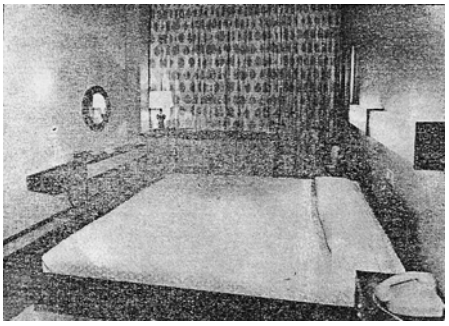

Figure 17, 18. views from rooms

The new formulations in Izmir Efes Hotel, after the Hilton experience in tourism, refer to new conceptions in the perception of tourism and the architectural design for tourism. The anxieties for regionalist themes were much more dominant in the Efes Hotel. As stated before, this assessment would be meaningful while considering the differences in design and management of the hotels. Hilton, being the design of an American firm and managed by a passionate American Hotel chain, allowed the existence of implicit and explicit issues created within the anxieties of different cultures: West and Orient or Liberal and Communist. On the other hand, designed by local architects (both Bonatz and Uran) and managed by the Pension Fund itself,

Efes Hotel was away from these anxieties and resembles the initial efforts of Turkey's representation and enthusiasm for a developing tourism industry.

CONCLUSION

To conclude, it may be claimed that Istanbul Hilton and İzmir Efes Hotels were the initial attempts of regionalist approach in their unique concepts in tourism architecture at the dawn of the tourism industry. The differences in their agendas caused discrete regionalist connotations in these hotels. In this sense, while Istanbul Hilton was a prominent actor of international architecture in Turkey; considering the pressure of the main function, its regionalism could not pass beyond the two or three dimensional pastiches and created myths. On the other hand, Efes Hotel was designed regarding to the local contexts and managed in that manner (at least, at the beginning) escaped from the touristic cultural consumption concepts by the modern references in furnishing and artworks. To refer to the critical regionalism concepts at the beginning, the regionalism should not limited to historicism with all aspects, local material, form or technique. Besides, regionalism does not reject machinery or technology. In this context, as a reflection of Hilton's agenda, the choice in the furnishing and finishing works, the spatial design of the public areas creating anxiety and entertainment, defected the regionalist concerns. Yet, Efes Hotel, beyond Hilton, parallel to the contextual conceptions, with its modern spaces designed upon elegant, naïve and simple forms, original artworks, furniture in the same taste and climate-sensitive design resulted as a successful example. Unfortunately, despite being ignored by the architects and architectural historians for a long time, Efes Hotel has been experienced a massive destruction for a long time like other sold Pension Fund's hotels. Today, Hilton is also far away from the picture that depicted in this text. More than renewals of furnishings in 5 or 10 years period, many of the spaces referred here changed functionally. In contemporary case, Hilton and other many hotels agenda order to serve to the cultural consumption culture in tourism activity. In the postmodern era, while many hotels addressing kitsch spaces and facades are erecting, the era of the splendid hotels at the dawn of tourism architecture is coming to the end.

ILLUSTRATION CREDITS

Figure 1. Istanbul Hilton Archives, Istanbul
Figure 2. Author's collection, Ankara
Figure 3 and 4. Istanbul Hilton Archives, Istanbul
Figure 5, 6 and 7. Istanbul Hilton Archives, Istanbul
Figure 8, 9, 10 and 11. Istanbul Hilton Archives, Istanbul
Figure 12. Zeki Kemal Pordoğan Collection, İzmir
Figure 13 and 14. Zeki Kemal Pordoğan Collection, İzmir
Figure 15. Author's Collection
Figure 16. *Arkitekt* 1965-318, p: 5-13
Figure 17 and 18. *Arkitekt* 1965-318, p: 5-13

ENDNOTES

(1) for more information, see Ramazanoğlu G. p:2 and Wharton J.A, p: 28-29
(2) for more information, see Wharton, A.J p:27 and Akcan, E., p:42

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CHANGING LIFE STYLES, TRANSFORMING TRADITIONAL HOUSES: ÇORUM AS A CASE

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ABSTRACT

The origin of the collective housing culture extends as far back as to the Antic Rome. Adventure of this building type in the Ottoman Empire has initially started in 18th century in Istanbul. The apartment housing (in today's appreciations), which was encouraged by the capitalist land regime and new comfort requirements, has appeared in Galata district of Istanbul in the 19th century. These apartment housing has widespread in the capital city, Ankara by 1920s and even in Anatolia by 1950s.

Although the housing culture of Çorum showed some paralellities with this general approach, it also presented some peculiar conditions throughout the modernity process. In this sense the first modernity movement was started by the establishment of the cooperatives, which consisted of the single story, gardened, detached house types at the outskirts of the city. Contrary to the general belief, the apartment housing or establishing the collective living units has not directly started by altogether new apartment houses, but by means of transforming the traditional houses into "apartments" so as to shelter more than one family.

In this study the transformation process of the "Yalçınlar Mansion", which was originally a traditional Çorum house, will be discussed. The characteristics of this transformation process also bear the traces of the life style being turned from the traditional to the modern.

Keywords: Modernization, Housing culture, Traditional House, Apartment, Çorum

INTRODUCTION

The effort, which was based on producing more housing units in a smaller area owing to the increase of the population in the cities, extended as far as the archaic Rome. This type of housing units, each of which belonged to single family, was begun to be seen in Europe by the 16th century. However the deep activity on building apartment houses was began after the Industrial Revolution. Building apartment houses, which was initially started by transforming the houses to the pensions, then to the little flats, was appeared in need of sheltering the increasing population of the workers at the industrialized centers (1).

In particularly after the Second World War, the first apartment houses in Anatolia, which was encouraged by the capitalist land regime and demands on having more comfort, was observed by 19th century at Galata (2) and by beginning of the 20th century especially in Beyoğlu, Nişantaşı, Akaretler and Aksaray of Istanbul (1). Apartment housing was appeared in the capital of the Republic, Ankara, after by 1920s and in the Anatolian cities by 1950s (2). Rising of apartment houses in the Republican Ankara presents a much different process from the Turkish speculative apartment building. Apartment housing in Ankara was firstly mentioned through a type which was called as “rented flat/house” (3).

The rapid urbanization in Anatolian cities, which was especially started by 1950s, was occurred the necessity to shelter the growing population who was moving to the cities. This was also the initiator of “the apartment housing” type. By the enacted “condominium” law, the investors, which built the apartment houses in return for a floor, was appeared, hence the activity of building apartment houses was increased rapidly (1).

Although the change on housing culture of Çorum had some parallelisms with this general approach, it also presented some peculiar conditions throughout the modernity process. Contrary to the general approval, the apartment housing or establishing the collective living units was not directly started by apartment houses, but initially started by means of the activity on transforming the traditional houses to an “apartment” order which used to shelter more than a family. The formative characteristic of this transformation also indicated that modern life styles contradicted the traditional.

In this study, the traces of transformation, which the building of “Yalçınlar Mansion” (Yalçınlar Konağı) in Çorum betrayed in 100 years, will be traced and examined in order to get a deep understanding of how a building, which had a complete traditional characteristic, changed to an apartment. This process will also provide some spatial and behavioral changes throught the transition of this mansion, which was sheltering an extended family initially changed into an apartment to accommodate several families and life styles.

As following to the traces of this transformation, the restitution process of the building (put forth the location of the building in the city, the existing physical appearance and the transformations for consideration), which will clarify the findings in the context of the reason and the result relations, is important.

THE LOCATION OF THE BUILDING IN THE CITY

The relations of this building with the city center from the beginning of its building will clarify the reasons for the functional changeables. An 1892 dated ancient map of Çorum is sufficiently illuminating to understand the central location and the character of its relation with the bazaar (4, 5). As to this map, the building was located in the “Azap Ahmet Quarter” which is remembered by the same name today and at the northern side of a narrow street, which was known as “Azap Ahmet Street” today. This road was an important part of the main arrival axis which bounded the northeastern and the southwestern edges of the city. The bazaar, the Ulucami (the

great mosque of the city), courthouse (Hükümet Konağı) and most of the public baths, which formed the city center, were located on the northern side of this road and became dense around it (as to the map). This mansion, which we know that was built after the map was drawn, was located out of the active area of the bazaar, although it was in the city center (Figure 1).

Figure 1. Çorum and the Yalçınlar Mansion, 1930s

The Yalçınlar Mansion is located on the narrow northern side of the “Gazi Street” which was opened by ensuring the protection of the northern part of the road between the years of 1933-36 (6). This narrow street, which was built on the traces of the old one with due precautions for protection turned into a secondary road after the opening of the “Gazi Street”. The trade areas which were once dense on the western side of the old road in 1890s were moved to the northeastern by taking this road as a focal point. As a result the mansion was surrounded by an increasing dense trade area (Figure 2).

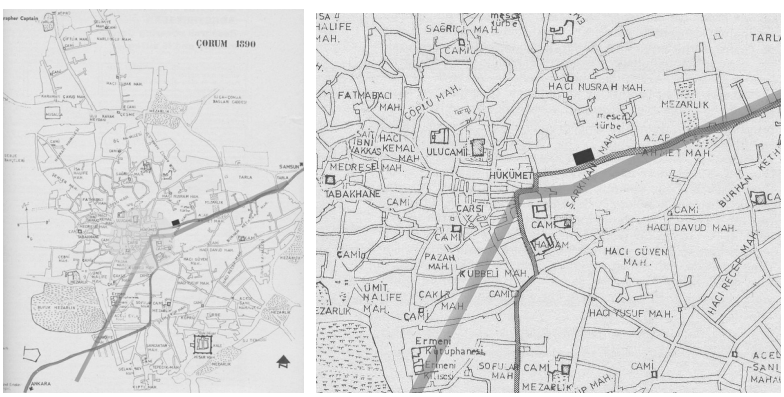


Figure 2. The map of Çorum (1892); the location of the Yalçınlar Mansion in the city

THE EXISTING STATE OF THE BUILDING

The mansion, which was built in the beginning of the 20th century, was construed upon “haremlik-selamlik” (terms for separate living rooms for man and woman) plan organization at the east-west direction. The western side of the building was haremlik (for women) and the eastern side was selamlik (for men). The haremlik part had relatively a bigger interior space than the selamlik at the eastern. In spite of the haremlik part, which typically defined traditional Çorum house, selamlik part lost its original form because of alterations (Figure 3).

Figure 3. The Yalçınlar Mansion

The haremlik part of the mansion, with its rooms which were arranged in both sides of the large central sofa (orta sofa) repeated the karniyarik plan scheme, which was peculiar to the traditional Çorum houses. The built-in closets (gömme dolap), yüklüks (large, built-in cupboard where bedding is stored during the day), hamamliks (zinc-lined bathing cubicle in a home) and ocakliks (fireplace) were the constant architectural elements of the rooms (7).

The haremlik part of the building consists of two floors and a basement. The staircase, which had bounded the floors once and had been located on the east side, does not exist today. It is replaced by a built-in closet. The first floor of the building is about 2 meters high from the level of the road. The exit to the second floor was provided by a staircase at the southeastern room [1] (on the corner) of the ground floor. Later on the built-in closet was removed from haremlik to house the staircase. Changes on the second floor simulated thıse of the first (Figure 4).

Figure 4. The existing ground floor and first floors of the Yalçınlar Mansion

In the selamlik part, which consisted of two floors and a basement, the staircase (which bounded the floors) was also removed as it was done in haremlik. The ground floor is arranged as a store today. The exit to the first floor is provided by a staircase, which was added later next to the store, and to the second floor is provided by another later construction, which was added to the eastern facade of the building (Figure 4).

THE FIXINGS ON THE ORIGINAL STATE OF THE BUILDING AND THE TRANSFORMATIONS

The Yalçınlar Mansion bears the traces of alterations like many traditional houses of Çorum which still stand today. Besides the staircase additions, which provided independent access to the floors, especially the alterations in kitchen, bathroom and toilet spaces, imply the first spatial effects of modern living culture (Table 1).

1. The first observed change is the partial transformation of the selamlik to a store at the ground floor level (Figure 5). But on account of the basement floor not having sufficient height for a store, the floor of this part, except the room at the southeast corner [1], was completely raised for about 1 meter. The entrance of the selamlik, which was demolished with this change, was relocated to the east of the store and a straight stairs provided access to the first floor. The landing of this staircase was seen from the room on the ground floor [1], on the southern corner. The upper sofa and the room on the northeast corner were accessed by several more steps (Figure 6).

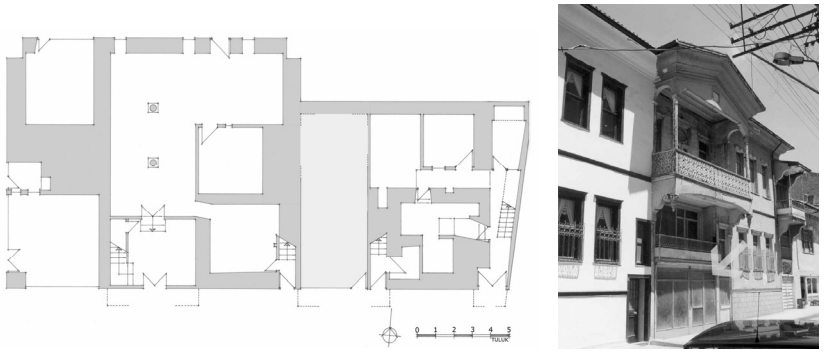


Figure 5. The store is located at the ground floor of the Yalçınlar Mansion

The traces on the central sofa and on the ground floor walls, indicated to the existence of a door, which opened towards the haremlik part, at the alteration time, but several steps were uncompromisingly added due to the raising of the ground. In addition a balcony was added to the south edge of this sofa and it had been transformed to a room later [2], (Figure 6).

Figure 6. The first floor plans of the Yalçınlar Mansion from the first and the second phase of restitutions

2. The second observed change is related to the independent use for the floors. In this process, the original staircases, which bound the floors, were removed and others were set to appropriate places which provided a direct arrival to the second floors.

In this aim, the built-in closet arrangements of the room [1] which was on the southeast corner of the ground floor, was removed and the second floor staircase of the haremlik part, was located. Consequently the entrance door of the second floor was opened to the eastern edge of this part. But there is a more different practice for the selamlik part. Here a staircase was added to the eastern facade in order to reach the second floor [2]. Contrary to the haremlik part, the added staircase did not cause any damage to the space here, (Figure 4).

3. At the traditional Çorum houses, one of the rooms on the ground floor was usually planned as a kitchen. It differentiated from the other rooms by the large fireplace and at some examples by shelves. Different from the other rooms of the house, the ground was made of bricks. The room, which was separated to serve this use in the Yalçınlar Mansion, was placed on the northeast corner of the first floor of the haremlik part [3]. Here, there was no evident change at the cupboard arrangements except for the fireplace which was transformed into a kitchen workbench (Figure 6).
Unfortunately there was no proper which would function as a kitchen working bench on the uppor floor, therefore the small room [1], which was located in the middle of the west side, was transformed into a kitchen. It is probable that the built-in closet here was altered to form the built-in kitchen workbench, (Figure 7).

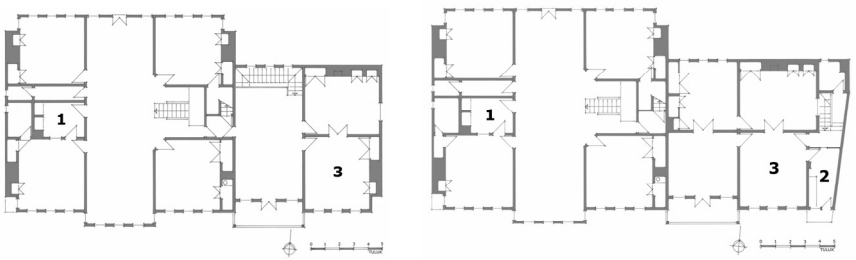


Figure 7. The second floors of the Yalçınlar Mansion (first phase restitution and existing plans)

The major changes were observed in the selamlik part. Since there was not any room which originally served as kitchen, the built-in closet arrangements throughout the northern wall of the norteasth room [4] of the first floor, was removed and the place was turned into the kitchen workbench (Figure 5). There is a different practice at the upper floor of this part. On the southeast corner a small room [2] was added by means of the hollow newel which was added to the facade recently. The built-in closet arrangements of this original room [3] on the southeast, was annexed to this makeshift kitchen (Figure 7).

4. Another functional transformation was performed for bathing purpose. Bathing at the traditional Çorum houses, was realized in “hamamlik”, which was placed almost in every room as lidded built-in closet arangement. This “hamamlik” was small in dimensions and simple that enabled a person to bath for a short period (8). Although every room of the haremlik part of the Yalçınlar Mansion had these hamamliks, every floor was altered to gain a larger space for bathing. The wall between the hamamlik of the room, which was located on the southwest of the first floor and of the room next to hamamlik was removed, and a door was added. The available space was transformed to a larger bath [3]. At the second floor the double winged cupboard lid of the same small room [5] was removed, a door was added and altered to a bath, (Figure 4).

“Hamamlik” usually did not exist at the selamlik rooms of the traditional Çorum houses. Therefore two small baths were added [6], one on the adjacent corner of the room [4] placed on the north eastern edge of the first floor and the other on the northern edge of the staircase which was a later addition itself, (Figure 4).

5. There was no space for toilet in the traditional Çorum house. This need was generally provided by a jerry-built hut on one corner of the garden or courtyard.
Toilet space was a product of some later arrangements in the Yalçınlar Mansion. But it was also probable that some similar practices originally had taken place at the building. The corridor like space [7, 8] at the haremlik part of the building (both on the first and the second floors) was divided into two and were used as either toilet or washbasin (Figure 4).

On the first floor of the selamlik part, a small toilet [9] was added to the northern side of the sofa. On the second floor of this part, a bath [6], which was a later addition to the northern edge of the staircase, was also arranged as a toilet (Figure 4).

6. The final observed transformation at the Yalçınlar Mansion is related to the heating system. In the traditional Çorum house, heating was provided by the fireplaces which were burned in every room. The braziers were set into the semi-circular shaped niches and the smoke was removed by the chimney of the ocaklik.
As in most houses and mansions of Çorum, these ocakliks were also closed and the stoves were set in the rooms of the Yalçınlar Mansion. For this purpose the holes to which the stove pipes would be tied, were opened.

EVALUATION: FROM THE “TRADITIONAL HOUSE” TO THE “APARTMENT HOUSE”

Behar ve Duben, characterized the social and the cultural transformations of Turkey between 1880 and 1940 as a “displacement of the civilization” (9). The transformation, which started by the Reforms in 1839 and continued by the reforms of the Republic, followed a streamlining, which was slightly shifted from the traditional culture, life styles and habits to a modern, basically Europen culture.

The administrative power, which designated the capital, Ankara, as a model for “modernization” on building a nation at the beginning of the Republican period, used the public buildings, parks, gardens, shortly the public spaces as a tool to convey the modernization ideology and formative preferences in the new capital. Moreover the visual communication tools coined by modernization had an effective role to modulate life styles together with forms. The posters, popular journals of the period were presented to the people as if “the new was prefered against the old” in content.

Çorum was also one of the provinces which experienced this transformation. As in every domain of life, the transformations in house culture was felt in the formation of the physical pattern of the city; Bahçelievler, with its 127 single story, gardened, detached house type, presented the first examples of modern form preferences and space usage (6). Eventually, while some new cooperative housing appropriate for modern life styles were being built in the cities the tradiditional house were being

transferred into multiple familiy houses. Interestingly, modernization made itself felt through restoarions, refurbishments and alterations.

At most of the traditional Çorum houses, the interferences which were made to use the floors independently, presented the example of transition from the lextended family to nuclear family as in the Yalçınlar Mansion. The traditional staircases, which bound the floors, were replaced by others, which were to be used independently to reach individual apartments. The building was transformed from a “haremlik-selamlik” mansion, which once sheltered a single family, to independent “apartment flats”,

Despite that the social standard of judgement, occupational ideology and official discourse was against to this building type by 1930s and 1940s, the apartment housing gradually gained on a dominant character in city. Balamir ties this attitude to the compelling of the objective conditions, rather than to the preference of the settled life style (10). Since most of the traditional houses of Çorum remained in dense building activity areas as in the case of Yalçınlar Mansion, transformation process was an obliged activity as such, that is to say, departing from the objective conditions of Çorum.

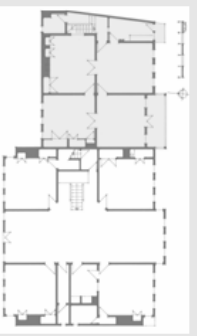
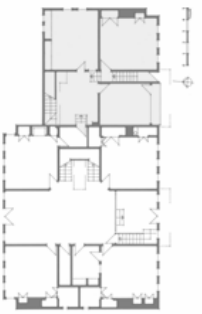
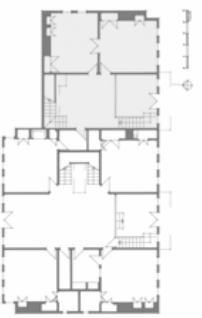
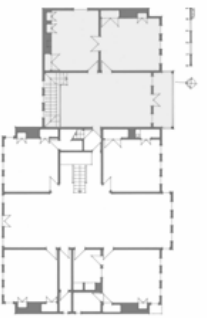
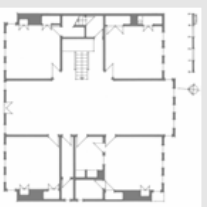
In addition, the transformation of the ground floors of the selamlik part to the trading establishments was not only due to the enlarging trade but also to the transformation of the traditional bazaar to a modern trade area in the urban scale. In retrospect, the building, with this addition, (when looked from now) came closer to today’s dominant apartment house approach.

Each floor, which was transformed into individual flat, acquired kitchen, bathroom, toilet spaces in the process of transforming of the mansion into an apartment house. Any room in the traditional house could have been used as a kitchen then. Now the kitchen was so designed as to serve as the kitchen utilizing recent technological developments and contemporary behavior patterns. The workbench, washbasin, cookstove and the spatial arrangement, which was appropriate for eating action were provided as opposed to the simple traditional ocakliks, built-in closets, shelves (terek), in most of the traditional Çorum houses like Yalçınlar Mansion.

Again the bathing action, which was realized by means of the traditional materials like long-spouted ewer (ibrik), cauldron (kazan), metal bowl (hamamtasi), in the built-in closets (at the hamamliks) in each room (except selamlik) of the traditional houses, was met by larger bathrooms. However, the sole mechanisms to heat the water or the space in the bathroom are cauldron or marble basin (kurna).

In the traditional Çorum houses, the toilet which was barely placed in the courtyard or garden, was carried into the house again as a contemporary necessity. The ocaklik and brazier, which were the basic heating equipments of the traditional rooms, was replaced by contemporary heating equipment, the stove.

Table 1. The transformation process of the Yalçınlar Mansion

	Basement (Ground) Floor	First Floor	Second Floor
Existing Plan			
			
			
Original Plan			

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HISTORY

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Effects of Westernisation/ Modernisation on Turkish Life Style in Interior Design of House Buldings: From the 19th Century to the Present
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FROM ASTAKOS TO IZMIT:
A CULTURAL CONTEXT OF THE CITY'S ARCHITECTURAL CONTINUITY

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ABSTRACT

Located at the tip of the Izmit Bay in the Marmara Region of Turkey, the city of Izmit is the seat of the province of Kocaeli. Its land, sea, and rail connections to Anatolia make it one of the most important industrial and commercial centers of the region.

Functioning as one of the main gateways leading into Anatolia, both in terms of land and sea routes, Izmit has ranked as an important city since the earliest ages of humankind.

Having been founded in a very critical turning point in history, the city of Izmit (known as Nicomedia in the Roman era) has managed throughout its long life to retain much of its importance. Nicomedia served as the capital of the Roman province of Bithynia. One of the key cities of the region, it was also an important seat in the Hellenistic, Roman, Byzantine and Ottoman periods.

This work will first expose the urban layering that has occurred during its long history and use city maps to display the civilizations that inhabited the city; it will then determine the historical structures and settlements still existing today; thus establishing Izmit's cultural identity. The work will analyze various data based on a search of the literature, on-site determination (field work with photographs and drawings), map search/creation.

It is obvious that the loss of Izmit's urban identity and character has become very problematic. For this reason, this paper will concentrate on developing proposals for planning and design that are sensitive to the city's cultural continuity.

Keywords: Izmit, Astakos, Nicomedia, Bithynia, Cultural Context

INTRODUCTION

As the seat of Kocaeli province, Izmit is situated at the western tip of Izmit Gulf on the Marmara Sea, at the crossroads of road, rail and sea transportation joining the city of Istanbul with Anatolia. The region has many significant ecological features, while its geographical location has long made it a center of both industry and trade.

The city played an important role in the Roman Empire, but lost some of its significance in the Byzantine era. In the Ottoman Empire however, particularly after the conquest of Istanbul in 1453, Izmit became a major hub for voyagers traveling on the Iran and Algeria routes (İzmit Analitik Etüdleri, 1970).

While modern-day Izmit is described with denominators like, “industrial city, transit city, earthquake city, growing city, gulf city, shore city and commercial city,” its rich cultural legacy is less evident. Research into Izmit’s history have identified the following periods as being important in its past (Özbayraktar, Ayyıldız, 2005):

Antique Period

- Prehistoric:10000-1200 BC
- Archaic and Classic:1200- 328 BC
- Hellenistic: 328-74 BC
- Roman: 74 BC- 387 AD
- Byzantine: 387-1058 AD

Turkish Period (1058- AD)

- Anatolian Seljuk
- Ottoman
- Izmit Autonomous
- Republican

Home to a variety of civilizations over a period of more than 3000 years, and an urban center that served as an important place of lodging and trade during the Ottoman period, Izmit is today a city rich in historical artifacts, including külliyes (large charity complexes), mosques, baths, fountains, military and administrative headquarters, historical neighborhoods and houses.

This work will first expose the urban layering that has occurred during its long history and use city maps to display the civilizations that inhabited the city; it will then determine the historical structures and settlements still existing today; thus establishing Izmit’s cultural identity.

This paper is an analysis of the urban stratifications that are the remnants of the many societies and civilizations that inhabited the city throughout its long history.

IZMIT IN THE ANTIQUE PERIOD

Prehistoric period (10000-1200 BC)

While the date of the founding of Izmit is not exactly certain, according to the 1292 BC writings of Egyptian Pharaoh Ramses III, the areas including Izmit and its environs were included in that empire’s realm. This signifies that most likely there were organized cities and societies living in the general region as far back as 3000 BC (Yüce, 1998).

Archaic and Classical Periods (1200-328 BC)

The first concrete evidence of Izmit's history dates to the 12th century BC. As they were making their inroads into Anatolia, the Phrygians held this region for several hundred years; at this time they were known as the "Brygler" (Demir, 1994; Ayyıldız, Özbayraktar, 2005).

The City of Astakos (OLBIA)

In the 8th century BC a group of inhabitants from the city of Megara in Greece moved from their city to settle at a spot located on the south of the Gulf of Izmit, a flat area that today lies between Başiskele and Seymen; here they founded a city they called Astaokos (Olbia) in the 8th century BC (Öztüre, 1981).

The first money to be printed in this city (in 712) featured the face of the goddess who protected the city, Olbia, while the other side featured a picture of the state's seal, Istakoz=Astakoz(1). For this reason some historians attribute the goddess's name, OLBIA, as the ity's name while others point to the name ASTAKOZ (Öztüre, 1981).

At the beginning of the 3rd century BC, Astakoz became the prime rationale for the long wars waged between Thracian King Lysimakhos and Bithynian King Zipoites II. The Thracian King, who had initially built the city of Astakoz, ended up destroying it (Bakan, 1998; Fıratlı, 1971). With that the city of Astakoz was wiped from the slate of history.

The City of Izmit (Nicomedia) in The Hellenistic Period (328-74 BC)

In 262 BC Nikomedes I of Bithynia formed a new city named Nicomedia (now located in present-day Izmit) six kilometers southwest of the destroyed ancient city of Astakos (Başiskele). The people of the former city of Astakos were housed there. By building a palace, the king ensured that the new city would be the center of the Bithynian Kingdom (Fıratlı, 1971).

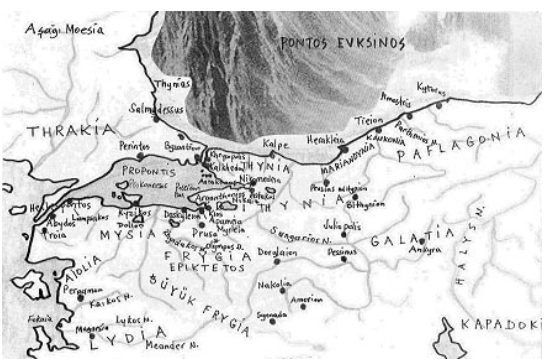

Figure 1. Izmit in the Ancient Period (Astakoz and Nicomedia) (Bakan, 1998)

The land the city was founded upon is an inclined and rugged slope. On this huge shoulder there are four hills. These hills are known today as Kale, Alaca, Kabaran and Paç. The ruins of the antique city are located in a spacious area that stretches from the environs of the Memeli Dere Valley to Kabaran Hill, in the area along the shore, and found in the region of the city's now closed paper factory and in the Paç Neighborhood (Zeyrek, 2005).

In order to protect itself from attack coming from the Gulf of Astakoz (Izmit), the city developed from the seashore inwards towards the inland in a sloping fashion and was surrounded by rampart walls. The suburban city walls were located on the slope that the city was formed on; in the east the Paç neighborhood was developing towards the north, and reached a fortress located on the north end of the Terzi Ridge. The road coming from the north to Nicomedia ended at the city entrance (Kale Door). The city walls, following the trail of the Turgut neighborhood, continued along a southwestern corridor which incidentally cut through what is now SEKA's backyard (more on SEKA later). The inner fortress on the other hand, is found in what is the neighborhood of Orhan today. This area, though some argue to be the ancient location of the acropolis, can not be proven as there is no irrefutable evidence (Zeyrek, 2005).

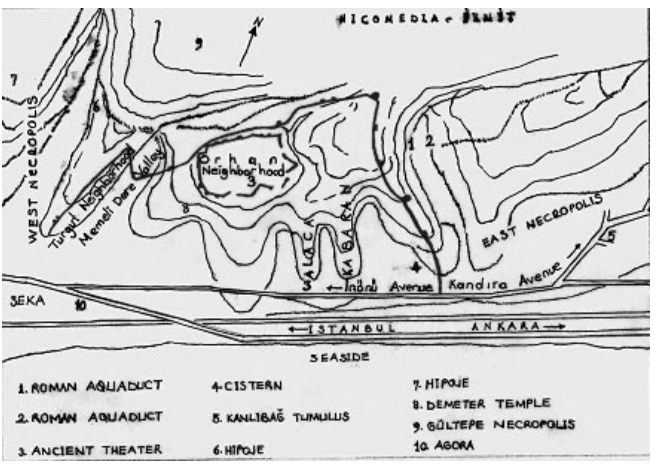

Figure 2. Archaeological Findings on Nicomedia's Topographic Map

Topography was an important factor in the planning of Nicomedia on an inclined area. The city is unique in its planned grid system surrounding the main streets and structured according to the conditions set by the sloping land. Nicomedia was formed to serve as a center of governance and the city underwent much development when founded. According to Zeyrek (2005), the influence of Hellenism so present in other areas of Western Anatolia was especially pronounced in Nicomedia.

Nicomedia in Roman Period (74 BC-387 AD)

Along with the waning influence of Hellenism and rising importance of Roman rule in Anatolia, a group of people in the city who supported Pontius were pitted against the others, who supported the Romans as a result of Roman pressures. The change/development of social and political conditions in the history of Anatolia certainly affected the urbanization of Nicomedia. The wars of the Romans, Macedonians, and Pontius King Mithridates undoubtedly slowed the development and public investment in the city. The will of Nicomedes III (91-74 BC) dictated that Bithynia be passed into the hands of the Romans and Nicomedia thusly became a Roman state-city. Examples of the grandiose public constructions of the Romans in that period could be seen in Nicomedia (Zeyrek, 2005).

The importance the Roman Empire gave to the city can be seen in the temple built in 29 BC to the Emperor Augustus and its goddess (Fıratlı, 1971). The reconstruction undertaken in the period of Augustus led to the city reclaiming its former identity and its high ranking among the important cities of Anatolia (Ross, 2005).

The era of Pilinius (103-105 AD), the governor of the state of Bithynia for the Roman Empire, is known for the importance Emperor Trajan paid to Nicomedia (Yüce, 1998). Moreover, the numbers of wide avenues and forums and resplendent buildings constructed in Nicomedia increased (Zeyrek, 2005). Pilinius mentions a senate building, a forum, a temple erected in the name of the goddess Kibele, and a water belt that he himself was involved in creating in his writings (Ross, 2005). The period of Emperor Commodus (180-193 AD) saw a devastating earthquake in Nicomedia that demolished the city's basic structure.

When its protector, Diocletianus, became emperor in 284 AD he favored Nicomedia, declaring it the capital city of the Eastern Roman Empire (Ross, 2005). In order to strengthen the defense system of the city, Emperor Diocletianus invested a lot in public works and infrastructure. At this point Izmit ranked as the world's fourth largest city, surpassed only by Rome, Antioch and Alexandria (Fıratlı, 1971).

Nicomedia in the Byzantine Era (387-1058 AD)

When the Roman Empire split in two in 395 AD, Izmit fell under the rule of the Byzantines and became the center of one of the provinces governed by a general governor. Byzantine Muslims fought with and were attacked by an Arab onslaught. After the Malazgirt War of 1071, the power struggles between the Byzantine generals led to Emperor Michael VI asking the Seljuk Turks for help in 1073. With this the Turks were to enter Anatolia, never to leave again (Türk Ansiklopedisi, 1972).

Before Constantine built the city of his name, Constantinople, on top of the previous Byzantine city in 330 AD, he first settled like many emperors before him in Nicomedia. After the new capital (Constantinople) was founded, Nicomedia lost its importance though the city was not totally abandoned (Zeyrek, 2005).

Powerful earthquakes wrought on Constantinople in 554 AD, Nicomedia in 558 AD, and during the reign of Theodosius II, all affected the city greatly (Zeyrek, 2005).

Nonetheless, the city recovered after these disasters and continued as a minor Byzantine fortress (Foss, 2002).

IZMIT IN TURKISH PERIOD (IZNIKMID) (1058- AD)

During the crusades of the Sassanids and the Arabs, Nicomedia was pillaged and nearly destroyed. While the Marmara region was falling under Seljuk rule in 1058, cities like Nicomedia and Kalkhedon were also captured. After losing to the Holy Sword Lions in 1097, the Seljuk domination of the area came to an end (Zeyrek, 2005). When the Latin Empire was formed in Istanbul Izmit fell under their control in 1204, only to return to the Byzantines in 1207 (Türk Ansiklopedisi, 1972).

In 1327 commanders under the rule of Orhan Gazi such as Akçakoca Bey, Kandıra, and Karamürsel, conquered land south of the Gulf of Izmit and in 1333 conquered Izmit itself. Known as Nicomedia until this point, the Orhan Gazi period brought with it the new name of Iznikmid(2). Over time Iznikmid, according to Turkish sources, became Izmit. During the Orhan Gazi period of the
years 1326-1330, Akçakoca was responsible for joining this region with the expanding Ottoman Empire (Ulugün, 2002).

In 1337 Süleyman Pasha became Izmit's first standard bearer officer, making the city an official Ottoman garrison (in Turkish a *sancak*, an administrative area). In the reign of Sultan "Çelebi" Mehmet the sancak of Izmit was attached to the Anatolian Ottoman province. The city was destroyed in the earthquake of 1509 but its most successful period was during the period of Süleyman the Magnificent. This trade inevitably led to an increase in hotels, shopping areas, public baths, and urban development in general (Ulugün, 2003). During Ottoman rule, the first "shipyard" in the Gulf of Izmit was created under the reign of Yavuz Sultan Selim (1512-1520) (Dölen, 1995).

Murat IV's reign (1623-1640) was also a period in which Izmit saw an increased level of growth. With the death of Murat IV and yet another earthquake, this time occurring in 1766, Izmit began a period of relative quiet and only in the 19th century was able to re-develop (Ulugün, 2003).

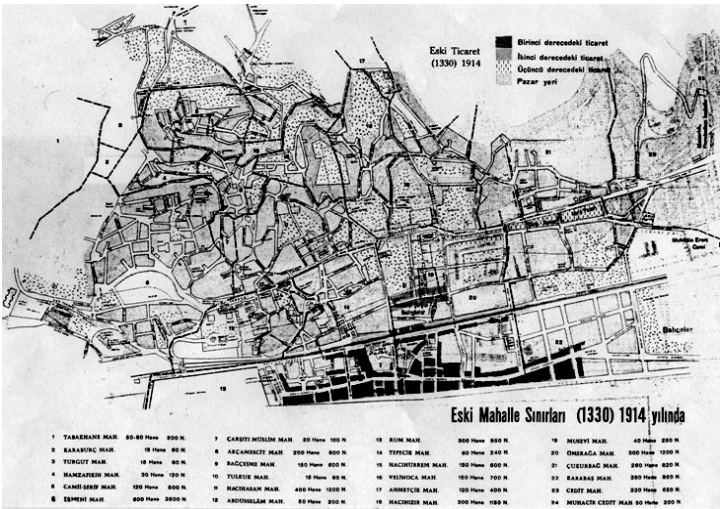

Figure 3. Neighborhoods in Izmit in 1914 (İzmit Analitik Etüdleri, 1970)

In the period of Abdülmecid, Izmit became a sancak tied to the Hüdavendigar Province of Bursa in 1867. A short while later it joined the Istanbul Province and during the time of Abdülhamit II in 1888 gained the status of an independent sancak (mutasarrıflık) (Ulugün, 2002).

A document dating from 1914 lists 24 neighborhood, one of which was Armenian and the other Greek, and states that 29% of the population was made up of non-Muslims.

The city was captured by the English on November 20, 1918, transferred to the Greeks on October 27, 1920, and was re-captured by the Turks on June 28, 1921 (Dölen, 1995).

After the Turkish Republic was founded, Izmit became the center of the province named Kocaeli on April 20, 1924. From the year 1924 on, numerous new social and cultural developments of the young republic continued (Ulugün, 2002). Along with the foundation of SEKA (in 1934), Izmit took the first step in being known as an “Industrial City”, and later cemented that reputation.

TRACES OF HISTORICAL BUILDINGS IN MODERN IZMIT

Ancient Buildings of the Antique Period

Though minimal, there are remnants of the Hellenistic, Roman, and Byzantine periods of Nicomedia in the modern era. As a result of the modern city of Izmit being built on top of antiquity, the majority of the ancient remnants are under today’s buildings. The area located within the rampart walls on hills such as Kale, Alaca, Kabaran, and Paç is replete with numerous examples of modern buildings that have

wrongly used archaic remains and unsystematic diggings that have brought old relics to light. Today's existing rampart walls belong to the latest residential building frenzy (Zeyrek, 2005).

Examples of such relics and findings are as follows: the city's rampart walls, the acropolis, the eastern and western necropolis, Gültepe Necropolis (Martyrion), Roman Tumuli (large tumulus at Üçtepeler, the Aytepe Tumulus), the Kanlıbağ Tumulus, the Roman public meeting square, an ancient theater, the Hagios Pantalemon Monastery, Roman Aquaducts, the Nymphaion (fountain), and a Cistern. Of these architectural treasures, all of the tumuli remain, while only some parts of the others remain standing.

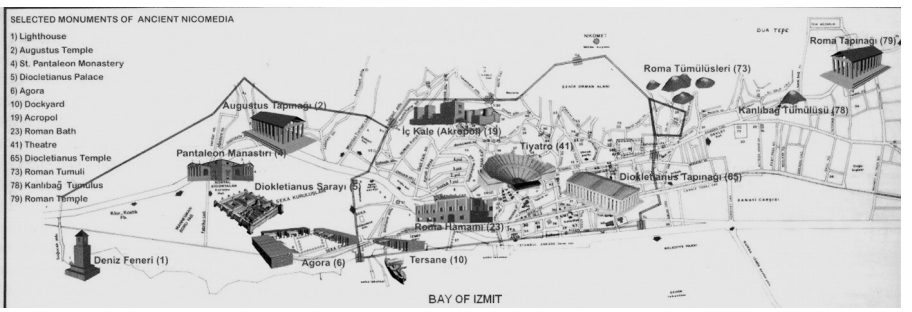

Figure 4. Reconstruction Sketch of Ancient Nicomedia (Ross, 2005).

Historical Buildings of the Ottoman Period

One can find traces of the Ottoman era in neighborhoods such as Orhan, Akçakoca, Hacı Hasan, Veli Ahmet, Kozluk, and Ömerağa. To a large degree Kapanca and Çukurçeşme Street, both found in these neighborhoods, maintain their own unique status.

There are 4 religious, 8 monument, and 185 historical architecture buildings that remain in Izmit from the Ottoman Empire. The following are the most important:

Buildings of Religious Architecture: Orhan Gazi Mosque (1332), Imaret Mosque (1515), Yeni Cuma Mosque (Pertev Paşa Külliyesi) (1579), Bağçeşme Mosque (1328).

Buildings of Monument Architecture: Public Baths: Süleyman Paşa Hamamı (14th century), Mehmet Bey Hamamı (Orta Hamam) (second half of 16th century).

Fountains: Pertev Paşa Fountains (second half of 16th century), Tüysüz Fountain (Emine Fountain) (1750), Kapanca Street Fountain (Zeliha Fountain) (late 18th century), Ali Ağa Fountain (Yeni Fountain) (1884-1885), Canfeda Kethuda Women's Fountain (1827), Kertil Dervish Fountain.

Historical Architecture Buildings: Saatçi Ali Efendi Residence (1774), Sırrı Paşa Residence (late 19th century), Portakal Hafız Residence (late 19th century), Old Governor's Mansion (early 20th century), Izmit Hünkar Kasrı (Small Palace, Hunting Lodge) (1861-1876), Office of the Prosecutor (annex to the royal hunting lodge), Printing House (1863), Train Station (1871-1876), Former Governor's Residence (French Theological School) (1894), Watch Tower (1901), Pink Villa (early 19th century), Kapanca Street Houses (late 19th century).

Buildings of the Republican Period: 15th Army Corps (Today's Izmit Industrial Trade School) (1958), Former Courthouse (1952), People's Cultural Institute (1937), and SEKA (1934).

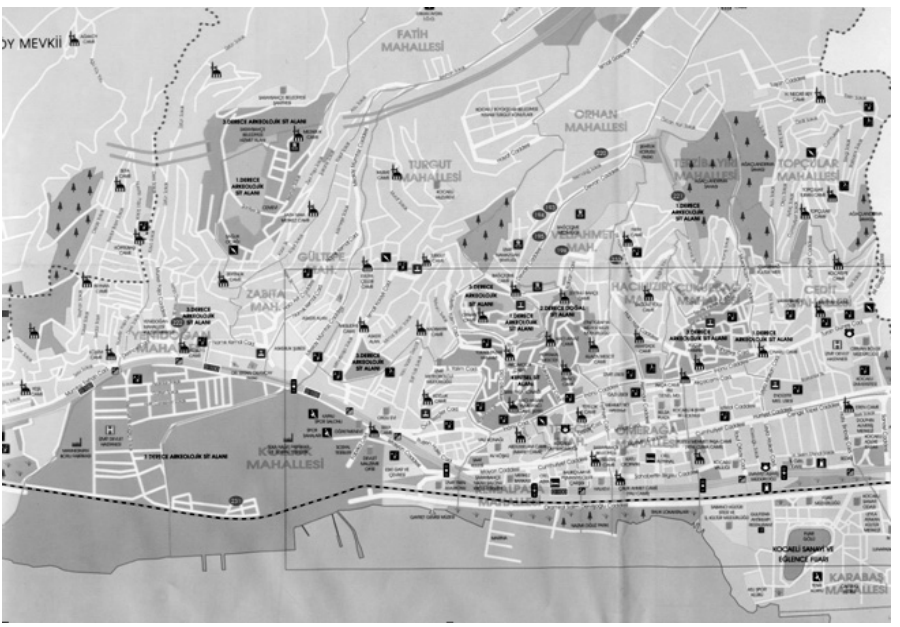

Figure 5. Today's Izmit Urban Historical Area and Surrounding Neighborhoods (Map, 2005)

RESULTS AND SUGGESTIONS

Very few of the antique remnants that date from the long history of Izmit, from Astakoz to the Ottoman Empire, can be seen today because earthquakes and numerous modern constructions have caused many works from various periods to be left under the next era's constructions, thus creating a stratified effect.

In view of the fact that there are no projects which inventory the city's archaeological findings in the region, the city has not been able to properly establish its own cultural identity. Moreover, architectural and urban investigations of the cultural artifacts of

the city are minimal. As a result of the lack of education of the public at large, current artifacts are not being registered and therefore not being protected.

Since its founding Izmit has always represented the synthesis of Hellenic, Roman, Byzantine, and Turkish civilizations. Most of the works still standing are Ottoman due to the fact that that period is closest to today. The fact that so many remnants from ancient and Ottoman periods are in such a decrepit state shows the serious dimensions of loss that Izmit has undergone in terms of cultural and urban identity.

That the grid road system on the hill of Izmit is still standing shows that there are touches of the antique periods still to be found. Nonetheless, the traditional street design dating from the Ottoman period is hard to locate in Izmit.

Izmit is often described with the following adjectives: industrial, transit, growing, and trading, which does not carry enough of the cultural legacy of its history that could be better promoted. With this goal in mind, the following suggestions can be seen as a guide as to how Izmit could more successfully seek its urban and historical integrity:

Ancient buildings located underneath modern constructions within the Urban Historical Area should be identified, excavated, and protected.
All the Ancient Period and Ottoman Period historical buildings should be identified and the region's cultural identity and historical potential should be put forward.
There needs to be a multi-dimensional understanding of the historical and cultural values and offerings that have contributed to the change and development of Izmit.
These traditional environments need to be protected and promoted in a unifying, respectful, and harmonious manner that will encourage the future cultural development of Izmit's character.

According to the 2003 Protection Decisions the Urban Historical Area, currently surrounded by countless high-rise buildings that shroud it from sight, is protected from development. However, the destruction of these high-rise buildings has not yet emerged as a topic of discussion. In order to bring out the historical texture of the region, the KOU Architecture Department's Architectural Design Studio is working with students in the 2006-2007 half-year semesters to create designs intended to promote the region's importance, based on a framework entitled "The Context of History and Culture"(3). By analyzing the historical region, the students hope to present their projects as suggestions to the municipal government of Izmit.

ENDNOTES

(1) In those times lobster was found and hunted in abundance on the Gulf of Izmit. Therefore the name "Astakoz" comes from the easily found "istakoz" ("lobster") (Demir, 1994)
(2) As a result of a discrepancy in the language, the Greek "Eis Nicomedian" phrase became "Iznikmid" (Dönmez, 1998).
(3) The work in question is currently being worked on by Prof. Dr. Nevnihal Erdoğan, Assist. Prof. Dr. Sonay Ayyıldız, Assist. Prof. Dr. Mehtap Özbayraktar, and students of Architectural Design Studio.

EFFECTS OF WESTERNISATION/ MODERNISATION ON TURKISH LIFE STYLE IN INTERIOR DESIGN OF HOUSE BUILDINGS: FROM THE 19TH CENTURY TO THE PRESENT

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ABSTRACT

The words " modern" and "western" were used synonymously to designate all the novelty, progressiveness and desirable qualities of the new culture of living in western style houses and interiors in the process of westernisation/ modernisation period." Westernisation/ modernisation" efforts of the late Ottoman period in the 18th and 19th centuries had its effects on urban spaces and housing typologies, on architectural styles and decoration. The first movements of "westernisation/ modernisation" occured in the Ottoman state during the Time of Tulips. From the Tanzimat period to the present, westernisation/ modernisation movements have became the rule in every aspect of society, the organisation work being carried out in every sphere of the society directly affected the towns and housing patterns and interior design. The aim of this paper is to obtain relation between cultural processes and identity for interior design transformations of the republican period houses. Therefore, westernisation /modernisation concepts, cultural change processes and identity in the republican period are defined in the first part. Westernisation/ modernisation process of interior design of Turkish houses are examined in 4 categories in the second part: 19th century, the early republican period until 1950s, the 1950s and 1960s, from the 1970s to the present. Interior design of these houses in this long period is examined and their relations with identity issues and architectural problems are obtained in the third part of the paper.

Keywords: Westernisation, Modernisation, Republican Turkish architecture, Modernism in Turkey, Turkish houses, Cultural change, Identity.

INTRODUCTION

Firstly, we should define the some crucial concepts in this chapter: Modernisation, westernization, globalisation, cultur and cultural identity. Modernisation and westernization and today globalisation concepts were used as synonymous in the 19th century and the beginning of the 20th century can be understood by examining the development of the modernisation process in Europe and Ottoman Empire and then Republican Turkey. Modernisation involves various transformations in social life and it is perceived the struggle of the acceptance of characteristics of supposedly "developed" societies by "underdeveloped" societies and it can be said that "west" is

positioned as the upper class of the world. In non-Western societies, modernity is perceived as an ideal to be reached and the concepts of West and westernisation become “value judgements” (Göle,1998). Identity means in general individuality and oneness. Self-identity interacts mainly with lifestyles of people. The lifestyles of the people living in a defined environment can remodel their identities by the influence of cultural changes. In this environment, home making can be considered as an illustration of place making as a part of identity. The structure, layout, style, decoration and furnishings of the home make it a place unlike any other, where self-expression is possible. Housing and its close environment physically change in accordance with the cultural processes. This physical change leads to a metamorphosis on the use of the site, the housing patterns and the close environment, and life styles. The home defined as a physical unit of the lifestyle and priorities of its habitants has been transformed in accordance with the cultural change or changing social and phsycal norms and values of living during the westernisation/ modernisation era in Turkey. Briefly, modernisation is a social and cultural transformation process. This survey focuses on the westernisation/ modernisation experience of Turkey from a historical perspective.

WESTERNISATION/ MODERNISATION PROCESS IN TURKEY AND CHANGING INTERIOR DESIGN OF HOUSE BUILDINGS

This westernisation/ modernisation process will be looked upon by dividing it into mainly four periods: 19th century, the early republican period until 1950s, the 1950s and 1960s, from the 1970s to the present.

The Period From the 19TH Century Republican Period

Turkey’s westernization process has started during the 19th century. With the British Trade Agreement in 1838 and Tanzimat Reforms in 1839 European goods began to flow into the Empire. As a result, most of the production and consumption patterns changed. Hence, Turkish modernisation from the beginning has accepted the hegemony of the West, aimed to reach the “level of contemporary civilisations” and implemented its own modernity project with this aim. Continuous contact with European products and customs created a new taste as called “alafranga” in the Ottoman mentality and life style (Demirarslan, 2003). The “alafranga” life styles began to make itself felt in interior space organisations, as happened in every field. So, this process reflected the household goods used in interior spaces and Ottoman bourgeouise preferred Western styled furniture and decoration in their houses. A Muslim Ottoman, who preferred a house in a supposedly westernized quarter such as Pera, showed that he was a modern person by making such a choice. At the end of 19th century, in those of bourgeouise houses, chairs, sofas, tables, consoles, mirrors, wardrobes, chandeliers, pianos and a variety of western essentials may be seen. Salons became symbolic spaces, most of the western furniture were exhibited. Maybe it can be thought that the Ottomans, who wanted to be free from their eastern identity, by identifying themselves with the values they attributed to western goods and possessing those goods, felt themselves more valuable and modern.

The Early Republican Period Until 1950s

Republican westernisation/ modernisation was based on the rejection of Ottoman period and the social differentiation. In Republican period, past was constructed as "the other" and the everyday life was seen as an object that should be modernised. For Turkey, westernisation/ modernisation was a civilisation change. With the founding of the Republic, the Westernisation became the main policy of the state and as a result a Western life style was tried to be established. But this time the aim was to make the Western style of life to be spread all levels of society. In the early republican period, etiquette (*âdâb-ı muâşeret)* was a symbol of modernization among the Turkish elites and it was used as a means of cutting the cultural ties with the Ottoman past. Women started to dress in western-styled fashions, houses were decorated in European or American style, and both in the street and at home Turkish people strove to present themselves as modern individuals. The origin of this movement would be the new capital city of the new Turkish Republic, Ankara, and its most adherent followers, the officers of the state (Mahir, 2005). Certain restaurants, hotels, ball rooms, confectionaries, cafés, and bars, and houses were decorated in European or American style and these places were used as if they were schools for teaching the new etiquette rules. The entry of rules, social and economic developments, influences of the western civilization, revolutions of the new Turkish republic, woman human rights, changing roles in family members, nucleus family type has effected to the householder`s life style and changing housing plan schemes. Another important change in social life was the saloon life. The saloon life, special saloon dresses, special furniture and equipments, and behaviours specific to men and women were continously explained at the newspapers and women magazines. The magazines of the period supported this trend of etiquette by giving every minute details of a social education. Balls were also used like ideological tools to provide the cultural and social change and also important because they provided occasions on which Turkish men and women for the first time could share the same space without being separated into two according to tradition. These balls were organized decorated in a "little Versailles" style spaces.

The change in the Civil Code in 1926 introduced important changes to family life. One of the most important of these was the abolition of polygamy. This code gave women status in the family, and made them more responsible at home. Families were seen by the Republican elites as the most important unit of modernization. The organization of the daily life at home was the first step in organizing the nation in line with modernity. In the magazines, housekeeping tricks and child rearing lessons were given to women. Home decoration is an important indicator while considering the class issue in some magazines such as *Yarin, Yenigün, Modern Türkiye Mecmuası, Yedigün, Demokrasi ve San'at, Ev Kadın* in this period. Therefore, articles and illustrations on decoration of the houses were published in the periodical. The articles that published in this magazines describes a wealthy, modern home, and the importance of having a terrace. That terrace must be covered with flowers and grass. The terrace should be outfitted with bamboo chairs and table and to suggest that the terrace be used as a place of relaxation. A chaise longue would be very enjoyable, especially while reading and gossiping. These articles demonstrated typical bourgeois values and represented a modern and Western life (Karaman, 2004). In these magazines, we see some Europenized furniture and decorations in interior design of homes such as geometric furniture designs, Bauhaus inspired lighting

fixtures especially table-lamps, hidden illumination, small side tables for tea or coffee, piano, lacquered doors, curtains color- coordinating with the uphelstory, slick and glossy surfaces, bathtubes, closets, bidets etc. A sofa with several cushions, a comfortable armchair, and a piano mentioned above are the most dominant pieces of furniture (Baydar, 2002). And some masculine spaces were designed such as library,study room.

The 1930s marked the most intensive period of modernisation in Turkey. In the early era the modern elite of the new republic had consisted of bureaucrats, the military, professionals for whom housing was a symbol and an instrument of Kemalism's modernization project (Bozdoğan, 2001). The houses, in their 'civilizing mission' encouraged Western lifestyles, nuclear families and modern citizens. The emphasis was on comfort, hygiene, functionality and avoiding the ostentatious display of wealth.

Cubic house was a term coined in the 1930s which referred to villas with flat roofs, wide terraces and cantilevers, simple cubic volumes with round corners and continuos window sills and balconies and overall absence of decoration, which by them had already become the official discourse of progressive architects everywhere (Bozdoğan, 2001). In some architectural magazines"a cubic house" was defined as practical, economical and healthy house. The story of cubic houses is typical in demonstrating the deep ambivalence. Le Corbusier's ideas and especially his canonic Villa Savoille of 1929 continued to be a source of inspiration for a whole generation of Turkish architects such as Bekir İhsan, Emin Necip Uzman, Aptullah Ziya, Zeki Sayar, Seyfi Arkan, Abidin Mortaş, Munci Tangör, Sedad Hakkı Eldem etc. At the same time, the preoccupation of socialist German architects with minimal dwellings and serialized production was also effected to republican architects. The geometric 'cubic' designs of the 1930s appealed to rationality and were suitable for mass production. Indeed, designs for the homes of different wage groups varied mainly in size rather than in style. However, a gap existed between ideal and reality, as a shortage of expertise in modern building methods meant that the cubic houses tended to be confined to the elite.

The period of 1930s represents the tension to keep up with universal/western designs and forms such as use of reinforced concrete, steel and glass, the primacy of cubic forms, transparent walls, geometric shapes, the absence of classical ornamentation, use of stlystic motifs. In the Second World War period, Architects such as Aptullah Ziya, Sedad Hakkı Eldem, Zeki Sayar promoted an idea of total design or a "Gesamtkumstwerk" which justified their authority as experts in all matters of design. Architects concerned with the interior design of homes, as much as, if not more than the exterior. The effects of this development can be traced in many of the populated cities in Turkey. Besides, interior design appeared as a profession except for architecture (Fig.-4). The technical aspects and modern services of these houses were yet another important theme defining the ideal modern home, especially hot water, heating systems, proper ventilation, electricity for lighting and household appliances and even electrically heated beds. Household fixtures such as refrigerator, washing machine were included in the households. Kitchen and bathroom spaces which used to be outside the main house were included in the cubic house plans. Furniture which was an upper class trend in the Ottoman period became a middle class item in this long period. The major change in the house plans

is the character of space. House plans of this period included spaces with spesific functions as living and bedroom spaces (Soygeniş,2006). These radical changes of house designs had been kept on until 1950s.

The 1950s and 1960s

In spatial terms, the former introvert house typology in the early Republican era was replaced with extrovert glass surfaced buildings where Western design techniques and construction materials were allocated in this period. The interiors in these ideal homes also reflected the aspirations for a modern life with the introduction of varnished tables, cupboards, cabinets and Moroccan armchairs as representatives of Bauhaus industrial furniture design. The multy-family housing buildings of these decades were also the first examples of the functional division of residential space. Rooms in these apartments were approximately of equal dimensions and were situated around the hall or along a corridor. The popular idealization of living in an apartment in wider segments of the new urban population by the 1950s is also reflected in the disappearence of servant bedrooms from flat designs. Servant bedrooms, which only existed in the plans of the prior era, on the one hand, represent the elite perception of apartments, while on the other hand give an idea of the social strata to which they appealed. Architectural developments like the omissison of these rooms, together with trends of becoming smaller, point to the process of the spatial reformulation of apartments in accordance with the popular internalization of them as “the most appropriate way of life” besides becoming accessible by legal restructuring as well (Duru,2006). After 1950, refrigerators and washing machines, modern ovens appeared in middle-class flats and houses. This has led to a moderate increase in the size of kitchens and bathrooms in new flats. In this period, furniture used in these apartments were started to design as an industrial product. Especially, some designers designed metal furniture for home decoration.

From the 1970s to the Present

The cultural duality in the cities started in the 1950s as a result of the immigration to big cities. Until the end of the1970s, a lot of things changed but the difference between the city culture and village culture has not been transformed into a serious conflict. But during the 1980s, people migrated to the cities were accused of dirtying and invading the cities and its culture and the real effect of this period was mainly felt during the 1990s. At this point, means of mass communication that enter every house and infiltrate every section of life. In this period, Western partially European but especially American life styles have become widespread. Change affected all parts and levels of society. Arabesque culture has undergone an interesting diversification process and started to be recognised as the killer of modern life style. Purchasing power has become the highest symbol of status. Especially after the mid-1980s, an increase in the number of publications, notably in the number of nation-wide distributed magazines, which ranged from weekly news-periodicals to ones specialized in finance, history, childcare, music, fashion, and home decoration, was witnessed. And those newly-emerging mainstream magazines, together with the other media channels, contributed greatly to the efficiency of the new surrounding discourse and hence to the extension of consumer culture. In this manner, although

some magazines such as *Hayat* reached the highest number of readers, its zenith, during the 1960s and 1970s, it is significant to consider its role in the 1980s (Komut,2006). In the end of the 1990s and the beginning of 2000s, television programme, especially advertisements, movies, and decoration programmes have affected the housing design. When we look at this interiors, we can see some important changes of lifestyles and housing shemes, and use of household goods. The house schemes have include of a salon, living room, bedrooms, kitchen, bathroom and Turkish style lavatory. Changes in life style, technology and architecture have reduced the time and effort of domestic work. Balconies were enclosed to extend kitchen or bathroom or storage spaces and the old servant's rooms were gradually converted. Housewives had to improvise by, for example, using the old Turkish style lavatories for storing cleaning utensils. As central heating gradually increased. Today, it is rare to find closed-door reception rooms or salons in middle and upper class houses or flats. These living rooms are main spaces of family life. Salon, if there is one, are decorated with great care. Dining table and chairs, sitting furniture especially çek-yat (it refers to a coach designed to convert into a bed when necessary, replacing traditional divans, it emerged and became popular first in this period) are placed there. Giving seperate rooms for each child started to be seen as important for personality development and individuality, so that keeping the salon only for visitors began to seem irrational and living rooms began to be converted to children's rooms.

Usually the kitchen will now be put adjacent to the salon and the size did increase with widespread use of refrigerators, deepfreeze and modern ovens but there was no space available for dishwashers, which came into use in the 1980s. Dishwashers were the new status symbols of that period, but at same time their contribution to lessening housework was revolutionary and they also helped to keep the kitchen clean and orderly. In new blocks of flats the deployment of kitchen and bathroom furniture is an important selling point used by builders. New kitchens are elegant and large enough for even a dining table to be placed. Such rooms have gained new functions as places to eat and even chat. In small older flats, the wall between the kitchen and salon may be demolished and so called "American type" salons with kitchen included are formed. In such rooms family members share more housework tasks and once again women's domestic labour becomes more visible. The emergence of TV sets as a central item in family life in the 1970s was also effective in opening the door of salons for daily use by all. This change also indicated a more complete adoption of western furnishings as the pretentious but uncomfortable furniture of the previous era was replaced. All these changes have caused to use of multi- functional furniture and apperance of modular furniture and plastic furniture industry in Turkey.

In the post-1980 period, the upper echelons of society came from business and the media. The suburban villas of the new elites express contemporary ideas; the private "gated communities" they have constructed are not about leading, or indeed having any particular relationship with, society. These new housing complexes gradually have built for elite groups from the 1990s until present. The owners of these homes are young, wealthy and cosmopolitan professionals. While the old elite wished to reconceptualize the city, the new want to leave it. The most significant characteristics of these new housing complexes is that money is not enough to buy these houses. Because they also require a distinguished life style far from ordinary crowds and

people who are rich and yet have no cultural capital. Their slogan is “you are not buying a house, you are buying a life style”. As a result luxury housing complexes which has a name usually ending with “country” or “city”, “residence” in English have become widespread particularly in Istanbul. Big detached houses and high– rise buildings which are planned as intelligent buildings have been built.

CONCLUSION

İsmail Hakkı defined houses as “containers of social life” and “ a house is the envelope of private life/family life”. Hence, when the social institution of the family transforms, its envelope also needs to transform (Baydar,2002). Examining changes in the norm and interior use of household space or housing transformation, we can see the family transformations. The family transformations have transformed housing design. Some reflections of such changes were the transformation of the traditional houses to the modern houses. Firstly, in practical terms, flats made housework easier than traditional house. The “sofa” transformed to hall or corridor as a circulation and distribution space. One reflection of such changes is the transformation of the “harem” to the living room and the “selamlık” to the reception room. The western furniture, such as armchairs and occasional tables, have located in these rooms. Living room, here the family came together for everyday occasions, when they ate meals, or rested during the day, and children studied or played. On the contrary, the reception room or salon are not open to daily use. They have kept clean for guests, the doors have closed to daily family activities. The emergence of television as a central item in family life has also effected in opening the door of reception rooms for daily use by all. This change also indicated a more complete adoption of western furnishings as the pretentious. Spatial indicators of masculine hegemony still exist in many homes, but the power of the selamlık has transmuted to dad’s chair in the reception room, although in upper- middle class homes a study room for his use may be anexed to this main living room.

Westernisation was limited to members of upper and middle class families during the Ottoman modernisation, with the Republican modernisation from beginning of the 20^{th} century to the present it was accepted a necessity of social life. Following political and cultural changes in Turkey since 1950’s, cubic house experienced a great change, also with the influence of the income provided by high apartment buildings and the corridor based plan covering 2 or 3 bedrooms and a living room has been widely used throughout the country. This plan scheme applied in single apartment blocks priory, was used in mass housing applications which was accelerated after 1980’s. On the other hand, the new house plan schemes have caused to design of new furniture. The modular furniture industry have been in business since 1975. Large scale furniture firms produce standard models by using automated mass-production techniques. Multi- functioned furniture have been designed by Turkish designers. Briefly, civilization/ culture, modernity/ tradition, west/ non-west, and international/ national are significant dualities constructed in the making of modernity and modern interiors. Furniture, house equipments and household goods are the buildingstones of this construction.

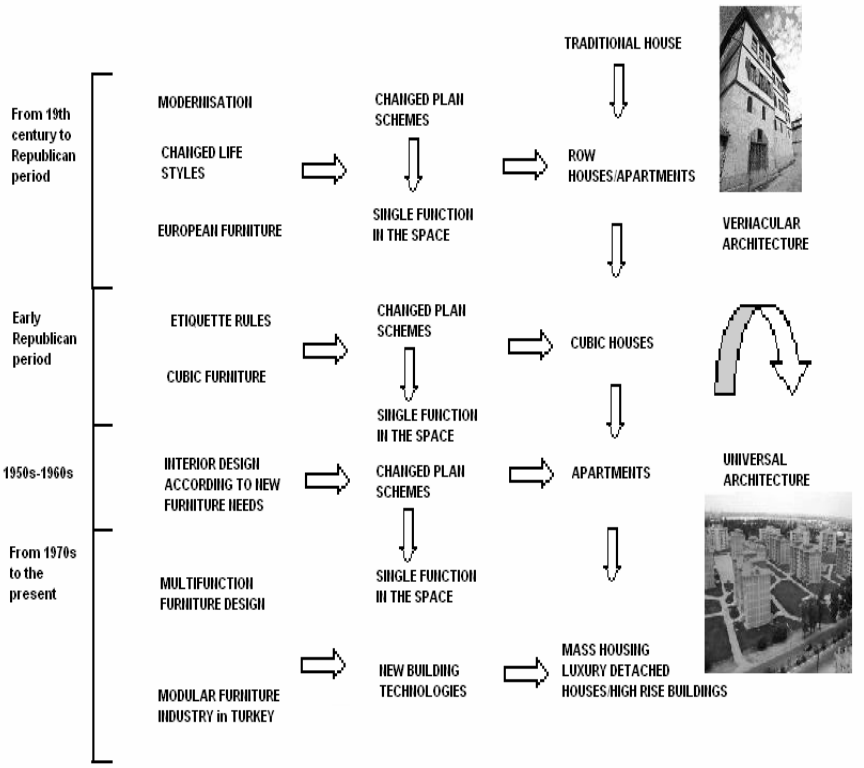

Figure 1. Transformation house spaces in the modernisation/westernisaiton process and its effects

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TYPOLOGICAL ANALYSIS OF THE DOORS IN THE BRITISH PERIOD (1878-1960): THE CASE OF KYRENIA, CYPRUS

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ABSTRACT

Architectural elements contain particular built details, which are giving general clues about the construction periods, cultures, technologies and geographic conditions of the countries. Doors are one of the special opening elements in architecture. Different properties of the doors such as colours, sizes, proportions, transparencies, ornamentations and etc. give special identities. Doors have symbolic meaning, which invite people and reflect the characteristics of their users. In addition to their symbolic meaning, doors have special roles for the functional usage. As mentioned before, in different architectural periods and countries, with related to the historical backgrounds, cultures, socio-economic conditions and technologies various types of doors can be found.

Cyprus is a significant island in the Mediterranean Sea. It has accommodated various cultural civilizations with related to its strategic location. In the progress of the history, under the effect of these civilizations, different architectural periods and stylistic characteristics have been formed. Thus, it is possible to observe lots of door types that are constructed in these periods. British period (1878-1960) is one of the most effective historical periods in Cypriot architecture.

In this paper, authors focus on one of the significant coastal city of Cyprus; Kyrenia. It is also the most important commercial, trade and tourism centre. Kyrenia is located on the north coast of Cyprus.

This paper is aimed to analyze the British Period (1878-1960) houses' exterior doors, which were built in the city of Kyrenia. This study is formed by considering the typological and formal organization principles. Especially, the typological analysis is done according to ornamentation, colour, material, dimension, proportion, location and functional considerations.

Keywords: Cyprus, Kyrenia, British Period, Typology, Door

INTRODUCTION

Door as a gate creates a relation between the inside and outside. Before perceiving the interior spaces, doors are the main building elements that give clues about the users of buildings. In addition to the users', they also reflect information about their construction periods. They also show differences due to the functional requirements. On visual compositions of the façades, doors have special influence. In other words, their type, size and location change according to the conditions of the different time periods.

In Cyprus, the main characteristics of the doors have changed in relation to the different periods and their social, political, economical, technological and cultural conditions. After the Ottoman Period, British was one of the most effectual civilization periods onto Cyprus.

In the history of the island, in terms of architectural and urbanization activities, the British period is analyzed in two different phases; British I (1878-1930) and British II (1930-1960). The First British Period (1878-1930) is almost considered to be the time to prepare the list of antique monuments and to research the sources of the island. The second period of British (1930-1960) is the time when political changes also affected the architectural styles. Generally, the British Colonial Period started in Cyprus during the second period. This new movement influenced the architecture and its elements directly. In this time span, buildings generally reflect the features of the Neo-Classical Style.

On the basis of these, the paper evaluates the British Period (1878-1960) houses' exterior doors, which were built in the coastal city of Kyrenia. During the analysis of the selected doors, the socio-cultural, technological and architectural effects of the British Period are also tested.

THE AREA OF STUDY: KYRENIA, CYPRUS

Cyprus is the third largest island in the Mediterranean Sea after Sicily and Sardinia covering an area of 3,572 square miles (Hadjikakou, 1969)

The island is situated in north-eastern corner of Mediterranean Sea. It is about 40 miles from the coast of Turkey to the north, 60 miles from Syria to the east, 250 miles from Egypt to the south and 300 miles from the Greek islands to the west (Keshishian, 1985)

Kyrenia is the third largest city amongst 5 cities in North Cyprus and is located on the north coast of the island. Kyrenia is the one of the important coastal cities in North Cyprus. It is located on the north side of the island. The city was a trade centre of Cyprus but later its functions have changed to as tourist centre.

The villages surround Kyrenia. Karaoglanoglu surrounds West side of the city Karakum surrounds the east side and Zeytinlik the south part. The centre of the town lies on the connection point of two main roads; one connecting the villages with

Nicosia passing through Besparmak Mountains and the other one along the coast connecting all villages along the coast.

Figure.1 Location of Kyrenia. (http://www.emu.edu.tr)

Kyrenia founded in the 10th century BC by Achaean settlers, was one of the ten kingdoms of classical Cyprus. It was fortified under the Byzantines as a defence against the Arab raids of the 7th century BC and the succeeding centuries. There are ten different periods seen during the formation of cities, which is shown below in the table1.

Table.1 The most significant periods, which have influence on the formation of city. (Abbasoglu and Ozay 2007)

Period Name	**Date**
Ancient Times, Persians, Roman Periods	58 BC - 395 AD
Byzantine Period	395 – 1192
Lusignan Period	1192 – 1489
Venetian Period	1489 -1571
Ottoman Period	1571 – 1878
British Period I	1878 - 1917
British Period II	1917 - 1960
The Republic of Cyprus	1960 - 1974
Turkish Federated State of Cyprus	1974-1983
Turkish Republic of Northern Cyprus	1983- Present

THE BRITISH PERIOD (1878-1960)

British Empire brought new materials and techniques, culture, rules and regulations to the island, which became effective on the shaping of its architecture. In the eighteenth and nineteenth centuries there was a revival of the architectural style of ancient Greece and Rome. This, Neo-Classical style was used in the public buildings and domestic architecture. Doorways had flat stone imitations of Roman columns and these were called pilasters. Above the door there was a balcony of decorative ironwork supported by ornamental brackets. This style was placed at the Victorian period of British. Therefore, it was brought to the island by British Society in 1878 (Dreghorn, 1979).

They built different types of buildings such as offices, residential and government buildings. Today, most of these buildings are still in use. Due to the architectural approaches, the British Period (1878-1960) can be divided into two, namely, the I. British Period (1878-1930) and II. British Period (1930-1960).

I. British Period (1878-1930)

The first British Period was the most respectful period, from the point of view of political as well as architectural solutions. It is possible to find the influences of the previous architectural periods such as Lusignans', Venetians', and Ottomans'. Especially, the plan schemes of the houses were almost the same as the Ottoman Period's Traditional Turkish type house plans. (Ozay, 1998).

The changed life-styles also provided new spaces to the houses. For instance from 1880 to 1920, the idea of the balcony-house came into forefront. This is one of the products of the more extraverted life-style (Dreghorn, 1979).

II. British Period (1930-1960)

The development of the second British Period was generally different from the first one. The changeable political situations altered the attitude of the British Empire. After the World War I, the British placed at the winner part. In addition to this event, generally they began to express out their dominancy on the island. Inevitably, these effects were reflected directly to the architectural products of that period. Generally, colonial type buildings were constructed. Mostly, they have eclectic characteristics (Ozay, 1998).

As mentioned above, the British Empire brought different cultural aspects and life-style to the island. This culture was fairly different from the existing Turkish-Islamic life. The introverted family structure which was the result of the Islamic believes and the Asian traditions, was not observed in the British society. They have not given importance to the privacy as much as the Muslim society of that time. Thus, their lives were developed in accordance with a more extraverted type. This changing of the life style was effective on shaping of the architecture, especially on the houses and their elements.

Furthermore, the more advanced building materials and construction systems were effective during the second British Period. At the beginning of this period, they mostly used yellow stone as building material. However, with the influence of the world, the new material of concrete and reinforced concrete as a structural system began to be applied onto the buildings. As a result, this brought additional novelties to the architecture such as increasing the number of the floors, having wider openings and etc. (Ozay, 2005).

DOOR AS A BUILDING ELEMENT

Doors are the main access elements that draw boundaries between different spaces, inside and outside. In other words, they provide visual and physical movement between spaces. Doors control access and affect the traffic patterns within the space. They provide security and help control noise levels both between spaces and from outside the building. Doors also create visual compositions with related to their different characteristics. Their type, size and finish have important roles on the building's exterior and interior design (Kilmer and Kilmer, 1992).

Their characteristics that have been mentioned above are related to:

- Physical access requirements.
- Effect on the pattern of movement within and between spaces.
- Anticipated frequency of use.
- Requirements for weather tightness, thermal insulation and durability.
- Light, view, and ventilation requirements.
- Visual appearance desire.
- Acoustic privacy desired.
- Code requirements for fire-resistance and emergency egress (Ching, 1991).

In Cyprus, with related to the history and cultural richness, it is possible to meet by various doors types from the different time spans. British Period has also a significant place in the history and architectural heritage of the island. British door has an important role on the architectural identity of architecture.

ANALYSIS OF THE BRITISH PERIOD DOORS

During the analysis of the British doors the period, dimensions, proportions, details, functions, locations, materials and etc. were considered. Generally, the selected examples are the exterior doors, which reflect the properties of the British Period clearly.

Table2. General characteristics of the British Period doors in Kyrenia. (Abbasoglu and Ozay 2007)

British I (1878-1930)	**British II (1930-1960)**
Rusticated /Profiled windows.	Wooden Frames / Iron Frame.
Materials: Wood / Engraved Wood / Iron Works (Details) / Glass.	Materials: Wood / Iron / Iron Works (Details-Ornaments) / Glass.
More Solid (Privacy).	More Transparency.
Double Acting and High Doors	One Acting with side windows / Double Acting / With divided lights Doors.
Exterior doors open to the street (road) directly.	Exterior doors open to the semi open entrance hall (porch).
Operation Trim (Pull Handless-Door Knobs - Lever Handles)	Operation Trim (Pull Handless-Door Knobs)
Main geometric shapes of the doors: circular headings / half circle (arcaded) glass windows with decorated iron works on the top, horizontal rectangular glass windows decorated by iron works, simple rectangular shapes, etc.	Simple rectangular shapes.

During the first British period the main materials for the doors was wood. In addition to main material iron and glass were used particially. Especially, ornamented iron works give a special identity to the doors. The wood carvings are also seen on this period's door. On the other hand by the changing quality of the spaces, materials and their technologies, the doors of the second British period became more transparent. Iron was the main materials of this period. By using the advantages of the iron they designed and produced different types of ornamented motifs. The heights of the buildings and directly the sizes of the doors started to change in the second period. The high and impressive double acting doors of the I. British gave their place to the lower, more simpler and rectangular forms. In the second period, in contrast to the first period mostly one acting doors were used with side windows.

Table 3. British Period I Photos&Details (Abbasoglu and Ozay, 2007)

		PHOTOS	DRAWING	DIMENSIONS	DETAILS	DOOR LOCATION ON PLAN	FUNCTIONS	MATERIALS	PROPORTION
DOOR I	BRITISH I			132.88 × 216.86	WOOD WORK IRON WORK		MAIN ENTRANCE DOOR - HOUSE	WOODS IRONS	1 : 1.5
DOOR II	BRITISH I			90.97 ×238.09	WOOD WORK		MAIN ENTRANCE DOOR - LAW COURT ENTRANCE DOOR	WOODS	1 : 3
DOOR III	BRITISH I			104.2 × 221.35	WOOD WORK IRON WORK		MAIN ENTRANCE DOOR - HOUSE	WOODS IRONS	1 : 2
DOOR IV	BRITISH I			120.79 × 183	WOOD WORK		MAIN ENTRANCE DOOR - GOVERMENTAL BUILDING ENTRANCE DOOR	WOODS	1 : 1.5
DOOR V	BRITISH I			103.12 × 272.33	IRON WORK		MAIN ENTRANCE DOOR - HOUSE	WOODS IRONS	1 : 2.5
DOOR VI	BRITISH I			103.74 × 251.93	IRON WORK WOOD WORK WOOD WORK		MAIN ENTRANCE DOOR - BANDABULYA	WOODS IRONS	1 : 2.5

Table 4. British Period II Photos&Details (Abbasoglu and Ozay, 2007)

DOOR NUMBER	PERIODS	PHOTOS	DRAWING	DIMENSIONS	DETAILS	DOOR LOCATION ON PLAN	FUNCTIONS	MATERIALS	PROPORTION
DOOR I	BRITISH II			96.93 x 207.18			MAIN ENTRANCE DOOR - HOUSE	WOODS IRONS	1 : 2
DOOR II	BRITISH II			88.08 x 174.5			MAIN ENTRANCE DOOR - HOUSE	WOODS IRONS	1 : 2
DOOR III	BRITISH II			182.3 x 197			MAIN ENTRANCE DOOR - HOUSE	IRONS	1 : 1
DOOR IV	BRITISH II			158.6 x 194.3			MAIN ENTRANCE DOOR - HOUSE	IRONS	1 : 1.25
DOOR V	BRITISH II			113.1 x 192			MAIN ENTRANCE DOOR - HOUSE	WOODS IRONS	1 : 1.5
DOOR VI	BRITISH II			111.4 x 195			MAIN ENTRANCE DOOR - HOUSE	WOODS IRONS	1 : 1.75

CONCLUSION

In different architectural periods and countries with related to their historical evolutions, cultures, socio economic conditions, various types of doors can be found. In this paper, authors focus on the British periods doors in coastal city of Kyrenia. The typological analysis is done according to this periods (British I & British II) their material, dimension, ornamentation, function and proportional formation.

As discussed above, there is a distinct difference between the two periods of British. The changes on the political structure, socio-economy, culture, and technology reflected directly to the life styles of the society and architecture of these two periods. The documentation studies on the doors of British I and British II show that general typological characteristics of them

Nowadays, it is not possible to meet with this sensitivity on the selection and designing of the building elements. Generally, the rapid developments in the construction sector bring some of the design, construction and user failures. Under the effect of the time with the changing profile of the users, functional changes and environmental conditions, doors of the British Period are losing their special characteristics. The study is hoped that will create documentation for the preservation of the existing British doors and give some of the clues for the future designs.

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HISTORY & SUSTAINABILITY

Moderator: Veyis Özek

Spatial Organization of Nineteenth Century Greek Houses in Balikesir, Turkey
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Life Culture: Sustainable Principles for Infilling in Historic Environments
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Design Principles of Traditional Antakya House from Energy Conservation Point of View
Gülten Manioğlu, Gül Koçlar Oral

SPATIAL ORGANIZATION OF NINETEENTH CENTURY GREEK HOUSES IN BALIKESIR, TURKEY

Yasemin INCE GÜNEY, Hatice UÇAR

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ABSTRACT

Until the population exchange agreement between Greece and Turkey in 1923, Greek and Turkish ethnic groups have lived in Balikesir side by side in spatial proximity with each other, either in mixed or in nearby neighborhoods, as in other cities of the Ottoman Empire. In particular, the Christians had lived in Aygoren, Dumlupinar and Karaoglan neighborhoods, where some of the Greek houses still survive today. A couple of these houses have already been restored to house new functions, yet most of them are still waiting to be rescued from demolition. Furthermore, even though the traditional Turkish houses have been extensively examined since the 1950s, albeit not in Balikesir, the traditional Greek houses within the boundaries of Turkish Republic have just started to be focus of attention. These traditional Greek houses also need to be recognized as part of our major historical and cultural heritage and need to be documented and examined.

The aim of this paper is to shed light on the traditional Greek houses in Balikesir dating from the ninetieth century. In the study, a sample of 12 traditional Greek houses located in Aygoren and Dumlupinar neighborhoods are documented with scaled drawings as well as photographs. The houses are examined in terms of their spatial organization using space syntax methodology, and in terms of the interface between exterior and interior. The spatial analysis revealed that the Greek houses have a similar spatial organization as the traditional Turkish houses: a central space surrounded by individual rooms. This central room carries similar properties of a 'sofa' in a traditional Turkish house as it is used both for transitional and living purposes. The major differences between the houses of the two ethnic groups are found at the interface between outside and inside both in terms of spatial relations and in terms of the architectural treatment of the elevations.

Keywords: Balikesir, Traditional Greek Houses, Space syntax, Spatial analysis

INTRODUCTION

Balikesir, named within its long history as Akhyraous, Akira, Hadrianoterai, Palaeo-Castro, Balikisra, Balikhisar ve Balikesri, has been first under the Muslim influence during the 7th century when Arabs occupied the town. Later, the town has been under the rule of Byzantine Empire until Turkish occupation during the thirteenth century. In 1330, the town became the center of Karesi Beylik living its most prosperous period. It is also thought that today's city center was first established during this time. The very first neighborhoods established after the town was occupied by Karesi Beylik included Hisariçi, Karaoğlan, Eski Kuyumcular, Oruçgazi, and Yıldırım neighborhoods (Unluyol, 1995). Balikesir became an Ottoman town in 1359, and stayed under the Ottoman rule until the establishment of the Turkish Republic in 1923.

There is limited information related to life of Greek residents in Balikesir. However, written documents indicate that Aygoren and Dumlupinar neighborhoods established during the 19th century were known to house Greek residents (Unluyol, 1995). Its orthogonal streets meeting each other at right angles distinguish these neighborhoods from the organic Islamic street network. Most of the traditional Greek houses within Aygoren and Dumplupinar neighborhoods were burned down during the early twentieth century. The limited number of houses that were rescued from the fires was restored towards the end of 1920s. Today some of these houses are deteriorating rapidly while some others are restored and function as offices due to their close proximity to city center.

In this study, a sample of twelve Greek houses dating from the ninetieth century is documented and examined. It should be noted that these houses are grouped together and assumed as being Greek houses based on two major aspects. Mainly, they are located within neighborhoods that are known to house most of the Greek population of the town, and secondly because they show distinct qualities both in terms of spatial organization and in terms of the workmanship of detailed wooden work. It is not intended and in fact it is not possible within the scope of this paper to discuss if these houses were built by Greek builders, which could be a major research topic itself. However, the paper aims to spark a conversation about the social life and architecture of different ethnic groups other than Turks, who used to live under the Ottoman rule and who had to migrate due to population exchange agreement of 1923. The Greek population is known to have lived in the neighborhoods from where our sample is derived. Therefore, we also consciously chose to use the word 'Greek houses' as more appropriate then the term most used in the literature, 'non-Muslim houses', which directs attention to ethnic differences that reflects itself in their architecture. The study is expected to contribute to the body of literature about Greek houses located in today's Turkey. What follows is the examination of each of the twelve Greek houses separately.

HOUSES EXAMINED

House No: 1- Iplikcizade Konagi

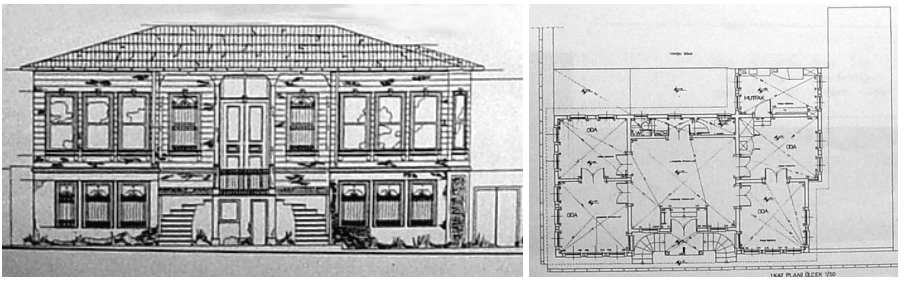

Figure 1. Iplikcizade Front Elevation and First Floor Plan

This house is located on Dumlupinar Neighborhood on Kazim Ozalp Street. There is a ground floor and a first floor in this house, but there is no lateral connection between these two floors from within the house. The main entrance is located on the center axis of the front elevation that opens to Kazim Ozalp Street. As the first floor is located above the ground level, the entry platform in front of the entrance niche is reached via two circular staircases located at both sides of the niche. There are two columns on both ends of the staircases decorating the front elevation. The entrance door that is decorated with an intricate wooden craftsmanship opens to the central space of the first floor. There is a level difference within the central hall: the smaller section in front of the entrance hall is two steps lower then the rest of the hall. This lower space might be intended as a place to put the shoes taken-off at the entrance. On both sides of this central hall on the first floor are the two rooms. The two rooms on both sides have been laterally connected to each other via double-sized wooden doors. Across the entrance, there is a door that opens to a small hall that leads to the restroom and the bathroom. The room on the right side and towards the back of the house is the kitchen which opens to the garden at the back. There is a water-well on the garden. The ground floor is reached via a wooden door right under the entrance niche of the first floor. The first floor plan is repeated in the ground floor as well. In the ground floor, the restroom is across the entrance door but to the right side where the bathroom is located on the upper floor. There is no bathroom on the ground floor. At the central hall of the ground floor, perpendicular to the entrance are two wooden columns that carry the floor on top. Between these columns, the wooden arches are also significant features of this house.

House No: 2- Ziraat Bank Guest House

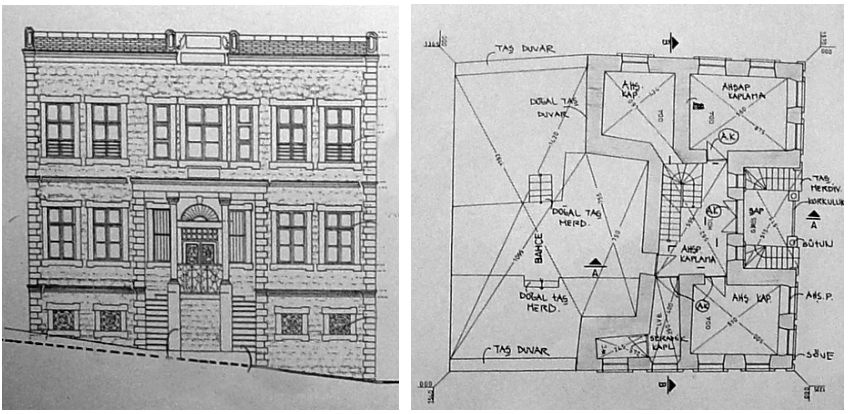

Figure 2. Ziraat Front Elevation and First Floor Plan

This house is also located on Dumlupinar neighborhood, at the start of Kazim Ozalp Street. There are two floors on top of the ground floor and there is no direct connection between the ground and upper floors. One of the most significant architectural features of this house is its being constructed as stone masonry. The entrance is located on the central axis of the main elevation and reached via two half circular staircases on both sides as the House No:1. There are two columns, one at each side of the circular staircase, which carries the three arches on top. The spatial organization is very similar to House No:1 with a central room surrounded with a room and kitchen on the right and a room and a restroom on the left. Kitchen is reached from under the staircase that connects the first and second floors, which is located parallel to the front elevation. The plan schema on the first floor is repeated on the second, except the top part of the entrance niche is turned into a room that is connected to the room on its right via a wooden door. The top of the kitchen is also turned into a room and access to this room is given through the room in the front. It was not possible to enter into the ground floor.

House No: 3- Sarı Kosk

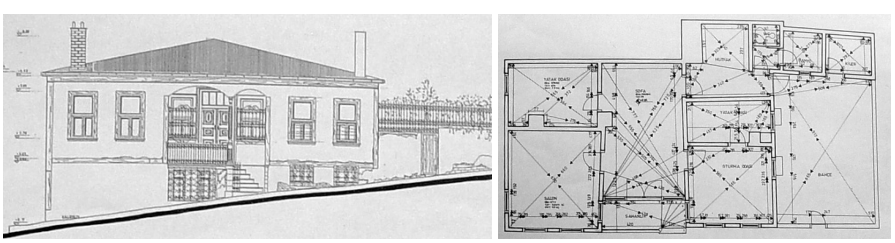

Figure 3. Sari Kosk Front Elevation and First Floor Plan

This house is located on Dumlupinar Neighborhood and consists of a ground and first floors. The entrance niche of the first floor, located in the central axis of the front elevation, is reached via single circular stair on one side. Through the double-sized wooden entrance doors is the central hall of the first floor. To the left of this hall are two rooms and to the right two rooms and a kitchen. On the right, the room in the center is accessed via the room in front of it, which is directed towards the front street. The restroom and bathroom in this floor are reached via the kitchen that is also connected to the back garden via a single door. There is a small depot in the garden attached to the bathroom wall. The entrance to the ground floor is given from the Kazim Ozalp Street. Single-sized wooden door is located on the shorter side of the rectangular entrance hall. There are two rooms located on both longer sides of the entrance hall. The left part of the central hall is turned into another room that has windows opened on the side looking to the central hall. This room is also connected to the room next to it. To the other side of the central hall in the ground floor, another hall is located leading to the kitchen, the restroom and the bathroom. This hall also leads to the depot on the back, which can also be accessed directly from the kitchen.

House No: 4- Mimarlar Odası

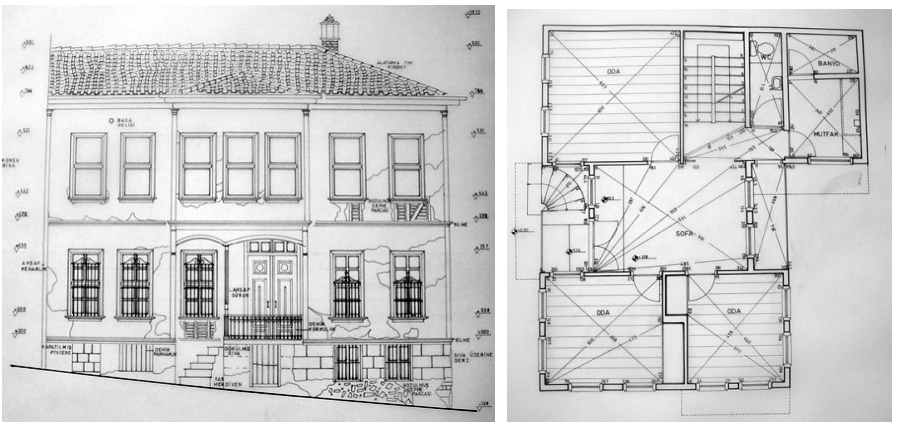

Figure 4. Mimarlar Odasi House Front Elevation and First Floor Plan

This house is located in Dumplupinar neighborhood on Tabuk Street. The ground floor is connected to upper floors via an interior staircase. The entrance niche of the first floor, located on the central axis of the front elevation and directed towards Tabuk Street, has a single circular staircase that has a column on the corner of its last step. The arches on top of the columns are not the same size. There are two rooms on either sides of the central hall of the first floor, which are reached via double-sized wooden doors. The two rooms on the right are also connected to each other via a double-sized door. Next to the staircase, located across from the entrance, there is a small corridor reached via a single door. On this corridor a traditional sink is located. There is a small room and a restroom reached from this corridor. There is a built-in closet on two rooms on this floor: The room to the left of

the central hall directed towards the front elevation and the room to the left directed towards the back elevation. Kitchen is located on the ground floor to the right of the central hall and directed towards the back elevation. There is a traditional sink and oven exists in this kitchen. The plan of the first floor is repeated both on the ground floor as well as on the second. The only difference on the second floor is the missing built-in closets in the rooms. The second floor central hall is bigger in this floor as it encloses the top of the entry niche as well. In the back garden, there are a water-well and a basin. The back garden can be reached directly from the lower street level and from the central hall of the ground floor.

House No: 5- Süheyla Caner Evi

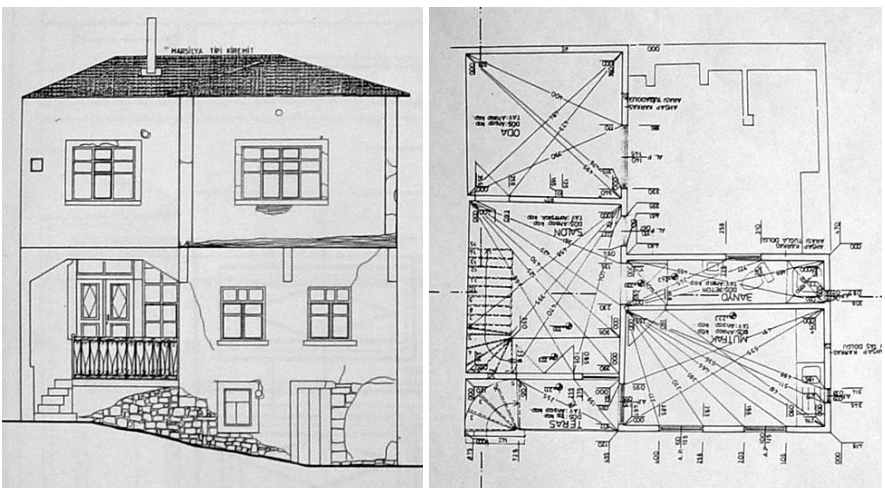

Figure 5. Suheyla Caner Front Elevation and First Floor Plan

This house is located on Dumlupinar neighborhood and consists of a ground floor with two floors on top of it. The slope enables to access the ground floor from the same street as the first floor. The entrance to the first floor is provided via Sumer Street. The entrance niche is located to the left of the front elevation and reached via a single circular staircase. On top of the entrance niche is a convex-cut arch. The entrance door leads to the central hall of the first floor. To the right of this hall the kitchen and next to it the restroom and the bathroom are located. There is also another room across from the entrance. The interior is organized to form an L-shape with a garden defined by the two arms of the L-shape. The garden is at the ground floor level and reached from the ground floor entrance hall. The garden cab also be accessed from the upper floors using the staircase inside. There are two rooms on both sides of the L on the ground floor, and there are three rooms opening onto the central hall on the upper floor.

House No: 6- Sümer Sokak House

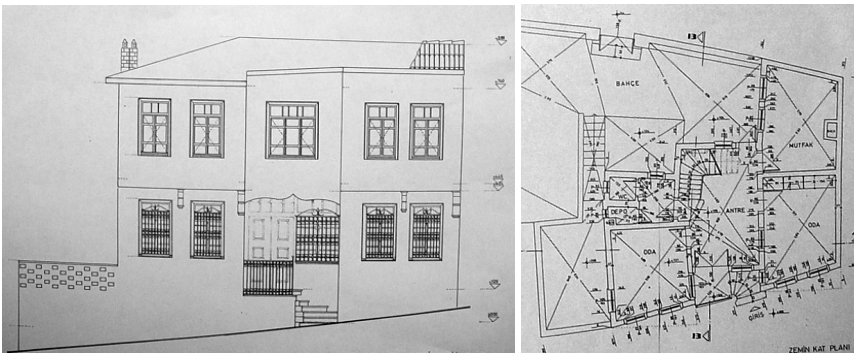

Figure 6. Sumer Street House Front Elevation and First Floor Plan

This house is also located on Dumlupinar neighborhood and reached from Sumer Street. It has a ground floor with two floors on top of it, which are all connected via a staircase. The garden located on the back can be accessed from the back street. There is a staircase within the garden that leads to the ground floor. There are only two spaces in the floor, which are used as depots. There is no lateral connection between the ground and the upper floors. The entrance niche is located at the center of the front elevation and reached via a circular staircase on one side. The entrance door opens to the central hall of the first floor. There is a room and a kitchen to the right of the central hall and another room directed to the front street. The restroom gets its light from the garden. There is a direct access from the central hall to the garden. On the left corner of the central hall there is an L-shaped staircase. The floor plan of the first floor is repeated on the second floor. The landing on the upper floor is separated from the central hall and the top of the kitchen on the ground floor used as an outside space.

House No: 7- Hikmet Colmen House

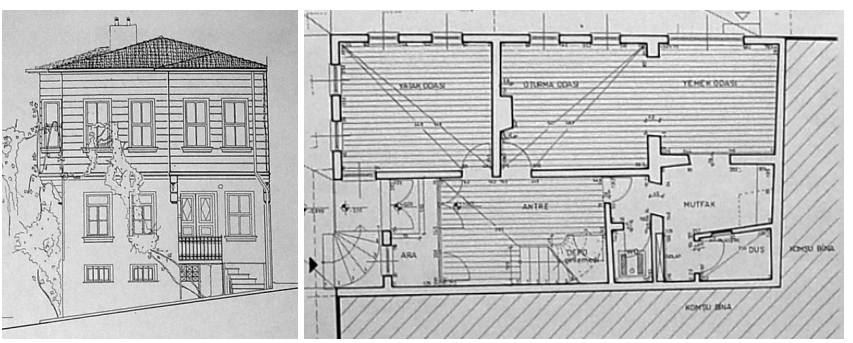

Figure 7. Hikmet Colmen Front Elevation and First Floor

This house is also located in Dumlupınar neighborhood and entered from Tabuk Street. It is right across the Mimarlar Odası House. It has a ground floor and two floors on top it. The entrance niche of the first floor, located to the right of the front elevation, is reached via single circular staircase. As in other houses the double-sized wooden entry door leads to the central hall of the first floor. There is a corner room to the left of this hall, and next to this room there are two more rooms which are laterally interconnected to each other via a double-sized wooden door. To the right of the central hall towards the back the staircase is located to provide connection to the second floor. A door at the back of the staircase gives access to the kitchen, the restroom and the bathroom on the back. The kitchen can also be accessed from the room at the back corner. The plan scheme of the first floor is also repeated on the top except that the room to the left of the central hall is extended. The other difference on this floor is that the top of the service areas and the room that is next to the kitchen are used as outside spaces. The entry to the ground floor is given from Huzur Street. The plan scheme of the upper floors is also repeated on the ground. One of the differences is the location of the entry hall. The central hall is also smaller in this floor.

House No: 8- Kanser Vakfı House

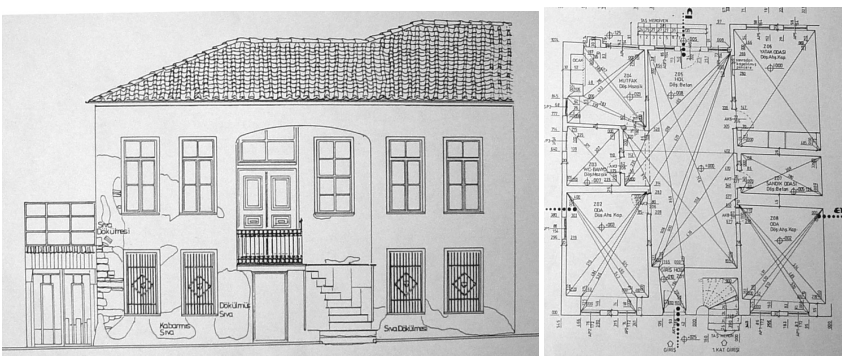

Figure 8. Kanser Vakfi Front Elevation and First Floor Plan

This house is located in Aygören Neighborhood on Örnek Street. The house has a ground and first floor. The entry niche of the first floor, reached via a circular stone staircase, is located at the central axis of the front elevation. The entry door opens to part of the central hall that is lowered from the rest. This hall runs through the house form one end to another and thus is directed both to the front as well as to the back garden. To the right of the hall there are two rooms, one directed to the front and the other to the back. A small staircase located between these two rooms leads to the roof. There is a corner room to the left of the central hall, and following this room is the kitchen, restroom and bathroom. At the very end of the hall is a balcony reached from the central hall. The door to the ground floor is located right under the entry niche of the first floor. At the ground floor, there are three rooms next to each other located to the right of the central hall. To the left, there is a corner room followed with kitchen, restroom and bathroom. The room at the very back of the central hall leads to the staircase that gives access to the back garden.

House No: 9- Maide Inan House

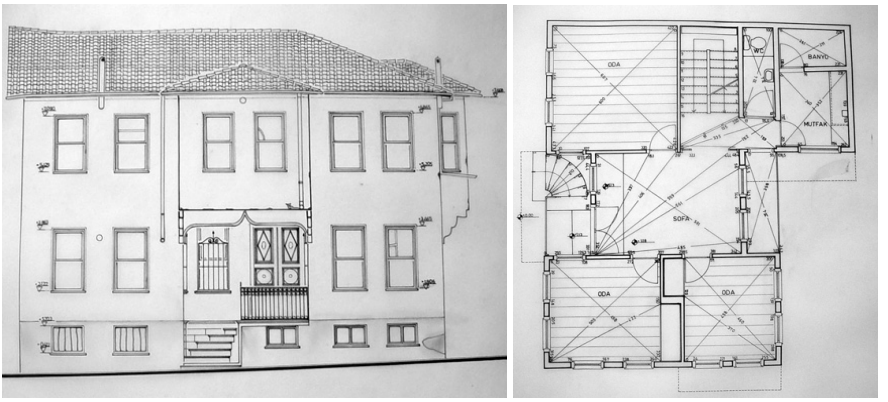

Figure 9. Maide Inan House Front Elevation and First Floor

The house is located in Dumlupinar Neighborhood on Kazım Ozalp Street. The circular stone staircase leads to the entry niche of the first floor. A double-sized intricately detailed wooden door gives access to the central hall of this floor. The entry door opens to part of the central hall that is lowered two steps from the rest. The central hall runs through the house form one end to another and is directed both to the front street as well as to the back garden. To the right of this hall are the two rooms that have built in closets. To the left of the central hall, there is a room directed towards the front and a staircase connecting the ground and upper floors. The restroom is located next to the staircase, and next to it the kitchen and the bathroom. Access to the bathroom is given from the kitchen. The small hall in front of the kitchen and the restroom also gives access to the balcony located at the back end of the central hall. This floor plan is repeated on the ground level as well. The built in closets between the rooms to the right of the central hall do not exist in this floor but there is a door that connects these rooms. A double-sized door connects the ground floor central hall to the garden at the back. The central hall is smaller on this floor as there is a bathroom located on the front side. The room to the left of the central hall also does not exist in the ground floor. The second floor also repeats a similar plan scheme. The central hall on the second floor is extended towards the top of the first floor entry niche. The built-in closets also do not exist on the second floor, and instead the rooms are connected to each other via a double-sized door.

House No: 10- Raif Kurteler House

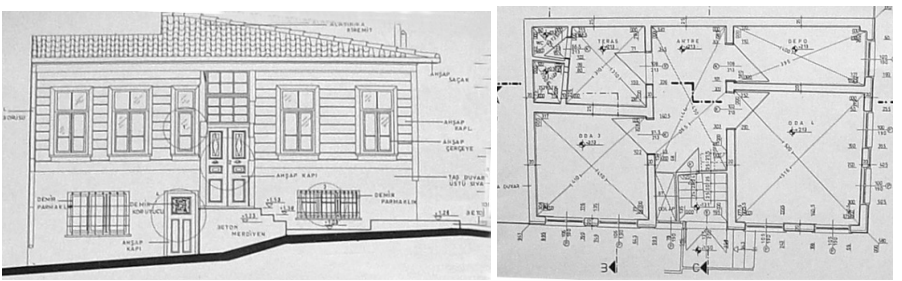

Figure 10. Raif Kurteler Front Elevation and First Floor Plan

Located in Aygören Neighborhood on Birlik Street, Raif Kurteler House has a ground and a first floor. Three steps in the front connect the house to the street. The double-sized wooden entrance door leads to the entry hall that is located at the mid-level between the ground and the first floor. The steps at the right lead to the first floor and the steps at the left to the ground floor. There are rooms to the right and left of the central hall of the first floor. Next to the room on the right side is a depot and next to the room on the left is a small hall that leads to the restroom. The same scheme is repeated on the ground floor. In the ground floor, the depot to the right of the central hall is separated into two and one of them became a bathroom. Kitchen is located on the ground floor to the right of the central hall. There is also a restroom on this floor that is reached via the kitchen. The window between the kitchen and the room next to it provides light to the kitchen. The most significant characteristic of this house is its window on top of the entrance door, which is continued until the roof level.

House No: 11- House at Kor Street

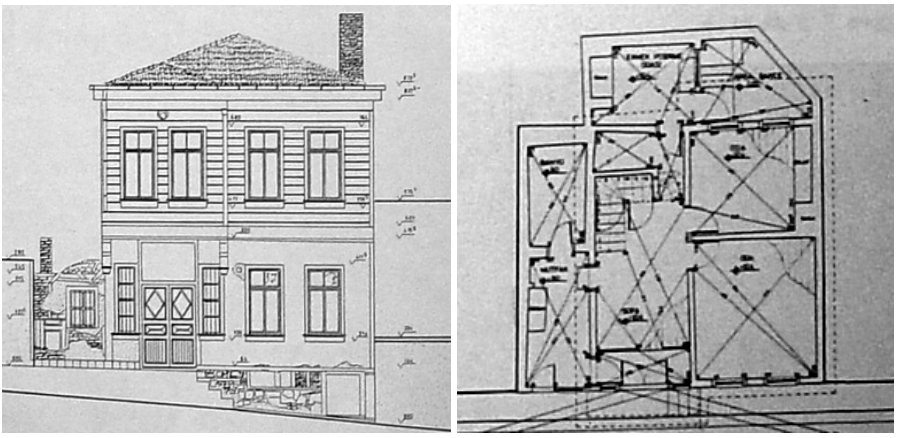

Figure 11. Kor Street House Front Elevation and First Floor Plan

This house is located in Aygören Neighborhood. The entrance to the first floor is directly from the Kor Street via a couple of steps. There is no entrance niche in this house. The entrance door leads to the central hall of the first floor. To the right of this hall two rooms are located next to each other. To the left of the hall are a kitchen and a bathroom accessed via the kitchen. The L-shaped staircase located at the right back corner of the central hall connects this floor to the second floor. From behind this staircase, to the back garden and half open cooking space is reached. At the second floor, next to the staircase, there are two rooms to the right of the central hall. There is another room introduced in this floor at the front end of the central hall. The kitchen and bathroom do not repeat itself on the second floor. The ground floor is not directly connected to upper floors and its entrance is directly from the street.

House No: 12- Sabri Sozen House

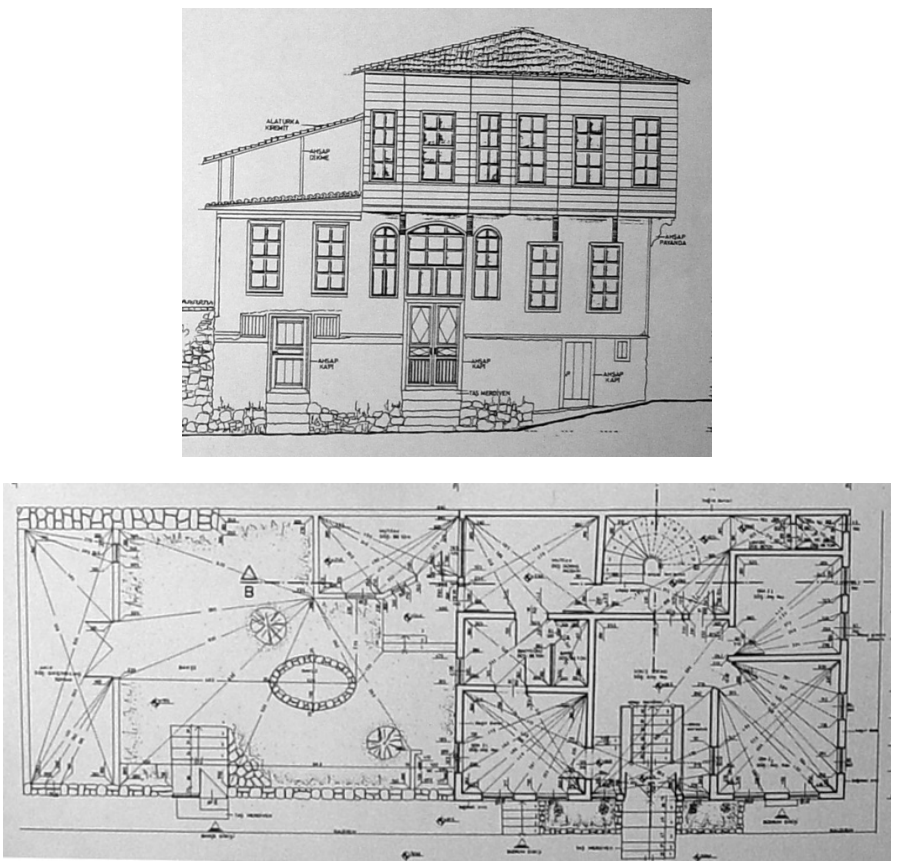

Figure 12. Sabri Sozen House Front Elevation and First Floor Plan

Sabri Sozen House is located in Aygoren Neighborhood in Aygoren Street. The entrance door to the first floor is located at the center axis of the front elevation and is reached via a couple of steps. This door leads to a galleria that connects to the central hall with seven steps. There are two rooms to the right of the central hall. There is a room and the service areas to the left of this hall. The room on the left is connected to the bathroom and the bathroom is connected to the kitchen. There is a door that connects the kitchen to the back garden. In this garden, there is a smaller kitchen, a restroom, a depot, and an elliptic shaped decorative pool. There is a door at the depot that also provides access to the central hall of the ground floor. The ground floor is reached from the outside with two doors on both ends of the front elevation. The door on the right gives access to the depots while the door on the left provides access to the other room in the ground floor. The second floor that is reached with a circular staircase has a corner hall. This hall in the second floor is surrounded with three rooms forming an L-shape. The restroom, located at the back and next to the staircase, also exists in the second floor. The top of the kitchen on the lower floor has turned into an outside space on this floor.

CHARACTERISTICS OF BALIKESIR TRADITIONAL GREEK HOUSES

The traditional Greek houses are arranged as row-houses with gardens located at the back of the house. It is also possible to find detached houses that have gardens on its one or two sides. The gardens on the back are usually reached only from the interior of the house. In cases where the house has gardens not only on the back but also on one or two side, the garden is also connected directly to the street. The floors of these gardens usually are covered with stone. The depots are usually located in these gardens. Some of the houses have their own water-wells and decorative pools.

The ninetieth century Greek houses usually have a ground floor and another floor on top. It is also common to find houses that have two floors on top of the ground floor. The first floor could be considered as the main floor of the house. The first and second floors are always laterally connected to each other via a staircase. It is interesting to note that some of the ground floors have no direct connection to the upper floors. The spatial organization of the interior is based on a central or a corner hall and rooms surrounding this hall. In rare cases, there is a galleria between the ground and first floor.

There is a direct connection from the street level to the interior of the house. The ground floor is usually is at the level of the street and thus the first floor is always reached via staircases. The entrance to the ground and first floor of the houses could be given from the same or different street based on the location of the house. The main entrance to the houses on the corner usually is through the street that runs parallel to the slope. The ground floor in these cases is usually reached via the other street on the lower level that runs opposite to the slope.

The floor heights of these houses are usually 3-3,40m while the ground floor is usually 2-2,40m. Although the floor area of the houses could change between 30-160sqm, most of them are 80-100sqm (Tunga, 1997). Most of the houses, 88% (Tunga, 1997) have overhangs on the second floor to increase their floor area. On the corner houses, it is also possible to see corner overhangs.

The most distinguishing characteristics of traditional Greek houses are the treatment of their front elevations. The entrance to the house is especially significant as it not only determines the design of the elevation but also it is the defining element for spatial organization of the interior. There is always a small hall in front of the entrance doors. This hall is sometimes reached with a couple of steps without any niche, but mostly there is an entrance niche created in front of the entrance door. The entrance niche is usually 1m deep and reached with one or two circular stone staircases located on either of its sides. In some cases, there are columns on the last step of these staircases which carry wooden arches on top. These circular staircases are usually 6-8 steps. The columns are usually wooden treated in Ionic order. There are sometimes detailed iron handrails on these niches. The double-sized entrance doors are distinguished with their intricate wooden workmanship. The narrow rectangular window arranged horizontally on top of the entrance doors is another distinguishing feature of these houses. In rare cases this window could be arched as well. It is also common to find rectangular windows on one or two sides of the entrance doors. The other features of the elevations are the windows with distinguishing wooden sills, the overhangs, and the decorated roof line. The first and second floors usually are distinguished from the outside with their detailed wooden sills.

TYPOLOGICAL INVESTIGATIONS

Based on the examination of the entrance niches located at the front elevations of the traditional Greek houses in Balıkesir, four distinct types are distinguished:

Type A – Direct Entrance: In these houses, there is a direct entrance from the street. The only element at the interface between interior and exterior are a couple of linear stairs. Houses with numbers 10, 11, and 12 within the sample belong to this type.

Type B – Singular Stair without a column: In these houses, there is an entrance niche that is reached via a single circular staircase. There are no columns on the niche and no handrails as well. The top of the niche could be arranged with a horizontal beam or there could be a single arch. Houses with numbers 5, 6, 7, 8, and 9 belong to this type.

Type C – Singular Stair with a column: This type is very similar to Type B. The only difference is the existence of a wooden column at the last step of the circular stair. The entrance niche is divided into two: the part with the staircase and the part where the entrance door is located. The part with the staircase is about 1-1,5m while the part with the double-sized entrance door is 2-2,5m. There are two different-sized wooden arches that decorate the entrance niche. The entrance niche can be located on the central axis of the front elevation. But most of the time, the niche in located on one side of the elevation indicating the division of interior into two parts, one part where the rooms are located and the other dedicated for the interior hall onto which the entrance door opens. Houses with numbers 3 and 4 belong to this type.

Type D – Double Stair with two columns: There is an entrance niche in these houses as well. There are two circular staircases on either side of the entrance niche and there is a column on top step of both staircases. The entrance niche is thus

divided into three. The middle part of the niche where the entrance door is located is double the size of the side parts where the staircases are located. The front elevation of the houses is symmetrical in these houses as well as the interior spatial organization. There is a central hall that is reached via the entrance door in the center and surrounded with rooms on either side. The central hall sometimes runs from one end to the other end of the house, while sometimes some smaller rooms are placed on its rear end. Houses with numbers 1 and 2 belong to this type.

DISCUSSION AND CONCLUSIONS

A sample of twelve Greek houses dating from the ninetieth century is examined in terms of their spatial organization using space syntax methodology, and in terms of the interface between exterior and interior. One of the main differences between the traditional Turkish and Greek houses is the nature of the interface between the interior and the exterior. In the traditional Greek houses examined the gardens are located most of the time at the back of the house without any direct access to the street. In traditional Turkish houses that are always located in courtyards or gardens, there is no direct access between the street and the interior of the house. From the street, the garden or the courtyard is accessed first and the living spaces are always located on the first floor while the ground floor is usually left for subsidiary purposes.

In addition, in traditional Turkish houses, the toilet is always located at the garden or the courtyard and away from the home while in traditional Greek houses they are located within the boundaries of the house. The bathrooms in traditional Greek houses are also located within the house and for the most part they are accessed via the kitchen. There are no bathrooms in traditional Turkish houses as it was the common practice to go to the Turkish Baths. There are only miniature bathrooms located within the built-in closets serving a specific purpose.

It is also important to note that in most of the traditional Greek houses, there is no direct connection between the ground floor and the first floor. Their floor heights are also different indicating their different treatments. This is also another significant difference between the traditional Turkish houses where all the floors are connected. On the other hand, there are lateral connections between the rooms next to each to each other in most of the traditional Greek houses. Although it is possible to see in traditional Turkish houses some cases where the rooms next to each other are connected to each other, it is very rare as the room itself is treated similar to a single house. When the sons of the head of the household get married they move to one of the rooms and consider it as their own home.

This study aims to highlight that these traditional Greek houses also need to be recognized as part of our major historical and cultural heritage and need to be documented and examined. It is possible to see traditional Greek houses in various parts of Turkey not only in Balıkesir region but also in Trabzon (Gür, 2000; Gür, 2005; Gür, 1989), Edirne (Benian & Dalgic, 2007) and Izmir (Akkurt, 2007). As Rapoport asserts, in his seminal work *House Form and Culture* (1969), socio-cultural variables are stronger determinants of house form than ecological ones. Within an environment where we increasingly feel the totalizing and homogenizing affects of globalization, it is important more than ever to bring forth the specific characteristics of places, places

that are endowed with architectural artifacts that are reflections of “creative nucleus” of different cultures.

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LIFE CULTURE: SUSTAINABLE PRINCIPLES FOR INFILLING IN HISTORIC ENVIRONMENTS

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ABSTRACT

Designing new building is an important part of the urban conservation. The main idea on which it will be focused over is the dialectical relationships between the continuity and change within the historic environments and finding the representation of this evolutionary process over the building typology today. The traditional fabric is made of many overlapping layers of successive historical periods. So, understanding architectural types in terms of their formative and transformative structure is especially important for designing within historic environments today. But, this understanding and designing process can not only be reduced to be a process of borrowing from the formal language of the traditional. "*Life culture*" as a complex entity formed by the physical and social aspects particular to its context should be understood. Consequently, the historical continuity can be achieved by transferring this understanding of life culture to the future. Within the scope of this text, the life culture, accepted as certain sustainable values within the formal characteristics of built environments, can be understood by the study of architectural types that make the historic fabric.

The main concern of this study is to determine the sustainable principles of life culture in a traditional environment, Hatuniye Quarter in Amasya to be used as a framework for designing new buildings. To determine the sustainable characteristics of the life culture, it is necessary to make a critical selection from the archetypal meanings of the dwelling. Typologies and archetypal elements of the dwellings in Hatuniye Quarter have endured through a process of natural selection in the evolutionary process of the historical environment. The designer, while taking them into consideration in the formation of "new", can contribute to the evolutionary process of the fabric. In this respect, the subject in this paper relates with the theme of conference, specifically, creative design methods and tools, by proposing a process of analyzing a historic environment for designing.

Keywords: Urban tissue, Historical continuity, Life culture, Archetypal meaning, New building in old setting

INTRODUCTION

New buildings in old settings are an issue as old as the history of the civilizations of human beings. Because each era, as the representative of the "new", has to develop its roots in the values of the previous ones in order to be able to live and continue its entity. It makes its own innovative values, created by the synthesis of the past, adapts to the previous cultures. Nowadays, the problem in studies about designing within historic environments is how to make a link between "new" and "old". This study intends to contribute to those studies by proposing "life culture" as a new way for analyzing environments for designing.

Designing a new building within historic fabric can not only be reduced to be a process of borrowing from the formal language of the traditional. First the "*Life culture*" as a complex entity formed by the physical and social aspects, particular to its context, should be understood. Consequently, the historical continuity can be achieved by transferring this understanding of life culture to the future. Within the scope of this text, the life culture is accepted as certain sustainable values within the formal characteristics of built environments to be understood for designing.

To determine the sustainable principles of life culture in a traditional environment, Hatuniye Quarter in Amasya was chosen to be used as a framework for designing new buildings within the area. To determine the sustainable characteristics of the life culture, it is necessary to make a critical selection from the archetypal meanings of the dwelling. Typologies and archetypal elements of the dwellings in Hatuniye Quarter, as the expression of customs, norms and styles through the physical forms have endured through a process of natural selection in the evolutionary process of the historical environment. The designer, while taking these into consideration in the formation of "new", can contribute to the evolutionary process of the fabric.

NEW BUILDING: LATEST LAYER OF THE EVOLUTION OF HISTORICAL URBAN TISSUE

Historical urban tissue is a complex entity in the continuous process of change. At present, adding something "new" to a traditional urban fabric is an expressive/reflecting process of this change of tissues over time. In fact, this reflection process can only be done by understanding the change formed by dialectic relationships between the different parts of the historic environments and finding the representation of it over the building typology today. From this respect, it can be stated that the new building represents "*the latest layer in the evolution of the city*" as defined by Abada (1999: 1) at the present time.

Typomorphological approach as an important part of the conceptual approach of this study provides certain methods and tools for this study. This approach focuses mainly over approaching to the built environment as the structure or the system of relationship and an idea of process by introducing the concept of time in urban and architectural studies (Petruccioli, 1998a: 10). In typomorphological studies, traditional context is analyzed through its elements and mutual interactions within its formation process. In this respect, methods of reading, analysis, understanding and interpreting

of these built environments, introduced by typomorphological approach, are adopted for a better integration of a new building.

Historical urban tissues are entities, whose physical structures are constituted by both the natural structure and the building types developed by the attitudes of society against the transformation of these tissues in time. The traditional buildings in these tissues are "*representative of many overlapping layers of successive historical periods*" and "*each of these periods was gradually modified by new additions from a subsequent period producing a homogeneous whole*" (Abada, G., 1999: 1). So, in terms of the relationship between "*the typological analysis and design through a rigorous reading of the historical types*", understanding types in terms of their formative and transformative structure is especially important to arrive a true solution of new building as the "*new leading type*" of building today. (Petruccioli, A., 1998b: 57-71)

Building a "new" as an integrated part of that entity of fabric as a new building type can be formed through the synthesis of historical building types in different times. "Type" can be briefly defined as the expression of all the society living through the change and transformation of the historical urban centers, over the building process. "Type" produced over time, as an expression of people, provides a historical foundation for new building processes. So, typological process provides new building to be an integrated part of the historically built environments.

LIFE CULTURE: SUSTAINABLE PRINCIPLES FOR INFILLING IN HISTORIC ENVIRONMENTS

By the arriving Modernization and Globalization trends, the responsibility of the new building was reduced to meet only the socio-economical necessity and sheltering of "modern" people; it was deprived of continuing the cultural values, tradition and meanings. According to Norberg-Schulz (1980: 189), "*the point of departure of modern architecture was to meet the need for better dwellings as a reaction against the inhuman conditions in the industrial cities of 19th century Europe*". But, the point which modernism arrived became "*the loss of place*" due to the fact that "*most modern buildings exist in a nowhere; they are not related to a landscape"*. However, building a "new" necessitates an understanding of life culture as well as other characteristics specific to context.

"Life culture" is a complex entity formed by certain physical and social aspects particular to its context. Within this study, it is thought as a whole, formed by certain sustainable principles, for infilling in historic environments and to be discovered by architects with an interpretive approach to context**.** Life culture in a particular context has continuously evolved through the transformation process of it. So, the historical continuity can be maintained by the continuation of "this life culture" within the new developments in a specific context.

Within the scope of this study, life culture is intended to be understood by the subjective and interpretive studies to be done by designers. A successful design can only be provided by especially doing these subjective studies by architects with regard to discover a sustainable life culture pattern in the context studied. Especially,

the traditional Anatolian buildings have already been discovered to be inspiring for many architects to form the principles of Modern architecture with their creative building solutions. Le Corbusier presented certain values discovered in the traditional Anatolian buildings as the principles of Modernism (Kortan, E. 1992: 45-46) .

METHODOLOGY OF STUDY

The problem of designing new buildings in old settlements requires a comprehensive study directing the architect to form a creative process to study the nature of building design, its relationship to the city, and to the society and to understand the architectural language of the context as an accumulation of building traditions of overlapped cultures formed through time, and to make the new building as an integrated part of this continuity of traditions.

The basic principle followed by this methodology of study is to understand the context with its all particularities, physical and social aspects and evolutionary process and to accept the new building as an integrated part of this natural evolution. This principle is valid for all cases but the style used by designer changes with regard to “the individuality of architects” and “the site as an unique case”. To make a compatible design within this context, both objective studies, i.e., the general studies for collecting and documenting information related to the site which are implemented by methods, developed from the general ideas of typomorphological approach, and especially subjective studies as the interpretation of objective data and the development of a particular methodology of study for site to be done by architect are necessary. For especially determining the sustainable principles of life culture, an interpretive approach should be adopted by the designer.

In this study the methodology for site survey is formed in two different scales: as the wider context, which is Amasya and as the local context which is the riverfront buildings, and Hatuniye Quarter, selected as the study area. With studies on urban scale, it is intended to understand the existing entity, Amasya, with its parts interrelated dialectically and the change of entity by using objective studies regarding natural structure, historical structure, socio-economical structure. After making the analyses for understanding the urban entity, its transformation process is analyzed to understand the layering process of the tissue and to determine the principles for new designs, as the reflection of this process over the building typology. As an extension of this transformation process, the urban and the architectural characteristics of the city are evaluated mostly by using subjective studies. Urban form and townscape, settlement pattern, the analysis of built environment including building types,building heights and building functions will be analyzed. As a result of the evaluation of former studies (1), both literature and visual survey are used for this documentation.

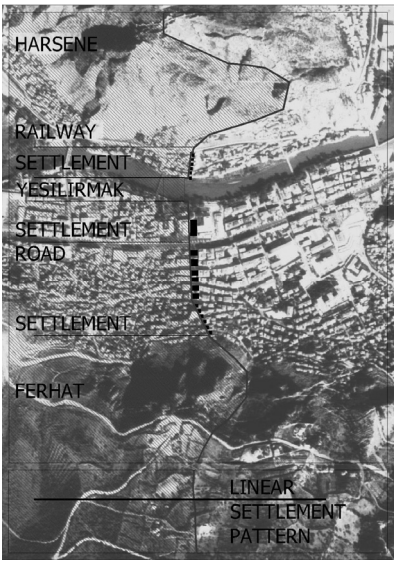

Figure 1. Settlement pattern of Amasya

As the local context, the study area, Hatuniye Quarter, which is accepted as a complex entity in a different scale, that interrelates both with the city and the buildings, is a quarter including a dense vernacular buildings in it. It is especially important for having the different building types representing the evolution of the tissue. Aim of the survey of the study area is to determine the building types developed within transformation process of fabric in a historical continuity, the change of those types and the sustainable features of life culture for a " *new leading type* " (Petruccioli, A., 1998b: 63) inserting in to that continuity.

To understand the composition of the natural, historical and socio-economical structure of study area, the settlement pattern, is firstly examined including the visual form and townscape, the physical form, the spatial structure of fabric. To determine the building types, analysises of the buildings at the site were made understanding the architectural characteristics of the buildings and the socio-cultural aspects creating them. Both physical and social surveys of the buildings were made with special formatted survey sheets, used as the methods of the objective studies. The physical analysis of each dwelling was made by using interior and exterior survey sheets to understand the plan, facade and volumetric characteristics. The data on the planimetric characteristics, the function of rooms, architectural elements, sanitary conditions, material and alteration of spaces were registered on interior survey sheets to distinguish the characteristics of the different types. The data on the facade characteristics, structural system and construction materials, the architectural elements of facade, roof type and facade organization, rhytm of facades and projection type were registered on exterior survey sheets. The results of both interior and exterior survey will be evaluated comparatively to determine the different building types in the fabric.

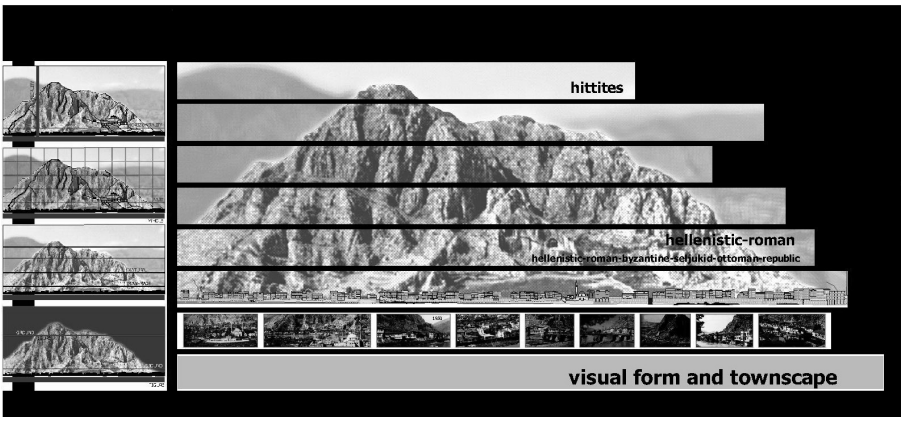

Figure 2. Visual form and Townscape

The data on social survey were registered on social survey sheets. The information about family types, cultural and economic characteristics of inhabitants, their origin, the ownership pattern, the period of building and social relations, alteration of buildings, the deficiency of buildings, the factors affecting the built style and general views about quarter are surveyed by the questionnaire. Whether the physical structure is still an expression of the social structure or a result of the implementation of legal regulations is intended to be understood comparing the original and present situations of the district.

Information collected by these sheets is evaluated together with the information about the transformation process of the traditional buildings with their original states and alterations to understand characteristics of the different building types and the change of them according to changing time and life styles. By using those information, a chronological study is prepared to determine the different periods of the building making according to main historical developments. Aim of this study, to show the effect of both the socio-economical and administrative and legal regulations over the change of building types.

These aforementioned information will be evaluated together to determine the building types, their relationship with the social and natural structure of the site. As a methodology, a typological chart including the classifications of buildings and related open spaces extending from their original state to their various mutations over time from the information collected and the chronological study will be prepared to document the different building types developed continuously in different time periods. The effect of transformations in socio-economical, administrative structure over the change of traditional buildings and the development of new building types is aimed to be understood by this chart. Continuous reflection of the change over architecture is followed until today and investigate it at present time. Archetypal elements of the dwelling in Amasya are determined within the transformation process. In result, the sustainable principles of the life culture in Hatuniye Quarter are determined for new designs.

This methodology can be used for different cases provided by considering the "uniqueness of each context". So, the elasticity of this methodology providing an opportunity for creative study considering the particularities of contexts also makes it suitable for different cases. It can be re-designed by the individuality of architects in understanding and interpreting the fabric as a unique case. In this sense, the solution of the problem may lay in the understanding of each settlement with its unique architectural tradition as well as recognizing the current needs and technologies.

SUSTAINABLE PRINCIPLES OF THE ARCHETYPAL ELEMENTS OF DWELLING IN HATUNIYE QUARTER

Archetypal elements of dwellings in Hatuniye Quarter, as the expression of customs, norms and styles, through the physical forms have endured through a process of natural selection. The designer, while realizing all of them in the formation of "new", can contribute the evolutionary process of fabric. Because the most of the archetypal elements as the essences of life culture unbounded from the structural system and technology can be sustainable for designing new buildings.

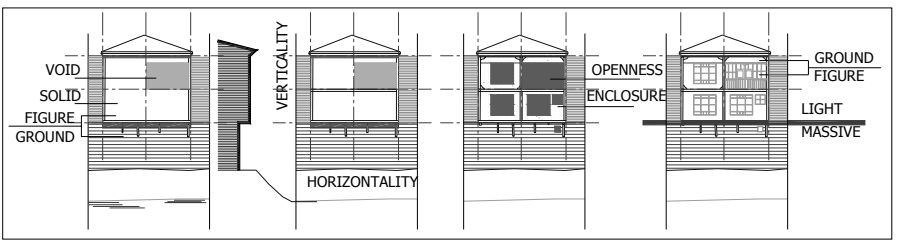

Figure 3. Archetypal elements in Plan-Facade Organization

To determine the sustainable characteristics of the life culture within the traditional context, it is necessary to make a critical selection from the archetypal meanings of the dwelling. Because main titles of the archetypal meanings, discussed above, also include certain sustainable values in them. As these meanings, within the fabric, are the essence of architecture as the expression of people living in a continuous change through forms of places, it is necessary also to evaluate them within the today's socio-cultural context.

LEGIBLE ARCHITECTURE

Modular planning, developed within the traditional building process, is an important factor for its arranging force over the unity of built environment in terms of scale, rhytm of masses and facade organization through the design of inner spaces. From space to tissue, a priority of users in building process is dominant to determine a humanistic modulation system and environment within the socio-economical structure

of its age. With its expressive character, the traditional environment reflects the life culture within it completely.

The use of “module” determined according to traditional scale in a design within the free planning process can be a responsive approach to the problem of matching with scale and the piecemal architectural language within the case of Amasya providing a piecemal environment and intimate collective relationships within it.

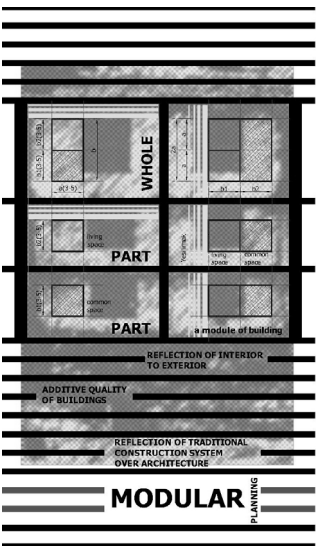

Figure 4. Modular planning from interior to exterior

“Honesty of architecture” provided by modular planning, within the traditional building process, should be a sustainable principle for new building for its expressive character about its function, spatial organization with its technological possibilities. In this sense, an architecture reflecting its structural system, inner spatial organization over its formal qualities within the restrictions or possibilities of socio-economical structure of environment can be determined as a sustainable principle. Certainly, the selection of function is an important factor, with regard to its reflection over architecture, affecting the scale of environment to be analysed within the process of designing but it is out of scope for this study.

Inner spatial qualities as the extension of the understanding of expressive and functional architecture should be re-interpreted according to the actual socio-cultural context of the fabric. “Expressive character of space” within the traditional building process can also be responsive to meet the functional needs of people of a new kind of socio-cultural structure. Differentiation of spaces should be about not only dimension required by function, but also the form, light, view and scale qualities determined according to human needs. In this sense, the building regulations are open to be discussed for their responsivity to human needs in an unique context.

TRADITION OF BUILDING WITH COURTYARD

As an important part of “the life culture”, organic settlement pattern formed by buildings with their courtyards should not radically be changed in new developments. The prevailing pattern of plot order formed by the relationship between the street, courtyard, building and river has generally not changed as a result of the necessity for privacy of dwelling and has kept within the transformation process in Hatuniye Quarter. In contrast to decreasing effect of sense of privacy over layout of plots, “a necessity of separation between public and private” is still valid to be sustained in new plot orders.

INTEGRATION WITHIN CONTEXT

Buildings firmly integrated with the natural and built environment represent the expression of the “collectiveness” and “neighbourhood” as the effective social aspects of the life culture within Hatuniye Quarter. This integration is provided by the “unity of buildings” with their mutual and expressive relations with each other and also nature.

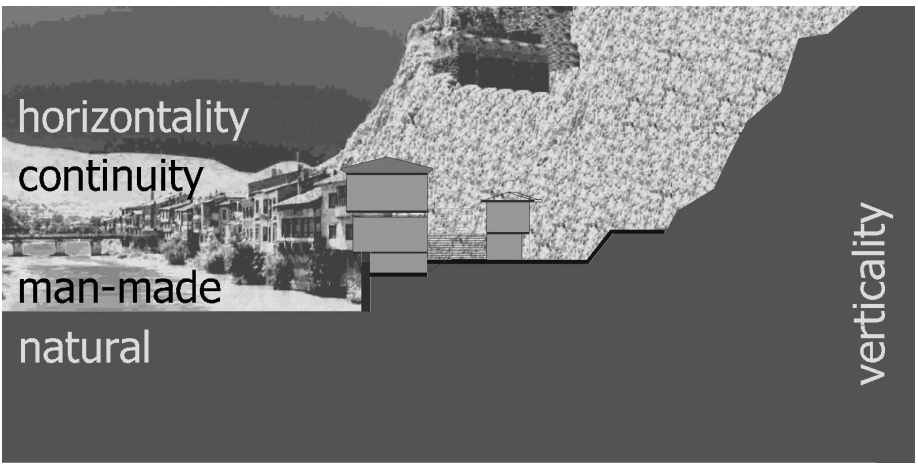

Figure 5. Integration within the context- Nature- man-made relationship

“A sense of neighbourhood” , expressed through buildings, is a dominant character of environment to be sustainable. Especially, the unity of the built environment, in terms of scale, rhytm of masses and facade organization, as a reflection of the design of inner spaces over architecture developed by the arranging force of modular design within the traditional building process should be respected and sustained within the new projects.

“The responsivity of the built environment”, to accomodate the particular needs of the socio-cultural context, is an important characteristic of old fabric. So, it is also

important to determine these sustainable principles evaluating within the actual condition of socio-economical context. A new kind of socio-cultural context is prevailing within the fabric. A newly erected building is also expected to reflect the spirit of its time with the integration of new functions, the use of new technologies to meet the inhabitants needs.

CONCLUSION

Hatuniye Quarter as a living and changing entity exhibits an evolutionary process of its life culture. In addition to the features maintained within its transformation process, there are also many sustainable principles regarding the life culture interrupted or changed. New buildings to be built as infill within fabric should have a sensitivity for continuing this process as the product of its time. They should represent a reflection of the readings and understandings of fabric as well as the technologies and socio-cultural structure of its period.

In the traditional building process, the life culture of the study area represents the expressions of the overlapped cultures there and included a synthesis of cultures in the formation of buildings. Today, in contrast to buildings in traditional process which were built by the cooperation of the master workman and inhabitants according to the needs of inhabitants, keeping their life culture, new buildings are built according to "*certain standardized schemes prepared for different life cultures*" (Bektaş, C., 1996). Traditional environments are also the physical representations of certain social values, like "collective life culture", "neighbourhood". In contrast to the importance of collective life values in traditional process, new building process has brought to forefront "individual" priority and the diversity of buildings within an old setting.

Today, the building process can be criticized in terms of its standardization and mass-production causing also to create "a single, uniform type of inhabitant" ignoring the variety of socio-cultural contexts within the prevalent economical system. Social and humanistic values represented by traditional environments are lost in new developed environments today for the sake of the inclining value of "individualism". "The life culture" as a focusing point of study is also meant as these values lost from day to day. Because the social aspects of fabrics to provide the historical continuity are more important than formal ones in terms of their determining force over built environment.

ENDNOTES

(1) This study uses the previous information obtained from the REST-507 studio work through which “An Urban Conservation Project: Amasya Hatuniye Quarter’99” was prepared during the fall semester of 1999-2000 academic year by the students of the Graduate Program of Restoration in the faculty of Architecture, METU. Another field survey, particular for this study, was carried out in November 2000.

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DESIGN PRINCIPLES OF TRADITIONAL ANTAKYA HOUSE FROM ENERGY CONSERVATION POINT OF VIEW

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ABSTRACT

Energy consciousness has become increasingly popular in building design because of the shortage of energy sources in today's world. As the energy demand increases due to comfort requirements, a considerable portion of energy is consumed in housing sector in Turkey. To ensure conditions of comfort with a minimum of energy consumption is of great importance of the health of the user and the conservation energy. Energy efficient design of houses will result in an increased performance of its passive system which in turn will reduce the load of active systems. Climate is a fixed environmental factor affecting a built environment as passive system. Thus, different climatic conditions pertaining to the different regions force them to take special architectural precautions to create more comfortable living spaces.

When "energy efficient design for Turkey" is under scrutiny, it is possible to observe how traditional buildings and settlements in Anatolia were designed in balance with the local cultural, topographical and climatic conditions without wasting and giving harm to the nature and how their design and construction could be integrated in today's energy conservation design startegies.

On the basis of this argument, this paper aim to reveal the main approaches and criteria for climatically responsive and energy efficient houses and settlements in Antakya. In Antakya, a town situated in hot-humid zone of the South-eastern part of Turkey, summers are hot and extremely humid and winters are cold and rainy. The heavy rainfall and the prevailing winds from the river Asi are the main characteristic climatical parameters of the city. According to the climatic factors design principles of traditional Antakya houses are discussed in this paper.
These principles are at the same time design parameters used in the design of energy efficient housing. Following the proposed design principles of traditional houses it is possible to determine elements of passive systems for energy conservation during the design stage of energy efficient housing for hot humid regions.

Keywords: Energy efficient housing, Traditional houses, Energy conservation, Climatically responsive house, Design strategies in hot humid zone

INTRODUCTION

Energy is essential to economic and social development and improved quality of life. The importance of energy in economic development has been recognized almost universally.Although Turkey has almost all kinds of energy resources it is an energy-importing country. More than half of energy requirement is supplied by imports because of its limited energy resources. (Kaygusuz, 2003). Approximately 25–30% of the total annual energy is consumed in building sector in Turkey (Turkey, 2001). 35% of this amount is used for domestic area especially in heating and cooling in order to achieve thermal comfort conditions in buildings. Because of the shortage of energy sources in the world, to use energy in a much more rational way should be taken into consideration. Therefore, thermal comfort requirements of the occupants should be met by reducing energy consumption. This means that energy conscious-sustainable design parameters and construction principles should be developed.

Climate has a major effect on the performance of the building and its energy consumption. Reducing energy consumption, using natural resources and providing comfortable, healthier and sustainable living spaces are the aims of climatically responsive sustainable building design (Hui, 2000).

The most important design parameters to achieve energy conservation are site planning, distances between buildings, orientation, building form and optical and thermophysical properties of building envelope. All of these parameters are related to each other and the optimum values of each parameter should be determined depending on the values of each other.

The study has been carried out for the hot humid zone for Turkey. The city Antakya was selected according to its vernacular architecture properties and climatic conditions. The study aims to show the energy conservation in traditional houses from the climate responsive design point of view. Secondly, it aims to put forward the basic design principles and their meaningful changes in usage that can be used in the sustainable housing designs of the future.

EVALUATION OF TRADITIONAL ANTAKYA HOUSES

In Turkey, different types of houses were produced in the different regions, according to climates and geography of the region. The structure of the families, life styles, customs, traditions, habits and religions take great roles in the spatial organization of the house.

Antakya is a city located in the south-eastern part of Turkey where people from different cultures and religions have been living together peacefully for centuries. This region hosted many valuable historical constructions representing different civilizations. Traditional Antakya houses are typical exemples for energy efficient design in hot humid regions. Therefore, these houses are evaluated according the main design parameters such as geographical situation, orientation, distance between buildings, building form and building envelope.

Climate and Geographical Situation

Antakya city is bordering on Syria. Situated between eastern longitudes 36° - 37° and northern latitudes 37°-36°. The city centre is at 80 m. from sea level. The city is bordered by the Amanos Mountain to the north and the Kel Mountain to the south. Asi River flows trough the centre of Antakya.

Antakya and its environment enjoy a predominantly Mediterranean climate, with hot dry summers and mild wet winters. However, with different areas at different altitudes, the city displays a composit climate. For example, temperatures in the inland area around Antakya are lower than those on the coast in summer, due mainly to the winds which reach the highest speeds and blow for the longest periods during these months. Average temperatures and relative humidities of Antakya city for 1993-2003 are given in Figure1.

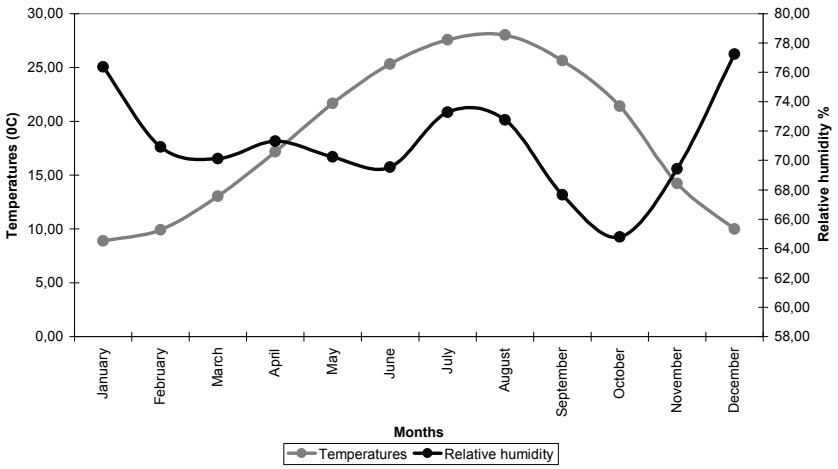

Figure1. Average temperatures and relative humidities for Antakya (Meteor, 2003)

Antakya has an humid climate. Precipitation in the city is highest during winter and spring. Average annual rainfall is 1173.4 mm. Spring particularly is known for its torrential rain storms which rapidly turn the streets of the city into revers. Average bright sunsine duration and number of rainy days are given in Figure 2.

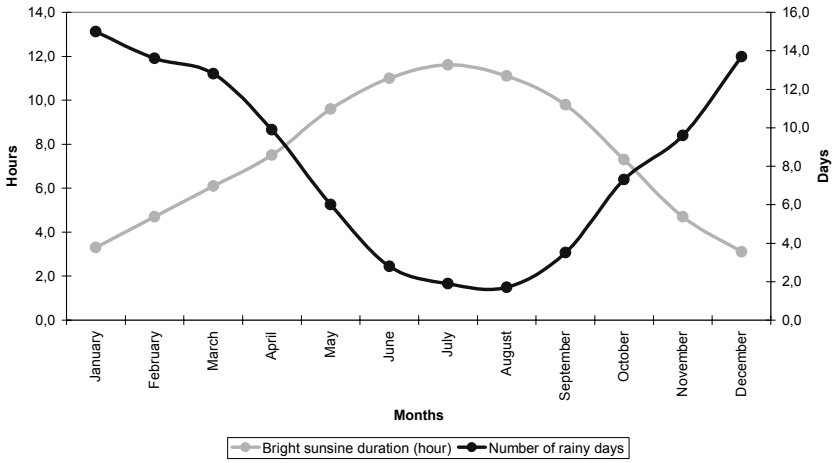

Figure 2. Average bright sunsine duration and number of rainy days for Antakya (Meteor, 2006)

In Antakya's climate, the dominant prevailing wind throughout the year is from the southwest. and the hourly wind speed is higher than 3 m/s in 40.5% of occasions at Antakya . Figure 3 shows the Antakya wind rose (Bilgili at all, 2004)

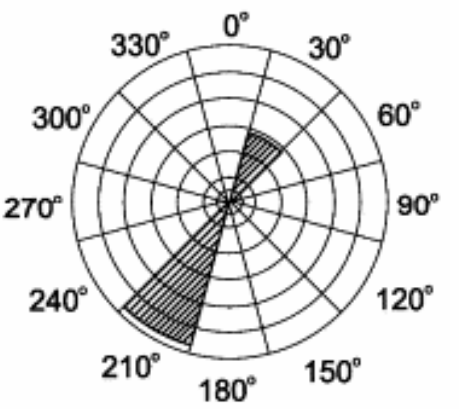

Figure 3. Antakya wind rose [7]

Layout and Orientation

The streets of Antakya were originally laid out on the grid plan typical of Hellenistic age cities and expanded within the context of this plan as the city grew. It means that the old city has been formed by a main road, where all streets intersect at right angles with this main road creating several rectangular blocks.

The Asi River which flows through the center of Antakya is one of the main determinant of the orientation of the city (Figure 5a). In Antakya's climate, since the prevailing wind is from the southwest, the streets were aligned accordingly along a southwest-northeast axis The ancient houses of Antakya are opened to the south-west, the direction of the prevailing wind. The sout-west winds which bring moisture and warm air from the sea, is a basic parameter which determine the orientation of the houses (Demir, 1996) (Manioğlu and Oral, 2005). Figure 5b shows the grid plan of the city Antakya

Figure 5. a. Asi river through the city; b. The grid plan of the city

Distance Between Buildings

In Antakya, the narrow streets serve only as shaded alleys linking the houses to one another, used by pedestrians and narrows vehicles (Figure 6a and 6b). The narrow streets are lined on either side by high blind walls either belonging to the houses themselves or their courtyards.

Since the prevailing wind blows with the greatest force during the summer months the streets would have acted as wind tunnel, providing welcome relief in the high temperatures which would otherwise have made the summer months unbearable (Demir, 1996), (Manioğlu and Oral, 2005).

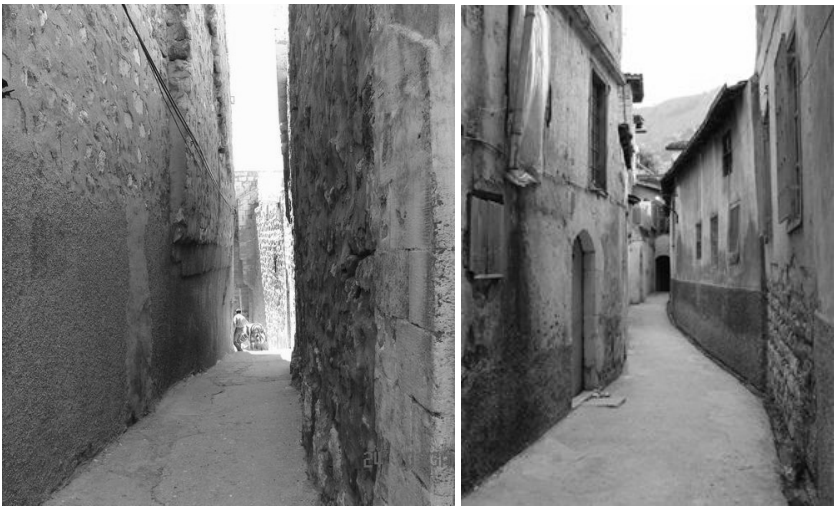

Figure 6. a, b. Views from the streets of Antakya

Building Form

In Antakya, houses are typical of other Roman vernacular architecture, which developed from the ancient Greek house plan. The closed space within this plan received light and air from an open area known as the atrium and were inward facing, having limited communication with outside. These houses usually have two storeys. Within, the closed areas of the houses are arranged around the shady, cool courtyards (Figure 7).

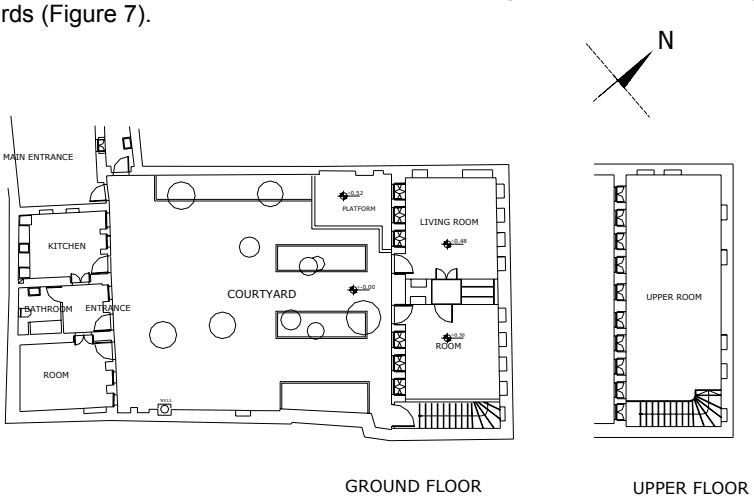

Figure 7. Antakya house with courtyard

The street entrance leads into the courtyard. Whatever the size of the house and however many storeys it has, the courtyard is always central to the plan, with the rooms and services areas arranged around it.

The courtyard is a feature common to all Antakya's ancient houses. The closed areas of the houses are arranged and oriented towards the shady and cool courtyard, which provides light and air. The courtyard is usually paved with rectangular flagstones, which are frequently washed down with water in hot weather to cool the air, while trees provide shade. Fruit trees (lemon, orange), the well, the pool with its jet fountain, the platform on the corner of the courtyard used for sitting and eating are some rational solutions to living in this hot climate (Figure 8).

Figure 8. Courtyard of traditional Antakya house

The ground floor rooms are used as living rooms while the upper floor' are used as bedrooms. Variations on these basic plans are in terms of size, orientation and arrangement of the different spaces around the courtyard. Generally the building which contains the living areas is situated on the northeastern side of the courtyard and mainly oriented to the south west while the kitchen, lavotory, hamam and other services areas grouped on the other side. Different type of organisation of courtyard is given in Figure 9.

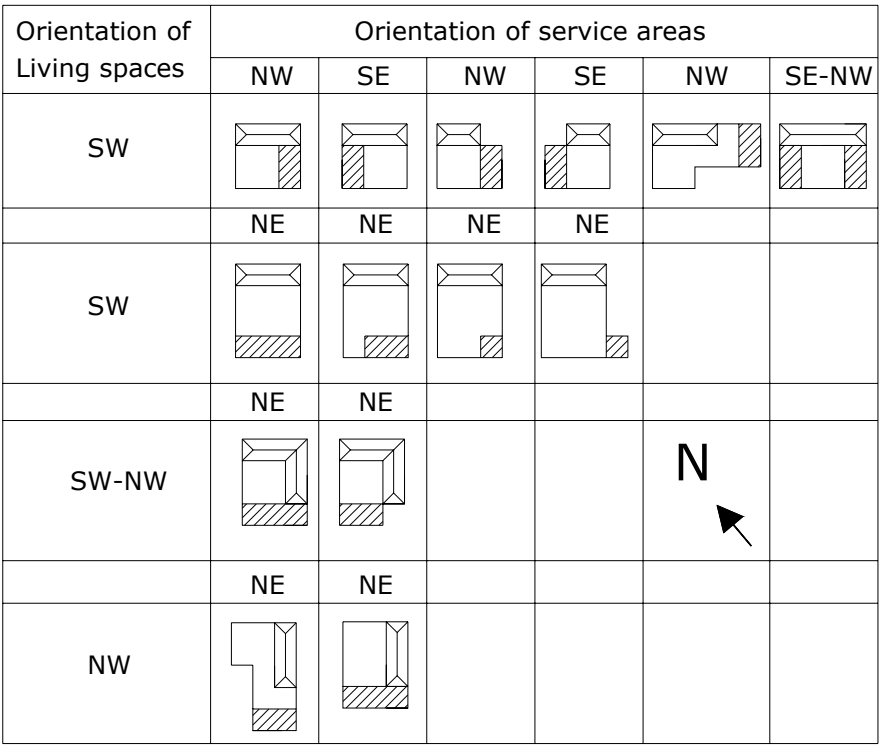

Figure 9. Orientations of living spaces and services areas in Antakya traditional house.

The entrance opened onto a narrow, quiet and cool street whenever possible, and there were generally no windows opening onto the street on the ground floor. The architecture is designed to insulate houses from the streets as far as possible. Their communication with the street is minimal so that without entering it is virtually impossible to deduce anything about the interior of an old Antakya house. (Demir, 1996), (Manioğlu and Oral, 2005).

Building Envelope

In Antakya, the building around the courtyard containing the closed areas of the house is mainly two stories. The thick main wall of the lower storey are faced with stone cladding, while the upper storey is usually a lighter structure of lath and plaster work. The thickness of the walls varies between 0.70-1.00m. Dimensions of the upper part' windows are 0.75 x 1.40 m

Without exception, all the windows of the rooms on the ground floor look onto the courtyard, while those on the upper floor overlook the courtyard. Above the windows

of some rooms is a course of much smaller windows, known as *clerestory windows* by which the lighting of the rooms should be provided when the wooden shutters of the main windows are closed (Figure 10).

Figure 10. Façade of Traditional Antakya House

In traditional architecture of Antakya, to benefit the time lag of the building envelope, materials with greater thermal mass have been chosen. This big thermal mass will slow down the heat transfer through the envelope and thus higher day-time temperatures will be reached indoors when outdoor air temperature is much lower and consequently more stable indoor thermal conditions will be provided (Manioğlu and Yılmaz, 2006). (Figure 11)

Figure 11. Building envelopes of Traditional Antakya Houses

CONCLUSION AND REMARKS

The main objective is to achieve comfort conditions in the built environment that ensure energy conservation has been. In hot climates, in order to provide climatic comfort conditions from energy conservation point of view, climatic design parameters such as; orienting the house to achieve optimum benefit from sun and prevailing wind direction, designing open and semi-open areas such as courtyard, providing shady areas both in streets and courtyards with high walls, using local materials such as stones and constructing thick walls with a high thermal insulation capacity and time lag, landscaping with threes, pools and water to cool the air of the environment, should be taken into account.

Optimum combination of the values of all these design parameters should be determined during the energy efficient design stage. At the design stage, these studies can permit the determination of appropriate design parameters with the objective to reduce the amount of energy consume without compromising comfort conditions. Moreover such studies will contribute to achieve sustainable energy and sustainable environment.

Traditional settlements and houses in Antakya are represantative examples for energy efficient design in hot-humid regions. In this study, it can be seen that, climatic effects such as humidity, wind and solar radiation are significant enough to be investigated in hot-humid region. Traditional Antakya houses which cover optimum solutions to these effects are compatible to climatic conditions of the region. They also provide climatic comfort conditions by using minimum supplementary energy.

In this sense, analytical studies of the traditional settlements and houses offer an understanding of the relationship climatic design and energy conservation. It is obvious that projects designed on appropriate sets of values for energy efficient design parameters such as the examples in this study will result in energy efficient models of housing. Optimization of climatic conditions during use and operation of houses constructed on the basis of these models will contribute to the development of modern architectural concept related to energy efficient design.

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SUSTAINABILITY

Moderator: Taner Oc

An Infra-free (IF) Project in Camili Basin: Sustaining Human Life in a Biological Reserve Area
Bahar Başer, Robert Schmidt III

The Identity of Place as Constituted by the Bioclimatic High Rise Building
Mesut B. Özdeniz, Isaac Lerner

The Utilization of a Contemporary Construction System in the Context of the Sustainability of Vernacular Architecture: Eastern Black Sea Region Sample
Nilhan Vural, Nihan Engin, Serbülent Vural

AN INFRA-FREE (IF) PROJECT IN CAMILI BASIN: SUSTAINING HUMAN LIFE IN A BIOLOGICAL RESERVE AREA

Bahar BAŞER, Robert SCMIDT III

Istanbul Technical University, Faculty of Architecture /
University of Tokyo, Department of Architecture, School of Engineering

ABSTRACT

Today within our built-environment, we depend on “centralized infrastructures” which consist of interconnected elements supporting basic facilities and services that support our daily lives. Technology has continued to augment these systems making them more invisible or unperceivable directly; however, their regular interaction with the natural environment has and may persist to have greater effects in the long run. This paper looks to address the ecological sustainability of our infrastructures and propose the integration of these systems through an active and responsive shelter.

The paper will introduce and identify Camili Village (Machael) with its natural surrounding, a small local community located in the Black Sea region of Turkey, as an archetype for a community in jeopardy of the prodigious miasma of globalization through eco-tourism and development. The local village harvests unique ecological and traditional architectural elements, which comprise it of a wealth of unique culture and history. The paper offers several autonomous and ecological solutions to reduce the burden of relying on the mercurial nature of externalities.

Through what we define as an infra-free (IF) mind-set, we will introduce alternative systems for Camili Village and its inhabitants reducing the dependency on a centralized “external” infrastructure through the synergy of technology and nature. IF offers possible answers to create a sustainable future within a vernacular system with two coordinated steps: the first installation would incorporate simple technologies that utilize the potentials of ecology in order to provide better solutions for energy, water, and waste. The second would create an organized and conscious community through a participatory process working with local people, ideas, resources, skills and labour to exploit local knowledge to enhance the quality of life for a rural community. The paper will conclude by looking to the future, and analyzing the advantages and limitations of an IF system.

Keywords: Infra-free architecture, Re-cycling, Technology, Nature, Conservation, Rural settlements

INTRODUCTION

As we enter a new millennium we are undergoing an epochal transition where urban becomes the primary lifestyle of a globalized world. This process has connected distant affluent urbanscapes and fragmented physically neighboring socio-economically differing areas. As our world's population continues to urbanize over the next two decades 95% of urban population growth will take place in developing countries (UN-Habitat;2006). Conurbations of concentrated flows of resources and people offer the only opportunity for economic production carrying the greatest capacity for connecting people in need with resources. Historically, this growth has taken place through rural to urban migration by lure of economic affluence, and through in-situ construction of habitations. This desultory inauguration to the city, now more than ever, has created a homogenous sprawl of unprecedented urbanization digesting villages, no longer requiring the villagers to migrate, but the city migrating to them. This study looks to identify ways to reshape this paradigm maintaining the advantages of technology and a more modern way of life without rubber-stamping the image of an unvarying modernity along with it.

Most of the remaining local community settlements are located at the heart of natural sites which have irreplaceable values of both biodiversity and traditional site-specific livelihoods of the indigenous people. The importance of strengthening ecological coherence and resilience as necessary conditions for both biodiversity conservation and sustainable development has attracted growing attention in recent years, but without the full engagement of diverse sectors among the economy and society in the management of ecosystems, there can be no effective biodiversity conservation (Bennett, G. ;2004). In this context, evaluating the capacity of the site is important for the development expectations of the local community. In this sense, the ecological approach offers a process which hints towards the future with a framework of holistic decision-making and innovated actions.

In recent years, for achieving the conservation of biodiversity while at the same time promoting sustainable economic development, several management models have been designed by the international authorities defined under six categories: ecological networks, biosphere reserves, reserve networks, bioregional planning, biological (or conservation) corridors and ecoregion-based conservation. Likewise in the world, nature conservation, environmental management, and waste management have been gradually attracting more attention in Turkey. During the last decade, while across the diverse tracts of Turkey many ecosystems still exist in a partly disgruntled state, habitat fragmentation has begun to become a critical problem. The Biodiversity and Natural Resources Management Project (BNRMP) has shown important opportunities for improving conservation activities in Turkey since 1996. They selected four project areas which include four different bio-geographic zones and natural resources of the country. They also represent the cultural diversity of the Anatolian Plateau including self-sustaining local communities.

In particular, recent studies have focused on infrastructural problems, changes in management perspectives, and the perception of society has brought new dimensions to the relationship between the environment and development (Arancli,S.;2006) Over time, "centralized infrastructures" which consist of interconnected elements supporting basic facilities and services that support our daily

lives have become inseperable parts of our built-environment. Technology has continued to augment these systems making them more invisible or unperceivable directly; however, their regular interaction with the natural environment has and may persist to have greater effects in the long run.

We will begin with the explanation of how we can utilize infrastructure to provide ecological sustainability in the natural environment and propose the integration of these systems as an active and responsive shelter for the expectations of the local community.

AN INTEGRATED SYSTEMS APPROACH WITH INFRA-FREE MIND-SET

Infra-free (IF) fundamentally, is a matter of degree. It looks to balance the cost and limitations of depending on centralized systems of infrastructure including environmental and economic costs with the degree of lifestyle adaptation willing to be undertook. Centralized sytems of infrastructure has guided our development for over a century and a half, creating a perception of unchangable permance, and has limited our solutions and visions for the future. The future for (IF) represents the integration of 'appropriate' technology (new and old; universal and local) towards an amalgamated closed-system that augments both human and environmental health limiting/ removing the dependency on externalities. (IF) looks to utilize more small-scale "benign" atomizing infrastructure solutions to fullfill daily livelihoods. Next, we offer a succinct description of (IF)'s two primary dynamics: nature (biosphere) and technology (technosphere).

Biomimetics: Design Inspired By Nature

The industrial movement spaning from the middle of the 19th century till the end of the 20th century has left a yet determined mark on human history transforming our built environment creating a psychological, ecological and dependancy cost on us. This process removed nature from the equation creating solutions without an apparent awareness of intrinsic local characteristics and understanding of nature's successful process. (IF) looks to take advantage of intrinsic characteristics (insolation, wind velocity, climate, etc.) and refine the development process mimicing nature's successful process (diversity, recycling, multi-functional, etc.). As Benyus points out, 'Nature runs on sunlight, uses only the energy it needs, fits form to function, recycles everything, rewards cooperation, banks on diversity, demands local expertise, curbs excesses from within, and taps the power of limits' (Benyus, Janine M.;1998)

Technology And Innovation

Through a multi-disciplinary approach and the promise of transferring technologies, (IF) investigates experienced and nascent technologies from pioneering industries offering promising ideas that could be integrated as part of (IF) building technology applications (Anilir, S. and Matsumura,S., Schmidt III, S., Fukuda, K., Nishi, S., Araki,M.; 2006). Technological solutions add comfort and convenience, but many

times present a limited view of the holistic picture creating the question of what is 'appropriate'. Hazeltine characterizes a technology as 'appropriate' as being small scale, energy efficient, environmentally sound, labor intensive, and controlled by the local community, and is compatible with local, cultural, and economic conditions (Sherwood, B.;2006).

In terms of (IF) sustainability, we look to balance a triangle of costs-economic, environmental, and dependency - when deciding what is 'appropriate' (Hazeltine,B. and Bull,C.;2003).

How often do we think about how resources reach us, or where they go when we are finished with them? How often do we evaluate our services relative to their human or ecological health, instead of only their technological health? These questions begin to embark on the framework in which we intend on evaluating our technologies in order to question the applied definition of what is 'appropriate'.

AN INFRA-FREE (IF) PROJECT IN CAMILI BIOSPHERE RESERVE AREA

Camili Villiage with its natural surrounding is a small local community located in the Black Sea region of Turkey, as an archetype for a community in jeopardy of the prodigious miasma of globalization through eco-tourism and development. The local village harvests unique ecological and traditional architectural elements, which comprise it of a wealth of unique culture and history. This study aims to find possible autonomous and ecological solutions to reduce the burden of relying on the mercurial nature of externalities.

Main Characteristics Of Camili Biosphere Reserve

Camili is one of four areas selected by the Turkish Biodiversity Committee as a pilot area within the scope of their projects. The Camili Basin in the Artvin Province was registered in UNESCO's Man and Biosphere (MAB) Network as Turkey's first Biosphere Reserve on June 29th 2005, because of its caucasian mixed temperate rain forests, alpine meadows and being a living museum of Caucasian Mountain Community life.

Ecological Characteristics

The Camili Biosphere Reserve covers an area of 25,575 hectares. The mountainous region creates a geographically isolated area with a rugged terrain meeting the Turkish-Georgian border to the north. The basin is enclosed by a series of high crests which generate a natural boundary, providing a natural protection from the pressure of the city. The Camili basin is located within the Eastern Black Sea humid and temperate forest sub-ecological zone, in which rich forest ecosystems cover around 65% of the area. [8].

Figure 1. The general wiew of the basin and Camili Villiage (Baser, 2007).

The climate of the area is typified by high precipitaton (1565 mm./year), long warm summers and cold snowy winters and much of the annual precipitation falling as snow. These specific climatic conditions have also created a subtropical temperate rainforest in the lower parts of the basin because of the humidity, while its physical isolation has created a natural genetic island. [8]. The Camili basin contains three main river catchments with drinking water quality.

Cultural And Socio-Economic Values

The Camili area has for centuries supported an isolated and near self- sufficient local culture that has supported over 1,000 people for centuries and has maintained its own traditions, styles, ways of life, patterns of resource allocation and use [8]. Due to their isolation, the villagers still have maintained many of their old traditions, reflected in their livelihoods, the design of houses and farmsteads, as well as, the tools and materials they make and use. Traditional dances and old folk music culture still survive in the area. Today there are six villages inside the area with a permanent resident population of 1,213 in 268 households (**Hata! Başvuru kaynağı bulunamadı.**) .

Table 1.Village populations during summer and winter [8].

Name of Village	**Summer (individual)**	**Winter (individual)**	**Difference**
Camili	271	53	218
Düzenli	347	276	71
Efeler	267	180	87
Kayalar	87	25	62
Uğur	259	43	216
Maral	379	200	179
TOTAL	1610	777	833

The local population was significantly reduced during the 1980's and 1990's by outward migration of people in pursuit of work opportunities primarily in Istanbul and Izmir, many of these migrants return in the summer months. Some local residents also leave the area in winter and stay in Borçka increasing the summer population to approximately 3,000. As a result of the summer migration, the seasonal migrants tend to have different attitudes about the area and different expectations about its future due to weak relations with managing authorities and some permanent residents [8].

Educational levels are low; 80% of the population is not educated beyond elementary school. The resident population is generally ageing, as young people have left to find work. Recent livelihood developments (notably queen bee farming) have encouraged more young people to stay [8].

Figure 2. Local people who live in Camili [14]

Settlements in the area are dispersed into scattered groups of farms, each surrounded by an area of agricultural fields and hazelnut orchards; the total area is 1,870.70ha [8].

Figure 3. Farmlands and settlement mosaic in Camili Basin (Baser, 2007).

The traditional economic structure within the Camili basin is one of self sufficiency, where life is closely linked to the forest and the cycles of nature. Access to the market economy outside is limited due to the remoteness of the area, harsh weather conditions and lack of transportation services and costs. The main livelihood activities are agriculture; hazelnuts, wild fruits and herbs production; grazing; stockbreeding; bee keeping; woodworking; fuelwood; indigenious fish production; hunting; traditional handicrafts; tourism and seasonal paid employment.

Although tourism is not a major activity, it provides additional income to local people between mid May and mid October when road access is possible to the villiage. In recent years visiting has increased to around 2,000 visitors per year. Most visitors come from Istanbul and Ankara and accommodations are available in tents, four pensions and in the TEMA (The Turkish Foundation Combating Soil Ersoion for Reforestation and the Protection of Natural Habitats) guest house. Typical activities are nature-based and include hiking, sightseeing, horse riding, skiing and wildlife watching. The Caucasus Apiculture and Honey Festival was organized in 2006 and attracted many people.

In recent years Camili has been ‘discovered’ by adventurous and curious visitors mainly from Turkey. It provides a unique opportunity for visitors to experience a traditional way of life and pristine environment that has vanished from much of the country. While eco-tourism benefits local people financially; there is a significant lack with regards to infrastructure capacity, especially concerning a waste disposal system.

Built Environment And Infrastructure

Due to the harsh topography of the basin, villages are widely scattered, forming separate neighbourhoods of a few households. Agricultural lands, forests and rangelands are traditionally shared by local people for use, based on well-established boundaries and principles. There is a limited number of concrete building structures in the area (see Table 2); with the exceptions of the health clinic, elementary school, medical facility, Macahel Inc. and the TEMA Foundation Guesthouse building. Most of the houses are constructed from wood in the vernacular style and each house has its own closed infrastructure in terms of water supply and waste-water disposal.

Table 2. Active Land Use and Built Areas within Camili Biosphere Reserve [8].

Property / Right Owner	**Location and Area**	**Purpose**	**Material**
6 villages in total	Approx. 1189.3 ha	Agricultural area	Wooden houses
	Approx. 7,200 ha	Pasture and forest field with no trees	Wooden houses
Ministry of Environment and Forestry	Düzenli Village	Visitor center	Concrete
TEMA (NGO)	Camili Village	Guesthouse	Concrete
Military base	Camili Village	Security and border control	Concrete
Ministry of Education	Camili, Düzenli, Maral and Efeler Villages	Primary schools	Concrete
Ministry of Health	Camili Village	Health center and staff houses	Concrete

Figure 4. Left: Traditional wooden house for dry food storage (Serander)
Right: the only market in Camili Village [14]

Roads: The only vehicle access to the Camili basin is the main road via the Mahmudikaya pass which is paved for half its length. Local roads between villages are paved with asphalt, other routes are unsurfaced, alpine areas can be reached by roads from outside the basin. The entire area is cut off by snow for up to six months each winter. In case of any emergency, people can reach the area from the road on the Georgian side in spite of existing military restrictions along the national border. When the road is accessible minibuses run a local service between villages and to Borcka which is the closest town center.

Figure 5. Left: After an avalance demolished electricity pillar and iced road surface; Right: Villiagers are carrying a patient by their hands to the hospital in Gregoria [14].

Water: A centralized water supply system or pipeline does not exist in the basin, every house constructed provides its own water supply network by pumping water from the closest natural water resource utilizing gravitation from the sloping ground surface.

Figure 6. Existing infrastructure: electricity, sanitation , and waste-water disposal in the houses (Baser, 2007).

Waste –Water: Liquid waste is not treated and there are no modern septic systems. The modern and brick bath-room has been added in every old traditional wooden house without clapboarding, and grey-water discharge to the streama or infiltrate inside the soil.

Waste: There is no controlled garbage collection service. Organic waste is burnt or used as food for livestock.

Electrical power: A centralized electrical power network was implemented in 1983[8]. There are major service failures during stormy and snowy weathers especially in winter time. Oil lamps are used for lighting temporarily until maintanence operations can be completed.

Communications: Phone communications inside the basin are managed through a satellite link, by Turkish Telecommunications Company. There is a base station for cell phone communications; however, because of the changing topography it is not efficient throughout the area.

Heating: The local community prefers to use wood for heating creating a significant pressure on the forest for the consumption of fuel wood during long and cold winters, with poorly insulated wooden houses and no alternative fuel sources. Each household consumes on average 30 m^3 of wood each year [8]. In an effort to reduce wood consumption the Camili Environmental Protection and Development Society is implementing an insulation project for houses, with support from the GEF/UNDP Small Grants Programme.

Figure 7. Left: children are carrying fuel-wood for heating their school; Right: the heaters serves for heating living room, cooking and hot water in houses [14].

Schools : Three small primary schools and one high school exist in the basin. Secondary education is available at a high school in Borcka.

Medical Facilities : There is an insufficient medical centre in Camili with two nurses and a doctor. Because of the harsh conditions of Camili there is no permanent doctor in the center. When the roads are cut off by snow, medical emergencies are allowed to travel to Batum, Georgia (over the national border) to hospitals on foot or by snowmobile.

IMPLEMENTATION OF IF SOLUTIONS

Through what we define as an infra-free (IF) mind-set, we will introduce alternative systems for Camili Villiage and its inhabitants reducing the dependency on a centralized “external” infrastructure through the synergy of technology and nature.

On the global level, with the increasing urgent need about sustainable living in the future, ecovillages or sustainable community models demonstrate new experiments looking sustainability not only in environmental context but also in social, economic and spiritual terms.

The Findhorn Community, which began in 1962 in a caravan park in northeast Scotland, is known internationally for its experiments with new models of holistic and sustainable living. Cooperation and co-creation with nature have always been prime aspects of the community's work. The community has been involved in the erection of buildings, a wind turbine and other physical projects as well as the development of community policy. The Findhorn community owns a group of wind turbines, which have a total capacity of 750kW, and supply more than 100% of the community's electricity needs (The Findhorn Community;2007).

To improve the cycle of water use for the settlement, a phased plan have been developed for responsible water management called as the Living Machine®. In the Living Machine® system, anaerobically treated sewage arrives in a greenhouse containing a series of tanks. Living Machines mirror processes that occur in the natural world, but do so more intensively. At the end of the series of tanks, the resulting water is pure enough to discharge directly into the sea or to be recycled (The Findhorn Community ; 2007).

Figure 8. Left: A general wiew from eco-villiage Right :Septic tanks inside the living machine green house (The Findhorn Community ;2007).

The Findhorn ecovillage is a tangible demonstration of the links between the spiritual, social and economic aspects of life and is a synthesis of the very best of current thinking on sustainable human settlements(The Findhorn Community ;2007). Eco-village principles can be applied to urban or rural settings, and provide solutions to human and social needs, while at the same time protecting the environment and offering an enhanced quality of life for all.

(IF)'s Evaluation about Existing Infrastructures and Local Problems in Camili

Table 3.Main ecologic, socio-economic, infrastructural, cultural and touristic profiles of Camili and applicability of IF Life

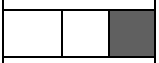
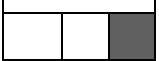
	Profile	**Commentary**	**Evaluation** *favourable - unfavourable*	**Advantages/ Disadvantages for IF**
Ecology	-Biosphere Reserve -Rich forest ecosystems -Isolated geography -Special climatic conditions -High rainfall amount -Clean water resources	-Harsh topography and climatic conditions make harder living conditions and create an isolated community		-Naturally protected area -Solar radiation is low in winter time, hybrid systems should be used for energy -No rainwater collection -People adapted to their own system
Socio-Economy	-Migration -Ageing population -Low educational level	-Migrants return in summer creating possible disruptions -Resident population is generally ageing		The educational programs can effect the local permanent people. -There is a need for developing different programs for summer migrants and tourists.
	-Agricultural livelihood	-Organic food production -Limited access to the market economy		-Exiting organic production -The process can be changed conversely: market economy can access to area with advertising
Infrastructure	- Weak road connections - Building construction - Water and waste-water - Electricity - Heating - Medical - Waste Management	-Limited access to the site -Closed systems and not centralized infrastructure - Heavy wood usage for building and heating -Current Insulation project for wooden houses -No waste management and septic system -Lack of medical facilities		-Scattered settlement requires self-sufficient building -Easier to implement IF because of no existing centralized infrastructure -Wastes can be used as a resource producing biogas for heating -Waste-water cleaning system can be implemented for each house increasing water supply -Electricity production utilizing renewable sources (sun, wind, biogas) -IF Hospital and IF school (renovating existing ones)

Table 3.Main ecologic, socio-economic, infrastructural, cultural and touristic profiles of Camili and applicability of IF Life

Culture-Tourism	-Self-sufficient local culture -Eco-tourism and natural sports	-Tourism has increased -Eco-tourism has financial benefits for people but environmental costs, as well as, infra.structure capacity should be improved		- IF can create alternative cultural activities instead of eco-tourism -IF can create an increase of capacity reducing the burden on over-consumed resources (wood, etc.).

(IF) looks to utilize potentials of nature and technology as a *framework for creating sustainable community life in the the local context* by understanding the intrinsic characteristics of the area (topography, wind velocity, solar light, etc.) and determining which technologies would best accompany the local site, culture, and people. It is the synergy between using appropriate technologies and the principles and resources of nature. (IF) believes we can strengthen both physical (tangible) and social (intangible) infrastructures of the community. With this assertion, (IF) looks to utilize this framework to creatively provide local and unique solutions within the community.

According to the Table 3, apropriateness of (IF) has been evaluated under four profiles of the site: ecologic, socio-economic, infrastructural, cultural-touristic with the advantages and disadvantages for the implementation of infra-free life in Camili. In order to improve quality of life for Camili's people, in the first stage (IF) looks to find best way for utilizing and augmenting existing social and physical infrastructures by adding them diversity and functionality.

Possible Infra-Free Solutions For Camili's Future Development

(IF) offers possible answers to create a sustainable future within a vernacular system with two coordinated steps. At first, installation would incorporate simple technologies that utilize the potentials of ecology in order to provide better solutions for energy, water, and waste. The second would create an organized and conscious community through a participatory process working with local people, ideas, resources, skills and labor to exploit local knowledge to enhance the quality of life for a rural community.

As seen in Table 4, the local community of Camili lives under hard conditions because of the non-accessibility of the area especially in winter times. As a result of this, people struggle with many of the typical problems of an isolated community as they incrementally improve their own basic services. With the exception coming with electricity lines that travel for kilometers behind the mountains, the remaining infrastructure is implemented and maintained by local people mostly helping each

other. The practical (IF) proposals might be seen on Table 4, offered systems are working with the simple principles provided solutions to basic human and social needs, while at the same time protecting this unique environment and enhancing quality of life for people who live under the hard natural conditions.

Table 4. The relations with “IF” and existing infrastructure services in Camili

Type of Infrastructure	Indicators of Weakness	Advantages for IF	IF Proposal
Roads & Transportation	Not efficient, fragmented. Cut off by snow 6 months of the year.	Naturally isolated community with limited conventional solution capacity.	Increase opportunity and capacity for a Self-sustaining and independent community.
Water	Using natural water sources diretcly	High amount of rainfall and natural bodies of water. No centralized system.	Every house equipped with water catchment, storage, and pumping system
Grey-Water Sanitation	No septic system or Water treatment before disposal	Domestic water - no chemicals	Physical water treatment with redbeds or wetlands allow for reuse, and reduction on 'new' water
Waste & Garbage	No management Pollution in and around river basin.	Mostly organic and domestic waste from farming and livestock	Waste can be used for energy production and fertilizer.
Electrical power	Dependent system- Elect. cut off in bad weather	Existing grid for backup and to sell extra generated energy	Community hybrid system of solar-wind-biogas generation.
Communications	Not working due to topography and bad weather	Existing satellite network	Satellite and local communication system with radios
Heating	Fuelwood usage Lack of insulation in buildings	Currently poorly insulated, and low thermal mass	Increased insulation, and hybrid solar-biogas heating
Schools	Lack of education No high school for young people immigration for education	Open-minded to alternative solutions	Community -based learning and participation through every step of development
Medical Facilities	Not efficient No doctor	Existing health center building	Mobile unit utilizing solar power and battery charged equipment

CONCLUSION

The isolated nature of the community, which creates a limited capacity for the modern planning solution of centralized infrastructure, in combination with current trends and lowering costs in decentralizing infrastructural technologies, and the privatization of infrastructure and reduction of tarriffs by state governments creates a suitable condition for implementing (IF) in Camili. A culturally aware amalgam of technologies (new and old; local and universal) augmenting intrinsic characteristics of the unique environment can create a sustainable future for Camili enhancing their vernacular traditions. As stated above, there are several advantages to implementing (IF), some of which are creating a secure source of infrastructure; a more flexible and durable system; lessened environmental, dependancy and economic costs on the community; and increased livelihoods.

There are certain challenges or limitations as well, such as cost, learning-curve, and personal maintenance and time. (IF) has high hopes for increasing the resilience and opportunities for the community in the future, and recognizes the long-term commitment needed to create a sustainable future for the community highlighting the need of education to create the best possible future for the community.

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THE IDENTITY OF PLACE
AS CONSTITUTED BY THE BIOCLIMATIC HIGH-RISE BUILDING

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ABSTRACT

Identity as the expression of the relationship between architecture and cultural context is the theme of this paper. The cultural environment primarily influences the formation of architectural identity as a building represents or exemplifies a society and its total way of life. The formative influences of a building include first, the physical and climatic site conditions and second, the cultural context which will be referred in the discussion below as, the industrial or modern cultural environment and the post-industrial or postmodern information environment. The analysis of the formative and structural aspects of the modern and postmodern environments, and the development of their respective high-rise buildings, will be discussed as the relationship that informs the identity of a particular cultural period. As a result of this cultural analytic, a stylistic contrast emerges whereby the postmodern building represents the holistic identity of 'place', as opposed to the modernist high-rise, which reflects a reductive identity with the values and practices of the techno-centric and econocentric dimensions of a principally industrial society. Architecture, in the 20th century, began as a celebration of the age of industry and mechanical technology but is rapidly changing in response to the new age of Information technology and ecology during the postmodern period. Sustainable architecture is a product of our contemporary interest in the ecology of the environment which is constituted by material needs such as shelter (energy, cladding, construction and communication systems) but also for psychological and social needs as expressed by multi-level gardens, access to natural light and ventilation, unique sculptural forms and architectonic imagery. The bioclimatic high-rise building, which not only extends material needs of shelter, but also in conjunction with fulfilling psychological and sociological requirements, exemplifies a holistic approach towards representing cultural identity.

Keywords: Identity, Context, Bioclimatic high-rise, Paradigm, Sustainability

THE IDENTITY OF PLACE AS CONSTITUTED BY THE BIOCLIMATIC HIGH-RISE BUILDING

The evolution of the high-rise building as an exemplary image of cultural identity will be presented in this paper. With the aid of communication and cultural studies this study will evaluate the cultural dimensions shaping identity the Modern period between the Renaissance and the 21st century. Within this period we have witnessed a paradigm shift in the evolution of western society from that of a Modern literate society (the 15th century to the mid-20th century) to that of a post-modern, post-literate culture (since the 1960's). A society perceived in terms of literate and post-literate characteristics, and the media and technological structures and processes that shape these societies, will be the basis upon which the identities of the Modern and Postmodern identities will be described. Within these societies the emergence of respectively distinct designs for the high-rise building will be used as exemplars of the cultural identities. The building as a mechanistic utilitarian and somewhat autonomous object, representing the Modern period, will be contrasted with the bioclimatic sustainable and site and culturally-responsive hi-rise as an emergent form of our contemporary postmodern period.

It could be argued that buildings, just as individuals, can be perceived as products of their environment. Within certain disciplines of study such as media and cultural studies, and particularly in the work of communications theorist Marshal McLuhan (1911-1980), social or cultural environments are not conceived of as neutral containers, but rather, as active processes due to media infrastructural conditioning that shape perception and in turn influence style. In this regard, style is understood as a representation of the perceptual and consequently conceptual pre-dispositional influences imbedded in environments. By applying McLuhan's work in our analysis of the Modern, or mechanical-industrial, and Post-Modern, or electric-information periods, we will discover that the latter period fostered an integrated and participatory attitude towards design as responsive to the total cultural needs which are physical, psychological and social. The former period reduced design to the expression of essentially econocentric and techno-centric values as it conceived the building as mainly site independent, or as neutral object in the social and cultural context. The more holistic approach is due to the pre-dispositions which characterize an identity formed in the information or cybernetic age, which perceives physical and cultural context as dynamic field of co-formal co-creative relationships, rather than as a inert container of objects.

Today, ideas regarding green and sustainable architecture are being conceived within the context of a dynamic information environment, which unites people with each other via instantaneous communications in a complex resonant field of social and natural processes, informed by information feedback and programming. This is dramatically opposed to the Modernist building conceived as an object in a reified space which represents a dichotomy between the built-work and its physical and cultural contexts. This cultural identity which valorizes fragmented and autonomous buildings, sustained by mechanical systems, qualifies the modern style which at its height has been referred to as the International Style. By-in-large these building were not site-specific as the represented the achievements of engineering, economy and efficiency of the international production system that emerged since WWII. This disregard or disassociation from the cultural context represents a loss of identity and

contrasts dramatically with what Chris Abel says in his article on 'Identity and Architecture' (Abel, 1993: 153), which is; that "a theory of mind which disperses the processes of human mentation among the group must also take into account the role of the physical environment in the evolution of mind…artifacts become animate within the processes of human interaction and individuation". Much of the criticism regarding the crisis of modern architecture is due to the sense that modern artifacts, such as the mechanical high-rise building, have constituted a spiritual wasteland due to its focus on architectural form unresponsive the natural and social requirements that constitutive of a holistic human as opposed a reductive mechanistic context.

McLuhan's communication theory of cultural change helps us understand the processes conditioning identity, or the pre-dispositional bias that informs architectural design, due to the media infrastructural development of the cultural context. These infrastructural developments are cultural processes that transform human perception and sensibilities, which in turn inform the paradigm shift from the mechanical modern age to the cybernetic postmodern period. The prejudice for uniform repeatable objects detached from environmental interaction, as product of the mechanical age, versus the production of integrated-responsive or green-sustainable buildings in the postmodern age is a contrast that McLuhan's work can account for.

A significant aspect of McLuhan's work provides an overarching structural analytic of the Modern period since the Renaissance. It can be divided into three eras; from the Renaissance to the Industrial revolution in the 19th century and characterized by the progress of the mechanical-industrial environment; the orthodox Modern period extending between the end of the 19th century until WWII and influenced by the electronic infrastructure of electric circuitry; and the third or contemporary Post-Modern period shaped by the emergence of an infrastructure of cybernetic-information technologies, programming and digital networks. These phases of the modern period are for McLuhan the last and most intense period of development of Western sensibilities, which was affected by the invention of the phonetic alphabet in Antiquity and later intensely augmented by the invention of Gutenberg's mechanical printing press in 1454.

McLuhan's structural communications analytic involves the study of the evolution of culture in terms of their constitutive technological or media environments which are extensions of human senses, organs or functions. A key concept in his work is that technologies, a term McLuhan uses synonymously with media, extend the human body in the way the wheel extends the foot, clothing extends the skin and just as television means 'far-seeing' and telephone refers to 'far-hearing'. But technologies, for example such as TV, in order to function, requires an electronic service infrastructure of television stations, global satellites, producers, engineers and others that constitute its environment. Hence, the environment is the technology or medium, and its use alters human senses and perception which in time alters culture by means environmental effects; the 'medium is the message'.

In this regard, the phonetic alphabet extended the sense of the eye, not simply because it enabled the ancient Greek to read, as other cultures had already existed with written languages for thousands of years. The phonetic alphabet was radically different from these iconic scripts, which unlike phonetic writing uses semantically meaningless letters to correspond to semantically meaningless sounds, and as an

alphabet can represent all meanings and languages. McLuhan's rationale is that this required the separation of both sight and sounds from their semantic and dramatic meanings so that the sound of speech can be made visible. The psychological consequence of this was to introduce the dualism between man and objects (McLuhan, 1964: 157-164). This separation of sight, from the interplay with the other senses or the sensorium, fostered a sense of separation, fragmentation or alienation from the world; the image or identity of both oneself and the world in the manner of an emerging rational scientific objectivity with a lack of a sense of minimal participation or relationship among things.

With the invention of mechanical printing in the 16th century, by means of repeatable phonetic type, there was a great qualitative extension of phonetic literacy as books became the first uniform mass produced commodity. The image of linear, uniform, repeatable type as the prototype of all machines intensified a visual or eye bias that qualified the identity of modern culture. That is, this new mechanical medium of phonetic typography further conditioned the abstraction of the eye form the interplay of the human sensorium which saw its origins in Greek Antiquity. McLuhan describes the Cultural Revolution that occurs due to this amplification of visual abstraction and the concomitant abstract rationalistic ability it fostered as follows:

> This extension of the human body, the eye, shaped and transformed the entire environment, psychic and social, and consequently fostered the rise of the assembly line and its consequence, the Industrial Revolution. Printing was the first mechanization of a complex handicraft, handwriting, and by creating an analytic sequence of step by step processes it became the blueprint of all mechanization to follow. The most important quality of print is its repeatability; it is a visual statement that can be reproduced indefinitely, and repeatability is the root of the mechanical principle that has transformed the world since Guttenberg. Typography, by producing the first uniform repeatable commodity, also created Henry Ford, the first assembly line and the first mass production. Movable type was the archetype and prototype for all subsequent industrial development. Without phonetic literacy and the printing press, modern industrialism would be impossible. It is necessary to recognize literacy as typographic technology, shaping not only production and marketing procedures but all other areas of life, from education to city planning. (McLuhan, 1969)

With regard to this, the high-rise industrial building, which first emerged in Chicago and New York in the 1880's, was a product of the 19th century factories that 'printed' uniform building components. These are products of a literate society where mass-produced repeatable uniform products set the tone for style. It wasn't until the 1970' and 1980's that a broader concern than industrial values effected design becoming more broadly site and culture specific. Consequently, the high-rise building echoed values and interests in regionalism, symbolism and ecology and in the manner of a pluralism of responsive forms.

In his work McLuhan repeatedly emphasizes that every aspect of Western culture was shaped by print technology, but the Modern and Post-Modern ages are environments created by the respective infrastructures of electric circuitry and information technology and programming. Electric media unlike the printing press or other mechanical extensions, which extend parts of the human organism, extends the human nervous system. This extension and attendant service environment is and inclusive integrating medium that unifies all previous extensions on a macroscopic global scale and transforms all aspects of our social psychic being. A dramatic change occurring over the last fifty years, since the invention of television whereby, "three thousand years of differing degrees of visualization, atomization, and mechanization including the intensified period of the age of print from approximately 1500 to 1900, is being rapidly obsolesced". (McLuhan, 1962: 267)

Beginning with the invention of the telegraph in the 1830's, and with the spread of the television since the 1950's, the extension of the central nervous system was already altering and re-molding the human sensorium. The message of television was that it significantly affected the end of visual dominance characterized by mechanical technology which would be further atrophied by electronic media, particularly the development of computer and digital technologies. The electronically induced technological extensions of our central nervous systems have also induced a new image of us and our worlds. This is a new identity due to the informational infrastructures which immerse us totally in a process of instantaneous communication and information processing enabling man to incorporate within himself the whole of mankind. This sense of a participatory and responsive involvement, as a central feature of the emergent contemporary electronic environment, contrasts dramatically with the image of literate man under the influence of abstract and dualistic mechanistic fragmentation which alienates him from others and the world. The image of a unified culture, epitomizing the ecological attitude in the post literate society, valorizes such issues as regionalism, pluralism and participation, as for example can be identified in the work of green-sustainable high-rises. That is, with the invention of the telegraph in the 1830's and other electric extensions such as radio, telephone, film and ultimately TV and the computer, a new contextual service environment emerged that altered the sense and sensibilities and consequently the identities of ourselves and the world and the emergent architectural forms that exemplify this transformation. In order to illustrate the features of the paradigm shift from the industrial to the postindustrial environments, as this in-formed identity, a short history of the high-rise regarding the transformative relationship between form and context will follow.

The architectural critic Chris Abel, in a concise essay on the history of the high-rise during the 20th century, entitled 'Prime Objects' (Abel, 1997: 182-193), provides a description of this building type as it evolves between the modern and postmodern periods. An amplification of his account would show that buildings from these respective periods are iconic forms with distinct identities; in the modern period the building embodies industrial characteristics of mechanized non site-specific variations of standard point-block or slab-block forms versus a postmodern site-specific responsive building representing more diverse regional (climatic and social) but plastic or sculptural expressions of place.

The building syntax of the high-rise, as it evolved in America since the 1880's, is of a tower consisting of stacked floors around a core, skeletal frame and curtain wall, which facilitates open planning and generous amounts of glazing on the façade to illuminate extensive floor areas. However, the invention of the steel frame and the mechanical elevator were the most crucial constituent elements of a formal grammar which symbolized wealth and political; a symbol expressing the economic achievements of China today. Not until the end of the Second World War was American industrial infrastructure equipped to manufacture the Modernist image of glass and steel high-rise. This image was projected by Mies van der Rohe's ideal proposal, in 1921, for the Friedrichstrasse Office Building (IMAGE1.jpg) which Abel refers to as "the standard tower of stacked floors originally conceived as an all-glass skin displacing stone cladding with transparency". Mies' interest was with the expressive qualities of glass capable of mirroring the surrounding building and sky as the material was transparent, translucent or opaque due to the shifting ambient light conditions of its context.

Image 1

The standard point block represents the rapid urbanization of American cities since the turn of the last century. A process of development facilitated by the grid layout of uniform repeatable blocks creating a mechanical matrix designed, not for pedestrian movement, but for the automobile. In accord with this pattern the standard tower, lining the streets while marginalizing pedestrians to sidewalks created oppressive canyons. In 1915 a new bylaw provided relief in New York by setting the buildings back, in a wedding cake fashion, in order to introduce natural light at street level. This was a necessary concession to reduce the oppression of the mechanical urban fabric but with the introduction of the first industrialized steel and class curtain wall buildings other significant compromises with this highly rationalized depersonalized environment were made.

The curtain walled Lever Building (IMAGE2.jpg) by Gordon Bunshaft, built some 30 years after Mies' ideal designs (1952) gave the glass skyscraper its definitive form, and became the archetype for a proliferation of standard towers around the world. Also, by 1954 Mies had constructed the Seagram Building (IMAGE3.jpg), across from the Lever House, whereby both had introduced pedestrian scale exterior spaces for the first time in the industrial urban framework of the city. Lever House was the first building in Manhattan to be set back from the plot boundary while the tower rises up from a three-storey perimeter courtyard block on an arcaded colonnade. By contrast with latter's horizontally and vertically opposed slabs the Seagram building is a dominant tower, also set back from the building line, and fronted by an open 'piazza'. Although both these exterior spaces foster social communication and humanize the environment by violating the urban grid system which privileges communication by automobile; by retrieving traditional archetypal human sustainable spaces such as the agora, plaza or town square.

Image 2,3

Although these exterior variations were valuable contributions towards enhancing the exterior environment the building was basically conceived of as a self-contained and mechanically autonomous object insensitive to the site. The building valorized its industrial culture by privileging an esthetic of the well-engineered built work in terms of what the modern architectural historian Alan Colquhoun refers to as a representation of Modernist rationalism. Implicit to this intellectual stance is the perception of the standard tower as a neutral object subscribing to industrialist utilitarian concerns of "maximum flexibility of spatial planning; maximum standardization of parts and modular coordination of systems; air conditioning; fully glazed and sealed curtain walls; all-day artificial lighting; and deep office space" (Colquhoun, 2002: 239). The corporate office building represented an ideology of modernism for econocentric and techno-centric ideas embodied in pure prismatic and abstract forms with minimal reference to ecological, cultural and other humanistic constraints.

In contrast to these socially and ecologically neutral forms a variation on the standard tower was the introduction of a central atrium space which could be designed to introduce natural lighting and ventilation but, more significantly, was conceived in terms of the value of social interaction in order to enhance a feeling of community. Current studies have revealed that the passive energy open spaces providing sensory awareness of the local climate fosters identity with place and encourages social sustainability as interpreted by higher productivity and less absenteeism from work. For example, in the atrium verbal or non-verbal communication occurs at the human sensory scale, without the aid of technological extensions, which fostered a sense of collective participation or community. Architects would apply metaphors for this sociality, such as the vertical village, as in the case of Norman Foster's Commerzebank in Frankfurt.

The first atriums appeared in the Cadbury building constructed in Los Angeles, 1896, and Frank Lloyd Wright's Larkin Building of 1908. (IMAGE 4.jpg) The difference between these two buildings is significant. In the Cadbury building the atrium is a utilitarian and not a social space facilitating transportation and not communication. Its atrium contained the elevator and staircases connected to mezzanines lined with individually enclosed offices. There is minimal communication among those who work in this building. Wright's intentions were different. The Larkin Building frees the atrium of these movement systems by marginalizing them to the corners of the building. His intent was to provide a social dimension or communal work space by opposing two Chicago style facades across the atrium in the manner of a simulated but user-friendly street. He generated a sustainable space in response to the negative conditions of a building situated among the rail yards in Buffalo. The consequence was an open atrium, with natural light from above and where each floor was completely open to the atrium, creating a vast unitary space from any point of which it was possible to see into most other parts of the building. This fostered, by means of human scale embodied communication, a collective identity that socializes the work space, rather than the mechanical fragmentation of souls in the Cadbury building.

Image 4

Wright's design for the Larkin building was a reaction to the negative constraints of the site context which was a mechanical environment designed for trains. However, a concern for atrium design remained dormant until both Richard Rogers and Norman Foster retrieved the concept for Lloyd's headquarters in London (1986),

(IMAGE5.jpg) and the Hong Kong and Shanghai Bank (1986), (IMAGE6.jpg). Similar to the Larkin building, and in addition to a number of well-crafted hi-tech features regarding structure, cladding, modular service components the atria and highly visible localized movement systems were purposely designed to increase social contact between the building's occupants. A well-crafted distinctive hi-tech form, using emergent green technologies while enhancing social sustainability resulted in customizing the expression of the form. This attitude breaks with the modernist tradition of mechanical uniformity, a tendency reinforced by the fact that hi-tech components were crafted by the computer using CAD-CAM collaborative design. Chris Abel argues that information technologies and software aids bespoke design because it engages the designer in a dialogical process that facilitates innovation and change (Abel, 1997: 37-47). He argues that cybernetic technologies produce the equivalent of handcrafted objects; a return to pre-industrial manufacturing, because these technologies allow for the production of variable and unique forms; as if they were made by hand and not by human sensibilities conditioned in the environment of repeatable mechanical assembly lines. This analogy with the hand-made product is a metaphor that implies a more tactile sensibility of increasing sensory participation in the production of bespoke responsive high-rise forms, as compared with the Modernist rational industrial tower.

Image 5, 6

However, atrium building such as the Hong and Shanghai Bank share certain pejorative features with the standard tower which limits the social sustainability and the potential for customized hi-rise design. The human scale is betrayed by producing atriums in which communication, at a purely sensory level, is incapacitated due to the height of both the atrium and the building, which is greater than eight stories. Also, there is minimal direct engagement with local climatic and natural conditions because the building is predominantly conditioned by mechanical systems and only slightly augmented by passive devices. In order to respond to these limitations and enhance the contextual and humanist interactive dimensions of the high-rise another approach to design was introduced in 1982 by Gordon Bunshaft, with the construction of the National Commercial Bank in Saudi Arabia. (IMAGE7.jpg) In this building we find the most fascinating synthesis of tradition forms with social,

natural and formal constraints in the design of the high-rise. Abel writes that this building represents a “radical shift in Modern Architecture, away from universality, towards a regionalized modernism”. The building responses to its natural context by using a traditional energy form in a modern way. In order to deal with the intense desert sun the entire exterior surface of the building is clad with an insulated stone curtain wall. As a result the glazed surfaces are contained within three shaded sky courts, or perched courtyards, which spiral about the triangular prismatic form of the building. The Middle Eastern courtyard house was a passive energy device which in this building fragments the superhuman scale of its form into three human scale midrise building by resituating the ground at three new levels. In addition, there is a chimney in the centre of the building that promotes the upward movement of air through the courtyards which passively cools the building form. The humanizing, and consequently individualizing identity, of using a vernacular element in a uniquely modern way, by virtually raising the ground at several levels so that this building consists perceptually of three mid-rise buildings, provides the sociability and community while effectively internalizing the natural context; which Wright created in the Larkin building but which was lost in the Rogers and Fosters oversized atrium and techno image.

Image 7

The current interest with the ecological or green-sustainable high-rise architecture, as a complex synthesis of social, cultural and natural constraints represents an emergent contextual identity reflecting the shift towards a post-industrial information culture. This is the ecological concern with building systems interactively responsive to the natural conditions of the site while also enhancing the social conditions of the program. Instead of providing merely a natural habitat within the building, such as the atrium or perched courtyard, the green sustainable form is conceived as an environmental interface whereby, structural and cladding systems, as well as mechanical systems are interactively harmonized with the prevailing regional context to provide a sustainable environment which is not only economical in a material sense but is also more viable in a social and cultural sense; which is the reason for the current plethora of green media is in the service of sustainability. The idea of green technology is a concern with the conservation of resources whereby the idea of

sustainability is about the preservation of future societies and cultures. Therefore, green conservation techniques and technologies are used because we are increasingly concerned about the consequences of our designs; the potential for providing a viable future for the next generations, hence a valorization for sustainability as a vital dimension in the identity of the current high-rise.

In the postmodern electric age the notion of sustainability, or becoming increasingly conscious of consequences, is a natural effect of the information environment which extends our nervous system while instantaneously involving each person with everyone else across time and space; in the image of the global village. These technologies are used in various control systems or computerized building management systems (BMS). Also state-of-the-art computer techniques and 'virtual prototypes' are being employed to simulate the likely conditions of the building's design and climate control systems under all external weathers and internal conditions. In addition to using IT in the development of ecological principles, digital networks and AEC-BIM modeling software facilitates collaborative design among architects, engineers and others in an expanding dialogical design space. By means of virtual reality or simulation building are being perceived as a system interfacing with physical and social systems constituting a total sustainable environment. An ecological stance conceives of buildings in accord with their environmental impact whereby each system reflects concerns of a particular culture and addresses green and social issues already marginally evident in the historic development of the high-rise. Today the high-rise projects an identity of itself as an "environmentally progressive architecture that uses renewable sources to generate energy; that uses passive techniques for ventilation and illumination; that incorporates, maintains, and recycles greenery, water, and waste; that advances the uses of environmentally conscious construction techniques; and that fosters livable and viable urbanism". (Gissen, 2003: 16)

The new generation of sustainable high-rise buildings incorporates many of these ecological principles imaginatively while augmenting them with new and emergent technologies and techniques. In the same sky-court genre as the National Commerce Bank by Bunshaft, the Menara Mesiniaga building (IMAGE8.jpg) by T.R. Hamzah & Yeang, situated on the outskirts of Kuala Lampur, is a significant exemplar of the bioclimatic high-rise concept. Also, the Commerzbank (Image9.jpg) completed in 1997, in Frankfurt by Foster, uses many of the features mentioned above as well as innovations of its own. Whereas in Bunshaft's bank the sky courts are open, here the 'sky gardens' are closed by four-storey- high glass walls, sheltering the gardens behind and making them available throughout the year for informal working meetings as well as recreation. The gardens allow maximum penetration of light as well as views in both directions, either across the gardens or outside fostering human scale sensory interaction. Another example of Foster's work, designed according to similar ecological principles, is the bullet shaped structure of the Swiss Re Tower (IMAGE10.jpg) which was completed in 2003 in London. To facilitate ecological design and with the aid of the complexity of disciplines and specialists involved, parametric AEC-BIM modeling, a computer technique was used throughout the design process, which automatically adjusts for any changes to one aspect or system for all other aspects or components. With this technology the building drawings are not longer conceived of as representational images but as an interactive database in which all the systems and components have been translated into information.

Designers are now engaged in a dialogical space or resonant informational field facilitating design and in which drawings are not the final project but indexes of a collaborative interactivity in a community of designers. Hence, the socialization of the design, a microcosm of the global village, represents a complex process in the production of buildings resulting in a bespoke or responsive identity.

Image 8, 9, 10

As described above, McLuhan's work provides a communication theory of cultural change as an understanding of how dominant technologies, or infrastructural service environments in-forms and shapes the images or identities we make of ourselves and our world. The Industrial environment fostered an identity characterized by abstraction and expressed as fragmentation, uniformity and alienation because building were conceived as neutral objects within a non-site specific contained space and in which the emphasis was placed on the econocentric and materialist requirements for the production of form. In the Post-Industrial period, identity is perceived in terms ecological or relational processes; in which the built-work is an interactive responsive entity reflecting site-specific values. This has been fostered under an emerging awareness of diverse local and regional conditions sensitized by the service environment constituting the global village; a software cyber spatial village sustained by instantaneous information processing. With the extension of our nervous system identifies are colored by a sense of mutual and inclusive involvement and participation in world events due to feeling of being 'in touch'; a sense of being influenced by the resonant property of the electric field that constitutes the global village. Chris Abel recognizes what this implies when he writes, "we do not have architecture but rather a part of us is architecture. Architecture is a way of being, just as science, art and the other major cultural forms are ways of being…To define the true and deeper functions of architecture, not describing the production of a certain type of artifact, but explaining one of the original ways in which we know ourselves". (Abel, 1997: 152) We live in a time when knowing ourselves might become a full-time occupation. As technologies are introduced at an accelerating rate the formation of identities are concomitant with cultural transformations induced by emergent infrastructural environments. A study of the paradigm shift from the modern to the postmodern cultures provides an exemplar, and an analytical instance, of how to understand and possibly reasonably intervene in the production of the pluralism of styles we see emerging today.

In the modern period the industrial assembly line represents the neutral relationship between the user and the environment. The factory produced a cornucopia of goods as it could mass produce a million things all-the-same, all very cheap. In the postmodern period the automated assembly line, informed by programming and feedback, could produce a million things all-different and very cheap. During the industrial period commodities were uniformly mass produced so that the consumer had little choice or involvement with the production of the product. As Henry Ford joked, the buyer could have a car in any color as long as it was black. With the automated assembly line the consumer is the designer as customer's feedback, from the showroom, in-forms the design of the car assembled in cybernetic factories, so that, ultimately no two cars are alike. We are increasingly part of a bespoke culture as our extended nervous system, in the manner of instantaneous communications and feedback systems produces a global responsive space.

In this regard, the sustainable building is a product of the contemporary interest in ecology, as an interactive environment facilitated by the electronic infrastructural ground; an environment constituted by material needs such as shelter (energy, cladding, construction and communication systems) but also for psychological and social needs expressed by the use of traditional vernacular forms used as modern passive techniques for natural light and ventilation, multi-level gardens, interactive devices for personal services, and high-tech imagery which represents a return to craftsmanship exemplifying a means of diverse and unique form-making. These features, among others, help foster the uniqueness of form as the product of effective or bespoke response to natural site and cultural contexts. The result is architecture of place expressing an authentic identity, as opposed to the modernist abstracted object, which speaks merely of industrial values and interests and not of the diversity of cultural regions. Since the ecological building not only extends requirements for material needs of shelter but also the psychological and sociological requirements, the building functions as an extension of the mind of the user and represents 'bespoke' design as a particular identity between architecture and culture. Metaphorically speaking the building is not occupied buy rather it occupies the user; an occupation facilitated by the extension of his/her nervous system as exemplified by intelligent bioclimatic buildings. As Chris Abel wrote above "we do not have architecture but a part of architecture is us". Understanding change, which is the major theme in McLuhan's work, in these pluralistic times, will help architects respond to cultural needs in an authentic way and the bioclimatic high-rise is a current example of this ecological and cultural response and responsibility informed by an effective perception of identity in the changing relationship between architecture and culture.

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THE UTILIZATION OF A CONTEMPORARY CONSTRUCTION SYSTEM IN THE CONTEXT OF THE SUSTAINABILITY OF VERNACULAR ARCHITECTURE: EASTERN BLACK SEA REGION SAMPLE

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ABSTRACT

With the advanced technology and materials in our present day in which globalization has gained a high acceleration, a new universal architectural understanding has emerged which does not pay enough attention to the regional conditions and characteristics. On the one hand, this contributed to the quick disappearance of the vernacular architecture, and, on the other, it, paradoxically, caused the vernacular architecture to be more valuable and made vernacular architecture an important source in terms of contextual design.

Establishing a direct relationship between the changing conditions of the present day and vernacular architecture is important for the sustainability of vernacular architecture.

The rural settlements in the Eastern Black Sea Region have an original architectural character shaped by the climatic and topographic conditions, regional materials and social life. However, this characteristic structure which consists of vernacular houses has started to lose its characteristic due to new buildings that are made with reinforced concrete, concrete, brick etc. and that do not consider the local conditions and vernacular architecture.

This study is an attempt to solve such problems. In this study, designs that are compatible with the local climatic conditions were made and realized by using Structural Insulated Panels which is a wood-based prefabricated system that can be built on the sloping topography of the region, that has light elements, and that can easily be moved and assembled.

The dimensions of the panels were determined by taking into consideration such conditions as the proportions of the vernacular houses, production and transportation of the materials, economy, aesthetic and structural physics (wind, humidity, temperature). Then, panels and panel combinations of different types were made. Decisions were made in terms of land use, plan types, building elements and materials, façades, building physics, electrical installations and plumbing, and then the model houses were designed. In this way, this study contributed to the sustainability of the vernacular architecture by using a modern system.

Keywords: Sustainability, Structural insulated panel, Vernacular architecture, Eastern Black Sea Region, Wood-based prefabricated systems

INTRODUCTION

The Eastern Black Sea Region presents interesting characteristics in terms of the diversity of the vernacular architecture. Because of the topography of the region – steep and perpendicular to the sea – road construction works could only start in the 1970s, which had reduced all kinds of cultural interaction to a minimum and debilitated the learning of new materials and building techniques (1). The vernacular houses in the region were shaped as a result of the cultural wealth and cultural accumulation of the people. The sloping topography and climate has had a great influence on this shaping. The most common building material in these houses are wood and stone. With these characteristics, the houses maintain their authenticity (2) (Fig1).

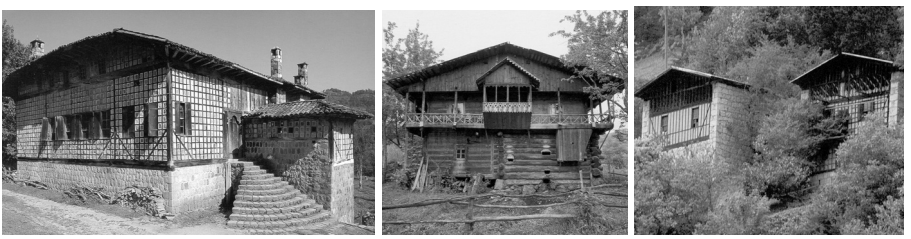


Figure 1. Vernacular architectural samples from Eastern Black Sea Region (3).

However, in recent years, because of different reasons people started to build houses that are not compatible with the characteristics of the region and vernacular houses(2).

Most important reasons dealing with these, are given below:

1. Living in modern buildings instead of buildings that conform to the texture of the architecture and the climatic conditions of the region has been considered by the local people as an indication of status (4). High and large houses replaced the “land” which was one of the status markers in the past. Such uses as large terraces and unused balconies, column-to-column windows, eye-catching façade colours (pink, blue, red, etc.) (5) and high buildings with different sizes and shapes among the vernacular houses created contrasting views with the present architecture (Fig. 2).

Figure 2. The views, distorting the vernacular texture in the rural part of Eastern Black Sea Region

2. The poor comfort conditions of the vernacular houses led the people to construct buildings which were not compatible with the present buildings and which deteriorated the architectural texture. The poor comfort conditions that the vernacular houses in the Eastern Black Sea Region have can be listed as follows:

2.a. The toilets in the vernacular houses are not hygienic in terms of installation and end in open cesspits(4).

2.b. As the height of the site increases the windows get smaller. Since the height increases, the temperature decreases; and therefore the number of windows become fewer of which the heat loss is high. The total area of windows is below the standards in terms of both the level of illumination of the inner spaces and heat preservation (4).

2.c. The heating systems in the vernacular houses are far away from providing the family members with a minimum level of comfort conditions and they are usually used for cooking purposes (4).

2.d. Some measures were taken to prevent the penetrations of the harmful gases and odour in the stables into the spaces in the living floor, but they are not enough. There are some ventilation problems in the stables (4).

3. Plans that are not compatible with the vernacular architecture emerge when spaces are enlarged to make room for new furniture. Additional spaces that are built in small houses spoil the plan and outer appearance (2).

In order to improve the negative conditions which caused the deterioration of the characteristics of the vernacular houses in the Eastern Black Sea Region, it is necessary to create new designs that are compatible with the vernacular architecture and climatic characteristics. It is very important to realize the designs which will be applied with a prefabricated system that is simple to fix and easy to transport in the inclined areas. Because of this, it has been decided that the prefabricated system to be set up in Eastern Black Sea Region and reflect the characteristics of the vernacular houses will be made up of Structural Insulated Panels.

STRUCTURAL INSULATED PANELS (SIPS)

Structural Insulated Panels (SIPs) are prefabricated wooden-based panel systems that can be used in the load-bearing walls, floors and roofs of the buildings (6) (Fig.3).

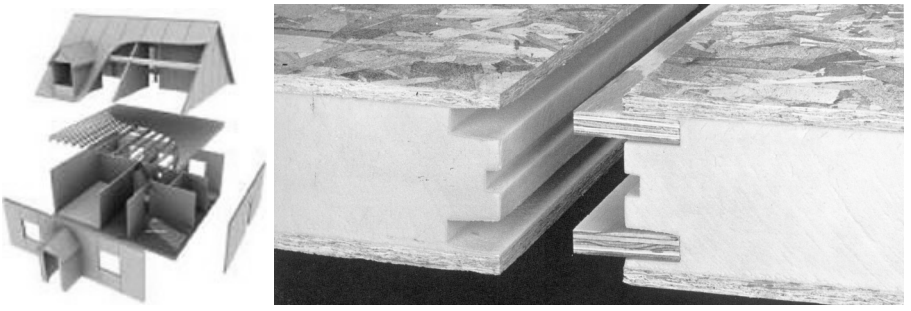


Figure 3. Structural Insulated Panels (6,7).

Because of their smooth facings, rapid fitting, perfect insulation characteristics, ability to create a stronger construction than the traditional construction systems have caused the widespread use of these panels (8) .
Structural Insulated Panels are composed of three components. These are the boards that make up the facings, the filler that make up the core, and the adhesive substance that joins them together (6). Generally, OSB (Oriented Strand Board) is used as facing material, and EPS (Expandable Polystyrene) foam is used as filler(6).

USABILITY OF STRUCTURAL INSULATED PANELS IN EASTERN BLACK SEA REGION

The following are the reasons for the preference of the Structural Insulated Panels in the designs of rural settlement of Eastern Black Sea Region:

1. The buildings in the vernacular architecture have the ratios adaptable to the modular design which requires the prefabrication. Maintaining these ratios in the modern designs will not be found as strange by the users who are accustomed to similar ratios around themselves for long.

2. The choice of a wooden-based (OSB) construction system is suitable for the Eastern Black Sea Region where wood is usually used in the vernacular architecture and which is rich in terms of forests. In addition, the OSB which is the main material that constitutes the structure of the SIP's is preferred in regions which has a humid climate like the Eastern Black Sea Region.

3. There are transportation problems in the rural areas of Eastern Black Sea Region depending upon the inclined topography and infrequent settlements. The distances between the houses in the dispersed settlement types in the Eastern Black Sea Region may vary from a few minutes' walks to 15-20 minutes' walks (1). For this reason, quick-to-construct, easy-to-transport and easy-to-fit construction systems are needed. Structural Insulated Panels will be able to meet this need.

4. SIPs have their own insulation layer inside themselves, which will present a perfectly insulated comfortable spaces to the people in the region.

5. SIPs create a stronger construction than the traditional construction systems (6).

THE MODEL HOUSE DESIGN WITH SIPS

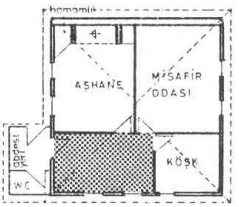
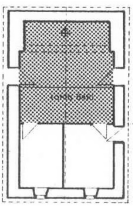
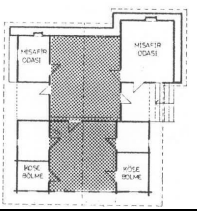
In order to create the model houses with Structural Insulated Panels, the stages below were followed (2):

- Choosing the model house types
- Determination of the modular dimensions
- Determination of the panel types
- Determination of the panel combinations
- Creating the design decisions
- Creating the model houses

Choosing The Model House Types

Vernacular houses in the rural areas in Eastern Black Sea Region are divided into three regions in terms of height/width ratio, building area and plan type (4) (Table 1).

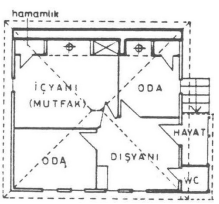
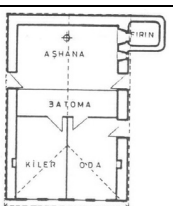
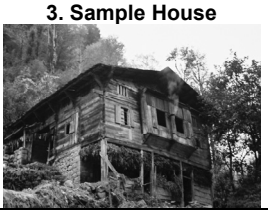
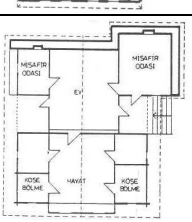
Table 1. Variation of the height/width ratio, building area and plan type of vernacular houses due to the region.

Regions	1. Region	2. Region	3.Region
PLAN TYPES			
Height/width ratio(in	1	1.5	1.25
Building area (in	59.35m²	64.68m²	92.96m²

In order to realize the designs in which Structural Insulated Panels are to be used, three model houses were chosen from three different regions. The characteristics of these houses were considered when designing the model houses.

Choosen sample houses and related data are shown in the Table 2.

Table 2. Data of the sample houses 1,2,3 (4).

1st Region	**1. Sample House** 		The data of the samplehouse Building area 52,5 m² Building width 7.50 m Building length 7.00 m Windowwidth/hor 0.53 m Window width/ver 1.08 m Rooftype quadruplepitched roof
2nd Region	**2. Sample House** 		The data of the samplehouse Building area 68.68 m² Building width 6.70 m Building length 10.25 m Windowwidth/hor 0.60 m Window width/ver 1.23 m Rooftype triplepitched roof
3rd Region	**3. Sample House** 		The data of the samplehouse Building area 86.32 m² Building width 8.30 m Building length 10.40 m Windowwidth/hor 0.45 m Window width/ver 0.70 m Rooftype doublepitched roof

Determination Of The Modular Dimensions

Basic modules and sub-modules were created to realize the model house design.

Basic modules are the ones which will be used most in the designs. Sub-modules are subsidiary modules to help for designs (2).

The dimensions of basic modules and sub-modules to be used in the designs were determined by evaluating them in terms of function, production and transportation, economy, aesthetic, and building physics. In this evaluation, the following criteria were taken into consideration: whether the modules create suitable space dimensions for furniture; whether they allow window openings of ½ ratio which is used in the vernacular houses; or they can easily be carried by two persons; or their dimensions accord with the limitations mandated by the General Directorate of Highways; or they are economic; or they allow free designs; and they are thick enough to meet the heat insulation values that are suitable to the climatic conditions in the Eastern Black Sea Region (2) (Table 3).

Table 3. The design modules and their dimensions to be used in wall panels (2).

	Basic Module 1	**Sub-Modules**		
		1	**2**	**3**
Width (m)	1.20	0.60	1.20	0.60
Height (m)	2.70	2.70	0.90	0.90
Thickness (m)	0.20	0.20	0.20	0.20
Weight (kg)	58.03	29.01	19.34	9.67

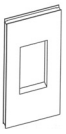
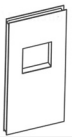
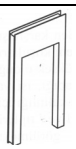
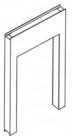
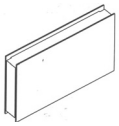
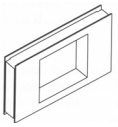
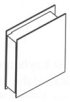
Determination Of The Panel Types

Panel types to be used in the model houses to be designed were determined by using the dimensions of basic modules and sub-modules (Table 4,5).

Table 4. Codes and dimensions of the panel types (2).

Panel Type	**Code**	**Width**	**Height**	**Thickness**	**Weight**
1.Type Panel	**P1**	**1.20**	**2.70**	**0.20**	**58.03**
filled	P1-F	1.20	2.70	0.20	58.03
with window space	P1-PA	1.20	2.70	0.20	45.13
	P1-PB	1.20	2.70	0.20	51.58
with door space	P1-D	1.20	2.70	0.20	24.18
spaced	P1-S	1.20	2.70	0.20	17.40
2. Type Panel	**P2**	**0.60**	**2.70**	**0.20**	**29.01**
filled	P2-F	0.60	2.70	0.20	29.01
3. Type Panel	**P3**	**1.20**	**0.90**	**0.20**	**19.34**
filled	P3-F	1.20	0.90	0.20	19.34
with ventilation space	P3-V	1.20	0.90	0.20	6.44
4. Type Panel	**P4**	**0.60**	**0.90**	**0.20**	**9.67**

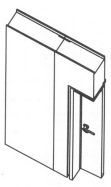
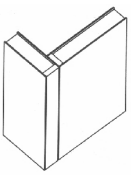
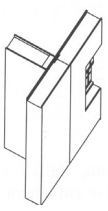
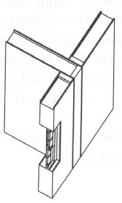
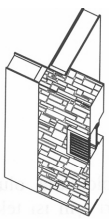
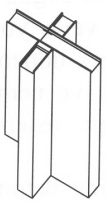
Table 5. Panel types to be used in the models (2).

Panel Types				
P1				
P1-F	P1-PA	P1-PB	P1-D	P1-S
				
P2	P3			P4
P2-F	P3-F	P4-F		P4-F
				

Determination Of The Panel Combinations

In order to bring together the panels to be used in the models to be designed various panel combinations were created (Table 6).

Table 6. Panel combinations (2).

Creating The Design Decisions

The design decisions were made according to the characteristics of the three model houses chosen from three different regions. These decisions were considered under the headings of use of land, plan types, building elements, building materials, facings, building physics, and plumbing and electrical insulation. Some of these decisions are described below shortly:

Employing The Land

In general, the vernacular houses were built on the hills with varying inclination angles of 5% to 50% (5) (Fig. 4).

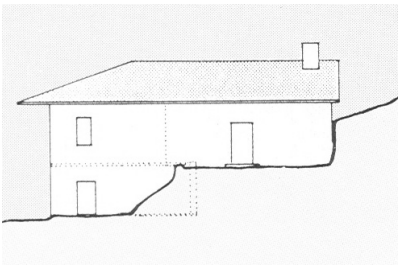


Figure 4. Type of house located on the inclined field (5).

- The present inclinations were considered in the model houses to be built with Structural Insulated Panels. The walls which will touch in the soil because of the inclination of the ground were made with stone material which is abundant in the region.

Plan Types

- The plans were made functional for modern living with little changes in the typological character or plan morphologies.
- The plans were drawn so as to maintain the height/width ratio of the sample buildings chosen.
- In order to improve the comfort conditions of the vernacular houses, the following decisions were adobe by:
  - In the model houses, the toilets were taken to the inside and will be designed according to the modern living conditions.
  - The ground floor and the first floor were connected with an interior staircase.
  - The stable was designed as a multi-purpose space with different functionalities (study, hobby room, living room, etc.).
  - The sizes of spaces in the vernacular houses are not enough (1). The model houses to be built were dimensioned with the spaces big enough and in the suitable order of the furnishing (2).

Walls

The outer walls in the vernacular houses are either timber construction, wooden framed or stone masonry walls (4).

- In the new designs, all the walls of the building (except for the subbasement walls) were made of Structural Insulated Panels that are made from OSB facings and

EPS foam. The wall panels were used as load-bearing elements both inside and outside of the buildings (2).

Roofs

The vernacular houses in the Eastern Black Sea Region have timber frames, wide eaves, and pitched roofs in order to protect the building from the rains. In terms of water drainage characteristics, the roofs are of three types: (4)(Fig. 5):

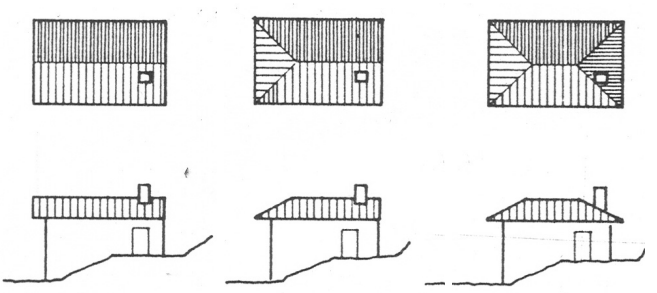


Figure 5. Roof types in the vernacular houses (double-pitched roof, triple pitched roof, quadruple pitched roof) (5).

- In the planning, the type and the slope of the roof that belonged to the plan of the vernacular houses were used in order to avoid the deterioration of the traditional texture.
- Wide eaves were used (2).

Facings

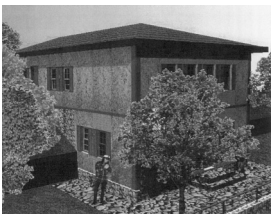
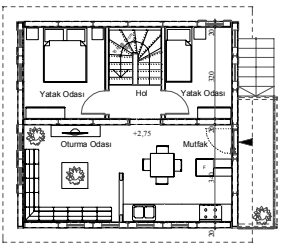
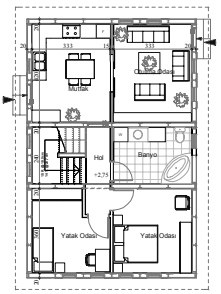
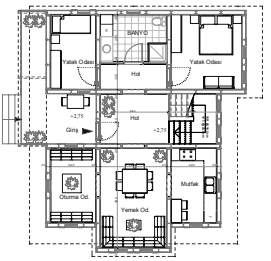
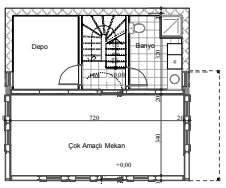
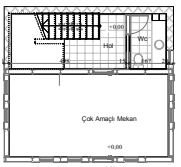
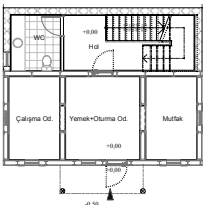
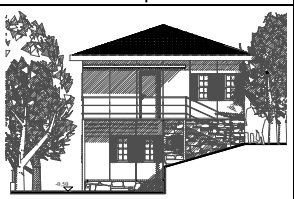
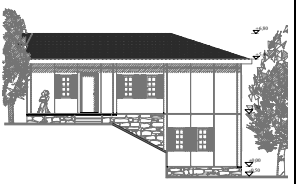
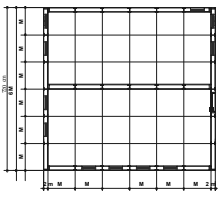
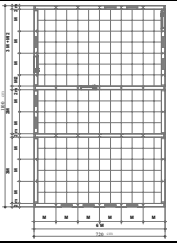
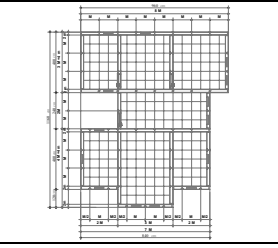
The storey heights in the vernacular houses are approximately 2. 37 m (4).

- Considering the present-day conditions, the storey heights of the model houses to be built was determined to be 2.70 m (2).
- In order not to obtain on the facings of the sample houses an appearance which is incompatible with the vernacular texture, the types and ratios of windows, overhangs, shutters, wooden casings, etc. were taken into consideration (2).

Creating The Model Houses

After the determination of the module dimensions, panel types and intersections; by means of the planning decision the model houses were created. The three model houses which have three different plan types in Eastern Black Sea Region (Table 2) and which were created by the use of the specification of these three sample house are shown in the Table 7.

Table 7 . Model houses

1. MODEL HOUSE	2. MODEL HOUSE	3. MODEL HOUSE
		
3-dimensioned sampling	3-dimensioned sampling	3-dimensioned sampling
		
		
Floor plans	Floor plans	Floor plans
		
view	view	view
		
modulation plan	modulation plan	modulation plan

CONCLUSIONS

The new buildings with various dimensions and types that were built in the rural settlements of the Eastern Black Sea Region without a consideration of the characteristics of the vernacular houses and that were built with reinforced concrete, concrete, brick, etc. have spoiled the regional texture in the area. In order to solve this problem and contribute to the sustainability of the vernacular architecture, the following conclusions have been reached:

1. The model houses reflect the characteristics of the vernacular houses in the rural areas of Eastern Black Sea Region and are compatible with the vernacular texture. However, the space characteristics of the vernacular houses were interpreted in the model houses according to today's requirements.
2. The design and building of the model houses were realized with Structural Insulated Panels. The panels contain insulation material and this will be a solution to the negative effects of moisture on human health in the Eastern Black Sea Region, which has an extremely moist climate.
3. Structural Insulated Panels can meet such demands to get rid of the troubles caused by heat, noise, water-moisture, etc. simultaneously and are load bearing.
4. Using OSB panels in the buildings instead of wooden material will bring economy by saving the natural resources.
5. In the design and assembly of the model house, the dimensional coordination was necessary and an important tool, and facilitated the job greatly.
6. The prefabricated system used has not limited the functional and formal pursuits. The small sizes of the wooden panels add flexibility to the design. It is possible to achieve different planning solutions with such prefabricated components of these sizes.
7. Prefabricated panels are pretty light and can be transported easily. They can be transported to the installation site with standard transportation vehicles.
8. The system can be constructed in a very short time.

ENDNOTES

(1) Sümerkan M.R. Araştırma Projesi. Proje Kod No: 86.112.002.1. KTU. Mühendislik Mimarlık Fakültesi Mimarlık Bölümü; Trabzon/Turkey;1987.
(2) Vural, N. "A Modeling on the Use of a Wood-Based Prefabricated System in the Rural Settlements in Eastern Black Sea Region" (Unpublished PhD Thesis). Trabzon/ Turkey; KTÜ; 2005 (in Turkish).
(3) Batur A. Doğu Karadeniz'de Kırsal Mimari. Milli Reasürans T.A.Ş; İstanbul/Turkey; 2005.
(4) Sümerkan M.R. "Building Characteristics of the Traditional Houses in Respect to the Shaping Factors at Eastern Black Sea Region" (Unpublished PhD Thesis). Trabzon/ Turkey; KTU; 1990 (in Turkish).
(5) Sümerkan M.R. Trabzon Kırsal Mimarlığı. Mimarlık Dergisi. Ankara /Turkey; 89(2): 82–86; 1989.
(6) Morley, M. Building with Structural Insulated Panels (SIPS). The Taunton Press; USA; 2000.
(7) www. buildingdesign.co.uk./facil/siptec-hemsec/ Siptec.
(8) Apak, K. Yalıtımlı Strüktürel Panel Parçalar. 2. Ulusal Yapı Malzemesi Kongresi ve Sergisi; İstanbul/Turkey; 204–215; 2004.

SUSTAINABILITY & TRANSFORMATION

Moderator: Ahmet Eyüce

Issues of Urban Adjustment: The SAAL Process 30 Years Later
Madalena Cunha Matos, TÃ¢nia Beisl Ramos

Presentation of Consumption-based Spaces in a Postmodern Spatial Restructuring within the Process of Globalization: Case of Forum Bornova -Izmir
Eylem BAL, Ahu Dalgakıran

Ecological Design for Livable Traditional Settlements: A Study on Ayaş, Ankara
Hülagü Kaplan, Özge Yalçıner Ercoşkun, Leyla Alkan

ISSUES OF URBAN ADJUSTMENT: THE SAAL PROCESS 30 YEARS LATER

Madalena Cunha MATOS, Tania Beisl RAMOS

Technical University of Lisbon, Faculty of Architecture

ABSTRACT

At a time when throughout the world internationalism was at its height in the output of architectural practises - if not any more, and for some 25 years already, in the minds and performances of contesting architects - the 1974 Revolution in Portugal stirred up an experimentation of simultaneous urban planning, architecture and social regeneration. The SAAL was thought out as a means to give voice and power to the social movements that were rapidly growing in the country, at the time marked by a severe housing deficit. It defined the 'right to stay on the spot' as a conquest of the inhabitants of lesser means and was hailed as a banner of the entitlement to the city. It only lasted two years. This venture, later labelled as 'popular involvement', prompted a large number of social housing projects, which were epitomized by typological variety. Some were concluded very recently. They make up a rich ground for social research – the way in which the inhabitants have adapted to the new residential units, how they absorbed or rejected new neighbours – but they are also a subject for architectural enquiry - how the buildings themselves have withstood the decay of time, how they were degraded or protected by residents, how they were changed purposely, how they have supported or hindered the liveability of communities. Out of the approximate 170 SAAL plans, six are examined thirty years after their conception - S. Vítor and Bouça, in Porto, Bacalhau-M^{te} Coxo, Fonsecas-Calçada and Zambujal, in Lisbon, and Meia-Praia, in Lagos. The assessment of the state of conservation, extent of change and integration by the enfolding city highlights the importance, in the present status of these small neighbourhoods, of scale of the planned area, density and location in the city and of initial conditions, including human factors of cohesion.

Keywords: Social housing, Portugal, 1974 Revolution, Popular participation, Appropriation

SAAL AND SOCIAL HOUSING

The SAAL process was initiated informally four days after April 25th 1974. The official constitution of SAAL ('Serviço de Apoio Ambulatório Local' meaning local technical support service) was created in August 1974 (CONSELHO NACIONAL DO SAAL 1976). It amounts to a unique mode of social housing in the architectural and planning history of Portugal. Its outcome was the production of housing that took root in an original cooperation between architects and inhabitants. It provided a form of popular participation in the urban and architectural design process. Approximately 170 courses of action were carried out. The layouts had the particularity of containing

features of utopia. These were either imbedded in the architectural arrangement or in the location in the city. In terms of built environment, and resulting more from the idiosyncrasy of the edgy political process than from any intentional rationale, they were created as small-scale neighbourhoods. The issue of scale contributed to their propensity at a later date to be viewed as experiments in the architecture-city relationship. The diversely-sized new quarters in the city offered a multiplicity of ways of living. These quarters were in some cases inserted in the existing urban fabric and in others were set in the cities' outskirts.

The SAAL process lasted a meagre two years yet was the driving force for a vast number of social housing projects in the country (COSTA 1997, OLIVEIRA & MARCONI 1977, PORTAS 2005a 2005b, PORTAS & MENDES 1991). They were either initiated at the time or resumed from prior initiatives that had begun in the institutional setting of FFH (Funding for Residential Promotion). Some were completed much later, such as Bouça finally concluded as 2006. In many cases, issues of land legal registration, of infrastructures - water, sewage and electricity - lagged on for years.

It was an early and very intense experience of what came to be known as 'popular participation' – a *motto* that accompanied the journey of the first projects built abroad by Portuguese architects, signifying at that time only Álvaro Siza. This meant a possibility of actually getting work commissions abroad and not merely publicizing buildings they had already built in the country.

ACQUAINTANCE OF PORTUGUESE ARCHITECTURE THROUGH SAAL

SAAL was the main vehicle that launched Portuguese architecture into the international scene, starting in Europe (van HASSEL 2004). In 1976 some SAAL interventions were internationally disseminated in the wake of worldwide interest in the 1974 political events. Periodicals such as *Metron*, *Edilízia*, *Casabella-Continuità*, *Lotus Internacional*, *Casabella* and *Arquitectura Bis* published SAAL blueprints; it was mostly the *L'Architecture d'Aujourd'hui* monograph of May-June 1976 that inscribed Portugal in the international debate (MATOS & RAMOS 2006) After the great diffusion of the late 1970's, there ensued an intriguing absence of the subject in publications and research. Only recently did it reappear, mainly in the form of academic work.

GEOGRAPHY OF INTERVENTIONS

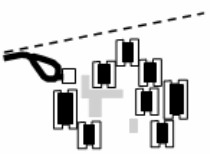
SAAL supported the construction of different housing schemes spread out in the entire national territory. The program was organized in three geographical regions (1) North, (2) Lisbon and South Centre, and (3) Algarve.

In Porto the operations were carried out in established built areas, mainly in urban clusters filled up by 'ilhas' - makeshift workmen's rows of houses which since the 19th century were built in the core of urban quarters. In Lisbon the interventions took place in more peripheral under-infrastructured areas and were motivated by the existence of 'bairros de lata', literally, tin-districts. These were maze-like self-built accommodations that had sprung up in waste lands, lacked urban infra-structures

and were even more precarious than the 'ilhas'. In the Algarve, it was in far-away areas – near the port by a town or on the beach itself – that building took place.

The morphology of the interventions in Algarve is characterized by grouped housing blocks, enclosing either plaza-like nucleus or informally designed streets. The whole is branded by the strong geometry of the housing blocks. The terrains are vast, vacant and the single-family housing units are all conceived as evolutionary. In Lisbon, on the contrary, the housing units are organised in four to five floors high medium-scale buildings. These are interconnected and make up great structures which present a defensive front to the outside. The features that show up are the patios or piazzas which are almost invisible from the outside. In one instance this opposition of urban façade *vs.* community internal space is emphasized by the access system in the core, which is solved by continuous galleries in all floors. In Porto, an emphasis is put into the negotiation with the ilhas' lay-outs. These are recreated and improved. In the case of Antas, a series of long and narrow low-rise housing units were created, adapting themselves to the topography. They were laid out as evolutionary structures – allowing for growth in the number of rooms, through an expansion on either side of the built *continuum*.

Table 1. Figure 3 - Operations SAAL. Source: [A]-[D] and [F] Diagrams made from ground plans published in *L'Architecture d'Aujourd'hui* 1976; [E] Portas and Mendes, 1993.

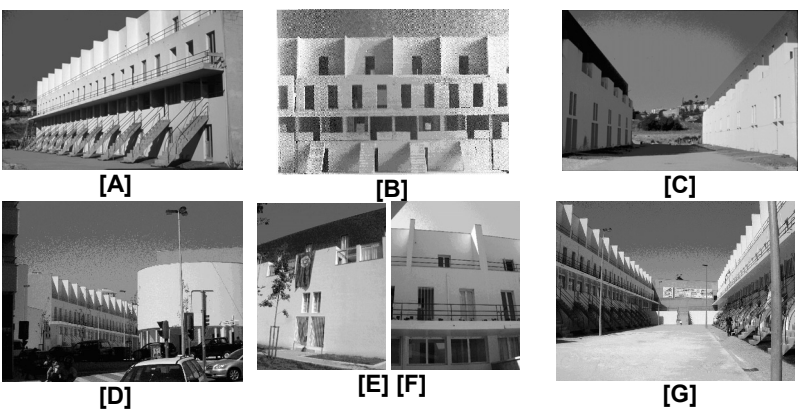
 **[A]** (1974) Operation São Vitor, *Arch.* Álvaro Siza, Domingos Tavares and Francisco Guedes, PORTO	 **[B]** (1975) Operation Bouça, *Arch* Álvaro Siza, Madureira, PORTO	 **[C]** (1974) Operation Bacalhau/ Monte Coxo, *Arch.* Manuel Vicente, LISBON
 **[D]** (1974) Operation Quinta das Fonsecas/ Calçada, *Arch* Raul Hestnes Ferreira, LISBON	 **[E]** (1976) Operation Zambujal, *Arch* Francisco Silva Dias, LISBON	 **[F]** (1975) Operation Meia Praia, *Arch.* José Veloso and Luis Abreu, LAGOS

OPTIONS AND OUTCOMES IN DESIGN IN SIX OPERATIONS SAAL AS OF 1974

Porto

In Porto, in two operations lead by Siza, Bouça and São Victor, there is a re-enactment of the modern block of the 20's. In Bouça, the architect stacks two duplex housing units. In the top one the way in is by a gallery while the lower one is accessed either directly from the bedrooms in the ground floor or by the emblematical flights of stairs rising to the living room. As they are placed at right angles to the building, they create a surprising rhythm and they bring to life the social space between the blocks. The design distributes four parallel free-standing blocks in an oblique angle to the street. The operation was initiated as an output of the state-run Fundo de Fomento da Habitação, but it was later redefined and developed as a SAAL operation. The beginning of the operation took place in April 1975, and the building process started in February 1977. In 1978 the course of action was cut short. It would be restarted some 25 years later, to be concluded in April 2006. In 2004, 56 apartments were refurbished and 72 new ones were constructed. The intervention area was limited by the railway line on one side but the housing blocks are set so as to open up to the adjoining street, and so merge with the urban fabric.

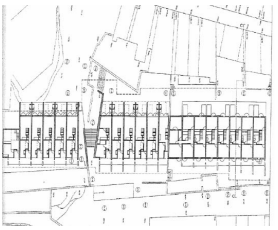
Table 2. Bouça, *Arch.* Álvaro Siza, PORTO – Photos [A] and [C]: 1973-79; Photos [D] to [G]: 2006; [B]: *L'Architecture d'Aujourd'hui* 1990



The development has quality urban spaces. The new design retains the previously defined physical characteristics, while undergoing changes related to construction quality, users' comfort (e.g., substitution of window frames, the opening up of an underground parking for residents underneath the whole development) and the conclusion of social facilities and shops. While still retaining heterogeneous social fabric and residents' family structure, it is presently inhabited by many better-off residents than those initially planned.

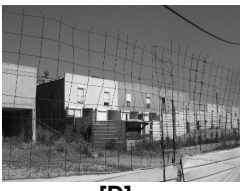
Table 3. Operation São Victor, *Arch.* Álvaro Siza, PORTO – Photos [A] and [C]: 1976-78; Plan [B]: Bandeirinha, 2001; Photos [D] to [G]: 2006.

[A]



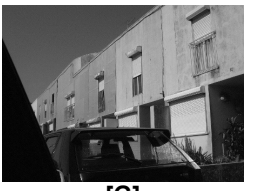
[B]

[C]



[D]

[E] [F]



[G]

In S. Victor, the intervention is not easy to grasp, since it entails a network of discrete intentions presenting a range of different actions in the existing urban fabric. The operation consists of brand new buildings, buildings to be rehabilitated, and buildings to be reconstructed on existing foundations or parts of still standing walls. The main block, Sª das Dores, is defined by a single two-floors building. The logic of the intervention is neither explicit nor decipherable in the few drawings of the plan that were published in 1976. Yet, it has a character of consideration and meticulous stitching with the urban fabric that presented an innovation in the intervention procedures in historical tissues.

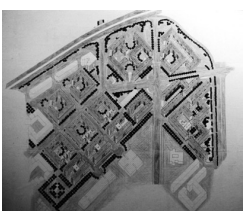
S. Victor stands in close proximity to the School of Architecture's premises in Porto. In 1974, the urgency of its students to solve a situation of forcing out residents from the neighbourhood, motivated by an already begun operation of building a large parking lot on the spot, and for that demolishing housing blocks, prompted a quick start of the design and building work. This made S. Victor one of the first SAALs to boast actual buildings to be seen. The publishing, shortly after, of the drawings and pictures taken of the main building in many periodicals and exhibition catalogues, encouraged the judgment of an exceptional quality, in the realm of social housing projects. The visit to the site immediately after the conclusion of Sª das Dores' block permitted the sighting of a surprising network of ruins and semi-ruins, side by side with a pristine block that showed no mimesis with nearby architecture but instead remitted to the heroic period of modern architecture. It had the same painted plaster but it distanced itself by the freedom used in a curved wall indicating a covered passage crossing through the building and by a shade of watery green paint that lightens all the environment of granite and remaining walls from previous land uses. Bordering small street-lining blocks and informal and variable backsides, this small slab of duplexes, secluded in its own territory of both history and ordinary everyday life, inaugurates a front, two fronts, in the core of the urban block – and transforms the adjoining old streets in reverse side of a new city of which only a small part is

being exposed. Like a promise of the 'modern' in a fabric loaded with traces from the past; but with such a restraint in the overall dimensions that one senses that the critique of the modern movement has not been idle. An extraordinary poetical quality has changed social housing into a theme worthy of exploration also in its plastic and material traits. Notwithstanding it being included in the urban fabric of the city, the area of intervention is located in an out-of-the-way site, in a difficult to access block interior. It is currently in an extremely bad state of maintenance and presents visible evidence of neglect and dilapidation; at the same time efforts of confine constructive decay are visible. High fences isolate it from the surrounding alleyways, turning it into a forbidding locale.

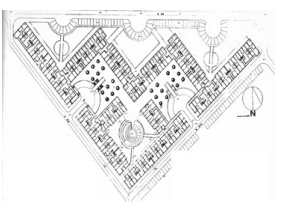
Lisbon and Southe Centre

The operations of Fonsecas-Calçada and Bacalhau/M^{te} Coxo are located in Lisbon. The first was organized by a group of inhabitants coming from two adjoining associations: Economical Housing Co-op 'April 25th' and Economical Housing Co-op 'Unity of the People'; their members had by then built up some social closeness and a focus of group identity. They were led by active and concerned affiliates. The intervention starts in October 1974, while the construction process begins in September 1976. It took approximately twenty years to complete the main part of the design. Nowadays, it is set in middle-class social surroundings. The once industrial and rural lands that encircled it were gradually built up by private enterprises and public spaces were landscaped. The premises look well kept, present a face of ordinariness with people walking through the neighbourhood and actually inhabiting some of the piazzas – thus presenting an image of intimacy and ease.

Table 4. Operation Fonsecas-Calçada, *Arch.* Raul Hestnes Ferreira, LISBON - Perspective [A]: Exhibition late 70's; Plan [B]: *L'Architecture d'Aujourd'hui* 1976; Elevation [C]: Bandeirinha, 2001; Photos [D] to [F]: 2006.



[A]



[B]

[C]

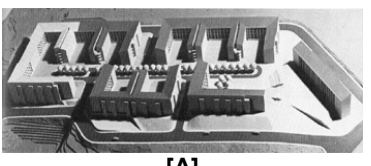
[D]

[E]

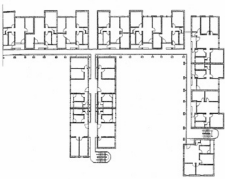
[F]

The dwellers' association of Bacalhau/M^{te} Coxo is named 'New Portugal' Economical Housing Co-op. Here, distinct group identities prevailed, including ethnic minorities (gipsies and Africans from ex-colonies). It integrated some people who had been dislocated in the mid 60's from the Alcântara valley due to the construction of the first Tagus bridge in Lisbon. The intervention begins in September 1974, while the construction process begins in January 1977. The overall scheme was later abandoned. Some of the blocks are from architects other than Manuel Vicente, and compose a neighbourhood of spatial logic but acute differentiation from their neighbours. The place is reached by an approaching street that enters straight at a right angle the outer wall which is read as a definite frontier. The premises look forbidding, every wall has graffiti, many ground floors are smashed and in a state of ruin, no shops operate and a feeling of insecurity for the non-resident is overriding.

Table 5. Bacalhau/Monte Coxo, *Arch.* Manuel Vicente, Lisbon – Model [A]: *L'Architecture d'Aujourd'hui* 1976; Plan [B]: Bandeirinha, 2001; Photos [C] to [F]: 2006.



[A]



[B]

[C]

[D]

[E]

[F]

Both operations were sited in at the time peripheral areas of the city. Their projects are organized on the basis of medium-sized buildings creating collective patios with public access and a sealed aspect to the exterior – like 'fortress walls'. But in spite of similarities in terms of typology, there are different modes of spatial appropriation, which are noticeable by the high level of conservation of public spaces and buildings in the first operation and by the dereliction of these same spaces in the second one.

The Alto dos Moinhos housing complex was from the outset inserted in the Integrated Plan of Zambujal. The design was developed by Silva Dias in the early 1970's, to be built in 1976 in the scope of the SAAL (CASA DA CERCA 1976). The operation is located in a site far-off from the urban centre. It is currently served by freeways; large commercial malls were recently built. The project places groups of four housing units in a half-circular pattern, creating informal streets and structuring collective spaces in the direction transversal to the land contours.

Table 6. Alto dos Moinhos/Zambujal, *Arch.* Francisco Silva Dias. LISBON - Photos [A] to [D]: 2006.


[A]


[B]


[C]


[D]

They present signals of positive appropriation. Following the information of the inhabitants, a large percentage of the initial resident population stayed on and is still living in the same houses. The houses are well maintained, and the exterior urban spaces have undergone small changes that turn them into partial private appropriations. The mood is homely, as personal memorabilia and decorative items adorn the outside walls. The seclusion that might result from the front-to-front layout of the houses creating partially private urban spaces is balanced by the liberal use of land, allowing for an easy-going low density. The streets are packed with cars, revealing the upward social mobility of the inhabitants.

Algarve

The SAAL process in the Algarve amounted to 25 operations. Meia Praia's SAAL, next to Lagos, begun in May 1975 and was carried out by the '1st of May' dwellers association. It became rapidly popular in the country due to the film directed by Cunha Telles in 1976 'Continuar a Viver. Os Índios da Meia-Praia', meaning Carry on Living. The Indians of Meia-Praia. José Afonso, the most prominent composer, ballad singer, as well as activist, of the 60's and 70's composed the music, which contributed to this fame. Throughout the 50's, in order to flee poverty, family groups of fishermen had travelled, many by foot, all the way from Mte Gordo, and settled in a beach by the city of Lagos. Their precarious shacks were built with searush, wood and straw. Immediately after April 25th, a movement of social workers, armed forces, students and architects, notably Architect José Veloso, proposed to build new houses and a fishing cooperative.

Table 7. Operation Meia Praia, *Arch.* José Veloso and Luis Abreu, LAGOS - Photos [A] and [C]: *L'Architecture d'Aujourd'hui* 1976; Photo [B]: 'Elogio ao ½' 2006; [D]: GoogleEarth, Meia-Praia 2007.

[A]

[B]

[C]

[D]

The new houses had a loose urban structure and generous private yards. It seemed the ideal site to house fishermen and their families – right on the beach. They are at the 3rd generation on the spot: as sons and daughters marry, illegal outbuidings are fixed on the yard or next to the house and the new family stays there. So instead of the intended 40 families, a total of 70 have lived in the SAAL neighbourhood. The livelihood relationship with the sea has faded; most inhabitants work in hotels or in the building industry. Meanwhile, the luxury resort 'Palmares Golfe' was built close by. More are on the way: ten 4 to 5 stars hotels, touristic apartments, the expansion of the golf course and a congress centre are expected. A large reinforced concrete wall blocks the view from these luxury areas. The municipality has started a process of demolition of the SAAL lodgings and of re-accomodation of the inhabitants to other locations. As soon as this is over, it intends to rehabilitate the beach as a natural area. Younger people are eager to leave – leaving behind the 'indians' epithet christened by themselves and by the remaining Lagos population. The elders are reluctant to depart. The process of territorial transformation by tourism ultimately led to the segregation and the urge for this population to move away from the now privileged environment of the beach.

THE OPERATIONS SAAL OF 1975 – 30 YEARS LATER

It is possible to summarize the SAAL interventions by conditions

a) *concerning the interventions' general choice of locale*: the SAAL operations were set in the original dwelling places, fortifying the right to the city which was conquered by the inhabitants. It defined the 'right to the place' as a triumph of the inhabitants of lesser resources and was heralded as a banner of the right to the city. Operations SAAL allowed the settlement of the population to take root in the original living sites;

b) *concerning the position in the urban fabric*: the operations of Bouça and S. Victor, situated in the North region, are set in the consolidated urban fabric of the city of Porto. However, while Bouça is organized as four free bodies in an open angle to the street axis, and therefore with an open visibility from the city, S. Victor is located in the interior of the block, with difficult and indirect accesses, and is therefore isolated from the remaining city. In Lisbon, Fonsecas/Calçada and Bacalhau/M^{te} Coxo operations were set at the time in peripheral areas of the city. Currently these areas are part of the consolidated city. In contrast, the Zambujal operation as well as the Meia-Praia's in Algarve are located in terrains removed from the urban centres. The first one currently presents good accesses due the localization of great commercial surfaces in its proximity. Meia Praia's surroundings are being taken up by a high density of hotels and golf courses.

c) *concerning the typology*: the operations of Porto favour the modern building of two to four floors, introducing in this last type the housing unit in duplex. In Lisbon, two operations (Fonsecas/Calçada and Bacalhau/M^{te} Coxo) are organized in buildings of average scale forming collective patios of public access with a closed exterior looking like protective walls. Despite the similar *typologies,* the degree of maintenance of the constructions differs greatly. Despite the similarities in site planning, different ways of appropriation of the space are observed, which are visible in the maintenance of public spaces and buildings of the first operation and in the abandonment of these same spaces in the second. The remaining operations are organized in grouped units and here also a differentiated appropriation of the exterior collective spaces is verified: in Zambujal these spaces are re-designed in order to function as extensions of the homes. In Meia Praia occurred a gradual occupation of exterior spaces that caused a constructive densification of the area of intervention.

Similar *typologies* generate distinct ways of appropriation, which are reflected in the maintenance or lack of it in the exterior spaces, as well as in their effective use (children playing, card games being played, aged citizens chatting). The socio-economical and cultural level of the population and its ethnic diversity are significant for the spatial appropriation or rejection of the premises, as shown in their physical aspect.

Table 8. Trends in the evolution / Present state of the operations

Region	*Operation*	*Evolution*	*Present state*
North	Bouça		improvement / appropriation/ typological and constructive upgrade / presence of a new social class or upward social mobility / gentrification
	S. Victor		segregation / degradation
Lisbon/ Centre-South	Fonseca/Calçada		improvement / appropriation/
	Monte Coxo		segregation / degradation / ethnical minorities
	Zambujal		improvement / appropriation/
Algarve	Meia Praia		constructive densification / policy of re-naturalization

Table 8 summarizes the analysis developed on the six selected operations. Six operations of the SAAL were analyzed. Of these, three present a positive performance and three do not. Remarkably there is an example of either outcome in each typology, i.e., there is a modern single building, a housing group consisting in buildings of average scale and also aggregated low-rise housing units that present a good condition of appropriation by the resident population. And other similar examples that present a visible state of physical deterioration. The operations with positive results present good physical accessibilities, and are integrated in the consolidated urban fabric of the cities.

At present an assessment of the design options can be made, as most of the sites have finally become consolidated. Attesting a new interest in the process, a *fac-simile* of the 1976 key French periodical *L'AA* was published at the end of 2006; the 1976 'Os Índios da Meia-Praia' have been repeatedly put on show in the 1974's thirtish anniversaries and in homages paid to José Afonso; debates have sprung up in universities, cultural centres and in the Architects Professional Order; a new film on Meia-Praia – the documentary 'Elogio ao ½' by Sena Nunes - was produced in 2006; a PhD thesis on the process (BANDEIRINHA 2001) was published in April 2007; institutional archives have launched inventory projects and publish registers (ARQUIVO DISTRITAL DO PORTO 2001); some SAALs have undergone refurbishments, such as Lapa and Bouça; an exhibition was put up in Porto in 2006-2007 about the Cooperativa Águas Férreas, the new cooperative that completed the Bouça project. These substantiate the relevance and need for a thorough review of the solutions tried out in the great 1974-76 experimentation.

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PRESENTATION OF CONSUMPTION-BASED SPACES IN A POSTMODERN SPATIAL RESTRUCTURING WITHIN THE PROCESS OF GLOBALIZATION: CASE OF FORUM BORNOVA - IZMIR

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ABSTRACT

In a globalised world, drastic trasformations have been taking place in consumption spaces and in consumer habits. In metropolis life, where speed is in the focus of all kinds of urban activity, mega shopping centres emerge as the spaces preferred by the individuals during their recreational activities. Besides the shopping activity, these centres offer a variety of services for the consumers all in one place such as eating facilities, entertainment, sports, movie theater complexes and parking facilities, each of which exists in different locations within the metropolis, and hence turn out to be an inseparable part of urban life as being safe and sterile sanctuaries. This research aims at discussing the new spatial structuring of consumption spaces that include postmodern signs with the conceptual basis existing in the background by focusing on the case of Forum Bornova located in the northeast axis of the city. Forum Bornova has a spatial structuring where indoor and outdoor spaces are used together. The commercial units existing within the shopping complex are attached each other via the boulevards, streets and squares and this kind of structuring reflects the traces of architectural and pattern characteristics of a small-scaled Mediterranean city. Forum Bornova, with its current structuring, gathers the different elements that have been put out of their own context over the context of present day through a collage and transfers this into practice within a framework of a consumption-based objective. Consequently, this research aims at examining the case of Forum Bornova that constitutes a striking case in the presentation of consumption-based spaces in a new spatial structuring, within the framework of globalisation, postmodernism and contextualism in the super-structure, and within a framework of the traces of consumption-based spatial structuring in the sub-structure.

Keywords: Postmodernism, Globalisation, Contextualism, Consumption spaces, Spatial organization

INTRODUCTION

At present, the concrete spatial response of consumption in cities emerges as the shopping centers. Due to its construction through a different spatial structuring, Forum Bornova Shopping Centre involves data that is worth examining among the consumption spaces in the city of Izmir. In this sense, it is explicit that focusing initially on the concept of consumption carries significance in making further analysis. Criteria determining the location choice of shopping centers in Izmir city include clues concerning the background of consumption enclaves. This paper aims at evaluating Forum Bornova shopping complex, which carries striking traces concerning globalization, postmodernism and contextualism, with reference to these three spheres.

NOTES ON CONSUMPTION

The alterations caused in economical, social and cultural spheres through globalization have been altering the concept of consumption and habits. As argued by Bocock (1997), consumption has become a process that displays the typical features of late-modern or the 'post-modern' capitalism. Consumption culture, as being one of the basic outcomes of the mentioned process, rapidly pervades in parallel to development speed of information technology.

In the present process, it becomes evident that consumption has pulled away production (Gottdiener, 2005, Yirtici, 2005) several basic transforming factors exist underlying this process. Holistic structure of Fordist production has been fragmented and there has been a shift to post-Fordist production. Process and organization of production, detached from its present time and space conditions, have altered the form of consumption as well. In parallel to production, consumption has taken a form that is independent of its present place and time, that externalizes the social and cultural values of that place or more importantly that makes them become a part of the consumption activity" (Yirtici, 2005).

On the other hand, due to the social welfare increased with respect to the welfare state and democracy as the major outcomes of the restructuring process emerged following the Second World War, expenditures of welfare state have reached a considerable amount in economical terms (Saylan, 1997). The mentioned process has caused an increase and diversification in consumer demands. In this point, responding the changing demands and creating new requirements and demands have become a major objective for the capitalist system. These developments have in time caused the capital accumulation get into difficulties and a new economical crisis was faced. The name of the restructuring is this time globalization. Market needs to grow up in global scale for the processing of globalization. Within the growing market area, making the consumers consume to the utmost so as to ensure the return of the money is placed in the focus of the process. Therefore, consumption exists as the common denominator of the crisis and attempts in overcoming this crisis.

Recent major developments in communication and information technologies have accelerated the expansion process of consumption in global sense. Instruments such

as television, internet and media have played a significant role in the expansion of consumption models on different geographies with the same major understanding. Accompanied with the advertisement sector, fashion, which creates standard models directed towards the expansion of consumption, has made the world become a global market.

Spatial Structuring of Consumption in Cities: Shopping Centers

At present, during when the fact of consumption has become operative in global scale, the concrete expression of the spatial structuring of consumption in cities emerges as the great consumption spaces/areas. These areas arise as the nodal points of consumption fact in cities in different scales and designs. For this reason, besides their all kinds of cultural, iconographic and social meanings, shopping centers, which have gained significance by the 1960s and changed in composition, emerge as place-time arrangements organized by the capitalism for increasing the consumption (Yirtici, 2005).

In metropolis life, where speed is in focus of all kinds of urban activity, mega shopping centers have been the spaces preferred by the individuals during their recreational activities. These centers, which offer various services for the consumers such as eating facilities, entertainment, sports, cinemas and parking facilities as well as shopping activity all in one place, have been becoming an inseparable part of urban life as being safe and sterile shelters.

Consumption spaces are skillfully fictionalized appropriate to their purpose and designed in a way that they make the visitors become a component of the process most of the time unconsciously. They claim to be the public spaces of postmodern process. As long as people consume, these spaces address to a wide range of consumers from working individuals to housewives, retired people and young people.

LOCATIONAL CHARACTERISTICS OF CONSUMPTION BASED SPACES IN IZMIR CITY

Location choice tendencies of consumption spaces in metropolitan cities present a similar structuring. With the increase in car ownership and the improvements in transportation routes in cities, shopping centers, which require large floor areas, have been predominantly choosing location in the accessible points of these major transportation routes. These points are located on ring roads that surround the peripheries and on major transportation routes.

It is possible to trace a similar development in Izmir city as the shopping centers have located on the major transportation routes existing in north-south and west-east axes. When these locational tendencies in Izmir are examined, it is initially necessary to mention the existence of several traces in the background of the existing situation. Traditional center, located in the focus of the city, has still been sustaining its active position within the historical process. Development of a new center that will replace the power of the traditional center has come to the forefront of the urban agenda also through the planning decisions however; it has not become possible until the present

day. In this point, it is possible to say that shopping centers have located in off-center locations on the major axes of the city as an alternative to power of the traditional center in consumption sphere (Dalgakiran, 2005). On the other hand, within the historical process the city has displayed a growth tendency around the central area oriented towards the coast. Growth direction of the city has been determined through the planning decisions as along the main axes. This development has been effective in the formation of the current location pattern of consumption spaces.

A NEW CONCEPT IN THE DESIGN OF CONSUMPTION-BASED SPACES: CASE OF FORUM BORNOVA SHOPPING CENTRE/IZMIR

The construction of Forum Bornova, the first outdoor shopping center of the Aegean Region and Izmir, has commenced in June 2005, completed in 16 months and opened in October 2006. The investment cost of the project has been announced as 120 million Euros (Forum Bornova Booklet). Forum Bornova Shopping Center has been constructed on a 67000 m^2 land existing in the north-east of the city adjacent to Ege University. The land was leased from Ege University. Furniture and home products retailer covering an area of 22400 m^2, hypermarket covering an area of 13200 m^2, retailing area consisting of 130 domestic and foreign stores covering an area of 26200 m^2, cinema covering 3200 m^2, entertainment area covering 900 m^2, food court in 2000 m^2 and parking spaces with a capacity of 3000 cars exist in the shopping complex, where indoor and outdoor spaces are designed together.

Figure 1. Ground and First Floor Plans of Forum Bornova Shopping Center (Source: www.forumbornova.com)

Forum Bornova Shopping Centre in the Axis of Globalization-Postmodernism-Contextualism

Forum Bornova Shopping Center, with its fiction, design, content, and architecture, involve specific data, which can be interpreted within the context of globalization, postmodernism and contextualism. Shaped through the global and postmodern structuring, *consumption* has in one sense gained a concrete characteristic with space in Forum Bornova.

Forum Bornova in the Axis of Globalization:

Globalization, as a word, denotes the becoming of the world as a single, integrated market area (Saylan, 1997). Undoubtedly for the formation of a global market, capital should gain a freedom of circulation via the removal of existing nation-state borders. With the dispersion of national borders, places that stick out within the global competition are the cities. Consumption spaces that constitute the main subject of the paper emerge as nodal points in cities which will ensure the return of capital and which place the concept of consumption as the major objective in achieving this. In this context, location choice, design and investors of these spaces, included activity types and even their slogans are shaped in the way the global competition envisages.

It is possible to reach several evaluations through considering the case of Forum Bornova within this framework. One of the investors of the shopping center is a German company and the other is a joint company composed of Dutch and Turk partners. Therefore, in accordance with the main rationale of globalization, rather than being based on a local capital, the shopping center presents a multi-national investor profile in which foreign capital exists. On the other hand, the design of the project has been realized by a well-known Dutch firm while the implementation of the project has been carried out by a Dutch and Turk joint company which is at the same time one of the investors.

The increasing significance of speed in a globalizing world has caused the strengthening of transportation connections in cities and the development of alternative modes that enable faster transportation. Appropriate to this development, Forum Bornova Shopping Center has been located on fast and important transportation routes. It is located on Çanakkale-Aydın highway in terms of environmental connections, and at the same time it is in a walking distance to the only metro line of the city. Location of the shopping center on the highway denotes that not only the consumers inhabiting the locality but also the ones using the highway are targeted.

According to Isik (1995), globalization is a process during when concepts such as place, location and distance that play a major role in defining our own subjectivity gain brand new contents. Forum Bornova presents data that will support this opinion. First of all, it has been seen that some of the stores existing within Forum Bornova are Spanish, English, Swedish, Italian, German and American origin, which are originally famous brands worldwide. Among these brands, there are some which have not existed in Izmir until the present day and serve only in Forum Bornova. On

the other hand, Forum has a content where many activities existing in different locations within the city such as eating facilities, shopping, entertainment and cinema are presented together through indoor and outdoor spaces. In this context, it is possible to say that the shopping center makes our perceptions of remoteness and nearness as relative.

Forum Bornova in the Axis of Postmodernism –Contextualism:

Within the daily life, which has been shaped within the general framework of modernism and capitalism in the twentieth century, working, relaxing, entertaining and socializing spheres have been detached from each other. In parallel to this, it is possible to see that different sectors and activities in the city are planned through separating these uses spatially. However, within the basic logic of the shopping center, all these activities are gathered within a specific area. Just as Baudrillard argues (1997); finally all the dispersed activities of the real life in the past such as labor, entertainment, nature and culture, which were dispersed, detached and irreducible activities causing annoyance and complexity in 'anarchic and archaic' cities, have unified in the same continuous shopping excursion and all interfered.

In their research published in 1960, Gruen and Smith have clarified their views concerning that shopping centers should be perceived as a small city as follows (cited in Vural, Yucel, 2006); shopping centers are complexes where different structurings coincide. The design of these buildings requires a planning concept that takes the environment into consideration due to the existence of a spirit/thought that brings them together. This necessity becomes possible only when the shopping centers posses the characteristics of urban organisms that respond the various needs and activities of people at present. This originally proves us the rationale of the design of '*shopping towns*'.

In the case of Forum Bornova, general manager of the company that has undertaken the design of the project mentions that during the design process they have sought to highlight the culture and traditions of Aegean region and create an *enchanting atmosphere of a town* with red-tiled buildings (Forum Bornova Magazine, 2007). Chairman of the investor company expresses that their vision has been to create a beautiful Mediterranean style shopping and entertainment area that reflects the history of the city and asserts that Forum will provide a new shopping experience for the visitors (Journal of Forum Bornova Shopping and Life Center, 2006)

Postmodernism seeks to revitalize and recreate traditional urban values on space. This may be in the form of vitalizing the historical pattern through restoration projects and also in the form of creating new spaces that involve early perspectives through the use of modern technology (Harvey, 1997). The rest of Forum Bornova, remaining outside the hypermarket and Ikea, has been designed in the form of a Mediterranean town including the architectural characteristics of Aegean region. The design gives an impression of a city with its structure composed of two different boulevards, four streets and squares for linking them. Street performances, fashion displays, concerts and mime performances take place in the square of this settlement where people can sit and have a conversation. It is possible to describe this situation as the accordance of modern rhythm with antique idleness (Baudrillard, 1997).

Figure 2, 3. General View; Collective Spaces (Photos Taken by E. Bal)

Wooden pergolas, colorful canopies and dining spaces in open air patios exist within the design of the shopping center as well as historical fountains, pools that remind people of seashore and bridges. The historical elevator, which has become one of the symbols of Izmir, has been placed in a location overlooking the Forum Bornova town with a plastic element on top of it reminiscent of globe. As a matter of fact, a message is conveyed to consumers implying that the world has shrunken and it has been fitted in Forum Bornova. Global world on a local element: the intersection point of local and global... The use of local architecture and pattern in design, utilization of natural stones in buildings and paving, imitation of historical elevator and the use of palm trees, which have become the symbol of Izmir, in planting have all display the togetherness of the characteristics peculiar to the place. In this way, Forum Bornova gives an impression of a picture stuck on the northeast axis of the city as a collage in which the photos of the past are brought together.

Figure 4, 5, 6. The Imitation of Historical Elevator; Togetherness of Local Elements; Togetherness of Global and Local (Photos Taken by E. Bal)

It is possible to experience different activities such as entertainment, dining, resting and shopping, in different ways in Forum Bornova. For instance, you can buy furniture or accessories from Ikea with which you can decorate your home appropriate to North European lifestyle and then you can taste different flavors in an Italian restaurant. While slowly drinking your coffee in Starbucks as the famous American coffee chain store, you can enjoy the music of the street musicians that suddenly appear behind you dressed in antiquity period clothes. While the children entertain in kids club, you can participate in the seminar on awareness meditation (for some activities, spending a specific amount in shopping is required). Within a togetherness that meets McDonalds located in the upper floor of a historical Aegean dwelling with the historical elevator of Izmir, you can find yourself in a post-modern time and place experience, that is used out of its own context where past and present are mixed in each other.

Through a design concept that reminds of a movie setting, Forum Bornova consumption city transforms the visitors into tourists in their own city or geography. This excursion will probably end with watching this demonstration or consuming in some way so that it serves for the main objective of space rather than being a cultural activity.

The slogan of Forum Bornova as the ‘new life center’ is in an attempt to develop a context in itself. Urban life increases the need for consuming that may reflect the consciousness of possessing a style in other words the characteristic features peculiar to a specific group as well as the individual choices (Bocock, 1997). When the reverse is considered, planning a space, which will be designed as consumption-based, in the form of an area living as a city, will be appropriate to the basic logic of the shopping centers.

It is possible to make several evaluations based on the name of the Forum Bornova Shopping Center. As known, ‘Forum’ of the Roman period corresponds to the use of Agora in Antique Greek cities as public open spaces surrounded by state buildings where all kinds of commercial, political and religious activities took place. It is possible to say that with the term ‘forum’ included in the name of the shopping mall, the use of forum in Roman period is referred and in this way the term that is used out of its own context is transferred into the context of the present day with a structuring that includes merely the commercial activity.

The composition of local values utilized in the design of Forum Bornova creates an impression of meaningful integrity as there is a tendency in attaching these values to each other through global links. However, the emerging situation is an imitation and hence it has lost its spontaneity. History, time and space have been positioned in the contextuality of the present day through being detached from their own contextuality. Nostalgic aspiration to a life style in an idealized small town is formed in metropolitan environment where real town life and its distinctive social relations disappear (Gottdiener, 2005). Therefore, Forum Bornova with its current situation may said to be in a contextual contrast both in itself and with its surrounding environment.

CONCLUSION

Forum Bornova Shopping Center provides an intimate, small-scaled, safe and clean urban setting with a low degree of complexity, which the citizens yearn for. According to Gottdiener (2005), shopping center is designed in a way that it has a motif and this motif serves as a code unifying the particular consumer fantasies selected by the designers as the elements that strengthen the connotative image of shopping centre in a hope to camouflage its instrumental nature. This motif has taken the shape of a Mediterranean country in the case of Forum Bornova that involves the characteristics peculiar to the locality. In the focus of its instrumental nature, undoubtedly lies the concept of consumption. More importantly, this place is not a 'real' Mediterranean country. It this way it is a simulation. Therefore, it can not set a contextual relationship. The success in achieving its instrumental role can only be possible with its ability in integrating with the global culture of consumption. For this reason, time and place that have been detached from their own contextuality in Forum Bornova Shopping Centre have been sought to be positioned in today's contextuality in the axis of globalization and postmodernity.

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ECOLOGICAL DESIGN FOR LIVABLE TRADITIONAL SETTLEMENTS: A STUDY ON AYAŞ, ANKARA

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ABSTRACT

Urban design is about the making of place which is legible and has identity. Therefore, urban design is closely concerned with definition, historical evolution and building praxis of space It is figural space, in context with the residual- historically processed ground- space. This concern is shortly, concern for context. To a great extent, on the other hand, Modern architecture and planning resulted in undesigned residual space.

In the 1970s, as Modern buildings mostly failed to complement their surroundings, Contextualism" emerged as part of a reaction by many people, either be planners and designers of the built environment or other built environment concerned people, including historic preservationists, against this discrepancy. The concept of contextualism means that new structures and elements of the built landscape should complement the existing environment: built and natural environments.

Against the loss of urban identity and devastation of local values in Turkish cities, livability at small scale will be queried in this study. Therefore, a specially protected settlement, Ayaş, close to the metropolitan city, Ankara which has geographic and climatic advantages, will be examined as a case study area. Since promoting ecological lifestyles in our towns depends firstly on the urban design, this study will explore the components of better design principles for livable environments through the traditional elements of Turkish settlements as well as focusing on the ecological problems of the settlement and its environs.

The first part of the paper focuses the importance of ecological ingredients of the Ayaş built and natural environment; hence it's the very 'contextual' spatial ingredients, with relation to the town's development alternatives.

Ecological design and development alternative for Ayas is explained in the second part of the paper.

The last part of the paper includes both conclusion and some reccomendations for the towns with similar size, traditional tissue and ecological potential.

Keywords: **E**cological urban design, Contextualism, Vernacular architecture, Valley ecosystems, Preservation areas, Green policies

INTRODUCTION

Standardization in planning and design practices has caused the destruction of urban ecology and uniqueness of places. Due to rapid increase in population, traditional settlements were largely devastated and the characteristic urban house traditions have been replaced by apartment blocks on a massive scale.

Ayaş, a metropolitan district of Ankara, far away only 60 km from the capital, is an ideal case to reveal the impact of modern architecture and urbanism on traditional cities. Being famous with organic tomato and mulberry production in Ankara, Ayaş is one of the cases of dilemma with its vernacular architecture of mansions, vineyard houses and sprawl of mass housing onto agricultural fields. “For seven decades, cities seeking to bolster the character of older neighborhoods have used preservation districts to figth against inappropriate development. Their strategies may differ in details, but the aim is the same. Older neighborhoods are hot targets for new investment, and preservation review boards are struggling to shape new construction into forms compatible with the older urban character” (Kreyling, 2006: p.34). Also Ayaş is one of these locations that experience such a conflict between the old settlement and the new developmets.

So, this study tries to relate contextualism and ecological design principles in the case of Ayaş where strong ecological and traditional townscape exists. After making a theoretical framework summary about contextualism, a short general introduction will be made in the third part about case study area. Then, ecological problems and potential will be examined in this case study area just for finding the components of better ecological design. Relating with the contextualism principles such as new structures adapting existing environment, Ayaş traditional tissue and vernacular architecture will be explained in the fifth part of the paper. In the last part, some concluding remarks and recommendations will be pointed out.

ABOUT CONTEXTUALISM

The new design should respond to existing environment, and also should fit with and mediate its surroundings (Kaplan, 1998). Contextualism is still prevalent within town planning. It indicates some presumptions about conservation of past buildings as well as some context for new developments (Hume, 2004). In this respect, some important procedures of conextualism can be identified. First of all, relationship between elements within the old settlement and new development is an important tool. These elements provide the link between the old and new character of the town. These characters can be discussed in the perspective of vertical or horizontal rhythms between building and skyline relationships. Secondly, elements can be examined in a more detailed manner, such as windows, door and groundlevel details (Bentley, et.al., 1985).

The main argument of contextualism does not consist of repitation of old structure, but providing a link between new and old structures. That is, contextualism provides a new environment which complements the existing structure of the old landscape. As discussed before, one of the main arguments is how to develop a new design principle to unite adjoining of disparate character. Bentley, e. al. (1985) identifies that,

if the buildings on either side have some common elements, they suggests taking these elements as a starting point. They also argue that making gradual transitions between these elements in an important tool in order to satisfy the link between the old and the new.

AN EXAMPLE TO GREEN TRADITIONAL SETTLEMENTS: AYAŞ, ANKARA

Ayaş is located in Ankara which is the capital city of Turkiye. It is about 60 km. far away from the capital city, and its population is about 21200 with respect to the data of population count in the year 2000. The first settlement of Ayaş started to emerge around Karakaya district. Then it started to sprawl towards the south hillsides of the settlements. Because of its rough topography, the development of Ayaş is limited, and the town started to grow around the Ayaş Creek. After 1990s, there are also some new movements in the west of the settlement after some small industrial developments emerged in that part.

Today, with its vernacular architecture and green landscape, Ayaş is one of the pretty locations of the capital city Ankara. During the rapid development process of urbanization, Ayaş shows great struggle to protect its virgin habitat. However, as a result of harsh topography and mistaken decisions taken by the development plans, the density of the area started to increase with high rise buildings contrary to the vernacular architecture of Ayaş. For that reason, Ayaş should be an important case study in order to search for new solutions to protect its natural habitat.

Another problem that occurs in the area is that, Ayaş loses population due to the lack of job opportunities in the settlement. Especially young population move to the city for their education, and do not move back to settle in Ayaş after their graduation. However, in holidays or weekends, this young population continues to visit Ayaş easily due to its adjacent location to Ankara. These linkages between capital city and Ayaş, brings a demand for housing especially for secondary usage. This can be shown as a second evidence for the reason of increase in density of the area.

The lack of job opportunities of Ayaş is closely related to the lack of investment decisions in the area. However, Ayaş has important potentials especially in agriculture sector. The Ayaş tomato is very famous in capital city, and also there are cherry and mulberry productions which have important contribution to local economy. Another important sector in Ayaş is related with its potential of thermal spring. A new investment decisions supported by sustainable development is needed in the area, in order to provide economic development of these sectors, and create new opportunities for the young and educated population.

Besides these important opportunities, the cultural background of Ayaş can be thougth as the most important features of the settlement. The vernacular architecture and the archaeological trace are the evidence of the rich history of Ayaş. Seljuks first settled in Ayaş because of its thermal water potential. It is not so long for Ayaş to become one of the important break points on Bagdad accesss. Today, the route of ancient Silk Path is still visible in the settlement. Besides other characteristics of the town, historical heritage should be an important tool for the development strategy of Ayaş. The style and the architecture of this vernacular contexture can give important

clues about the caharacteristics of the different periods and phases of the history of the settlement. Ignoring the vernacular structure is something similar to ignoring the historical background. The preservation of the historical heritage, also can bring economic contribution the the area. As Kreyling argues, “Historic preservation has helped make heritage-based tourism one of the fastest growing segments of the visitor industry” (Kreyling, 2006:36). Urban heritage is an important quality for the town identity that should be protected.

ECOLOGICAL PLANNING AND DESIGN FOR AYAS

Ayaş has rough topography, which has a rich valley ecosystem. Divided by state highway, this settlement is located on the skirts of a high mountain. Under the highway going to Beypazarı, Ayaş settlement lays down steeply to Ayaş creek. This valley protected old trational settlement against natural and human treats coming today. Ayaş is situated more compact in the east-west direction in the valley, the vineyards cover large areas in the both skirts of the steep hills benefit from special microclimate of the valley ecosystem. Ankara as being in the warm-dry climatic region, Ayaş is more akin to Black Sea climatic conditions. She has warm temperature and higher humidity because of Karabağlar valley ecosystem. This brings natural ventilation through this valley in hot summer time for residents.

Also, Ayaş has rich thermal spring where the temperature of thermal water reaches 55^{o}C. It can be used as spa and health tourism and also heating system for all settlement as renewable energy.

The center of Ayaş is an old traditional settlement where the life environment created collaboratively by many cultures from Seljuks and Ottomans, was built as a good ecological settlement to learn from as they represent sustainable use of local values and resources. The narrow and windy streets in the town center where collective activities held, mixed use functions (such as commercial, residential, Turkish bath, religious, administrative altogether) bring social life, survival of regional and local architectural styles, different earth, stone or wooden building traditions according to climate and also climatic orientation created nice townscape. Organic street pattern, public and semi-public cul-de-sacs and both sides of Ayaş creek are meeting spaces. Ayaş, being traditional Turkish city is a good example of self sufficient ecological town and design with nature (Figure 1). Appropriate human scale urban pattern settled to topography provides the presence of courtyards, gardens with vegetable and fruit or vineyards. But these cannot be said for the urban periphery of Ayaş and new development areas.

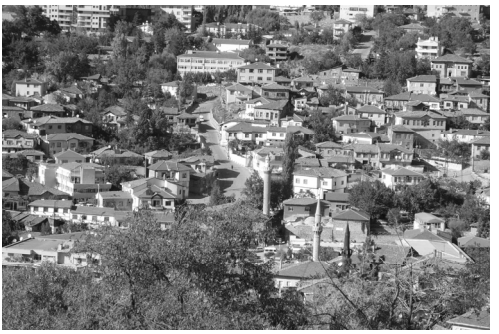

Figure 1 Ayaş general view

After the development plan made in 2002 (Figure 2), superficial projections expect 15 times larger than current population, the sprawl of development especially in western direction which is more flat as topography, can be considered as not matching to the sustainability requirements in terms of ecological sustainability.

Figure 2. Ayaş development plan 2002

In spite of potentials for a positive image to be gained by a sustainable development, at present, the pressures on the high quality productive agricultural fields coupled with the sprawl of the development in the area contradicts with the image, identitity and sustainability requirements. Construction of detached housing sprawled all over the productive plain. Also costruction of social housing made by TOKİ for Ayaş development area is very far away from urban planning and design principles negatively such as solar orientation, topographic settling, distance between buildings, shade and air circulation in the valley (Figure 3) and also these buildings do not give any clue about old Ayaş houses by their bulk, height, façade element and their ratios, have no identifiable character, just similar to other buildings in the development areas of Anatolian cities.

Figure 3. New constructions made by TOKİ

Looking to the south of Ayaş, a small lake named Kirazdibi where is used as picnic and festival area of the settlement, serves other ecological potential of this area (Figure 4). Ayaş Municipality together with Gazi University Nature and Trekking Group made plantation of mulberry and almond trees in the southwest of the lake under the heading of edible ecology and landscape. It is necessary to make a good ecological urban design around the lake with pedestrian and bicycle paths and recreation planning. Gazi University Department of Urban and Regional Planning 2nd class undergraduate students as Ayaş Studio made urban design projects around this lake to create ecological alternatives for the future of this area (Figure 5) in contrast to 2002 plan which proposes large residential areas for this region. The student teams tried to find solutions for this lake, new housing areas, sub-centers nd transfer of thermal water for heating of the residential areas.

Figure 4. Kirazdibi Lake

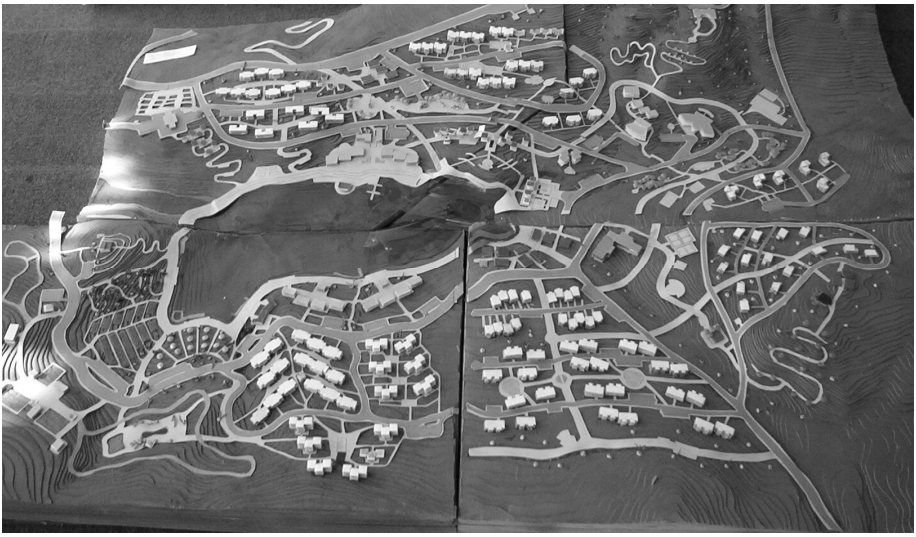

Figure 5. Urban design studies of Ayaş Studio for Kirazdibi

AYAS TRADITIONAL TISSUE AND VERNACULAR ARCHITECTURE

The old town's north-south oriented streets of the organic street pattern, winding up from the valley allows breeze to penetrate and reach to upper sections in hot summer days. Building height/street width ratio, around 1.5:1.0 helps to create a cozy atmosphere and a bearable microclimate. The street pattern's east-west direction, topographically parallel to the Ayaş creek has narrow passage ways criss-crossing between buildings (Figure 6). For residents, natural ventilation through the shaded balconies and shuttered windows, dimensions of opening arrangements help to keep up with hot summer time and cooler wintertime temperatures. Mostly three to five buildings are adjacent to each other with five to ten meters frontage lines each, result in rather dense building layout. While the buildings with shops on the ground floor directly open to the street, the others often have courtyards and gardens or vineyards.

The old town's rather dense woven tissue with its red-tiled roofs, whitewashed buildings and winding up narrow streets flow down by around 15% slope to create a green cascaded townscape (Ayaş Atelyesi,2007).

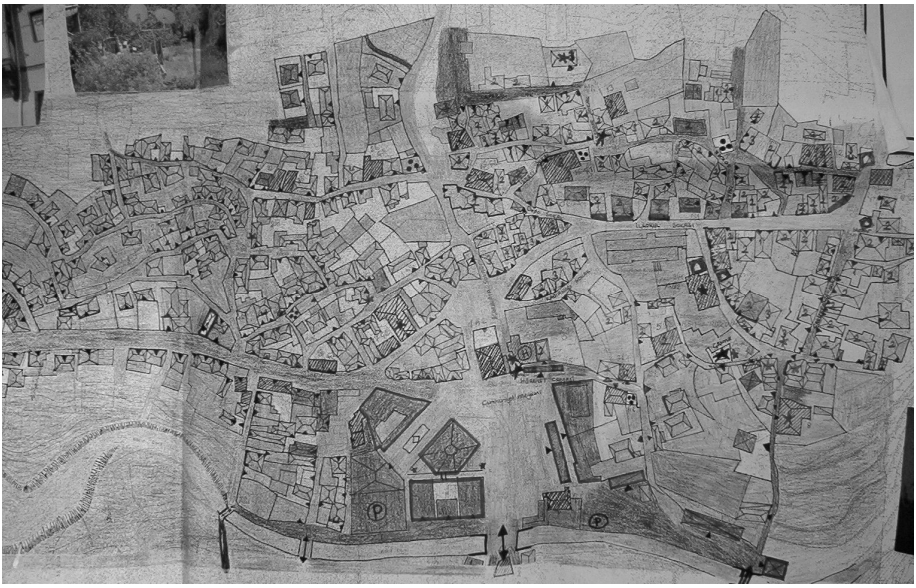

Figure 6. Ayaş urban pattern analysis

For the purposes of this paper, vernacular architecture of a specific region is defined as the totality of 'built' structures intended for housing, working or for the other activities, which do not classify within any historic or academic architectural style in the conventional meaning of the term but which are a part of the tradition of that particular region (Brunskill,1978). It is regional and place-contextual by its form, building materials, functional organization and structure, both in urban and rural terms (Kaplan et al.,2005).

Ayaş's old town: there have been original types of vernacular architecture in the old town. The vernacular buildings are composed of 'Middle East Anatolian type' and 'Black Sea type' of houses mixed up with adobe and large wooden blocks as ecological construction materials (Kaplan,2007). By the years, the co-existence of these types led to borrowing some form related and structural details from each other. At present, although these types have some 'generic' examples, most of the buildings in the old town by their bulk, volumetrics, height, façade elements and their ratios, building and roofing materials reflect the place-contextual vernacularity, known as Ayaş mansion and vineyard house, to provide environmentally harmonious and unique townscape.

Old town's buildings, orientated toward south, are connected to the earth's slopes with their stairs and wooden cantilevers. Their ridged roofs have grooved tiles as roofing material. Adobe is used as the primary building material, and the adobe-built houses have wooden balconies, sometimes set-square shaped, jettied toward street and supported by corbels or brackets (Figure 7).

Figure 7. Building types

The buildings are usually three-storeyed with the expection of those buildings which have a mezzanine floor called as kışlık (the winter quarter). The ground floor is constructed as stone, kışlık floor is supported by wooden beams and filled with adobe. The frontages are plastered and lime-washed. Windows, with approximately, 1/2 ratio openings are usually divided in two parts by transom, shuttered and have approximately 15 cm wide window frame. Most of buildings have sash type window. Entrance doors with wooden lintels and with an approximately ¾ ratio opening, are mostly with two wings.

CONCLUDING REMARKS

- Ayaş old traditional town should be assigned as urban protection area by authorities. The construction conditions of transition term should be so clear until the completion and implementation of urban protection plan (Kaplan, Öztürk, 2005).
- In renovation studies, façade uniqueness and colors of the original material (red, yellow and green-blue) should be respected. All buildings in urban protection areas are white now like Ayaş (Figure 7), Beypazarı, Güdül and Safranbolu.
- Traditional street patters should be protected and small meetings points and squares which reflect socio-cultural lifestyle of Ayaş should be designed.
- The important mansions like Emine Tevfika Ayaşlı, Karabağlar Viveyard Houses, historic fountains, tombs should restorated not only in building based, but as whole restoration area to attract eco-tourists.
- New structures should be adaptable to old town in the spirit of contextualism.
- High rise developments are in contrast to Ayaş traditional tissue. For this reason, the local authority shoul respect to height/width ratio in the implementation of new development.
- Ayaş creek and both sides of creek should be cleaned and designed which can contribute to urban identity and pattern.
- The protection and restoration of vernacular architecture, and its contribution to eco-tourism can be an important tool for local economy. With

the help of this, the migration of young population to capital city can be prevented.

- The organic agriculture should be supported by the additional plantation of mullberry, almond, nut, tomato, etc. according to the principle of edible ecology and landscape.
- In order to prevent urban sprawl, the compact urban form should be encouraged in the periphery of the old town. In this way, the devastation of agricultural fields can be avoided.
- Another way to improve local economy, the thermal water potential of Ayaş should be evaluated in recent technological developments. New health complexes and boutique hotels can be built in order to attract spa health tourism.

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