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ARCH 401-402
Architectural Design Studios
[2022-2023] **Öykü Madeni**
[2023-2024] **Urla Quarantine Island Post-Trauma Center**

METU
Faculty of Architecture
Department of Architecture

ODTÜ
METU

Middle East Technical University
Faculty of Architecture
Department of Architecture

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content

introduction

Prof. Dr. Ayşen Savaş

Today, it is inevitable that a project brief given to architecture students should include environmental issues, particularly touching upon sustainability, biodiversity, circularity, and equity. Drawing attention to the destruction caused by the built environment or encouraging a shift in architecture towards a responsible design of the human habitat is far from innovative. Considering that students who are in the final two years of their education have received most of their instruction during the pandemic period, it has a unique significance to question the relationship between architecture and the ground it covers.

CONTEXT

For the last 25 years, our graduation design studio group has been working on architectural projects to be implemented by local municipalities in foreign countries. Conducted in collaboration with universities in Bologna, Skopje, Berlin, Lisbon, Rotterdam, London, and Athens, the aim is to understand the complexity of the context in which a building is designed.[1] The reason for using the term 'context' instead of 'site' is that the data to be collected is shaped by socio-cultural, political, and economic realities as well as physical characteristics. Confronting the contextual realities of another country not only improves students' ability to understand and interpret data complexity but also enables them to gain a critical distance from their own local context.

In 2022, refraining from traveling by plane due to environmental concerns and the worsening economic crisis in our country restricted students' travel opportunities. In the first weeks of the semester, research trips were organized to different geographical and socio-cultural regions of Turkey to help students recover from the restrictions imposed by the pandemic and to enable them to view their city from a different perspective. First, the new urban transformation projects, museums, and cultural centers in Eskişehir were visited. Later, the in-situ discovery of unusual geographies where natural and cultural formations come together became an important pedagogical turning point. The complexity of the coexistence of natural and architectural formations in Cappadocia, the forgotten quarantine island in the Aegean Sea, and the transformation of nature into architecture in Ankara Castle demonstrated the unique possibilities of *in situ* learning. These unusual settlements in the Anatolian prairie offered contextual continuities, contradictions, and alternative topological formations as inspirations to architectural students.

ARCHITECTURAL PROGRAM

The architectural program, on the other hand, has been questioned and scrutinized in the design studio for a number of reasons. First of all, criticisms of modern architecture starting in the 1960s have shown that there is almost no function that can shape or give the final form of a building. Criticizing the weakness of this one-to-one relational design operation, Reyner Banham, the English architectural historian and writer, questioned the belief that 'form follows function,' which had become the motto of the Modern Movement. He argued that almost a stylistic formalism and aesthetics were the important concerns of Modern architects. The search for alternative programs also helped to postpone the final architectural object and extended the thinking process. Finally, in response to the contemporary architectural discourse dominated by keywords such as environment, Anthropocene, resilience, and reuse, students are asked to seek permanence not necessarily in the function of the building, but in its tectonic properties. Histories of architecture have shown us that function changes, yet the structures remain, and for our geography, the resilience/durability of a building is also a way of responding to environmental issues.

1. Güven A. Sargın, Ayşen Savaş. "Dialectical Urbanism: Tactical Instruments in Urban Design Education", Cities, v.29, 2012, pp.358-368. Studiolog. Ayşen Savaş and Agnes van der Meij (ed), Ankara:METU Press, March 2014.

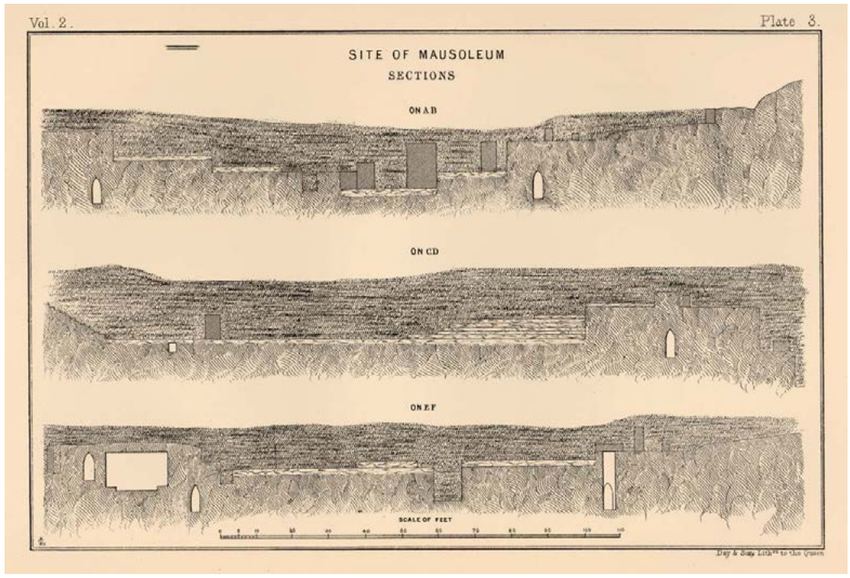

Figure 1. Sections from the Site of the Mausoleum in Charles Thomas Newton, A History of Discoveries at Halicarnassus Cnidus and Branchidae, Volume 2, Plate 3 (London: Day & Son, 1861).

The studio develops a method to start the architectural design process of each student. Atypical architectural programs are given to students to support their creativity and ability to develop alternative approaches to design. Students are encouraged to design story mines or post-trauma centers to break away from established conventions and write the architectural program of a new archetype. Novel architectural programs with no historical precedent are developed to support creativity and innovation in architectural design.

DEEP SECTIONS

Another focus of research for our design studio over the last decade has been the "visualization of data". All the information collected from different sources to understand the urban space needs to be communicated with architectural representation tools. The amount and complexity of the collected data, however, challenge the representational quality of existing techniques. Mapping the ground, for instance, and the methods we have developed so far fail to show the material and cultural depth of the ground we are building on. The representation of wind flows requires dynamic imagery, as do the flows of rivers, migration routes of birds, and the displacement of immigrants in estranged urban environments. Historical layers containing archaeological remains, intersecting infrastructural systems, or the mycorrhizal networks, necessitate "deep sections" that expand in all directions.

In our studio, students are encouraged to explore different interpretations of section-perspectives and section-models.[2] The underlying assumption for choosing this specific representation technique is that sections can help elucidate the historical, socio-political-economic, and natural contexts, as well as the tectonic characteristics of the physical environment. Hence, students are asked to develop their own visualization techniques or adopt existing representation tools to illustrate their perception of proposed urbanity. The tools developed to represent the existing condition in time during the first half of the semester become their design tools in the second half. This approach allows understanding the place and design to be conducted as parallel processes, facilitating continuous research on interscalar matters. Proposals developed in the studio range from alternative uses of materials or 1/25,000 settlement plans. Therefore, the starting point of research and design can vary from the interpretation of a single brick to a comprehensive master plan.

2. Ayşen Savaş Funda Bütüner, Nesli Naz Aksu, Sezin Sanca., "Projecting the Deep Ground", Journal of Landscape Architecture, v.17 n.3, 2022, pp.6-19.

preface

Prof. Dr. Selahattin Önür

For the three projects scheduled and worked on during the last two years (2021-2024) in the graduation year studios at METU Department of Architecture (Arch. Design V and VI) the primacy of responsible design for the human habitat has been decidedly dwellt on as the common aim. Consistent with this aim are two main objectives that have been adopted for the learning context (pedagogy).

One of the two objectives in common has been to improve the ability to study and deal with complexity of data in contexts chosen for research and design (socio-cultural, political, economic, physical characteristics), considering especially the current emphasis on environmental issues in architectural discourse . Other objective has been to enable students stave off established ways and means as a prerequisite for gaining a critical stand and achieving creative and innovative alternatives.

The strategy for the objective to improve students' ability to deal with complexity of data has been an emphasis on and reference given to current developments and concepts in the forty-year discourse on the issue of sustainability (environmental, social, and economic), which students would encounter during their design research. In this regard, the "New European Bauhaus", which was inspired by the radical creative spirit of the Bauhaus School and initiated in 2020 by the European Commission in concomitance with the "European Green Deal" regarding climate change, might or could have been encountered as such reference.[1]

Two major strategies have been utilised for the other objective which is to render stimulating learning (pedagogical) contexts for creative and innovative results. One of these strategies has been to assign projects in alien or unusual geographical and socio-cultural regions (including foreign country contexts). Estrangement of students in such alien contexts during *in-situ* research trips is expected to contribute to critical thinking by distancing to what they already know, believe, and are accustomed to. The other strategy has been to give students atypical projects which would require estrangement from accustomed and typical programs. Heuristic search deemed inevitable by this strategy has been expected to lead to creative and unconventional alternatives.

Emphasis on the wide scope and complexity of data for research and design has led to questioning adequacy and quality of existing architectural representation techniques and tools for visualization of data, and communication of the information needed to understand the spatial needs of the context studied. "Deep sections that expand in all directions - vertically and horisontally" has been formulated as the strategy for representing and designing for the chosen context (natural, social, cultural, historical, infrastructural, etc.). Interscalar use of sections (section perspectives and section models) has also been advised for representations both in research and design that are considered as inseparable acts.
The argument for "deep sections that expand in all directions - vertically and horisontally" is well expounded in the article "Projecting the Deep Ground" written by the supervisors of the studio. The argument is supported by Stan Allen's "Mat Urbanism-The Thick 2D" extending mat-building (A. Smithson) beyond a state of being understood as object to its horisontal extension as a deep mat, in keeping with his 'from object to field' stand for architecture.[2] The article by the supervisors dwells

1. "New European Bauhaus" as a creative, participatory, inter/transdisciplinary initiative for transformation along: 1. Sustainability / climatic goals, circularity, zero pollution, biodiversity; 2. Aesthetics / quality of experience and style; 3. Inclusion / valorising diversity, securing accessibility, affordability.
Thematic axes to guide transformation: 1. Reconnecting with nature; 2. Regaining a sense of belonging; 3. Priorising the places and people that need it most; 4. Fostering long term, life cycle, and integrated thinking in the industry.

2. Thickness or depth of the ground to be activated remains within the limit of knowing the mutually visible and invisible transhistorical values of non-living and living forms below - geomorphological strata,minerals, archaeological remains, troglofauna, stygofauna - and above the surface of the Earth - flora and fauna, air, wind, water, the sun, and stars, the human settlements. Thus, modification of the ground surface of the Earth requires a depth of understanding and responsibility that is commensurate with the complexity and variability of such thickness or depth.

on such a theoretical basis, which is relevant for all three research-based design projects.[3] Notions of activating the deep ground and interscalar utilization of deep sections have been expected to be inspirational during research and design process. Having been written following the the Bodrum Project, the article covers only this very first project with a review and the works of students.[4]

The “Bodrum Project” has been an attempt at revaluing publicness and elements of public space in the urban context of Bodrum, where a relentless urbanisation has been transforming its tradition, urban fabric, and nature. Initially alternative readings have been made of Bodrum’s tradition, urban fabric and nature. Stratigraphic cuts and sections have been used as research and design tools to analyse the depth of Bodrum’s deep ground with an aim to activate it for future. Hidden natural and cultural traces and layers from the deep ground, including historical grounds of classical periods, recent vernacular structures, and orchard fields have been identified. This has been the start for many strategies and varying landscape and urban design programs for different sites that have been related with other parts of Bodrum’s larger context in different directions.

The “Story ‘Mine’ Project”, in the learning context (pedagogy) of the studio, has been aimed at activating students’ awareness of architecture’s, and thus, architect’s responsibility regarding negative impact of human activities on the environment, and on Earth at large. In this respect it can be aligned with the “New European Bauhaus” initiatives and the thematic axes for transformation. Reference made to Nicolas Bouriad’s “relational aesthetics” which, with its call for an art “inspired by human relations and their contexts”, is no less relevant for architecture that ought not be depressed “in the shadow of production”.[5] With this reference to Bouriard, students (architects) are reminded of the social responsibility of both architects and artists to be mindful of the current environmental concerns and to provide the means for transformation.

The students have been asked to develop an architectural program for the design of an institutional context as a reclamation project for ‘extracting’, preserving, and interpreting historical, cultural and natural narrations/stories of the Capital City of Ankara. The title of the institution “Story Mine” derives from mining (‘extracting’) as a metaphor, and is nevertheless an oxymoron due to mining (extraction of resources) used in conjunction with reclamations (‘healing’ and transformations) in the City.

The “Urla ‘Quarantine Island’ - Post-Trauma Center Project”, too, shares the initially stated aim and objectives of the Studio learning context. Reminiscence of the Quarantine Island with its mythological and historical past associated with healing therapies has led to its adoption as a meaningful context for the Studio’s decision to deal with the traumata of the past pandemi, earthquake disaster, and current environmental problems. The aim has been stated as transformation of the Island as a public therapy center for healing and rejuvenation, in keeping with the historical past, resources, and values. *In-situ* research and studies on the Island have been followed by lectures and charette workshops with panels, presentations, and finally architectural programs. In the following term, design projects with complex content and defined social concerns have been carried out in five areas by groups of students, who had to heed re-use (circularity), rehabilitation, and the Island’s presence witholding its past and unpredictable prospects.

This studio learning context, which has been in effect since 2021 with these three projects, is a seminal formative pedagogy with its objectives that befit all levels of architectural education. Estrangement of students through *in-situ* research study and design for alien contexts, or through atypical project assignments is one of these objectives. The other is to have students deal with the farreaching complexity of data in contexts studied during research, representation and design. These objectives have been aimed at activating student’s creativity in dealing with complex issues of the context and imagining creative and innovative means for transformation.

Pedagogy for architectural learning ideally requires an educational milieu that avoids ‘stove-piping’ of disciplines (urbanism, landscape design, geography, anthropology, etc.) to facilitate integrated design solutions. During the three studio projects this institutional drawback of universities has been recompensated by supervisors and critics specialized in diverse disciplines. These projects must have strengthened students’ understanding of architecture as a multidisciplinary comprehensive field of study and work that withstand its denigration as production of objects.

3. 1.“The Bodrum Project” 2021-2022; 2.“Story Mine / ‘Öykü Madeni” 2022; 3.“Urla Quarantine Island / Post-Trauma Center” 2023-2024

4. Ayşen Savaş Funda Bütüner, Nesli Naz Aksu, Sezin Sanca., “Projecting the Deep Ground”, Journal of Landscape Architecture, v.17 n.3, 2022, pp.6-19.

5. Referring the title of the book An Architecture in the Age of Divided Representation: The Question of Creativity in the Shadow of Production by Dalibor Vesely.

photo credit: mehmet kaplan

ÖYKÜ MADENİ

WHAT WORRIES NICOLAS BOURRIAUD SO MUCH?

project brief

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Öykü Madeni*: What worries Nicolas Bourriaud so much?

Conflicts of belief and differences of opinion are situations that are open to discussion in democratic societies. Unfortunately, the most important matters that cannot be agreed upon today are the most vital. As well as a matter of political and economic priorities, the fact that global warming is still a controversial issue is directly related to ignorance or despair. The question above addresses this contemporary condition. A French philosopher of art, Nicolas Bourriaud is also famed for his achievements as a curator and critic.[1] We know Bourriaud from the 16th Istanbul Biennale, which focused on the impact of human activities on the planet. The theme was “Seventh Continent”, a 3.4 million square kilometers, 7 million tons of floating plastic, in the Pacific Ocean.

Environmental problems came very close to us. Turkey is the largest destination for waste exported from the EU, with a volume of around 11 million tons in 2019. Ukraine crisis forced European countries to change course on energy, and now many hard coal-fired power-stations are restarting operations. Even before the energy crises, coal was and remained to be the most subsidized source of electricity in Turkey.[2] The HEAL report estimates that the health costs of illness caused by coal-fired power stations make up between 13 and 27 percent of Turkey’s total annual health expenditure. Youth activists and local communities have called for a 2030 end date, but as of today there is no plan to reduce coal use.

Nicolas Bourriaud thinks that this context has a great impact on artistic production and that it is the social responsibility of the artist to be part of a wide-ranging awareness and healing process. Relational aesthetics is a term coined by Bourriaud to describe the will to make art inspired by human relations and their context. An artist, in this sense, gives viewers access to power and the means to change the world. "Seventh Continent" is truly engraved into our collective memory. This semester, our group in the 4th year design studio will focus on this issue and design a new institution to recover from our obliviousness. The goal is to establish “a story mine/Öykü Madeni” in Ankara. Ankara, a city rich with stories, will be interpreted as a mine that will increase as it is dug. Mining, the extraction of valuables and non-renewables from the Earth will be used as a metaphor which will reverse the conventional mining process and transform it into a reclamation project.

The studio will conceive the city as an ore body, a placer deposit from which it is possible to extract historical, cultural and natural narrations. The goal is to create an institution where these valuable stories are collected, preserved, shared and interpreted. Rather than displacing them from their natural or original context, the goal is to design a space for storytelling. Transpired by current ecological, cultural, and political ruins, Öykü Madeni will suggest a space devoted to complexity and multiplicity.

The client for the project is the Ankara Metropolitan Municipality Department of Cultural and Natural Heritage. The site selection will also be made by evaluating the suggestions of the municipality. The method to be applied is to collect all the physical and social data that will create the context, to develop an architectural program appropriate for this context and to design according to this program.

*In memory of Ali Vahit Şahiner.

1. And for his dismissed professional positions, Bourriaud has been ousted from his position as the Director of the École Nationale Supérieure des Beaux-Ars in Paris, in 2015 and the Contemporary Art Center of Montpellier, a museum he founded, last year, in favor for more pragmatic and populist replacements.

2. Coal power stations require a large quantity of water for coal washing and circulating water plant. Fresh water is in use and between 600 and 3000 cubic metres of water is used per GWh generated, which is much more than solar and wind power. This intensive use has led to extensive water pollution and shortages in nearby villages and farmlands. As of 2019 coal mine methane has been a major environmental challenge in the country because removing it from working underground mines is a safety requirement but if vented to the atmosphere it is a potent greenhouse gas. Total annual greenhouse gas emissions are about 520 million tonnes; Thus more than a tenth of greenhouse gas emissions by Turkey would be from the planned power station.

Cerrich Grande reservoir in Potomac, El Salvador, on Sept. 9, 2022. (AFP Photo)

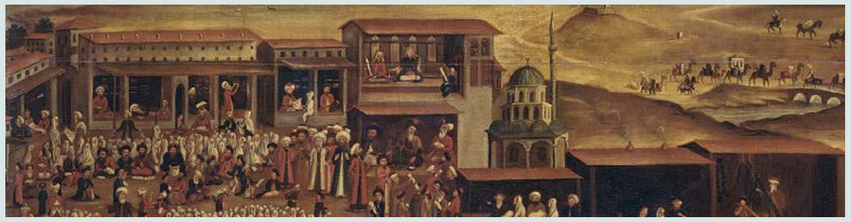
dig point

Ankara Zafer Meydanı

research groups

natural history

architectural history



cultural history

Research groups embarked on a comprehensive exploration of the intricate layers that constitute Ankara. Recognizing the city's rich tapestry of natural, architectural, and cultural history, they delved deep into its past and present to unravel its identity. With a commitment to understanding the complexity of the site, groups not only gathered and analyzed data but also endeavored to visualize this wealth of information. Through rigorous research and collaborative efforts, they aimed to document Ankara's history, highlighting the interplay between its natural landscapes, architectural landmarks, and cultural heritage. This chapter presents their dedication to unraveling the multifaceted story of Ankara, presenting a synthesis of insights that reflect both the diversity and unity inherent in the city's history and development.

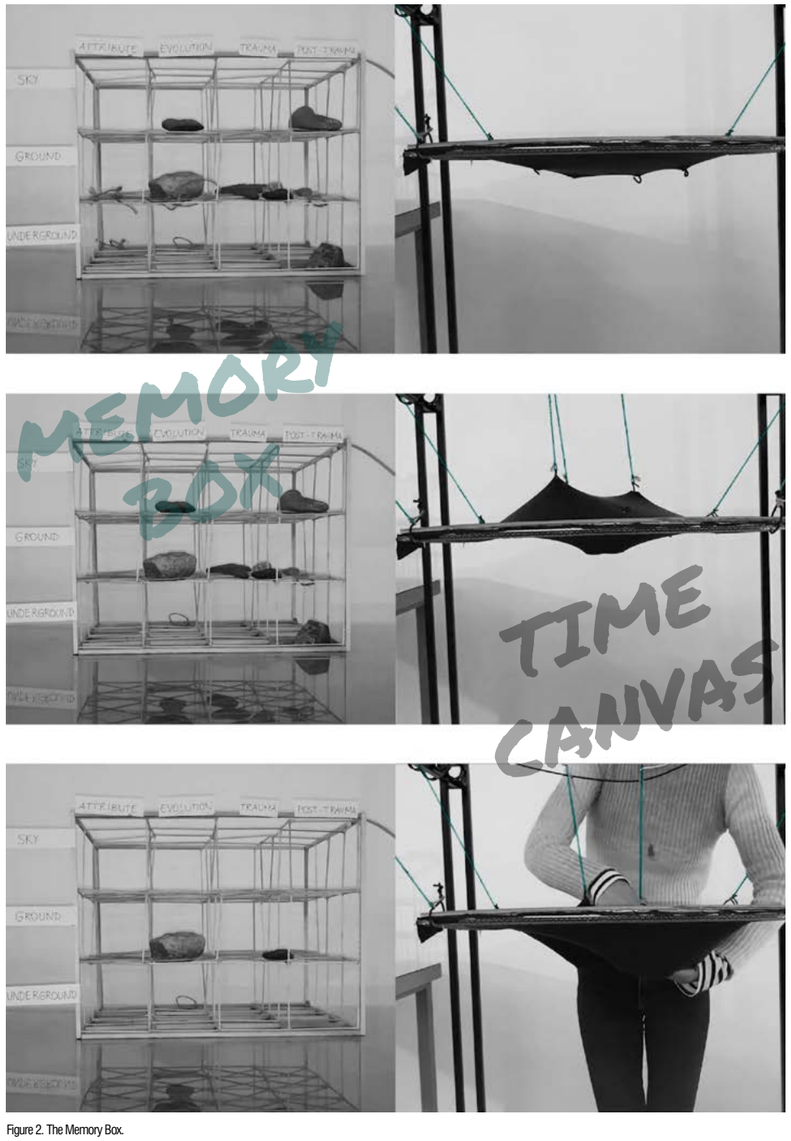


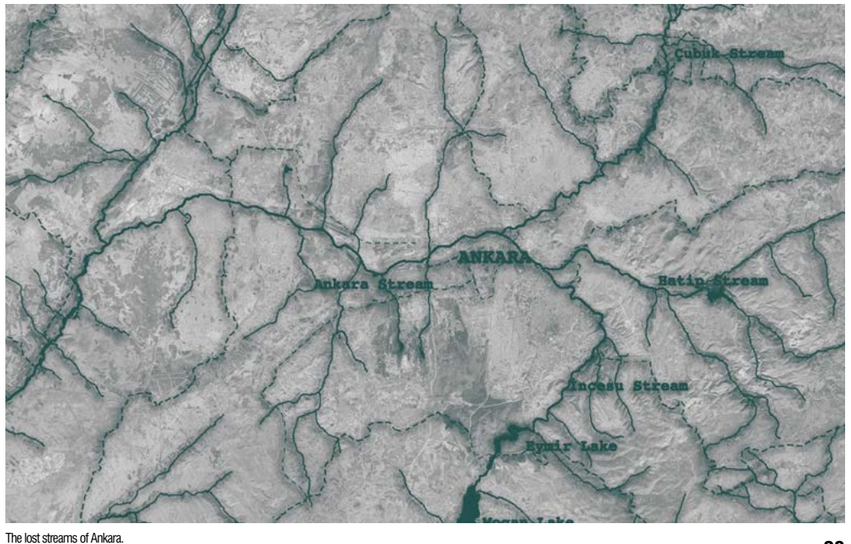
Figure 2. The Memory Box.

natural history

Group:
Alp Yılmaz, Alper Enes Ceylan, Atakan Harmancı, Aylar Afsharizand, Ebru Evin, Ece Özsel,
İdil Bilici, Mehmet Kaplan, Meltem Şahin, Mert Ünal, Oğuzhan Kaya, Selen İlhan

Ankara, a city steeped in culture, architecture, and nature, has always held significance for numerous civilizations throughout history. However, in the era of the Anthropocene and under the influence of rapid urbanization, both the city's cultural landscape and its natural environment have begun to degrade. In a nonlinear narrative of nature, numerous events have transpired that have impacted the terrain, greenery, waterways, and various other facets of the environment. The natural history research group has directed its attention towards these occurrences, which have evolved into what are termed as post-traumas. They have constructed a "memory box" to encapsulate these transformative events and a "time canvas" to document their effects.

The "memory box" takes the form of a three-dimensional wooden framework symbolizing both time and the layers of the earth: sky, ground, and underground. Within this matrix, rocks of various shapes and sizes, representing pivotal traumas that have adversely altered natural history, are placed (Figure 2). Each time an actor places a rock into the "time canvas", made from textile material, a significant alteration, whether significant or subtle, becomes evident. Moreover, the "memory box" features ropes that symbolize counteracting forces compared to the rocks; when these ropes are engaged, they perform a positive influence on the "time canvas" by elevating the textile material. However, there exists a third action: the cutting of these ropes, symbolizing the breakdown of a positive impact stemming from a particular event. Upon the removal of all rocks and ropes from the "memory box", the outcome becomes observable through the "time canvas". While the ultimate outcome holds significance, the fluctuations within the "time canvas" and the narrative of natural history are equally crucial.



The lost streams of Ankara.

Figure 3. Res Gestae.

Figure 4. METU A1 Gate.

cultural history

Group:
Ali Alp Sayın, Ayça Tuğran, Beyza Türkozan, Dilay Aslan, Doğa Gençosmanoğlu, Ege Engin,
Emin Amirkhanov, Feyza Ümmü Çelik, İrem Aslanbaş, Mükremin Koca, Rıfat Satılmış, Talha Boz,
Tuba Ünal, Zeynep Ezgi Oğur

"*It was from history, not geography books, that I learned of Ankara, and I learned of it as the centre of the republic.*"
Mustafa Kemal Atatürk, 27 December 1919
(during his visit to Ankara)

From the Bronze Age to the modern Republic of Turkey, Ankara has played a significant role in shaping history. While civilizations rose and fell, layers of their culture were left embedded in the land. In a literal archaeological sense, some remnants of these cultures can still be observed in Ankara. However, the softer remains—stories—have blended into the landscape, almost fading away.

In this regard, Ankara is like a "Story Mine," waiting to be excavated and studied. Through this metaphorical mining process, one can uncover Ankara's true position on the map of history and culture.

In the graduation design studio, Ankara was reimagined as a "Story Mine," and this interpretation took shape in the form of a museum located in Zafer Çarşısı—a site with its own rich narrative. Traveling along Atatürk Boulevard in the direction of Kızılay and Sıhhiye, one encounters Zafer Çarşısı and Zafer Park, two complementary urban voids.

Zafer Çarşısı, an underground shopping center, is primarily occupied by second-hand booksellers. Curiously, its story reveals connections to prominent figures in Turkish literature, who have shed light on their path to pioneer modern Turkish literary traditions.

Figure 5. Youth Park.

Figure 6. Atatürk Forest Farm-Beer Factory.

urban history

Group:
Ali Berke Derinkaya, Arda Fidansoy, Batuhan Yılmaz, Çağdaş Ata Eminağaoğlu, Deniz Çevik, Doğa Deniz Yıldırım, Efekan Doğanay, Erkan Yücel Topçu, İlkmen Verda Azkar, Mert Çelen, Özgür Çamoğlu, Safa Ebrar Bozkurt

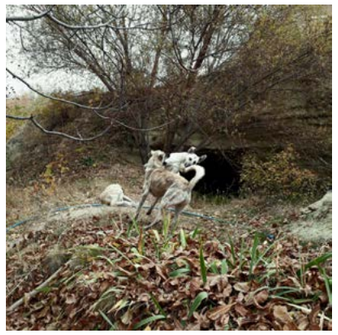
Ankara's urban history predominantly evolved during the Republican Period, yet its roots extend far beyond, reaching back to ancient times. Traces of this rich history are evident throughout the cityscape. As the capital of the newly established Republic of Turkey, Ankara underwent deliberate urban development from the early 20th Century onward. Analyses of Ankara's urban history have relied on various city plans spanning different epochs. Comparing superimposed city plans, —such as those by Lörcher, Jansen, Uybadin-Yücel, as well as the 1990 and 2023 Master and Development plans,— reveal the city's expansion patterns and the evolution of its urban fabric. Discrepancies in scale between historical and contemporary plans shed light on the emergence, development, and concentration of urban focal points. It becomes evident that Ankara is a palimpsest, composed of layers that are unstable and subject to manipulation. The narration of urban memory is an ongoing, open-ended process, susceptible to retroactive alterations. Within the same urban spaces, multiple narratives unfold concurrently or successively, yet they are not all equally represented.

site excursions

deep ground

Cappadocia









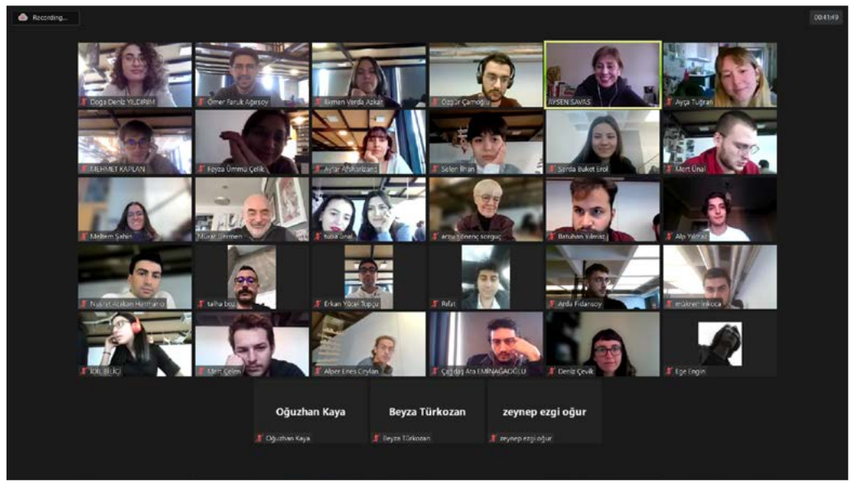



"Contradictory Continuities"

STUDENT COMPETITION

"Contradictory Continuities" (Çelişen Süreklilikler) student competition was conducted during the studio's research trip to Cappadocia. Students were asked to capture the interplay between tradition and modernity, permanence and transience, heritage and innovation through a series of photographs. The contest required each participant to submit three photographs. With a total of 35 participants, this resulted in a diverse collection of images capturing the nuanced interaction of architectural themes within the Cappadocian landscape.

Murat Germen, an architect, educator and photographer, chared the jury with selected the top three photographs as based on thematic alignment with objectives of the competition. These images offer insights into the complex dynamics of Cappadocia, reflecting upon the contradictory continuities that define its cultural landscape.



soft surface

Salt Lake

articulated ground lines

Eskişehir

With our gratitudes to the kid on the street who took the photo.

contextual notes

contextual notes

on museums //
prof. dr. ayşen savaş

Kapadokya/Koruma/Mimarlık //
aslı özbay
m.arch., conservation specialist

A Brief Glossary on Architectural Making //
res. asst. sezin sarıca

Ankara'nın Çok Katmanlı Tarihi //
bekir ödemiş
Head of the Department of Cultural and Natural Heritage, Ankara Metropolitan Municipality

The Astonishing Art of Space Making: Potato Storages of Cappadocia //
prof. dr. ayşen savaş

Lines within Landscapes //
dr. inst. nesli naz aksu

The Bench at the Dig Point //
arch. st. ece özsel

on museums

Prof. Dr. Ayşen Savaş

Until 1990's, the term “museum” had been identified mainly with institutionalized archaeological and military collections in Turkey. The establishment of more than 90 museums had been considered as a natural outcome of excavations that started in the late nineteenth century. Located in historical sites, archaeological collections formed the bases of these government owned museums. Transformation of historical buildings into museums on the other hand, has been regarded as a common practice in the country.[1] Initiated with the transformation of the Byzantine Church Haigia Irene into the first institutional space of display during the Ottoman Empire in 1846, common halls and storage areas in the palaces had been gradually transformed into display environments of royal collections. Caravanserais, covered markets have been in use as museums, particularly following the establishment of the Turkish Republic. Immediately transformed into museum collections, these abrupt practices of institutionalization escaped a problematization along theoretical interpretations that have being dominating the 20th Century museology and historiography. Moreover, the almost organic relationship between the collections and institutions obscured the necessity of properly designed museum buildings equipped with the required infrastructural and technical services. Same statements are pertinent for the historical public buildings, such as palaces and religious structures, that were transformed into museums following functional changes and due to shifts in ideologies. Hence, until 1990's, purpose-built museums were almost nonexistent in the country, with the exception of the rare examples, such as the Istanbul Archaeology Museum (*Ottoman Imperial Museum -1869- as renamed in 1920*) in the historical peninsula, which was designed by Alexander Vallaury, curated and founded by Osman Hamdi Bey (1842-1910) and the Ethnography Museum in Ankara, which was designed by Arif Hikmet Koyunluoğlu (1888-1982), and opened to the public in 1930.[2]

The design of a museum had always been related to historiography, aesthetics, and social theories; and apparently, daily politics and ideological shifts. Particularly the reevaluation of the late 18th, and early 19th Century museology was highly motivated by the post-structuralist thought reflected in the epistemological criticism of Michel Foucault, the theories of narrative and textual developments represented by Roland Barthes, and the deconstructivist discourse of Jacques Derrida. The linear flow of institutionalized histories, the structural system of language, and the established relationships between text and image were scrutinized beyond the theoretical limits of underlying structures in cultural products. The emergence of private museum in Turkey, besides development of state-owned archaeology and military museums, can be understood regarding the above-mentioned discursive perspective. New terminologies, including terms such as museum narration, thematic curation, creative taxonomies, virtual displays and digital materiality were eventually adopted by private museums.

Displacement of objects from their “original” locations is not only a necessity, but also an inherited characteristic for museums. Institutional procedures - collecting, identification, classification, display and even restoration - are also effective in defining architectural artifacts as independent entities. The motive behind moving these objects to research laboratories or the massage archaeological objects convey to the researchers is obvious, but the reason for their display to the general public requires justification. Museums had always been educational institutions and the shared belief was that museum activities were effective in the production of new readings of architectural artifacts regardless of historical and architectural contexts in which they were executed. Recontextualization and redefinition processes provided the opportunity to shift attention from the material qualities of these objects to their cultural and social significance.[3]

1. Ayşen Savaş, “House Museum: A New Function for Old Buildings,” *METU Journal of Faculty of Architecture* 27, no. 1 (June 15, 2010): 139–60, 139. The development of museology as a discipline and museum as a building type in Turkey followed a different path from the established museum culture in Europe. That could have never been considered as a coincidence, as Modernism itself had revealed its own track in the country.

2. For further reading see, Wendy M. K. Shaw, *Possessors and Possessed: Museums, Archaeology, and the Visualization of History in the Late Ottoman Empire* (Oakland, USA: University of California Press, 2003).; Zeynep Kezer. “Familiar Things in Strange Places: Ankara’s Ethnography Museum and the Legacy of Islam in Republican Turkey”, Perspectives in Vernacular Architecture, v.8, 2000, pp.101-116; also see, Halil Ethem. “Le Rang et l’Importance de nos Musees des Antiquites parmi les MuseesEuropeens”, La Turquie Kemaliste no.5, 1935, pp. 2–9.

3. *A History of the World in 100 Objects* (BBC Radio 4, n.d.), written and presented by Neil MacGregor, the direc¬tor of British Museum at the time.tor of British Museum at the time.

City Museums that focus on the history of the city in which they are located are relatively new institutions in Turkey. In a country known for its museum cities, such as Istanbul, Ürgüp, Beypazarı, and Eskişehir, Bursa City Museum is one of the rare and successful examples that sets the standards. The city museums that are thought to be established in Istanbul, Antalya, İzmir have been the subject of academic research for years and have been waiting to be established. As a known museum type, city museums in the world have gone through radical reformations since the turn of this century. They rethought their goals, programs and architectural design; and they engaged with their city to highlight contemporary urban issues as well as history. The Museum of London, Amsterdam, Warsaw, Shanghai, Kyoto, New York and Copenhagen are known for their inclusive settings, immersive events and creative exhibitions. What is a City Museum today? It is a question that needs to be answered. What or how should be the architecture of a City Museum in/for Ankara for the future? That is the question posed to the students.

The contemporary museum architecture, on the other hand, is seen as a new design field that supports the creativity and innovative approaches of the designer. Already known architects such as Frank Gehry and Emre Arolat, as well as designers such as David Chipperfield, Cengiz Kabaoğlu and Ömer Selçuk Baz have become known for their museum designs. The design of a city museum, which refers to a building type, is shaped by the character of the collection, as well as the boundaries of the context in which it is located. The challenge for students this year was to understand the context in which this new institution would be located and to write its architectural program. The starting point of the design could have been the fascinating story of the city, objects that help the narration of various stories, a system detail or a material application trial. Students chose different starting points for their designs, or "dig points" for their "story mines".

Kapadokya / Koruma / Mimarlık

Aslı Özbay

Anadolu kırsalında bir mimar olarak nelerle karşılaşıyorsunuz? Sorunları nasıl algılayıp çözümlüyorsunuz ve neden kendinizi bunları korumak ve belgelemekle sorumlu hissediyorsunuz? Bu soruların yanıtlarını kişisel deneyimlerimden yararlanarak vermeye çalışacağım. Koruma meselesi toplumsal bir konudur hiç şüphesiz; ancak bu konu mimarlara da büyük bir sorumluluk yüklüyor, çünkü mimari açıdan sahip olunan “değeri” ilk biz fark ediyoruz. Tarihi dokunun içine/yanına yapılan uygunsuz müdahalelerin farkına vardığımızda ‘durumdan vazife çıkarmak’ ve kültürel korumaya yönelik olarak gerekeni yapmak da mesleki etiğin bir parçasıdır. Hızla kaybetmekte olduğumuz kültürel miras, gerçekten çok zengin bir hazinedir. Hocamız Prof.Dr. Ruşen Keleş’in de uyarısı olarak: tarihi değerlere birer "miras" değil, "emanet" olarak bakmak ve bu algıyı yaymak biraz da bizlerin görevidir. Kentlerimizdeki mimari emanetleri çok büyük ölçüde kaybettik. Kırsaldakiler de çok hızlı erozyona uğruyor.

Kapadokya’yı çok tanıdığımız söylenemez. Bu çok özel coğrafya ile ilgili olarak yaygın bir nitelikli tanıtım ve bilgilendirme bulunmamaktadır. Örnek olarak, Kapadokya, yerel rehberlerin anlattığı gibi Hasan Dağı, Melendiz ve Erciyes'in fışkırttığı lavlar sayesinde oluşmuş değildir. Tümüyle başka bir zamanlaması ve bambaşka bir jeolojik öyküsü var. Bu kültürel emaneti tehdit eden unsurların başında bilinçsiz ziyaretçi akınlarına verilen servisler oluyor. Kapadokya her gün yüzlerce aracın, binlerce insanın çiğnediği, balon istasyon alanlarının zeminini hızla dönüştürdüğü ve erittiği eşsiz bir yerdir. Fotoğraf çekme çılgınlığı ve bunun için yapılanların verdiği zarar da göz ardı edilmemelidir. Milyonlarca yılda oluşmuş eşsiz güzellikteki vadilerin aşınmaması için, "at" ağır vasıtalardan çok daha uygun bir dolaşım aracı olabilir. Kapadokya, halen, İstanbul'dan sonra Türkiye'nin en çok turist çeken turizm merkezidir. Sadece Göreme Açık Hava Müzesi gişelerinden geçen yıl giren turist sayısı 3 milyondan fazladır.

Özetle, bu bölgedeki kullanımlar denetimsiz olduğu için, çevre geri dönülmez bir biçimde bozulmaktadır. Üzerinde yeşil dokuyu oluşturan mera alanları da benzer nedenlerle taşlaşmaktadır. Bir film dekoru olarak algılanan Kapadokya’da korumayı ve kullanımı dengelemeyi başaramıyoruz. Çevresel hasarın en büyüğünü, bu eşsiz coğrafyaya "kâr getiren arsa" gözü ile bakan mal sahipleri ve destekçileri (merkezi kamu yöneticileri, kamuda çalışan -sözde- uzman teknik kadrolar, turizm işletmeciliğine soyunan duyarsız girişimciler) veriyor. Bu ekiplerin el birliğiyle, vicdansızca yaptıkları/yaptırdıkları niteliksiz binalarla beldenin emsalsiz değerleri yok ediliyor. Dokunulmaması gereken vadilerin içine, geleneksel evlerle bezeli tarihi köylerin çevresine yoğun, uygunsuz yapılar yapılarak topluma bırakılan “emanet” ortadan kaldırılıyor.

Zaman algısı farklı olan Kapadokya’da: Bölgenin jeolojisine bakacak olursak, bölge halkının bebek peribacaları adı ile andıkları henüz oluşum halindeki kayaşların formal oluşumu için 6-7 milyon yıl boyunca atmosfer etkilerinin kayaları aşındırması gerekmektedir. Peribacalarının olgun strüktürlere dönüşmesi için 12-13 milyon yıl ve farklı bileşenli katmanlar gerektiği için her Kapadokya kayasından şapkalı peribacaları oluşmamaktadır. Erciyes, Hasan Dağı, Melendiz Dağı gibi volkanik yükseltiler ise, rehberlerin yaygın anlatımının aksine, 8-9 milyon yaşında, görece "genç" jeolojik oluşumlardır. Bu dağlar asırlar boyu insanların gözü önünde faaliyet gösterdikleri için, toplumlar bölgedeki bu en yüksek 3 dağı Kapadokya'nın oluşum kaynağı olarak kabullenmişlerdir.

Bir yüzünde imparatorun silüeti bulunan Bizans sikkelerinin diğer yüzünde volkanik dağların en yükseği olan Erciyes'in silüeti kullanılmıştır. Çok etkileyici olan Erciyes'in bölgede en iyi algılandığı yerleşim Uçhisar’dır. Bölgenin kolayca kazılabilen volkanik kaya yapısı, insanların çok erken dönemlerden itibaren keşfederek kullandığı değerli bir barınma olanağı sunmuştur. Yumuşak ve yalıtım değeri yüksek kayalıklarla kaplı devasa havzayı keşfeden topluluklar, MÖ 3000’lerden bu yana yaşam izlerini bırakmışlardır. Bölgenin değerlerine doğal değil de "kültürel miras" denmesinin nedeni, doğal oluşumların içine asırlar boyunca mimari mekanlar oyulması ve hala hayretle detayları anlaşılmaya çalışılan yeraltı yerleşkelerinin yaratılmış olmasıdır. Kapadokya’daki mağara yerleşimleri çoğunlukla arkeolojik alanlarla karıştırılır. Bunlar arkeolojik alan olarak adlandırılamaz, çünkü buradaki yeraltı mekanları asırlardır ve kesintisiz olarak kullanılmaktadır. Hititlerin bıraktığı mekânı Asurlular, onlarınkini Persler kullanmış ve zaman içinde bu böyle sürmüştür. Bu mekânlarda yaşam binyıllardır sürmüş, dahası, aynı oyuklar yeni kullanıcılarına göre şekil değiştirebilmiştir. Halen var olan mekânların ilk oyulma tarihini ve kronolojisini tespit etmek de bu nedenle hiç kolay değildir. İçeriden çıkan organik malzemeler (ahşap, kemik, v.b.) genellikle geç dönemlere ait bulunurlar ve bu oyuklar temizlenirken arkeolojik buluntularla değil, kap kacak gibi yakın dönem etnografik nesnelerle karşılaşılır. Dolayısıyla organik buluntu olmadığı için karbon testi yoluyla kaya mekânın yaşını gösterecek bir yaş tespiti de yapılamaz. Tarih-dönem tespiti için mekândaki mimari detayların irdelenmesi gerekir. Dolayısıyla, kayalardaki oyuntuları inceleyerek, bir mezar mı, tandır odası mı, ahır mı olduğunu çözmek mimari yorum gerektirir; ancak bunun alışılmış eğitimin ders programlarında yer almaması nedeniyle, mağaraların dilini sökmek için mimar kendisini eğitmek durumundadır.

Asırlardır 1950'li yıllara kadar mağaralarda yaşanılan Zelve Köyü, boşaltılarak bir açık hava müzesine dönüştürülmüştür (1967). O tarihe kadar köylüler asırlardır bu mağaraların içinde yaşıyorlardı. Bu köyün özelliği, olağandışı güzellikteki bacalarla bezeli coğrafyası dışında, diğer köylerdeki gibi kagir yapılarının bulunmamasıdır. Mağaraların içinde yaşamak, sanıldığı gibi fakirlikle ya da geri kalmışlıkla ilgili bir durum değildir. Kapadokya söz konusu olduğunda bu yaşam biçimi, yoksulluğu değil, ekolojik ve doğa dostu bir geleneği sergilemektedir. Asırlarca, bu mağaraların içinde muhtemelen konvansiyonel evlerden çok daha az yakıt gereksinimi ile rahatlıkla barınabilmişler, oyma/eksiltme yöntemiyle ustalıklı mekânsal detaylar geliştirmişlerdir.

Bölgede "Damı nefes korur" diye bir deyiş vardır. Mekânın içinden nefesi, bir başka deyişle, insanı çıkardığınız zaman o mekân bozulmaya başlar. Zelve son 15 yıldır hızla bozuluyor, çünkü içlerinde insan yok ve bakımları yapılmıyor. Zelveliler burada yaşarlarken kaya evlerini sağlam tutmak için bakımını da yapmak zorundaydılar; kayaların tepesindeki çatlaklarda kök salan otları temizler, suyun girdiği yarıkları kapatır, tıkanan yağmur kanallarını açarlardı. Köy boşaltılıp mekânlar nefessiz kalınca düzenli bakım da sona erdi ve 20-30 yıl içinde yıkıcı bozulma hız kazandı. Böyle bir alanı açık hava müzesi yapmak iyi bir fikir olabilir ancak köyün nasıl korunacağı ile ilgili önlemleri alınmazsa, yakında gezilecek bir Zelve kalmayabilir. Kagir yöntemle yapılan çok katlı evler, bölgede çok eski değildir. İnsanlar uzun yıllar tonozlu eyvanlarla girilen mağara evlerde yaşamışlardır.

Nevşehir, Kapadokya'nın kentsel gelişmişlik anlamında zirve zamanını temsil ediyor. Türkiye'nin hemen her yeri 19. yüzyılın ikinci yarısında bir büyük şantiye alanına dönüşmüştür. Tanzimat sayesinde özellikle zengin gayrimüslimler, Anadolu’nun her yerinde ciddi yatırım yapmışlardır. Bu dönemde Kapadokya kentleri de en görkemli mimari örneklerle gelişmiştir. Nevşehir'in 20. Yüzyıl başındaki görüntüsü şehrin gerçekten o dönemde Kapadokya'nın başkenti olduğunun kanıtıdır.

Kapadokya yerleşimlerinde yer üstünde görünen kagir yapıların hemen hepsinin kaya-oyma uzantıları vardır. Uzun süre bölgede çalışırsanız, kaya yüzeylerinde yer alan deliklerin ne anlama geldiğini öğreniyorsunuz ve bu mekânlar bir bakıma sizinle konuşuyorlar. Orada yaşayanlar da hala bu yaşam kültürünün içinde oldukları için, bu dilin aktardığı işlevleri sürdürebilmektedirler. Ben, Kapadokya mağaralarının dilini, 2002'de babam Baran İdil sayesinde ve Mustafapaşa isimli köyün koruma amaçlı imar planını yapmak için bölgede kalmaya başladığımızda öğrenmeye başladım. Mustafapaşa Ürgüp'ün güneyinde çok güzel bir köydür. Kapadokya olarak anılan ve içine Aksaray'ı, Kayseri'yi, Niğde'yi, Kırşehir'i ve Konya'nın bir bölümünü de alan Hollanda büyüklüğündeki bu dev havzanın içindeki yüzlerce karakteristik köyden biri olan Mustafapaşa, beni Kapadokyalı yapan yolun kapısını açtı. Adı 1966'dan önce Sinasos olan bu güzel köy, görkemli konakları ve gösterişli avlulu yapılarıyla ünlüdür. Mustafapaşa'nın en önemli ayrıcalıklarından biri, hakkında ciddi bilgi-belge olmasıdır. Sinasos'un Mübadele Dönemi (1924-26) öncesindeki Rum halkının önemli karakterlerinden biri olan Serafim Rizos'un yaşamı boyunca köyüne dair anılarını yazmış olması ve Mübadele öncesi çektirdiği fotoğraflar sayesinde, elimizde önemli bir bilgi kaynağı bulunmaktadır. Bu köy üzerinden 20. yüzyıl başı Kapadokya'sının sosyal ve kültürel yaşamı hakkında bilgi sahibi olmak mümkündür. Bu belgeler, yerleşke ölçeğinde yapılan koruma amaçlı çalışmalar için çok değerli bir kaynaktır. Rizos'un anılarının bir bölümünü yayınlayan Evangelia Balta'nın "Sinasos: Mübadeleden Önce Bir Kapadokya Kasabası" başlıklı kitabındaki metinler ve fotoğraflar sayesinde, aradan geçen 100 yılda oluşmuş değişimleri anlamak, gerektiğinde geri döndürebilmek, yıkılmış eski yapıları yeniden yapabilmek gibi olanaklar bulunmaktadır. Koruma planını yapacağımız köyü derinlemesine anlamaya çalışırken, sokakları süsleyen dantel zarifliğindeki pencere doğramalarından odalardaki ahşap dolap kapaklarına, duvarlardaki kalem işi resimlerden, mimarinin kaya-taş ilişkilerine, duvar bezemelerine kadar incelediğimiz bu çok özel köyde ekip arkadaşlarımızla beraber bir ay kadar yaşadıktan sonra, kendimizi Kapadokyalı hissettik diyebilirim. Plan çalışması yaptığımız 2003 kışında Mustafapaşa'da sadece yerin üstünde değil yerin altında da çok değerli bir yaşam kültürü hala sürmekteydi. Kayaoyma mekânlarda soğuk kış günlerini az miktarda yakacakla geçiren köylüler, bölgenin sağladığı ekolojik olanaklardan yararlanmaktaydılar. Hatta bu mekânlarda yaşamanın birçok hastalığa iyi geldiğine inananlar da vardı. Uzun kış aylarının geçirildiği kayaoyma mekânların bazılarında öyle ileri bir işçilik kalitesi vardı ki, alçı kalıp inceliğinde tavan süslemeleriyle ve ipeksi düzgünlükte duvarlarla karşılaşılıyordu. Örneğin, Yeni Mahalle'de Efe Sokak 11 numaralı evin mutfağındaki şekilli nişler, kaya içinde yaşama kültürünün nerelere kadar inceltildiğini gösteren eşsiz örneklerdir. Zamanında duvar resimleriyle ve parlak renklerle bezeli bu özgün mekanların geçtiğimiz 20 yıl içinde gerçekleşen denetimsiz restorasyonlar ile ne kadar korunduğu konusunda ciddi endişeler doğmaktadır. Mustafapaşa, içine girilen her evde yepyeni zenginliklerle karşılaşılan Kapadokya köylerinden sadece biridir. Bölgede bunun gibi yüzlerce köy korumasız kaderlerini yaşamaktadır. Konakları zenginleştiren ve bugün halk dilinde 'bezeme' dediğimiz oyma taş süslemeler, aslında Hititler'den (belki daha da öncesinden) gelen esenlik, bereket, kem gözlerden sakınma amaçlı dileklerin sembolleştiği "nazarlıklardır". Her yeni egemen uygarlık, bu sembollere kendi ilavelerini yapmış ama palmetler, hayat ağaçları, çarkıfelekler asırlar boyu aynı niyetle evlerin en görünür yerlerine yerleştirilmiştir.

Kapadokya'yı tehdit eden unsurlar arasında yaşam konforu da göz önüne alınmalıdır. Örneğin, tarihi evlerin çoğunda tesisat yoktur ve benzeri alt yapı sistemleri bulunmaz. Büyük ölçekli altyapı hasarı da "Afet Yasası" sonrasında yaşanmıştır. Kapadokya için 1968 yılında özel bir Kanun Hükmünde Kararname (KHK) ile "Afet Yasası" çıkarılmış ve kaya düşmesi temel afet nedeni olarak belirlenmiştir. Gerçekte Kapadokya'da kayaların parçalanarak düşmesi ve buna bağlı toplu ölümler yaşanmaz. Bu yasa, altyapısız/konforsuz tarihi evlerini onarmaya gücü olmayan kullanıcılara devlet yardımıyla sosyal konut edindirmenin aracı olarak kullanılmaktadır. Sözde afetzedeler devletten bedelsiz imarlı-altyapılı arsa ve çok düşük faizli krediyle ev edinme olanağından yararlanabilmektedir. Tarihi köylerin çeperlerine taş-beton karma teknikle yapılan tek katlı, bahçeli, elektriği yanan, içinde tuvaleti olan 'modern' evler yerleştirebilmektedir. Ancak, devlet tarafından projelendirdilen 80-90m2 büyüklüğündeki evler köy yaşantısının gereklerini karşılayamadığı için, köylüler, terk ettikleri eski evlerini taşları için söküp, yeni evlerinin müştemilatlarını inşa etmişlerdir. Köylerde 70'li yıllarda başlayan büyük tahribatın en önemli nedenlerinden biri afet evlerinin bu etkisi olmuştur. Mustafapaşa'da da buna benzer sorunlar yaşanmış ve 70'lerin başında yapılan 80m2 büyüklüğündeki afet konutlarının yer aldığı Kuzeybatı mahallesi, köyün morfolojisine uygun ve nitelikli taş evlerden oluşurken, 80'lerde yapılan yeni konutlar giderek %80 emsalli iki katlı apartmancıklara dönüşmüşlerdir. "Daha da büyük ev" taleplerine 90'larda "kottan kat kazanma" beklentisi de eklenince, tarihi köyün çevresinde yoğunlaşmaya başlayan apartmanımsı yeni konutlar köyü kuşatmaya başlar. Tüm bu gelişmeler yasa dışı gerçekleşmiş ve ne yazık ki kimi zaman bizzat kamuda çalışan teknokratlar aracılığıyla yürütülerek köyün çeperinde tampon bölge olarak korunması gereken alanlarda yeni konutlar yükselmeye başlamıştır. Bu yeni nesil mütevazı konutların arasında bazı 'göz alıcı' (!) evler de öne çıkmıştır. Bunların mimarisi yine kamu çalışanı teknokratlar tarafından (ya da onlar aracılığıyla) çizilerek, yerel kalfaların iş birliğiyle inşa edilmiştir. Köyün görkemli tarihi konaklarına 'nazire yapmaya' çalışan yeni-zengin evleri, eski olanın kalitesine yaklaşmaktan çok uzaktır.

Uçhisar-Argos'da 2008 yılında köy içinde yapılan en büyük turizm yatırımı ve çok nitelikli mimari uygulama Turgut Cansever ve yatırımcı Gökşin Ilıcalı'nın tasarladığı otel projesidir. Gökşin Ilıcalı ile "Serbest Mimar" dergisinde yayımlamak üzere yaptığımız görüşme sırasında başlayan çalışma arkadaşlığımız, bu bölgede yaptığımız projeler ile uzun yıllarla yayıldı. Uçhisar, Kapadokya'nın 1370 rakımlı en yüksek kayalık köyüdür. Türklerin Anadolu'da egemen oldukları 11. yüzyıldan beri burasının bir Türkmen köyü olduğu düşünülmektedir. Afet evleri sürecindeki en büyük tahribatlardan birini 70'lerden itibaren Uçhisar'ın almış olmasını eve köylülerin 800 yıldır sahibi oldukları dede evlerini kendi elleriyle bu denli büyük oranda yıkarak yok etmiş olmalarını mimari açıdan yorumlamak kolay değildir. Evlerin sökülerek yok edilmesinin yanında, harabelerin üzerine molozlar dökülmüş ve tarihi mağara mekanları yıllar boyu hafriyat altına gömülmüştür. Bu nedenle Uçhisar'da bir yerin restorasyonuna başlamanın ilk adımı, birkaç ay süren kapsamlı bir moloz temizliği olacaktır. Temizlik sonrasında genellikle çok sayıda yeni ve sürpriz bilgilerle dolu tarihi mekânla karşılaşılabilmektedir. Argos Oteli'nin 25 yıla yayılan öyküsü temizlik sonucu bulunan bir kilise kalıntısı mağaranın ortaya çıkarılması ile başlamıştır. Bunu izleyen her yeni aşama, Uçhisar'ın çoktan unutulmuş olan yeraltı tarihi hakkında yepyeni bilgileri gün yüzüne çıkarmıştır. Argos yerin altındaki hikâyeyi keşfeden, koruyarak onaran, anlatarak belgeleyen ender turizm projelerindendir. Bulunan kilisenin daha sonra bir kervansaray, bir bezirhane ve 70'lerden sonra da bir çöplük olarak 4 evre yaşadığı ortaya çıkarılmıştır ve bu mekân bugün bir buluşma merkezi olarak beşinci hayatını yaşamaktadır. Gökşin Ilıcalı, notlarında 1996'da ilk kez gittiği Kapadokya'dan ve o zamanlar köyde yaşayan Fransız mimar Jacques Avizou'un yaptığı restorasyon çalışmalarından etkilendiğine değinmektedir. ünelli Konak olarak anılan önemli bir rekonstrüksiyon projesi ile moloz temizliği sonrasında da 3,6 km uzunluğunda bir kaya-oyma su kanalı ortaya çıkarılmıştır. Modern koruma öğretisinde rekonstrüksiyon -istisnalar dışında- çok benimsenen bir tutum olarak görülmez, ancak yerleşkenin bugünkü konumu tartışılabilir kılmaktadır. Ben Uçhisar'ı, savaş sonrası ayağa kaldırılan ve kimliğini sürdürme konusunda kararlılık gösterilen Avrupa kentlerine benzetiyorum. Uçhisar'da yapılan restorasyonlarda rekonstrüksiyonun da meşru bir yeri olduğuna inanıyorum.

Kanımca, Gemil Konak ve Müze Salon projeleri de benzer bir tartışmanın konusu olabilirler: sadece 50 yıl önce yok edilen yapıları dokuya geri kazandırmak mümkün olabilmekte, örneğin 'bezirhane' gibi yöreye özgü yapı tipleri korunabilmektedir. Bezir yağı keten tohumundan elde edilen çok değerli bir maddedir. Kandilleri yakmak, ağaçları böceklenmeye karşı emdirmek, ilaç yapmak, yemeklerde kullanmak, küspesinden hayvan yemi olarak yararlanmak gibi yaygın bir kullanım alanı vardır. Keten tohumu Kapadokya'da asırlar boyu çok yaygın yetiştirilen bir ürünken bugünlerde yok denecek kadar az bulunmaktadır. Tüm bu değerleri korumak, yeni ile eskiyi karıştırmamak, örneğin dün inşa edilmiş bir merdiveni 500 yıl önce yapılmış bir merdiven gibi göstermemek, kolay edinilemeyen mesleki bir sorumluluktur. Hatırlanması gereken bir diğer konu da, yerine ve duruma göre karar verme yetisine sahip olabilmektir. Sayısı hızla azalan tarihi değerlerimiz üzerinde deney yapma lüksümüzün olmadığını da hatırlatmak isterim.

Kapadokya'da korumaya yönelik belgeleme çalışmalarını kolaylaştıran teknolojilerden yararlanmak zorunludur: örneğin, üç boyutlu tarama yöntemleri, üst üste çakışan, kesit ve plan çizim tekniklerini zorlayan mekân dizilerinin karmaşıklığının üstesinden gelebilmektedir. En ufak detayı yakalayan bu tarama teknolojilerinden yararlanarak, yok edilmiş eski mekânların nasıl ayağa kaldıracağının ip uçları bulunabilmektedir. Özetle, bu denli hırpalanmış, 70'lerden itibaren sökülerek yok edilmiş mekânlarda, rekonstrüksiyon bir günah olarak görülemez. Bundan sonra gündeme gelecek örnekler arasında mimar Mimar Han Tümertekin ile birlikte gerçekleştirdiğimiz Nevşehir projesi var. Tarihi Nevşehir 18 yüzyılın çılgın projesidir diyebiliriz, çünkü 1704 ile 1729 arasında Osmanlı'nın Orta Anadolu'da yaptığı büyük imparatorluk projesidir. Kale şimdiki Nevşehir'in nüvesi olarak kabul edilebilir; şehir ilk burada başlamış ve 1700'lerin ilk 25 yılında yapılmıştır. Salt Arşivi'nde bulunan ve 1912 yılına ait bir fotoğraf, projenin zenginliğini ortaya koymaktadır. Devasa kemerlerle, büyük konaklarla ve camilerle dolu bir kent olan Nevşehir'in ne müthiş bir yer olduğunun bir kanıtı da, 1719'da yapılan ve ilk camisi olan Kara Camii'dir.

Damat İbrahim Paşa'nın kendi köyü olan on haneli Muş Kara köyünün 1700'lü yılların başında Nevşehir'e dönüştürülmesi büyük bir girişimdir. Fransa'nın da desteği ile, Osmanlı'nın yeniçerilerle baş edemediği bir dönemde Orta Anadolu'da yeni bir Güvenlik Merkezi oluşturulmaya çalışılmıştır. Tüm bu değerler bilinçsiz belediye başkanları ve yerel yöneticilerin hatalı tutumları nedeni ile yok edilmektedir. Değerli yapıların alanlarını imara açmak için önce bakımsız bırakıp harabeye dönüştürerek ortadan kaldırma yöntemi ile benzer sonuçlar doğuran kentsel dönüşüm ve ıslah projeleri, tarihin bütün izlerini acımasızca silmektedir.

Nevşehir, 2009 yılında yayımlanan Kanun Hükmünde Kararname (KHK) ile Turizm Bölgesi'nden çıkarılmış olsa da, uygulama kararlarının sonuçta bir kişinin kararına bırakılmış olduğu söylenebilir. Nevşehir 1800'lü yılların sonunda yapılan Meryem Ana Kilisesi'nden Yılmaz Güney'in kaldığı meşhur hapishaneye

kadar birçok ilginç yapıyı barındırmaktadır. Eski Nevşehir, kalesi, güzel konakları, akarsuları ve izlerini taşıyan yeşili ile güzel bir kenttir. Yeni yapılaşma ile bu mimari ve doğal değerlerin hemen hemen tümü yok edilmiştir. Yeni kaya kazılarının basına yayılan imajlarının yarattığı etki sonucu bölge 3. Derece Arkeolojik Alan ilan edilmiştir. Ayrılan düşük bütçeye karışın, yaklaşık 120 dönümde yapılan kazılar sonunda ortaya çıkan 12. yüzyıl duvar resimleri, Bizans Dönemi kilisesi, içinde 56 at barındırabilen büyük bir ahır ve yanında bir ahırlar külliyesi çıkarılmıştır. Bu yapılar bölgede büyük bir süvari alayının bulunmuş olduğunun kanıtıdır. Bulunan katmanlar arasında 6. yüzyıla tarihlenen bir manastırının yanı sıra, öncelere ait çok tanrılı Roma mezarlarına da rastlanmıştır. Tüm bu kültürel mirasın İller Bankası'nda 1964 yılı için yapılmış hali hazır haritaları dışında hiçbir belgesi yoktur demek yanlış olmaz; güncelden geriye doğru gidildiğinde 37 tane katman olduğu görülür. Bunların çizilmesi ayrı bir sunumun konusu olabilir. Tarihi araştırmanın çok emek yoğun bir iş olduğunu da belirtmek gerekir. Böyle bir alana konut yapma izninin nasıl verildiği de başka bir araştırma konusu olabilir. Han Tümertekin ile birlikte bölge ile ilgili bir stratejik plan hazırladık ve öncesinde söz ettiğim ahırı, kiliseyi, Roma mezarlarını, bezir haneleri, manastır parçasını ve kamusal alanları çizimlerde belirttik. Bölgenin çok hızlı korumaya alınabilmesi için ne yapılması gerektiğinin yol haritasını çizdik. Mağaraların zarar görmemesi için üzerlerinin örtülmesini istedik. Öncelikle büyük bezir hanelerin, mezarların, kiliselerin olduğu bölgelerin kapatılmasının ve rekonstrüksiyonların yapılmasının önemli olduğunu vurguladık. Üç bölgede yeni önerilerde bulunduk; tanımlı bir adaya bir örnek rekonstrüksiyon modeli önerdik.

Kısacası, bu ve bundan sonra yaptığımız benzer projelerde ‘bu diyarları’ bu diyarlar olmaktan kurtarmak istediğimiz bir sürecin hikayesini paylaştım. İçinde bulunduğumuz mekânı oluşturan taşların üzerindeki renkli dokuya patina denir. Yıllar içinde taş duvarların cephesinde oluşan sararmış yüzey nostaljik bir güzellik olmanın ötesinde çok değerli bir koruyucu kabuktur. Yapılan bilinçsiz restorasyonlarla bunlar sıyrılıp, yüzeyler pırıl pırıl olduğu zaman mekânın ruhu da ölür. Esas mesele verilen zararların önüne geçebilmektir ve bu da ancak kişisel ve kurumsal çaba göstererek olabilecektir.

a brief glossary on architectural making

Res. Asst. Sezin Sanca

This glossary is created by referring to the ongoing Ph.D thesis research of the author, supervised by Prof. Dr. Ayşen Savaş. The glossary includes a variety of terms that have been influential in architectural theory over the past two hundred years. The statement is that the strands of architectural theory of last two hundred years is composed of repeating and resurfacing terms that have their historical basis in the nineteenth century avant-garde and especially the Tektonik Theory. Accordingly, this glossary provides a brief overview of terms that, while syntactically different, share semantic similarities and traverse different discourses.

Figure 7. Hallaç Monastery, Cappadocia, Nevşehir, Turkey, 11th century.
Source: Tolga B. Uyar's lecture, Cappadocia, 2022.

Figure 8. Bâbüsselâm Kapısı, Topkapı Palace, İstanbul, Turkey, 16th century.
Source:Captured by the author, İstanbul, 2022.

0_Prologue: Two (ghost) columns

The first photograph (Figure 7) shows the interior of Hallaç Monastery in Cappadocia. This Byzantine monastery is estimated to be "carved" in 11th century. Tolga B. Uyar (Ph.D University Paris, Panthéon-Sorbonne, 2011) presented this interesting photograph during his lecture in Cappadocia that was organized within the scope of the METU Arch 401 Studio "*Öykü Madeni*".[1] In the photograph, we see a ghost column that is detached, presenting absence of a structural convention: the remaining capital and the vault with the rest of the space, are still standing, exhibiting an architectural rarity. Prof. Dr. Tolga Uyar explained that these "columns" were non-structural and described this architectural making process as "öykünme (emulation)". Subtraction and removal of mass from tufa rock ("carving") as a method in Cappadocia has influenced the architectural making process, where spaces are formed through "carving" to imitate the image of vaults and columns, even though they are structurally unnecessary.

The second photograph (Figure 8) illustrates a corner detail of the Bâbüsselâm Kapısı in Topkapı Palace, İstanbul. This gate of the renowned palace is from the 16th century. The monumentality of the gate makes it harder to see the interesting detail at the façade. At the façade opening to the Kapıarası, we see a ghost column that is carved, presenting a relief on the stone wall. The structural masonry wall, combined with the image of carved columns, reveals an uncanny aspect of architectural making. While the stone wall is stereotomic, "columns" are carved into two sides of the entrance.

The two (ghost) columns from different geographies and times, and their intriguingly similar architectural conditions, serve as a starting point for this essay, which will present a glossary on architectural making.[2]

1_ Bildung and Bild

In this part, the focus is on the German terms "*Bildung*" and "*Bild*", with their diverse connotations. The intention is not to conduct an analytical discourse solely within the realms of philosophy of education and psychology. Instead, the aim is to present the various meanings of these terms and explore their interrelations. "*Bildung*" in the 18th century was defined by numerous scholars, and has evolved into a modern term. The concept was originally understood within the frameworks of art and aesthetic philosophy, then was elaborated in educational philosophy and became a significant part of it. Re-claiming the term within the architectural theory and processes of architectural making is thus not far-fetched; what is more, it is inevitable. Acknowledging a variety of definitions from scholars, this work will dwell on a few of them.

The term *Bildung*, is derived from *Bild*(image). *Bild* originally means the image, imitation, form, and formation.[3] Given its association with religious contexts, the linguistic root and derivatives of the concept inevitably involve creation and creative processes. The etymology of the term refers to creative and "formative" processes. Educational theorist Sven Erik Nordenbo gives four meanings of the word *Bildung* by referring to Grimm Brothers' classic Deutsches Wörterbuch (1984, pp. 22–23). He says that "... the word has four meanings, which are indicated by the Latin expressions (1)*imago*, (2)*forma*, (3) *cultus animi, humanitas* and (4)*formatio,institutio*; that is, (1) image, (2) form, (3) cultivation of the soul - culture and (4) formation".[4] In the contemporary world, the word is mostly used within the discourse of education, but meanings of the terms culture and formation are especially significant to discuss in architectural theory. The interesting point is that before it was elaborated in educational philosophy, the term was mostly engaged with in art and aesthetics, as well as natural sciences. Accordingly, *Bildung* is explained in Hans Georg Gadamer's hermeneutics through its connotations, which include both natural and aesthetic concerns, and its generative notion, especially in Goethe's theory.

Hans Georg Gadamer explains that within *Bildung*, there is the root word *Bild*, which means "form," "image," and "picture." According to him, "cultivation" is a process of "forming" the self in accordance with an ideal "image" of the human. Art, as a general capacity to form "images" or representations of experience, played a special role in the conception of *Bildung*.[5] The interrelations of *Urbild*, "origin"; *Vorbild*, "model", *Abbild* "copy"; *Bild*, "picture"; and *Einbildungskraft*, "imagination," cannot be reproduced in English.[6] He also explains the plurality of the meanings of the term including its root *Bild*:

> *"In German, too, the corresponding derivations of the idea of forma—e.g., "Formierung" and "Formation"—have long vied with the word Bildung. Since the Aristotelianism of the Renaissance the word forma has*

1. The studio is conducted in 2022 at METU Department of Architecture by Prof. Dr. Ayşen Savaş, Prof. Dr. Arzu Gönenç Sorguç, Dr. Emre Erkal, Res. Assist. Ömer Faruk Ağırsoy, Res. Assist. Serda Buket Erol.

2. The thesis aims to present an inquiry and a proposal on the knowledge of architectural making. Architectural making, in the scope of the thesis, is understood under two main architectural acts: thinking (referring to architectural theories) and representing (referring to the architectural visibilities).

3. Hans Reiss and W. H. Bruford, "The German Tradition of Self-Cultivation (Bildung) and Its Historical Meaning," *Educação and Realidade* 44, no. 2 (October 2019): 1–18, 3.

4. Sven Erik Nordenbo, "Bildung and the Thinking of Bildung," *Journal of the Philosophy of Education* 36, no. 3 (August 2002): 341–52, 341.

5. Hans-Georg Gadamer, *Truth and Method* (London: Continuum, 1977), 12.

6. Ibid, xiii.

been completely separated from its technical meaning and interpreted in a purely dynamic and natural way. Yet the victory of the word Bildung over "form" does not seem to be fortuitous. For in Bildung there is Bild. The idea of "form" lacks the mysterious ambiguity of Bild, which comprehends both Nachbild (image, copy) and Vorbild (model). In accordance with the frequent transition from becoming to being, Bildung (like the contemporary use of the German word "Formation") describes more the result of the process of becoming than the process itself."[7]

Gadamer also emphasizes the term's meaning related to natural growth. He mentions that originally, it referred to the appearance and natural formation processes (e.g., a mountain formation—*Gebirgsbildung*) found in nature. However, this notion has evolved, and *Bildung* is now closely linked to the concept of culture. It signifies the unique human process of developing one's inherent talents and abilities.[8] In line with this, Goethe viewed *Bildung* as a generative process centered on the idea of natural growth. The generative notion of *Bildung*, defined initially by Goethe, followed by Alexander von Humboldt's references to natural history and form, as well as the formation processes, is underlined, since it strongly corresponds with the understanding of *Bildung* as a process of formation in terms of architectural representation. Barry Bergdoll emphasizes the integration of aesthetic and natural-historical research and thinking in German architectural theory and states that:

"... Schinkel had been deeply involved not also with the natural historical researches of Alexander von Humboldt, a close friend, but also with the revival of interest in Goethe's natural historical studies, and in particular Goethe's interests in both crystal formation and in plant morphology, both in terms of the word and concept – which, indeed, were to have a powerful resonance throughout nineteenth-century German architectural theory..."[9]

This brief overview of the meanings of *Bildung* and *Bild*, and the interplay between these meanings, enriches the understanding of architectural culture and provides a unique perspective on architectural making processes.

2_ Kernform and Kunstform

The German terms *Kernform* and *Kunstform* are defined by Karl Bötticher in his work "T*ektonik der Hellenen*" in the 19th century. The introduction of these terms is strongly related to an existing network of knowledge that includes Karl Friedrich Schinkel and Gottfried Semper. Karl Bötticher, as one of Schinkel's students, was inevitably affected by Schinkel's conceptions on tectonics (in both practical and theoretical frameworks). Karl Friedrich Schinkel is a renowned architect and artist, whose works are still very influential. Schinkel's tectonics can be understood in four phases.[10] The first phase is how historical perceptions manifest themselves in tectonic forms as "primal forces" in man and nature.[11] The second phase is based on the identification of "*Grundformen*" (ground forms). As part of his practice, he studied the renowned construction methods and forms in history and abstracted them as basic structural forms. His third phase includes the recognition of technological innovation. Accordingly, he started to work on forms without historical referent. This approach is fully completed in the fourth phase, in which he "distinguishes invention as a sign of freedom and artistic imagination" [12]. He underlines the necessity of a new element for each new design to sustain a productive tension. The tension between dual approaches within Schinkel's tectonic strands can be regarded as an initial theoretical structure that affected the nineteeth century discourse on architectural knowledge. Schwarzer emphasizes this structure as well:

"It is perhaps to Schinkel that we owe the conceptual division between forms of construction and forms of art: forms derived from need and construction and those derived from a historical language. What Schinkel called Grundformen meant essentially that a system of ornament drawn from history was to represent the constructional realities of another age – the present. By embodying those new static forces, the Grundformen create a new objective and representational order for architecture."[13]

Learning from the conceptions of Schinkel, Bötticher, in his book "*Die Tektonik der Hellenen*", defines the term "*Tektonik*" as "activity of forming a building".[14] He further explains the concept of "spatial tectonics" by underlining the process of architectural design, or rather of architectural formation. According to Bötticher, "Architectural design does not proceed by formal imitation. On the contrary, design is both creative and practical. The problem for the architect is not to replicate historical models, but to determine the operations of a building's reason itself."[15] Related to his conception of tectonics, Bötticher introduced the concepts of *Werkform(Kernform)* and *Kunstform*. Kenneth Frampton explains Bötticher's distinction between these terms. The first one is *Werkform(Kernform)*, the core form of the timber rafters in a Greek temple, and the second one is *Kunstform*, the artistic representation of the same elements as petrified beam ends in the triglyphs and metopes of the classical entablature.[16] This interesting distinction between two forms proposed by Bötticher, is a significant input for the strands of architectural theories. Mitchell Schwarzer summarizes the distinction further by referring to architectural making processes:

"Bötticher removed the Kunstform from the arena of historical change. The need for an ahistorical Kunstform arose from his conviction that the original forms of historical static relations-the modes of the Werkform-were only intelligible within their historic cultures. Considered as the embodiment of structural relations, the Werkform emerges solely from the sphere of technological advancement and invention. As building needs change according to cultural demands and new technological and material possibilities become available, new varieties of Werkform emerge."[17]

Bötticher's definitions of these double forms affected Gottfried Semper's *Tektonik* Theory as well. In a similar strand with Bötticher, Semper introduced a series of new concepts and ideas. As Wolfgang Hermann states, Semper studied Bötticher's book and extracted several notes. Under the heading "On Bötticher's *Tektonik*," he extracted a sentence by Bötticher that defined the core-form as "mechanically necessary and statically functional"; and the art-form, on the other hand, as "the characterization by which the mechanical-statical function is made apparent"[18].Semper understood this double as representational and ontological aspects of tectonic form, which are related to symbolic and technical aspects. Kenneth Frampton explains the distinction in Semper's conception in a very precise way:

"…Semper draws a distinction between the symbolic and technical aspects of construction that I have attempted to relate to the representational and ontological aspects of tectonic form: the difference, that is; between the skin that re-presents-the composite character of the construction and the core of a building that is simultaneously both its fundamental structure and its substance. This difference finds a more articulated reflection in the distinction that Semper draws between the ontological nature of the earthwork, frame, and roof and the more representational, symbolic nature of the hearth and the infill wall."[19]

It is significant to highlight the brief definitions of the concepts of *Kernform* and *Kunstform*, and their close relationship. These concepts not only shaped architectural theories of their time, but also continue to influence contemporary architectural discourse, highlighting their enduring relevance in architectural making.

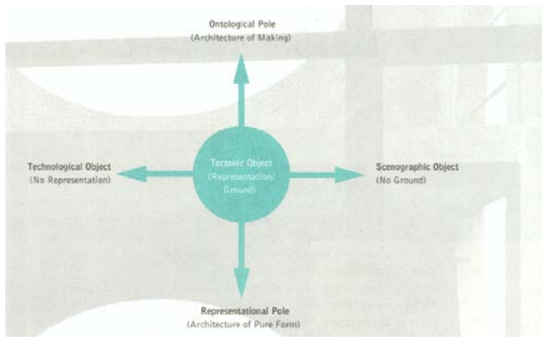


Figure 9. Deborah Fausch's diagram for the position of tectonic object.
Source: Tectonics Unbound: Kernform and Kunstform Revisited ANY: Architecture New York 14 (1996): 51.

3_Scenographical and Technological

This part is closely related to the conceptions of symbolical and technical understandings of tectonic form.[20] The readings of the 19th century tectonic theory have been revisited especially in the late 20th century; 1980's and 1990's are significant periods regarding its resurgence. This interest began with plural English translations of German texts on tectonic theories by various scholars, such as Harry Francis Mallgrave, Wolfgang Hermann, Barry Bergdoll, and Mitchell Schwarzer, and continued with subsequent readings that emphasized the technical aspects of the 19th century. The interesting aspect here is that, while the input of tectonic theories remained consistent, it lost its technical dimension with post-modern readings on one hand, and its scenographical dimension on the other. Mitchell Schwarzer delved into these theories and their renewed focus as the turn of the century. Following his Ph.D. thesis and book on 19th century German architectural theories, Schwarzer edited in 1996 the 14th issue of ANY: Architecture New York titled "Tectonics Unbound: *Kernform* and *Kunstform* Revisited". This specific ANY issue is significant, because it redefines many aspects of tectonics as discourse that had lost plural conceptions in 20th century. Schwarzer says that the added layers that the issue presents

7. Ibid, 10.

8. Kathryn Plant and Jean Grondin, *Philosophy of Gadamer* (Routledge, 2014), 24.

9. Barry Bergdoll, "Of Crystals, Cells, and Strata: Natural History and Debates on the Form of a New Architecture in the Nineteenth Century," *Architectural History* 50 (2007): 1-29, 20-21.

10. Scott C. Wolf, "The Metaphysical Foundations of Schinkel's Tectonics: Eine Spinne Im Eigenen Netz," *ANY: Architecture New York* 14 (1996): 16–21, 20.

11. Ibid, 20.

12. Ibid, 21.

13. Mitchell Schwarzer, "German Tectonics," *Companion to the History of Architecture* 3 (2017): 190–202, 192.

14. Mitchell Schwarzer, "Ontology and Representation in Karl Bötticher's Theory of Tectonics," *Journal of the Society of Architectural Historians* 52, no. 3 (September 1993): 267–80, 275.

15. Ibid, 275.

16. Kenneth Frampton, *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture*, 2001, 16.

17. Mitchell Schwarzer, "Ontology and Representation in Karl Bötticher's Theory of Tectonics," Journal of the Society of Architectural Historians 52, no. 3 (September 1993): 267–80, 278.

18. Wolfgang Herrmann, *Gottfried Semper: In Search of Architecture* (Cambridge - Mass.a.o: MIT Press, 1984), 141.

19. Kenneth Frampton, *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture*, 2001, 16.

20. Zeynep Çelik Alexander, in the introduction of the book "Design Technics", mentions that "technic" is reduced to technology in common parlance. She explains this reduction as: "…the English word technology collapsed the two possible meanings inherent in the German Technik, from which it was adapted: Technik can refer to artifacts or procedures whereas in English these two possible meanings splinter into the words technology and technique. Second, as the word technology became more widespread in the Anglo- American world especially after the 1930s, it lost its previously arcane meanings as the rules of grammar, on the one hand, and as the field that studied what had hitherto been called useful arts, mechanical arts, or applied science, on the other." So the terminology for "technological object" may be rethought to include or distinguish the technical object, which may change the oppositional balance including the tectonic object.
Zeynep Çelik Alexander, " Architecture and Technics," essay, in *Design Technics: Archaeologies of Architectural Practice* (University of Minnesota, 2020), xi–xxiv.

goes beyond the worn-out “rational project” of tectonics and include a more complex substructure. In the same issue, Scott C. Wolf, Martin Bressani, Detlef Mertins, and Mark Rakatansky examine the evolution of tectonics from its stylistic origins in the 1830s to the filtered understanding of tectonics in the 1960's. Deborah Fausch, Sandy Isenstadt, and Greg Lynn revisit tectonics discussing the previous twenty-fice years within the scope of postmodern pluralism.

In the article titled as “The Oppositions of Postmodern Tectonics”, Deborah Fausch refers to Frampton’s distinctions to understand tectonics further. She reassesses Frampton’s three categories of architectural object: "technological object," "tectonic object," and "scenographic object". Frampton notes a complexity within the tectonic object, which includes both structural-technical and structural-symbolic aspects, representing both construction and interpretation.[21] He describes the tectonic object as existing in a delicate balance between opposing forces, particularly between the ontological and the representational.[22] Here, it is significant to underline the plurality of positions in terms of architectural making process, considering the conceptual separation between scenographical and technological aspects, whereby the tectonic object is defined. Accordingly, Fausch presents a diagram to illustrate the position(s) of the tectonic object and adds two layers (Figure 9). She explains her suggestion:

> *“I would like to suggest that two important responses to the devolution of modernism onto an architecture of image - what I will call the "architecture of making" and the "architecture of pure form" - are, despite their seeming opposition, united by their basic theoretical framework as well as the problem they seek to resolve. Each locates itself within the conceptual structure of architecture as representation, derived from 19th-century tectonics; each attempts to overcome the limitations of this structure in order to find another objective basis for architecture.”*[23]

Fausch’s definition of architecture of making corresponds to the ontological aspect of Frampton's tectonic object. This theory focuses on the construction, emphasizing the physical entities of structures and eliminates any representational elements. On the other hand, the architecture of pure form defines the architectural form devoid of any extra formal meaning. It can be argued that this viewpoint aligns with the representational aspect of the tectonic object in Frampton's framework, where opposites are balanced.[24] Although these two definitions are significant to further elaborate on Frampton’s tripartite distinction, a critique of use of words “making” and “form” corresponding to the ontological and representational poles is necessary. In the 19th century discourses, referred to once again, “making” suggests a wider relation which cannot be limited to the physical processes of construction.[25] Similarly, “form” in German, especially with its etymological and historical relations opposed to the limitations of the term “*Gestalt*”. “Form”, within the scope of German architectural theory underlines the processes and pluralities of architectural making, and neither representational, nor ontological properties are eliminated in its definition.[26]

Despite the aforementioned points, Deborah Fausch’s diagram is significant, as it illustrates the in-between condition of the tectonic object and can pave the way for including new dualities in this glossary.

4_Shape and Form

At the beginning of the 21st century, Robert Somol introduced “shape architecture”, as a response to renowned theoretical positions of the previous century. These positions and subjects were including form/indexicality (represented by Peter Eisenmann), tectonic expressionism (Kenneth Frampton), sculptural virtuosity (Frank Gehry), and digital intricacy (Greg Lynn).[27] Somol also explains his response to the four partite conceptions of the era:

> *“…four early vectors that developed in the quest for architectural signification after modernism: namely, articulation, notation, decoration, and figuration. While a range of projects and arguments from a diversity of practitioners and theorists could be associated with each of these tendencies, for heuristic economy four prototypical approaches to these trajectories can be usefully identified as, respectively, Kenneth Frampton’s tectonics, Peter Eisenman’s index, Robert Venturi’s shed, and John Hejduk’s characters. To borrow Austin’s categories of statements, it might further be productive to suggest that the first two (articulation and notation) tend to be constative descriptions, while the other pair (decoration and figuration) operate more as performatives.”*[28]

Somol’s differentiation between the constative and performative descriptions helps to understand his conception of form and shape, as well as their apparent relations to the tectonic distinctions. In this regard, Somol’s formulation of shape architecture can be read parallel with the distinction between *Gestalt* and Form. His approach is closer to the meaning of *Gestalt* and does not emphasize any process-based quality of architectural thinking. He posits “shape” as an opposition of “form”. Pier Vittorio Aureli mentions Somol’s conceptualizations of shape and form:

"

> *“Somol describes shape as easy; that is, its constitution does not result from a conscious generative process but rather springs forth from improvisation and chance. In comparison, form asserts an inherent difficulty, manifesting itself as an expressed index of its generational process. Shape is seen as a low-resolution image, while form is the index of a conscious and explicable method imprinted in an object. Therefore, Somol argues, while form must be reasoned -, shape is arbitrary.”*[29]

Aureli also summarizes Somol’s distinction as a filter that presents contemporary architecture in two categories: “the movers and the shapers”. In Aureli’s words: “According to Somol, the shapers find their strategies in the instantaneous appearance of formal manifestations, while the movers center their work on the generative process of form, starting from external or algorithmic data.”[30] He says that form does not generate but is generated, which includes complex relations of geometric, linguistic, philosophical, technological, economical, biological, and sociological spaces that its constitutional process covers.[31] Hans Tursack, in his 2017 paper titled “The Problem of Shape” defines the two terms in a similar strand. He defines “form” as “a diagram of forces, a series of transformations and operations acting on a configuration of geometric units in time”, and shape as “a static assemblage of relatively undigested parts.”[32]

This brief overview of the distinction between shape and form, as well as the opposition between “shapers” and “movers”, provides a precise understanding for contemporary architectural making and possibilities for new in-between definitions.

5_Epilogue

In conclusion, this draft on architectural making explores a range of terms that have influenced architectural theory over the past two centuries. It emphasizes the recurrence of these terms, rooted in the nineteenth-century avant-garde and especially in the *Tektonik* Theory. Despite differences in their phrasing, these terms share parallel meanings and are applicable across different architectural discourses. Overall, the glossary provides a selected list of key terms in architectural theory, demonstrating their historical significance and ongoing relevance in understanding architectural making processes.

21. Deborah Fausch refers to Frampton’s renowned article “Rappel d’ordre”.
Deborah Fausch, “The Oppositions of Postmodern Tectonics,” *ANY: Architecture New York* 14 (1996): 48–57, 50.

22. Ibid, 50.

23. Ibid, 49.

24. Ibid, 50.

25. “Making” as understood within the scope of the 19th century Tektonik theory, that defines tectonic acts as “elements coming together”, Mitchell Schwarzer also explains the term as “a product of ideas as much as a construction of products.”
Mitchell Schwarzer, “Tectonics Unbound,” *ANY: Architecture New York* 14 (1996): 12–15, 15.

26. The term in its German meaning and etymology refers to a process more than a static shape. In German Tektonik theory as well as its influence on German aesthetic philosophy in 19th century suggests plural meanings of form and sub-concepts of form that describes different processes.
Adrian Forty mentions the difference between the German terms Gestalt and Form, and the reduced/worn out meaning of the German meaning of form in English translation.
Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames & Hudson, 2020), 149.

27. Hans Tursack, “The Problem With Shape,” *Log* 41 (2017): 45–53, 46.

28. Robert E. Somol, “Green Dots 101,” *Hunch* 11 (February 2017): 64–73.

30. Ibid, 30.

31. Ibid, 34.

32. Hans Tursack, “The Problem With Shape,” *Log* 41 (2017): 45–53, 50.

Ankara'nın Çok Katmanlı Tarihi*

Bekir Ödemiş

Kültür ve Tabiat Varlıkları Dairesi, 1983 tarihli ve 2863 sayılı Kültür ve Tabiat Varlıklarını Koruma Kanunu'nun 10, 11 ve 57. maddelerine göre İl Özel İdareleri, Büyükşehir Belediyeleri ve Bakanlıkça izin verilen belediyeler bünyesinde taşınmaz kültür ve tabiat varlıkları ile ilgili işlemler ve uygulamaları yürütmek ve denetimlerini yapmak üzere verilen yetkiye dayandırılarak Aralık 2014'te kurulmuştur. Ankara il sınırları içerisindeki somut ve somut olmayan kültürel mirastan ve kentin özellikle Ulus Tarihi Kent Merkezi'nden sorumludur. Bir belediye birimi olarak görevleri: koruma amaçlı imar planları hazırlamak, onay ve uygulama süreçlerini denetlemek, koruma kurullarının onayladığı rölöve, restitüsyon ve restorasyon projelerine ilişkin uygulamaları denetlemek, kullanma izin belgesi düzenlemek, kültür ve tabiat varlıkları ile tarihi dokunun ve kent tarihi bakımından önem taşıyan mekanların ve işlevlerinin korunmasına yönelik programları hazırlamak, bu amaçla yapılacak uygulamalara ilişkin işlemleri yürütmektir. Aynı zamanda bu çalışmaları ve kurgulanan gelecek vizyonunu ilgili özel kuruluşlar, kamu ve sivil toplum kuruluşları, üniversiteler, vakıflar, dernekler, Ankaralı araştırmacılar ve kentle ilgili her kesimle paylaşmanın araçlarını üretmek ve içeriğini hazırlamaktır. Bu sayılan kesimlerden gelecek talep ve öngörüleri kendi çalışmalarına yansıtmak üzere kurumsal iletişim çalışmaları yürütür.

Bu günlerde Ankara'nın çok katmanlı kültürel yapısını oluşturan hemen hemen tüm dönem izlerinin bilgisinin derlenmesi ve korunması konusunda Ankara Büyükşehir Belediyesi olarak akademik ve uygulamaya yönelik çalışmalar yürütülmektedir. Yakın zamanda UNESCO Dünya Mirası Listesi'ne giren Gordion ve Anadolu'nun Ortaçağ dönemi ahşap hipostil camileri arasında olan Arslanhane Camisi için hazırlanan alan yönetim planlarının yürütülmesinin sorumluluğunu, Daire Başkanlığımız bünyesinde kurduğumuz UNESCO Komisyonu üstlenmektedir. Ankara Kalesi'nin eteklerinde yer alan, kentin Roma dönemi katmanı için yeni bir kazanım ve kentli için prestijli bir kültürel etkinlik alanı olacak iki bin yıllık Ankara Roma Tiyatrosu'nun restorasyon ve aydınlatma çalışmaları tamamlanmıştır. Tiyatronun hemen yanındaki, yaklaşık 17,000 metrekarelik bir alanda Ankara Arkeopark kazılarını 2014 yılı içinde açmak üzere çalışmaların sonuna gelinmiştir. Arkeopark alanında bilimsel yöntemlerle arkeolojik kazılar yürütülmektedir ve bu kazılar, alan ziyarete açıldıktan sonra da izlenebilir biçimde sürdürülecektir. Ankara'nın Roma dönemi katmanında yürüttüğümüz bir diğer çalışma, Anafartalar Caddesi üzerinde Zincirli Cami'nin yanında yer alan, iki bin yıllık Roma Yolu ile ilişkilidir. *Cardo Maximus* olarak bilinen Roma kentinin ana caddesi için, rölöve, restitüsyon ve restorasyon projesi hazırlanmıştır ve kısa süre sonra da uygulamalar başlayacaktır. Ankara Kalesi, Galatlar, Roma, Bizans, Selçuklu ve Osmanlı dönemlerinde sürekli iskan görerek günümüze ulaşmıştır. İçkale bölgesinde 77'si tescilli, 171'i tescilsiz, toplam 248 yapı bulunmaktadır. Buraya ilişki üç etaplı sokak sağlıklaştırma çalışmaların ilk iki etabı tamamlanmıştır. Çalışmaların üçüncü ve son etabıyla ilgili rölöve, restitüsyon ve restorasyon proje çalışmaları sonuçlandırılmış, projenin uygulama aşamasına geçilmiştir. Geleneksel konut dokusunun özgünlüğü korunarak yapılan bu çalışma, konutta yaşam hali devam ederken mülk sahiplerinden hiçbir bedel talep edilmeksizin yürütülmektedir. Proje tamamlandığında, bu kapsamda 200'ün üzerinde konut ve kamusal yapı, Kale'nin geleneksel dokusu ve mimari kimliğine uygun şekilde sağlıklılaştırılmış ve yeniden canlandırılmış olacaktır. Bu proje 2022 Tarihi Kentler Birliği Kültürel Mirası Koruma Proje ve Uygulamaları Özendirme Yarışması Uygulama Ödülü'ne layık görülmüştür.

Ankara Kalesi Kuzey surlarının eskiden Roma bendinin bulunduğu yere kadar olan kısmı, Arkeopark Projesi çalışmaları kapsamında güçlendirilmiş ve onarım çalışmaları tamamlanmıştır. Kale surlarının tamamında ilgili kurumlarla işbirliği içinde yapılacak çalışmalarla yürütülmelidir. Ulus çok katmanlı bir alandır ve eski çağlardan başlayarak Cumhuriyet Dönemi'ne kadar uzanan zengin bir tarihi vardır. Bu alanda, Müslüman, Ermeni ve Yahudi mahallelerin de izlerini görmek mümkündür. "Bellek Ankara Projesi", Ulus tarihi kentsel mekanında, Ankara'nın mekânsal ve toplumsal değerlerinin belgelenmesi ve böylelikle kentliler tarafından tanınır olmalarının sağlanması amacıyla Ankara Büyükşehir Belediyesi'nin Başkent, ODTÜ ve Hacettepe Üniversiteleri ile birlikte yürüttüğü bir projedir. Ulus bölgesini merkezine alan projenin, somut ve somut olmayan kültürel mirasımız ortaya konularak, yeni dönem çalışmalarında yol gösterici olması hedeflenmiştir. Ankara Miras Şantiye Gezileri, Ankara'nın tarihi dokusunda yürütülen ve kentlinin ilgisini çeken koruma ve restorasyon uygulamalarını şeffaf biçimde kentliyle buluşturmak üzere hazırlanmıştır. Düzenlenmeye 2022 yılının yaz aylarında başlanan program kapsamında, Arkeopark Ankara, Roma Tiyatrosu ve Ankara Kalesi'nde yürütülen çalışmalar kentlilere açılmıştır. Farklı kurumlarla yapılacak iş birlikleri çok önemli görülmektedir. Ankara Büyükşehir Belediyesi Akademik Kurulu, bu dönemin başından beri özellikle kültürel miras çalışmalarımızda bize gönüllü destek vermiştir. Koç Üniversitesi, VEKAM, Rahmi M. Koç Müzesi ve Erimtan Müzesi gibi kültürel miras kurum ve müzeleriyle hizmet içi ve kamuya açık programlar; TMMOB Jeoloji Mühendisleri Odası gibi meslek odaları ile katılımcı planlama toplantıları ile Ankara'yı odağına alan her kesimle ortak çalışmalar yürütülmektedir.

Ankara kent merkezindeki Abdi İpekçi Parkı, Kurtuluş Parkı, Zafer Parkı ve Meydanı, Güvenpark gibi Cumhuriyet Dönemi planlı kent parklarında ilgili Daire Başkanlıklarımızla iş birliği içinde, özgün plan, durum ve kullanımlarına uygun bakım, onarım, yenilemeler yapılmaktadır. Cumhuriyet Dönemi'nin yarışmalarla elde edilen Ulus İşhanı ve Anafartalar Çarşısı'na, farklı dönem katmanlarının hemen tümüne ilişkin, bugüne kadar ihmal edilmiş bölge ve konularda "seferberlik" olarak adlandırdırılan çalışmalar yürütülmektedir. Cumhuriyet'imizin ve Ankara'nın başkent oluşunun 100. yılı onuruna, kentin tarihi ve kültürel katmanı için önemli projeler bu yıl içinde tamamlanacak ve kentin kültür yaşamına kazandırılacaktır.

*Levent Tökün tarafından yapılan, 24 Kasım 2023 tarihli söyleşiden derlenmiştir. Detaylı bilgi için bakınız: https://www.lavarla.com/ankaranin-cok-katmanli-tarihi-bekir-odemis-ile-kultur-ve-tabiat/

"Patates Depoları" The Astonishing Art of Space Making: Potato Storages in Cappadocia

Prof. Dr. Ayşen Savaş

Figure 10. Exterior view of "potato storages" with chimneys in Cappadocia, 2022, taken by İdil Bilici.

Cappadocia's reputation precedes it with its otherworldly landscapes and unique spatial characteristics. Yet, amidst its fame lies a lesser-known attribute: its ability to resist climate change and foster architectural creativity. Much has been said and written about climate change and the significance of architectural production in this regard. There is a tendency to idealize rural landscapes as paragons of environmental harmony, and it is a fact that more than half of the world's population live in urban areas and that contemporary cities are far from efficient in terms of land, water, and energy use. Cappadocia seems to defy these norms, blending the rural and the urban seamlessly. People of the villages, nested at the heart of the region, have carved houses, churches and monasteries from the pliable volcanic deposits for centuries. Alongside these subterranean wonders, the natural rock formations of Cappadocia have eroded into hundreds of spectacular pillars and similar forms. These "fairy chimneys" and fascinating underground cities have inspired many from Herodotus to Nuri Bilge Ceylan.

The deep architectural section carved out in tufa has been an inspiration also for our graduation studio at METU Faculty of Architecture for over a decade.[1] While our architectural design studio has never favoured an approach that prioritizes architectural form over other values, it has supported research into form to nurture creativity. The pursuit of architecture devoid of archetypes and to create spaces tailored for unconventional functions has propelled students to think beyond conventional boundaries, to think outside "the box", so to speak, fostering a culture of innovative design thinking.

The Potato Storage: An architectural type

During a trip organized to provide students with an *in-situ* experience of the region, an unexpected architectural type emerged: the potato storage. This structure was neither a conventional warehouse, a barn, nor a silo. Instead, it was an enclosure, a dig, carved from the rocks, yet, the excavation was not visible from the outside.

The potato, a root vegetable, grows in soil in the deep, dark, ventilated, and cool ground. Thus, it is not surprising that the same spatial conditions are necessary for its storage. However, providing this "environmental condition" is typically very difficult, costly, and maintenance can be even more problematic. To ensure that the storage area remains dark, well-ventilated, and at a temperature near 4ºC for long term storage, it essentially requires the functionality of a domestic refrigerator. Commercial storage and retrieval of potatoes involve several conditions: maintaining the desired levels of humidity, temperature, and ventilation to avoid the accumulation of carbon dioxide, which can be extremely costly and energy-consuming. Maintaining a warehouse with these environmental specifications is nearly impossible for an Anatolian village. Yet, Cappadocia's unique geological formation provide the natural solution. The carved-out potato storages inherently possess the perfect conditions for preserving the vegetable: cool temperatures, natural ventilation, and darkness. This natural engineering marvel not only showcases the ingenuity of the region's inhabitants but also exemplifies an (seemingly) environmentally friendly method of storage that modern technology strives to achieve. These storages, hidden beneath the earth, highlight a harmonious blend of human necessity and natural design, making them a fascinating subject of study and a testament to sustainable living practices in the heart of Anatolia.

Potato Storages: An infrastructural model

Discussing the architectural significance of a single potato storage does not do justice to the inspirational spaces that they create collectively and the environmental opportunities (and threats) they possess. The digging process involves a single tunnel boring machine, also known as a mole, which has extensions in the x,y,z directions, and extract the earth. As the machine proceeds, it shapes, or in better terms, gives form to the interior surfaces of a tunnel-like structure (Figure 11). When this process is complete, the storage space is left entirely ornamented with the carved-out stripes that emphasize the depth of the vaulted space (Figure 11). As the machine moves in different directions, it creates slightly different forms in the storage area, transforming the excavation site to an almost a one-to-one scale, in situ, architectural "form-finding" activity.

Despite the unpresented architectural quality of the machine-created space, the danger of aestheticizing the digging process becomes unavoidable. During the dig, we become aware of the fact that the removal and fabrication of natural sources for construction purposes has many ways and cause irreversible damage to the environment. Infrastructural developments, particularly vast road constructions, present a threatening scale of extraction in the region. These extremely engineered landscapes are now focal issues for assessing sustainability. It is easy to understand how challenging the geo-logics of extraction within design and why they have become the subject of contemporary architectural discourse.[2] Extraction can no longer be considered an innocent activity as is experienced on-site.

Extracting soil/sand from its natural environment is one issue, while putting it back on a different ground is another. Needless to say, environmental problems occur when the rate of extraction of sand, gravel and other materials exceeds the rate at which natural processes generate these materials. The morphologies of the mining areas demonstrate the impact of mining with the potential to destroy the cycle of ecosystems. During the site visit, it appeared obvious that extracting and transporting soil with all its minerals have a great potential for giving harm to the natural environment. The construction of potato storages in Cappadocia, particularly the digging process, is so easy, quick, and clean that it is difficult to comprehend the environmental damage they may cause immediately. As above-mentioned, the positive outcome of these storages is that they eliminate the need for air conditioning systems

1. Ayşen Savaş, Funda Baş Bütüner, Nesli Naz Aksu, Sezin Sanca, "Projecting the Deep Ground," *Journal of Landscape Architecture* 17, no. 3 (September 2, 2022): 6–19.

2. Just to give one resent example: "Architecture Beyond Extraction" is theme of the latest *Journal of Architectural Education* issue published in August 2024.

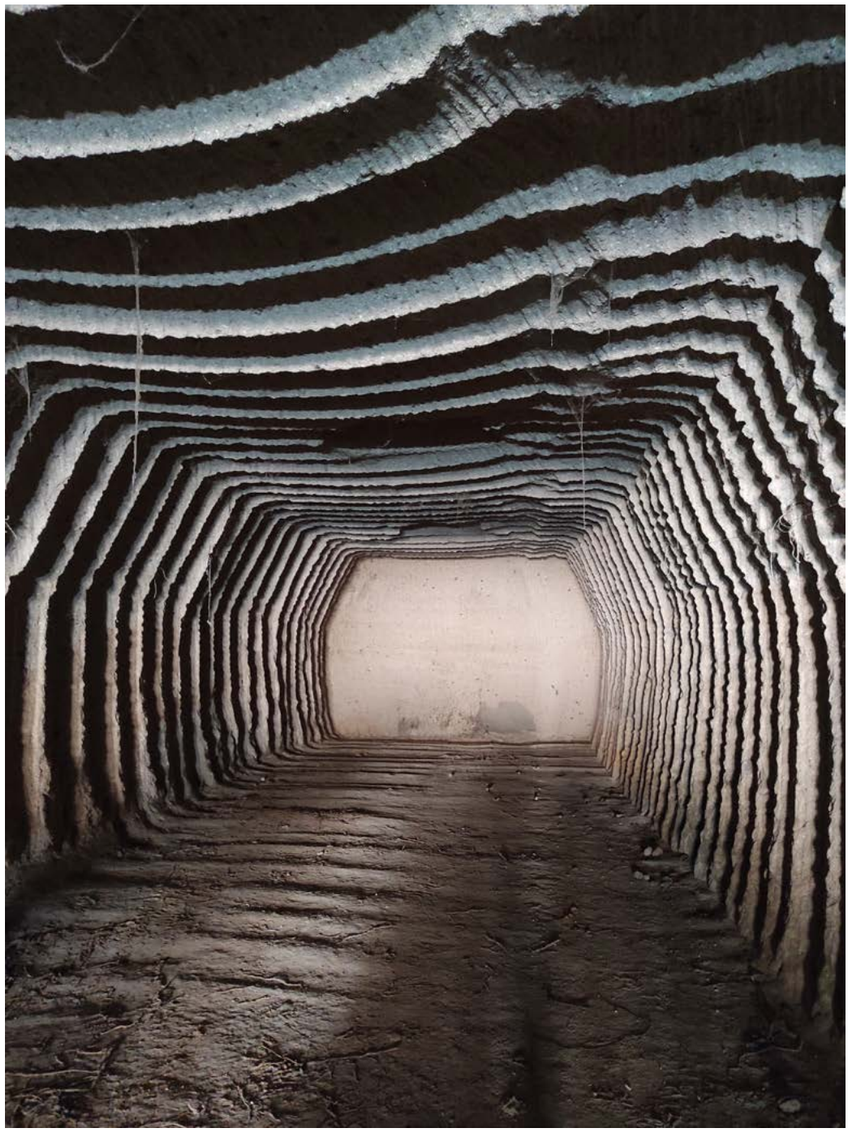


Figure 11. Interior view of "potato storages" in Cappadocia, 2022, taken by the author.

completely. Once you dig the ground and stabilize it with a thin concrete surface, you do not need an additional mechanical system to climatize the storage areas. A simple drainage hole and a small chimney solve the ventilation problem. The volume that the potato storages occupy, however, suddenly takes the issue to another dimension. None of these storages are planned or designed; in other words, there is no master plan for the site, and the site's borders are not defined. The entire storage land is completely out of site. Even if you can locate the area, it is very difficult to find the individual storages. There are different reasons for the difficulty of mapping the existing condition of these storages: Digging new and expanding the existing storage spaces is an ongoing process. Therefore, both the underground and ground above change their form continuously, and there is a secrecy to provide security, which is, in a way, inherited in the essence of the region.

The first visual indications of this unusual infrastructural system are the black chimneys jutting out from the land. Initially, they are not noticeable, because they are relatively small cylindrical pipes dyed in earth colours that do not leave significant marks on the ground (Figure 10). Underground, however, is another story. Carving tons of soil from the soft rock formations and piling it on a nearby site continuously change the existing topography. This may not seem unusual considering the continuous formation of fairy chimneys, caves and holes in Cappadocia. Yet, what matters is the time scale. The former happens in the blink of an eye, while the latter takes millions of years. Digging a hole in the ground for accommodation purposes is also a convention in the region, yet in this context, the scale matters. The former requires a small amount of extraction compared to the latter, which extracts tons of soil for one storage space.

Potatoes have been consumed as a staple food in Anatolia and remain an essential crop for the region. The size of potato storages and the ongoing underground constructions indicate that Cappadocia is storing almost all the surplus potato production in the country. This information alone can give a clue about the scale of the underground infrastructure world. Each potato storage is disguised under soft soil, appearing as a desert adorned with random endemic bushes from the outside. The construction processes and the infrastructure they create remain invisible, yet the term "storage" should not be misleading; the scale was immense, and the digging process is mind-blowing. Their construction is simultaneously easy and mesmerizing, horrifying and beautiful. These sublime formations and the infrastructural network appear both sudden and eternal.

lines within landscapes

Dr. Inst. Nesli Naz Aksu

“a surface is the boundary of corporeal space,
and is therefore itself a space,
a line is a space,
which is the boundary of the surface,
a point the boundary of the line,
but yet always a place in space.”
Immanuel Kant

What are the emerging landscapes of Anthropocene?[1] How are they formed and what triggers this formation? What is the difference of man-made and natural landscapes? Is there a physical or conceptual line that creates limits, boundaries, or thresholds between these formations? How does this line act? Does it create continuities, hierarchies, or oppositions? What is the relationship of these formations with/within the ground? Which disciplines are involved in this emergence? What is the relationship of these disciplines? Which terms define these relationships? How to proceed with these landscapes?

As the foundation of emerging landscapes, ground changes form according to acts and forces that are studied by different disciplines. These so-called landscapes are either formed by natural forces or by human interaction. Geology and geography are among disciplines that deal with those formed by natural forces. Architecture, landscape architecture and urban planning disciplines are responsible for those formations brought about by human interaction. Today, due to ecological crisis, correlation between disciplines is more important than ever.

Within them, architecture has the leading potential to bring them together. It curates the landscapes and operates on the ground. This curation is possible by rediscovering the boundaries, breaking the hierarchies and oppositions. The boundaries that have a role in the changing of ground can be determined in practice and theory. Their correlation is very crucial to be able to operate on emerging landscapes and speculate on the past, present, and future of the ground that is the foundation of architecture.

Throughout many years, landscape architects such as Frederick Law Olmsted, Charles Eliot, John Brinckerhoff Jackson, and contemporaries, Garrett Eckbo, David Leatherbarrow, Charles Waldheim, Robin Dripps, and James Corner have speculated on such issues from different perspectives. Architects as Greg Lynn, Bernard Tschumi, Robert Venturi, Anthony Vidler, and Peter Eisenman have been asking questions regarding the relationships and continuities within architecture.

Leaving the periods that they are active aside, each of these architects and landscape architects had an impact on the changing the ground of the disciplines.Throughout last decades, these names and others not mentioned have, with their diverse arguments, contributed to the ongoing debates in the academy and practice. To dwell on their approaches and enhance the relationships in between, it is crucial to resituate architecture as the curating discipline of emerging landscapes.

1. The term “Anthropocene” is proposed by biologist Eugene Stormer and chemist Paul Crutzen in 2000 to state the importance of human in geology and ecology. According to them the role of mankind has changed from a third person passive observer to a central role responsible for the planetary change which brought the need of coining a term for a new geological period. (http://www.igbp.net/download/18.316f1832132347017758000 1401/1376383088452/NL41.pdf)

Figure 12. Line models, photographs from the museum opening in 2016 (Source: Aysen Savas, Erimtan Museum: Signifying Lines

Epistemological Framework: Demarcation Line

The bonds and borders between theory and practice, or between different disciplines, require research on boundaries, lines, and thresholds. Immanuel Kant (1724-1804) states that limits contain mere negations. However, according to him, in all bounds there is something positive: “a surface is the boundary of corporeal space, and is therefore itself a space, a line is a space, which is the boundary of the surface, a point the boundary of the line, but yet always a place in space”.[2] This definition, in his critiques[3], published between 1781-1790, is an introduction to understand the different approaches on relationships. It also opens up a debate for the discussion on material and conceptual lines (bounds).

Kant’s argument on bounds guides the discussions throughout this research. Considering the ‘demarcation line’ as a thick entity, every line within/between different conditions creates a new space that is to be discovered. Lines changes the existing conditions by separating and creating two sides, and connecting them as well. The entangled nature of lines and spaces within them are the main problematic of the research that is, both metaphorically and directly, looking at disciplinary bounds and physical bounds.

As one of the leading concepts that directs the discussions throughout the research, line is approached from two perspectives. They are material and conceptual lines. Considering the definitions of Immanuel Kant on “demarcation line”, where he states that there is always something positive in each bound, it is important to find the positive in the material and conceptual lines. Following his definitions, how two things exist/come together via these lines are investigated. Each line refers to the gaps, hinges, and bonds between dualities and what is positive in it, regarding breaking of hierarchies and oppositions.

Firstly, discovering the lines and spaces between disciplines will help to set up a new ground for architecture that will fulfill the current needs of trans/multidivsciplinary approaches. In this regard, the disciplinary threshold between architecture and landscape architecture comes to the fore and evokes many questions related to their relationship. To better understand and expand their relationship it is important to look at both of their in academic and professional practices. Theorization of architecture and landscape architecture in relation to one another change positions according to different approaches. While considering these different approaches, theories, and potential relationships; "expanded field" of architecture where they co-exist becomes crucial. Material and conceptual lines that define the

2. Immanuel Kant, *Prolegomena to Any Future Metaphysics:* (1783), trans. Gary Hatfield (Cambridge: Cambridge University Press, 2004), 105.

3. Kant’s Copernican Revolution reconciles modern science with traditional morality and religion. Critique of Pure Reason (1781-1787), the Critique of Practical Reason (1788), and the Critique of the Power of Judgment (1790). According to him, human understanding is the source of the general laws of nature that structure all of our experiences, and human reason is the foundation for the belief in God, freedom, and immortality. Therefore, since they all rest on the same foundation of human autonomy, scientific knowledge, morality, and religious belief are mutually consistent and secure. It is also the end of nature according to the teleological worldview of reflecting judgment which Kant introduces to unify the theoretical and practical parts of his philosophical system. (Michael Rohlf. 2020. *Stanford Encyclopedia of Philosophy*. Edited by Edward N. Zalta. Vers. Fall 2020 Edition. https://plato.stanford.edu/entries/kant/.)

4. Marco Frascari, “Lines as Architectural Thinking,” *Architectural Theory Review* 14, no. 3 (December 2009): 200–212, 200.

disciplinary and physical bounds represent this co-existence. They suggest continuity that unify instead of separating one from the other. Discovering the definition of these lines and their theoretical interpretations help the recognition of thresholds and how to approach them.

Material and Conceptual Lines

Italian architect, Marco Frascari (1945-2013), in his article “Line as Architectural Thinking” states that architectural lines are material, spatial, cultural and temporal occurrences of refined multi-sensorial and emotional understanding of architecture.[4] His discussions about Leon Battista Alberti’s understanding of denoting lines *(lineamenta)* derive from the use of tracing lines which are associated with the artifact, not necessarily as a part of it, but also as a guide for it.[5] This is the knowledge of the line adopted by this research: Line generates a constant change within a ground where there is no such physical or theoretical line in between. Instead, there is an accumulation of denoting lines that act as a guide, representational or operational guide.

> *The protracted translation of lines of drawings into building lines and vice versa is the most essential phase of the architectural process of imagination by which buildings are conceived and erected, since the ontogenesis of architectural lines assimilates itself the primary processes of designation that take place on construction sites. Lines are tense enigmas slowly translated on paper and their solution determines architects’ ability to consider and savour the facture of the building.*[6]

Line is considered as one of the most important architectural tools to observe and represent the conditions of landscapes. As well as the translations of building lines and lines of drawings that Frascari mentions, the knowledge of ground and how it is translated to drawings is an important topic. This translation is not only two ways, but also acts in three ways between reading the ground and producing operational drawings to reveal the unseen conditions, constituting the drawings of what we see, and its reflection on reality.

Lines of ground can be seen as bounds of under/belowground, inside/outside, and artificial/natural. However, each of these bounds represents new conditions. To use them as operational tools, they require a broader meaning which should be referred to as “thick lines". They collect moments from the past, present, and future to reveal what are unseen. Thick lines refer to the multiple and changing lines of land that are between different states or materials. Considering lines used in the discourse of architecture, such as guide line, coast line, section line, and time line, ‘thick line’ primarily refers to and investigates those conditions that are not frozen and are always in a state of change. Throughout this research ‘thick lines’ as material and conceptual lines are further discovered with different illustrations and texts that help to understand and represent new operational grounds.

Unfolding the Demarcation Line: Thick Grounds of Land Form / Built Form

In this part which is following the horizontal and vertical lines, theoretical lines as well as material lines that are the most important research tools for architecture, are discussed. Lines suggest continuities and connections via tracing and weaving to integrate different conditions. Even though dualities are considered as representing divisions and breaks, they can bring together and connect. In order to unfold these lines, looking at dualities is crucial in tracing continuities within different time segments and spaces. As one of such dualities, while dialectic represents hierarchies and oppositions, dialogic puts forward interrelations and circularities where hierarchies and oppositions are broken. For opening further discussions diptych is very crucial for this research. Diptych while bringing two different things together, hinge that connects them creates a third thing. As well as diptych, hybrid relationships suggest co-existence of different things, whereby they become something else.

Leon Battista Alberti (1404-1472), with his writings on perspective and painting, is an important figure for tracing line back in the history of architectural thinking. In his book “De Pittura”, he has composed a section on illustrations, starting with “the point” and coming up with “the surface". He states that “points joined together continuously in a row constitute a line… So, for us a line will be a sign whose length can be divided into parts… If many lines are joined closely together like threads in a cloth, they will create surface.”[7] As the relationship of line and surface mentioned by Alberti, same can be said for ground and space. Surface/space here is defined as the thick land. This surface/space is a four-dimensional thick land that we are penetrating by lines which are divided, multiplied, changed, and do not represent an established boundary in between.

Thick lines carry various meanings according to their context. In her book “Erimtan Museum: Signifying Traces” Aysen Savas discusses the thick line with its various depths and meanings, from the line between a wall and the ground, to the line that creates the historical city walls. The idea is to separate the container and the content while trying to blur the line that separates them. Historical city walls are carrying different layers that are formed by materials, things, spaces, techniques, ideas and memories, and the mortar which holds the structure intact. To unveil the "deep structure" of the remaining masonry walls of the historical buildings, a unique representation technique has been developed.

> *Employment of three-dimensional lines, or line models as they were labeled in the opening exhibition of the museum, enabled the thorough understanding and innovative interpretation of the constructional and representational characteristics of the historical walls.*[8]

Investigating this representation technique with lines in three dimensions discover the potentials of how dualities exist that are defined by visible lines and reveals the unseen layers of them. These thick lines, as the line between ground and artifact or between different elements of the artifact, can be physical as well as conceptual. Conceptual lines represent the forces of nature or the traces of history that form and transform the land form and built form. Each of these thick lines are scaleless, boundless, and formless , represents the essence of ground as four-dimensionality. Their correlation depends on various forces and acts that define the four-dimensionality.

Tim Ingold, a British anthropologist, in his book “Lines: A Brief History” published in 2007, argues that line represents growth and movement.[9] To better situate the growth and movement on land; the obsolete line, that signifies threads and traces, will be correlated to built form and the surface to the existing condition of the land (land form).

As Alberti, Ingold puts forward threads and traces, which stand out among others, to represent the significant relationship between the lines and surfaces. Traces are additive or reductive marks left in or on a solid surface by a continuous movement, whereby threads are suspended between points in three-dimensional space and have surfaces instead of being drawn on surfaces.[10] The main point of this research, starting from the dual relationships, puts forth that this surface which is correlated to the land form is a four-dimensional thick surface, and traces and threads execute the built form.

Cynthia Davidson, in the opening essay of the book she edited “Tracing Eisenman” states that tracing is doubling, doubling back, going over to find a new truth, another history.[11] This doubling back to create a built form can be interpreted in many ways, and each time it might change. However every time it constitutes itself based on the land form.

Traces and threads directed the work of many architects. Greg Lynn, in his essay in the book by C. Davidson, states that thinking of Derrida affected Eisenman and Tschumi, and in consequence of that the term “traces” started to dominate Eisenman’s discourse and design technique. He states that signs are self-evident, clues are accidental, traces are provocative and can never be fully resolved.[12] This reflects the importance of “traces” on operative grounds. They should be provocative in order to trigger understanding new dimensions of the ground that are not visible. Greg Lynn’s notion of fold, Bernard Tschumi’s notion of deconstruction and Peter Eisenman’s approaches to traces are not considered as a three-dimensional studies that trace and thread the relationship between built form and the thick surface of land form. This provocative notion of traces will open up a debate on new dimensions and help to unfold the “demarcation line”.

Working on the Line between Architecture and Landscape Architecture

Looking at where architecture and landscape architecture co-exist the particularities of their common ground can be discovered. Initially, it is critical to understand their disciplinary bonds and borders in terms of historical developments, when significant theories exhibiting their coexistence have been constructed.

As theoretical studies accumulate, bonds and borders of architecture and landscape architecture, with the the changing relationships of cities, landscapes and nature are institutionalized under different theories. These theories can be multiplied as environmental architecture, landscape urbanism, landscape morphology, green urbanism, ecological urbanism, etc. Initially, it is critical to understand their disciplinary bonds and borders in terms of historical developments. While looking at these developments it is important to mark the moments that studies their co-existence.

5. Ibid, 208.

6. Ibid, 201.

7. Leon Battista Alberti, *Leon Battista Alberti: On Painting: A New Translation and Critical Edition*, ed. Rocco Sinisgalli (Cambridge: Cambridge University Press, 2011), 113.

8. Ayşen Savaş, *Erimtan Museum: Signifying Traces* (Unpublished, 2022), 18.

9. Tim Ingold, *Lines: A Brief History* (London: Routledge, 2007).

10. Ibid.

11. Cynthia Davidson, “The Absence of the Presence or The Void,” essay, in *Tracing Eisenman: Peter Eisenman Complete Works* (Rizzoli, 2006), 25–31.

12. Greg Lynn, essay, in *Tracing Eisenman: Peter Eisenman Complete Works*, ed. Cynthia Davidson (New York: Rizzoli, 2006), 177–95.

The Bench at the Dig Point

Ece Özsel, Arch.St.

Fotoğraf
Dört kişi parkta çektirmişiz,
Ben, Orhan, Oktay bir de Şinasi…
Anlaşılan sonbahar
Kimimiz paltolu, kimimiz ceketli
Yapraksız arkamızdaki ağaçlar…
Babası daha ölmemiş Oktay'ın
Ben bıyıksızım,
Orhan, Süleyman Efendi'yi tanımamış.
Ama ben hiç böyle mahzun olmadım;
Ölümü hatrlatan ne var bu resimde ?
Oysa hayattayız hepimiz

Melih Cevdet Anday

"Fotoğraf" is a poem in which the pioneering poet Melih Cevdet Anday reminisces about the day when a well-known photograph of him and his friends was taken. This single image captures the three founders of the "*Garip*" Movement in Turkish literature: Orhan Veli Kanık, Melih Cevdet Anday, and Oktay Rıfat Horozcu. Additionally, the photograph includes Şinasi Bayar, whose presence adds depth to the story it tells. Together, these four figures encapsulate a complex narrative about Ankara—the capital city—and its vibrant intellectual life.

While three of the individuals in the photograph are celebrated poets, the figure seated second from the left, Şinasi Bayar, is not. He was the proprietor of a renowned tavern in Ulus called "*Üç Nal Meyhanesi*". The poets and Şinasi became close friends during their years at Ankara Atatürk High School, and their friendship endured throughout their lives in the city, making this photograph—and the story behind it—possible.

The "*Garipçiler*" poets were regular patrons of Şinasi's tavern, which became their favorite venue in Ankara to discuss literature and intellectual ideas. Over time, "*Üç Nal*" transformed into a creative hub. Its walls were soon adorned with poems, sketches, writings, and drawings, capturing the vibrant artistic energy of its visitors. People eager to meet these intellectuals also frequented "*Üç Nal*", cementing its place in the cultural life of Ankara.

However, "*Üç Nal*" was not unique in this regard. During this period, Ulus—the city's bustling center—was dotted with taverns, bars, cafes, and restaurants that similarly served as informal meeting places for poets, artists, and ordinary citizens. These venues collectively defined the cultural and social fabric of Ankara at the time.

This study explores the intricate connections between these spaces and the city itself, proposing an alternative way to "read" Ankara through the lens of its poets and non-poets. The city, in this interpretation, becomes a collection of "benches" where individuals—both intellectuals and common citizens—come together, just as the bench in the photograph united the "*Garipçiler*" and Şinasi, and places like "*Üç Nal*" served as metaphorical benches, fostering connections between the city's creative minds and its people.

notes from the architects*

**Architect* is used as a metaphor.
The word encompasses founders, makers, producers and architects.

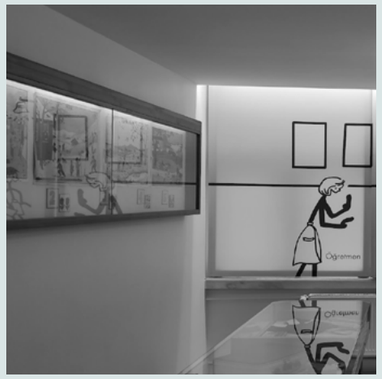
notes from the architects

Çankaya University Campus //
dr. emre erkal

Erimtan Museum //
prof. dr. ayşen savaş

Chess Museum //
akın gökyay
founder

MKE Museum //
prof. dr. ayşen savaş



Cin Ali Museum //
nevin apaydın
founder

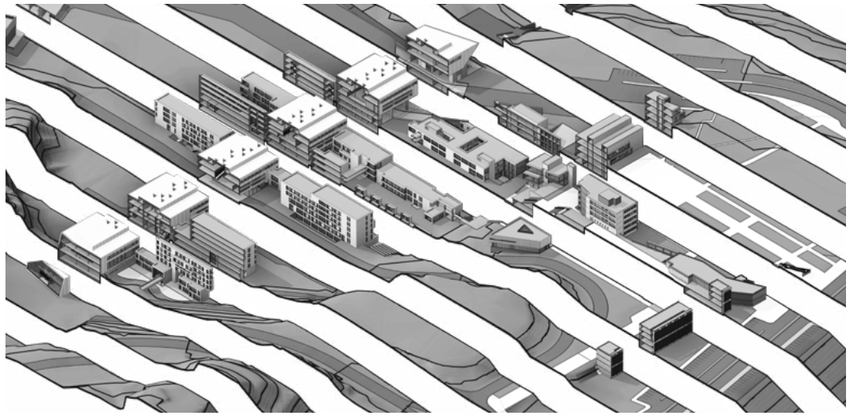
Müze Kumbaram //
m. sc. ali armağan daloğlu
m. sc. özlem dengiz uğur

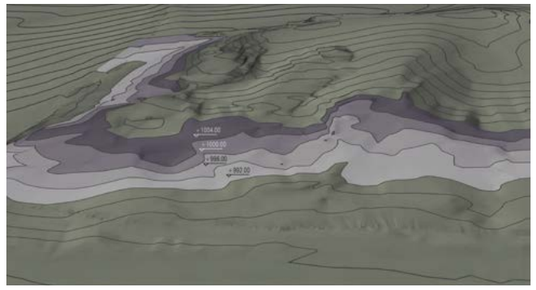
ÇANKAYA UNIVERSITY CAMPUS

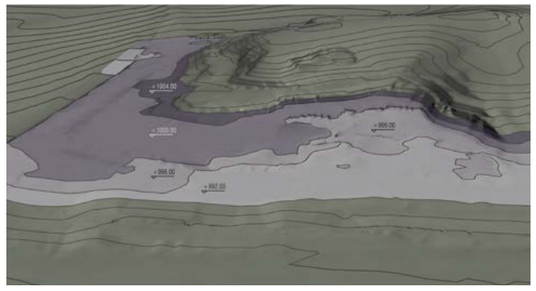
Project Location	Etimesgut, Ankara
Architect of Record	Erkal Mimarlık
Client	Çankaya University
Design	2007 – 2018
Construction	2008 – 2022
Construction Area	65.000 m² (1. Phase), 15.000 m² (2.Etap), 20.000 m²
Photography	Cemal Emden, Orhan Kolukısa, Emre Erkal

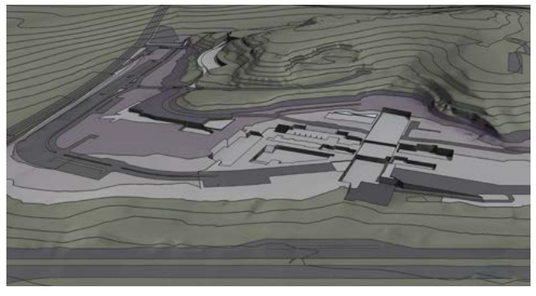
Çankaya university campus

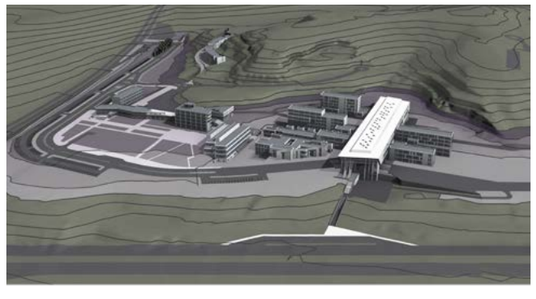
emre erkal











Çankaya University expanded quickly after its 1997 inauguration, prompting the need for a new campus. By 2007, with 7,000 students, plans began for a 100,000 m² campus on the outskirts of Ankara, set to become a local hub. By 2022, the campus underwent three development phases. The first phase addressed foundational issues due to the site's former use as a soil quarry. Initial buildings included Administration, Library, and School of Foreign Languages, creating interconnected spaces for three faculties. This design emphasized seamless indoor-outdoor circulation and a dense layout, reflecting the campus's character and regional significance.

The second phase focused on enhancing campus life with dormitories, sports facilities, and Cultural and Congress Center. The design prioritized inclusivity and quick access, utilizing the steep landscape for active terraces and social spaces. The third phase added Architecture and Law schools, along with amphitheaters for all faculties. These new structures diversified the campus layout with open spaces and enhanced building exteriors.

The development of a campus is a never-ending process of refinement and adaptation. As new urgencies and requirements emerge, the built environment must respond with varying degrees of immediacy. These new challenges arrive from all directions; governmental policy shifts, technological advances, strategic plans and demographic changes are immediate examples. All the while, the layout is bound to appear inconclusive and disconnected during certain periods, before they are patched up with further program elements that are sufficiently strong or stimulating. Furthermore, the topography will prove to be especially challenging in the following phases as the next plots of development will have to utilize steeper sites. As long as each additional building enhances and enriches the network, growth of the campus will provide a nourishing environment for the university community and the immediate locale.

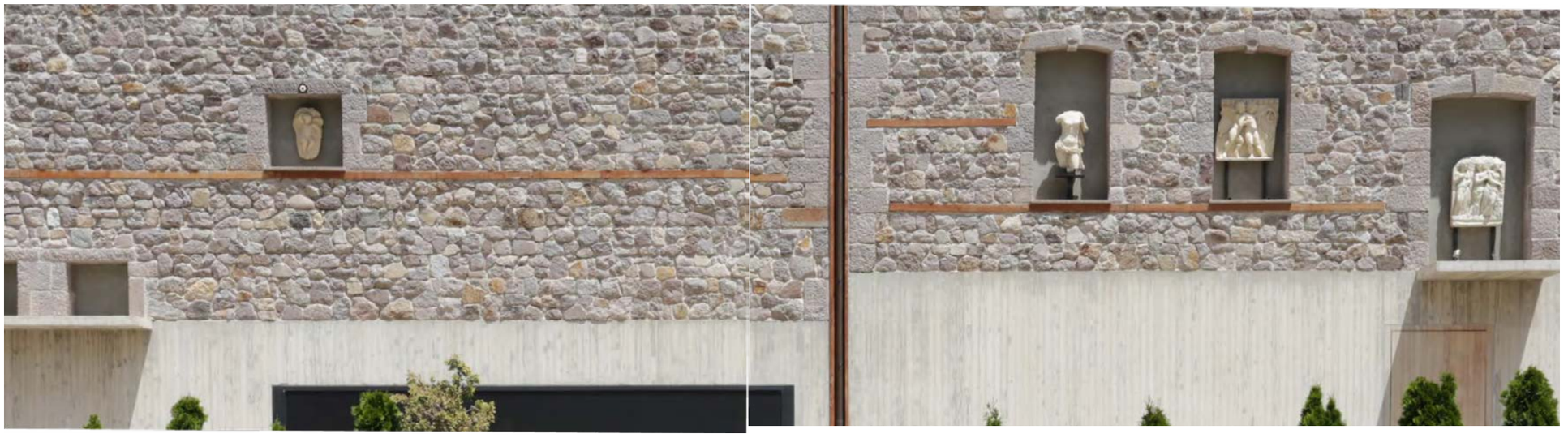
The Design Principles of Erimtan Museum

The design of the Erimtan Museum, completed over three years (2013-16), evolved parallel to the formation of the museological program of the institution. Therefore, the architecture of the museum reflects various museological interpretations. **Focusing on architectural elements and shifting the emphasis from the final form of the museum is not necessarily disengagement from stylistic interpretations; on the contrary, this specific work targets the opposite and aims to make the museum itself a subject of historical and aesthetic study.** Such a perspective reveals a series of conceptual statements embedded in the conventional sequence of structural elements and construction details. Transformed from mere building details to significant architectural elements, they are the representation of a unique creative motivation, which Alois Riegl (1858-1905) characterized as "Kunstwollen" or "artistic will". Riegl, one of the pioneers of modern art history and museology, revealed the significance of the formal aspects of artworks and the deep representational meanings that they acquire.[1] Hence, the physical and material evidences presented in the museum's architecture also served as representational expressions of a desired architectural veracity. Since the term "museum" refers to both the building and its contents, this project explores the boundary between container -architecture- and the content -the objects on display. The goal is to show the constructional and representational aspects of museum architecture, yet not necessarily as distinct tectonic characteristics and not always in this order. Tectonics is known to be related with the craft of construction in architecture, but it also encompasses the representational qualities of architectural products.[2] In this context, architectural tectonics, can simply be defined as the science and art of construction, both in relation to utility and aesthetics. The architectural detailing in the Erimtan Museum, therefore, refers not just to the activity of responding to the material needs or functional requirements, but rather to the representational qualities that raise this structural bricolage to an art form.[3]

1. Margaret Iversen, *Alois Riegl: Art History and Theory* (Cambridge Mass: MIT Press, 2010); and Jas' Elsner, "From Empirical Evidence to the Big Picture: Some Reflections on Riegl's Concept of *Kunstwollen*," *Critical Inquiry* 32, no. 4 (June 2006): 741–66.

2. Harry Francis Mallgrave and Kenneth Frampton, "Foreword," introduction, in *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture*, ed. John Cava (Cambridge massachusetts: MIT Press, 2001), ix–xiii.

3. Mitchell Schwarzer, "Ontology and Representation in Karl Bötticher's Theory of Tectonics," *Journal of the Society of Architectural Historians* 52, no. 3 (September 1993): 267–80.



“Satranç elit ve barışçıl bir strateji oyunudur. Satrançta taraflar önce birbirinin elini sıkar, iyi şanslar diler sonra oyuna başlar. Ve düşünün birbirinin lisanını bilmeyen iki insan masanın iki tarafına geçiyorlar, saatlerce mücadele ediyorlar ve sonunda el sıkışarak ayrılıyorlar.”

(Interview, 23 March 2023)

The earliest existence of chess game is known to have been in Egypt around 2000 BCE. Over time, the game evolved across different geographies and civilizations, ultimately taking on the form we recognize today as an intellectual sport. Akın Gökyay, through his unique approach, transformed this profound cultural construct into a personal passion, culminating in the founding of his Chess Museum in Ankara, Turkey, in 2015. Born in Ankara, Akın Gökyay learned to play chess around the age of ten, in the late 1940s, from his father Mehmet Gökyay, a teacher of algebra and geometry at Anafartalar High School. After completing his degree at the Faculty of Law, Gökyay pursued a career as a lawyer. Upon marrying Birten Gökyay, a graduate of the Department of Finance and Economics, he assumed an executive position at Nurus AŞ, the family firm of his wife.

The Gökyay Association Chess Museum is housed since 2015 in a restored historic building in Hamamönü, Ankara. The structure is a typical traditional Ankara house, featuring a basement and ground floor with masonry walls of Ankara stone, and upper floor walls of timber frame structure with brick infill. Spanning an enclosed area of 1,008 square meters, the museum ranks among the fourteen largest chess museums in the world. The chess sets on display represent a broad range of cultures, including examples from Italy, France, the United States, Indonesia, Tanzania, Turkmenistan, Egypt, New Zealand, Chile, and Madagascar. Each set in Gökyay’s collection is distinct in terms of theme, reflecting his deep appreciation for their cultural significance. The chess sets are crafted from a diverse array of natural and artificial materials, including wood, marble, soapstone, felt, crystal, glass, polyester, gold, semi-precious stones, metals, fish bone, and ivory. These sets, like miniature sculptures, captivate with their meticulous craftsmanship.

The collection spans over 160 years, with the oldest set dating back to 1860, gifted by a British architect friend of Gökyay. The museum emphasizes the importance of communication and education, offering dynamic, interactive, and participatory programs. Gökyay, who describes chess as "a sport of intelligence that fosters analytical and multi-faceted thinking", is dedicated to promoting the game, especially among young people, with the aim of cultivating individuals with strong critical thinking skills.

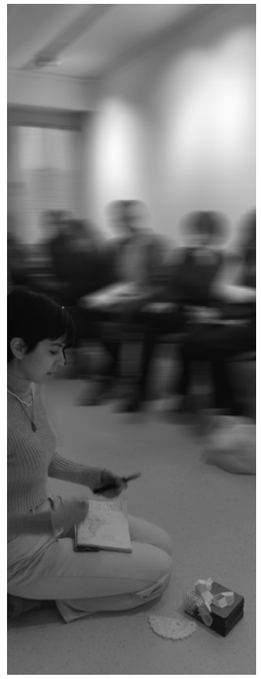
chess museum
akın gökyay

The MKEK Museum project was initiated in 2013 under the governance of a well-established state institution. Our team undertook comprehensive responsibility for every stage of the design and implementation process. This ranged from museological research and cataloging the collection of artifacts to preparing the inventory, and designing the exhibition display environment.

The rich transformation history of the site, which evolved from old military barracks into a factory, and eventually into a museum, was meticulously documented in a book. This publication ultimately became a “museum guide,” serving as a reference for similar initiatives across the country. The guide covers every aspect of the museum's development process, including museological consultation, inventory preparation, curatorial practices, exhibition design, and in situ "personnel training programs."
Through this comprehensive approach, the MKEK Museum has not only preserved an important piece of history but also provided a model for future projects in the field of museum development and heritage preservation.

cin ali museum

nevin apaydın



Cin Ali, the hero of series of books intended for and initially read by first-grade primary school children, has been more than just a character; he serves as a common link between generations. To ensure that future generations recognize Cin Ali and his creator, who are part of society's collective memory, the Cin Ali Museum was established.

The building that houses the museum is located on Bülten Street in Ankara and reflects the general architectural features of the 1960s. Completed in 1965, the structure was initially used as male students' dormitory for the Middle East Technical University (METU). After a dormitory building at the METU campus was completed, the building was repurposed as girls' dormitory until 1975. While it was being used as a residential building for a bank, in 2013 the apartments were put up for sale. Nine out of ten apartments were purchased to be used as Cin Ali Educational and Cultural Foundation and the Cin Ali Museum. Of the ten apartments in the building, which has a ground floor and four additional floors, nine are now being used for the museum and the foundation. Each floor contains two apartments, each around 100 square meters. The building is made of masonry, with 35 cm thick load-bearing walls that also serve as load-bearing structures. These walls have remained untouched, while the partition walls in the bathrooms and toilets were removed to widen the entrances and exits. The structural features of the building have been preserved as much as possible.

Though some of the places that were part of Cin Ali's Ankara no more exist, the city still represents the future for all of us. As visitors head toward the exit, Cin Ali's social media accounts give us a glimpse of the future.

muze kumbaram

ali armağan daloğlu
özlem dengiz uğur

Micro-museum in Ankara: Big ideas, small spaces*

Businessperson Ali Armağan Daloğlu's journey into collecting began with a wooden piggy bank, which later inspired his work in collecting and museology. He founded Turkey's first museum themed around piggy banks and launched the "*BirKültür*" Initiative Platform. This platform offers direct support to museums on various matters, including preventive conservation, restoration activities, digital documentation, data processing, and inventory creation, all stemming from the idea that museums can operate like piggy banks for culture.

Özlem Dengiz Uğur, the museum's director, mentioned that their goal in digitizing in museology is to create spaces that benefit people of all ages and backgrounds.

The micro-museum concept provides unique experiences and focusing on storytelling rather than simply displaying numerous objects side by side. The digital format of micro-museums enables a broader reach, allowing them to engage larger communities dynamically and from a multidisciplinary standpoint. Uğur emphasized that micro and virtual museums could significantly enhance museum education, which remains underappreciated in Turkey, despite being a well-established practice globally. "Children in other countries interact with museums as educational spaces aligned with their curricula. It serves as a learning environment for both children and adults, including disadvantaged groups", she stated.

Muze Kumbaram is not just a piggy bank museum; instead, it focuses on the metaphor that museums serve as piggy banks for culture and memory. The museum offers guided tours and plans to implement education focused on the culture of saving and environmental protection for various age groups. Transforming museums into extensive collections is impractical due to the numerous protection and exhibition protocols. It is possible to use virtual museums more effectively by going beyond digital copies that can only be viewed with a mouse. For example, when an object in the Muze Kumbaram exhibition is clicked, its entire label appears and advanced digital infrastructures that are constantly being developed are exhibited. BirKültür Girişimi Platform also provides technical and official support to individuals and organizations that want to exhibit their collections.

*This text is adapted from the article titled "*Micro-museum in Ankara: Big Ideas, small spaces*" published on Daily Sabah.

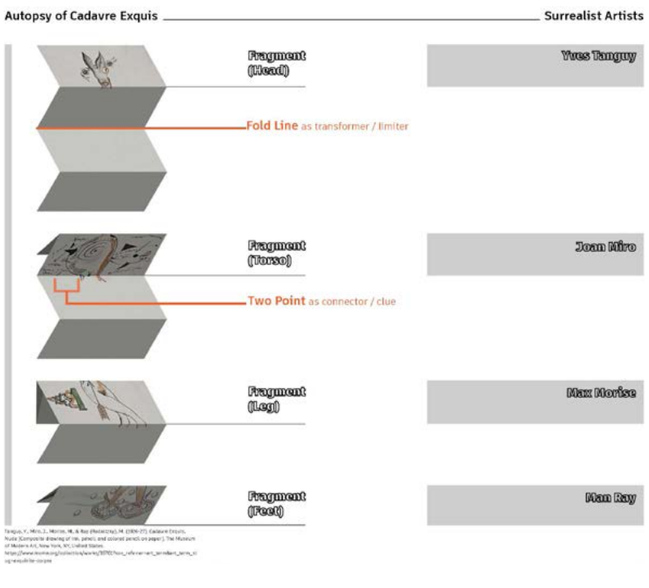
student works

This part of the StudioLog is dedicated to student's proposals for "Öykü Madeni" at Zafer Meydanı, Ankara, produced over a year of intensive study and exploration in the architectural design studio.

During the initial phase of the semester, students collaborated in three groups to collect data and develop visual tools representing the existing context. Focusing on Ankara's rich natural, architectural and cultural history, students managed to unravel the true identity of the city. This part is conducted with the claim that the tools (modes, techniques, etc.) we (architects) develop to understand the context is also effective in the design process. The subsequent phase focused on interpreting the collected data and formulating the initial definition of the "Öykü Madeni." As the semester progressed, students defined the boundaries, scale, and content of their proposals.

The culmination of their efforts was a series of comprehensive presentations showcasing their group works, individual interpretations of the "Öykü Madeni," and final proposals. These presentations, which included video productions, booklets, and posters, highlighted their ability to communicate complex ideas effectively and creatively.

Through themes of production and consumption (goods, land, knowledge etc.), students challenged conventional notions of urban development, and proposed projects that interpret the ground line as a deep section. During the whole process, embedding designs burrowing and groundscaping the earth, or skyscraping were highly encouraged. Their works envisioned a transformed cityscape, where innovative architectural solutions address contemporary urban challenges.



Ankara Exquis: Fold Lines of the City*

Alp Yılmaz, N. Atakan Harmancı

*The project won the First Prize in Archiprix Turkey 2023.

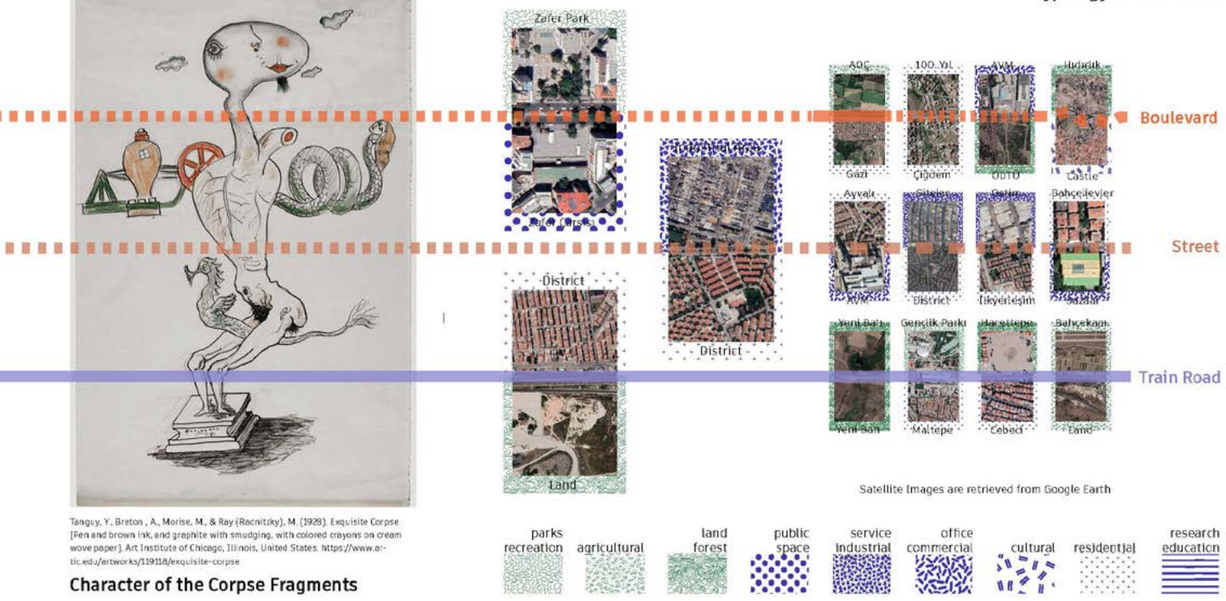
Ankara Exquis is a project focused on understanding the city's heterogeneous and fragmented development in order to reprogram, and propose an alternative condition to design for the city and its museum. Jean-Louis Cohen states that streets act as a paper fold, which reminds the **Exquisite Corpse** (Architecture, Design & Planning, 2022). This game is used as an analogy for three analytical tools developed to understand Ankara and suggest a design proposal. These analytical tools are used to understand the conditions that create limits between the fragments and offer a new heterogeneity between desired programs. The first one is fold lines as a tool for reading the city; the second one is fold lines as a tool for recoding the city; and the last one is fold lines as a tool for designing the city and its museum.

Fold Lines as a Tool for Reading the City 01

Tanguy, Y., Breton , A., Morise, M., & Ray (Racnitzky), M. (1928). Exquisite Corpse [Pen and brown ink, and graphite with smudging, with colored crayons on cream wove paper]. Art Institute of Chicago, Illinois, United States. https://www.artic.edu/artworks/119118/exquisite-corpse

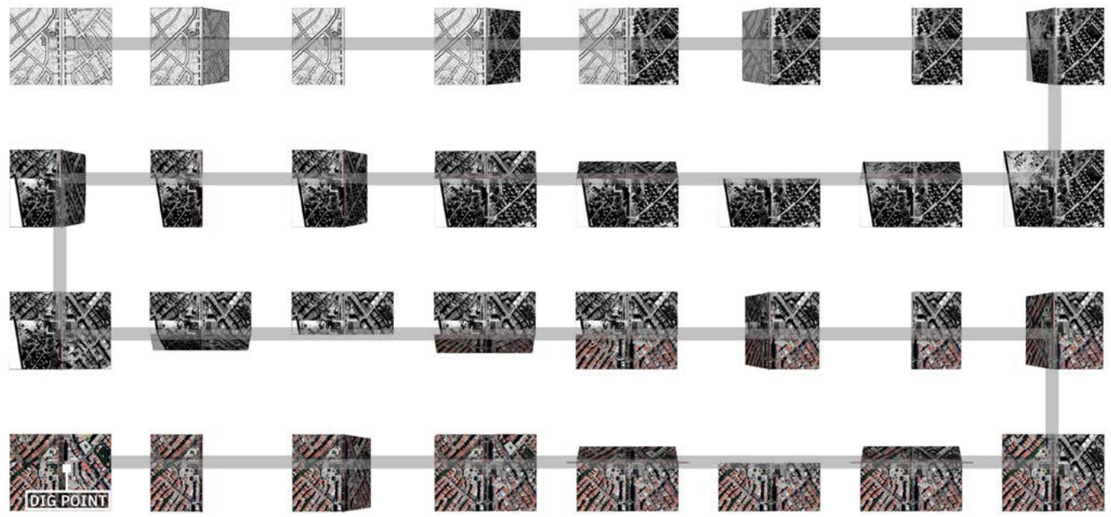
Character of the Corpse Fragments

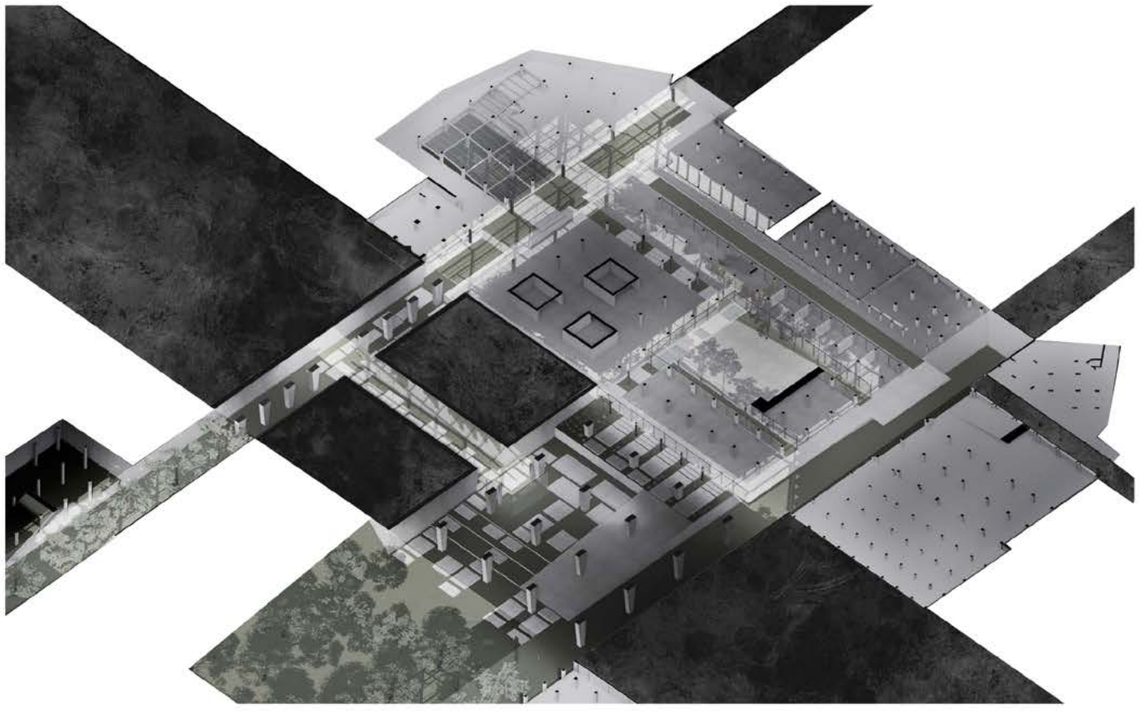
Typology of Fold Lines

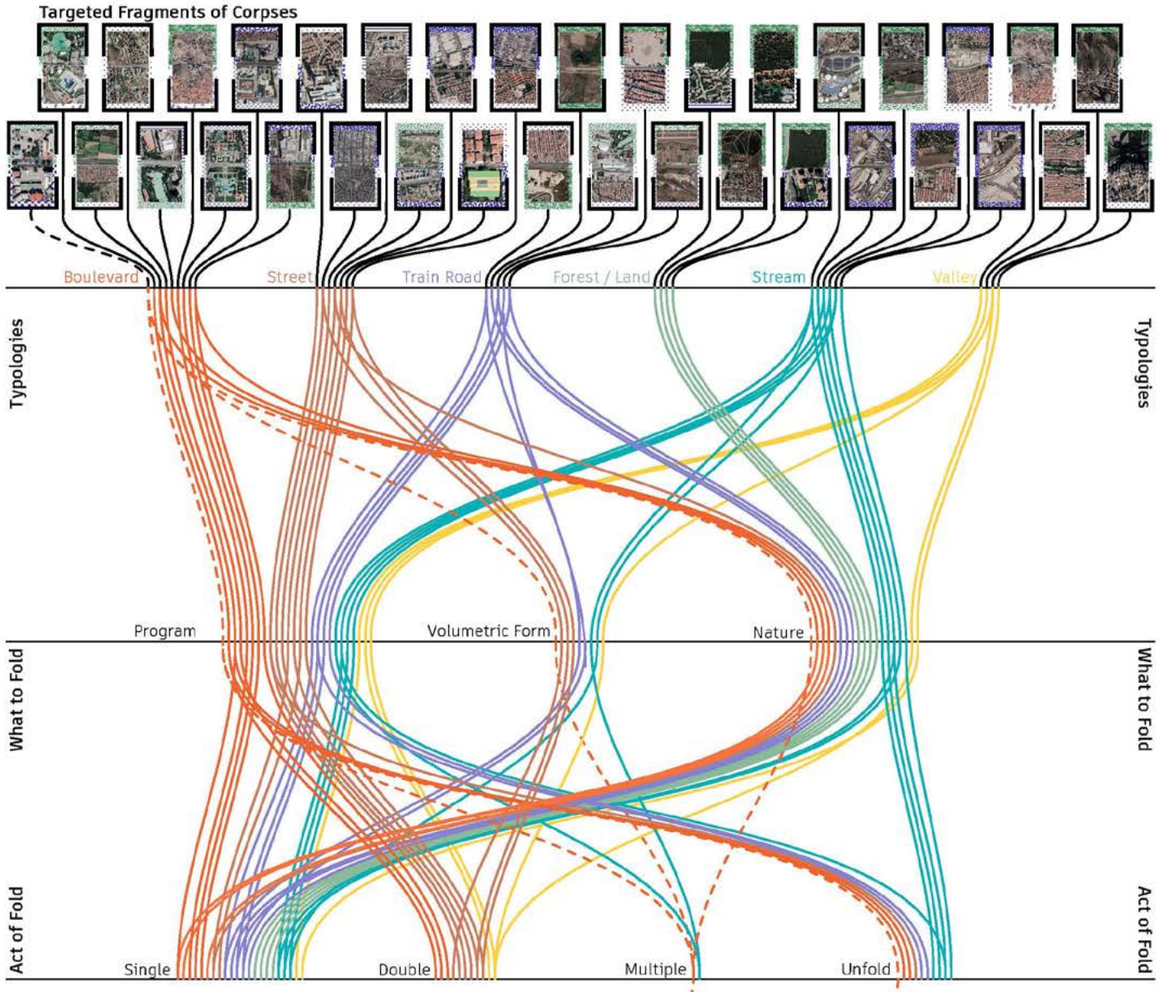


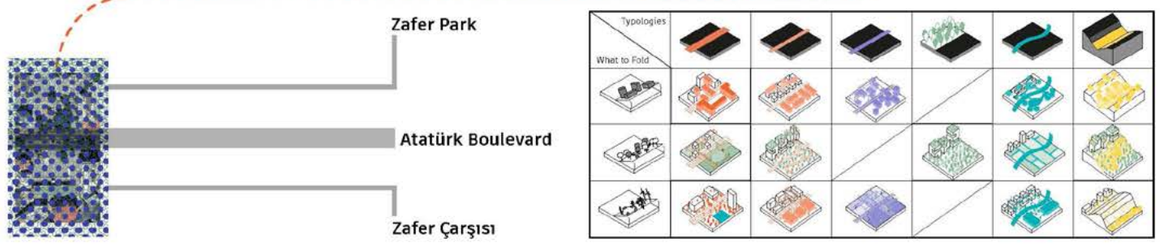
Fold Lines in & around Dig Point Throughout History

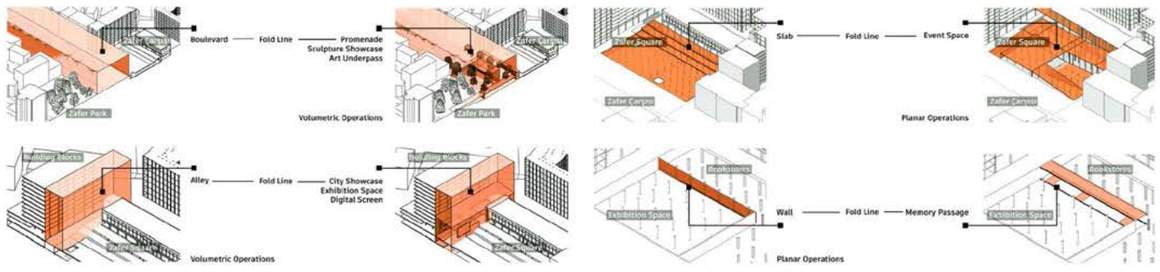
Satellite Images are retrieved from Google Earth






Targeted Fragments of Corpses
Boulevard
Street
Train Road
Forest / Land
Stream
Valley
Typologies
Typologies
Program
Volumetric Form
Nature
What to Fold
What to Fold
Act of Fold
Act of Fold
Single
Double
Multiple
Unfold


Zafer Park
Atatürk Boulevard
Zafer Çarşısı
Typologies
What to Fold

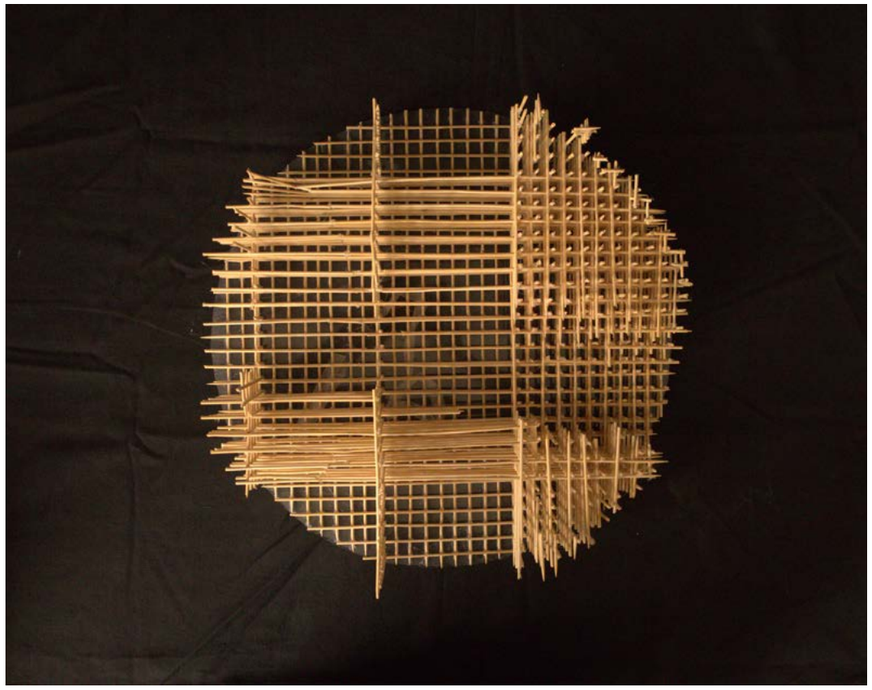

Boulevard
Fold Line
Promenade
Sculpture Showcase
Art Underpass
Volumetric Operations
Slab
Fold Line
Event Space
Planar Operations
Alley
Fold Line
City Showcase
Exhibition Space
Digital Screen
Volumetric Operations
Wall
Fold Line
Memory Passage
Planar Operations

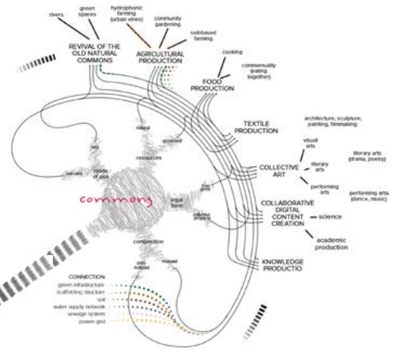
Ankara as a Heteropolis

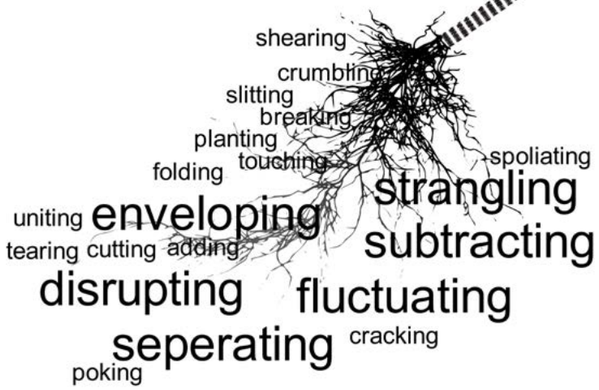
Alper Enes Ceylan

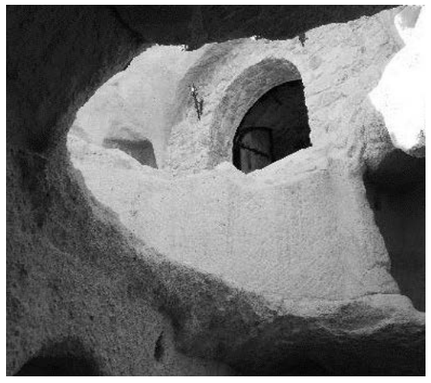
When uttering the slogan "*Sous les pavés, la plage!*", neither the Parisians were presuming to have a true beach underneath their paving stones, nor the people of Ankara will have one, when they attempt to inquire. What such a metaphorical fantasy heralds is to be found by ripping the crust of the city relentlessly apart, together with the counterfeit, constructed social structure it stimulates. Between the remnant crumbles of the "common production," including the rampant nature underlying the corpse of Atatürk Boulevard, a web of biomorphic connections overarch the existing built environment. The deeper we go into the whole narrative, the closer we get to the beach!

construction with deconstruction





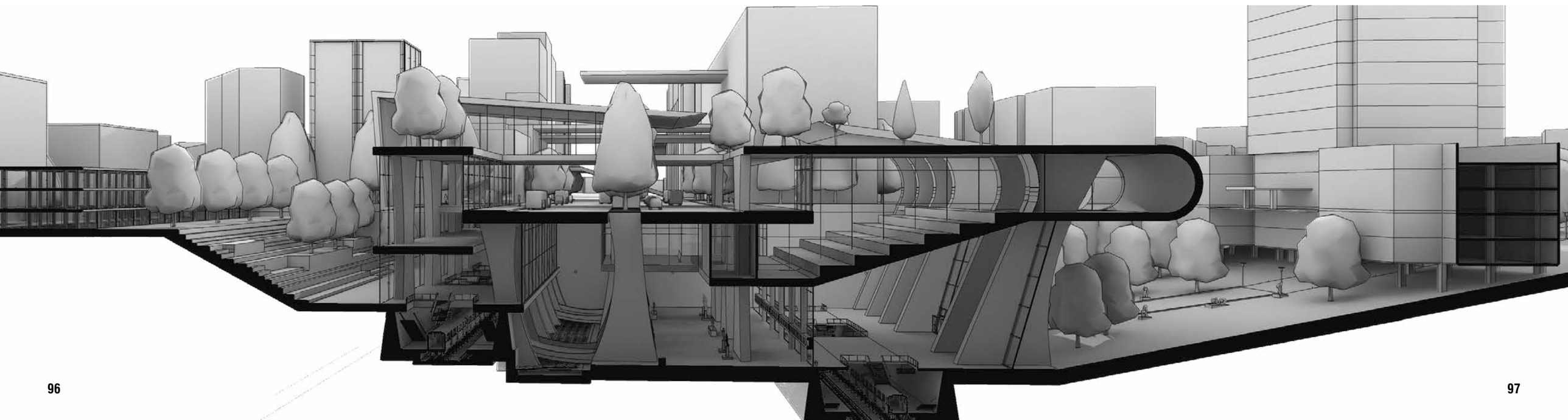


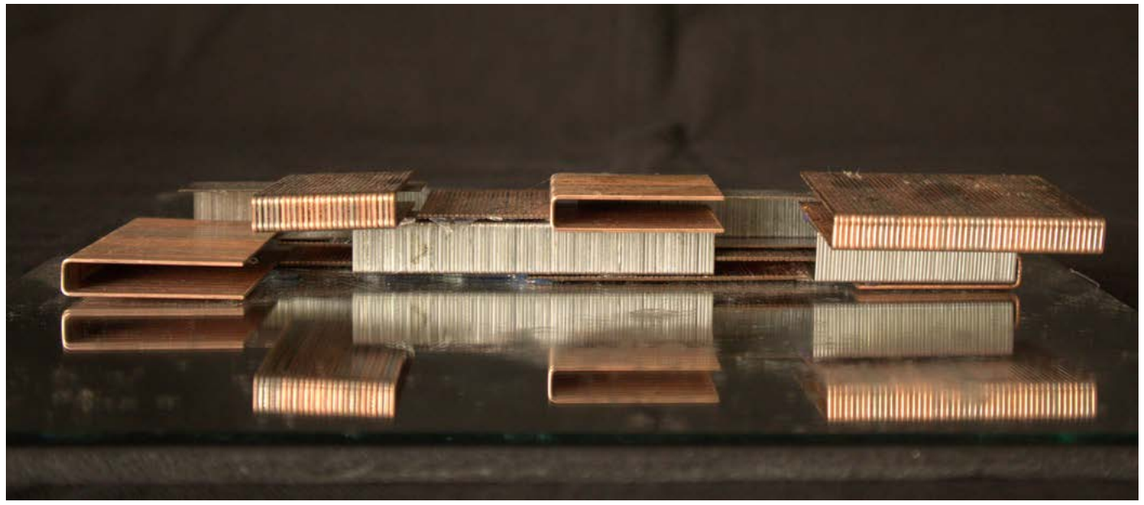


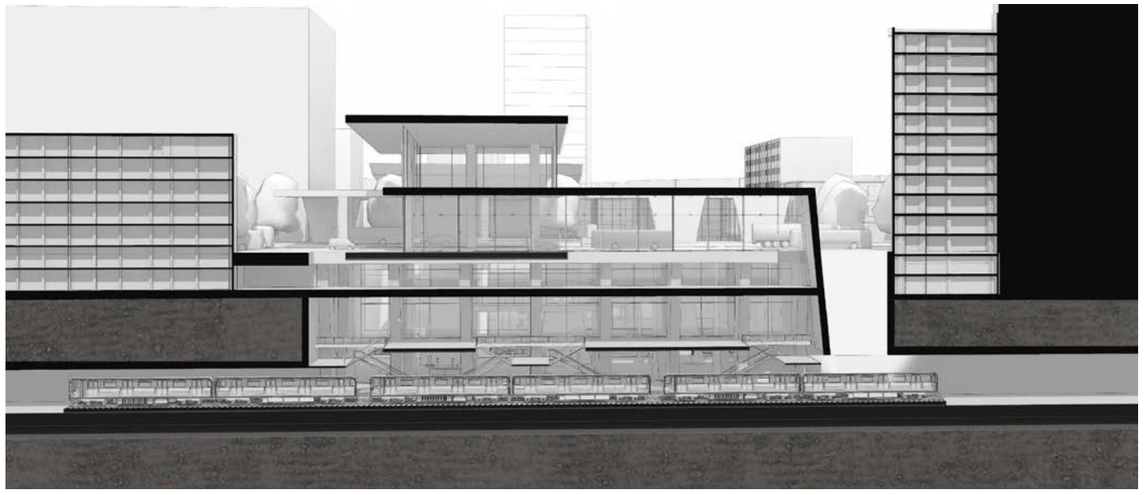
Folding Urban Narratives: Re-Imagined Ankara

Arda Fidansoy

As time passed by, the lack of social juxtaposition and interconnectivity scaled up. This design is conceptualized as planes that fold and interlock with one another. These gestures refer to programmatic, spatial, and social juxtapositions happening within. The ground is folded and separated functions are unfolded. I explored the city by analyzing sections from different times. By reading into the folds between these snapshots, this proposal uncovered a narrative of the city's evolution. These temporal transitions not only showed physical changes, but also revealed layers of history and culture. It was like flipping through the pages of a historical novel, understanding the interconnected story of the city. This approach provided insights into patterns, future trends, and the dynamic nature of the city's development.





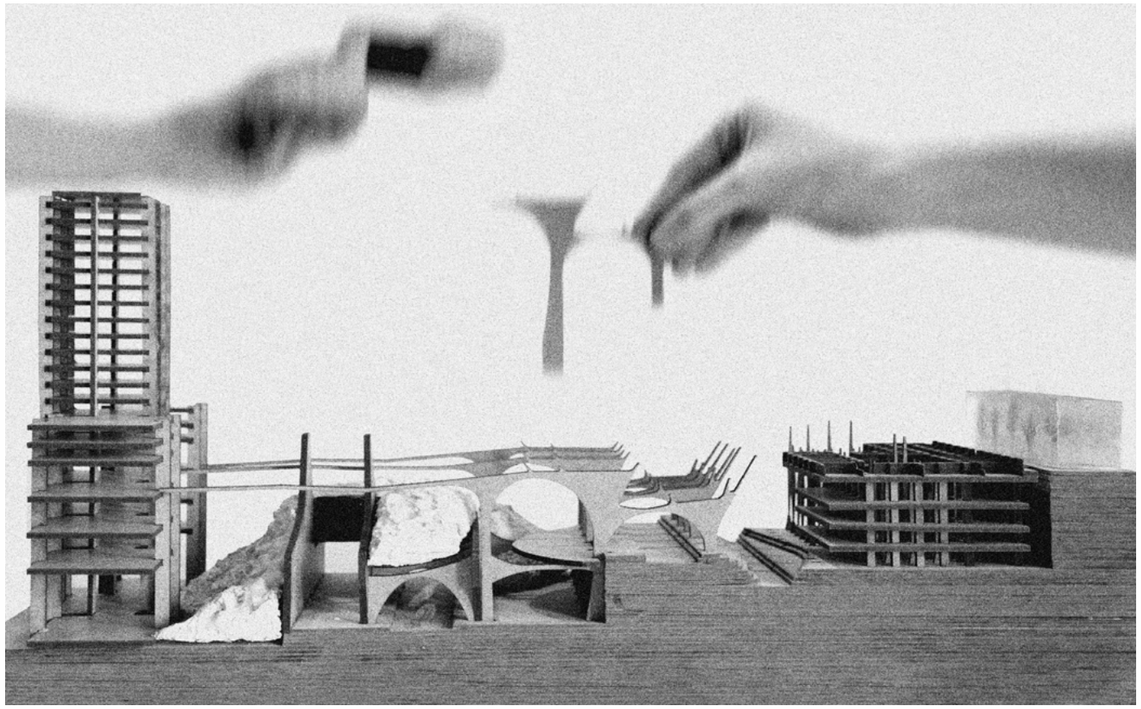


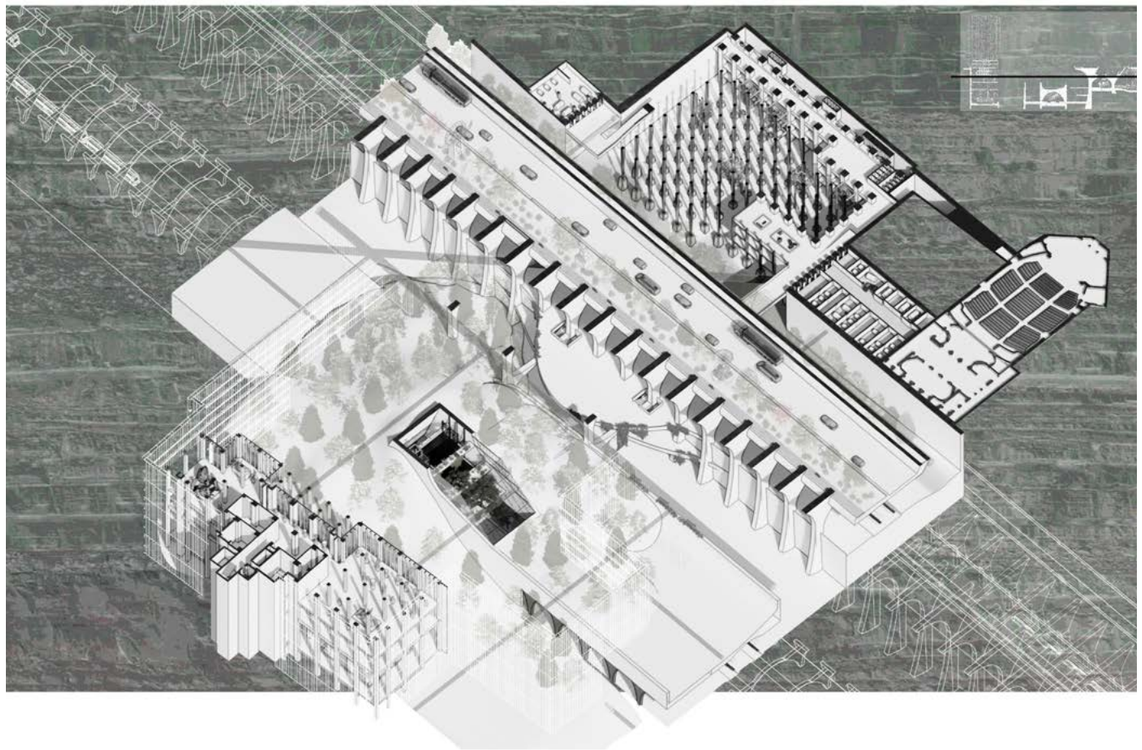
heterotopia*

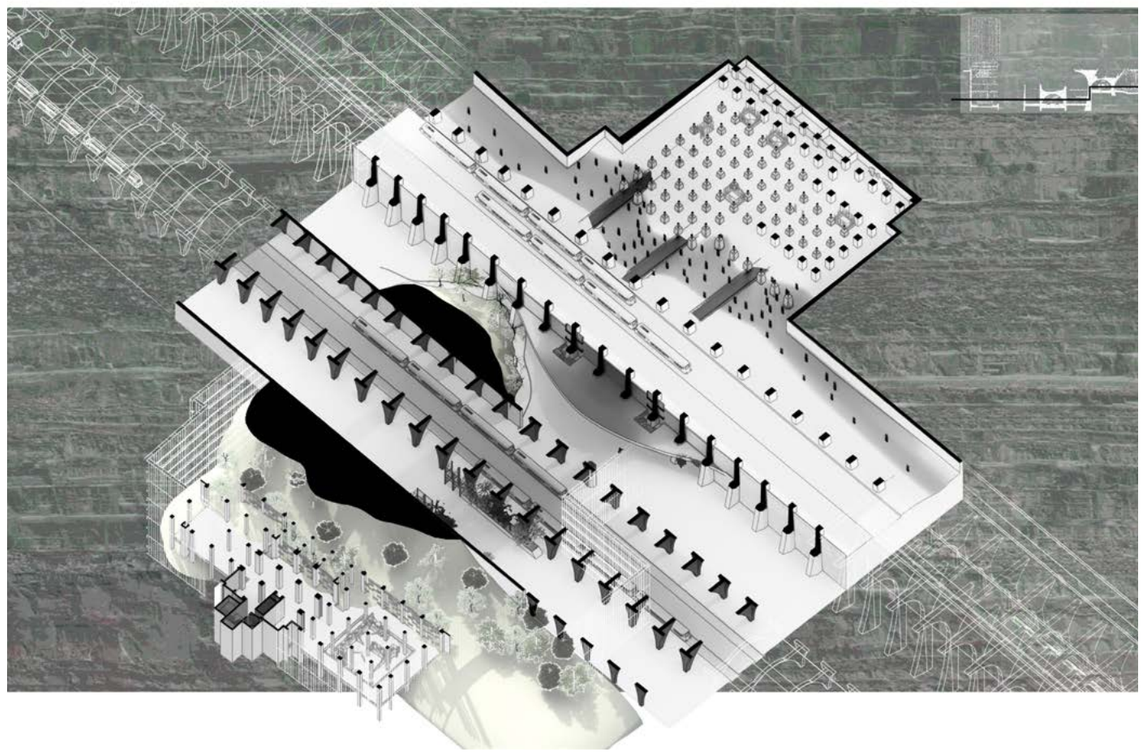
Ayça Tuğran

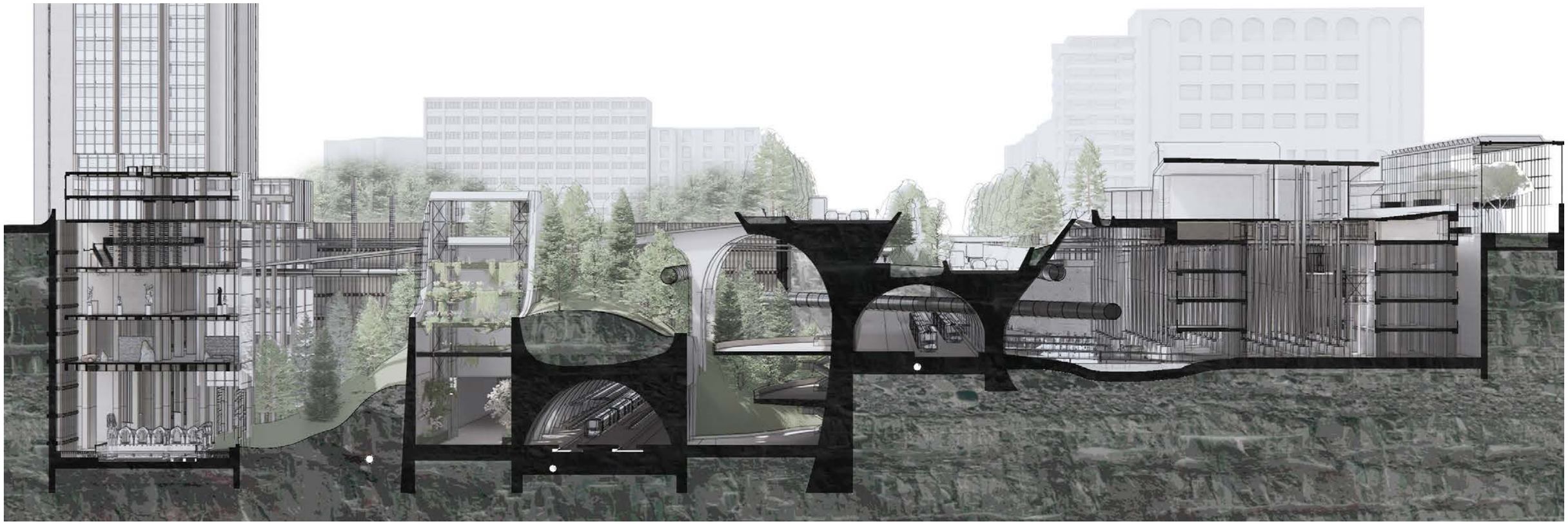
*The project won the Jury Incentive Prize in Archiprix Turkey 2023.

Michael Foucault's heterotopias are spaces that are different in some ways, with a disturbing, intense, contradictory, and transformative discourses. These heterotopic spaces are areas that exist in a spatially determined place, but at the same time lose their connection with them, and do not operate according to their rules. In the urban context, this can be examined through the "City Element Triad" by David Grahame Shane. While enclaves are spaces of stasis, and armatures are spaces of flow, together they need heterotopias that are in constant flux, providing a balance between them, and dealing with the exceptions and the 'other' in the city. These can be implied through the city at different scales, so that potential heterotopias can be produced that will ensure the balance of stability and speed of the city and reallocate urban life for the society. Therefore, dismantling and reappropraiting enclaves, slowing down the armatures, and revealing the underground infrastructures that maintain the city structure will create the urban heterotopias that modern societies need.





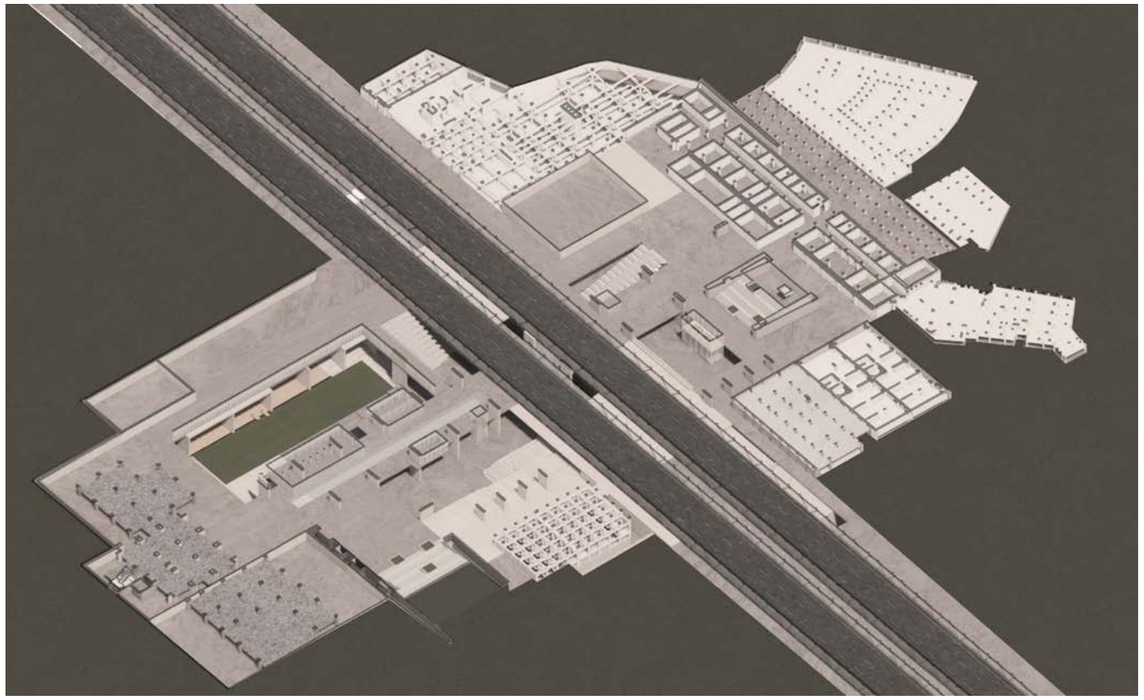


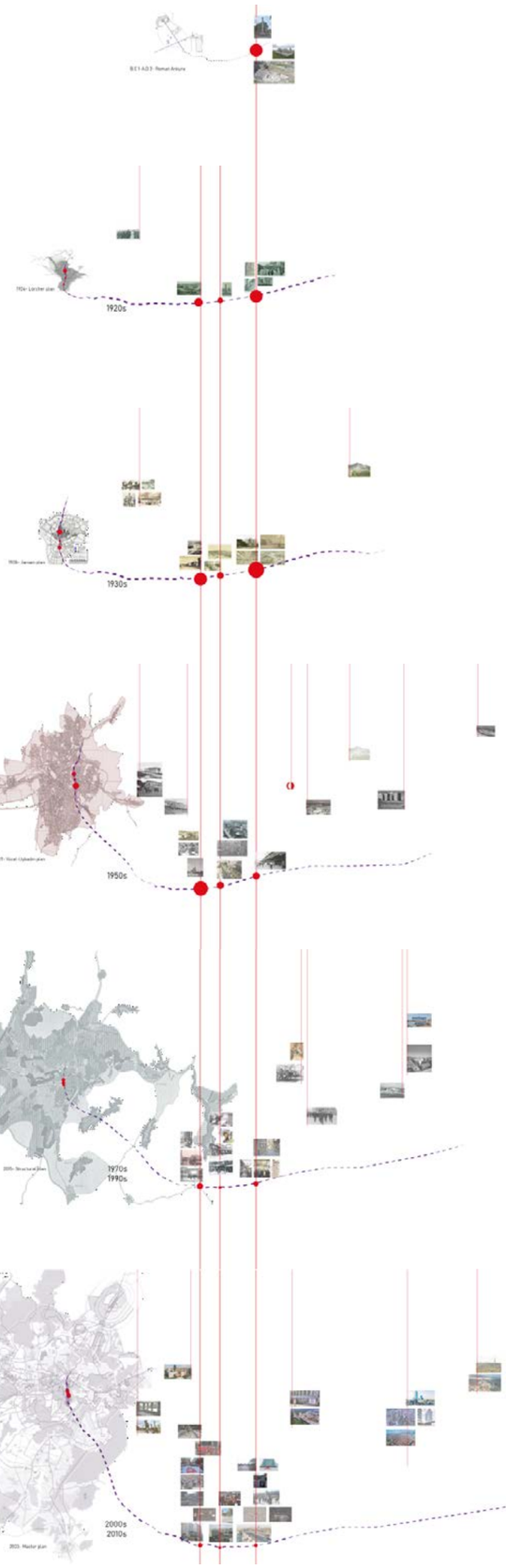


Amnesiac City: Ankara

Çağdaş Ata Eminağaoğlu

Ankara has suffered significant damage to its key landmarks over time, with the severity of this damage increasing as time passes. Due to this accumulated damage, Ankara has suffered losses in its memories, leading to its current state as an "amnesiac city." Despite enduring such damage, there are still areas within Ankara that retain elements of collective memory. The main objective of the project was to reclaim and revitalize lost and forgotten elements of collective memory by reconnecting existing fragments. The focal points of the city, selected for this endeavor, are areas that endure damages to elements of its collective memory.





memory ore

Deniz Çevik

The aim of the project has been to create an urban memory space for the city by focusing on urban agents-in Latour's definition- which can be both human and non-human objects, or even events taking place in the urban space, equally contibuting to the creation of urban memory.

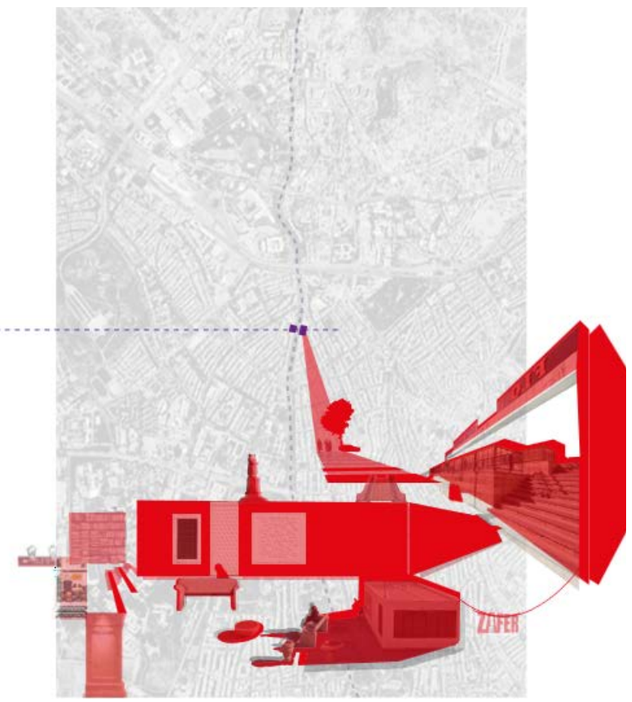
After an inventory of urban memory was drawn up by going through the displaced objects, the question of how these objects-concepts-events could be collected, archived and represented in the new "memory center" of the city was posed.

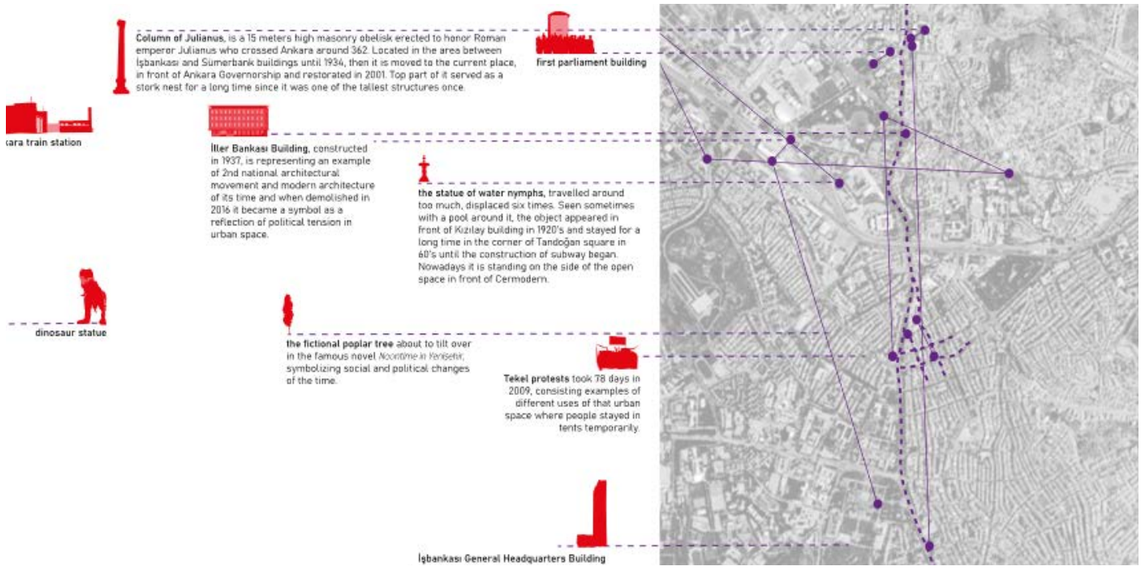
The concept of parallax came into play as a means for creating the space of the "archive-museum-memory center": a space that would offer new possibilities not by changing the location of objects, but by changing the perspective of the observer. A permanent display area was created for first-hand inventory, including Water Nymphs Statue, the Column of Julianus and 1:1 scale ground floor replica of the demolished Provincial Bank Building. From the interior of the building they can be perceived only as fragments, not as wholes.

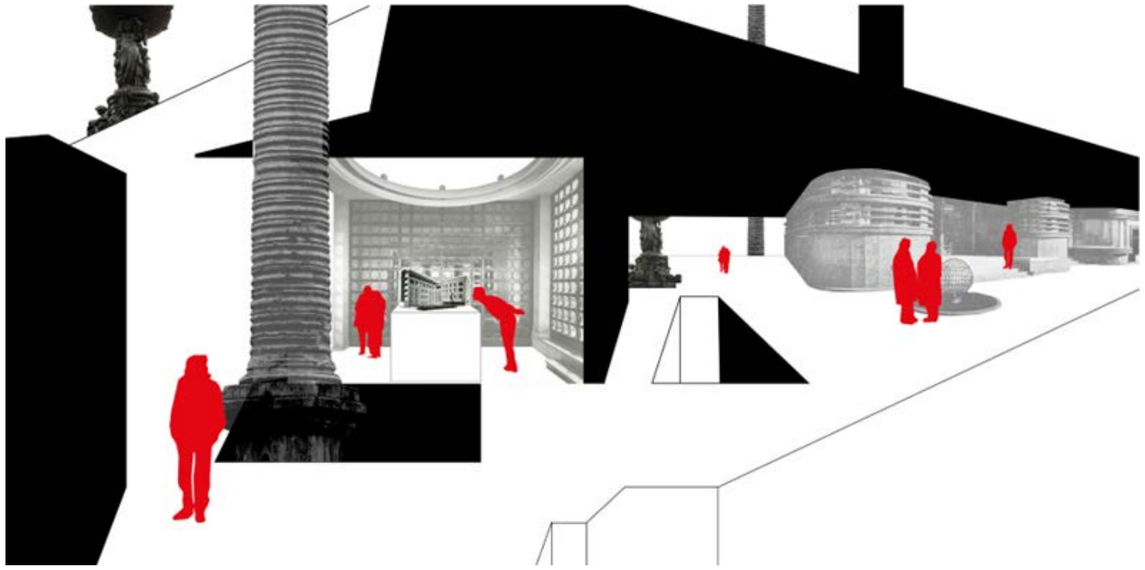
The structure in the area expands vertically and will continue its life as "memory center" where studies on urban memory will be carried out.

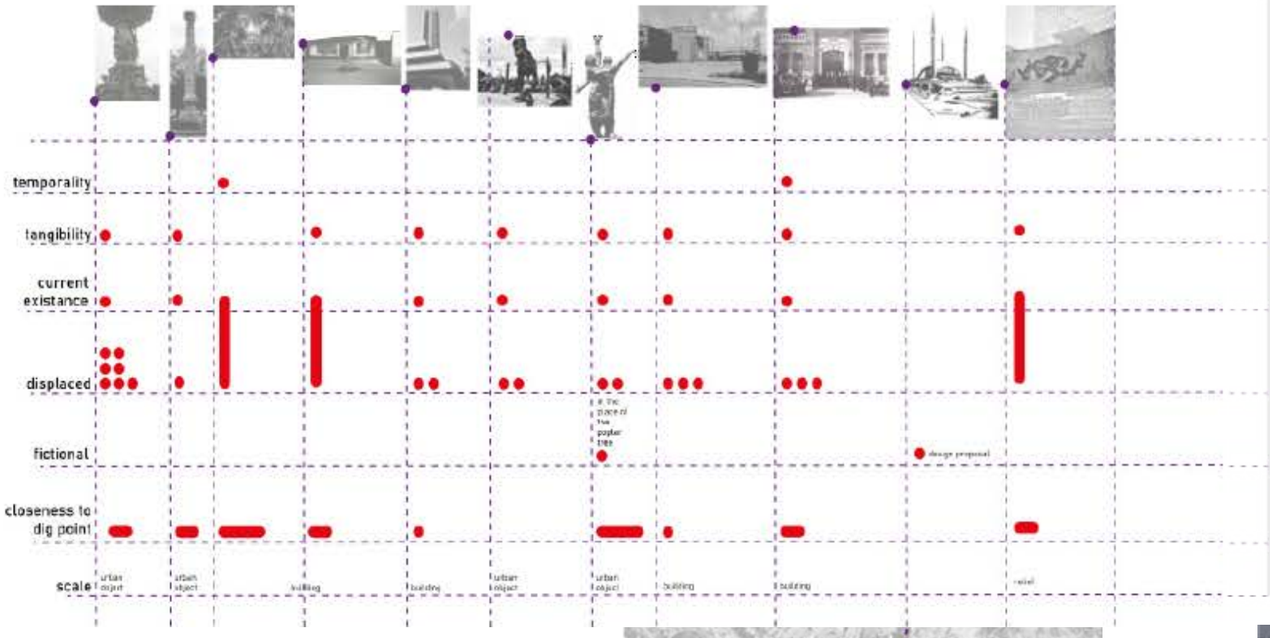
CURRENT CONDITION

from a **recreation area and meeting point** to a **suppressed and disused** place, a transition point and a regular shopping space.




Column of Julianus, is a 15 meters high masonry obelisk erected to honor Roman emperor Julianus who crossed Ankara around 362. Located in the area between İşbankası and Sümerbank buildings until 1934, then it is moved to the current place, in front of Ankara Governorship and restorated in 2001. Top part of it served as a stork nest for a long time since it was one of the tallest structures once.
first parliament building
ara train station
İller Bankası Building, constructed in 1937, is representing an example of 2nd national architectural movement and modern architecture of its time and when demolished in 2016 it became a symbol as a reflection of political tension in urban space.
the statue of water nymphs, travelled around too much, displaced six times. Seen sometimes with a pool around it, the object appeared in front of Kızılay building in 1920's and stayed for a long time in the corner of Tandoğan square in 60's until the construction of subway began. Nowadays it is standing on the side of the open space in front of Cermodern.
dinosaur statue
the fictional poplar tree about to tilt over in the famous novel *Nocnitme in Yenişehir*, symbolizing social and political changes of the time.
Tekel protests took 78 days in 2009, consisting examples of different uses of that urban space where people stayed in tents temporarily.
İşbankası General Headquarters Building




temporality
tangibility
current existance
displaced
fictional
closeness to dig point
scale
urban object
urban object
building
building
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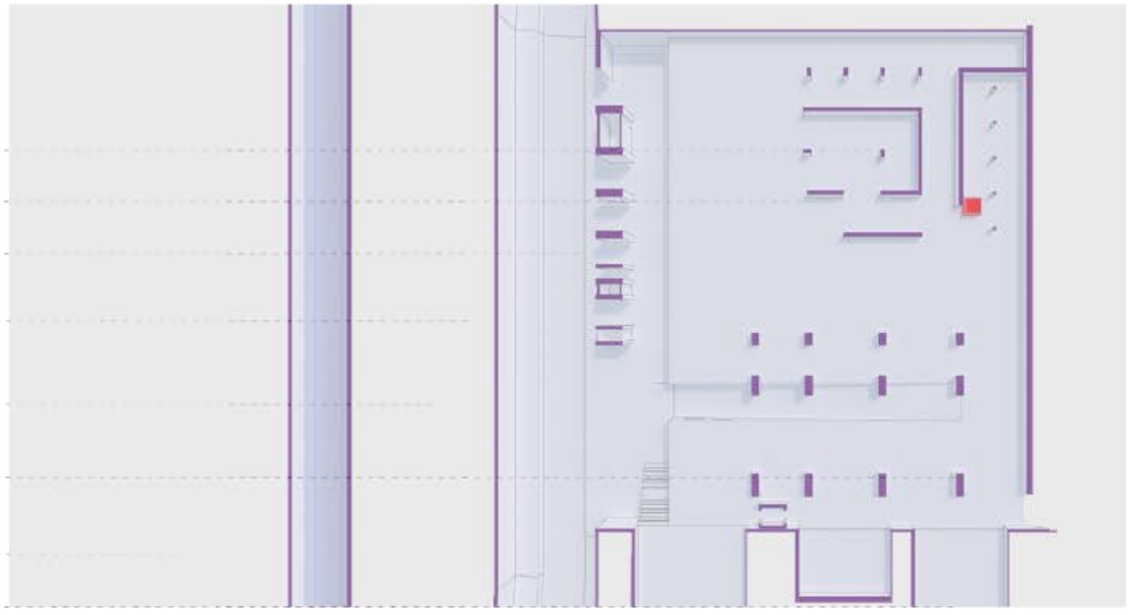
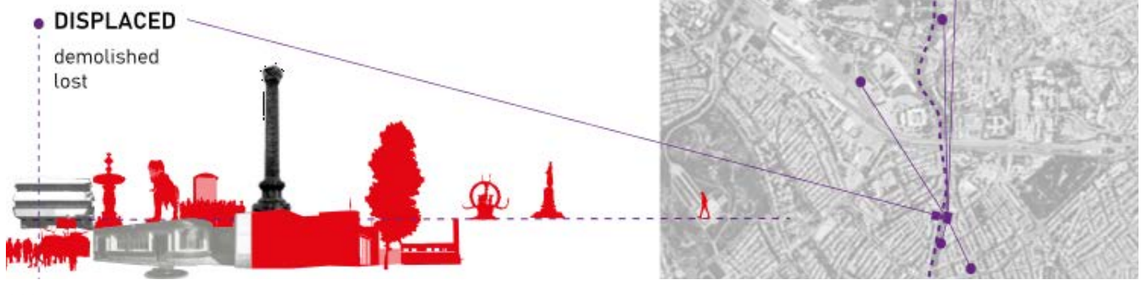
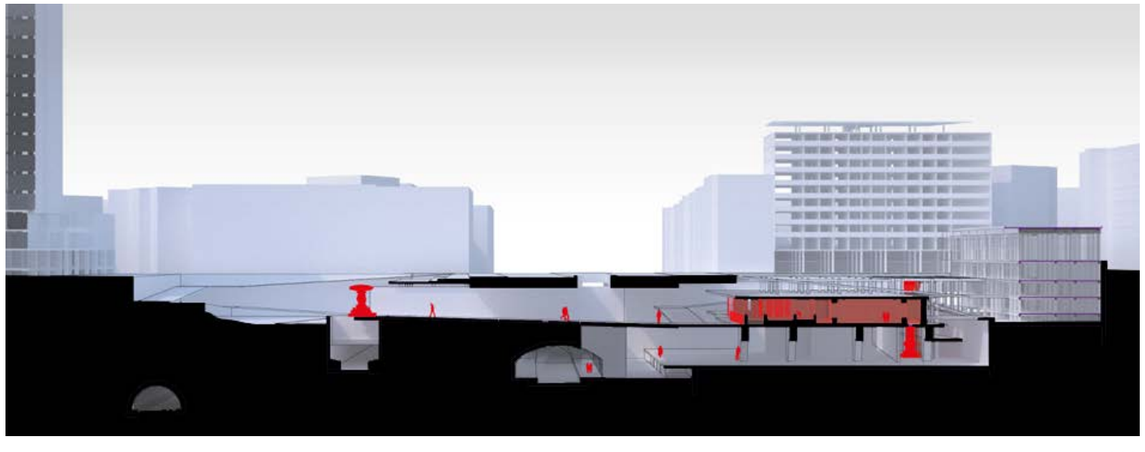
design proposal




DISPLACED
demolished
lost



YOBICITY

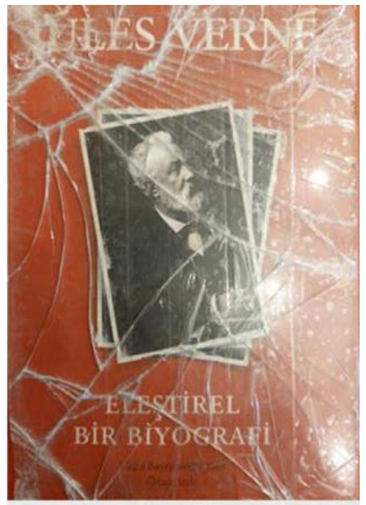
Doğa Deniz Yıldırım, İlkmen Verda Azkar

Through the years, various interventions in Ankara have led to physical, natural, and cultural changes that have left a fragmented urban fabric. As it is, the city now can be likened to a fractured glass. Cultural and social spaces, as well as green areas, have diminished or have been transformed into fast-consumption zones scattered across the city like shards of broken glass. Addressing these fractures/fragments has led us to the Japanese philosophy of *yobitsugi,* which provided the conceptual background for mending them. Our approach focused on identifying and restoring the cultural, social, and green elements around Zafer Square.

These fragments will affect the function and geometry of the "golden joinery" element that will unify them. Selected fragments, such as associations, exhibition areas, bazaars, and performance spaces, were digitally lofted together to generate various scenarios and new functions. The lofts, created with the help of Rhinoceros software, served as a guide for the design process. Subsequently, these lofts were analyzed in order to develop the functional spaces within them.

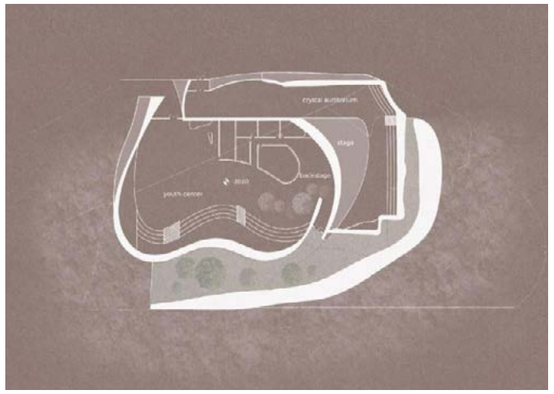
fragmentation of nature

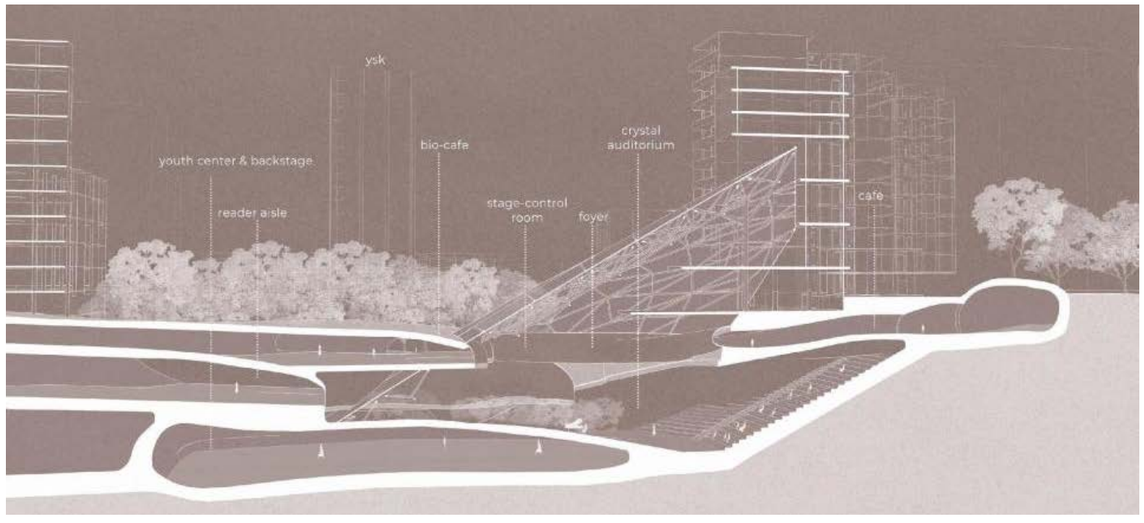
physical fragmentation

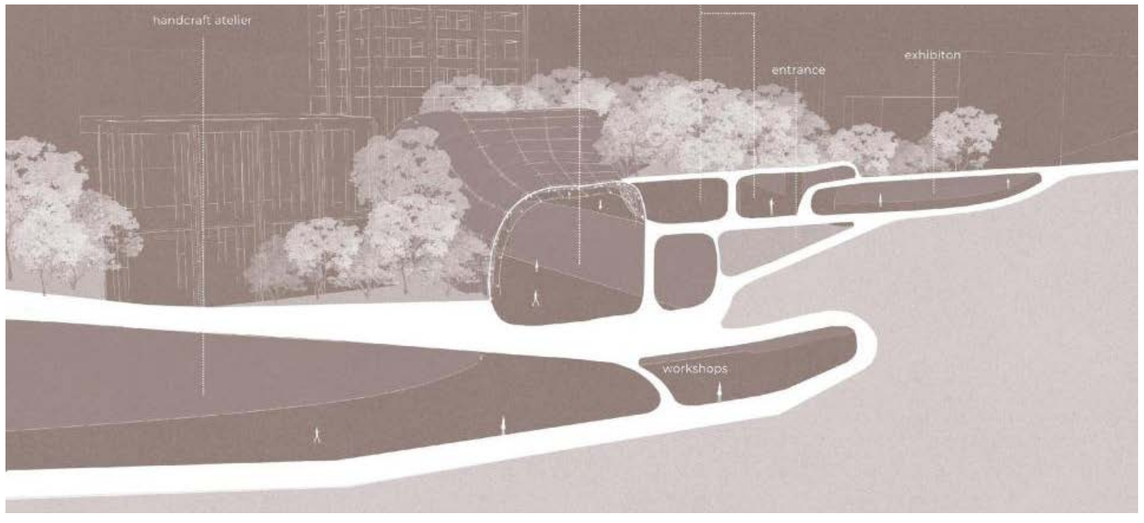


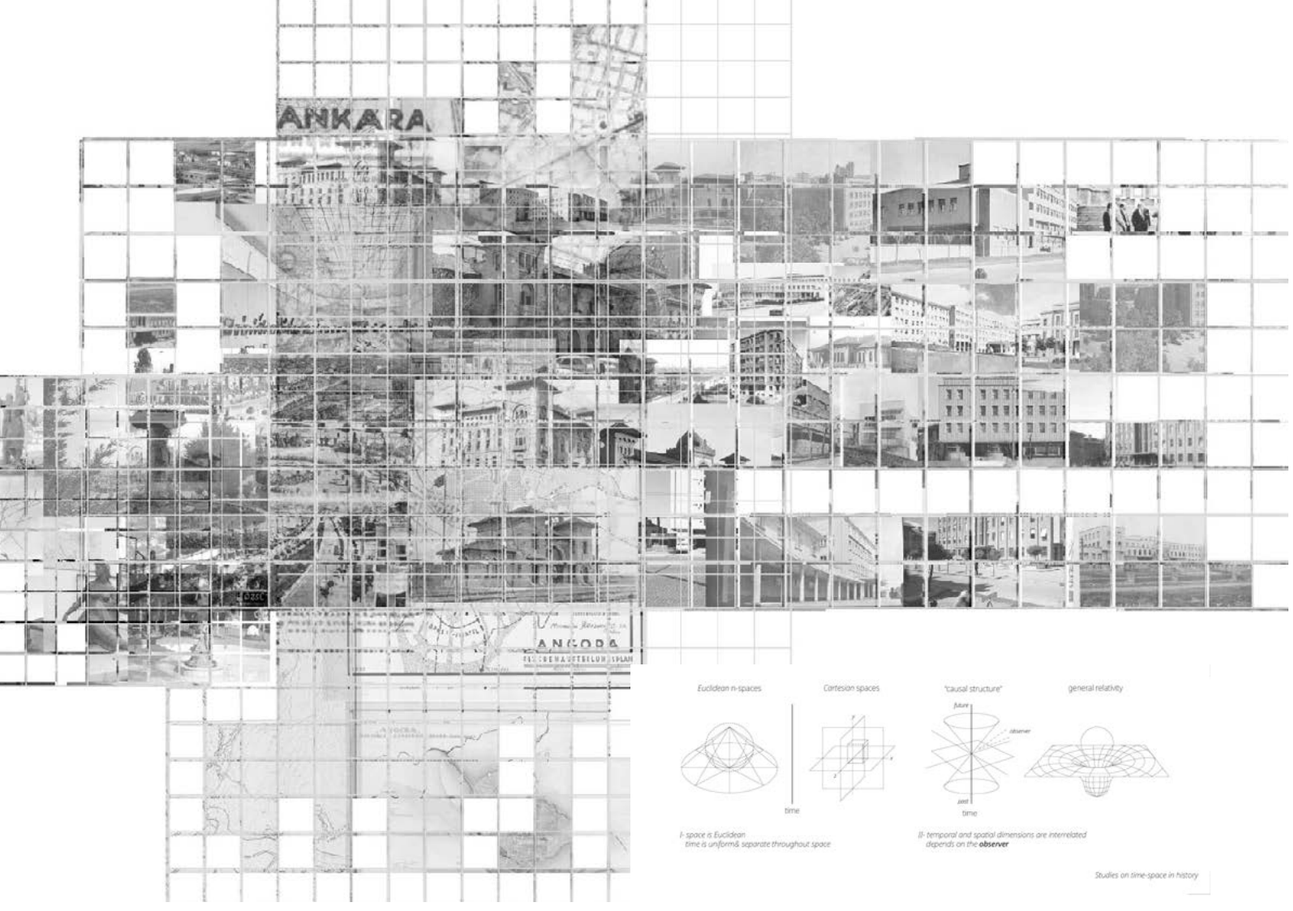
cultural and social fragmentation


FRAGMENTATION of THE CITY
YOBITSUGI
FRAGMENTS
REPAIR
social/cultural fragmentations
pyhsical fragmentations
green fragmentations
a 'binding, connecting' element of the fragmentations will be designed
green
bazaars
performance spaces
bookstores
parks
associations & unions
cafe/bar
urban voids
functional, formal, social, political fragmentations in the city will be repaired




ysk
youth center & backstage
bio-cafe
crystal auditorium
reader aisle
stage-control room
foyer
cafe


handcraft atelier
entrance
exhibiton
workshops

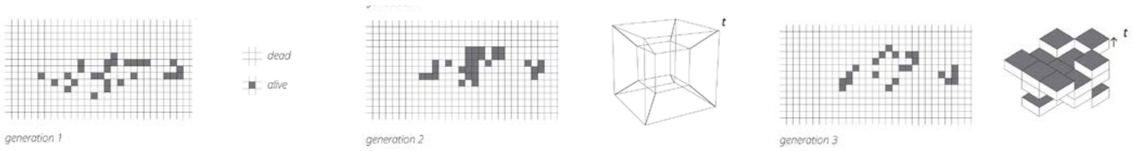


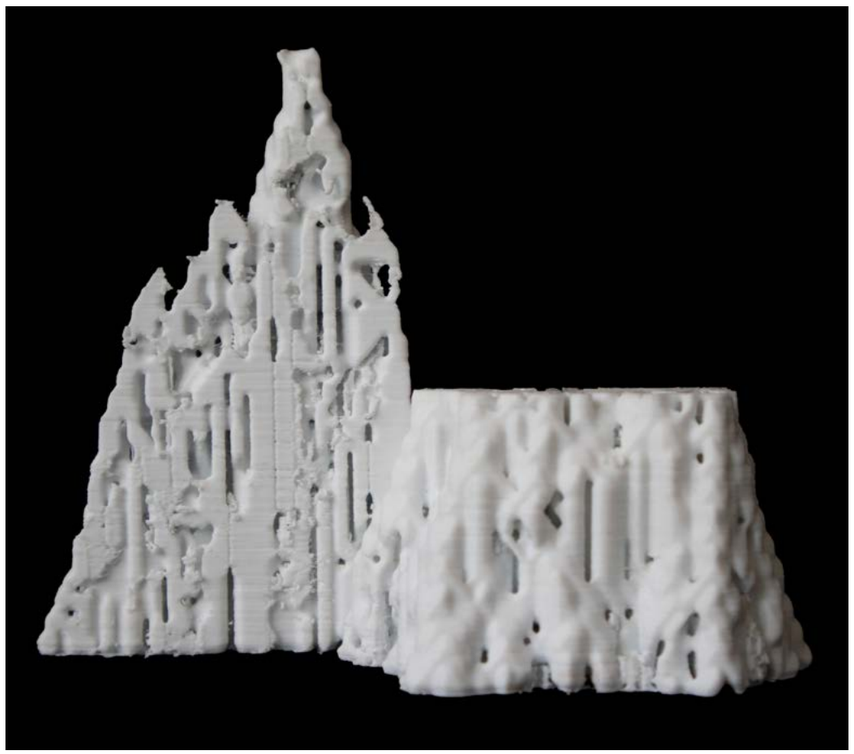
XYZT-A Game of Life

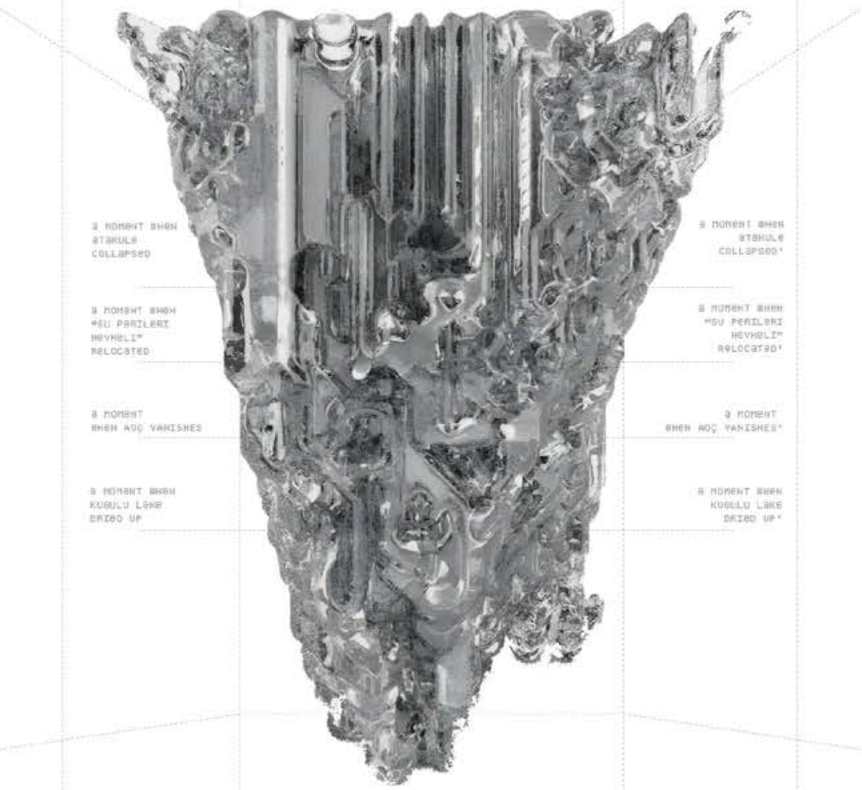
Ebru Evin

The XYZT project was attempted to offer a fresh perspective on the relationship between memory and space. Ankara, a city with a rich and deep-rooted history, served as the focal point for this exploration. The aim was to unearth the city's historical, cultural, and natural memory—its "ore"—by approaching it as a mine waiting to be excavated.

By intertwining memory with the spatial record of time, it is being emphasized that the essence of architecture is not confined to its walls, but resides in the interactions and experiences that occur between them. At its core, the inquiry delves into how architecture is experienced and how these experiences are reshaped themselves in response to a new hyper-real landscape—one that begins to merge with and dissolves into the continuum of time.

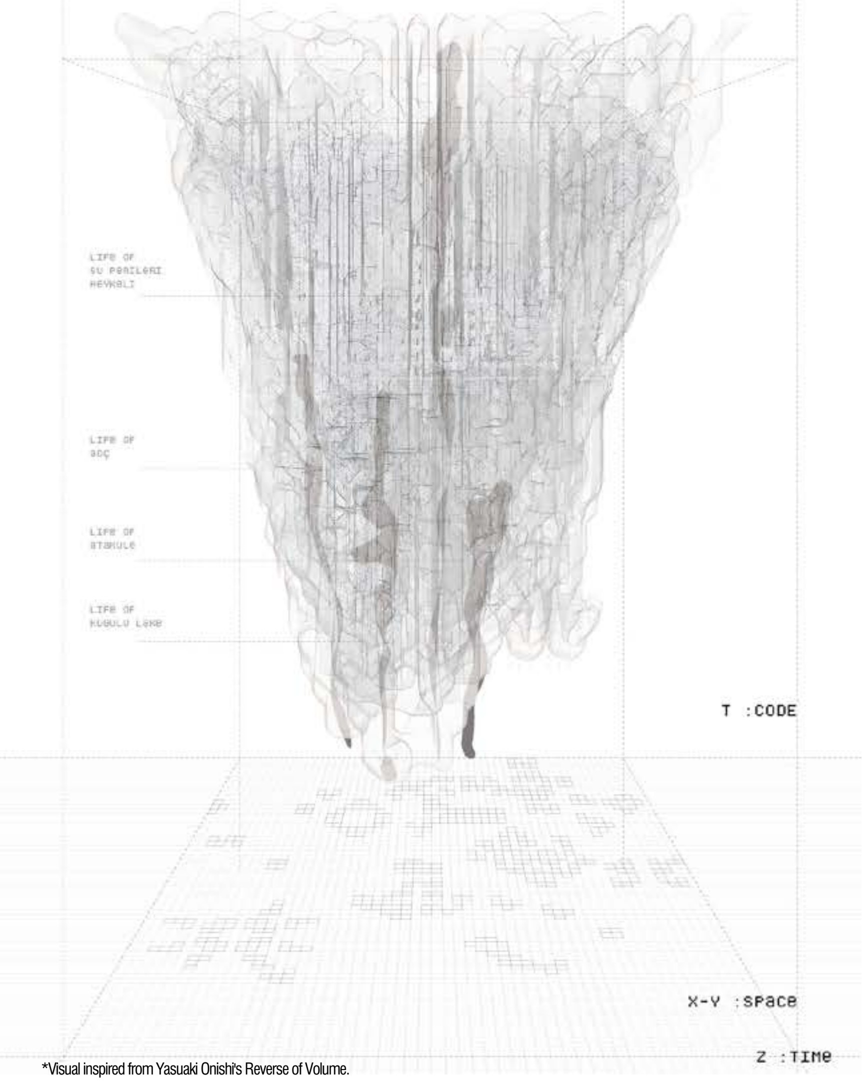




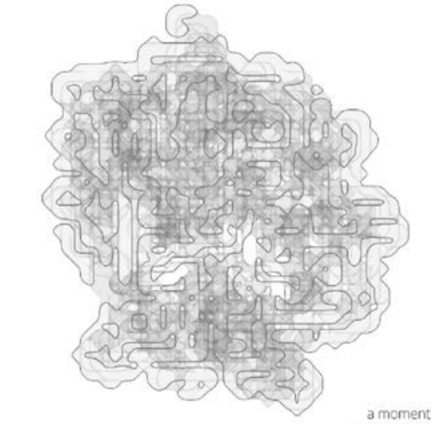


CONCRETE HISTORY

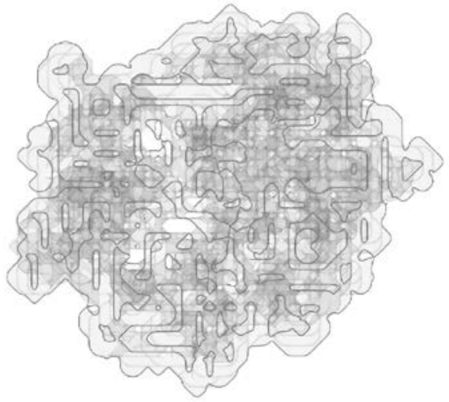
(memory of ankara)



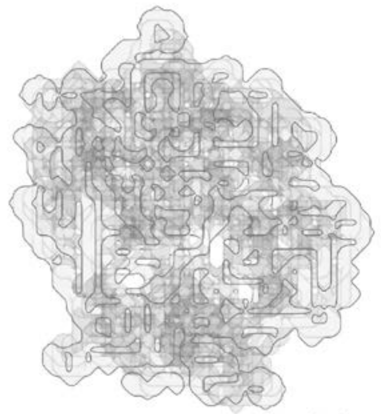
*Visual inspired from Yasuaki Onishi's Reverse of Volume.



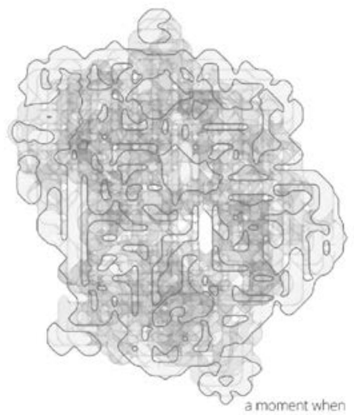
a moment
when atakule
collapsed



a moment
when AOÇ vanished



a moment when "su
perileri heykeli"
relocated



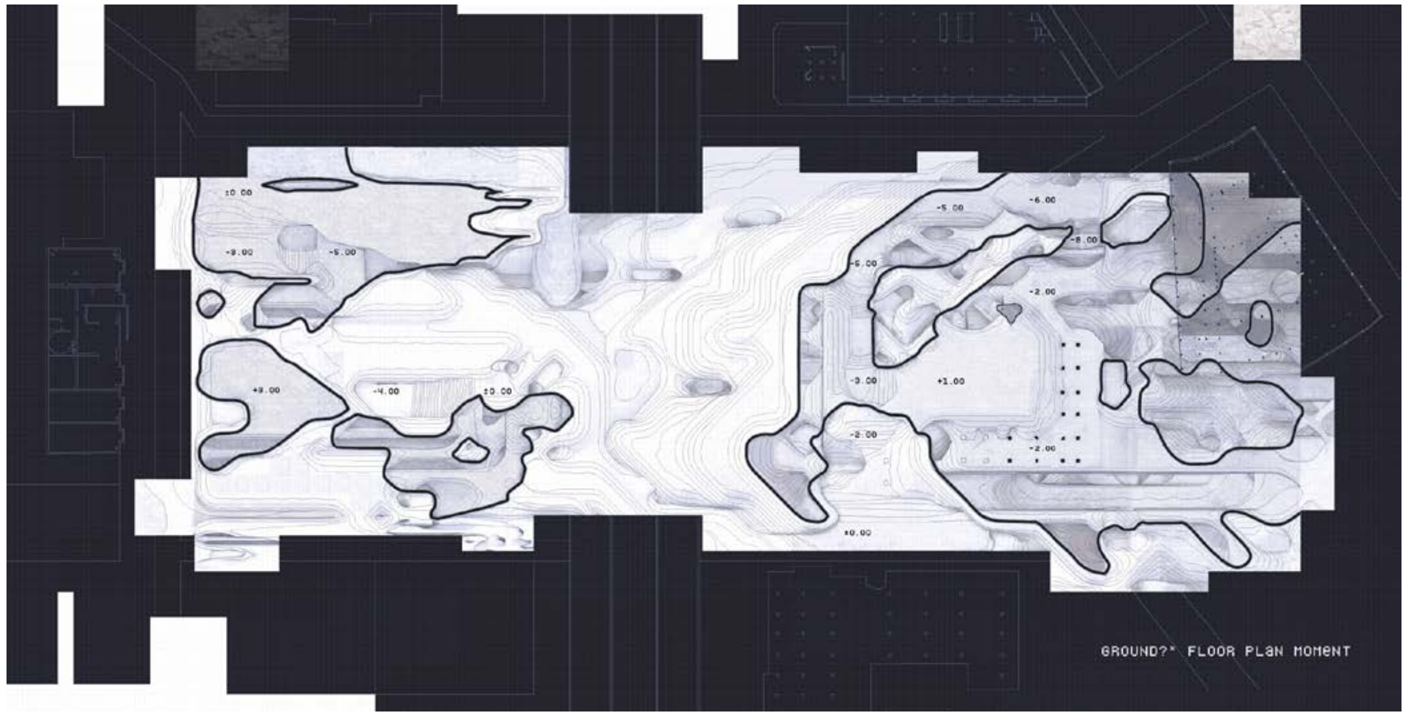
a moment when
kugulu lake
dried up

a moment in somewhere
survival :%0
error 404: memory not found ?*

Gama İş Merkez
Oktay Veral&
Sezar Ayger
1985

moment in somewhere
urvival : %30

Zafer Çarşıs
Emin Ona
1952

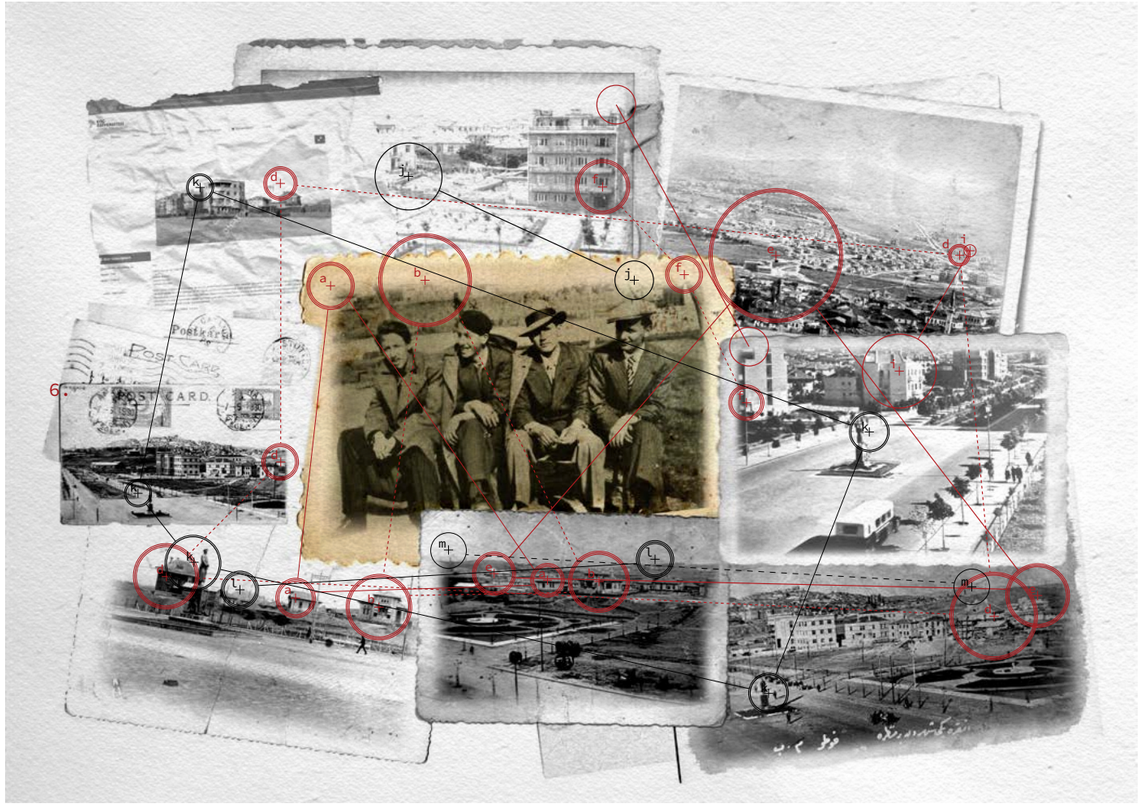


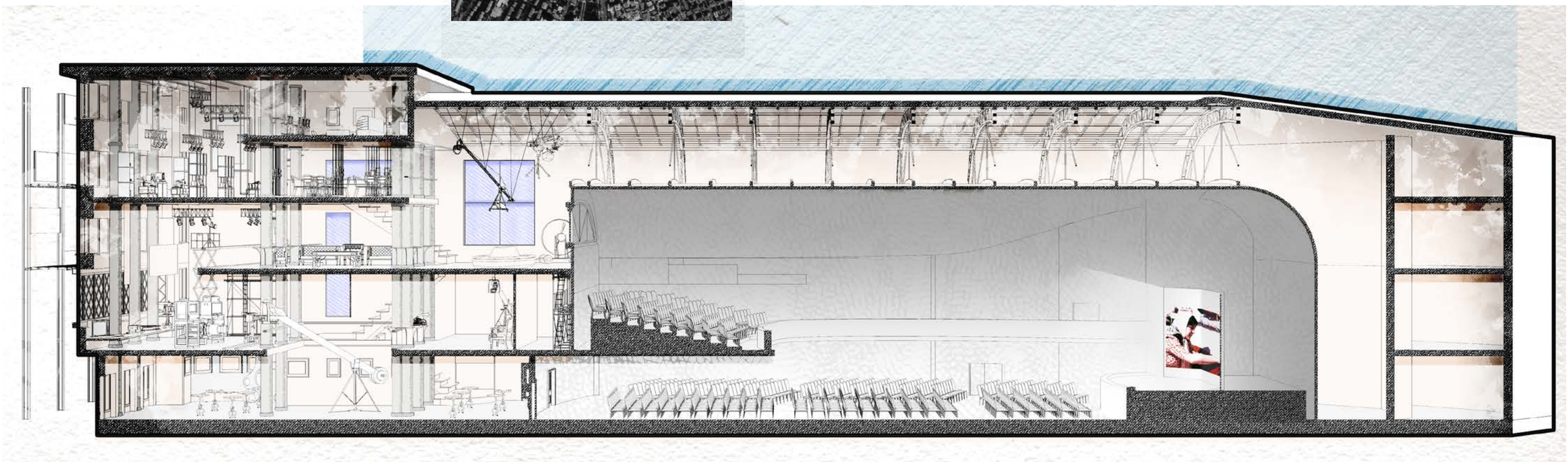
The Bench

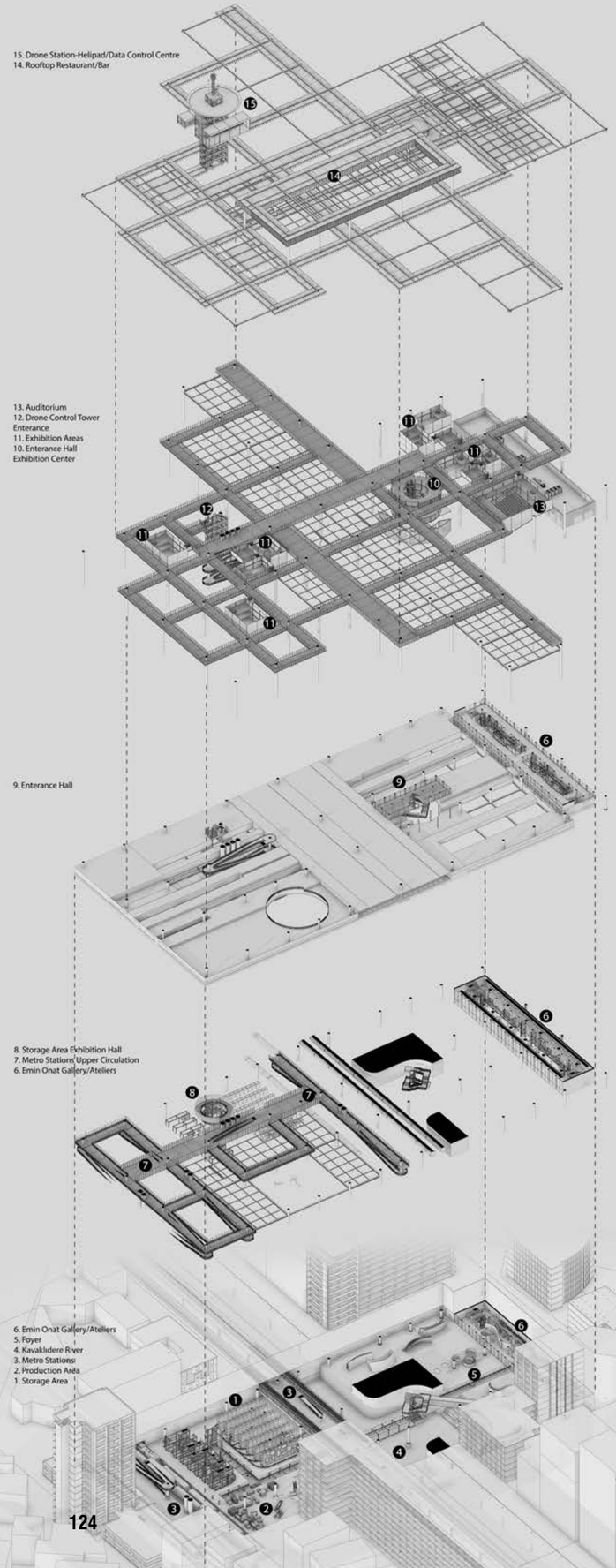
Ece Özsel

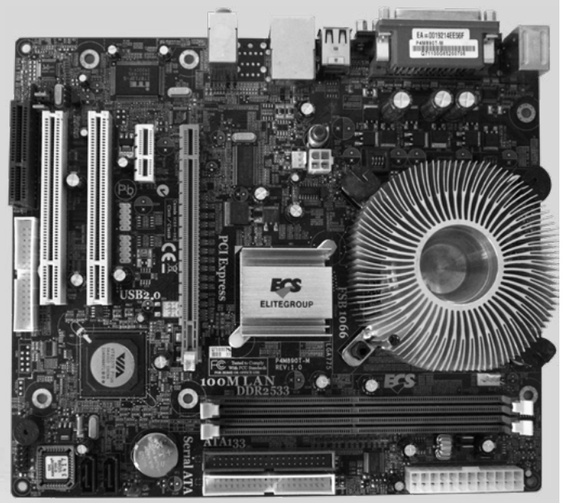
This project that started from a photograph is the outcome of an in-depth study of the cultural and architectural evolution of the city of Ankara after its designation as the new capital of the Turkish Republic, and of the story behind that photograph from following early years. The "*Garipçiler*" Photograph unveils a series of lost narratives that have developed in and around the literary milieu of Ankara. At first glance, the photograph consists of four friends sitting on a bench: the poets Orhan Veli Kanık, Melih Cevdet Anday, Oktay Rıfat Horozcu and their friend, Şinasi Bayar, who was not a poet. However, unveiling the story of this seemingly simple photograph leads to a much more complex web of narratives in the city: How literary figures, poets and non-poets, have created a social/cultural hub in the life of the city in bars, meyhanes, cafes, and restaurants of Ankara.

*For details about the "photograph", see page 62.







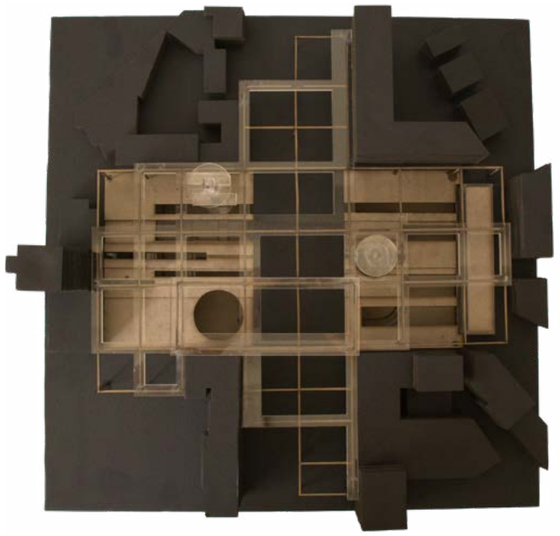


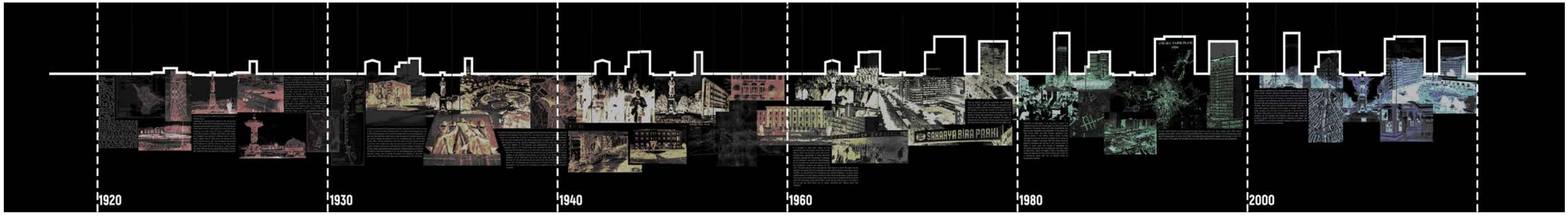
post-production

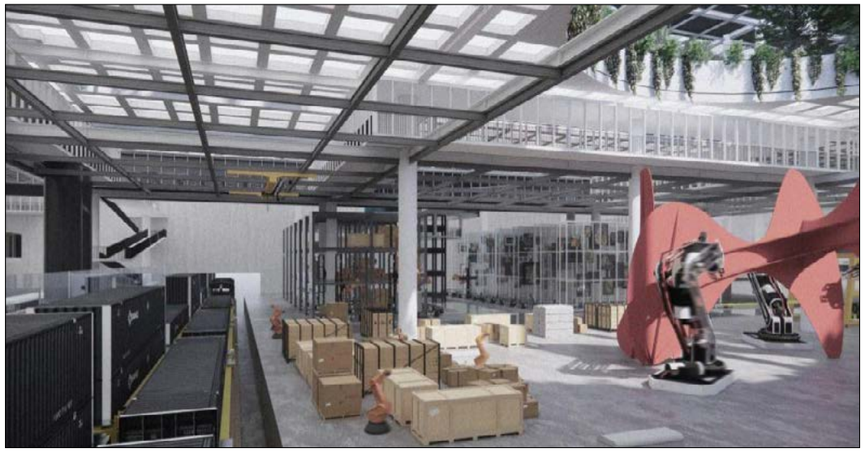
Efekan Doğanay

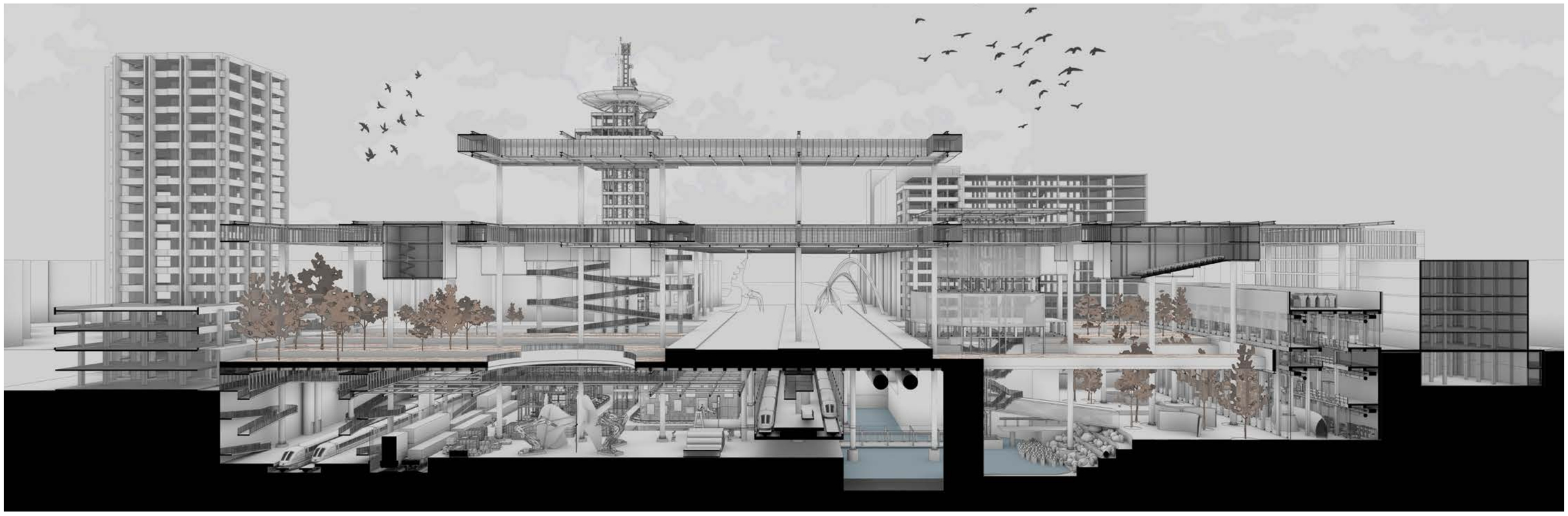
Through accumulation of sociopolitical and socioeconomic events, alongside its rich cultural heritage, Ankara has evolved into a productive city. It accumulated as it has produced, and vice versa. As Aldo Rossi has aptly stated, "...the city itself is the collective memory of its people, the city is the locus of the collective memory..." Through years, Ankara, as embodiment of collective memory, has become fragmented, corrupted, and suffered loses, leaving gaps in the city's identity. To address these losses, "Post-Production" has been initiated as a conceptual intervention for Zafer Square, among other significant points of memory erosion. This initiative introduces a storage-museum designed to preserve, display, distribute, and regenerate urban memory—an effort to compensate for what has been forgotten.

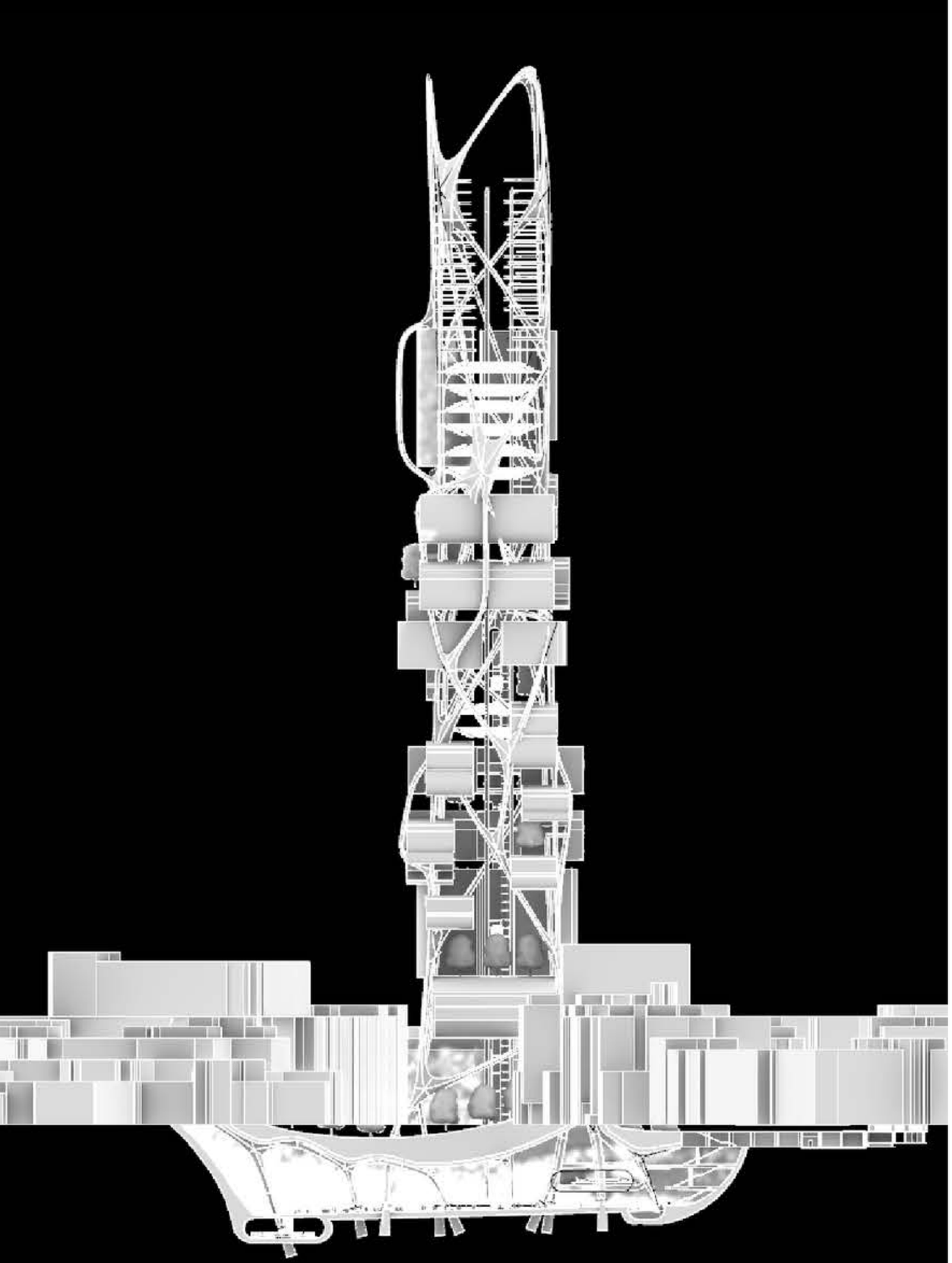
This concept aspires to restore lost and forgotten elements, while simultaneously creating new memories. This is achieved through an innovative internal infrastructure system that connects with other memory repositories—museums, exhibitions, events, and additional "Post-Production" centers across the city. These connections leverage existing railway networks, drone transportation systems, and data transmission channels to facilitate the transfer and exchange of memories. The "Post-Production" center not only functions as a hub for memory preservation, but also integrates itself into Ankara's urban fabric. It penetrates the ground and expands outward, embedding itself in the surrounding cityscape. As such, it interacts with its environment, extracting memories while generating new ones. This dynamic process transforms "Post-Production" into a living, evolving entity—a space where Ankara's past and future memorabilia coexist, fostering a continual cycle of memory production.




1920
1930
1940
1960
1980
2000
SAKARYA BİRA PARKI



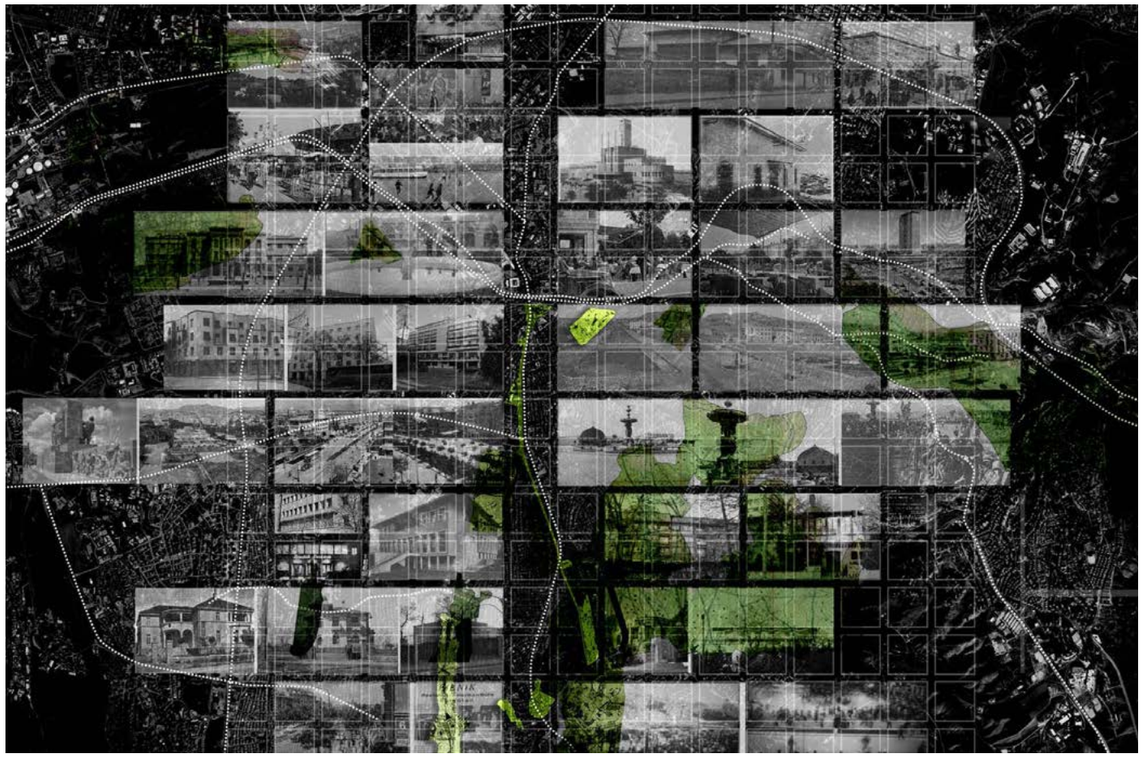




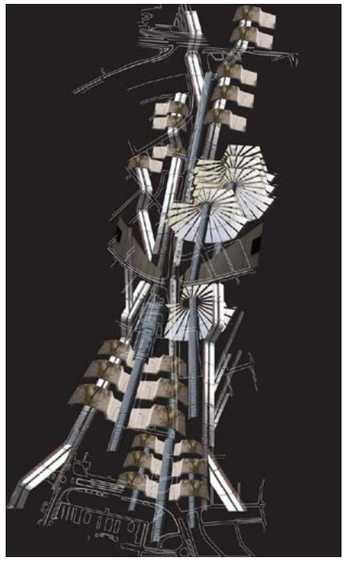
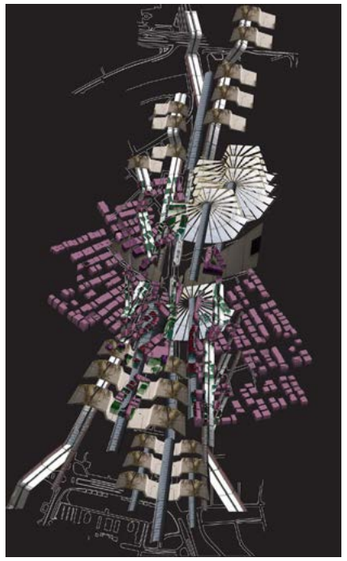
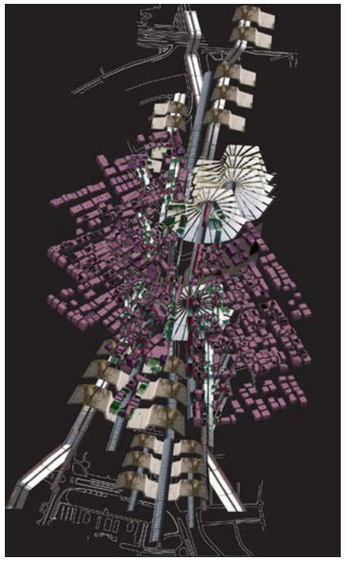
Autopoeitic City

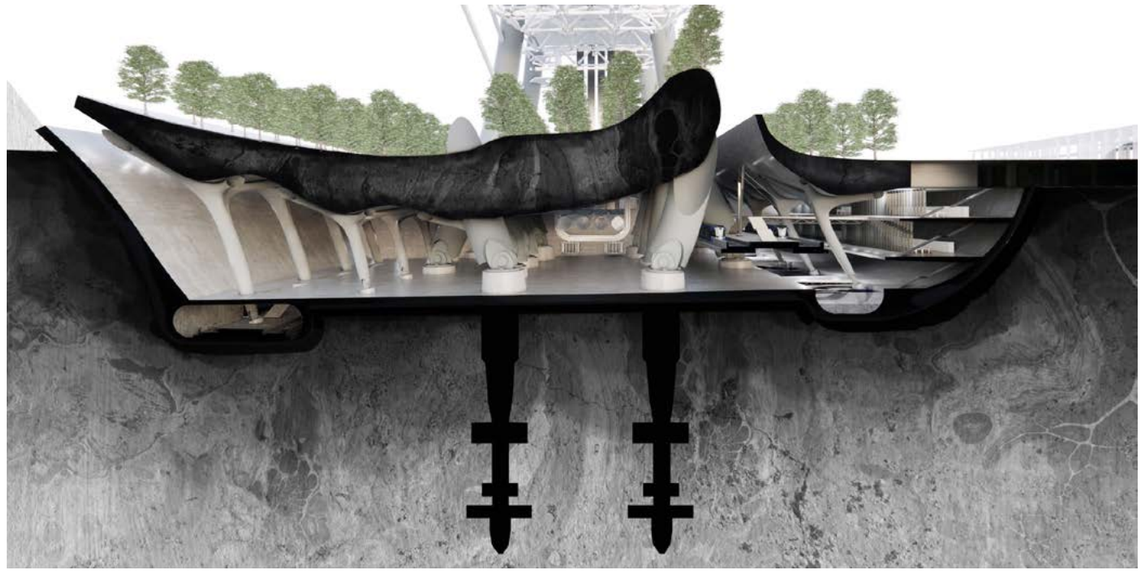
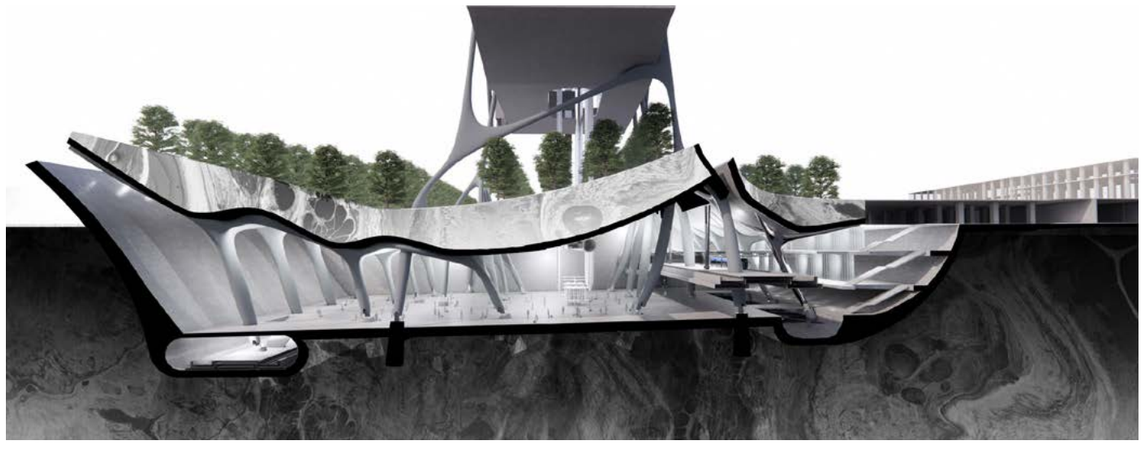
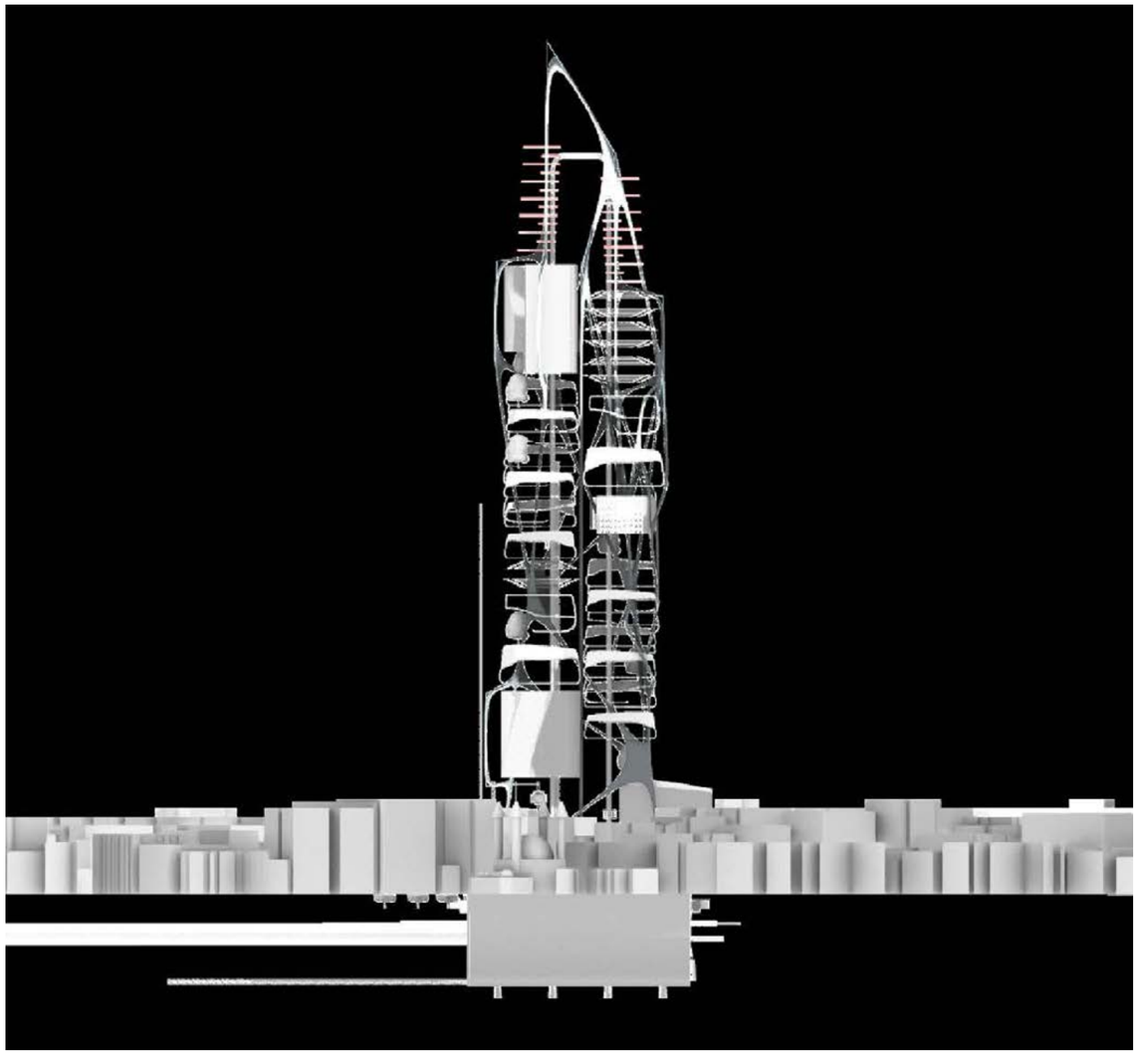
Feyza Ümmü Çelik

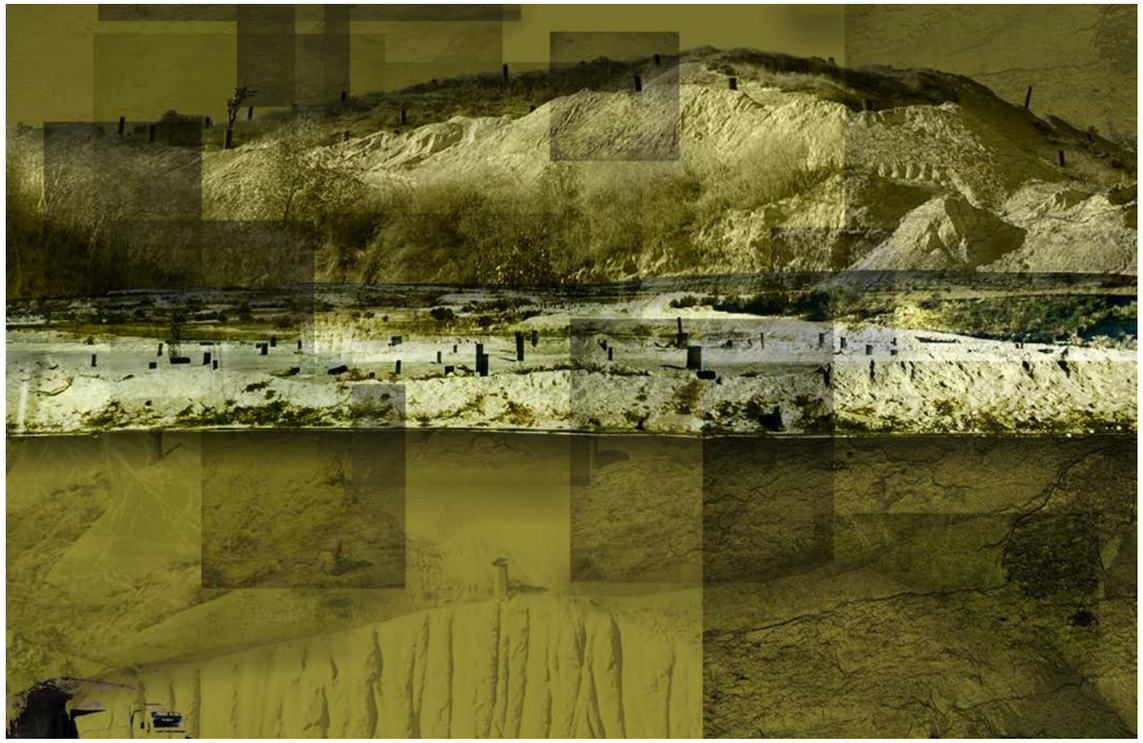
The project examines the transformation of apartment blocks as both the object and subject of consumption-driven production. Vertical 3D matrices, which facilitate consumption-based production, were gathered around the site to guide the processes of form-finding. To convert spaces into places, the program of surroundings was redefined and integrated into the vertical 3D model. The ground was left to rehabilitate itself as greenery, reminiscent of the early Republican period.





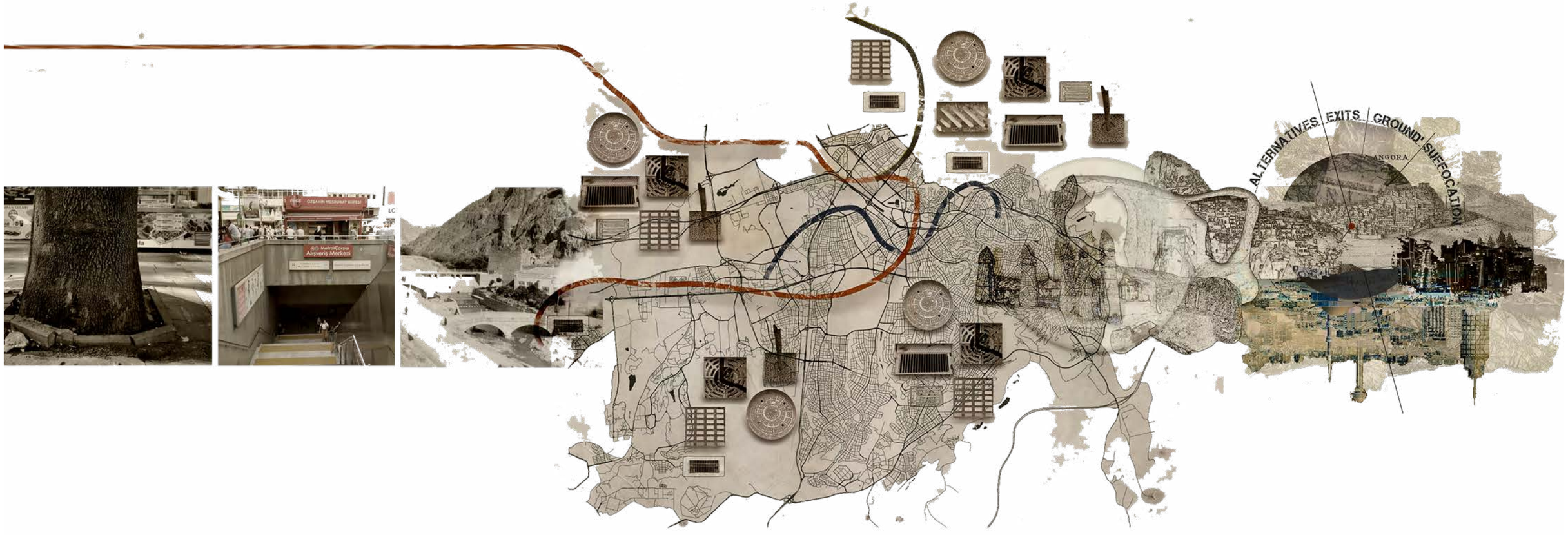




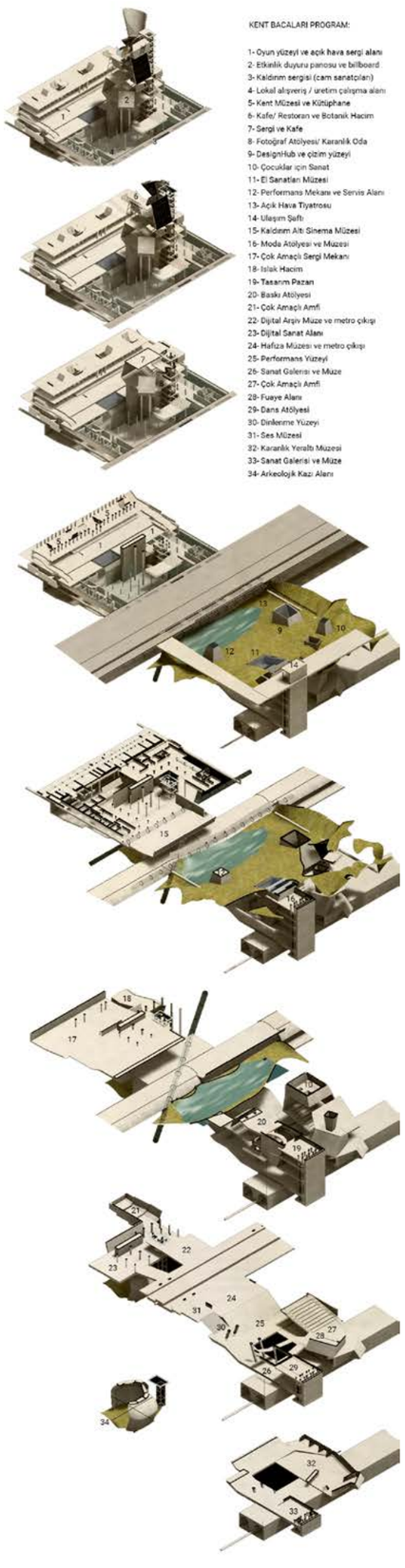


Kent Bacaları

İdil Bilici

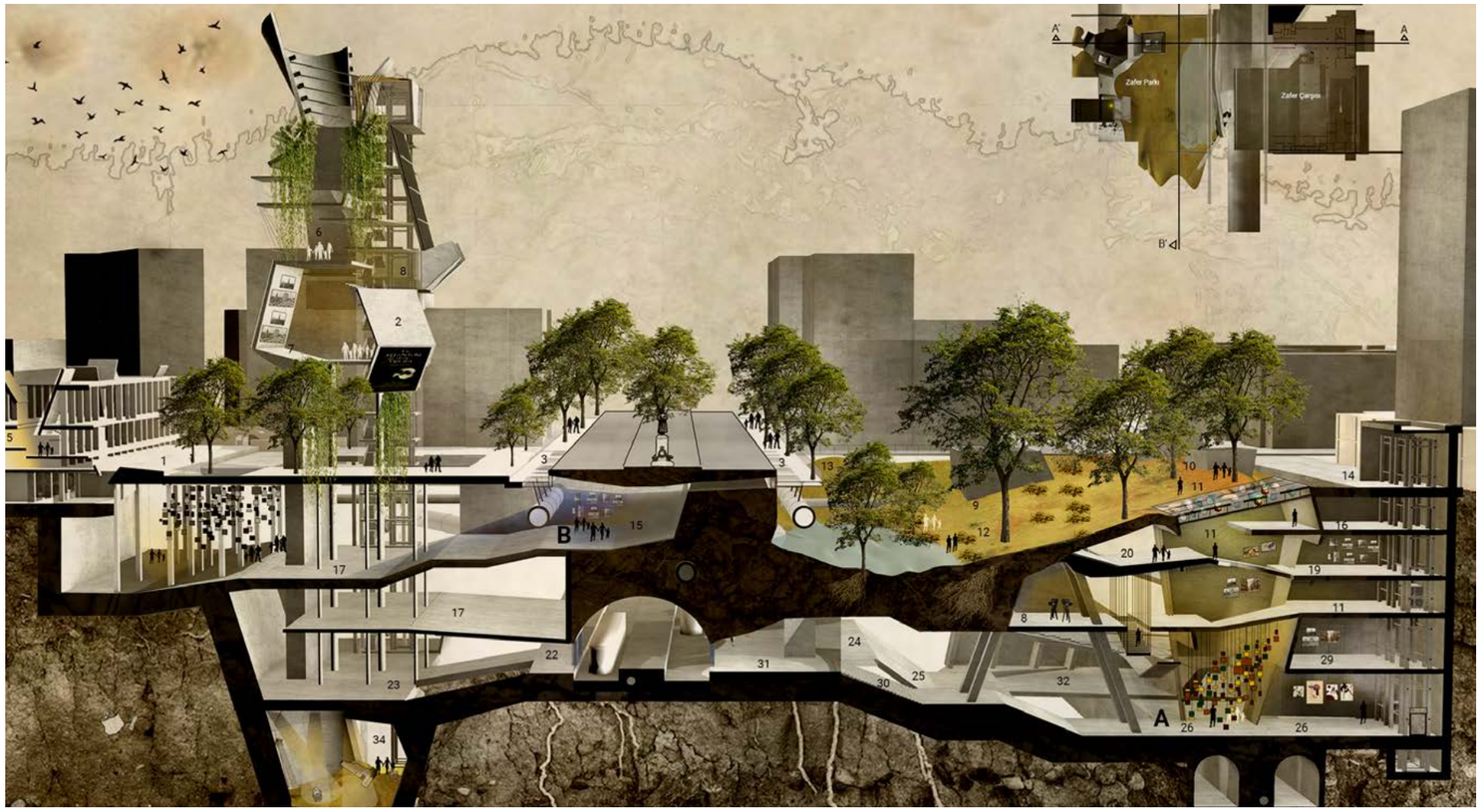
Once upon a time, there was a city called Ankara. It was a city where streams were not buried under asphalt, where the green fabric of the city thrived freely, and where the underground could breathe. However, through years, trees were confined in microgrids, asphalt roads were buit concealing the streams, and the potential of the existing infrastructure was constrained by narrow and suffocating metro exits, disruptive traffic, and manhole covers with diameters as small as 60 cm. Since the Early Republican Era, Ankara has been slowly suffocating with each passing year. "Kent Bacaları", to be located at critical points of suffocation in the city—such as, Zafer Çarşısı and Zafer Parkı—was designed to vent the green fabric, streams, traffic, and the existing infrastructure. This generative chimney system, overcoming the constraints of grids, manholes, and the asphalt, will work to rescue the city from suffocation. The metaphorical journey between Cappadocia and Ankara has inspired and become the foundation of the system, architecture, and narrative of Kent Bacaları.

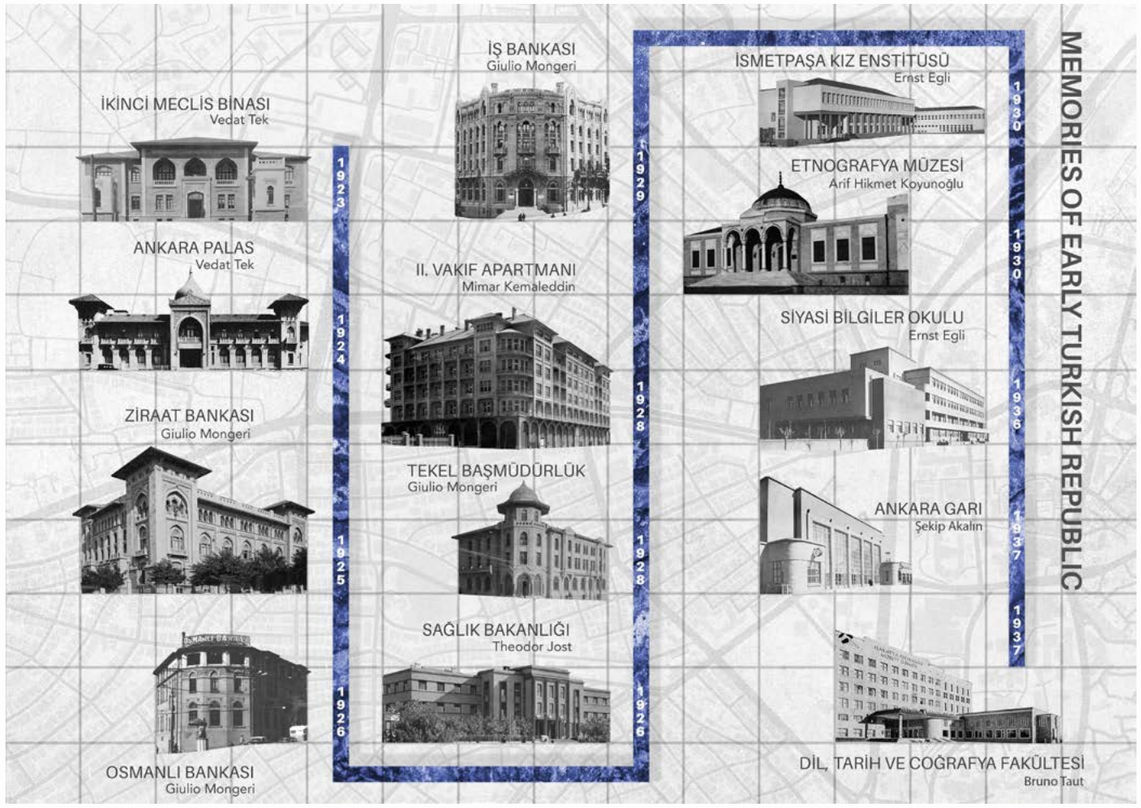


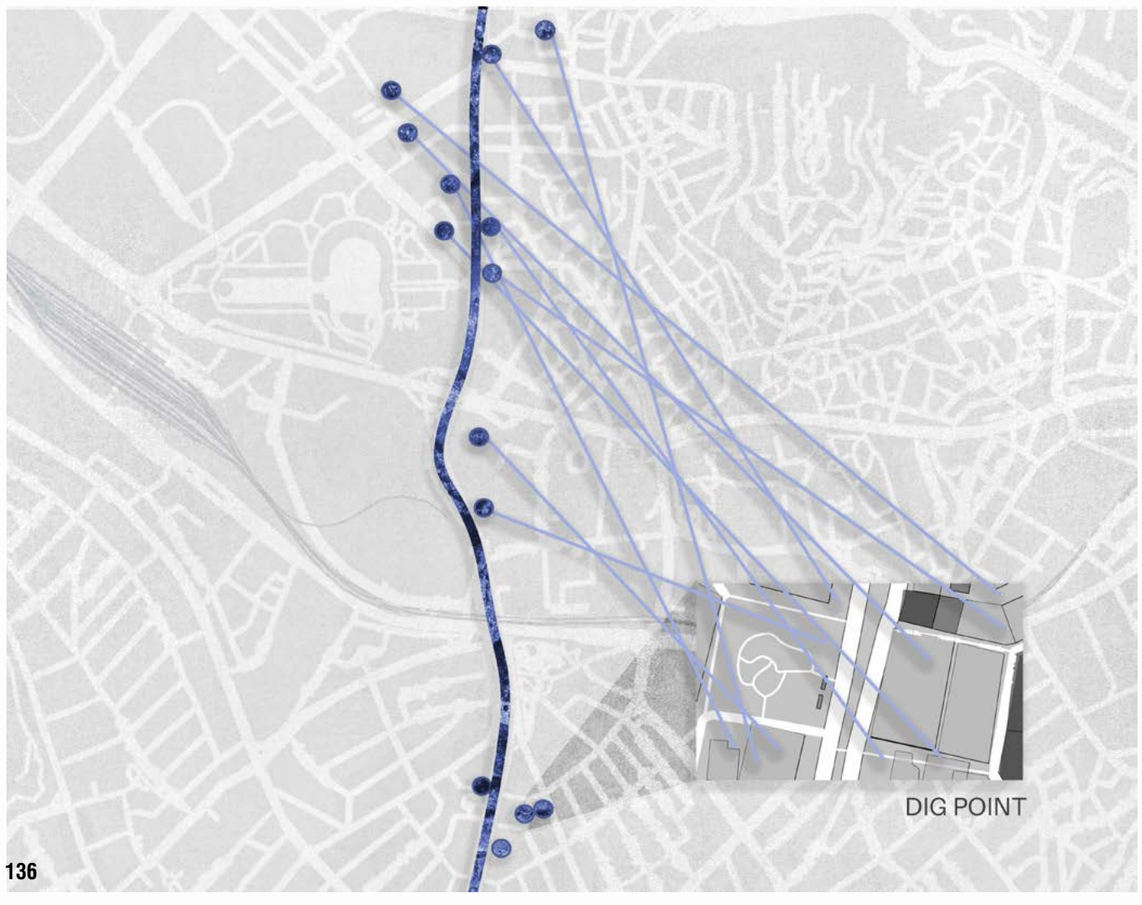


KENT BACALARI PROGRAM:

1- Oyun yüzeyi ve açık hava sergi alanı
2- Etkinlik duyuru panosu ve billboard
3- Kaldırım sergisi (cam sanatçıları)
4- Lokal alışveriş / üretim çalışma alanı
5- Kent Müzesi ve Kütüphane
6- Kafe/ Restoran ve Botanik Hacim
7- Sergi ve Kafe
8- Fotoğraf Atölyesi/ Karanlık Oda
9- DesignHub ve çizim yüzeyi
10- Çocuklar için Sanat
11- El Sanatları Müzesi
12- Performans Mekanı ve Servis Alanı
13- Açık Hava Tiyatrosu
14- Ulaşım Şaftı
15- Kaldırım Altı Sinema Müzesi
16- Moda Atölyesi ve Müzesi
17- Çok Amaçlı Sergi Mekanı
18- Islak Hacim
19- Tasarım Pazarı
20- Baskı Atölyesi
21- Çok Amaçlı Amfi
22- Dijital Arşiv Müze ve metro çıkışı
23- Dijital Sanat Alanı
24- Hafıza Müzesi ve metro çıkışı
25- Performans Yüzeyi
26- Sanat Galerisi ve Müze
27- Çok Amaçlı Amfi
28- Fuaye Alanı
29- Dans Atölyesi
30- Dinlenme Yüzeyi
31- Ses Müzesi
32- Karanlık Yeraltı Müzesi
33- Sanat Galerisi ve Müze
34- Arkeolojik Kazı Alanı





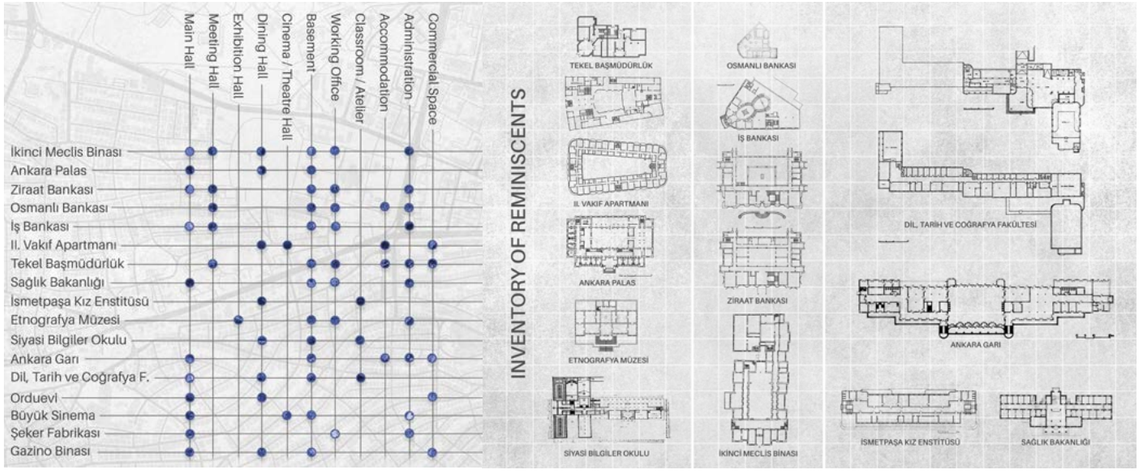


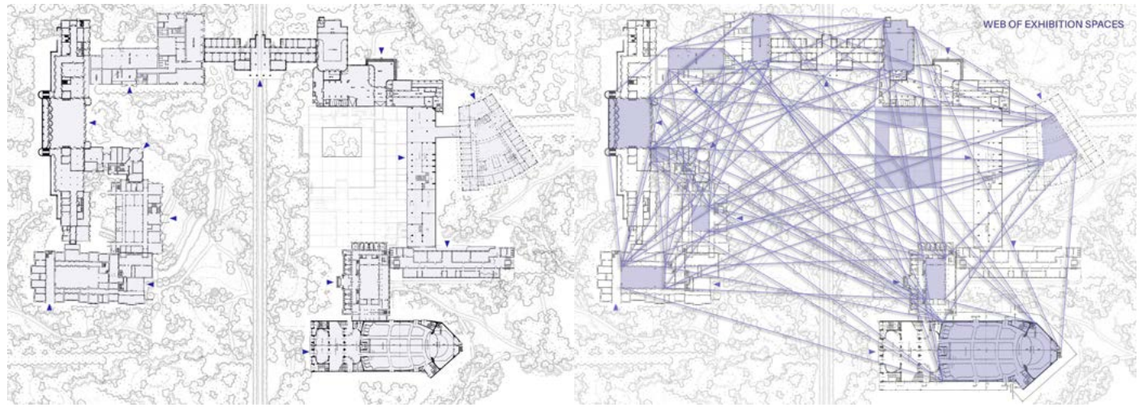
mnemonics

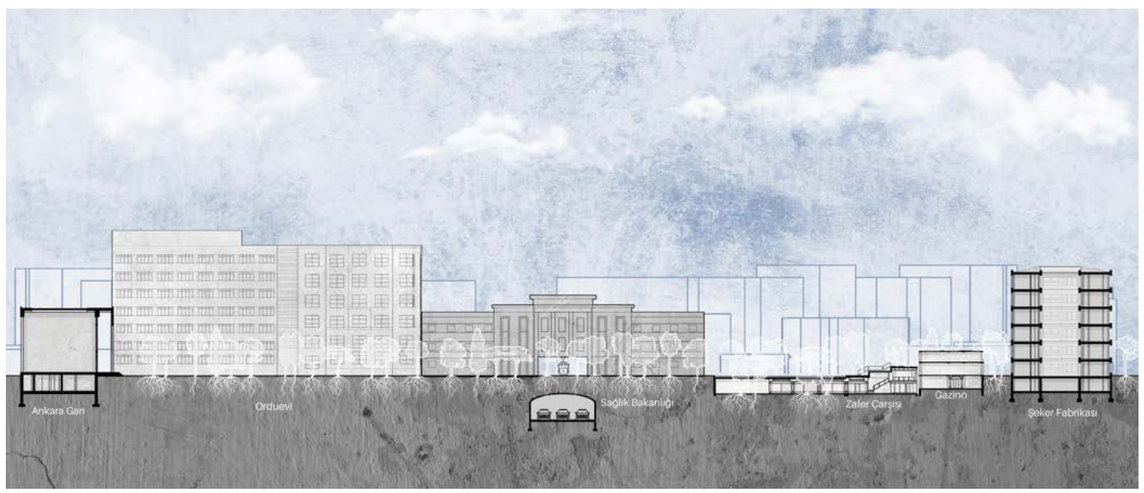
İrem Aslanbaş

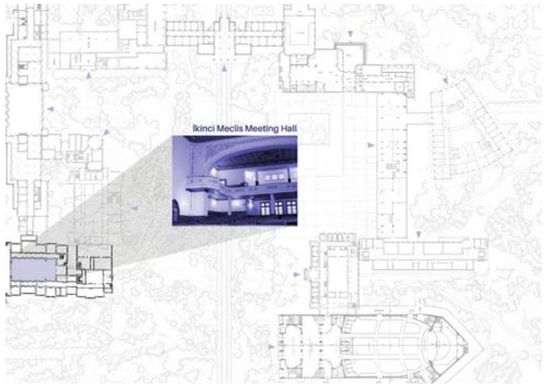
Mnemonics deepen the concerns for preserving Ankara's heritage while embracing its future. With this project, unlike past practices of demolition, it is aimed to repurpose existing structures and honor their historical significance. By detailed cataloging of architectural elements like stairs, skylights, and porticos, a unique inventory is formed, not for a conventional museum, but for constructing a living museum within the city fabric. Inspired by the concept of a crypt, valuable architectural elements are encapsulated and sent to the future to ensure their preservation. Driven by the mnemonic principle of aiding memory, reconstructing Early Republican Ankara is focused on. However, grieving the loss of significant buildings like "Marmara Köşkü" and "İller Bankası", urgent need for preservation is highlighted. The design process has involved careful research, creating a timeline of Ankara's architectural history, and a collage of the original plan drawings. The proposed Atatürk Boulevard redevelopment, influenced by the Lörcher Plan Report, envisions a double-track tram and underground roads for future transportation needs.

Moreover, attention is given to the landscape, drawing from an unrealized plan by Hermann Jansen for "Gençlik Parkı". Reminiscents are integrated in the ground floor plan of the dig point, where connectivity and entrances to the city museum complex are emphasized. A harmonious blend of heritage preservation and future development is ensured by perspective visuals reimagining these spaces inspired by the interiors of the reminiscents.

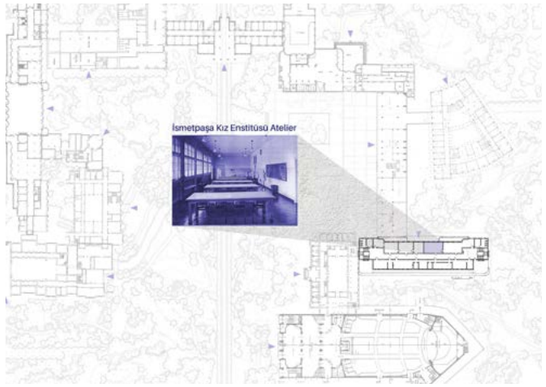

INVENTORY OF REMINISCENTS
Main Hall
Meeting Hall
Exhibition Hall
Dining Hall
Cinema / Theatre Hall
Basement
Working Office
Classroom / Atelier
Accommodation
Administration
Commercial Space
İkinci Meclis Binası
Ankara Palas
Ziraat Bankası
Osmanlı Bankası
İş Bankası
II. Vakıf Apartmanı
Tekel Başmüdürlük
Sağlık Bakanlığı
İsmetpaşa Kız Enstitüsü
Etnografya Müzesi
Siyasi Bilgiler Okulu
Ankara Garı
Dil, Tarih ve Coğrafya F.
Ordueví
Büyük Sinema
Şeker Fabrikası
Gazino Binası
TEKEL BAŞMÜDÜRLÜK
II. VAKIF APARTMANI
ANKARA PALAS
ETNOGRAFYA MÜZESİ
SİYASİ BİLGİLER OKULU
OSMANLI BANKASI
İŞ BANKASI
ZİRAAT BANKASI
İKİNCİ MECLİS BİNASI
DİL, TARİH VE COĞRAFYA FAKÜLTESİ
ANKARA GARI
İSMETPAŞA KIZ ENSTİTÜSÜ
SAĞLIK BAKANLIĞI

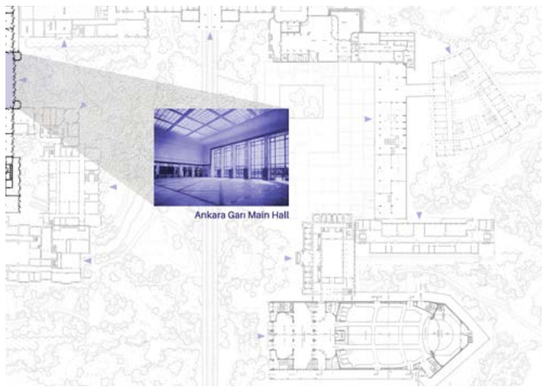

WEB OF EXHIBITION SPACES

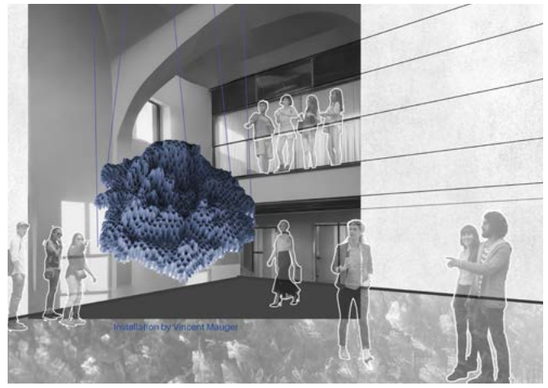

Ankara Garı
Ordueví
Sağlık Bakanlığı
Zafer Çarşısı
Gazino
Şeker Fabrikası

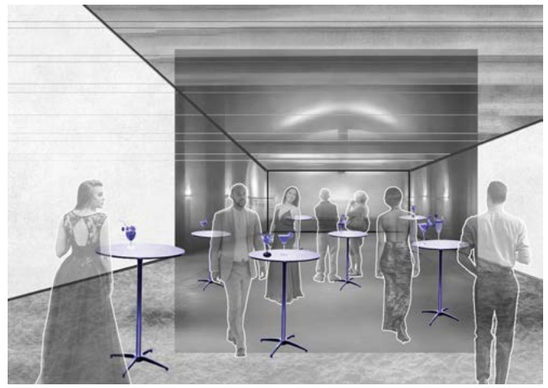

İkinci Meclis Meeting Hall

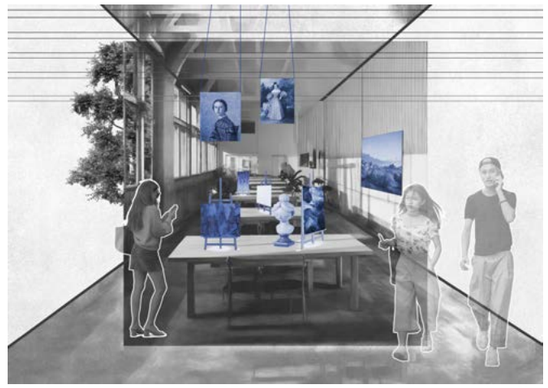

Ankara Palas Ballroom

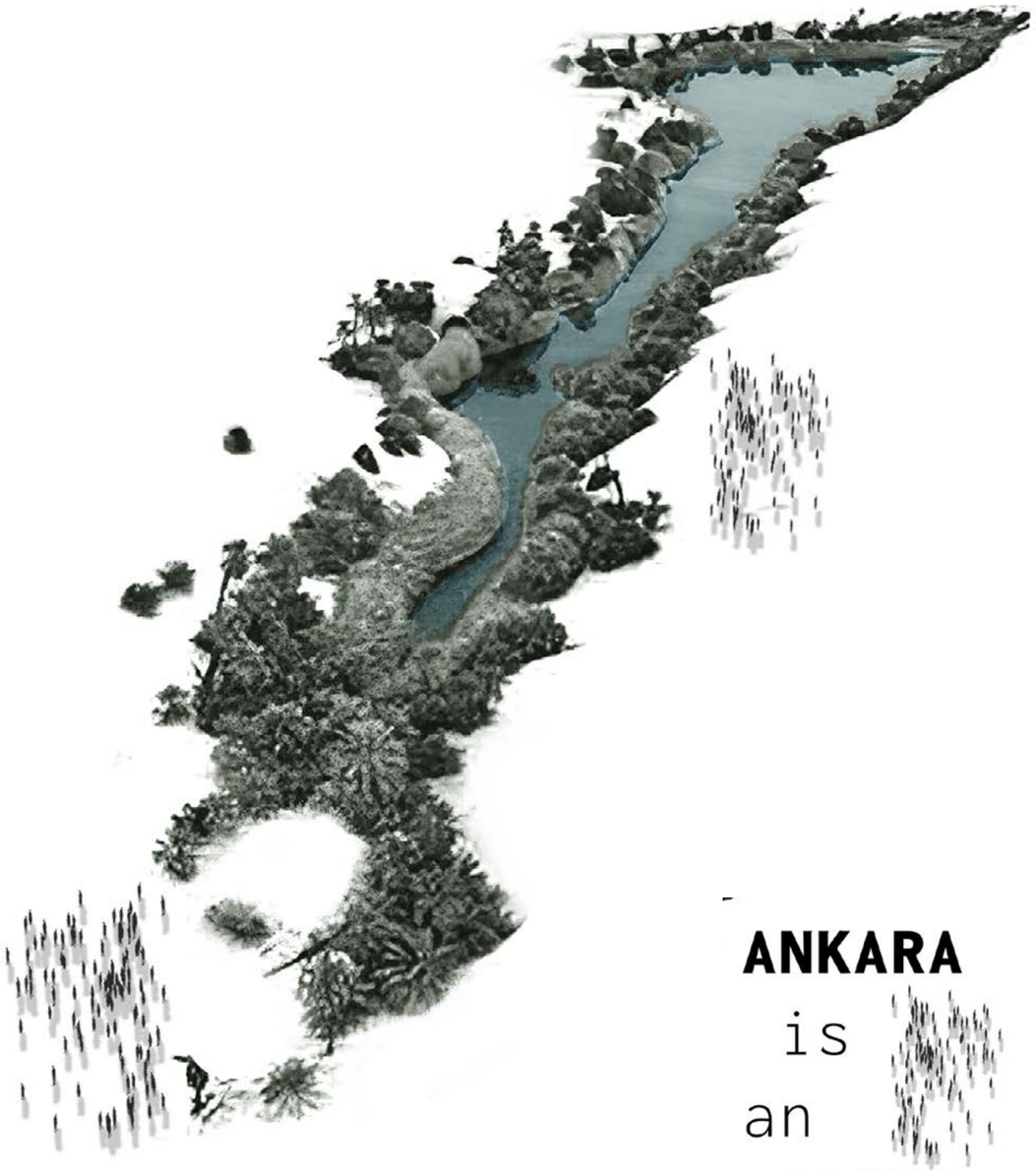

İsmetpaşa Kız Enstitüsü Atelier


Ankara Garı Main Hall


Installation by Vincent Mauger





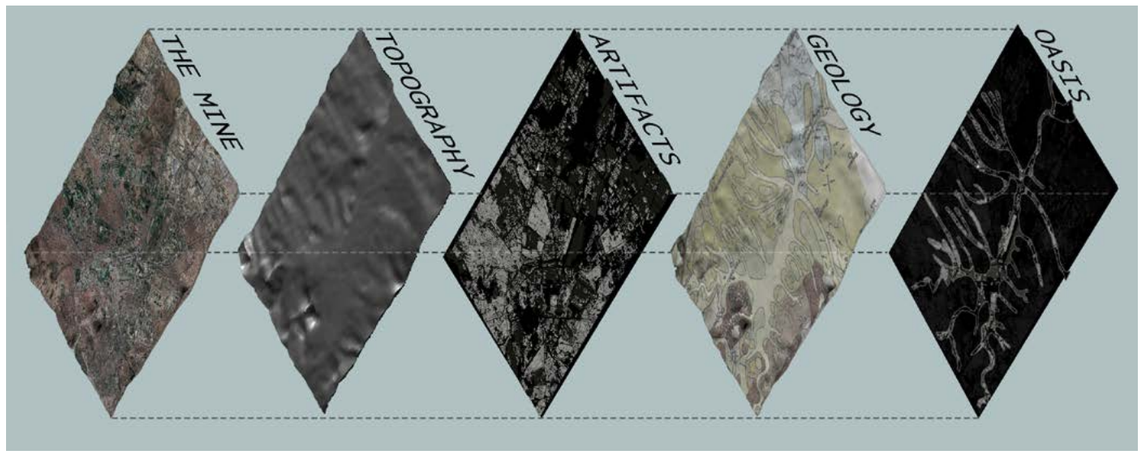


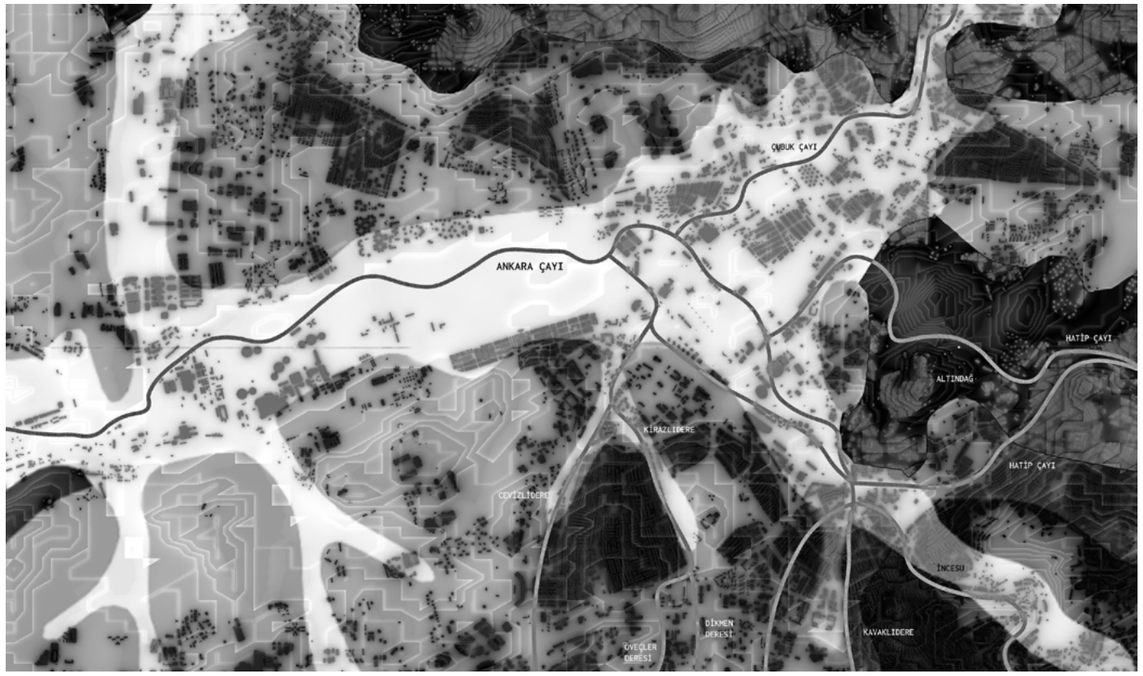
edge species

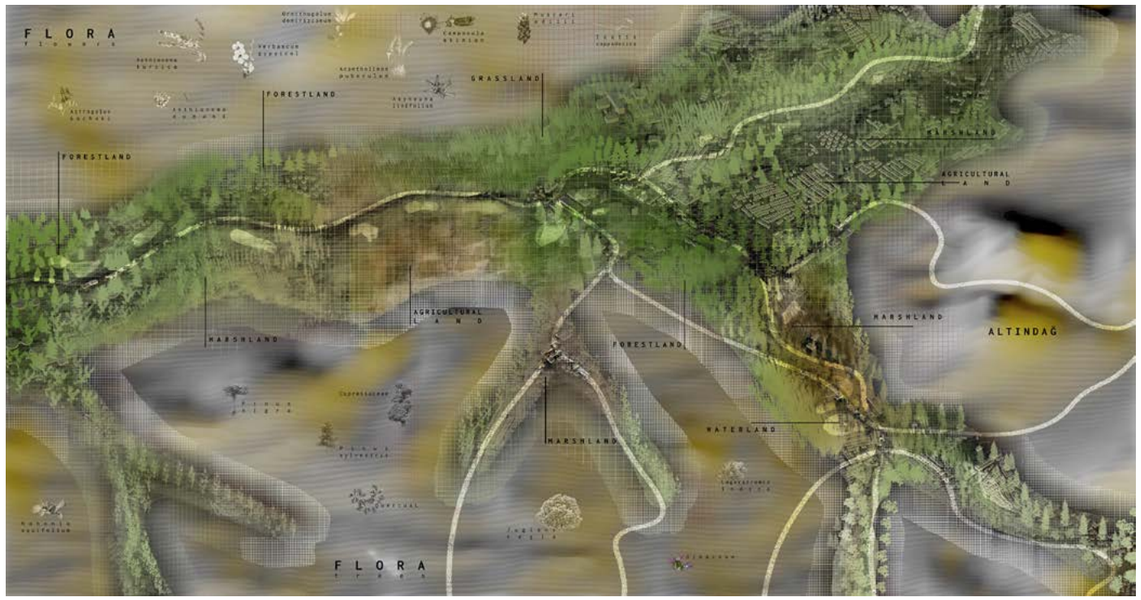
Mehmet Kaplan

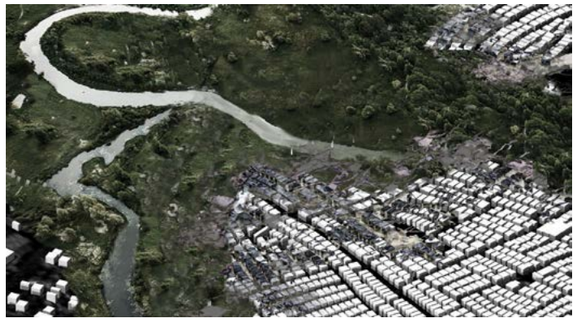
"Edge Species", a novel approach to urban planning and site thinking by analsis of geological, topographical, and ecological propensities, is adopted to create a new master plan for Ankara based on a non-Anthropocene perspective. This approach allows nature to reclaim required areas, leading to the emergence of new morphologies in the transitional zones between nature and the city. In the project these zones are identified as "Ecotonal Zones," where "Edge Species" areas emerge, drawing inspiration from urban voids, and for their forms, from greenery, or landforms.

After urban erosion is allowed to take its course wherever necessary in the city, the growth of "Edge Species" starts from specific areas and continues to evolve and alter conditions in the city. This growth encourages the exploration of permeable and non-dominating relationships between the built environment and nature. The project "Edge Species" explores the integration of urban voids and natural formations, creating a homogeneous and symbiotic urban design that allows for the coexistence and mutual benefit of both the built environment and the natural ecosystem.




ÇAMLIK ÇAYI
ANKARA ÇAYI
HATİP ÇAYI
ALTINDAĞ
KIRAZLIDERE
HATİP ÇAYI
ÇEVİZLİDERE
İNCESU
DİKMEN DERESİ
KAVAKLIDERE
ÖVEÇLER DERESİ

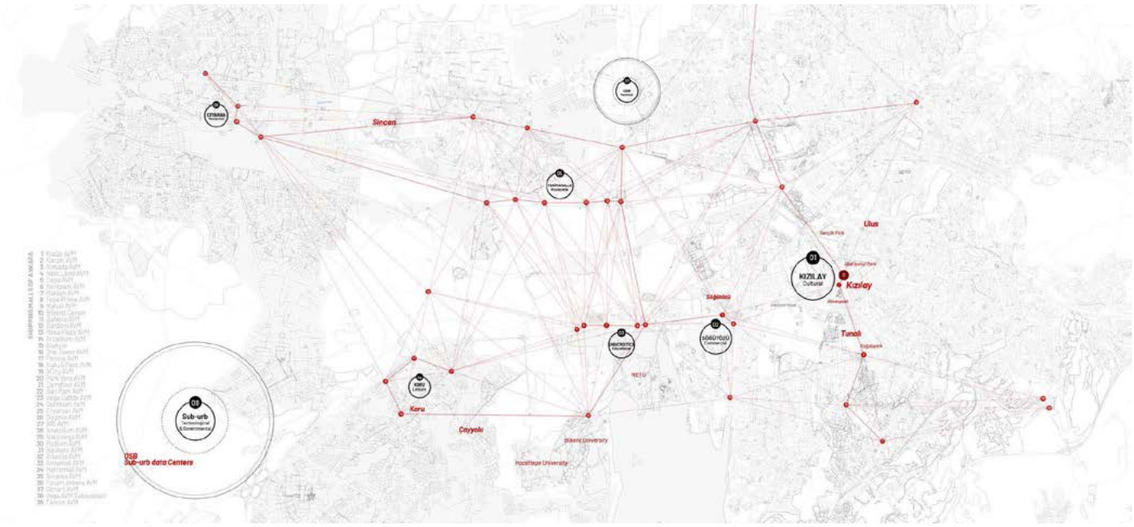

FLORA
FORESTLAND
GRASSLAND
FORESTLAND
AGRICULTURAL LAND
MARSHLAND
AGRICULTURAL LAND
MARSHLAND
ALTINDAĞ
FORESTLAND
MARSHLAND
WATERLAND
FLORA

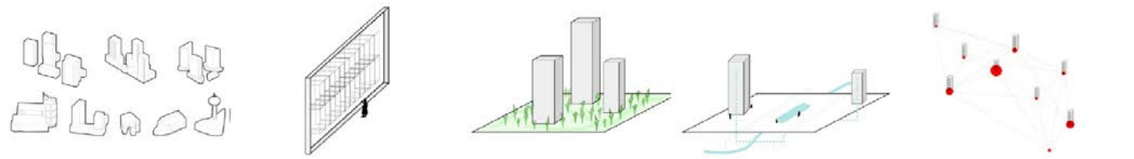


bi-t-ower

Meltem Şahin

Considering data as the most valuable resource of today's world, with the "bi-t-ower" project it is tried to make their production and storage accessible to the public via injecting them into the left-over voids of shopping malls. It is further aimed at turning these places into accessible and sustainable energy hubs, and utilizing their energy intensive nature for public benefit through infrastructural tools. It is believed that "data farms" may be a new urban typology that can dig, store and present the stories of the city as well as prepare them for future smart typologies. Therefore, with this project, ways sought to integrate these farms into the urban fabric by proposing the togetherness of their infrastrucrture with public programs. For the integration of data farms in the city, shopping malls, being one of the most prominent "new urban typologies" of Ankara are targeted.





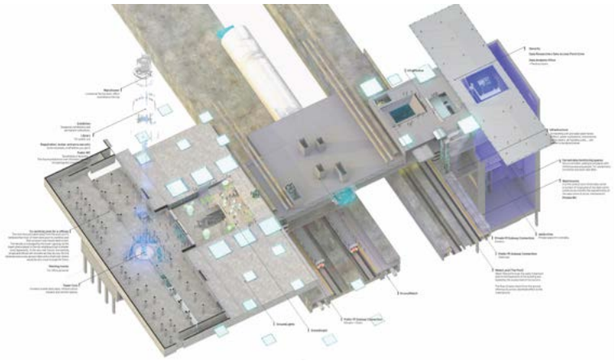
Invading the mall clusters
As an initiative and igniting act for the city

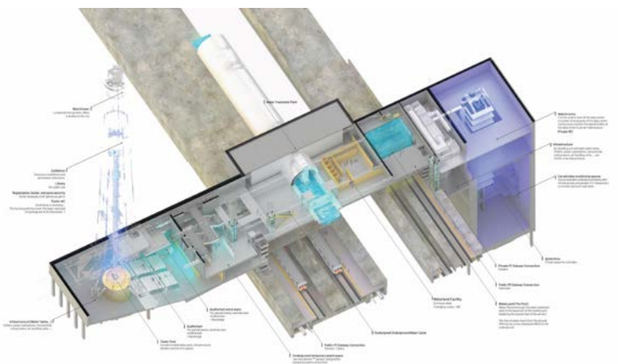
Making data visible and accessible
Designing the public interface of data farms for the future generations of Ankara

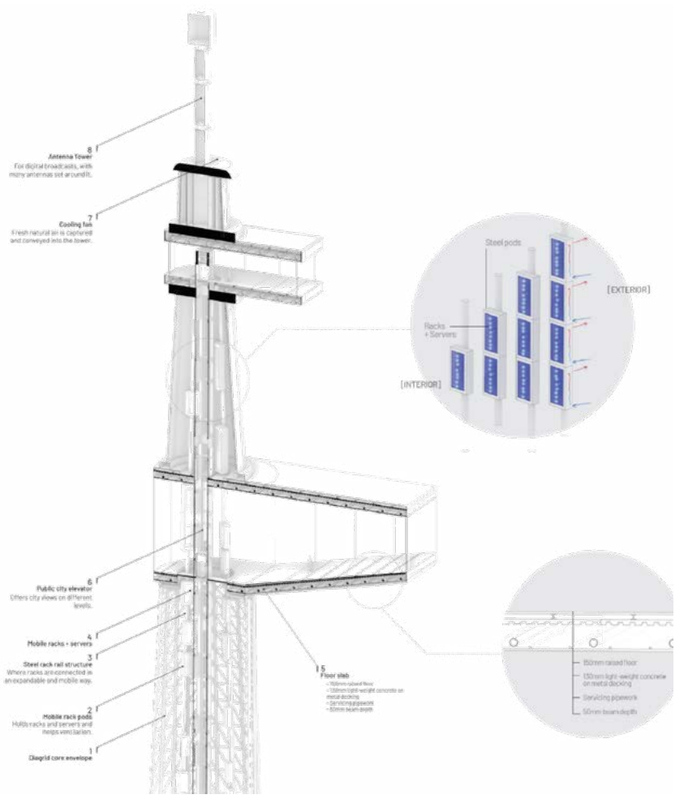
Managing density with towers
Small footprint, large green ground for smart-cities' disappearing programs

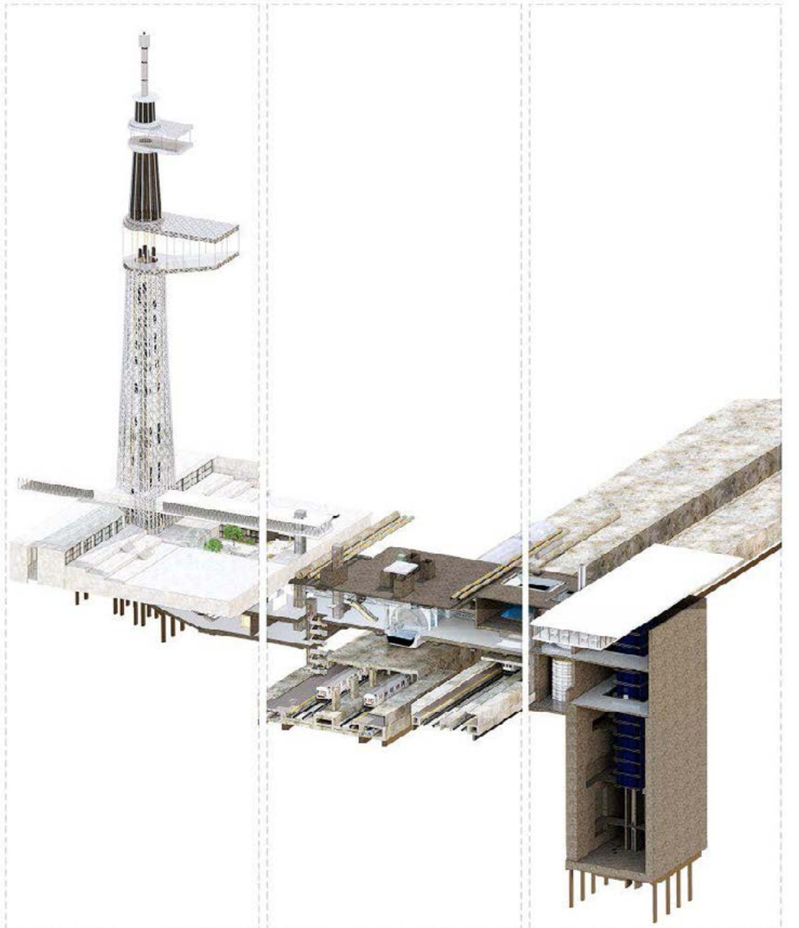
Utilizing lost streams of Ankara
Transparency to the city sources. Cooling and leisure, memory, cultural heritage,...

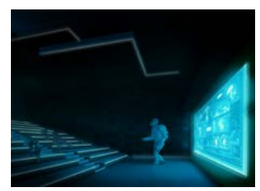
Forming data and ecological network
Forming the data and green network to make Ankara the city of data

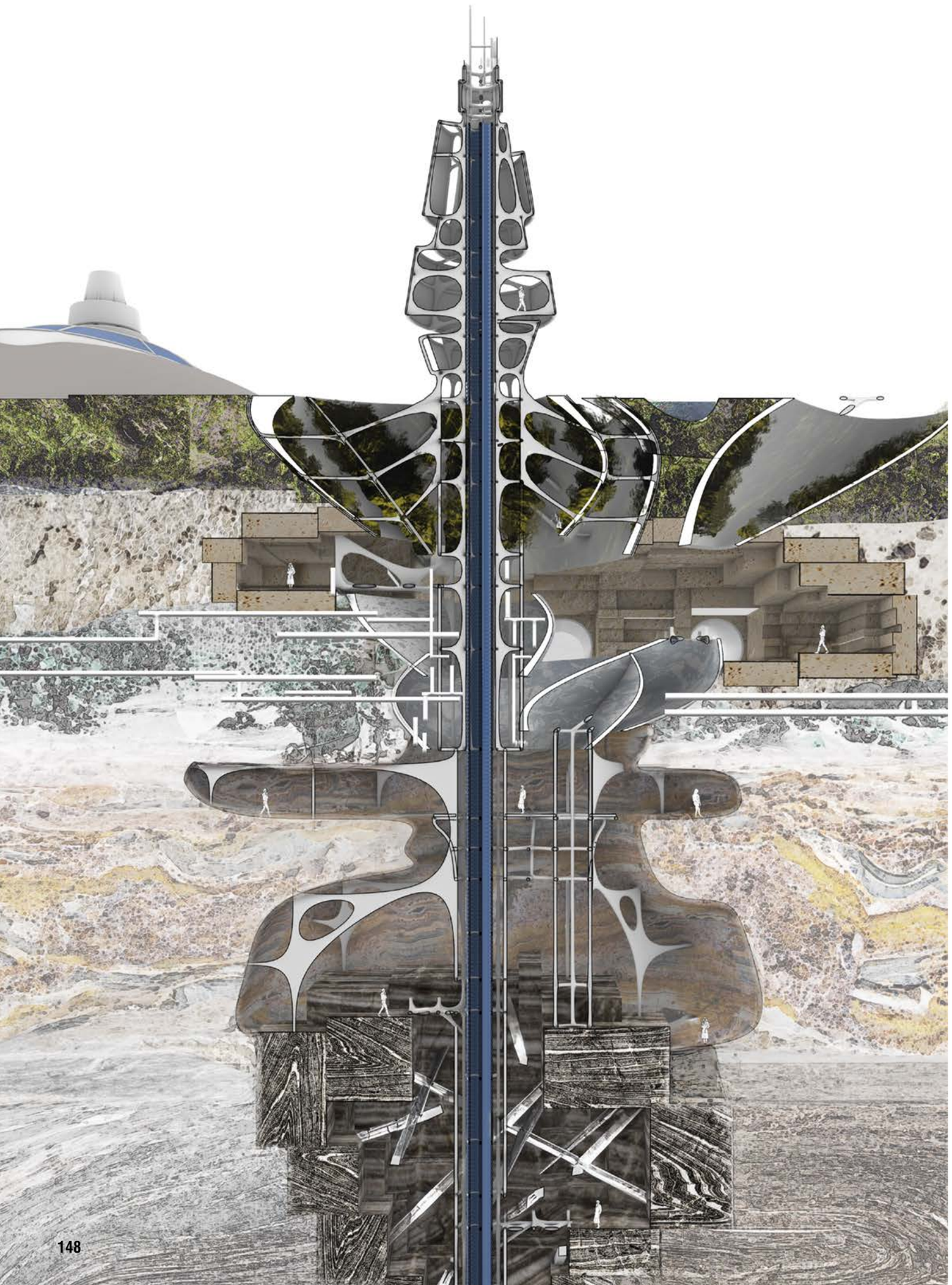





8
Antenna Tower
For digital broadcasts, with many antennas set around it.
7
Cooling fan
Fresh natural air is captured and conveyed into the tower.
6
Public city elevator
Offers city views on different levels.
4
Mobile racks + servers
3
Steel rack rail structure
Where racks are connected in an expandable and mobile way.
2
Mobile rack pods
Holds racks and servers and keeps them clean.
1
Diagrid core envelope
5
Floor slab
Steel pods
[EXTERIOR]
Racks + Servers
[INTERIOR]
150mm raised floor
150mm light-weight concrete on metal decking
Servicing pipework
50mm beam depth



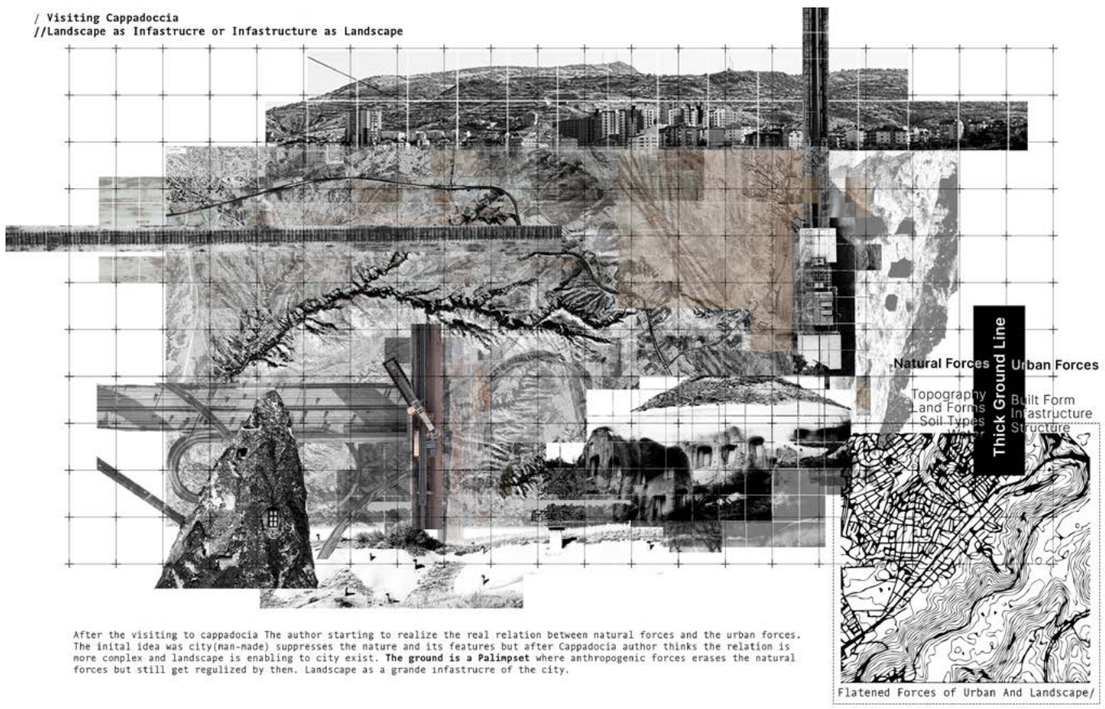


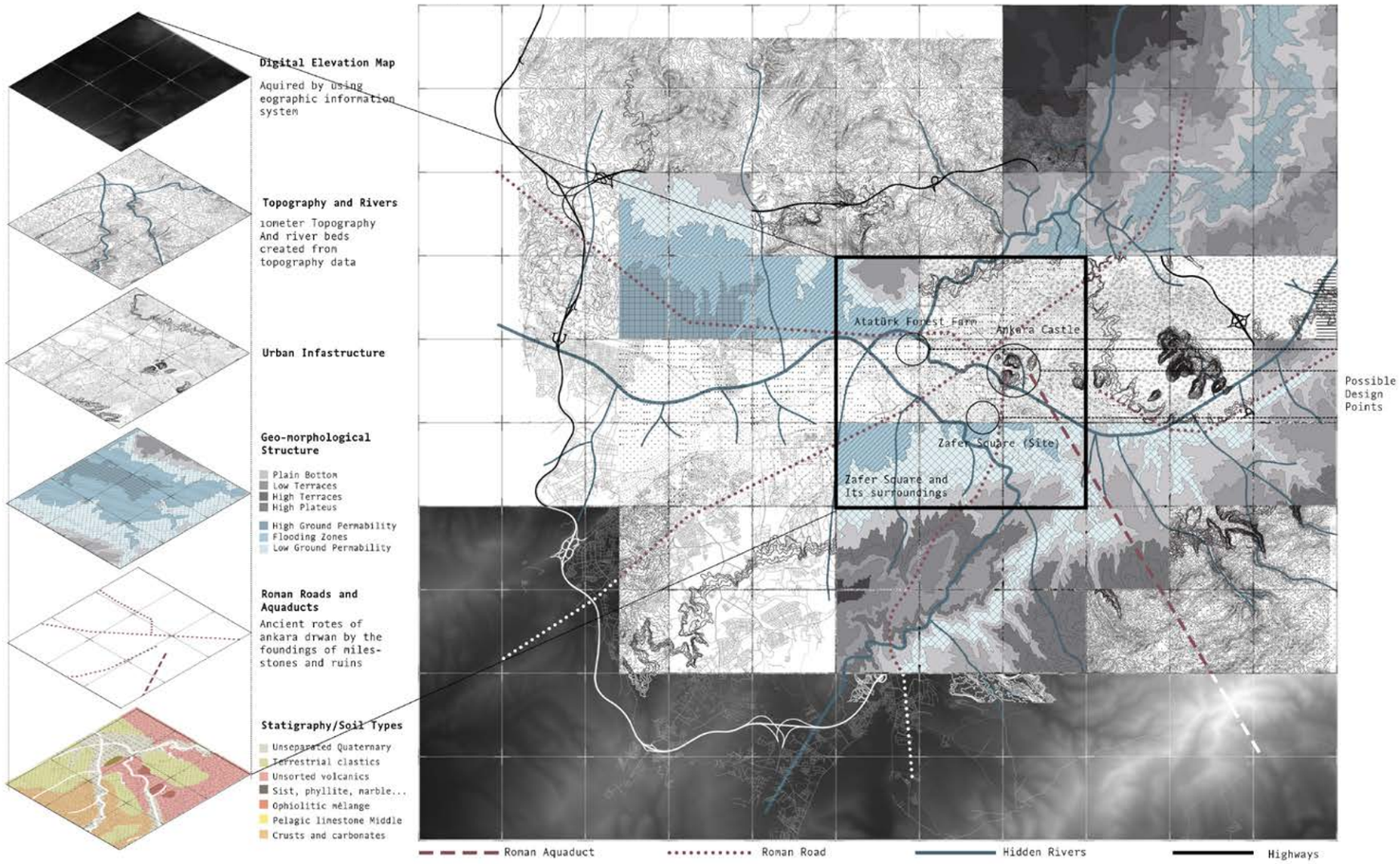


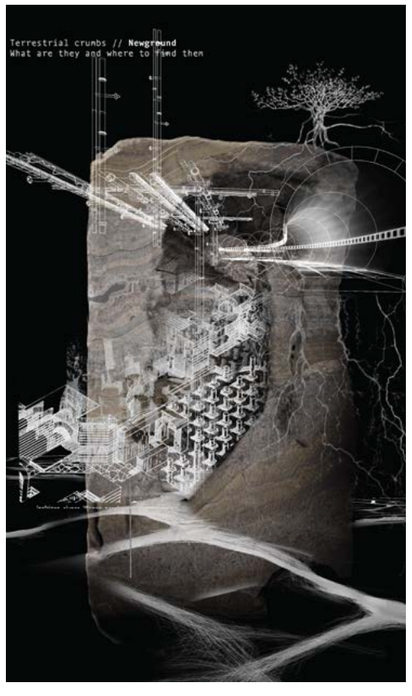
terrestrial crumbs

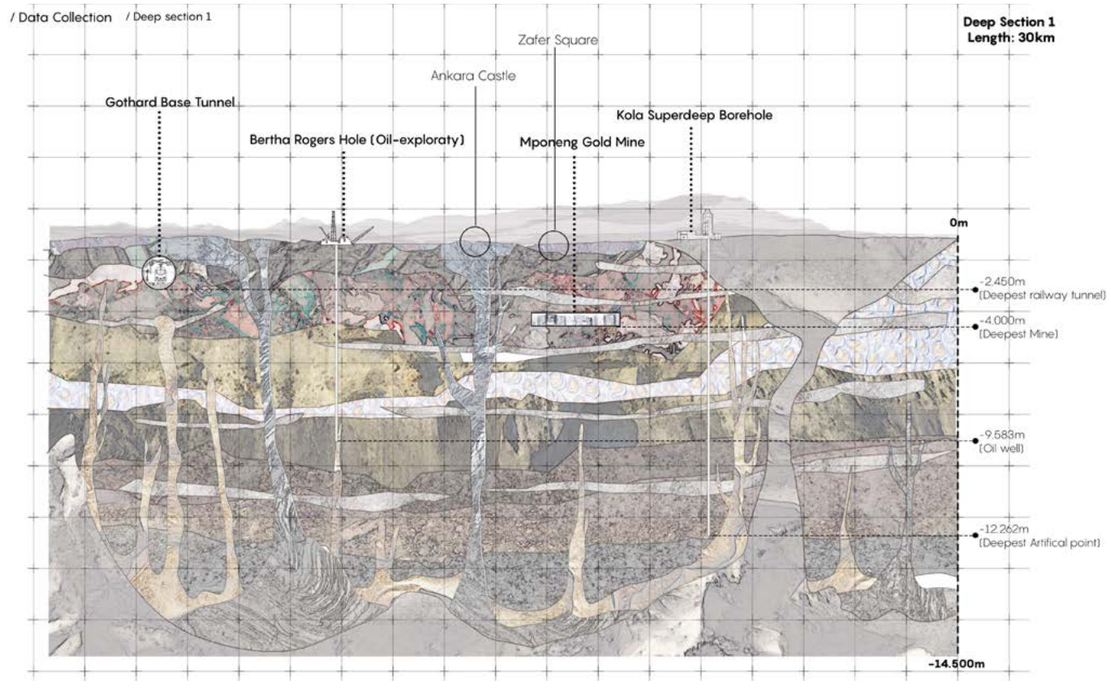
Mert Ünal

The Deep Structure focuses on values of Ankara that are hidden in the underground and above ground itself which is degraded by the anthropogenic forces created by contemporary cities. The metaphor of mining and digging deep is taken as an actual strategy for the project. The story begins with the initial question in the way of “How deep is your mine” to search and find deep ways of reclaiming lost values and bringing the values back to the surface from under/ground.




Digital Elevation Map
Aquired by using eographic information system
Topography and Rivers
1ometer Topography And river beds created from topography data
Urban Infastructure
Geo-morphological Structure
Plain Botton
Low Terraces
High Terraces
High Plateus
High Ground Permability
Flooding Zones
Low Ground Permability
Ronan Roads and Aquaducts
Ancient rotes of ankara drwan by the foundings of miles-stones and ruins
Statigraphy/Soil Types
Unseparated Quaternary
Terrestrial clastics
Unsorted volcanics
Sist, phyllite, marble...
Ophiolitic mélange
Pelagic limestone Middle
Crusts and carbonates
Atatürk Forest Farm
Ankara Castle
Zafer Square (Site)
Zafer Square and Its surroundings
Possible Design Points
Ronan Aquaduct
Roman Road
Hidden Rivers
Highways


Terrestrial crumbs // Newground
What are they and where to find them

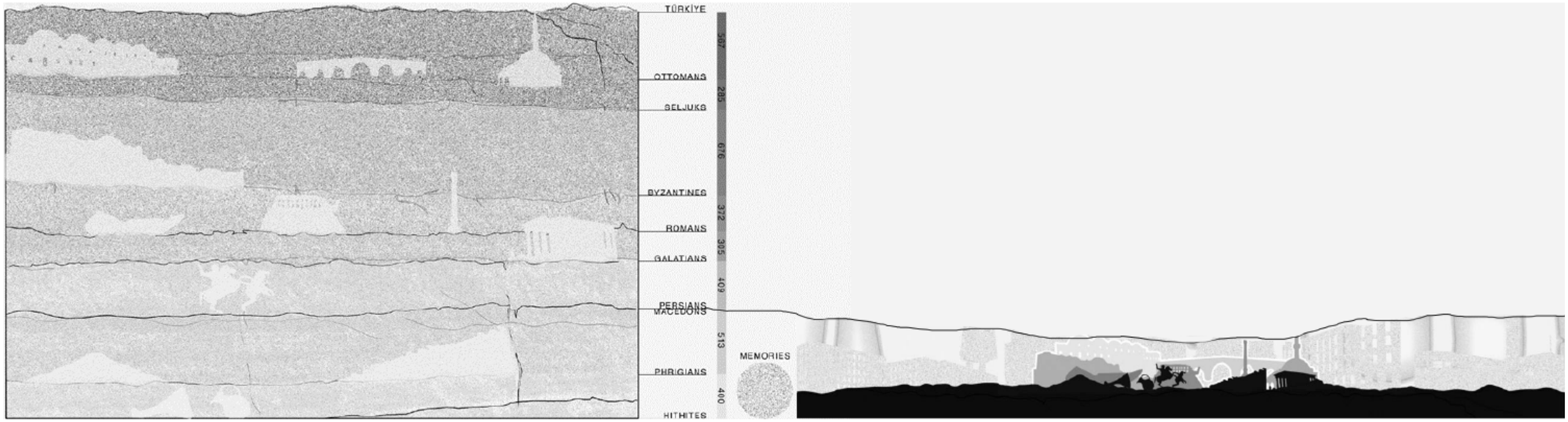

/ Data Collection
/ Deep section 1
Deep Section 1
Length: 30km
Zafer Square
Ankara Castle
Gothard Base Tunnel
Bertha Rogers Hole (Oil-exploraty)
Mponeng Gold Mine
Kola Superdeep Borehole
0m
-2.450m
(Deepest railway tunnel)
-4.000m
(Deepest Mine)
-9.583m
(Oil well)
-12.262m
(Deepest Artifical point)
-14.500m

mnemosyne

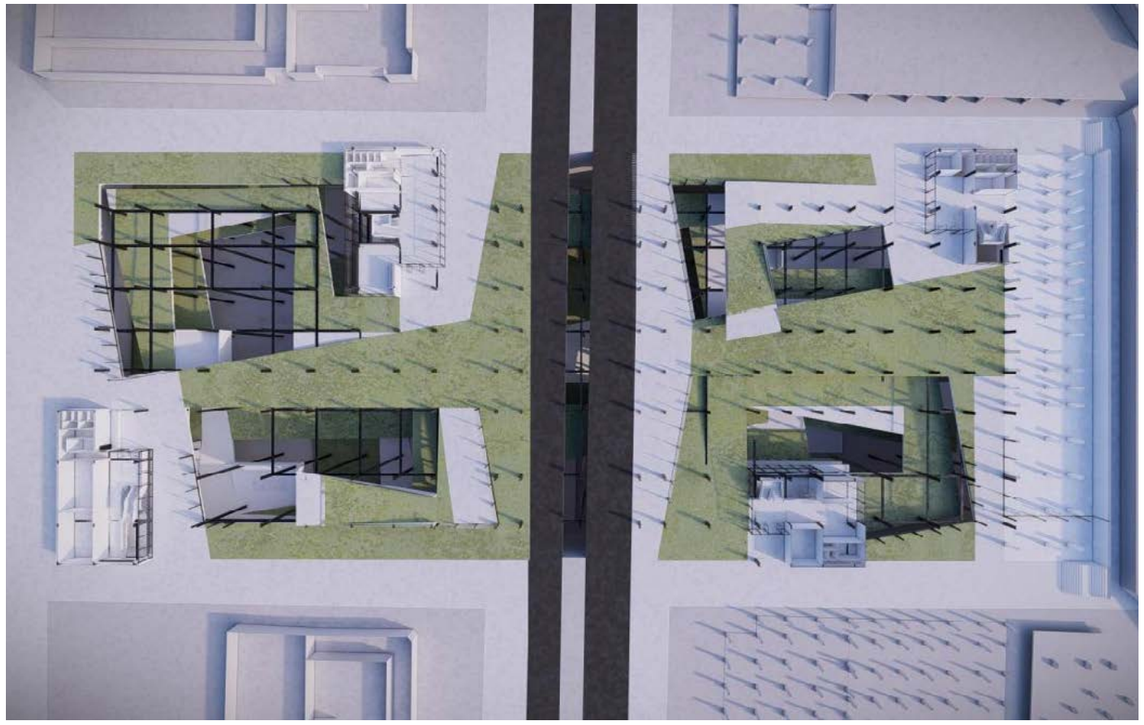
Safa Ebrar Bozkurt

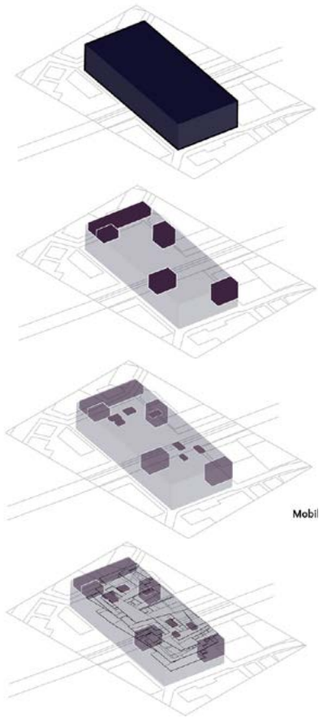
The identity that Ankara had gained during the years after its declaration as the Capital City of the Turkish Republic has weakened throughout the years, and has been lost in the eyes of its elder inhabitants as citizens. The loss of identity and disappearance of squares in Ankara has been both the cause and one of the consequences of the lost citizenship. For Ankara to regain its urbanity, "protecting squares" and "promoting citizenship" are required, and with this project it is focused on these two. In order to protect squares and ensure their sustainability, issues affecting squares, such as uncertainty, changes in surroundings, and vehicle circulation should be controlled. Urbanity has different fundamentals, and one of them is memory. This makes Ankara peculiar because of its diverse demographic structure. Therefore, people's collective memories should be the main factor in promoting citizenship.

Rapid population growth damaged the collective memory for various reasons, and disrupted the connection and communication between citizens. When the effects of Ankara's building types on the environment and citizens' collective memory during population growth are examined, it can be observed that small-scale buildings can work in harmony with squares in the surroundings. Therefore, a single large-scale structure containing small-scale structures can define and protect squares, and unite independent small-scale structures and citizens in a neighborhood.



Ankara Citizen and Memory

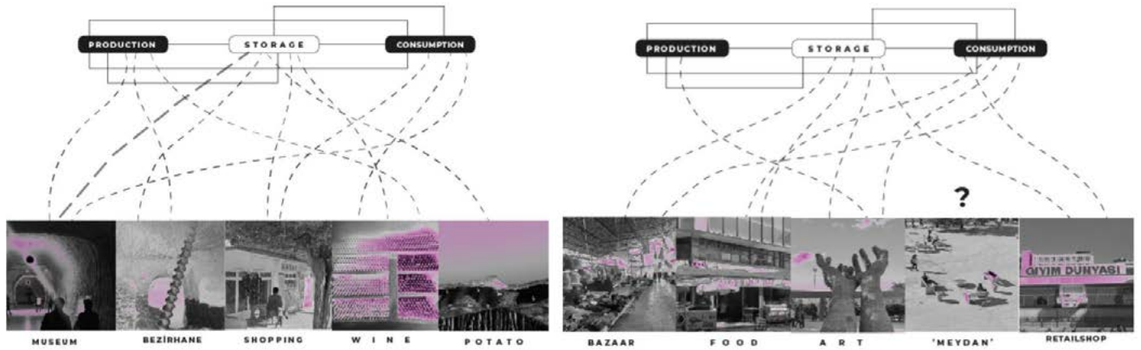


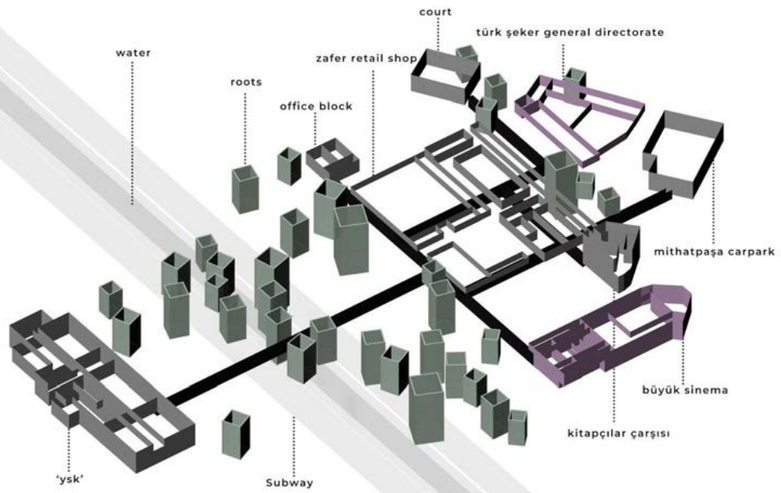

Mobil

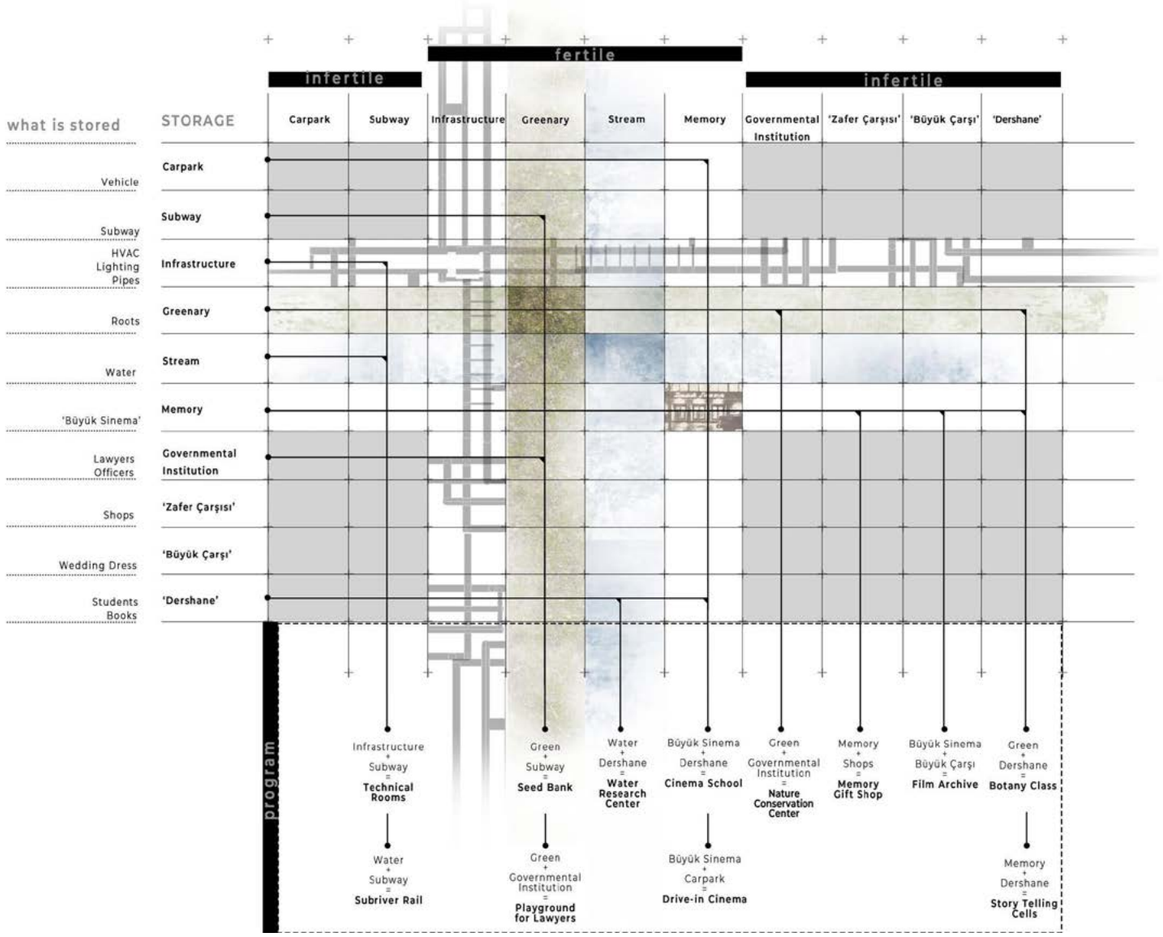
rhizo(me)mory

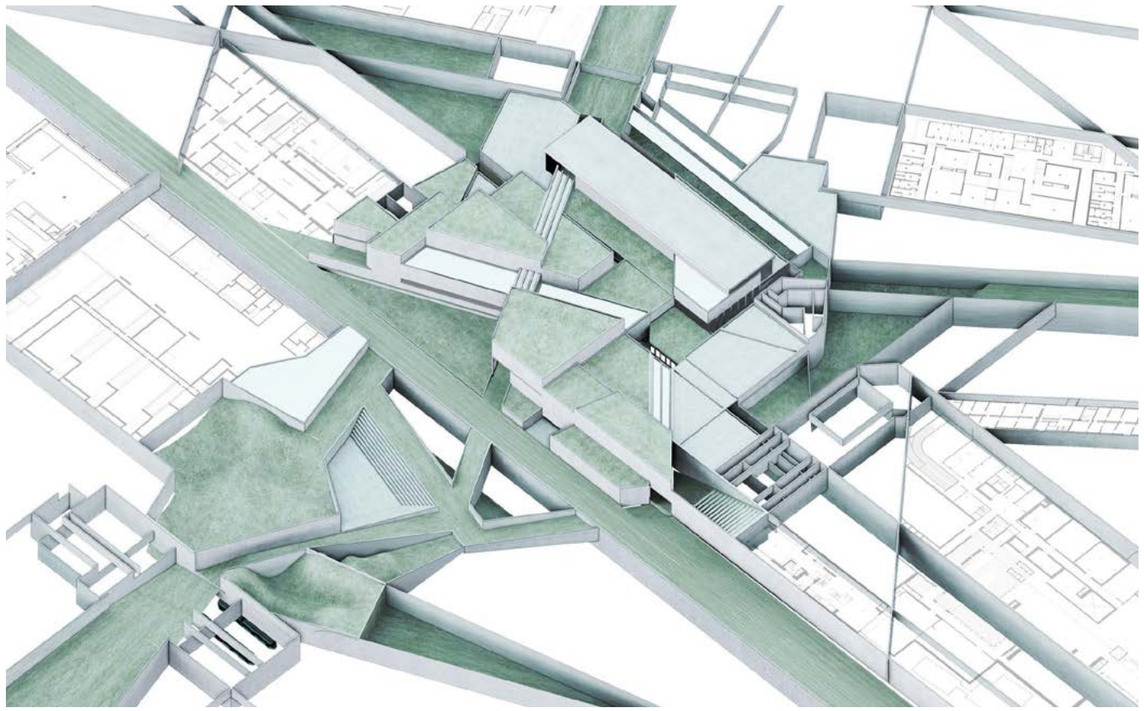
Selen İlhan

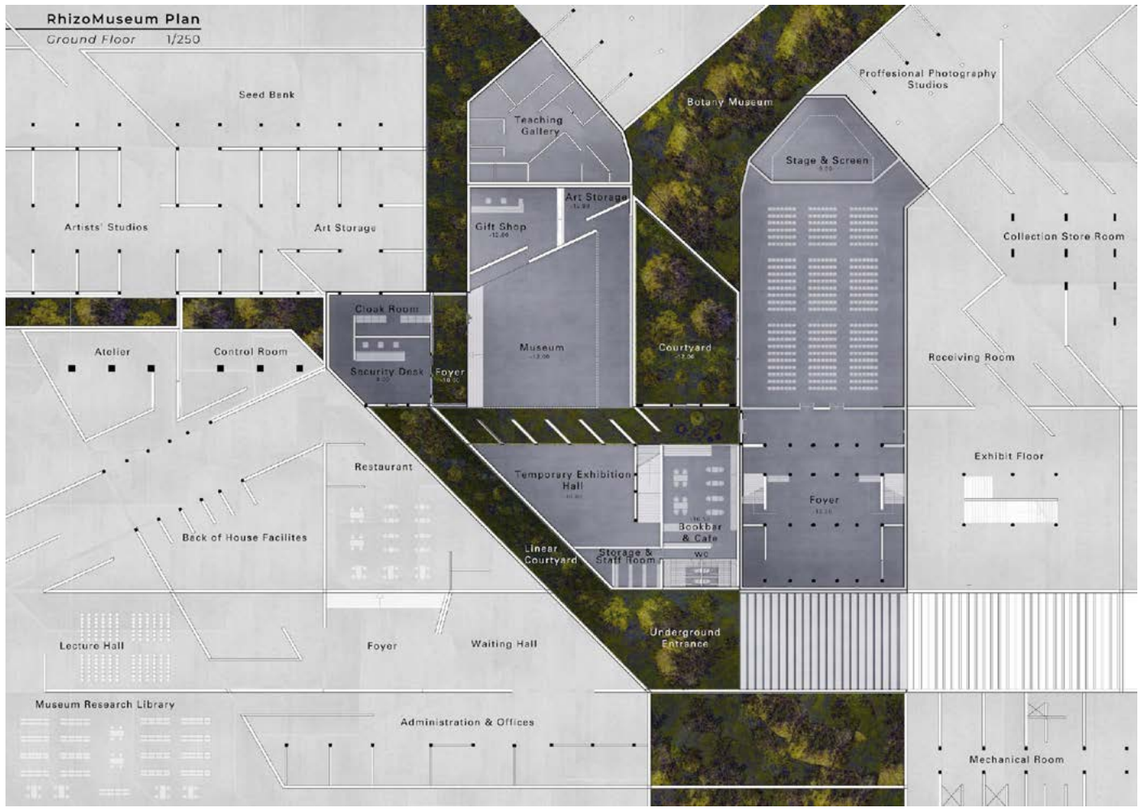
Atatürk Boulevard and Zafer Square, which were once important centers for the newly developing Republic, lost their identity and ability to generate memories, and yielded ground to unqualified consumption activities. The RHIZO[ME]MORY project is proposed to collect the city's productive stories through theoretical mining, and to establish a museum and storage complex. Mining is employed as a metaphor for extracting valuable elements including productive spaces, actions, and memories. As Félix Guattari and Jacques Deleuze have introduced (1980) and discussed it, “rhizome” (originally, the main stem of subterranean plants, such as ginger and potato, that sends out horisontally roots and shoots from nodes) as a concept of assemblage and network open to connections (as an open system), has the potential to be theorized, as has been done by Kisho Kurokawa in 2001 as a Deleuzio-Guattarian architectural theory: “Toward a Rhizome World or “Chaosmos”. Rhizomatic relations model the limitless potential for knowledge construction, because it has ‘no fixed points or particular organization’. In plants, rhizome occurs when existing roots are insufficient, enabling the plant to form new connections. Thus, the phenomenon observed in a city dominated by consumption and the pursuit of productive activities mirrors this process. Consequently, the question arises: can “rhizome” serve as a model for the new city structure?

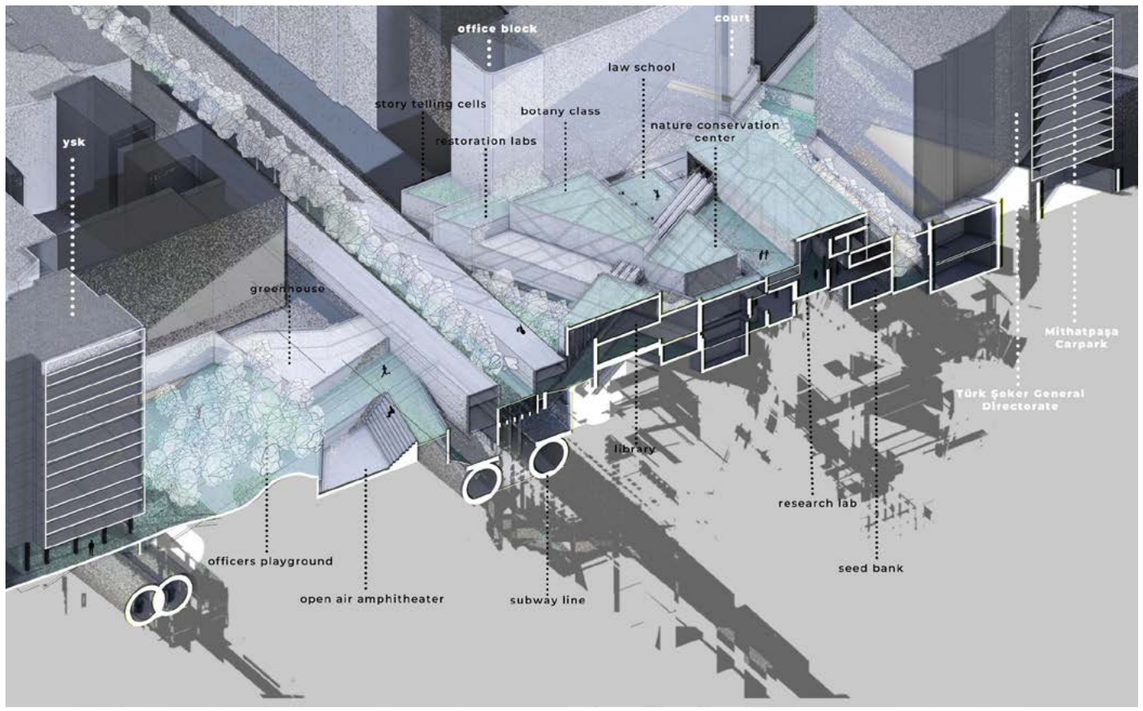


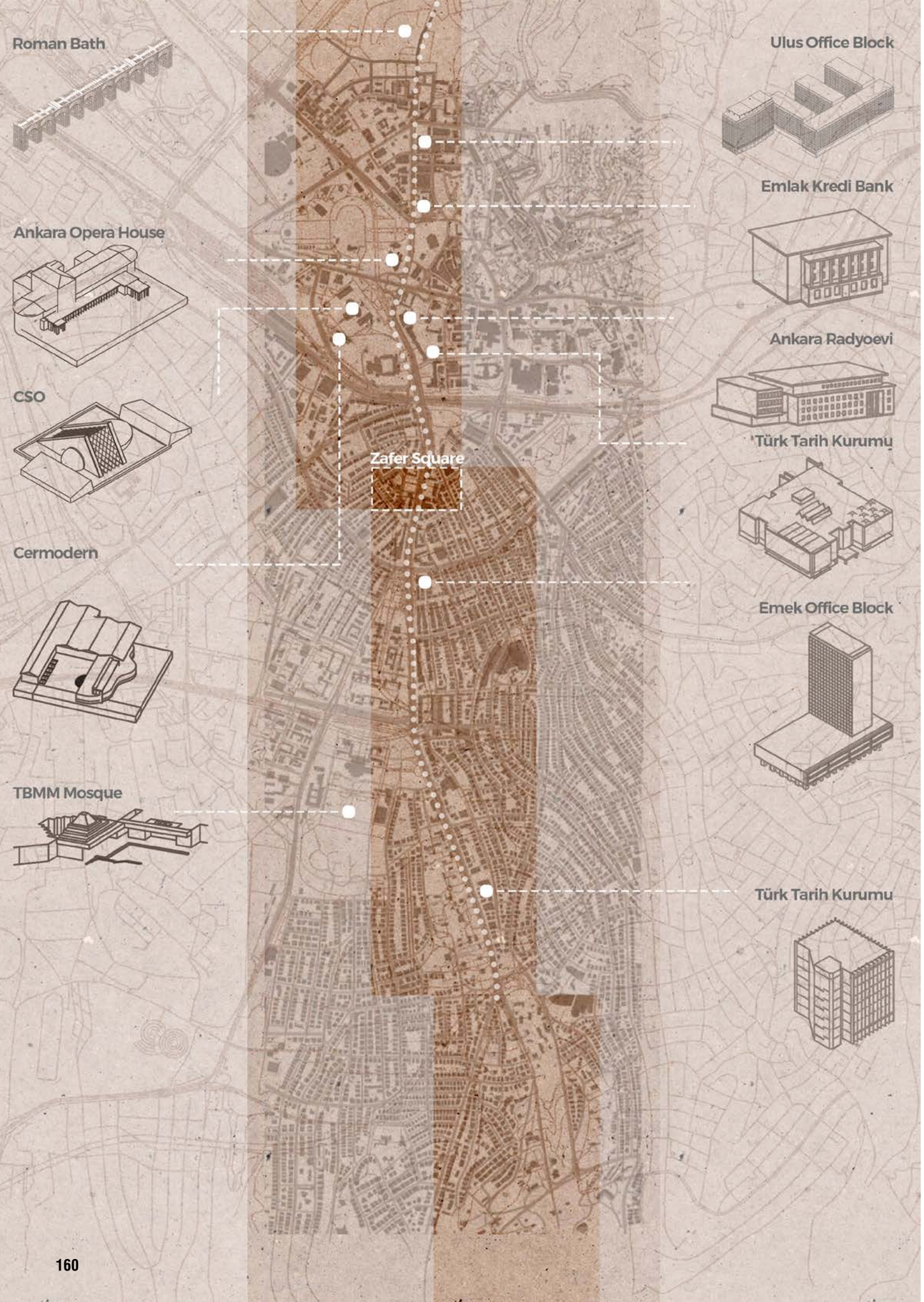



what is stored
STORAGE
infertile
fertile
infertile
Carpark
Subway
Infrastructure
Greenary
Stream
Memory
Governmental Institution
'Zafer Çarşısı'
'Büyük Çarşı'
'Dershane'
Vehicle
Subway
HVAC Lighting Pipes
Roots
Water
'Büyük Sinema'
Lawyers Officers
Shops
Wedding Dress
Students Books
program
Infrastructure + Subway = Technical Rooms
Water + Subway = Subriver Rail
Green + Subway = Seed Bank
Green + Governmental Institution = Playground for Lawyers
Water + Dershane = Water Research Center
Büyük Sinema + Dershane = Cinema School
Büyük Sinema + Carpark = Drive-in Cinema
Green + Governmental Institution = Nature Conservation Center
Memory + Shops = Memory Gift Shop
Büyük Sinema + Büyük Çarşı = Film Archive
Green + Dershane = Botany Class
Memory + Dershane = Story Telling Cells




RhizoMuseum Plan
Ground Floor 1/250
Seed Bank
Artists' Studios
Art Storage
Teaching Gallery
Botany Museum
Proffesional Photography Studios
Stage & Screen
Art Storage
Gift Shop
Collection Store Room
Cloak Room
Security Desk
Foyer
Atelier
Control Room
Museum
Courtyard
Receiving Room
Restaurant
Temporary Exhibition Hall
Exhibit Floor
Foyer
Bookbar & Cafe
Back of House Facilites
Linear Courtyard
Storage & Staff Room
WC
Lecture Hall
Foyer
Waiting Hall
Underground Entrance
Museum Research Library
Administration & Offices
Mechanical Room

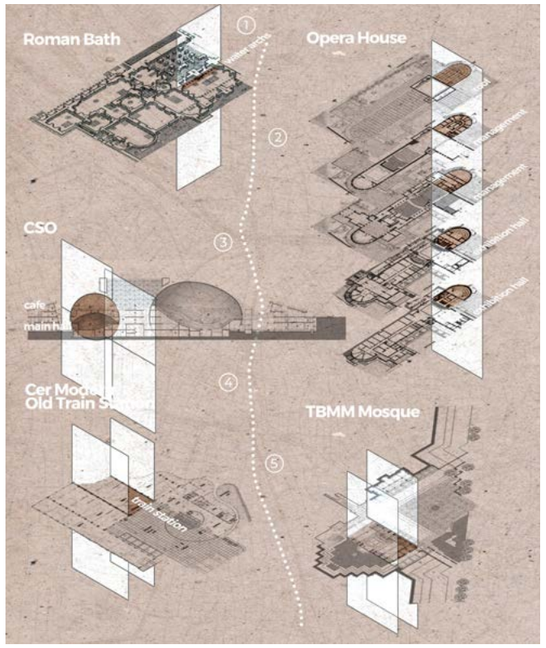

office block
court
law school
story telling cells
botany class
nature conservation center
restoration labs
ysk
greenhouse
Mithatpaşa Carpark
Türk Şeker General Directorate
library
research lab
officers playground
open air amphitheater
subway line
seed bank

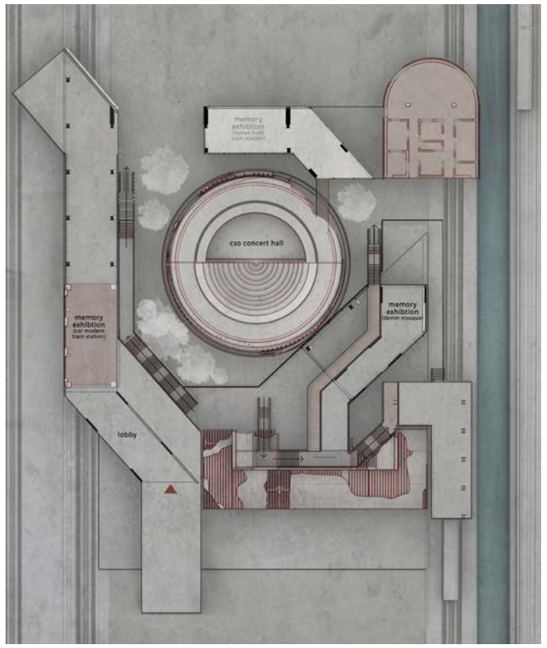


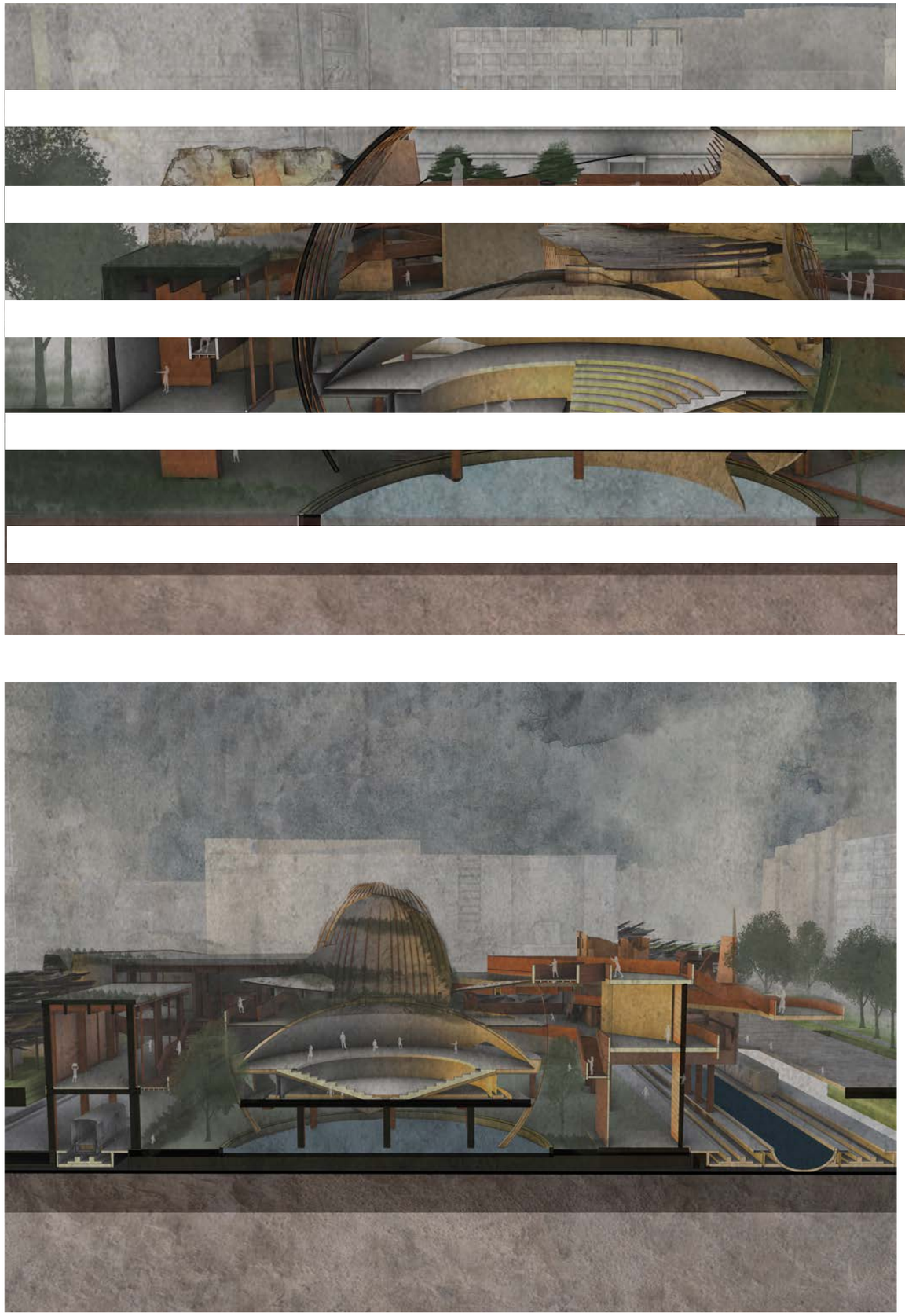
collecting reminiscents

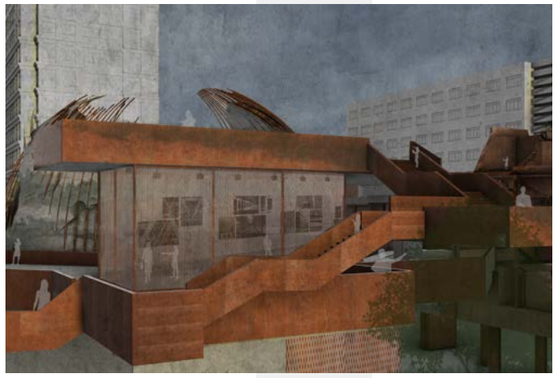
Tuba Ünal

In this project, history is as design element and old buildings as valued participants of a new architecture. Design provides a journey same as the Atatürk Boulevard, creating a travel and discovery route through these old buildings as reminiscents charged with a deep cultural, emotional, and architectural value, whether as whole or just fragments. These important symbols had to be restored to live, but they also provided the opportunity to affirm their commitment to the present and to belief in the future. Inserted modern elements, such as simple and light corten panels to inhabit vast historic spaces also put these reminiscents on display to "tell" their stories. Reminiscents are collected on the Atatürk Boulevard to preserve and make them a part of the museum itself, rather than exhibiting them as untouchable things.





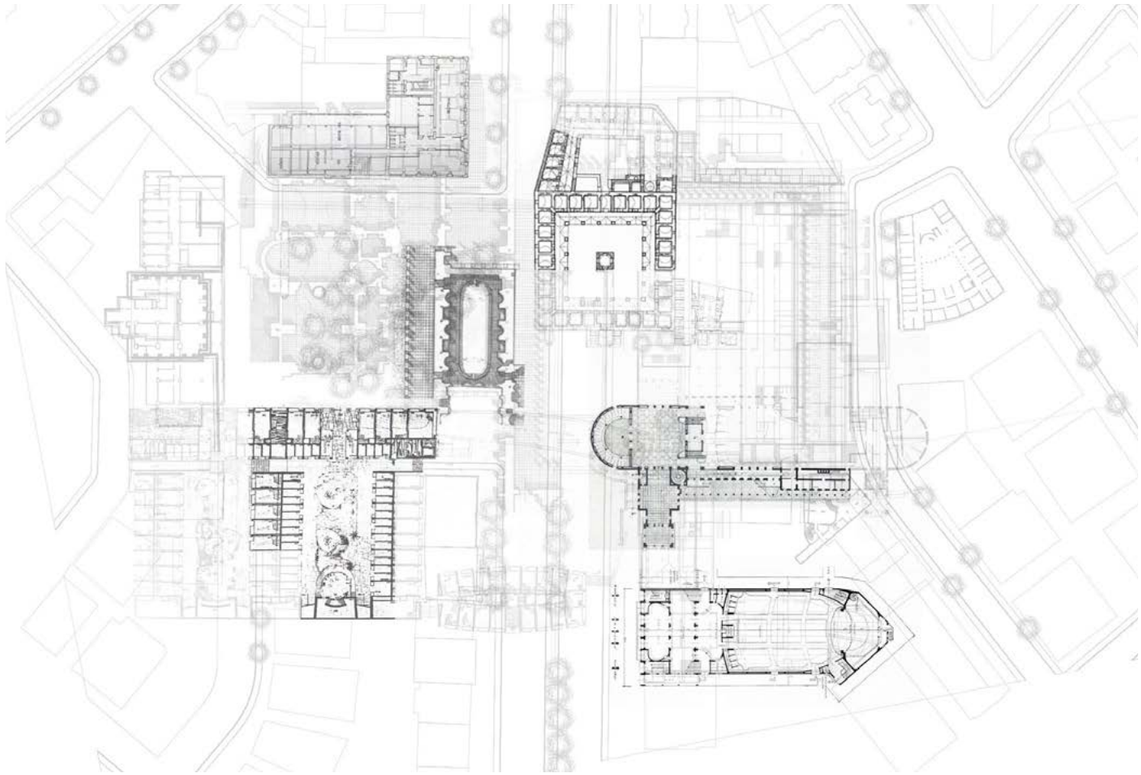


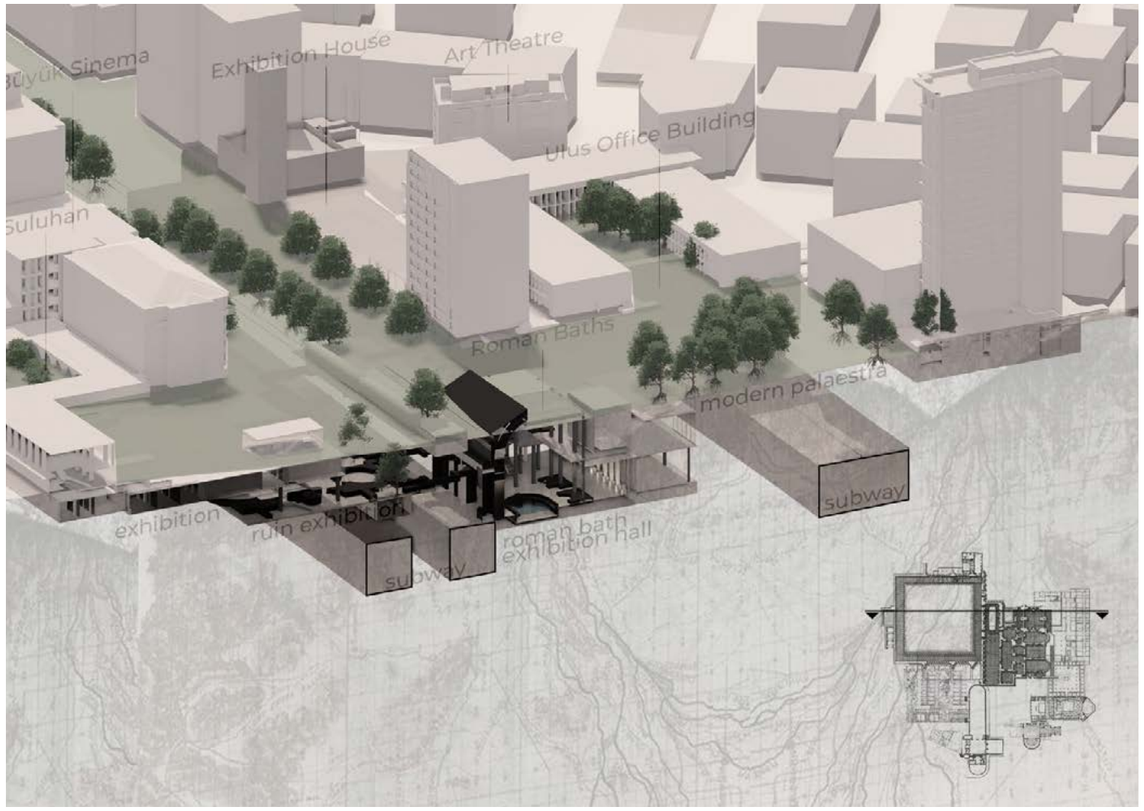


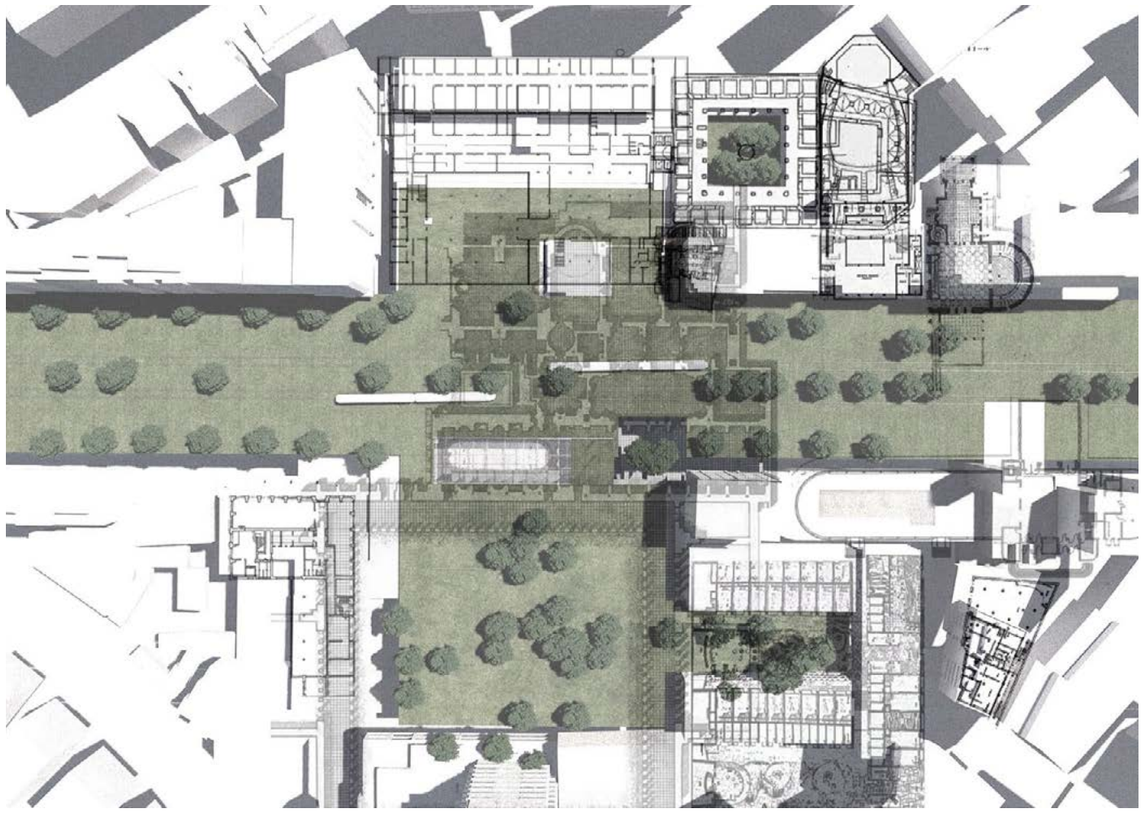
(re)inherent

Zeynep Ezgi Oğur

Throughout the formation of a city, historical, cultural, and natural narrations accumulate between layers of the city, and sometimes, material evidences of this history are kept as architectural ruins. These architectural ruins can range from being in the state of functioning building complexes to reunified fragments. For the “Story Mine” these accumulated architectural reminiscents are considered as story-tellers of the city, and are carried into urban recovery stations, where they are reused for contemporary needs, while creating a connection between their stories and the visitors. The reminiscences of the city are considered at an urban scale, and chosen reminiscences are carried to the dig point of the “Story Mine”. The inherent memories of Zafer Square, which are valued by the community, are in danger of being forgotten. Starting from the “Gazino Binası”, an important memory place of Early Republican Era, and the old neglected “Grand Cinema Hall” at the dig point are turned into a city museum. One of the historical layers of Ankara consists of the Roman heritage, where most of the remnants lie under the contemporary city. A representative of that heritage, the ruins of the Roman Bath, is selected and re-evaluated to narrate the Roman past of the city in the new city museum at the dig point.




Büyük Sinema
Exhibition House
Art Theatre
Ulus Office Building
Suluhan
Roman Baths
modern palaestra
subway
exhibition
ruin exhibition
roman bath
exhibition hall
subway



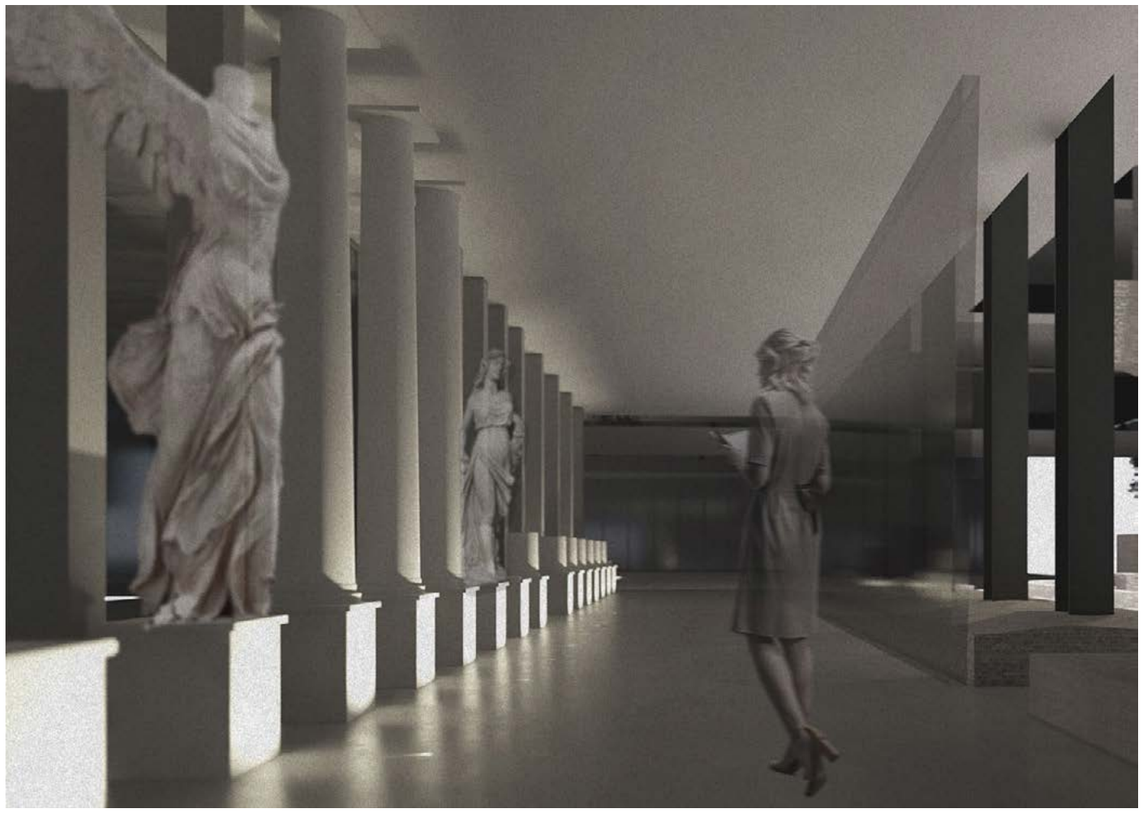


photo credit: idil lal gülmen

QUARANTINE ISLAND POST-TRAUMA CENTER

project brief

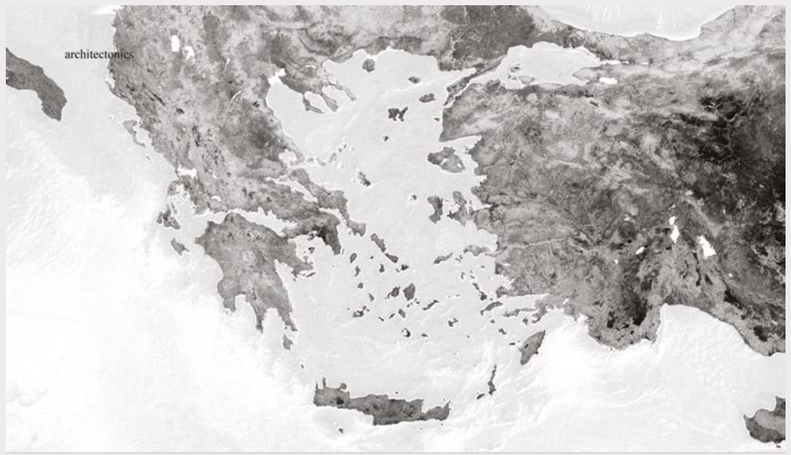


Figure 13. Aegean plateau.

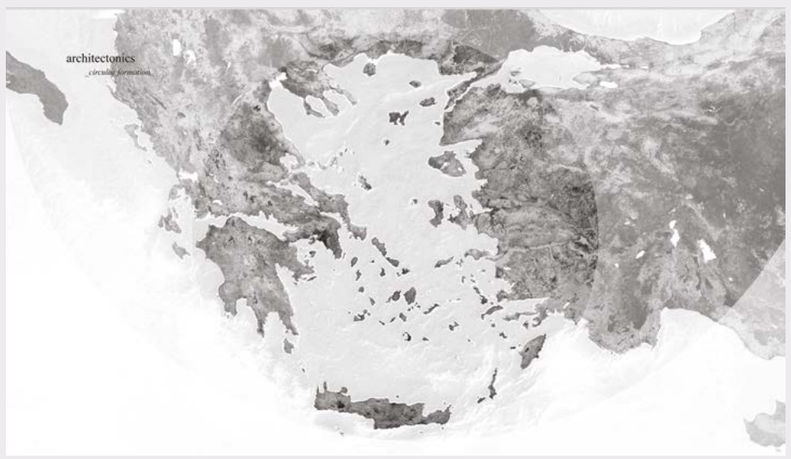


Figure 14. Circular fragmentation of the Aegean Plateau after the volcanic eruptions on Santorini.

Studio Instructors:
Prof. Dr. Ayşen Savaş
Prof. Dr. Arzu Gönenç Sorguç
Dr. Fuat Emre Erkal
Res. Asst. Bengisu Derebaşı
Res. Asst. Serda Buket Erol

Urla Quarantine Island | A post-trauma center

According to ancient myth, swans drew a chariot in which Apollo, the principal god of Klazomenai, flew South from his winter home beyond the Boreans. Klazomenai was home to a large number of swans, and it is believed that the verb klazo was used to describe their call.[1]

Home to mythological swans and legendary figures, Urla Quarantine Island, very unique in its nature and history, was known as a place of healing, where temporary visitors could go through a purifying procedure and find immediate relief for their ailments. Inherently isolated by water, the island has been connected to the mainland, since the construction of the first bridgeway by Alexander the Great. Building structures on this island has been possible ever since.

Aside from its mythic origin, the island, in fact, presents architectural complexity. It all began with the ancient Greek healing temples *(Asclepieia)* and evolved into steam-pressured sterilizers in the early 19th century. The island boasts a rich and yet one-of-a-kind history of publicness, where both people and animals could receive treatment together. Named after a sanitary facility built in the 1800s, Quarantine Island (*"Karantina Adası"*), soon became a liminal zone designed to prevent epidemic diseases from spreading to the mainland. The buildings constructed during that time, including the main and auxiliary quarantine buildings, observation rooms, a small hospital, several technical units, and dwellings for civil servants, were established to provide civic and hygienic services in line with the requirements of modern life.

This small island in the Aegean Sea generated a number of discussions related to the history of the Urla Peninsula and its unpredictable prospect. Its inspiring aura became a pretext to think about a better future for the inhabitants of the region. A post-trauma center was suggested, and the studio proposed a number of creative architectural programs for planning a better future.

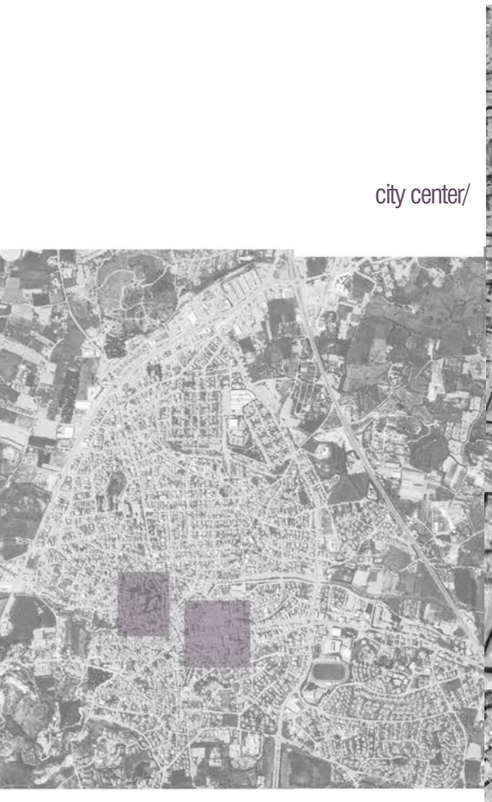
Currently, a series of natural and man-made disasters, such as the recent pandemic that shook the whole world and made humanity question its daily life habits, the earthquake that showed the necessity of post-trauma services, or the political turbulences, economic fluctuations, and increasing levels of social pressure, have left the inhabitants of the country in need of a break. The continuous feeling of insecurity, uncertainty, and not knowing what unfortunate event will transpire make it difficult to find the enthusiasm to start all over again. This holds true not only for human beings, but also for animals, plants, and all other living organisms.

Drawing inspiration from the architectural program of the Urla Quarantine Island, the proposals that will be developed in the design the studio will focus on transforming the island into a therapy center, so to speak, to clean the souls, and to rejuvenate the spirits. Circular design, re-use, and rehabilitation will be the guiding keywords to inform the final decisions. Students are free to introduce new programs, buildings, or transform the architecture of the island entirely. The final proposal is limited to 25,000 square meters, and will justify its existence by reusing, transforming, and enhancing the values of the existing environment. Mottoes of the research groups, such as **"production as opposed to consumption"**, **"unfolding forgotten values"**, **"learning from the context"**, and **"cherishing the ground"** will help the formation of projects, and help the students to give the final form to their architecture, chose materials, and develop strategies to cultivate and enhance prevailing values.

1. Alan M., Greaves. *The Land of Ionia: Society and Economy in the Archaic Period*, (Malden, MA: Wiley-Blackwell, 2010).

focus areas

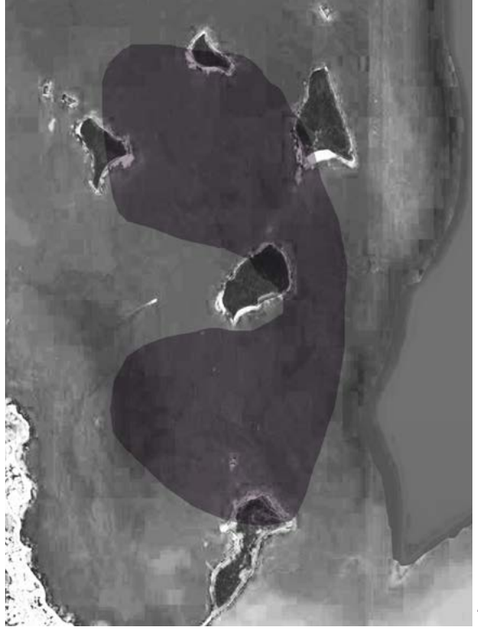
linear formations - deep surface - city center



city center/

art street/

along the river/

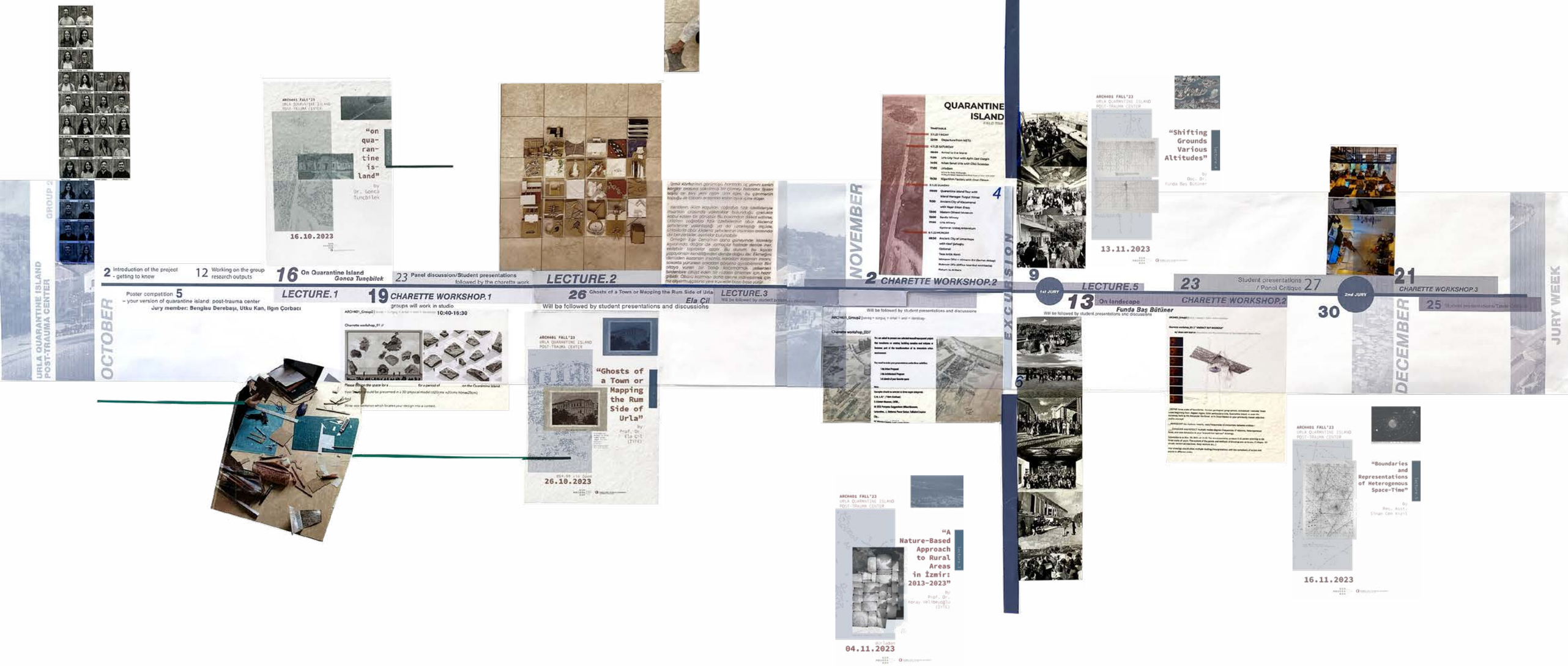


/aegean sea

/extended coastline

timeline

lectures - charrette workshops - juries

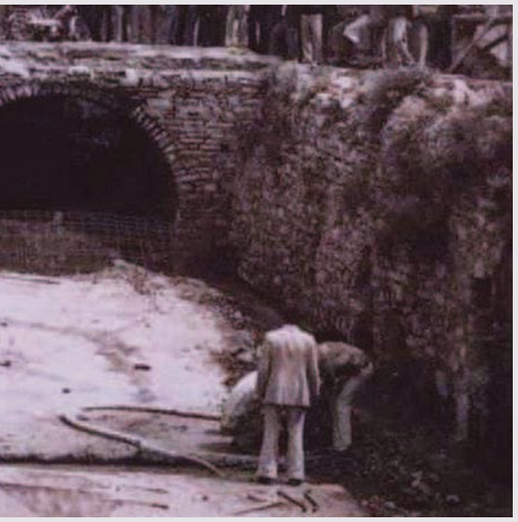


research groups

The research to be conducted by the studio, leading up to the visit to Urla Quarantine Island, is divided into several key themes: "Data Mining", "Timeline", "Defining the Ground", "Daily Life Stories", and "Trip Organization".

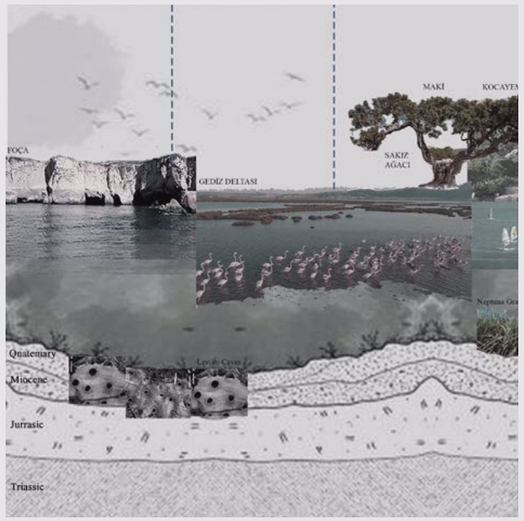
Data Mining: This group functions as the virtual archive of the studio, collecting and classifying documents—visual, textual, and graphical—focusing on specific areas of interest.
Timeline: Instead of presenting history in a linear fashion, this group explores the historical relationships within Urla and Quarantine Island. They transform the whiteboard in Room #2 into a mapping surface, which organizes and highlights significant shifts in Urla's history.
Defining the Ground: This research delves into the geological formation of the land, seeking to understand the deep surface and the hidden or revealed potentials within it.
Daily Life Stories: This group grounds its research in literature, memoirs, and films related to Urla. By studying novels, the memoirs of prominent figures, and movies, they aim to grasp the essence of life and the cultural character of the region.
Trip Organization: This final group focuses on planning and organizing the visit to Urla Quarantine Island. They handle logistics, ensuring that the research experience is well-structured and meaningful.

research groups

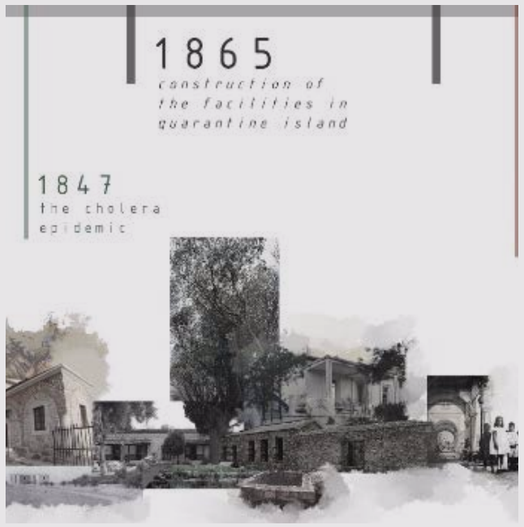


data mining

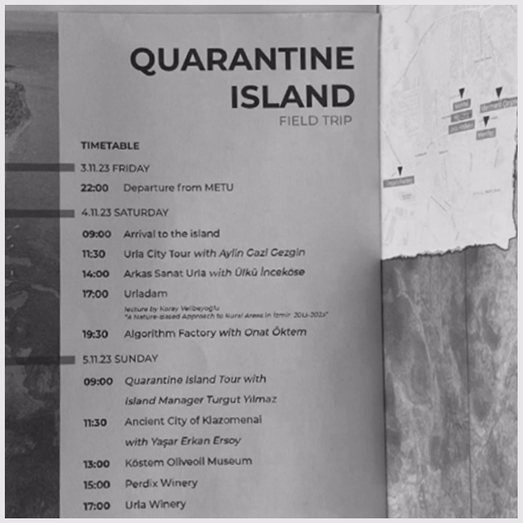
timeline



defining the ground



daily life stories



trip organization

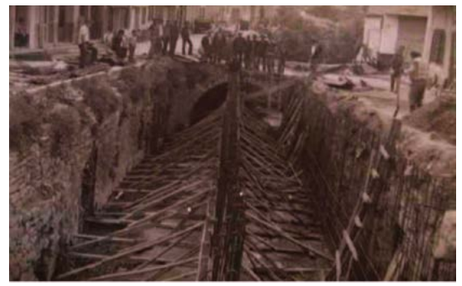
Bağbozumu

"...15 Ağustos Meryem Ana Yortusu'yla beraber üzümler toplanmaya başlanır, sergiye serilirdi: Bağbozumu başladığında kasabada enerji yükselir, dükkan sahibi bağcılar bile işyerlerini erkenden kapatığ pürtelaş bağlarda şarkı söyleyerek üzüm toplayan gençlere eşlik etmeye koşardı. Bağbozumunda güneşle birlikte gençler bağa gelir, üzüm salkımlarını şenlik havasında tolamaya başlardı. Kusurlu olan salkım ayrılarak asma köküne bırakılır, sağlam olanlar sepete girer; herkes kendi önündeki sepeti doldurur, sonra keletirlere boşaltırdı.Bütün bunların yanı sıra üzümler yayılmadan on gün önce sergi yeri kazılır, toprağın iyice kuruması sağlanır, üzerine iri saman ya da çul yayılarak tokmakla dövülür, temiz ve düzgün bir zemin elde edilirdi."

Belge ve Anılarla Urla, A. Sedef Tunçağ, 2022.

data mining

Group:
Salih Akın, Alper Akyol, Berkay Aydın, Abdul Aziz Omar



As the title of the research group suggests, our focus is on excavating relevant information (data) in Urla and classifying it to create a meaningful whole for use in the research studio. Although the scope and type of information to be collected are not strictly defined, they are guided by the studio's objectives and research topics. The data we gather ranges from historical photographs and various maps of Urla, the İzmir Peninsula, and the Aegean Sea to local blogs and interviews. The primary question driving our research is, "How should data be classified and represented in an architectural context?" To address this, we utilize an interactive map where different data sets are linked via Padlet for storage and classification. This map is then shared with other research groups to integrate their findings. Another approach we are exploring is the creation of a digital model called the "Palimpsest Map", which represents the layered history of the İzmir Peninsula, with a specific focus on Urla, including the region's geographical changes over time. In the later phases of the studio, there will be an emphasis on integrating the projects developed within the studio into the Palimpsest Map, allowing them to serve as different possible layers of Urla's historical narrative.

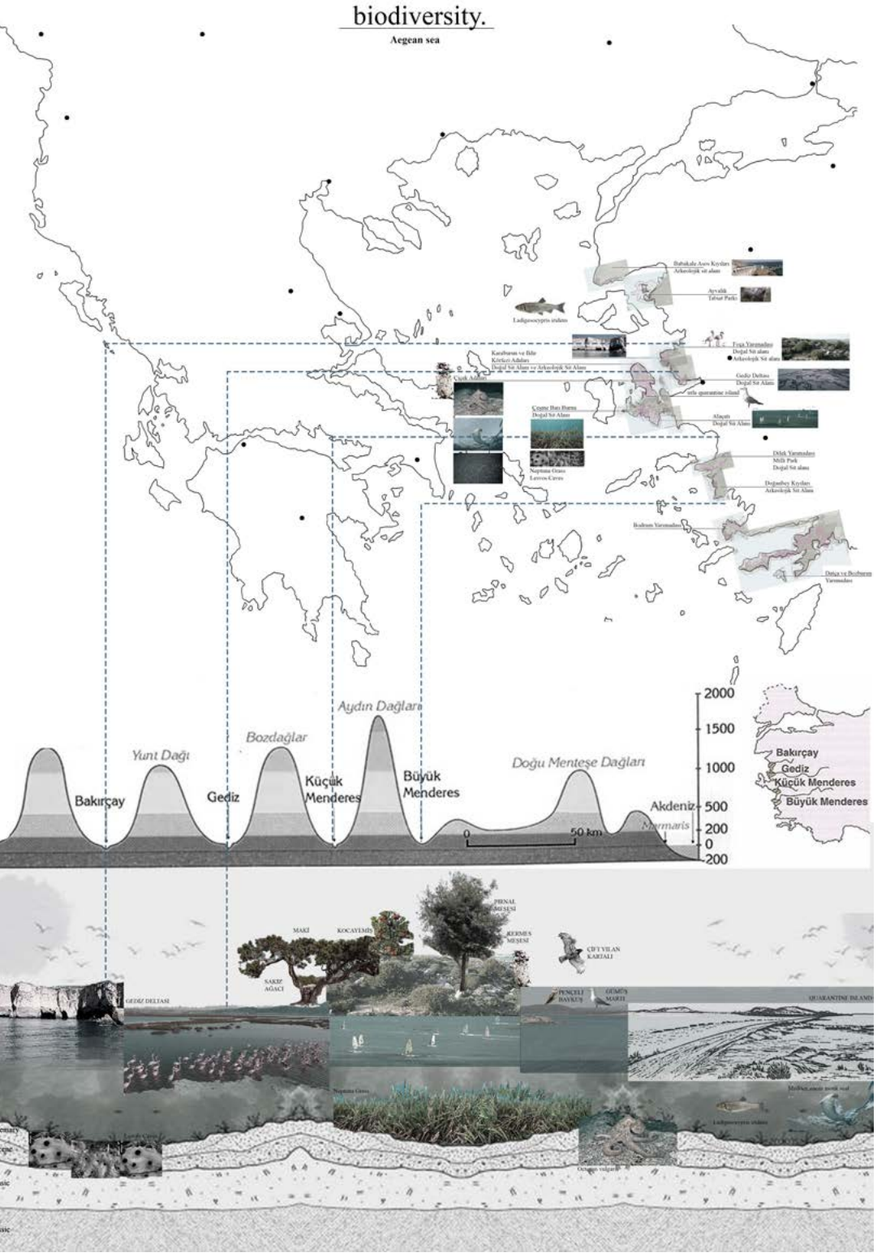
timeline

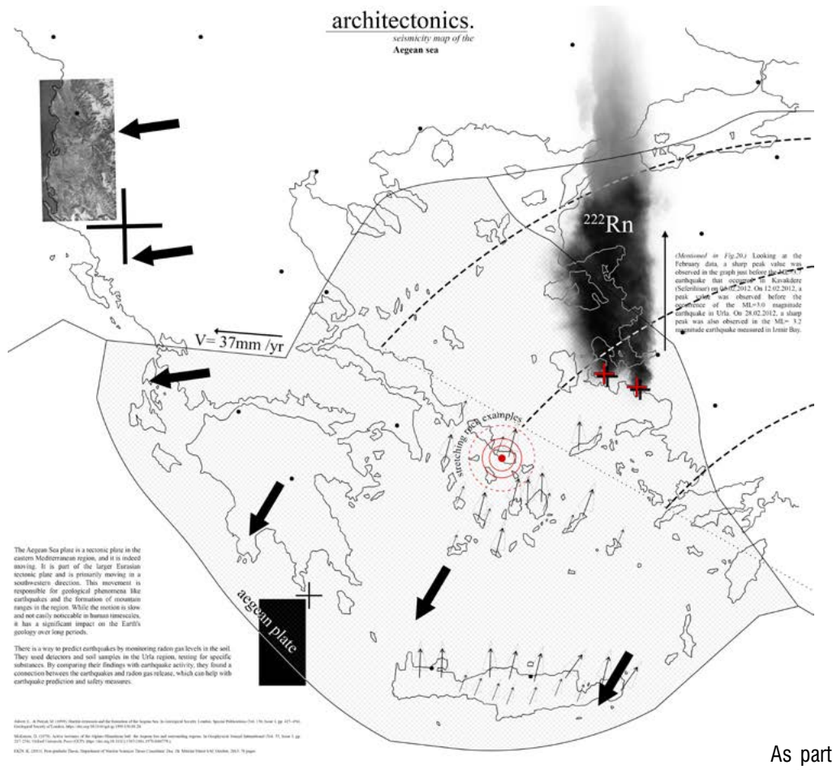
Group:
Melis Ceren Özdemir, Zeynep Aslı Birinci, Ilgın Çorbacı, Sühenda Demir, Selin Şahin

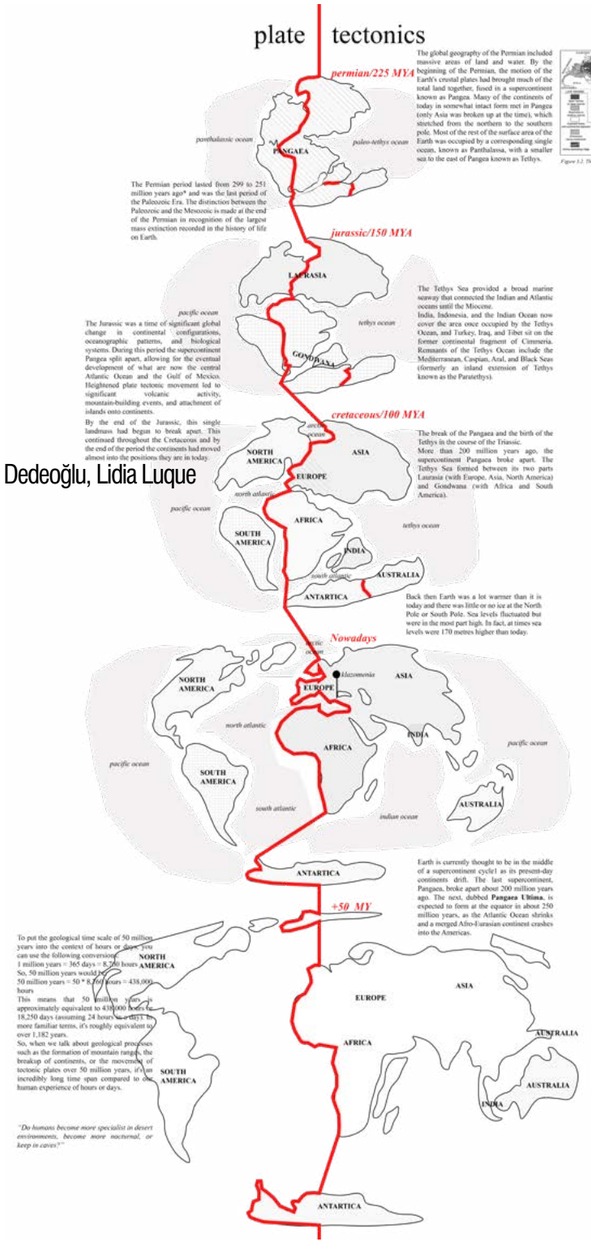
The timeline is treated as a surface that reveals both crucial continuities and ruptures in the course of history. It is aimed to understand Urla and Quarantine Island across different periods and civilizations not only focusing on apparent continuities but also hidden ruptures. It is known that the island functioned as a "*lazaretto*" during the Ottoman era and its name comes from that period. Beyond that, the group traces the origins of the area to the Greek Dark Ages (11th-8th Century B.C.), to the establishment of *Clazomenae,* which is one of the twelve Ionian cities. Artifacts and pottery unearthed from this era provide significant insights into the historical context, revealing the enduring socio-cultural aspects of the area, whereas the subsequent Archaic and Classical periods bear the traces of conflicts with the Persians and Spartans that refer to ruptures in a sense. The research group also considers the “island” condition of the Quarantine Island important, and is documenting the change in the coastline starting from the Hellenistic Period. In the mentioned era*, Clazomenae* came under the influence of Alexander the Great, who built an artificial causeway connecting the island to the mainland. This highlight finds its visual equivalent/response as the reinterpretation of the timeline as the coastline unfolded. This line having different thicknesses along time, changing according to the historical happenings, stops at the causeway’s boundaries matching with 2023.

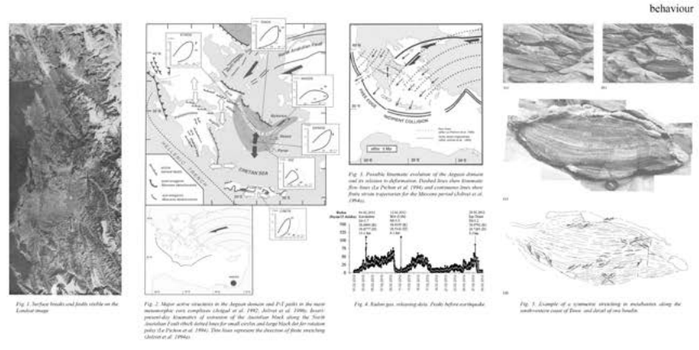
defining the ground

Group:
Nisa Gezer, Ahmet Emre Yetkin, Derin İncekaş, Nora Salas Ruiz, Bengü Dedeoğlu, Lidia Luque Mostazo, Asel Sude Aydın, Muhammed Bahadır Pehlivan





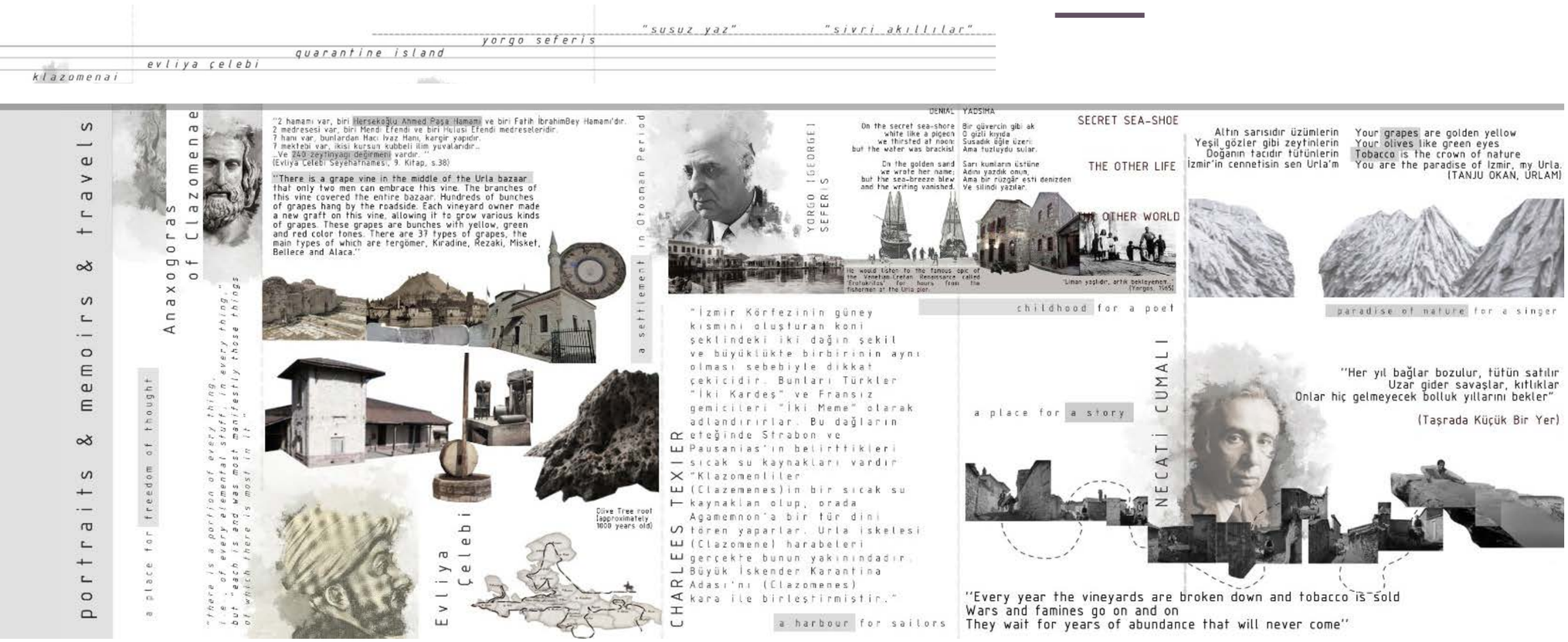


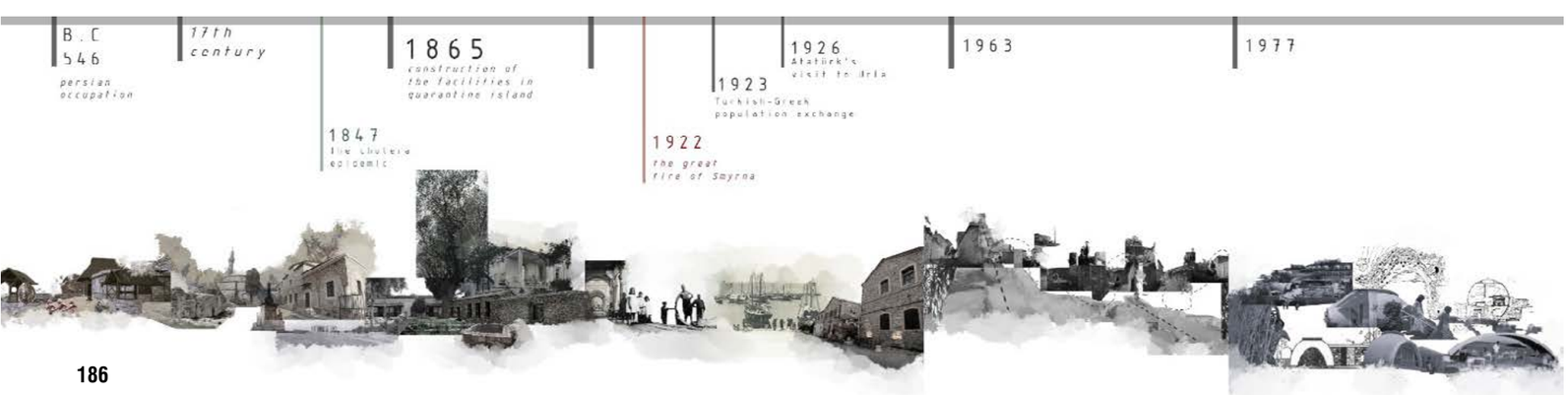


As part of the graduation project, an in-depth field study was conducted on Urla Quarantine Island and its surrounding areas. The research team interprets the concept of "ground" as a dynamic and multifaceted collection of geological, biological, and environmental factors, both human and non-human, that interact within this complex system. The study focuses on various elements, including tectonics, migration patterns, nearby islands, "*lazarettos*", rock formations, plant life, rivers, deltas, ancient cities, topographic features, and digital geographical models, with a specific emphasis on the Aegean Region and the İzmir Peninsula. The research benefited from precise geographical models that morphologically define the area. Moreover, it gained insights from the communicative aspects of the landscape, such as the migration routes of people and birds, historical settlements, and their relationship to natural formations, as well as the characterization of productive land. Understanding the ground is crucial for the ability to define the context through the intricate relationships between human and non-human actors. This understanding is key to proposing sustainable—beyond mere greenwashing—architectural solutions that are compatible with the existing systems and ecologies. The holistic approach taken during this process underscores the importance of interdisciplinary research in shaping architectural practices that honor historical heritage and align with future sustainability goals.

daily life stories

Group:
İdil Lal Gülmen, Mehmet Fatih Çenebaşı, Zülal Arı

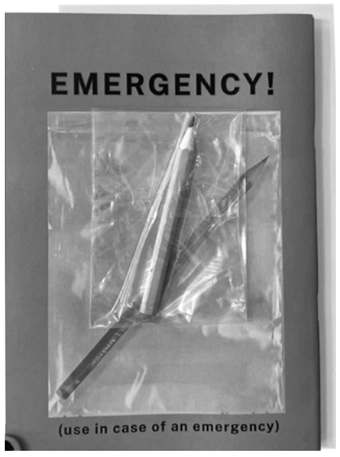


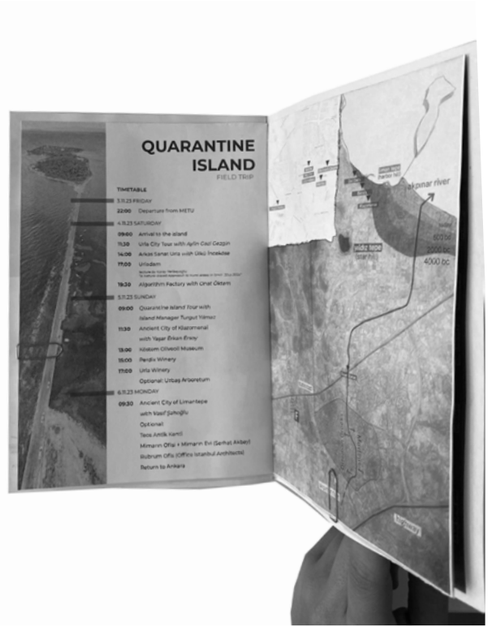


The group looks into movies, novels, poems and diaries to find clues about Urla that has the potential to describe both the relation between people and places, and the intangible aspects of daily life. It is noticed that Urla does not have only one identity in fact; its character changes with different settings. The identity in the city center differs from the identity in the coastline, and so in the Quarantine Island. Aspects of daily life that affect the way people live can be found in various forms of stories present in the productions of artists, writers, poets and philosophers, such as Anaxogoras of Clazomenae, Yorgo Seferis, Necati Cumalı, and Tanju Okan. The most significant component of Urla stories is water. The Akpınar River, plentiful wells, cisterns, caves, and also the movie "Susuz Yaz" make evident the importance of water and its integration into daily life. Water separates and connects stories. The same space can have a different story for different people. We can see that an island can be just a childhood memory of searching remedy for one's injuries, for some a temporary home, praying to be alive, and for some a place for shelter.

trip organization

Group:
Mehmet Gürcü, Ahmet Alkan Kaşaltı, Gülseren Altındiş, Pelin Gezer, Kerem Ulukan, Eren Filizfidanoğlu



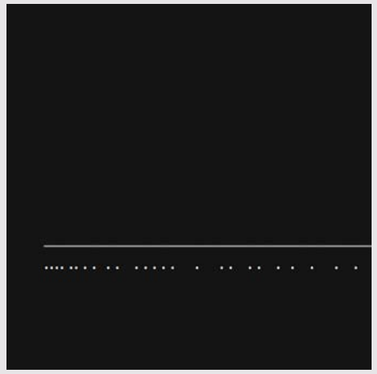


The trip to Urla was organized with the goal of attaining a comprehensive understanding of the architectural, cultural, historical, and natural significance of various sites. The aim was to explore and document places of interest that would enrich architectural students' understanding of the region. Landmarks, renown for their architectural importance and historical relevance, and as cultural heritage, were visited. The significance of Urla demonstrating its value as a rich source of architectural knowledge and inspiration was to be comprehended, The importance of the inspirations that could be had was emphasized for their possible impact on the architectural design projects.

contextual notes

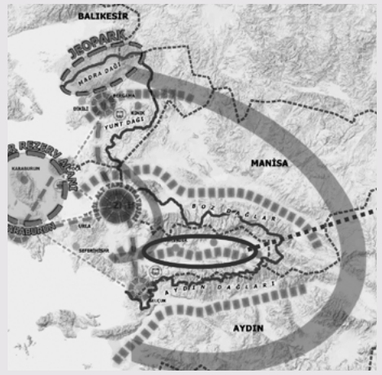
contextual notes

A Foucauldian Exploration of Architectural Organization on Urla Quarantine Island//
dr. gonca tunçbilek

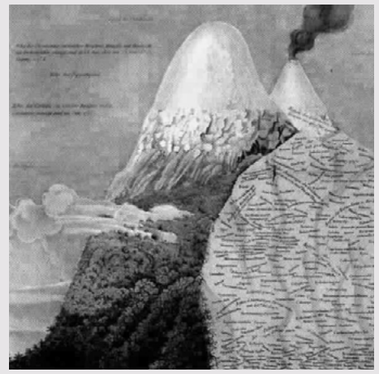


How to Mark the Earth? //
dr. sinan cem kızıl

Homeacross ve Urla//
prof.dr. ela çil



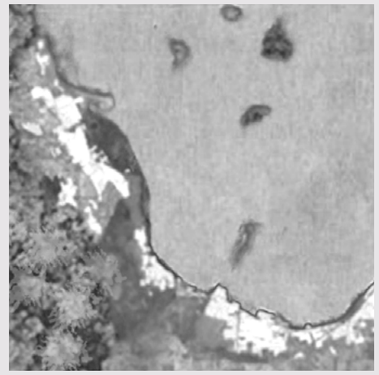
İzmir'de Kırsal Alanlara Yaklaşımda Planlama Deneyimi//
prof.dr. koray velibeyoğlu



Shifting Grounds //
assoc.prof.dr. funda baş bütüner

Zero Line: A Well-Preserved Volcanic Ash //
prof.dr. vasıf şahoğlu

Notes on History and Archaeology of Early Clazomenai //
prof.dr. yaşar erkan ersoy



Mapping the Corruption//
idil lal gülmen, arch.st.

A Foucaultian Exploration of Architectural Organization on Urla Quarantine Island

Dr. Gonca Tunçbilek

The word “quarantine”, originating from the Italian “quaranta”, meaning forty, has been used since the 14th Century for the practice of isolating people, animals, and objects exposed to infectious diseases for forty days.[1] Italy was the first country to formalize quarantine regulations during the 1347–1352 plague outbreak. The plague reached Sicily via rats and cargo from the Eastern Mediterranean and quickly spread through Italy, devastating prominent city-states like Florence, Venice, and Genoa. From Italy's ports, the disease spread to France and Spain, and later reached Austria and Central Europe after crossing the Alps from Northeastern Italy. As the epidemic intensified, European city governments gradually enacted measures to contain the plague. At the time, it was widely believed that air pollution (miasma) was the primary cause of infectious diseases, so initial efforts focused on improving urban sanitation.

In 1348, the governments of Florence and Venice mandated street cleaning, waste collection, and sewer drainage. Although cleaning, ventilation, and fumigation remained essential measures against the plague, authorities soon realized that contaminated air could spread not only directly, but also via objects, especially textiles. This led to the implementation of spatial policies aimed at restricting plague transmission by capitalizing on the organization of urban spaces. One of the most notable of these spatial measures was the creation of "lazaretto"s, isolated buildings designed to quarantine those infected or suspected of carrying the plague. Venice's Lazzaretto Vecchio, constructed off the Venetian coast, became a key facility in combating the plague in the 15th and 16th Centuries.[2] This institution, regarded as the first true plague hospital[3] marked the beginning of an intricate system of sanitary regulations aimed at controlling the spread of disease.

Figure 15. A general view of the quarantine station for seafarers, in Smyrna, 1900. Source: Library of Congress (www.loc.gov/pictures/resource/).

1. Eugenia Tognotti, “Lessons from the History of Quarantine, from Plague to Influenza A,” *Emerging Infectious Diseases* 19, no. 2 (February 2013): 254–59.

2. Gonca Z. Tuncbilek, “Quarantine(d) Space:Urla-Izmir (Smyrna) Island,” *Space and Culture* 23, no. 3 (July 16, 2020): 246–52, 246.

3. Jane L. Stevens Crawshaw, *Plague Hospitals: Public Health for the City in Early Modern Venice* (London: Taylor and Francis, 2016), 3.

Quarantine stations, designed as fortified architectures of isolation, were established at key entry points to countries and cities. However, much of the existing research on quarantine islands—primarily from the history of medicine—has overlooked the architectural aspects, failing to explore how these structures evolved alongside methods of controlling disease. For centuries, isolation and separation have been the primary methods for managing outbreaks of infectious diseases. This article, examining both the micro and macro-spatial aspects of the Urla (İzmir) Quarantine Station, is based on analysis of published and archival materials, with the latter being crucial for understanding the quarantine process. The study aims to explore the spatial systems of Urla Quarantine Island by using historical sources, such as images, maps, and site plans, and employing a spatial analysis approach. In doing so, it seeks to uncover the relationship between quarantine architecture and its procedures of disease control, specifically focusing on air quality, fumigation, disinfection, and decontamination.

In the early implementations of quarantine, isolated regions—often small islands near state borders—were commonly used. As Armstrong and Jefferson have noted, the significance of quarantine islands was rooted in the ongoing tension between the two opposing forces of being simultaneously isolated and interconnected.[4] Recognizing the contagious nature of the disease, civic authorities enacted laws to reorganize access to city and regulate movement within urban boundaries.During this time, isolation, separation, and abandonment became central concepts in quarantine policies.

Surveillance and Structure

In assessing the impact of pandemics, architects have highlighted Foucault’s insightful discussions on the plague in his book (1975) “Discipline and Punish: The Birth of the Prison”, where he describes the new forms of surveillance and regulation that emerged in the late 17th century. Before exploring the architectural aspects of pandemic scenarios, it is crucial to examine “quarantine” and its spatial organization through Foucault’s lens. Since the 14th Century, architecture has been employed as a tool for quarantine to prevent disease outbreaks. Quarantine stations functioned similarly with prisons, embodying practices of isolating individuals.

Foucault’s reflections on the bubonic plague frame quarantine as a form of the "panopticon", where disciplinary mechanisms are employed to exert power and control over populations.[5] His analysis reveals how quarantine practices divide communities and reinforce power dynamics. The Urla Quarantine Island serves as an architectural representation of the Ottoman quarantine system, designed in January 1840 atop the ancient settlement of *Klazomenai*. Throughout the 1840s, these quarantine stations functioned as surveillance ports, gathering information from traders, immigrants, diplomats, and visitors entering the Ottoman Empire.[6] Operating until the 1950s, Urla Station was one of the world’s registered quarantine islands, established to curb the spread of diseases that had plagued the globe since the 18th century.

In 1892, the Ottoman Empire commissioned French architects to restore the architectural complex of Urla Quarantine Island, which had previously served as a military hospital, in response to contaminations at that time. This restoration marked Urla as one of the first quarantine islands to incorporate contemporary technologies. Since then, it has played a central role in combating infectious diseases, continuing its mission into the Republican Era.

4. Sarah Armstrong and Andrew M. Jefferson, “Disavowing ‘the’ Prison,” *Carceral Spatiality*, 2017, 237–67, 245.

5. Michel Foucault, *Discipline and Punish the Birth of the Prison* (Penguin Books, 1977), 197.

6. Andrew Robarts, *Migration and Disease in the Black Sea Region: Ottoman-Russian Relations in the Late Eighteenth and Early Nineteenth Centuries* (London: Bloomsbury Academic, 2018), 124.

In the 1950s, the establishment of the Institute of Sea and Sun signaled a decline in infectious diseases, followed by the founding of the Bone and Joint Diseases Hospital in the 1960s. By 1986, the island was renamed Urla State Hospital. Today, the island hosts an education center, recreational complex, and hotel, though it is currently off-limits to visitors, with ongoing restoration efforts. From an architectural perspective, it is essential to analyze this unique quarantine station, as many original components are well-preserved, including the rail system in the ports, sterilization machines, showers, and wooden cupboards.

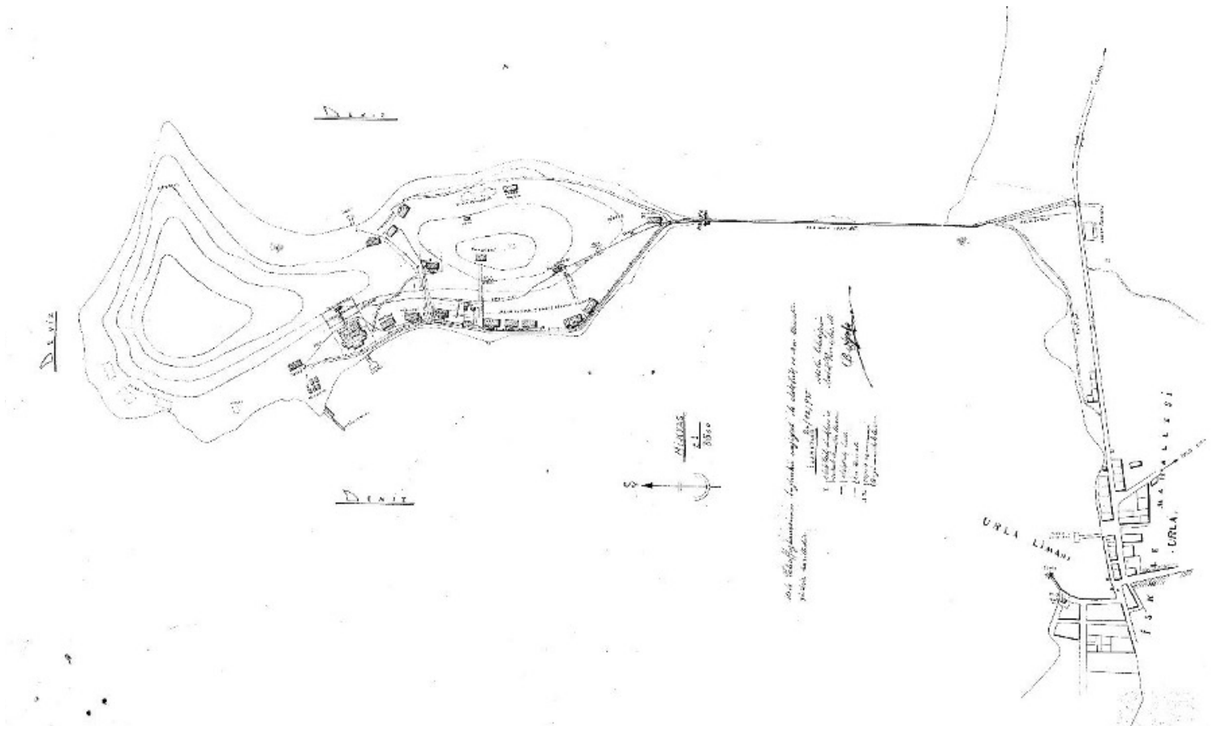


Figure 16. A map of the Quarantine Island, 1935. Source: Turkey Ministry of Health General Directorate of Border and Coastal Health in Urla.

Urla Quarantine Island's Architecture

Urla Quarantine Island, also known as lazaretto, served as a facility for isolation, encompassing inspection, detention, and segregation of exposed or ill individuals. A 1935 map illustrates the various quarantine buildings constructed during that time, including housing for civil servants, observation rooms, a small hospital, large and small quarantine buildings *(tahaffuzhane)*, warehouses, pavilions, and multiple technical units. The island was also connected to the mainland by a road that featured a controlled entrance, reinforcing its role as a place of isolation.

In 1844, the Russian Ministry of the Interior released a report on the Smyrna (İzmir) Ottoman quarantine facility[7], which Andrew Robarts referenced in his book, describing the island's layout as dominated by a tall tower that overlooked the city side of the main building.[8] A red flag was flown from this tower to signal that the quarantine was open and operational. To effectively manage the intake of individuals and implement health protocols, the entire architectural complex was carefully guarded and monitored for arrivals at the Urla Quarantine Station. A unique railway system was used to transport visitors, and the quarantine process began as soon as they set foot on the island. Panoptic principles of surveillance were deeply embedded in the spatial design of the quarantine island. Bashford noted that the focus had shifted from simply preventing infiltration to "monitoring the flow" of individuals.[9] The architectural organization created impermeable zones to control the spread of disease and restrict movement. This enclosed space, defined by walls, floors, and ceilings, became essential for ensuring containment within a carceral environment. The architectural transparency allowed visitors to feel constantly observed and monitored.[10] Passengers were segregated according to the island's spatial organization, and to prevent the disease from spreading further, the island had to remain completely isolated from the outside world for an indeterminate period. Quarantine stations demonstrated the duality of inside and outside, with the primary goal being to separate the "clean" from the "unclean," and to treat those within as potential contaminants of those outside.

7. "Karantin i Gospitali v Smirn" *Zhurnal Ministerstva Vnutrennikh Del* (Kn. 8, 1844), 295-312.

8. Robarts, 126.

9. Alison Bashford, *Medicine at the Border: Disease, Globalization and Security, 1850 to the Present* (Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2014), 32.

10. Jakub Zdebik, *Deleuze and the Diagram: Aesthetic Threads in Visual Organization* (Continuum, 2012), 5.

Starting at the pier, the rail system marked the beginning of the quarantine process. Upon arrival, the quarantine medical officer registered and inspected the passengers at the main building, with quarantine guards supervising the entire intake process. The decontamination setup for male passengers was positioned on the left side of the center axis, comprising a lounge leading to a changing room, a waiting area, a bathroom with showers, and a dressing room adjacent to the bathroom. Passengers were required to remove all clothing, including shoes, in the changing room, after which the garments were sent through revolving cabinets to the disinfection section. This careful division between clean and contaminated spaces was thoughtfully designed to prevent cross-contamination. The women's section followed the same layout and procedures, although it was scaled down due to the smaller population of female passengers.

Body cleaning was conducted in the bath area using previously disinfected peshtemals and clogs provided by the administration, while clothing was processed in the disinfection section. After showering, passengers moved to the dressing area, where their disinfected clothes—steamed at 120 degrees—were returned via a second rotating cabinet. The rail system, still preserved today, transported clothes and belongings, which were cleaned with intense steam at the end of this rail path.[11] The sterilization process relied on rotating tubes, steam disinfection, and hot air, creating a robust system to minimize contamination risks. Every step of the process was tightly controlled, playing a crucial role in the overall safety measures. According to the "International Sanitary Conference," the quarantine's success was evidenced by the low number of cholera deaths—2,500 in Smyrna compared to only nine in the city's lazaretto (1867). This success was attributed to the quarantine procedures that housed travelers suspected of infection, ultimately clearing them of illness.

The architectural organization of quarantine stations reveals how these spaces function as zones of separation from the regular world. The concept of the "zone" underscores the crucial dynamic of "inside versus outside," central to the mechanisms of control. As Michel Foucault points out, the spatialization and monitoring of individuals become a state obsession during epidemics.[12] In times of disease, he focuses on the disciplinary diagrams that govern these spaces, which function as socio-spatial schemas. These diagrams map out an abstract system governing various formations—quarantine stations, isolation processes, architectural structures, and even penal codes.[13] This diagrammatic thinking leads to strict spatial partitioning, vigilant monitoring, thorough inspection, and systematic organization.

Foucault's analysis of quarantine architecture demonstrates how its spatial organization becomes a disciplinary tool. Enclosed and segregated, quarantine spaces fix individuals in place, track their every movement, document all occurrences, and exercise power through a strict hierarchical system.

11. Nükhet Varlik, *Plague and Empire in the Early Modern Mediterranean World: The Ottoman Experience*, 1347-1600 (S.l.: Cambridge University Press, 2017), 77.

12. Michel Foucault, *Power/Knowledge: Selected Interviews and Other Writings 1972-1977*, trans. Colin Gordon (The Harvest Press, 1980), 146.

13. Zdebik, 5.

Figure 17. The main entrance of the station with the railway, Urla Quarantine Island. Source: Turkey Ministry of Health General Directorate of Border and Coastal Health in Urla, taken by author.

Individuals are continually sorted into categories of healthy, sick, or dead, with each person's fate controlled by this spatial logic.[14] Given the long history of pandemics, Foucault's observations on the extreme spatial arrangements of quarantined areas are relevant today. He describes 17th-century towns ravaged by epidemics, where interaction both within and beyond the town was sharply limited. Quarantine, in this sense, involves both interior and exterior separation, tied directly to the exercise of power.[15] This "system of isolating visibility" is comparable to other carceral spaces like prisons, asylums, and hospitals. The same logic applies to Urla Quarantine Island, which served as a controlled observation point for separating passengers to prevent possible contamination while maintaining public health.

The spatial organization of Urla Quarantine Island follows these principles, systematically directing the movement of individuals through space, regulating their mobility, and organizing their interactions. The architecture is not only about containment but also about addressing broader issues of population control, health, and urban planning. The design imposes significant restrictions on passenger movement, ensuring they cannot leave before the diagnostic process is complete. The island's architecture creates a complete barrier, cutting off all potential points of contamination. Passengers are carefully sorted and separated, with quarantine structures featuring tall walls, multiple entrances, and a clear division between contaminated and uncontaminated zones.

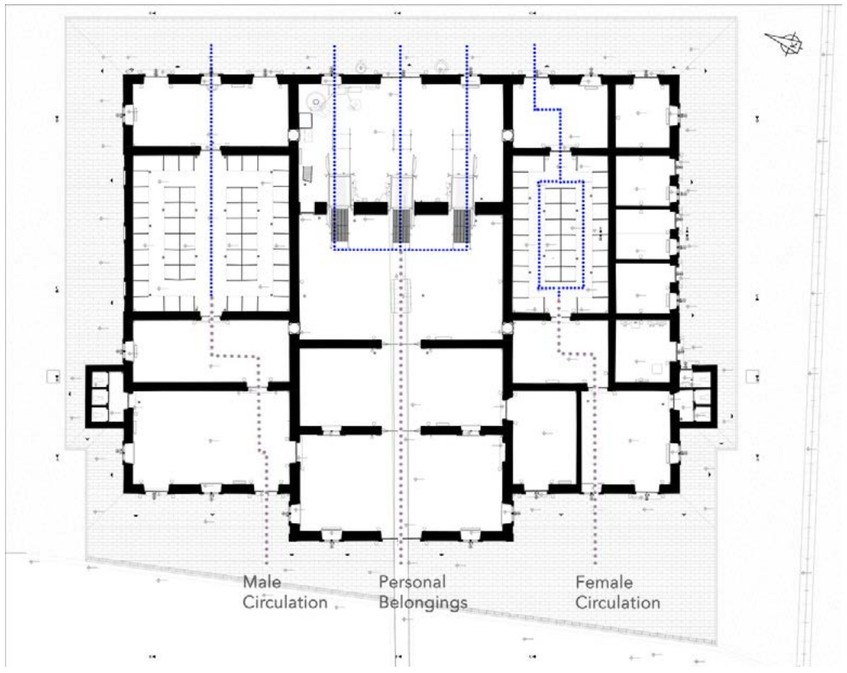


Figure 18. Decontamination Process, Büyük Tahaffuzhane, Urla Quarantine Island. Source: Turkey Ministry of Health General Directorate of Border and Coastal Health in Urla, produced by author.

Conclusion

The examination of Urla Quarantine Island's architecture allows for reflection on how spatial design can influence modern urban planning, particularly after the COVID-19 pandemic. Quarantine spaces function as both agents of control and expressions of power, creating a "discursive gaze" in which bodies, individuals, and objects are made visible to centralized authority.[16] In this context, architecture does more than separate—it becomes a tool for surveillance and representation. The government, as a symbol of authority, manages the chaos of disease by controlling movement, visibility, and space. In the 21st century, this form of control has been augmented with technology, as states increasingly use digital apps to monitor citizens, a trend seen during the COVID-19 pandemic.

In conclusion, the interplay of demographics and disease, combined with the increasing globalization of trade, international travel, and the movement of migrant laborers, will continue to spark interest among scholars and the public alike. Understanding historical perspectives on urban planning, architecture, and health is essential, especially in light of recent pandemic outbreaks and the potential for future ones. The implications of quarantine are not confined to the past or future; architects must now address the spatial and geographical aspects of isolation and protection as they become integral to everyday life, influencing both architectural and urban design.

14. Foucault, 1977, 197.

15. Foucault, 1980, 146.

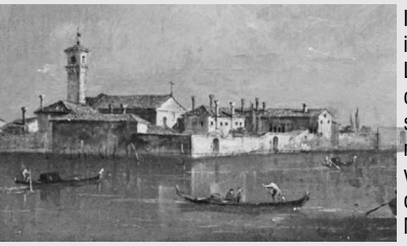
16. Ibid.

Planning for pandemic scenarios necessitates a comprehensive understanding of structures like the Urla Quarantine Station and their relationship to infectious diseases. The challenges posed by bioterrorism and emerging illnesses may revitalize traditional architectural practices. The relationship between architecture and quarantine is reciprocal—architecture can create conditions for quarantine, or quarantine can shape architectural design. Therefore, in the 21st century, architects must rethink spaces for protection, purification, separation, and surveillance, particularly through a Foucauldian lens.

Figure 19. The Sterilizer Machines, Urla-Izmir Quarantine Island. Source: Turkey Ministry of Health General Directorate of Border and Coastal Health in Urla, taken by author.

Lazaretto Structures in the World *

Lazzaretto Vecchio, Venice, 1453



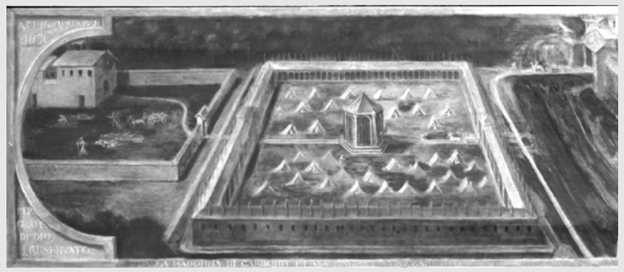
In 1423, the Senate of the Republic of Venice established a hospital on Lazzaretto Vecchio to isolate plague victims of plague, marking it as the world's first recorded quarantine facility. Located in the central Venetian Lagoon near the Lido, the island's original name, Santa Maria of Nazareth, inspired the term "Nazaretum," which evolved into "Lazzaretto", becoming synonymous with "quarantine" today. The island spans two and a half hectares, with 8,500 m² of built structures. Archaeological excavations have revealed mass graves of plague victims from the sixteenth and seventeenth centuries. After serving various purposes over the centuries- including a military armory and a dog pound- the site is now being restored as the National Archaeological Museum of the Venice Lagoon.

Lazzaretto Nuovo, Venice, 1468

In 1468, the Lazzaretto Nuovo, a nine-hectare island in the Northern Venetian Lagoon, was established as Venice's second quarantine facility. While Lazzaretto Vecchio served to isolate those actively infected, Lazzeretto Nouvo was designated for individuals who might have been exposed to infection. The island, located three kilometers Northeast of Venice, was entirely surrounded by high, windowless walls, and divided internally by tall walls with no openings into several compartments "contumacia", with each accessible by a single door locked from the outside. These compartments housed two-story rooms with fireplaces and half-roofs for sailors and travelers, as well as specialized sections for processing cargo. Upon arrival, ships and crews underwent a forty-day quarantine, during which cargo was meticulously cleansed by workers, or "bastazi". Built in 1568, the "tezon grando", a large warehouse measuring approximately 100 by 15 meters, was designed with open arches to allow ventilation during fumigation and cleaning of goods. This facility played a critical role in helping Venice manage and limit disease outbreaks.

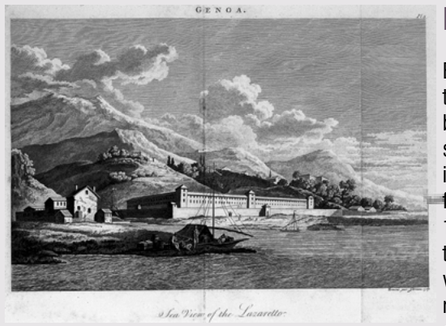
Lazzaretto di Milano, Milano, 15th Century

Built in the 15th Century, this extensive structure is considered as one of the earliest examples of a modern hospital, covering approximately 14 hectares (378x370 m). Its design reflected a pioneering approach to public health, featuring 200 rooms, each equipped with fireplaces and toilets that drained into a surrounding moat to prioritize sanitation. Each room had a window facing the exterior and another looking into an inner courtyard, all encircled by porticos for patient and staff access. In the center of the inner courtyard was a chapel with open circumferential arches which allowed the patients to see the services from all corners of the portico, while preventing their congregation. It functioned as a quarantine facility during three major plague outbreaks and influenced similar lazzarettos in other cities. Though it fell into disrepair and was eventually demolished in 1882, it played a significant role in Milano's public health history.



Lazzaretto di Verona, Verona, 1549

Construction of the Lazzaretto in Verona dates back to January 1549. It is situated at Porto San Pancrazio the Adige River. This location was chosen for adequate isolation and convenient river access. According to Vasari, the building was designed by Michele San Micheli. Completed in 1628, the Lazzaretto was made ready just in time for the devastating outbreak of plague in1630. During their effort to control the epidemy, health and city officials attempted to confine infected patients to the Lazzaretto, and at the peak of the outbreak over 5,000 plague patients were gathered inside. This 1630 outbreak was the last wave of plague that would strike the city, symbolizing a period of decline. By the late 18th Century, the building was used as a depot, a function that it held until World War II. At the end of the war, an explosion destroyed the Eastern part of the building, resulting in the death of more than 30 people. Today, it stands as a historical monument within the Adige Park, with its ruins as a powerful reminder of Verona's sanitary history.



Lazzaretto di Genoa, Verona, 15th Century

Established in the 15th Century, the Genoa Lazzaretto is exemplar of the public health measures taken during infectious disease outbreaks. John Howard has described it as resembling a blind wall fortified with towers, and has emphasized its spatial organization, which included separate sectors to prevent spreading of disease. Covering a vast area, the complex featured interconnected courtyards with fountains and enclosed buildings, serving as a site crucial for prevention of health during significant outbreaks of disease, as during the plague in 600, 1630, and 1656-1657. Notably, the French philosopher Jean-Jacques Rousseau stayed there briefly in 1743. The architecture of the Lazzaretto facilitated the separation of functions, with accommodations designed to isolate patients for up to forty days. Its structure not only reflected broader public health strategies, but also influenced the design of similar facilities across Europe.

Lazzaretto di San Leopoldo, Livorno, 1780

On December 30, 1779, the Grand Duke of Tuscany Pietro Leopoldo I. issued a decree for the construction of the San Leopoldo Lazzaretto in Livorno. The construction was executed by engineer Innocenzio Fazzi. This facility, which was accessible through a grand entrance gate, included dedicated patient areas, quarantine zones, and an outer wall fortified with five towers. A Rococo style chapel, described by Professor Alberto Calza as embodying "purity and harmony"complemented the structure, which also featured a statue of the Grand Duke Pietro Leopoldo I. by Domenico Andrea Pelliccia. Philosopher Giuseppe Gorani praised its ordered and comfortable rooms. By 1913, the facilty became part of the Maritime Academy, highlighting its role in preventing plague spread through ships and goods. The San Lazzaro Tower, which survived World War II bombings, adds to the historical significance of the complex, which endured through the French occupation from 1796 to 1814.

*research done by Asel Sude Aydın within the scope of the studio.

How to Mark the Earth?*

Dr. Sinan Cem Kızıl

This text starts with one assumption and two propositions. Assumption is that “primary function of human habitation is to mark the Earth, in any way, with labor.” The propositions are: “all forms of human habitation produce territories” and “all scales of territories include some kind of architectural expression.” The first proposition indicates the human dependence on territories. The conditions of being human cannot be separated from the environment that humanity unfolds in the first place. The second one indicates that those territories have architectural expression. However, our conception of territory is not only a bounded human landscape. To illustrate the real extent of the conception we need to investigate multiple theories of territory under three headings, “territory,” “territoriality” and “territorialization.”

“Territory” has diverse connotations in literature and reflects cultural and historical conditions, but mostly, implies a geographic and cultural space. It is delimited landscape, whose boundaries are produced by various human operations. Territory is political technology and aesthetic expression of marking the Earth. “Territoriality” refers to human processes that create a territory. Both territory and territoriality refer to political and geographical issues in their respective discourses. Aesthetic geography, which is crucial for this study, has been treated as a minor topic in studies of territory and territoriality. “Territorialization” involves acknowledgement of philosophical, aesthetic, and ecological links. Furthermore, it extends the definition of territory to include abstract territories that do not directly refer to physical geography. Yet, territorialization introduces geography into all forms of material encounters. Everything, mental, social, and environmental, operates with the principles of “deterritorialization” and “reterritorialization.” The Three categories for theories of territory do not completely coincide; they have different degrees of interaction between them. Providing an overarching theory of territory is not our aim. Together they allow us to see constructions in material universe without separating the categories of human and nonhuman, or natural and artificial. What those theories offer to architectural thinking is not only their power to define, but also their power to problematize human and nonhuman ecologies.

Such inclusive conception of the territory creates a question of architectural expression in reference to the second proposition. If we conceptualize human territory as mental, social, and environmental, synchronously operating and interacting with each other, we should be locating architectural expression beyond “buildings”. If there are cultural territories, mental territories, nomad territories, superstate territories and so on, what would be the architectural expressions of those abstract or geographically unbounded territories? To answer this question, I am proposing two terms in couple, “rhythm” and “boundary”, which have potential to refer to abstract as well as concrete markings of the Earth. Those terms help to locate architectural expressions in several ways. Firstly, their philosophical connotations as repetition and difference present a differential milieu that can move between different scales of territories. Secondly, through their construction of and conversion to each other, they constantly challenge the absoluteness of a limit, concreteness of an identity, or autonomy of a whole. This view leads to an ecological conception of all entities -living or non-living- on Earth as in constant interaction. Geological formations, atmospheric movements, water regimes, species, and lastly, human bodies and psyches co-produce each other. Consequently, “rhythm” and “boundary” situate “what is architectural” within many territories and territorialities. In that sense, a building, a sundial, or a percussive instrument are architectural expressions of human territories. They are human territorial strategies in forms of selection, extraction, and articulation of materials according to a program, for constructing an environment and life. Human labor reforms materials, changes their boundary, and through their usage, distributes and gives rhythm to life. Rhythm and boundary highlight the role of human acts in constructing space-times, while also allowing an understanding of the environment that affects construction of the human in turn. In that sense, theories of territory recapitulate the critical and creative potential of the architectural production for the construction of space-times.

How does the territorial mind reimagine architectural production? How do architects operate, and what concepts, tools, and materials do they use? The conceptualization of territory of knowledge for architecture is crucial in order to answer those questions. However, we cannot put a limit to territory of knowledge in reference to an “ideal architect”. Knowledge and memory of the discipline have very little to do with an architect’s mind; they are constantly externalized by conventions and traditions, like mythmaking, or by delimiting practices, like institutions and definitions, or tools, like pen and software. Architects construct their profession: sometimes with rhythms, sometimes with boundaries that distinguish what is architecture and what is not. In that sense, externalizing itself and rhythmically redrawing boundaries is a major part of the history of the discipline.

Starting from the same point, Mark Wigley has used prosthesis as a metaphor to discuss such externalization and delimiting practices. However, we cannot take prosthetics only as metaphors. Extensions of the human body change the mode of relation between the architect and the Earth, and consequently, changes in the mode of relation affect the construction of humans. Moreover, as a discipline that primarily deals with the construction of the environment, architectural acts not only constitute a “context”, but also add to the collective memory. Architectural production is an extended inheritance, an epiphylogenetic memory, in Bernard Stiegler’s words. In the territorial mind, architectural production and reception cannot be distinguished from other prosthetics of humanity: they are ways of the externalizing mind, whether in the form of drawing, writing, constructing or inhabiting. Such a definition of production/reception disrupts the normative divisions like theory/practice and toolset/context of architecture by intertwining them. There are multiple feedbacks between production and reception of architecture in every phase. The continuity of the human with nonhuman tools, too, introduces another aspect of the environment to architectural discussion. Territorial mindset not only expands the understanding of context in architecture, but also appropriates the environment as the primary conceptual toolset.

If the environment is not a context, but a toolset of the discipline, what do architects design? Theories of territory displaces space priviliged as a specific architectural concept since a long time. Spatial discourse in its current state in architecture is still caught in the dichotomy between its volumetric and social attributes. Architectural production fuels the division between theory and practice as it reproduces the difference between volumetric and social notions of space. Because of its easy operability as a simple volume, space has become a problematic concept that always excludes the variety in the time dimension. Recognizing the temporality of the moving body only is not enough. There are also movements of masses, semiotic movements, cultural, economic and political flows, deterritorialization and reterritorialization of mental, social, and environmental ecologies that participate as spatial phenomena. Architects must agree on one thing: distances are never meters or kilometers, and durations are never seconds or minutes; the difference is always simultaneously in space and time. Space, as articulated by master architects of the 20th Century, is problematic because of the half-hearted acceptance of space-time. From circular to linear, and lastly, to relative time conceptions, we should be arriving at a constructed notion of space-time.

* Conclusion from the PhD thesis, *Architecture as Territory: Politico-Aesthetic Constructions and Representations of Space-time*, METU, *2023*.

Architectural operation of volumetric space leads to complications in the architectural theories of the city. When understood as a “part of the whole”, space does not allow for a meaningful relation between city and architecture. From the architectural point of view, the city cannot be grasped. Urbanism that regulates the contemporary condition of human habitation produces volumes. The logic of urbanism defines a role for architecture in the territory that is urbanity. The problem arises when volume of architecture and territory of city are resolved as two radical poles. The former is the generic architecture, which is homogenous, infinitely repeatable, and harmonious with the division of land by urbanization, whether in the form of normative office block, or of a unique, iconic building. It is a rhythmic definition of architecture in the city. The latter pole is the absolute architecture, which tries to reclaim its role as the architecture of urbanity; it replicates the program of a city and tames it in architectural form. It is a boundary definition of the architecture of the city. However, I argue that both conceptualizations are deficient in terms of their views on marking the Earth with labor.

Roman order of urbanity claims universality that demands no specific place and ignores the specificity of geography. Its architectural expression is generic. Absolute architecture, on the other hand, claims universality by extracting geographic specificity of Greek city-states. Both conceptualizations present a static rhythm or boundary. Therefore, the potential transformations between rhythms and boundaries are neglected. One can only imagine an absolute architecture in those conditions. In both examples, human habitation transcends the human-earth relationship by separating intellectual and physical labor. Third ancient archetype, not from Rome or Greece, but from Ionia, helps to show alternative territorialization of the society. Architectural form plays a minor role in this type of habitation. Rather, politics and aesthetics of the society allows both nomadic and settled -rhythmic and bounded- modes of habitation.

Figure 20. The border wall built by Turkey on the Syria border. Image from Reuters.

Urbanism is the sustained mode of habitation, and the “global city” is the dominant human territory. However, territories do not only refer to concrete markings of Earth. The destructive force of global urbanity produces “burning territories.” The conflict zone is another territory within the abstract boundary line that has stretched out to geography between conflicting sides.

In that sense, conflicts, cannot be reduced to territories in antagonism. They should rather be conceptualized as to what deterritorializations they stimulate, or how space-time is constructed under the abstract boundary line. Temporality of conflict and violence is defines territory, and I argue that those temporalities also have architectural expressions. Destruction is an architectural expression, because it always refers to reorganization of the territory. If you think of human destruction, as in the case of Gaza or Diyarbakır, reorganization includes cultural as well as material territories, whereas nonhuman destruction, like earthquakes and floods, reorganizes political territories by showing the incompetence of authorities, institutions, building codes, and crisis plans. Even though it contradicts the common sense, architectural expression of “burning territories” are not necessarily destructed environments. Sometimes conflict expresses itself as construction of environments to control and transform cultures. Building a wall may be a simple expression of conflict that leads to flow of refugees, or to flow of water that indicates a risk of flood. Both construction and destruction of the built environment play a major role in conflicts of human and nonhuman ecologies. In that manner, not only destruction and construction, but also reconstruction of architecture -like the one I have proposed in this study- is open to debate.

To reconfigure architectural production, we must be aware of the real extent of territories and their architectural expressions. If all forms of human habitation are territories, all scales of human interventions marking the Earth can be interpreted in terms of architectural operations. Every articulation of boundary and rhythm, with concepts and prosthetic extensions, imply an architectural technique. Sound of a drum that marks the territory of the clan, devices that divide time, sundial or an electronic wristwatch, logistic equipment, cables or planes, representations, maps, sections, plans, or photographs, all indicate a mode of territorialization. Whether they are material or mental, they always include an architectural expression. Sometimes the very act of constructing a tool and sometimes the basic act of drawing denote this expression. Even naming a territory leads to a series of architectural problematizations ranging from labor, earth, techniques, aims, authorities to all operations that construct heterogeneous space-times. Here the critical impulse of the territorial mind crystalizes. Architects need to point out territories to understand, intercept, and strategize them.

Figure 21. Korean Demilitarized Zone. Image from Library of Congress Geography and Map Division, retrieved from wikipedia.org

Naming territories or representing them has problems on its own. There is always a danger of confusing representation with reality. Gilles Deleuze proposes an anti-representationalism that focuses on the limits of the object at hand. He says: “One images a philosophically bearded Hegel, a philosophically clean-shaven Marx, in the same way as a moustached Mona Lisa”[1] Difference and repetition replace the representationalism that creates the identical and seeks sameness. Thus, grand identities like mind and body are dissolved and replaced with assemblages.[2] Thinking that there is one-to-one correspondence between the reality and its representation is a mistake. Architecture, as a discipline that representation plays a pivotal role in its development, is not an exception. We draw lines and think that those lines are representing uniform surfaces. However, as there is no “total transfer of information”, there is also no “completely flat line”, and there is no “absolute smooth surface” to be represented. Nothing is exact.

Thinking of the inexactness of representation is nothing to be depressed about, even for an architect. Drawing has always been creative and operative with the difference between the real and representation.[3] The creative force of perception, the way a sketch stimulates imagination and inspires architectural decisions[4], resonates strongly with Gilles Deleuze’s reading of sensations.

Previously mentioned critique of “affectual turn” exemplifies the architects’ enthusiasm to appropriate that kind of theory of sense. However, the theory of affect and percept not only provides a theory of architectural form. Thinking that paintings, photographs, maps, diagrams, sketches, plans, and sections are not representations, but dynamic affect-percept couplings also has consequences with respect to construction of the subject, or “subjectification.”

1. Deleuze, *Difference and Repetition* (London: The Athlone Press, 1994), xxi.

2. There are many implications of this kind of philosophy. For example, a critique of phenomenology that has been mentioned in the chapter “Territory of the Discipline” contests the idea of representation of the “I”. Another anti-representationalist example was the affect and percept which initially opposes the idea of sense and knowledge as representation of environment in mind. In case of architecture, Radman explores the anti-representationalism of Deleuze in reference to ecological perception of J. Jerome Gibson. Radman highlights the representationalism in pictorial theory of perception. “Sensations do not carry information and memories are not snapshots stored as representations.” For more see: Radman.

3. Anthony Vidler, “Diagrams of Diagrams: Architectural Abstraction and Modern Representation,” *Representations*, 72, 2000, 1–20.

4. The diagram of Evans, “Projection and its Analogues” exemplifies the ways of encounters between architectural production and the architect. Robin Evans, *The Projective Cast: Architecture and Its Three Geometries* (Cambridge, Mass: MIT Press, 2000), 367.

Politics and aesthetics are transposed in the same domain, but as different expressions of affect-percept couplings that construct biological, mental, social, and ecological realities. Affects and percepts are the basic blocs of human and nonhuman encounters. They define the relation with the environment, and they cannot be separated from the biological evolution, construction of desires/languages/subjects. I have transposed the concepts of rhythm and boundary as the intensive and extensive attributes of visual perception. Rhythms and boundaries guide the eye in architectural representations as well as abstract paintings and photographs. The intensity of point creates a change in extensive characteristics. Rhythm of points transforms into a boundary.

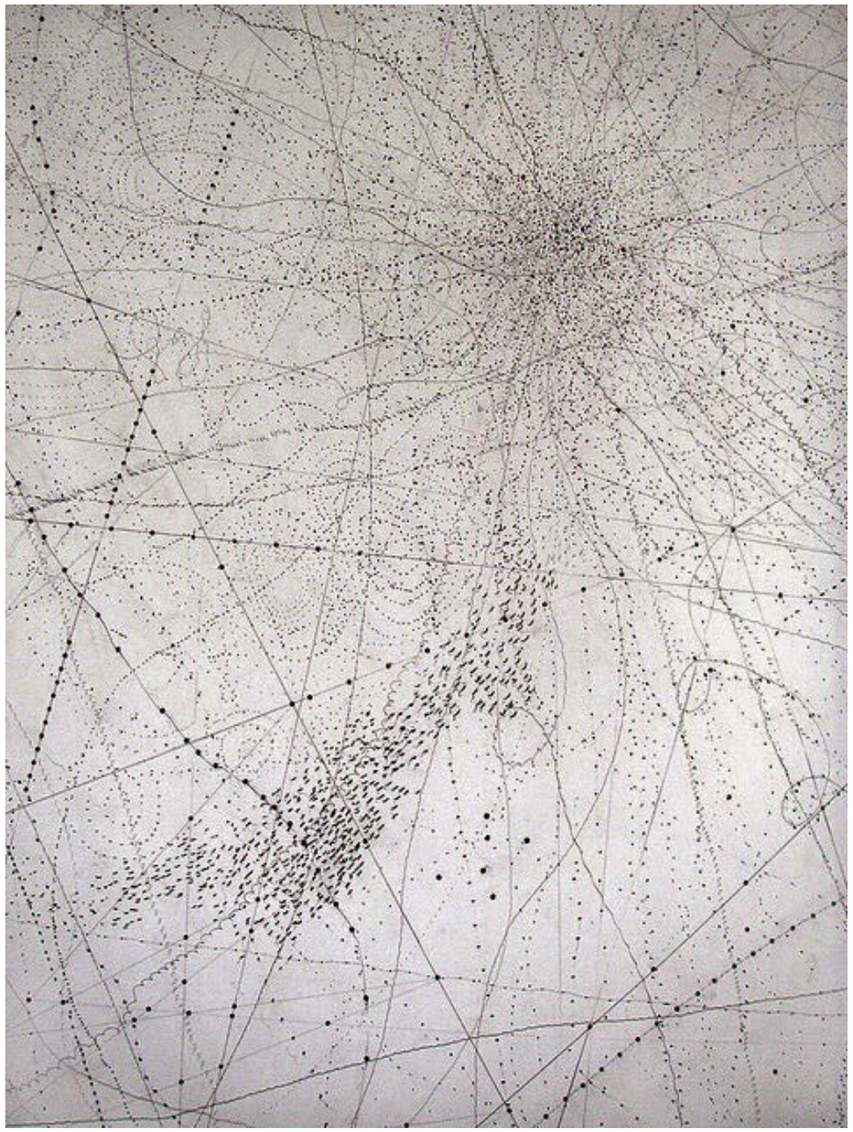


Figure 22. *3*, Emma McNally.

There is a relation between what an architect draws and understands, produces and receives. What Rem Koolhaas has seen on the section of "Downtown Athletic Club" is a perfect example for an intra-rhythmic human/drawing encounter, which leads to grasping the proportions of the volume with a rhythm on the two-dimensional surface that resonates with the observer's body. Understanding the perception of architectural representation in terms of rhythms and boundaries also defines the simple, yet poetic architectural invention, which is tectonics. Tectonic expression is about how intensive forces of load are being distributed within extensive formation of materials. The architect turns invisible forces into perceptible sensations. Kenneth Frampton's exploration of hinge and tectonic expression is a search for the mastery that invents rhythm-boundary transformation.

Architectural representation is not something that exist with a definite material counterpart, rather it has its own reality that differentially communicates with the material reality. Rhythm and boundary are "real and not representative" in the architectural drawing. What about the architectural artifact? From the most functionalist to the most symbolic one, architecture has always dealt with the selection of resonances and responded by amplifying or numbing them. Physical resonances of earthquake are transferred in the structure as bending potential. Articulation of material responds to rhythms of moving people and geological plates. Sunshades control the rhythm of the sun, and foamboards capture and silence the soundwaves. There is no conceptual symmetry between all those categories, no resonances are countered in the same manner. There is also no one way to respond those resonances. A simple roof can be interpreted in a variety of ways, concerning the articulation of its air pockets, layers, details and materials in an agreement with the environment in terms of potential labor, materials, climate and so on. From the response, the new space-time is constructed. Under snow, the interior is warmer than the exterior.

Architecture as territory, is a political and aesthetic project because it understands sensations, subjects, societies and earth as constructions that are operating and interrelating in various domains at once. Good architecture does nothing but to curate its sensible material. This curation, or distribution, is always political. It is a composition of rhythms and boundaries that can amplify the potential becomings by inventing new intra-rhythms, encounters that resonates between mental, social and environmental ecologies. What I think worth investigating is the communication of rhythms that can produce novel sensations; and potential reinventions of modes of subjectification by producing new rhythms and boundaries with encounters. The architect is always in-between production and encounters with many ecologies. This is the actual milieu where an architect territorializes -with its knowledge, technics, decisions, acts. This is the politico-aesthetic potential and character of the architecture as territory. It presents a way out of architectural ideology that fixes itself on production of the volumes, infrastructures, statistics and profit. Curating and distributing, when done rigorously, invents transformation between rhythms and boundaries and thus, participates in construction of senses and world of meaning. There is no way we can understand the human, nonhuman and architecture encounters in their full sense within a framework that withdraws from either political or aesthetic realms.

Withdrawal from the aesthetic and political domains is evident in architecture when it does not acknowledge its territorial characteristics, in all forms of its production. The territory of the architectural knowledge only surrounds a void when discipline confines itself on construction of voids. Territorialization of architecture's disciplinarity -with tools and concepts- territorialization of its ideology -with space- its accumulation and destruction -in cities and conflicts- were some of the topics that are preconditioned, and static boundaries of the architectural knowledge have been discussed. Architecture produces -defines, intervenes and invents- many other territories. I have only exemplified a small portion of the potential of architecture as territory to problematize, critique and construct new space-times.

Shifting Grounds

towards various altitudes

Assoc. Prof. Dr. Funda Baş Bütüner

At least we now know what the ground is not. It is not a stage, it is not a platform, it is not a floor, it is not a baseboard, and it is not the sea. What then, is it?[1]

Tim Ingold's concluding remark in his chapter "Ground" motivates us to search for the concept of ground in the fields of urban and landscape studies. Being terrestrial creatures, humans mainly perceive the world from the ground, or the Earth's surface. The ground essentially forms a milieu where human experience and knowledge are rooted.[2] Its meaning is further expanded by Eleanor J. Gibson's ecological perspective, which exposes the ground as a physical interface within the material world, affording actions to living beings.[3] Viewing the ground as a fundamental surface of the terrestrial environment signifies an abstraction that excludes certain particularities and variations, reducing the environment to a barren surface. It underlines the two-dimensional -surfacial- qualities of the ground, creating a distinction between the ground and the features upon it. This leads to a scenario where all differences are detached and fragmented, referred to as "environmental objects" by Gibson.[4] Environmental objects become indifferent to their location, just as the barren ground becomes indifferent to what lies upon it. This idea raises the "ground" as often hidden or obscured.[5] However, covering terrestrial, aquatic and subterranean environments, the ground is not truly solid or fixed.

Figure 23. The transect presents a section across the southern tip of South America, from the Atlantic to the Pacific. Alexander Von Humboldt, 1793. Source: https://transect.org/natural_img.html

The creative conception of the ground has been a topic of the inspiring works of certain key figures in the 20th Century. Alexander von Humboldt's and Patrick Geddes's interpretations of the sectioning, the transect, has raised a seamless ground idea by representing a continuous surface across diverse territories and altitudes. Assembling a variety of information, the transect represents a continuation of the ground in an expanded context. Alexander von Humboldt's transect has raised a seminal method in the field of ecology in the early 19th Century. It involves systematic analysis and documentation of the environmental data across different altitudes.

Humboldt used this method to document how changes and variations in vegetation and climate across landscapes are interconnected. Similarly, in the urban planning and regional studies, Patrick Geddes's transect idea was an influential method in the early 20th Century. Geddes's transect exposes the gradual transition and interconnection between diverse territories -mountain to sea, rural to urban- to understand the relationship between human settlements and their surrounding natural environments. With their unique methods, both figures employ distinctive approaches that integrate vertical and horizontal data to reveal the complex qualities of the ground, and that still operate as motivating tools in urban studies.[6]

Figure 24. Island City, Peter Cook, 2011-12. Source: https://www.wallpaper.com/architecture/peter-cook-drawings-exhibition-louisiana-museum-of-modern-art-denmark

"The City in the City: Berlin: A Green Archipelago", an urban manifesto by Oswald Mathias Ungers and Rem Koolhaas in the 1970's, presents another inspiring interpretation of the conception of ground. They propose a selective preservation and demolition, transforming Berlin's fragmented urban landscape into a green lagoon -a continuous green- enabling nature to regain control of the urban ground. In the manifesto, the featured idea of continuous ground has replaced the familiar hierarchical urban ground, making the landscape a generative infrastructural ground that acts as a "system of nature".[7]

Peter Cook's visionary drawings, displayed in "City Landscapes" Exhibition (2022) at the Louisiana Museum of Modern Art, also take a critical stance on the detached and fragmented ground idea. The interwoven ground without visibly detached "environmental objects" is depicted in his works by means of blurring boundaries. The ground is no longer visible with its well-known conception as a surface; instead, it appears as a fluid milieu with an engaged built environment and landscape.

1. Tim Ingold, *The Life of Lines* (London: Routledge, 2015), 40.

2. Immanuel Kant, *Immanuel Kant's Critique of Pure Reason*, trans. N K Smith (London: Macmillan, 1933).

3. James J. Gibson, *The Ecological Approach to Visual Perception* (Boston: Houghton Mifflin, 1979).

4. Ibid.

5. Inglot, 39.

6. Ayşen Savaş, Funda Bütüner, Nesli Naz Aksu, Sezin Sanca., "Projecting the Deep Ground," *Journal of Landscape Architecture* 17, no. 3 (September 2, 2022): 6–19, https://doi.org/10.1080/18626033.2022.2195224.

7. O. M. Ungers et al., *The City in the City: Berlin: A Green Archipelago*, (Zürich: Lars Müller Publishers, 2013), 16.

Exposing diverse tools, these four seminal works raise certain common inquiries on the limited understanding of ground and strict boundary conditions that disintegrate it. A new conception of ground generates a discussion on depth and various altitudes that challenge the acquainted motifs and ways of seeing the urban fabric.

Figure 25. Map of the soil at multiple depths composed of an assemblage of organisms native to the soil and hosted objects mostly human-made. It shows the Earth as a palimpsest by uncovering the stratification of land use. The model visualizes continuous flows between different ground levels—a fluidity that is rarely associated with the Earth." Source:https://feralatlas.supdigital.org/?cd=true&r-r=true&cdex=true&text=terra-forma-mapping-ruined-soils&ttype=essay.

Envisioning the Depth

The landscape urbanism approach in 1990s formed a motivating discussion in urbanism and ground, mainly criticizing the binary distinctions between solid and void, outdoor and indoor, subterranean and surficial states. The ground, without human-generated boundaries, raises a non-hierarchical environment with omnidirectional and multiple relations. The newly introduced concept of “thick surface” at that time has provided a fresh conceptualization of the ground that discloses the unfamiliar depth formed by the local knowledge - ecological, geological, and hydrological.[8]

As Allen asserts, “Landscape’s matter is spread out in the horizontal dimension, but landscapes are never ... pure surfaces. The natural ecology of a meadow, field, or forest exhibits horizontal extension in the macro scale, but at the micro scale it forms a dense mat, a compact and highly differentiated section.”[9] This interest went beyond the horizontal continuities and relations and unveiled an infrastructural ground that connects, assembles, and operates. The ground appears as a “meshwork” encompassing the interconnectedness and dynamic relationships including humans, animals, plants, and even inanimate objects, all influencing and being influenced by each other. It refers to a stratigraphic environment, which challenges the notion of the urban context as a surficial environment.

Engaging with the "Weather-World"

Acknowledging the depth of the ground unveils the obscured system in the earth that links aquatic, terrestrial and atmospheric spheres: “The unified living system that roots help to create connects the ground to the atmosphere in an integrated biotic and abiotic environment - a living medium of organic matter, bacteria, fungi and microorganisms that perform symbiotically.” Here, the ground, further than being terrestrial, refers to the atmospheric environment, a weather-world” that identifies a sphere in which every organism is in need of interaction with wind, rain, sunshine, and earth for their existence. Habitation in this sphere involves connecting the weather into substantial living forms. This act, unlike the widely recognized production of urban space, does not prioritize the establishment of material boundaries or enclosures, but rather the exposure of connections and systems. Thinking through the weather-world discloses a scaleless and boundless sphere that could shift the familiar motives and generate a creative ground to exceed the limits of spatial production.

8. Stan Allen, “Mat Urbanism: The Thick 2D”, in: Hashim Sarkis, Timothy Hyde and Pablo Allard (eds.), *Case: Le Corbusier’s Venice Hospital and the Mat Building Revival* (New York: Prestel, 2002) 118–127, 125.

9. Ibid.

Frédérique Aït-Touati, Alexandra Arènes and Axelle Grégoire’s work “Mapping Ruined Soils” in Feral Atlas inspiringly shifts our perception of the earth and ground. Their conceptual maps reimagine the Earth's structure by focusing on its subsurface layers rather than its surface. They visualize a reversed globe where the atmosphere is confined to the center and the Earth's deepest strata form concentric circles outward. Maps emphasize the "Critical Zone," a thin layer where life and resources interact, highlighting the vertical and horizontal impact of human activities on the Earth.

In response to Tim Ingold's initial query in this manuscript, the ground functions as a dynamic, living system, constantly shaped and altered by a variety of agents. It cultivates the interconnectedness of human and nonhuman actors in shaping the Earth, challenging the distinction between animate and inanimate matter to invent new methods and tools for the production of the urban environment.

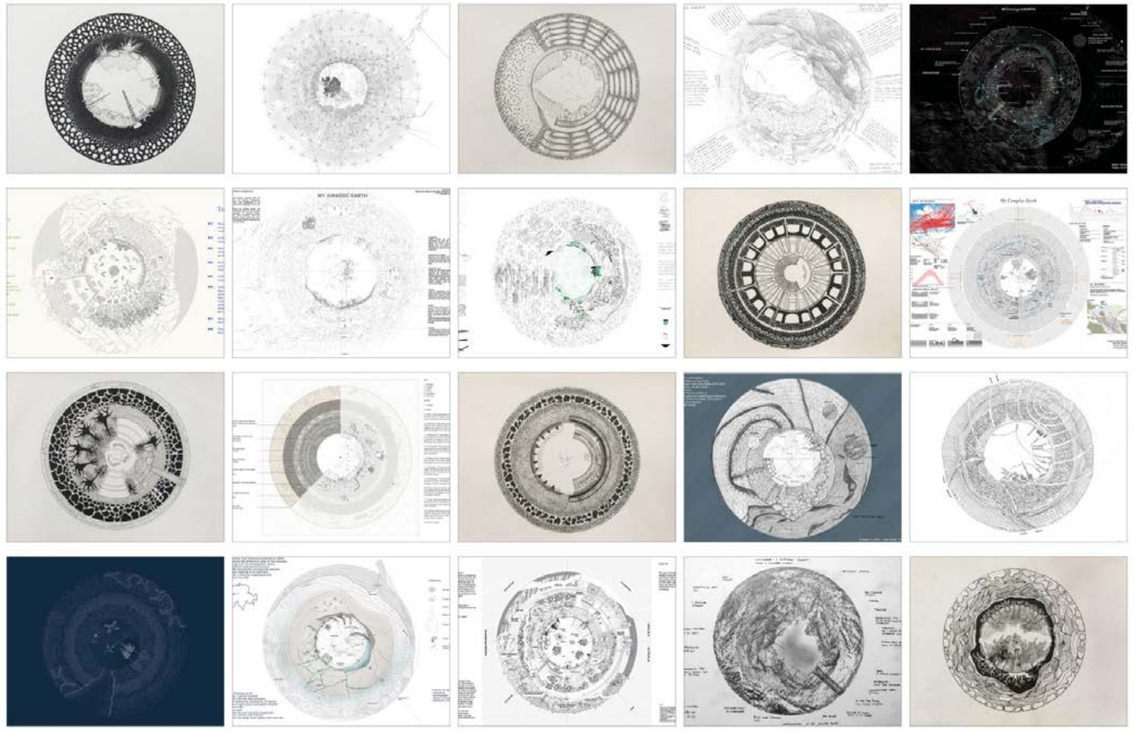


Figure 26. Terra Forma: Manuel de Cartographies Potentielles, Les ateliers Terra Forma, Source : http://s-o-c.fr/index.php/terraforma/

image credit: bengü dedeoğlu

HOMEACROSS ve Urla

Prof. Dr. Ela Çil*

"Hellenic Foundation for European and Foreign Policy (ELIAMEP)" *(Yunan Avrupa ve Dış Politikalar Vakfı)* ev sahipliğinde, Avrupa Birliği tarafından desteklenen (ERC No:950178) ve Dr. Kalliopi Amydalou'nun yürütücüsü olduğu "HOMEACROSS: Space, Memory and the Legacy Of The 1923 Population Exchange Between Greece and Turkey" *("HOMEACROSS: Mekan, Bellek ve Yunanistan ve Türkiye arasında 1923te İmzalanan Mübadele Anlaşmasının Mirası")* başlıklı araştırma projesi, 01 Şubat 2020 tarihinde başlamış olan 5 yıllık bir süreci içermektedir. Yunanistan Center for Asia Minor Sudies/CAMS *(Küçük Asya Araştırmaları Merkezi)* ve Türkiye'den "İzmir Yüksek Teknoloji Enstitüsü", projenin üçüncül kurumlarıdır.

Yunanistan ve Türkiye arasındaki 1923 yılı "Mübadele Anlaşması" ile, Anadolu ve Doğu Trakya'dan bir milyondan fazla Rum Ortodoks Hristiyan'ın Yunanistan'a, yüz binlerce Müslüman'ın ise evlerini terk ederek Türkiye'ye göç etmesi onaylanmıştır. Yeniden bir yere yerleşmek her iki taraf için büyük bir zorluk olarak görülmüş; gelenler, evlerini terk etmek zorunda kalmış olanların evlerine yerleşmiş, ya da ilk konut projeleri tamamlanana kadar barakalarda ve gecekondu bölgelerinde yaşamışlardır. Zamanla, evlerini onarmak, genişletmek ve şekillendirmek için kontrolü ele almışlar; sonraki on yıllar içerisinde bulundukları kırsal ve kentsel çevreye kalıcı katkılar yapmışlardır.

Her ne kadar mübadele politik ve sosyolojik bir mesele olarak ele alınmış olsa da, aslında mültecilerin/mübadillerin mekansal üretimleri ve göçlerden önce ya da sonra yaptıkları mekansal katkılar yeterince incelenmemiştir. Mübadele'nin yüzüncü yılını çok yeni geride bıraktığımız bu dönemde, ve Ege Denizi'nin hala yoğun geçişlerin alanı olduğu akılda tutularak, HOMEACROSS araştırma projesi ile, İzmir ve Attika'da Nüfus Mübadelesi'nin kültürel mirasına, özellikle mimari mirasına odaklanılmaktadır. Bu proje ile, verilerin toplanması, analiz edilmesi ve görselleştirilmesi için geniş çapta saha çalışmaları, arşiv araştırmaları ve dijital haritalama teknolojileri (GIS) birleştirilerek, iki tarafın ulusal tarihlerindeki bu önemli bir olay merkeze alınarak yeni bulgular ve yeni tarihçilik perspektifleri sunulmaya çalışılmakta ve bilgiye dayalı olarak topluma katkıda bulunulması amaçlanmaktadır.

İzmir ve Atina'nın kentsel ve kırsal alanlarında öncelikle, 1923 yılı öncesinden kalan yapılar ile mübadillerin yerleştiği yapılar kaydedilmekte ve değişiklikleri incelenmektedir. İkinci olarak, sözlü anlatılar yoluyla öğrenilen yeniden inşa edilmiş veya yeniden kullanılan anıtlara dayanan bellek de sorunsallaştırılmaktadır. Sözlü tarih kayıtlarının büyük bir kısmı hayatta kalan kadınlara ait olduğundan, toplum belleğinin korunmasında kadınların etkisi daha ayrıntılı olarak incelenmektedir. Üçüncü ve son olarak, mevcut sakinlerin çağdaş mülteciler olduğu durumlarda, bu alanların tarihlerine ek bir katman olarak günümüz ev pratiklerine de değinilmektedir.

İzmir Yüksek Teknoloji Enstitüsü'nün Urla'da bulunması ve Urla İlçesi'nin 1923 öncesinde İzmir'de en yüksek oranda Rum ve Yunan nüfusuna sahip olmuş ilçelerden biri olması, araştırmanın İzmir ayağının öncelikle Urla Merkezi ve köylerinden başlamasının nedenidir. İzmir ekibi, Prof.Dr. Ela Çil, Doç.Dr. Nurşen Kul, Dr.Öğr.Gör. Ayşen Etlacakuş, ve Mimar Beylem Tabur ile, daha önce yer alan Dr. Emine Arsav ve Dr. Melis Cankara'dan oluşmaktadır. Urla özelinde, öncelikle üç birincil kaynaktan: 1-CAMS tarafından 1930-1970 arasında yapılan sözlü görüşme kayıtlarından, 2- Urlalı Nikos Milioris'in (1896-1983) detaylı kitaplarından[1]; ve 3-Cumhurbaşkanlığı Osmanlı Arşivleri'nden gelen bilgiler çakıştırılmış ve dijital olarak haritalandırılmıştır. Ayrıca, yerleşimde yapılan gözlem ve söyleşilerle geçmişte var olanların doğrulaması yapılmış, bugüne kalan yapılar ve mekan parçaları işaretlenmiştir.

Urla'nın, İzmir'de 1922 yılında geçirdiği büyük yangında Rum mahallelerinin neredeyse hepsinin yerle bir olup tüm kiliselerinden de hiç bir iz kalmamış olması, üretiğimiz haritanın mekânsal hayaletlerle dolu olmasına yol açmıştır. Ayrıca, Urla Merkezi'ni çok uzun zaman doğusunda Türk ve batısında Rum olarak ayırmış olan ve endüstri öncesi yaşamın da kaynağı olmuş olan Akpınar Deresi'nin, günümüzde, görsel ve yaşama katılım olarak yok hükmünde olması da bir başka veridir. Bu ve benzeri gerçekler, elde edillen verileri sunmanın heyecanı kadar, mekansal şiddet, kültürel miras, milliyetçilik ve savaş sonrası iyileşmenin mekânsal olanakları üzerine de düşündürücüdür.

Son olarak, her ne kadar 1923 Nüfus Mübadelesi için inşa edilmiş olmasa da, Karantina Adası'ndaki Tahaffuzhane yapıları, 1923-1925 arasında Müslüman mübadillerin Balkanlar'dan İzmir'e göçlerinde giriş kapısı olarak önemli, ve söyleşilerden anladığımız kadarıyla, bir o kadar da travmatik bir yere sahiptir. Bugün oraya gelişlerini ilk elden hatırlayan çok az kişi hayatta olsa da, HOMEACROSS İzmir ekibi olarak, Karantina Adası'nın olası dönüşümündeki odağın, evlerini bırakmış, köklerinden koparılmış mübadillerin sızılı anılarını hiçe saymayan bir duyarlılıkta olmasını ümit etmekteyiz.

* İzmir Araştırma Ekibi adına

1. Ta Vourla tis Mikras Asias (1965) Türkçeye özet çeviri Tayfun Caymaz, Bir Zamanlar Urla (2003); Το *Κύλισμα και άλλες ιστορίες από τη ζωή των Βουρλιωτών* (1958); ve *Τα ελληνικά χωριά της περιοχής τωνΒουρλιών της Μικράς Ασίας.Ανάτυπο από τα Μικρασιατικά Χρονικά*, (1970).

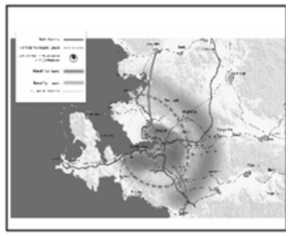
İzmir'de Kırsal Alanlara Yaklaşımda Proje Deneyimleri

Prof. Dr. Koray Velibeyoğlu

İzmir, 4.5 milyona varan nüfusu, ticaret hacmi, tarımı, sanayisi ve turizmi ile Akdeniz Çanağı'nın ve Batı Anadolu coğrafyasının kalbi konumundadır. Batının doğuya, doğunun batıya açılan kapısı olarak, yüzlerce yıllık limanıyla, ticaret yollarıyla, zengin tarım havzalarıyla iki kıta arasında köprü görevi görmüş bir kenttir. Küçük Menderes, Gediz ve Bakırçay gibi önemli su kaynaklarının oluşturduğu ovalar boyunca suyun bahşettiği tüm nimetlerden yararlanan kenti ve geniş hinterlandını, bu nehirlerin yarattığı zengin tarım havzaları, binlerce yıl boyunca, tarımın ve tarımsal üretimin önemli bir merkezi haline getirmiştir. Ancak son yıllarda, nüfus artışı, kente refah göçü, COVID19 pandemisi ve 2020 İzmir Depremi sonrası yaşananlar kırsalın cazibesini arttırmış ve özellikle yaşam destek sistemi olarak görülen su kaynaklarının, doğal habitatların ve gıda üretimi için önemli ovaların baskılandığı bir döneme girilmiştir.

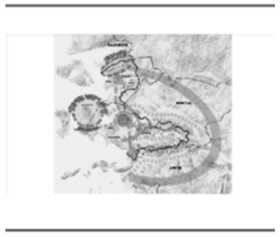
Bu çalışma, yazarın İzmir kentindeki kırsal çalışmalarında, içinde yer aldığı veya yakından gözlemlediği araştırmaları, 20 yıllık bir perspektif içerisinde ve Türkiye'deki yasalar ve plan anlayışları ile değişen üç farklı dönemde ele aldığı bir okuma çabasının ürünüdür (fig.1).

2007 İKBNİP



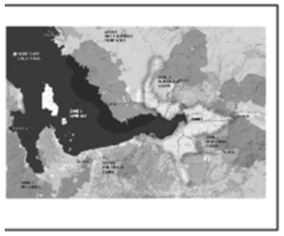
Dönem 1: Kırsala Bağlanmak: Belediye Hizmetleri Odaklı Bakış (2005-2012)

2017 İBŞB GENİŞLEME PLANI



Dönem 2: Kırsal Kalkınmayı Desteklemek: Havza Esaslı Bakış (2013-2018)

2021 İZMİR MAVİ-YEŞİL GEÇİŞ KATMANLARI



Dönem 3: Kır-Kent Bütünlüğünü Anlamak: Doğa-Pozitif Bakış (2019-2023)

Figure 27. İzmir'de kırsal alanlara yaklaşımdaki farklı yaklaşımlar

1. DÖNEM - Kırsala Bağlanmak: Belediye Hizmetleri Odaklı Bakış (2005-2012)

Ülkemizde 1984 yılında çıkarılan 3030Sayılı Kanun ile "büyükşehir belediyesi" ve "ilçe belediyesi" olmak üzere iki düzeyli bir yerel yönetim yapısı öngörülmüştür. Bu kapsamda, İzmir'in, tarihsel coğrafyasının sonucu olarak, Körfez ve etrafında yoğun olarak şehirleşen kısmını kapsayan 9 merkez ilçe, büyükşehir sınırları içinde olarak belirlenmiş ve bu durum 2004 yılında çıkarılan 5216 Sayılı BüyükşehirYasası'na kadar bir metropol gerçeği olarak sürmüştür. "Pergel Yasası" olarak da tanınan ve bilimsel bir zemine dayanmayan 5216 Sayılı Yasa çerçevesinde Belediye sınırları, Valilik Binası merkezli olmak üzere bir pergelle çizilen bir çember olarak tanımlanmıştır. İzmir'de 50 km yarıçaplı bu alana uygulanan yasaya göre Büyükşehir hizmet sınırları içinde kalan ilçe sayısı 21'e yükselmiş ve böylece ilk kez büyük ölçüde kırsal alanları içeren yerleşimler bir bütünlük olmaksızın yeni sınırlara dahil olmuştur. Örneğin, Urla İlçesi'nin bir bölümü Büyükşehir sınırları içinde kalırken diğer bölümü İl Özel İdaresi üzerinden devam etmiştir. Dolayısıyla, İzmir'de kırsala bağlanmanın ilk yolu olarak, İzmir Büyükşehir Belediyesi tarafından temel belediye hizmetlerinin ulaştırılması öncelikli amaç olmuştur.

Bu yönde atılan ilk adım 5216 Sayılı Yasa sonrası 2007 yılında 21 ilçe ve 166 köye yönelik "Tarım Daire Başkanlığı"nın kurulması olmuştur. Önce Park ve Bahçeler Dairesi ile birlikte, daha sonra bağımsız Daire Başkanlığı'na dönüşerek bu konuda öncü olmuştur. İkinci adım ise, 6360 Sayılı Yasa ile 30 ilçe ve 597 köye kadar genişleyen sınırlar içerisine yeni katılan ve önemli havzalarda bulunan 19 ilçe yerleşimine yönelik "Yerel Hizmet Müdürlükleri"nin kurulmasıdır. Bu birimlerin, yerelde hizmet noktaları (ör: HİM, İZSU Vezne) oluşturarak, "Yerel Hizmet Sorumlusu" tarafından İzmir Büyükşehir hizmetlerinin yerine ulaştırılmasını sağlamaları hedeflenmiştir. Ayrıca, hizmet niteliğini geliştirmek üzere kentin, 3 ayrı havzasını içerecek şekilde merkez şantiyeler tasarlanarak faaliyete geçirilmiştir. Böylelikle, sınır genişlemesinden kaynaklanabilecek hizmet alma kopukluklarının önüne geçilmeye çalışılmıştır.

Mekansal planlama çerçevesinden bakıldığında, 5216 Sayılı Büyükşehir Yasası sonrası dönemde,1973 Yılı'ndan beri üst ölçekli planı olmayan İzmir'e 2007 tarihli "İzmir Kentsel Bölge Nazım İmar Planı (İKBNİP)", 'pergel yasası''nın verdiği sınırlar içinde kalmadan kent-bölge ölçeğinde bir yaklaşım getirmiştir. Plan'da, dokuz metropol ilçeli Merkez Kent ve bunun etrafında farklı yasalarla korunan ve doğal olarak oluşmuş tarımsal havzaların, orman alanlarının ve diğer doğal açık alanların tarif ettiği bir merkez yeşil kuşak, bunun ötesinde, sıçramalı bir gelişim ("leapfrog development") öngörülerek, Kuzey'de Aliağa, Güney'de Torbalı, Doğu'da Kemalpaşa, Batı'da Urla'nın alt-kentsel bölge merkezinin olduğu bir makroform önerisinde bulunulmuştur. Bunun ötesinde, Kent / Bölge kapsamında değerlendirilebilecek olan ve Manisa ile Aydın'ın da bir kısmını kapsayan bir tarım kuşağı öngörülmüştür.

Genel hatlarıyla incelendiğinde, Büyükşehir Yasası ile gelen yeni sorumluluklar ile baş edilmeye çalışıldığından, fiziki planlarda "Çanak İçi" tabir edilen Körfez etrafındaki metropol ilçelerde kentsel dönüşüm programları tanımlanarak, yeşil kuşak ve periferik bölgesel merkezler önerilerek kırsala yayılmanın denetlenmeye çalışıldığından bahsedilebilir.

2. DÖNEM - Kırsal Kalkınmayı Desteklemek: Havza Esaslı Bakış (2013-2018)

Kırsal alanlardaki yerel kalkınma yaklaşımlarındaki değişim, sadece tarım üzerinde odaklanan önceki nesil yaklaşım biçimlerinden çok farklı bir bütünselliği gerektirmektedir. Kırsal kalkınmanın tarım dışı alanları da kapsayan, tabandan yukarı bir katılımcı yaklaşım içeren ve yerel kapasitenin geliştirilmesini hedef alan bir yöne gittiğini söylemek mümkündür. Aynı zamanda, Dünya'daki hızlı değişimlere ve krizlere yanıt verme kapasitesinin geliştirilmesi gerektiğine ilişkin yeni bir kırsal algısı bulunmaktadır. Bu anlamda, kırsal kalkınmanın yaşam destek sistemleri olarak algılanan "havza esaslılık" gibi bir sosyo-ekolojik bütünlüğe doğru geçiş yapabilmesi gerekmektedir.

Bu dönemde İzmir'e bakıldığında, belediyecilik açısından temel hizmetlerin kırsala götürülmeleri yanı sıra, kırsalı kalkındırmanın temel amaç olduğu ve yerelden kalkınma mottosuyla hız kazandığı görülmüştür. Kısaca, Belediye'nin kent merkezli hizmet sağlayıcı konumundan, büyük ölçüde "kooperatif" destekleri ile, kırsal bölgenin yerel kalkınmasının ana aktörü haline dönüşmesi süreci yaşanmıştır.

Kırsal kalkınma ile ilgili bu yöndeki ilk başlatıcı fikir çalışması 2008 Yılı'nda açılan "Urla-Çeşme-Karaburun Ulusal Kalkınma Fikir Yarışması"'dır. Bu yarışma ile fiziki bir gelişim planından ziyade yörenin hassasiyetlerini gözeten yerel kalkınma fikirlerini elde etmek amaçlanmıştır.

Fikir yarışmasının sonuçları 2009 Yılı başlarında kitap haline getirilerek, elde edilen tüm kalkınma fikirlerinin, Yarımada gibi 171.000 hektar alanı kapsayan ve türünde ilk olan bir yarışmayla nasıl elde

edildiğine yönelik süreç ve ürünler tanıtılmıştır. Urla, Çeşme, Karaburun, Seferihisar ve Güzelbahçe İlçeleri'ni kapsayan 150.000 nüfuslu bu alt yöreden Karaburun ve Çeşme İlçeleri'nin dönemin koşullarında 5216 Sayılı Kanun kapsamında, İzmir Büyükşehir Belediyesi sınırları dışında olmaları uygulama süreçlerini duraklatmıştır. O dönem tüm ili kapsayan çalışmalar yürütebilen "İzmir Kalkınma Ajansı" sürecin bilimsel yöntemlerle ve disiplinlerarası bir yeni çalışma ile birinci gelen fikir çerçevesinde geliştirilmesini sağlamıştır. Bu kapsamda, İzmir Yüksek Teknoloji Enstitüsü, Ege Üniversitesi ve Dokuz Eylül Üniversitesi'nden uzmanların oluşturduğu bir çalışma grubu tarafından 2013-2014 döneminde "İzmir Yarımada Sürdürülebilir Yerel Kalkınma Stratejisi"'ni gerçekleştirilmiştir.[1]

Bu çalışmada yarışma fikrinden yola çıkılarak geliştirilen "varlık odaklı kalkınma" düşüncesi vardır. Yerel varlıkların korunması ve kaynak odaklılık olarak açıklanabilecek bu bakış açısı ile, yeni kalkınma yaklaşımlarında, çevre, toplum ve ekonominin birbirinden ayrı ve kopuk değil, bütüncül bir bakışla ele alınması gereği üzerinde durulmaktadır. Dolayısıyla, doğal ve sosyo-kültürel çeşitliliğin bütüncül olarak değerlendirildiği ekosistem anlayışı benimsenmektedir. Bu yaklaşım, bölgenin gerçek zenginliğini oluşturan yerel varlıklarını feda etmemek ve onların yeni ve yaratıcı kullanımlarını bulmak yoluyla ekonomik gelişme hedeflerini gerçekleştirmek ilkesine dayalıdır.

Şüphesiz 5216 ve 6360 Sayılı Yasalar'la neredeyse her 10 yılda hizmet sınırları en az ikiye katlanan büyükşehirlerin bu duruma hızlı reaksiyon vermesi ve bunu kent merkezli şemalarla sürdürebilmesi zordur. Kırsalı, yoğun metropol Merkez'den ve yapılaşmış bölgeden arta kalan yer olarak nitelemek çözümü daha da güçleştirecektir. Dolayısıyla, "Yarımada Kalkınma Stratejisi"'nden elde edilen deneyimle, İzmir'de 2013-2016 yılları arasında yürütülen "havza-esaslı" çalışmalar bu farkındalığın bir ürünüdür. Havzanın kentin çeperi ve kırsalını barındıran ve diğer kentlerle olan bağını geliştiren bir yaşam destek birimi olarak algılandığı bu çalışmaların sonucunda, 6360 Sayılı Yasa ile Türkiye'deki 33 büyükşehir belediyesi için, genişleyen sınırlar içerisinde bütüncül ve sürdürülebilir bir yönetim anlayışı oluşturabilecek bir örnek ortaya konulmuştur.

"Havza-esaslı" yaklaşımda, yeni ve değişken koşullara uyumu sağlarken, kırsal dirençlilik koşullarının örgütlenmesi, mevcut değerleri koruyarak ekonomik gelişme, toplumsal bütünleşme ve ekolojik yapıyı sürdürebilmek temel hedef olmuştur. Bu çalışmalarda, "varlık-odaklı" yaklaşım, yerelin bilgisiyle hareket etme (öznelerarasılık / "intersubjektivite"), çok-disiplinli çalışma, çok-düzeyli perspektif, çok-katmanlı ve bütünleştirilmiş uygulamalar, sinerji ve senkronizasyon ortak nitelikler olarak öne çıkmıştır.

"Varlık-odaklı" ve yerelden kalkınmayı temel alan ve havzaları bütüncül bir bakış açısıyla ele alan bu çalışmaların belgelerini esas alan Belediye, yerelden kalkınma modeliyle başta tarım olmak üzere İzmir'in kırsal alanlarının pek çok noktasına önemli yatırımlar yapmıştır. Öncelik kooperatifler olmak üzere, üreticilerden ürünlerin satın alınması ve tohum, fide, gübre ve benzeri olarak üretime esas ihtiyaç ve makine ekipman hibeleri gibi desteklerle İzmir'in tarım havzalarında bir birikim sağlanmıştır.

Mekansal planlama çerçevesinden bakıldığında, 2012 yılında çıkarılan ve 2014 yerel seçimleri sonrası uygulanmasına geçilen 6360 Sayılı Büyükşehir Yasası ile İzmir'in, İl Sınırları'na genişleyen sorumluluk alanı kapsamında ilçe sayısı 30'a çıkmıştır. İzmir Büyükşehir Belediyesi, 1/25.000 ölçekli "İzmir Kentsel Bölge Nazım İmar Planı (İKBNİP 2009)" öngörülerine dayalı olarak, genişleme planını, 3 havzada 13 ilçe ve 428 kırsal yerleşmeyi içine alacak şekilde 2017 Yılı'nda tamamlamıştır. Bu kapsamda Kent çeperindeki yeşil kuşak, dere hatları boyunca uzanan yeşil koridorlar ile bütünleştirilmiş; doğaya saygılı alternatif turizm olanaklarının sağlanması, tarımsal üretimin desteklenmesi, kırsal yerleşmelerin, sosyal ve teknik altyapı olanaklarının güçlendirilmesi hedeflenmiştir. Ayrıca, İzmir'in kırsalda UNESCO statülü koruma şemsiyesini genişletecek şekilde, Karaburun'da, "Karaburun Kent Konseyi" öngörülerine dayalı olarak, "Biyosfer Rezerv Alanı", Bergama'da ise "Jeopark" önerisinde bulunulmuştur. Bu planla, ayrıca, Merkez Kent'in yeşil altyapı stratejisi uygulama planları yoluyla doğallaştırılması da önerilmiştir.

Bu kapsamda, planda ortaya atılan fikirlerin yenilikçi "demo" uygulamalarını oluşturmak üzere iki Avrupa Birliği projesi üniversiteler-belediye işbirliği ile hayata geçirilmiştir. İlk olarak, İzmir'deki Gediz Havzası'nı kapsayan ve 2017 Yılı'nda hibe almaya hak kazanan "New Strategy for Re-Naturing Cities Through Nature-Based Solutions – URBAN GreenUP" projesine başlanmıştır. "Doğa-esaslı çözümler" ana başlığında uygulanan projede, "İzmir Yeşil Altyapı Stratejisi" gibi kentin bütünü için anlam taşıyacak öneriler oluşturulmuştur. "RURITAGE: Rural Regeneration Through Systemic Heritage-led Strategies" (2018) projesinde ise Bakırçay Havzası'nda yer alan Bergama/Kozak Mikro Havzası üzerinden yöreye yayılan kırsal mirasın korunması üzerine uygulamalar geliştirilmiştir. Böylelikle, doğayla uyumlu ve kırsal mirası kullanan klasik yerel kalkınma yaklaşımlarından farklı örnekler test edilmiş ve kapasite oluşturulmuştur. Bu dönemde başlayan AB projeleri sayıca artarak Üçüncü Dönem'de de devam etmiş, "İzmir Tarım Merkezi (İZTAM)" gibi yapılar bu projelerin somut çıktıları arasında yer almıştır.

1. Koray Velibeyoğlu et al., *Yarımada Sürdürülebilir Kalkınma Stratejisi*, 2014, https://izka.org.tr/wp-content/uploads/pdf/14_yarimada_kalkinma_stratejisi.pdf.

3. DÖNEM - Kır-Kent Bütünlüğünü Anlamak: Doğa-Pozitif Bakış (2019-2023)

İzmir Büyükşehir Belediyesi, "2020-2024 Kurumsal Strateji Planı" ile, İzmir'in Dünya ile uyumu kapsamında "BM 17 Sürdürülebilir Kalkınma Amacı'"nı benimseyerek öncü bir adım atmıştır. Ayrıca, 10 yeni amaç da ekleyerek İzmir'e özgü yerelleşen hedeflere de yer vermiştir. Kent'in hedefleri arasına "yeşil altyapı" ilk kez eklenmiş ve Kent Merkezi'nden kırsal alanlara doğru yayılan bir yeşil alan ağı önerilmiştir. Kırsal alanda yaşam kalitesini geliştirmeye yönelik de birçok hedef konulmuştur (örneğin, kırsal alanlarda erken uyarı sistemi ile üreticilerin bilgilendirilmesi, kablosuz kamusal internet hizmetinin yaygınlaştırılması, üretim yollarının nicelik ve niteliğinin geliştirilmesi, gelir getirici faaliyetlerin desteklenmesi v.d.). "Kurumsal Strateji Planı"'nda belirtilen "Yeşil Altyapı" hedefinin ve yine İzmir Büyükşehir Belediyesi tarafından iklim ve çevre hedefine yönelik olarak yaptırılan "İzmir Yeşil Şehir Eylem Planı (YŞEP)" ve "İzmir Sürdürülebilir Enerji ve İklim Eylem Planı (SECAP)"'ın desteklendiği görülmektedir. Bu planlarda kırsal alanların kentsel alanlarla yeşil ağlar yolu ile entegrasyonu vurgulanmaktadır. Bu iki çalışmanın uygulama yol haritası niteliğinde olan 'İzmir'in Doğayla Uyumlu Yaşam Stratejisi' (2021-2030) belgesinde ise "kent ve kır kültürleri arasındaki bağları güçlendirmek" temel hedef olmuştur.

"Kurumsal Strateji Planı"nda önerilen uygulama programlarından "Doğa Esaslı Kırsal Kalkınma Programı" RURITAGE Projesi çıktılarında: "İzmir kırsalının sahip olduğu doğal ve kültürel mirasın korunması ve kırsal refahın geliştirilmesi amacıyla kadim üretim kültürü ve kırsal dokuya dayalı turizm stratejilerinin oluşturulması hedeflenmektedir. Bu kapsamda, kırsaldaki farklı ihtiyaçları ve potansiyelleri gözeten özgün planlama ilkeleri, tasarım ve uygulama rehberleri geliştirilecektir. Uygun mekânsal plan kararları ile yasal uygulama araçları oluşturulacaktır. Böylelikle İzmir kırsalında doğa ve kültür mirasının korunmasına dayalı bir kalkınma tesis edilecektir" denilmektedir.

İzmir'in doğayla uyumlu yaşam stratejisinin önerilmesiyle ortaya çıkan bir başka sonuç ise, 2023 Yılı'nda İzmir Yüksek Teknoloji Enstitüsü liderliğinde, İzmir Büyükşehir Belediyesi işbirliği ile başlatılan "Bir Kırsal Planlama Modeli Olarak Geleneksel Tarım ve Eko-Turizm Koruma-Geliştirme Bölgeleri" projesidir. Proje kapsamında özellikle COVID19 Pandemisi ve deprem sonucu ivmesini arttıran kırsal planlama sorunları ve ekoturizm taleplerine yönelik yeni bir kırsal model önerisi geliştirilmiştir.

Görüleceği üzere, İzmir'in kırsal alanındaki çalışmalar 2005-2023 Dönemi'nde kesintisiz ve yenilikçi olarak devam etmektedir. Birinci Dönem'de hizmet götürme yaklaşımı hakimken, İkinci Dönem'de kırsal/yerel kalkınmanın başarılması öncelikli hedef haline gelmiş, Üçüncü Dönem'de ise tarihsel coğrafya ve biyocoğrafya zemininde gelişen, kır-kent kültürlerinin uyumunu gözeten, iklim değişikliği etkilerinde olduğu gibi dirençlilik boyutunu geliştiren bir entegrasyon sürecine girilmiştir.

Bu Üçüncü Dönem'de, daha yakıcı bir gündem olan iklim değişikliği etkisi ile sosyo-ekolojik bir yeni yol belirlenmiş, "başka bir tarım mümkün" mottosuyla doğa-pozitif tarım gibi öncelikler tarif edilmiştir. Önceki kırsal kalkınma birikiminin üzerine stratejik ürün planlama süreci ve fabrika yatırımları eklenmiştir. Büyükşehir Belediyesi bu dönemde yaptığı yatırımlarla, hem tarım havzalarının iklim krizine karşı doğayla uyumlu tarım ve hayvancılığa yönlendirilmesi noktasında ilk adımı atmış, hem de kurduğu et entegre, süt işleme, zeytinyağı tesisleri gibi tesislerle üreticiden çeşitli kriterlerle aldığı ürünler için piyasayı yüksek fiyatlardan regüle ederek üreticinin tarımdan elde ettiği geliri artırmıştır. Halkın bakkalı/kasabı gibi yatırımlarla da, hem üretici-tüketici arasındaki tedarik zincirini kısaltmış, hem de vatandaşı olan tüketicisine güvenilir, sağlıklı ve uygun fiyatlı ürünlere ulaşma fırsatı tanımıştır.

İzmir'in "Doğayla Uyumlu Yaşam Stratejisi"'nin ışığında, kent ve kır gibi ikiliklerden ziyade, bütüne, doğayla uyuma odaklandığı söylenebilir. Buna yönelik stratejide mavi-yeşil geçiş katmanları olarak belirlenen 4 katmanda Kent'in doğa-esaslı dönüşümü hedeflenmiştir.

Bitirirken

Üç ara dönemde ele aldığımız yaklaşık 20 yıllık süre, Büyükşehir yasaları ve bundan kaynaklı belediye hizmetleri ve sorumlulukları yanı sıra, İzmir'de "havza esaslı" olarak doğa ve iklimle uyumlu bir üretim biçiminin benimsenmesi ve bunun bir tedarik zinciri içerisinde "kooperatif esaslı" ve Dünya ile entegre olarak gerçekleştirilmesine çalışılan uygulamalar ilham verebilir.

Önümüzdeki döneme bakarken, yeni bir yerel seçim dönemi ve beraberindeki küresel çoklu kriz ve belirsizlikler çağında, "varlık odaklı kalkınma"nın yereldenci olarak sürdürülebilir yaklaşımlarına, yeni bir "kırsal dirençliliğe adil geçiş" halkası eklemek gerekmektedir; çünkü, İzmir Büyükşehir Belediyesi'nin uzun dönemli ve istikrarlı desteğine, yenilikçi uygulama ve politikalarına rağmen: tarım havzaları halen göç vermektedir; kırsalda nüfus yaşlanmakta ve üretimden çekilmektedir; tarım ve dolaysıyla çiftçilik itibarlı bir meslek olarak yeterli ölçüde kabul görmemektedir; endüstriyel ve monokültür tarım anlayışı kırılabilmiş değildir ve havzaları tüketmeye devam etmektedir.

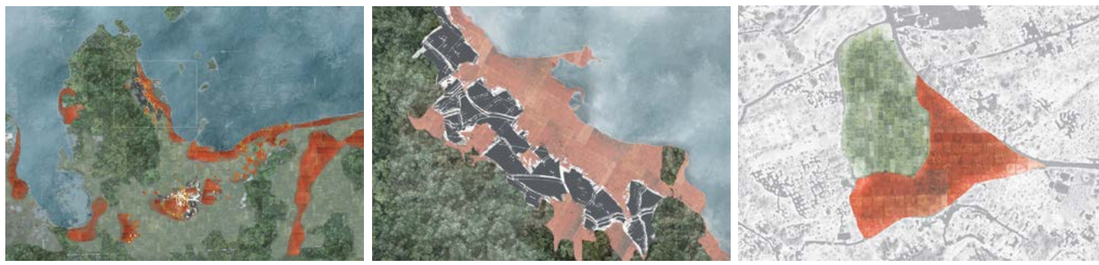
Yöreyle ve iklimle uyumlu olmayan hayvancılık pratikleri çevreyi ve toprağı kirletmeye, vahşi ve kontrolsüz sulama su kaynaklarını tüketmeye devam etmektedir. Tarım topraklarının amaç dışı kullanımının, ikinci konut, hobi bahçesi, “tiny house” adı altında emlak piyasasına sokulması hızlanmıştır. Dolayısıyla, kırsalda halen sürdürülebilir ve dayanıklı bir ekonomi geliştirebilmiş değildir.

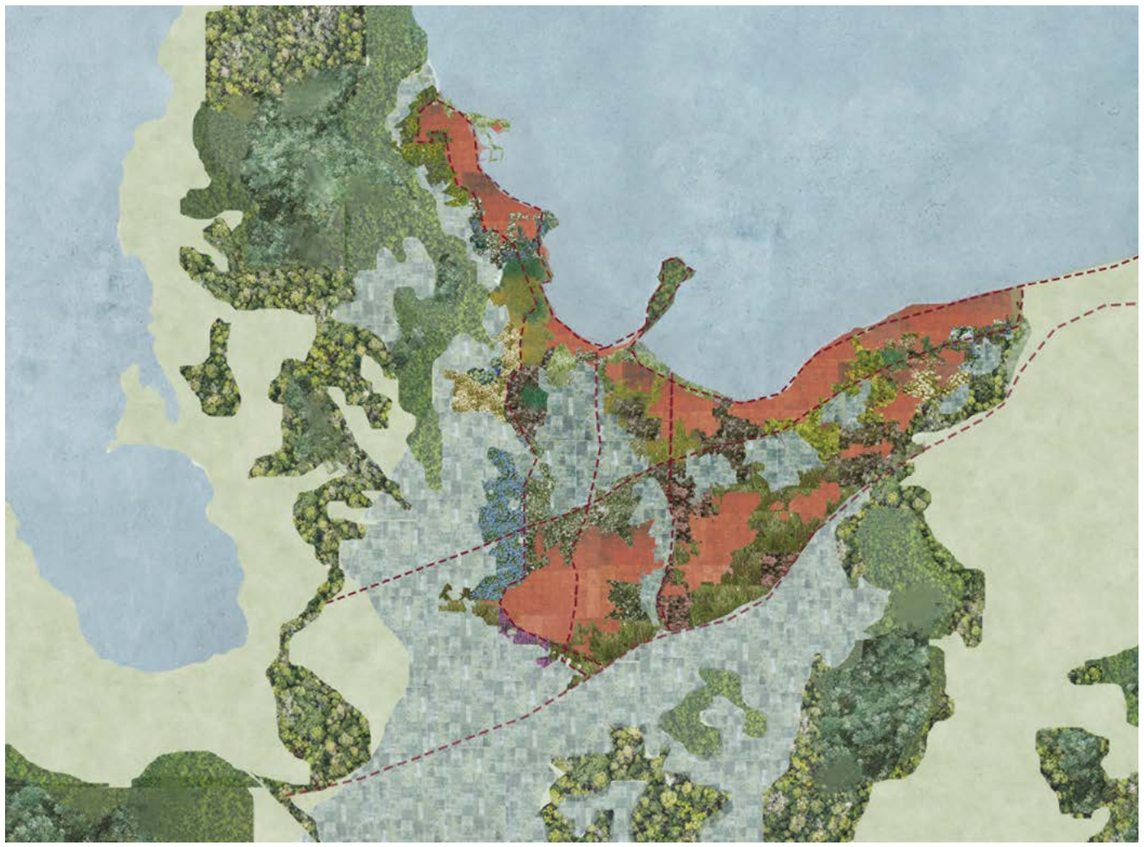
Büyük resimde, kent-kır entegrasyonu açısından ölçekler arası bir yaklaşım izlenmesine ihtiyaç duyulmaktadır. Su-gıda-enerji bağını önceleyen havza yaklaşımı ile, yeşil altyapıyı bir kritik altyapı olarak benimseyen kentsel sistemler arasındaki “havza-esaslı” bio-bölgeden, yeşil kuşak ve yeşil kent-içi/dışı koridorlarla birleşen kent içi makro sistemlerden, yeşil altyapı bileşenlerini kullanan planlama ve kentsel tasarım projelerine ve doğa-esaslı çözümleri merkeze alan kentsel tasarım ve mimari projelere (örneğin, yeşil çatılar, su hendekleri) kadar giden bir mekânsal bütünlük kurulmalıdır.

Bunu yapabilmek için sosyo-ekolojik dönüşüme devam edilmesi, kırsalda yaşam kalitesinin iyileştirilmesi için kırsal planlamanın öncelikle ilerletilmesi gerekmektedir. Kırsala yönelik tematik stratejiler, koruma alanları ve fiziki planların eşgüdüm içinde tasarlanması ve yürütülmesi de bir zorunluluktur. Bu anlamda, yerel bağlama duyarlı, veriye dayalı ve katılımcı kırsal kalkınma programları ile bir tematik bütünlük ve bir yenilik olarak “tarım havzası”’nın hayata geçirilmesi için yapılacak mekânsal çalışmalar İzmir için geleceğe ışık tutacaktır.

Mapping Inconsistencies

İdil Lal Gülmen, Arch. St.





In the Article 8 of the "Regulation on the Protection and Use of Agricultural Lands" it is stated that land designated as "agricultural" cannot be used for other purposes. However, one can assume that exceptions defined as "defunctionalized areas" can form a loophole open to any possible exploitation.

The İzmir & Manisa Regional Plan (1/100,000 scale) clearly underscores the crucial role of agricultural land in shaping Urla's planning framework. In the 1/5.000 Master Plan, the agricultural lands are classified as the absolute agricultural area and special croplands. Yet, comparing the 1/5,000 and the 1/1,000 Master Plans, a contradiction stands out: land originally designated as "agricultural" in the smaller scale is reclassified on the larger scale as "defunctionalized areas". This inconsistency intensifies between the 1/1,000 Master Plan and the existing condition. An interpretation of this circumstance can be that "defunctionalized areas" are not only stripped of their agricultural value, but are also opened up for exploitation through private property development.

This comparative interscalar research on the three urban development plans highlights the contradictions in urban decisions across different scales, while also solidifying the concept of "defunctionalized areas" as a potential loophole through which corruption operates. This process effectively transforms once-productive land into private property, depleting valuable resources without contributing meaningful value.

1. Tapu Kadastro Parsel Sorgu Sistemi üzerinden: Urla/Güvendik 2486 Ada 3 Parsel örneğinde görülebilir.

image credit: yiğit kantarcı

Liman Tepe*

Prof. Dr. Vasıf Şahoğlu

M.Ö. 5000 Yılı'ndan Geç Tunç Çağı sonuna kadar kesintisiz şekilde iskân edilmiş olan Liman Tepe, takip eden dönemlerde Klazomenai Antik Kenti olarak varlığını sürdürmüştür. Liman Tepe'de, anakaya üzerinde tespit edilen en erken iskân Orta Kalkolitik Dönem'e tarihlenmektedir. Dal örgü ve çamur harç mimari tekniğinde inşa edilen yapıların ortaya çıkarıldığı bu dönemde, Melos kökenli obsidiyen buluntular sayesinde, Liman Tepe'nin Ege'deki denizcilik faaliyetleri kapsamında önemli bir durak olduğu anlaşılmaktadır. Batı Anadolu sahil kesimindeki tüm Klasik Çağ kentlerinin Neolitik Çağ'a kadar dayanan iskân tarihçeleri olduğu düşünülerek, Liman Tepe'nin Neolitik Çağ tabakalarının araştırılması kapsamında, Ankara Üniversitesi ve Kanada McMaster Üniversitesi iş birliğiyle jeo-arkeolojik çalışmalar gerçekleştirilmiştir. Liman Tepe'nin açıklarında deniz altında yapılan belgeleme ve jeolojik sondaj çalışmaları sonucunda Neolitik Çağ kıyı kenar çizgisi tespit edilmiş ve olası Neolitik Çağ yerleşiminin günümüz kıyı çizgisinden 500-600 metre içeride, deniz altında kalmış olabileceği ortaya konulmuştur.

Liman Tepe'de kısıtlı bir alanda gerçekleştirilen çalışmalarda, Geç Kalkolitik Dönem'e ait ızgara planlı dal örgü ve çamur harç mimari tekniğinde inşa edilen yapılar ile, siyah perdahlı, içten kalınlaştırılmış ağız kenarlı, beyaz boyalı seramik örnekler ile karakterize olan seramik formların görüldüğü kültürel bir gelişim süreci izlenmiştir.

* Bu yazı Şahoğlu, Vasıf, "İzmir'in Ege Denizi'ne Açılan Kapısı Limantepe Kara ve Sualtı Kazıları," Aktüel Arkeoloji, no. 86 (May 2022): 74–85 yayınından derleme parçalarla oluşturulmuştur.

İzmir ili, Urla İlçesi, İskele Mahallesi'nde İzmir Körfezi'ne çıkıntı yapan bir burunda yer alan Liman Tepe, 1992 yılından bu yana, önce Ankara Üniversitesi Öğretim Üyesi Prof.Dr. Hayat Erkanal başkanlığında, 2020 yılından bugüne kadar da aynı üniversitede görev yapan Pro.Dr. Vasıf Şahoğlu başkanlığındaki kazılarla araştırılmaktadır.

Figure 28. Liman Tepe kazı alanı ve İzmir-Çeşme otoyolu

M.Ö. 3000 yılından başlayarak, Liman Tepe, Bölge'nin Ege Denizi'ne açılan kapısı konumuna gelir. Özellikle M.Ö. 3000 yılının ilk yarısında, güçlü bir savunma sistemi ile çevrili yerleşimin anıtsal giriş kapısı, iki yanında yer alan kulelerle desteklenmiştir. Surlarla çevrili "citadel" içerisinde, ortak duvarlara sahip dikdörtgen planlı "uzun evlerden" oluşan yapı bloklarının sokaklarla birbirinden ayrıldığı bir yerleşim planına sahip olan Liman Tepe'de, günlük yaşamın sürdürüldüğü evler içerisinde aynı zamanda maden ve tekstil üretimi gibi endüstriyel faaliyetlerin de yapıldığını gösteren kanıtlar ele geçmiştir. Atölye-ev olarak tanımlanabilecek bu yapılar içerisinde ocak yerleri ve çeşitli iç mimari ögeler yer almakta, taş temel üzerine kerpiçle inşa edilen duvarların iç ve dış kısımlarının beyaz kireçle sıvandığı görülmektedir. Liman Tepe'deki "uzun evler" içerisinde ele geçen seramik örnekleri, bu merkezin, bu dönemde özellikle Kiklad Adaları'nın hakimiyetinde yürütülen Ege deniz ticaretinde önemli bir liman yerleşimi olduğunu kanıtlamaktadır. Melos Adası'ndan getirilen obsidiyenin taş endüstrisinin önemli bir bölümünü oluşturduğu bu dönemde Liman Tepe, yerleşimin Doğu kısmındaki bir koyda yer alan liman alanıyla gerçek bir denizsel kültürün varlığını yansıtmaktadır.

Figure 29. Liman Tepe seviye VI uzun evleri ve bulguları gösteren çizim (Erkanal et al. 2010:350, Çizim 2; Kouka and Şahoğlu)

M.Ö. 3000 yılının ortalarına doğru, Anadolu'da bölgeler arası ticaretin gelişmesi ve merkezileşmenin ortaya çıkması, kültürel süreçte önemli bir dönüm noktası olmuştur. Mezopotamya'dan Ege kıyılarına ve ötesine kadar devam eden Anadolu Ticaret Ağı sayesinde Anadolu'ya seramik ve maden üretimi konularında yeni hammaddeler (kalay) ve teknolojiler (çark) gelmiş, kontrol amaçlı mühür kullanımı gelişmiş, şarap tüketimi gibi farklı içki içme gelenekleri yaygınlaşmıştır. Bir yandan deniz ulaşımı yoluyla, diğer yandan da doğal yolları takip ederek Gediz ve Menderes Nehirleri boyunca Batı Anadolu kıyılarına ulaşan bu yeni hammaddeler, eşyalar ve fikirler, bu dönemde özellikle Liman Tepe gibi bir liman kenti üzerinden Ege Adaları'na ve oradan da Kıta Yunanistan'a kadar yayılmıştır. M.Ö. 3000 yılının ikinci yarısında Liman Tepe tamamen farklı bir anlayışla yeniden inşa edilmiş, eskisinden daha güçlü, at nalı şeklinde bastiyonlarla desteklenmiş bir savunma sistemi ile çevrili olan "citadel" kısmı içerisinde daha çok idari ve dini fonksiyonlara sahip kamu yapılarının bulunduğu, halkın da dışarısında yer alan aşağı şehirdeki evlerde yaşadığı, bir merkeze dönüşmüştür.

Anadolu Ticaret Ağı üzerinde kara ve deniz ticaret sistemlerinin buluştuğu merkezi bir konuma sahip olan yerleşmede, özellikle Anadolu'nun iç bölgeleri ile olan yakın bağlantıları gösteren "depas", "tankard", "çark yapımı tabak", "kesik gaga ağızlı testi" gibi dönemin tipik seramik örnekleri ele geçmiştir. Bu dönemde Liman Tepe'nin merkezinde yer alan, büyük depo odaları ve orta avluya sahip olan yapı kompleksi, içerisinde ele geçen depolama kapları ve mühür örneği ile, bir yandan idari bir görünüm sunmakta, diğer yandan mermer ve pişmiş toprak idoller ile biri maymun başlı fallus örnekleri dolayısıyla dini bir karakter yansıtmaktadır. Bu dönemde çok açık bir şekilde bölgesel bir merkez konumuna gelmiş olan Liman Tepe, kara ve deniz ticaret yollarının kesiştiği bir noktada tarihinin en görkemli dönemini yaşamış olmalıdır.

Anadolu Ticaret Ağı'nın da en görkemli dönemini yaşadığı yaklaşık M.Ö. 2200 yıllarında meydana gelen iklimsel bir değişiklik kuraklık artışına neden olmuş ve özellikle Mezopotamya ile Kuzey Suriye'deki kültürlerin gelişimi bu olaydan büyük ölçüde etkilenmiştir. Akkad İmparatorluğu gibi dünyanın ilk siyasi oluşumunun da sonunun gelmesinde önemli bir rolü olduğu düşünülen bu olay, Anadolu Ticaret Ağı'nın işleyişini de etkilemiş ve M.Ö. 3000 yılının son çeyreğinde Batı Anadolu sahil kesimi bu sistemin dışında kalarak bir gerileme dönemine girmiştir. Liman Tepe'de açığa çıkarılan bu döneme ait tabakalar, yerleşimin eski görkeminin sonlandığını ve çok daha basit bir yerleşimin sürmüş olduğunu göstermektedir.

MÖ 2000 yılının başıyla birlikte Liman Tepe'deki yerleşmenin tekrar organize olduğu ve Erken Tunç Çağı'nda yerleşimin en önemli yapılarının bulunduğu alanda, özellikle tekstil üretimi konusunda uzmanlaşılan, oval evlerden oluşan bir atölyeler mahallesinin yer aldığı görülmektedir. Özellikle Aegina Adası'nda üretilen ticaret amforalarının ele geçmiş olması, bu dönemde Liman Tepe'nin deniz aşırı bağlantılarının yeniden kurulmaya başladığını göstermektedir. Jeomorfolojik araştırmalarımız, Liman Tepe'nin doğusunda yer alan doğal liman olanaklarının MÖ 2. binin ilk yarısında kademeli olarak ortadan kalktığı ve yerleşimin bu süreç içerisinde daha lokal bir karaktere sahip olduğunu göstermektedir.

Geç Tunç Çağı ile birlikte, olasılıkla Liman Tepe'nin Kuzey'inde, bugün deniz altında kalan bir alandaki doğal yükseltiye destek yapılarak, yarı doğal yarı insan eliyle bir liman oluşturulmuş, gelen teknelerin emniyetli bir şekilde yanaşabileceği ortamın hazırlanmasıyla Liman Tepe yeniden, bu kez Ege Denizi'nde hakim olan Miken kültürü ile bağlantılı önemli bir liman kenti konumuna gelmiştir. Bu döneme ait sokaklarla ayrılmış dikdörtgen planlı yapılardan oluşan bir mahallenin açığa çıkarıldığı yerleşimde, Bölge'nin yerel seramik gelenekleri yanı sıra ithal ve yerel üretilmiş Miken seramiklerinin bulunması, Liman Tepe'deki kozmopolit yapıyı yansıtmaktadır. Geç Tunç Çağı'nda, özellikle seramik üretimi ile bağlantılı seramik fırınları, daha sonraki dönemlerdeki Klazomenai Antik Kenti'nin önemli üretim faaliyetlerinden biri olan seramik üretiminin köklerinin en azından bu dönemlere kadar geri gittiğini kanıtlamaktadır.

Figure 30. Liman Tepe'nin kuzeyinde insan eliyle oluşturulmuş liman düzenlemesi kazı alanı. Hava fotoğrafı: Hakan Çetinkaya

Yeni araştırmalar, Liman Tepe'deki yaşamın, Geç Tunç Çağı'nı takip eden ve eskiden "Karanlık Çağ" olarak tanımlanan dönemde, kesintiye uğramadan belli bir gelişim süreci içerisinde devam ettiğini ve yerleşimin özellikle üretim ve ticari faaliyetler üzerine kurulu ana ekonomik yapısının Arkaik ve Klasik Çağlar'da da kesintiye uğramadan sürdüğünü göstermektedir. Ankara Üniversitesi IRERP Projesi kapsamında 2000 yılından bu yana, başlangıçta İsrail Haifa Üniversitesi ile, 2007 yılından itibaren de sadece Ankara Üniversitesi olarak devam ettiğimiz su altı liman kazıları, Liman Tepe'nin Klazomenai'a dönüştükten sonraki aşamalarında, özellikle Arkaik Çağ'da, çok önemli bir ticaret limanı olarak denizsel karakterli yapısını sürdürmeye devam ettiğini göstermiştir. Arkaik Çağ ve devamında da M.Ö. 4. Yüzyıl'da faal olarak kullanılan limanın tabanında ele geçen seramik, organik ve madeni gibi çok geniş bir yelpazeye yayılan buluntular, Klazomenai Antik Kenti'nin ekonomisinin de nabzını tutmamıza önemli katkılar sağlamıştır. Liman Tepe su altı kazılarında, liman içerisinde ele geçen ahşap, taş ve metal çapa örnekleri, bu konudaki bilgilerimizin de önemli ölçüde artmasını sağlamıştır.

Liman Tepe'de su altında gerçekleştirilen çalışma ve araştırmalar, Karantina Adası'nda yer alan ve bugün su altında kalmış olan Klazomenai Antik Kent'nin Roma Dönemi Limanı'nın ve Karantina Adası'nı anakaraya bağlayan ve Büyük İskender döneminde inşa edilerek daha sonra da kullanılmaya devam ettiği düşünülen Ada yolunun su altında kalan kalıntılarının belgelenmeleri ile daha kapsamlı bir boyut kazanmıştır. Türkiye'nin ilk su altı liman kazısı da olan Liman Tepe'deki bu çalışmalar kapsamında geçen yıllar içerisinde çok sayıda arkeoloji öğrencisine su altında kazı çalışması yapma becerisi kazandırılmıştır.

Su altından çıkan ve koruma onarım çalışmaları uzun yıllara yayılan arkeolojik buluntular, Urla'daki Ankara Üniversitesi "Mustafa V. Koç Deniz Arkeolojisi Uygulama ve Araştırma Merkezi – ANKÜSAM" Yerleşkesi'nde yıl boyu süren çalışmalarla değerlendirilmektedir. Laboratuvar çalışmaları aynı zamanda öğrencilerin staj çalışmalarına da açık olup, eğitim faaliyetleri yıl boyunca devam etmektedir. Çalışmaları, Ankara Üniversitesi "Mustafa V. Koç Deniz Arkeolojisi Uygulama ve Araştırma Merkezi – ANKÜSAM" çerçevesinde, "İzmir Bölgesi Kazı ve Araştırmalar Projesi – IRERP" kapsamında yürütülen Liman Tepe, Batı Anadolu sahil kesiminde, Anadolu'nun Ege Denizi'ne açılan kapısı olarak görev yapmış en önemli anahtar yerleşimlerinden biridir. Karada ve deniz altında sistematik bir şekilde yürütülen bilimsel çalışmalar, özellikle Klasik Çağlar öncesi Anadolu-Ege ilişkilerinin tanımlanmasına önemli katkılarda bulunmaya devam etmektedir.

Zero Line*

A Well-Preserved Volcanic Ash Layer and Chaotic Destruction Horizon

Prof. Dr. Vasıf Şahoğlu

The Late Bronze Age (LBA) eruption of Thera on the Island of Santorini was a pivotal event for the Mediterranean and the World (Figures 31–33). Its impact, consequences, and timing have dominated the discourse of ancient Mediterranean studies for nearly a century. Despite the eruption's high intensity and tsunami-generating capabilities, few tsunami deposits are reported. In contrast, descriptions of pumice, ash, and tephra deposits are widely published. This mismatch may be an artifact of interpretive capabilities, given how rapidly tsunami sedimentology has advanced in recent years. A well-preserved volcanic ash layer and chaotic destruction horizon were identified in stratified deposits at Çeşme-Bağlararası, a Western Anatolian/Aegean coastal archaeological site. To interpret these deposits, archaeological and sedimentological analysis *(X-ray fluorescence spectros copy instrumental neutron activation analysis, granulometry, micropaleontology, and radiocarbon dating)* were performed. According to the results, the archaeological site was hit by a series of strong tsunamis that caused damage and erosion, leaving behind a thick layer of debris, distinguishable by its physical, biological, and chemical signature. An articulated human and dog skeletons discovered within the tsunami debris were those of *in-situ* victims related to the Late Bronze Age Thera eruption event. Calibrated radiocarbon ages from well-constrained, short-lived organics from within the tsunami deposit constrain the event to no earlier than 1612 BCE. The deposit provides a time capsule that demonstrates the nature, enormity, and expansive geographic extent of this catastrophic event. It is commonly used as a tephrochronological marker to interrelate stratigraphic sequences.

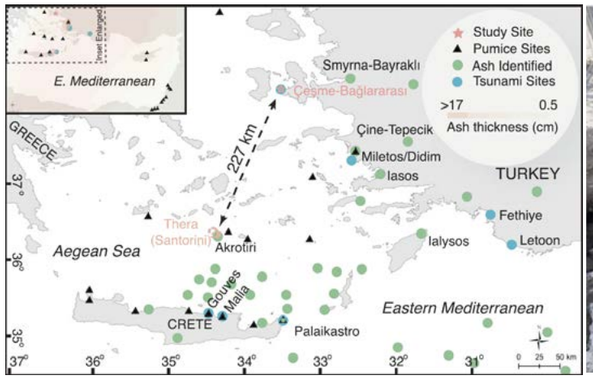


Figure 31. Map of the Aegean and Eastern Mediterranean Seas, highlighting locations with evidence related to the LBA eruption of Thera ("Bo"). The Inset map shows ash thickness contours.

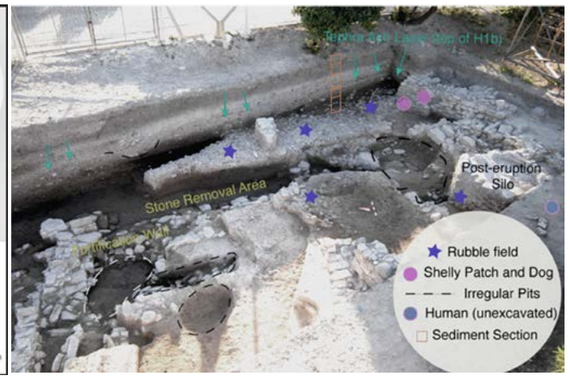


Figure 32. Çeşme-Bağlararası Excavation. Photograph showing the site as it appeared in 2012. Features from the damaged and disrupted area as well as locations of sediment sampling are highlighted.

* This text is extracted from Vasıf Şahoğlu et al., "Volcanic Ash, Victims, and Tsunami Debris from the Late Bronze Age Thera Eruption Discovered at Çeşme-Bağlararası (Turkey)," *Proceedings of the National Academy of Sciences* 119, no. 1 (December 27, 2021).

Liman Tepe

A harbour town continuously inhabited from the Chalcolithic to the end of the Late Bronze Age contains some of the most impressive architectural features of the Early Bronze Age in the entire Aegean region. Surrounded by strong fortifications during the EB I and II Periods, the settlement had a central complex with a probable cultic and administrative function during the later EB II Period. Imports have been found throughout the settlement demonstrating close contacts with the Eastern Aegean Islands, the Cyclades, and the Western Aegean from the Chalcolithic onwards. As a major harbour, Liman Tepe played an important role in the Aegean and Anatolian Trade Network during the later part of EB II and earlier EB III. The site yields all characteristic pottery shapes of this period, known as the Kastri Group in the Cyclades

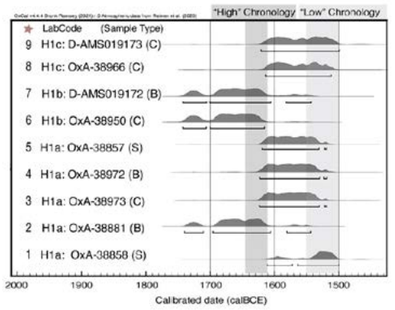


Figure 33. Illustrated schematic of Çeşme-Bağlararasi's stratigraphic sequence, highlighted features, and radiocarbon ages.

and the Lefkandi. Liman Tepe which continues to be an important harbour settlement during the Middle Bronze Age, has yielded Aeginetan matt-painted wares and pottery with Central Anatolian affinities, while oval houses seem to be the most important architectural feature.

During the Late Bronze Age, Liman Tepe maintained close connections with the Mycenaean world, as demonstrated by imported Mycenaean painted pottery, seals, and figurines. Known as *Klazomenai* during the Classical Period, one of its harbours is under investigation in a joint underwater excavation of Ankara University "Research Center for Maritime Archaeology" (ANKÜSAM) and Haifa University. The underwater remains show that the harbour was in use during the 4th and 6th Centuries BC.

The stratigraphic sequence of Çeşme-Bağlararası, as depicted in the schematic illustration (Figure 33), offers a detailed representation of its features alongside corresponding radiocarbon dates. Key material types—charcoal, seeds, and bones—are denoted by the abbreviations C, S, and B, respectively. Notable elements include human and dog skeletons as well as a shell-rich, muddy rip-clast bundle (H1a), which are highlighted in purple for emphasis. Horizons H1a through H1d are directly associated with the Thera eruption event, representing a series of four distinct tsunami wave inundations, each separated by intervals of time. Intrusive sediments within Horizon H1d are interpreted as resulting from human activity, specifically excavation of building stones (deeper pits) and potential rescue operations (shallower pits), during a period of reduced tsunami activity. Horizon H2 represents a subsequent archaeological layer that gradually accumulated over time, while Horizon H3 corresponds to the uppermost layers, comprising agricultural soils and the contemporary topsoil. This sequence underscores the dynamic interplay between natural disaster events and human responses over the stratigraphic record.

Notes on History and Archaeology of Early Clazomenae*

Prof. Dr. Yaşar Erkan Ersoy

* This text is extracted from Ersoy, Yaşar E. "Notes on History and Archaeology of Early Clazomeae," in *Frühes Ionien: Eine Bestandsaufnahme ; Panionion-Symposion Güzelçamlı*, 26. September - 1. Oktober 1999 (Mainz am Rhein: Von Zabern, 2007), 149–78.

Liman Tepe and its surroundings, where the prehistoric site was located possibly from Late Neolithic times onwards, appear also to have been the main core of the area inhabited during the Geometric and Archaic Periods. Although the limits of the Late Bronze Age settlement are not yet firmly established, it is beyond doubt that it extended outside the limits of a citadel wall of Early Bronze Age II which was exposed adjacent to the modern Çeşmealtı-İzmir highway. Recent excavations at Liman Tepe provide sufficient evidence that the Early and Middle Bronze Age levels are much better preserved than those of the Late Bronze Age.[1] During the construction of a summer mansion on top of the hill in the 1950s, the topmost layers of the mound appear to have been bulldozed and severely destroyed. Small inds, however, recovered mostly in unstratified contexts, indicate that the local elements in the culture were quite strong and predominant in the period concerned. Among the ceramics of the Late Bronze Age, there are a limited number of Mycenaean vessels which would indicate that the settlers had established close links with the overseas sites in the Aegean or the mainland.[2] On the basis of Mycenaean pottery sherds, Lh III A2 and Lh III B appear to be the most significant periods in which the trafic between the Mycenaeans and the local people at Classical *Clazomenae* reached a peak level. Imported inds from the Aegean Islands, Crete and mainland Greece, or their local Western Anatolian imitations are pretty limited in number during the ifteenth century and after 1200 B. C. The other puzzling question, for which the excavations unfortunately have not yet provided sound evidence, is specifically regarding the end of the Bronze Age habitation at the site. Current excavations at Liman Tepe that aim to identify the outer limits of the settlement just to the south of the Early Bronze Age II fortification system have provided considerable evidence particularly for the so-called Dark Ages. Possibly after the habitation ceased to continue in the area, or perhaps after it diminished significantly in size for reasons unknown, it seems likely that people began to use the area as a burial ground, as shown by the handmade pots served as urns.[3] The question of their direct relationship with the Bronze Age settlement, however, should be left open, particularly due to the dating of these urns hindered by lack of diagnostic decorated pots associated with them.

Along with Phocaea, Clazomenae was identified by Pausanias as a site that was not inhabited before the arrival of the Ionians. The archaeological evidence, however, contradicts this idea and suggests that, possibly as it was the case for the rest of Western Anatolia, the region attracted people for habitation from as early as prehistoric times. The remarks of Pausanias about Clazomenae perhaps indirectly suggest a certain hiatus in the occupation at the site between the end of Bronze Age habitation and the foundation of an Ionian city by the immigrants, who originated mainly from Colophon. Literary evidence may also be used for an argument of a relatively late date for its colonization by the Ionians. However, one must acknowledge the fact that the dearth of available material prevents decisive documentation and reaching to sound answers to this question; moreover, the area to the south of the Early Bronze Age II citadel wall seems to be potentially rewarding particularly for the Early Iron Age, as shown by a rather well-preserved structure of a Protogeometric date recently recovered in the area. The limited amount of ceramic inds collected on the surface and also unstratified sherds uncovered in the later deposits suggest that the major habitation during the Protogeometric Period was largely coined to Liman Tepe and its surroundings to the south. The foremost area to which the settlement extended during the Protogeometric Period appears to be Area B (Figure 34), which is about 250 metres to the south of the prehistoric mound. The lack of any significant inds dating to a period earlier than Late Geometric in the area currently under investigation to the west in Area d (Figure 34) seems to indicate that the early city did not extend as far as this area. Excavations in Area B provide sufficient data for the Late Archaic Period in particular, but the test excavations conducted in the available limits of certain Archaic rooms aiming to clarify the stratigraphic sequence of these structures also produced pottery of a Late Protogeometric date. The architectural remains of the period concerned, now lying beneath the water level, are not very substantial and consist of a small section of a simple wall. In addition to plain, handmade burnished pots, the diagnostic inds of this level include amphorae with concentric circles on the shoulder, high-footed skyphoi decorated with full circles divided by a triglyph and one-handled cups with bands. Examples of Pendent-Semi Circle skyphoi (Fig.2) strongly suggest a Euboean involvement of trade enterprise in Clazomenae during this period, a phenomenon which has not hitherto been suggested for other sites on the western coast of Turkey and the Eastern Aegean Islands.

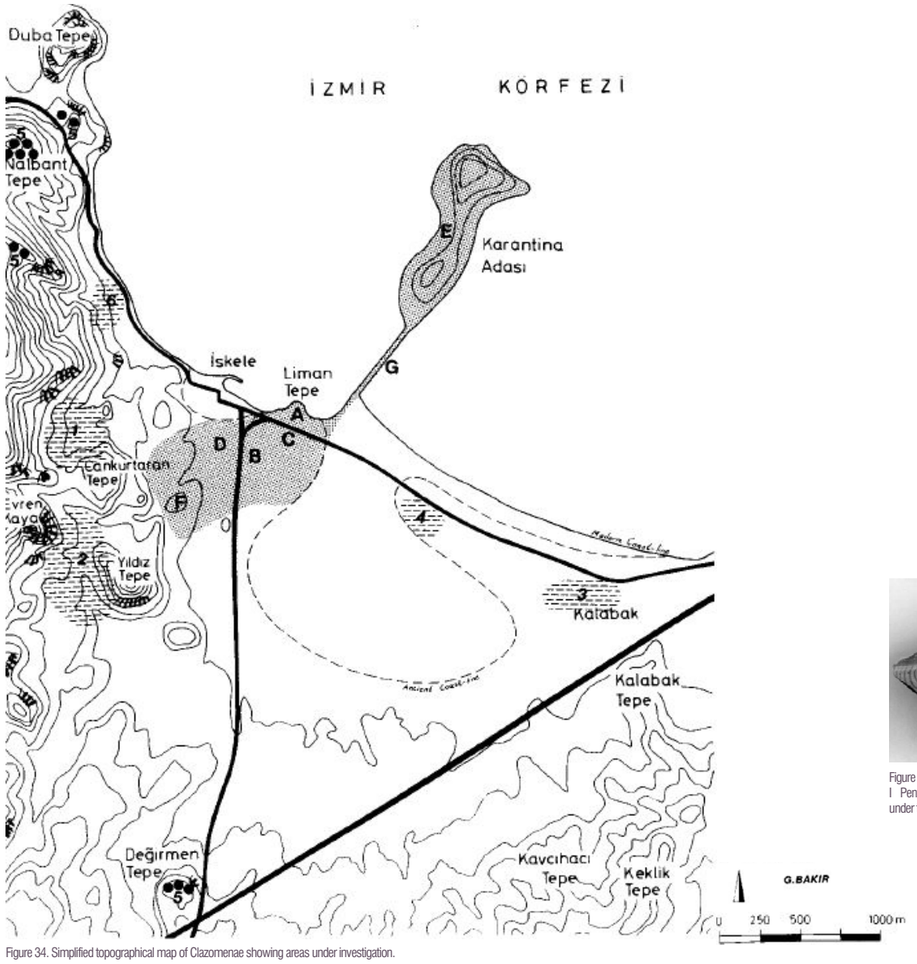


Figure 34. Simplified topographical map of Clazomenae showing areas under investigation.

Figure 35. Late Protogeometric / Sub-Protogeometric I Pendent-Semicircle skyphos fragments from Level I, under the Late Archaic Unit E in Area B.

1. H. Erkanal in: P. Betancourt – V. Karageorghis – R. Lafineur- W.-d. niemeier (eds.), meletemata. Studies in *Aegean Archaeology* Presented to malcolm h. Wiener As he Enters his 65th Year, Aegaeum 20 (1999) 237 – 242 pls. LII – LIII.

2. One must stress the fact that mycenaean inds are rather fragmentary and quite insigniicant in comparison to local Western Anatolian inds of the same period. For a brief discussion of mycenean pottery from Clazomenae including early inds collected by oikonomos in the 1920s now in Athens, national museum and the new material uncovered in the recent campaigns, see, C. Mee, AnatSt 28, 1978, 125; C. Özgünel, Belleten 47, 1983, 715 ff. For an updated discussion of mycenean imports, the question of local production in the region and the interactions of local communities in Western Anatolia with the mycenaeans, see C. Mee in: E. H. Cline – D. Harris- Cline (eds.), *The Aegean and the orient in the Second millennium: Proceedings of the 50th Anniversary Symposium*, Cincinnati, 18 – 20 April 1997, Aegaeum 18 (1998) 137 – 148; P. A. mountjoy, AnatSt 48, 1998, 33 – 67; and W.-d. niemeier in: S. Gitlin – A. mazar – E. Stern (eds.), mediterranean Peoples in Transition: Thirteenth to Early Tenth Centuries B. C. E. In honor of Professor Trude dothan (1998) 17 – 65.

3. Pot burials uncovered at Liman Tepe are higher in elevation than the structure dated to the Late Bronze Age; therefore they seem to postdate the unit concerned. The use of settlement for burials is encountered at various sites in mainland Greece, such as Tiryns and Lefkandi. In the unterburg excavations at Tiryns, German scholars found more than ifty inhumations covering a full age and sex range dating to Lh III C and the Submycenaean periods (for additional notes concerning these burials, see K. Kilian, AA 1979, 386 – 388; id., AA 1982, 396; id., AA 1983, 289). At Xeropolis, Lefkandi, twelve inhumations of adults and infants were excavated under the loors of the Lh III C houses (m. R. Popham – L. h. Sackett, Excavations at Lefkandi, Euboea, 1964 – 66 [1968] 14). no goods are associated with any of these burials. We do not know, however, whether pot burials at Liman Tepe were made while habitation existed in the area or they were deposited after it was abandoned.

The lack of clay analysis of the material concerned prevents any certain assumptions about the origin of Pendent Semi-Circle skyphoi at the site. These could have been locally made in Ionia or imported either from Euboea or from the Cycladic Islands, which were under the strong artistic influence of the former particularly in the Late Protogeometric and Early Geometric Period. Another recent piece of evidence, providing additional support for the date of the Ionian colonization and settlement pattern for early Clazomenae, comes from Liman Tepe. Following the abandonment of the Bronze Age site, it is clear that the first Ionian settlers chose this district for their habitation. A curvilinear, subterranean building (Figure 36) uncovered in the recent campaigns belongs to this period. This structure is at least 7.0 m in length and has rather strong architectural features as indicated by its robust walls. Although the actual construction date of the complex is not certain, because of the limited amount of diagnostic finds associated with it, it is beyond question that it was used for domestic purposes. Stratigraphical analysis suggests that the building had two phases of occupation of which the former had a beaten earth floor, and the latter a stone pavement that is about 0.20 m. higher than the floor beneath. most of the objects recovered in the structure are large plain vessels used for storage. Additionally, numerous terracotta spool-shaped objects found in the early level of the building possibly indicate that spinning and weaving took place in it. It is to be hoped that further excavations in the area will be rewarding for the Protogeometric Period and also for the cultural characteristics of Early Clazomenae.

Figure 36. Curvilinear Building of Protogeometric Period at Area A (Liman Tepe) from east.

In addition to ordinary dwellings, the same district appears to have served as a burial ground, particularly for infants. These intramural burials that were recovered in the layer above, in which the handmade urns were found, are not great in number. One example in a small pithos that was found in the 1999 campaigns is skeletal material of an infant, quite poor in condition, and others were four clay vessels dating to the Late Protogeometric Period. The formation of burial grounds outside the habitation quarters in a distinct area seems to be a later and an advanced feature for the Classical world. A Late Protogeometric amphora with Attic affinities decorated with full circles on the shoulder that was found on the south slope of the Yıldız Tepe (Area 2 in Figure 34) is quite intriguing in this respect. A large area covering the west and the south slopes of Yıldız Tepe, and also stretching to the limits of Evrenkaya in the west and Cankurtaran Tepe in the north served mainly as a burial ground, particularly for the Archaic Period. The utilization of the area as a necropolis was certainly initiated in the Late Geometric Period, but we do not have enough supplementary evidence that might indicate an earlier date for this function other than the neck-handled amphora, which possibly served as an urn.

Olive Oil Extracting Complex

The discovery of a sixth century olive oil installation (Figure 37) at the southern end of Area D provides valuable information particularly for the ancient technology developed in the Aegean basin. Unlike the Eastern Mediterranean Coast, the physical remains of ancient olive oil plants in the region are fairly limited; therefore, the major contribution of the Archaic plant at Clazomenae lies in its good preservation and permanent elements dug into the bed-rock.[4] Although the extant limits of the plant are not verified with certainty, it is obvious that the flat bedrock sloping gently downwards to the north was the main attraction that led the owners of this workshop to establish their units in this area during the sixth century.

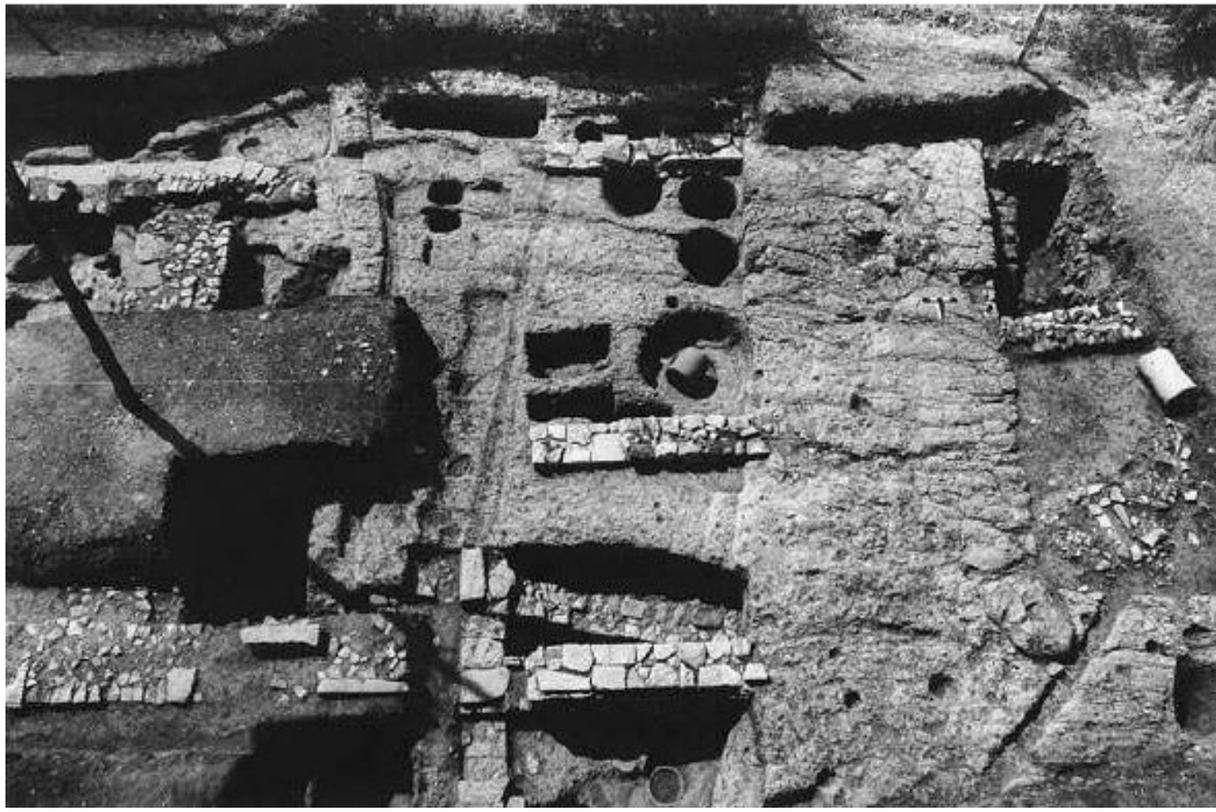


Figure 37. Olive Oil Extracting Complex in Area D, south, southeast at top. All the visible walls belong to a Late Classical peristyle mansion. Permanent elements of the oil workshop including crushing basin, catch basin under press holes and setting vats are visible in the upper left.

Apart from a single wall bordering the storage area, there is no architectural element attributable to this plant. During the construction of a large peristyle mansion in the second quarter of the fourth century, it is evident that all the elements of this installation, including its architectural features, were completely dismantled and removed. Elements carved into the bedrock suggest that this oil plant contained a single press, crushing basin and three settling vats of a circular shape to the south. On the basis of the stratigraphical analysis and the few ceramic sherds found in the pits, it is clear that the olive plant had two distinct phases, both belonging to second half of the sixth century.

A room sunken into bedrock to the north of the plant was apparently used as a storage space. There are two well-defined and individual floor levels in this room. In the early phase, olive oil was possibly kept in large vessels sunken into the ground, as indicated by a pithos excavated in this storage area. The construction of a stone pavement over this vessel in the second phase suggests that there was a change in the methods used for storing the product. It is possible that easily moveable local amphorae decorated with horizontal bands were used for the purpose. The original entrance to the plant was by a doorway leading to a road in the west, which is slightly higher in elevation then the walking ground level inside the plant. A staircase carved into the rock inside the workshop possibly marked this entrance. Another room, also sunken into the ground in the west seems to have been associated with the same installation. N o substantial material was gathered inside this complex. Original layers were apparently destroyed during the construction of a well in the Late Roman Period.

4. Studies devoted to olive products and olive culture in the Eastern mediterranean and Cyprus are far more numerous and extensive. For further references related with this question in these regions contributions in: M. C. Amouretti, J.-P. Brun (eds.), *La production du vin et de l'huile en méditerranée*, BCH Suppl. 26 (1993). For olive culture in the Aegean, see M. C. Amouretti, *Le pain et l'huile dans la Grèce antique: de l'araire au moulin* (1986); Amouretti, Brun op. cit.; H. A. Forbes – L. Foxhall, Expedition 21, 1978, 37 – 47; D. J. Mattingly in: G. Shipley, J. Salmon (eds.), *Human Landscapes in Classical Antiquity: Environment and Culture* (1996) 213 – 253.

Iron Smelting Installation

Recent excavations in the areas surrounding the olive oil extracting complex of the Archaic Period show that the workshops of artisans involved with metalworking were also concentrated outside the limits of residential districts. Still, however, we must emphasize that the integration of artisans into the urban fabric is a challenging question and, moreover, one cannot easily rule out the possibility that activities of smiths and smelters could have taken place in household areas as well as in such specialized zones. The identification of an iron working unit in the 1999 campaign is based on a few traces visible on the bedrock, iron wasters and a small amount of scrap material.[5] There appear to be no permanent architectural features surrounding the installation. A cavity in the bedrock appears to have belonged to the base of a furnace. There was a concentration of charcoal, ashes and finally burned clay in the proximity of this furnace base, whose upper part was possibly made of clay.

A similar consistency of charcoal, as well as discoloration caused by the hearth, was identified at another spot on the bedrock that might have belonged to another furnace. In the first furnace base, the depth of a depression with tapering sides and slightly concave bottom is quite small. Narrow channels encircling it might have been for tuyeres or bellows placed around the edge of a smelting hearth. A hard, flat stone exposed in the southeast of the furnace base bears deteriorations caused by heavy blows and might have served as an anvil. Microscopic iron flakes collected with a magnet around this stone, and a depression on the bedrock beneath it, seem to support this identification. During the substantial leveling operation initiated for a large peristyle building in the fourth century, all the depressions in the bedrock, including the permanent elements of the neighboring olive extracting plant, were filled with earth from the area. Therefore, the finding of a good amount of iron slags in a deep channel nearby the installation may be linked to this vast undertaking. Small finds associated with the complex are extremely limited in quantity and rather poor in nature. This is partly on account of very thin layer of earth between the natural rock and modern walking surface, heavily disturbed by ploughing. The close proximity of this complex to the olive oil extracting plant, likewise constructed directly over the bedrock, suggests that these installations were used around the same period, in the second half of the sixth century.

Cemeteries: Geometric Period and Seventh Century

The information collected from the burials of the Geometric Period is not very substantial. There is almost no interment at the site except for the few early Iron Age examples recovered at Liman Tepe, and also the intriguing amphora of the Late Protogeometric date from the south slop of Yıldız Tepe mentioned above. This evidence strongly suggests that the definition and the use of certain areas as communal graveyards at Clazomenae seems to have taken place somewhere in the early seventh century.[6] Tumuli located on the hilltops (nos. 5 in Figure 34) possibly belong to nobles imitating the aristocratic life styles of Lydians during the seventh and the sixth centuries. most of them were plundered in the past and no evidence is available except for fragments of crepis walls supporting heap of earth in some examples.

The data gathered from the graves of the seventh century is far more varied in content and comprehensive in terms of identification of the social structures and organization of the ancient *Clazomenian* society. Clusters of burials recently recovered in a district lying about a kilometer to the northwest of the Archaic settlement (Area 6 in Figure 34) originally belong to this period. The earliest cremation graves in this cemetery, on the basis of the accompanying goods, cannot be dated earlier than the middle of the seventh century because of Corinthian imports that were found in certain examples along with other numerous East Greek vases. This kind of dispersed graves and individual burial plots that might have belonged to distinctive descent groups appears to be a characteristic feature of the site during the Archaic Period. Likewise, identical clusters of burials, slightly distant from the settlement, in the east (Area 4 in Figure 34) belong approximately to the same period.[7] This phenomenon, namely the formation of individual burial grounds owned by the same lineage group for generations, seems to have been a not uncommon feature in the Ancient Greek World as certain burial plots particularly in Athens would indicate. Additionally, this type of group burial in a defined space possibly marks the revival of communal burials and signals a change in attitude in Ancient Greek society as suggested by Carla Antonaccio.

The sequence of burials at Akpınar Cemetery (Area 6 in Figure 34) provides striking evidence, particularly for its organization. In its earliest phase, dated to the third quarter of the seventh century, the cremation graves were placed inside rectangular compounds that, from the air, resemble individual houses (Figure 38). Prior to its use as a burial ground, the whole area appears to have been purposely leveled in order to eliminate the slope through the east, probably indicating a certain communal initiative. A detailed study of the construction of the plots displays their importance for the local community, as they indicate an energetic and intensive undertaking.

This is noticeable in the materials that were used in their construction, and also the attempts at stability and the consistency of their shape. Each plot, roughly rectangular in shape and measuring approximately 200 meters square, was constructed of large worked blocks, in contrast with the domestic structures in the settlement, which were made of rubble walling of smaller stones. Six of these plots were fully excavated and an additional five were partly exposed. The walls surrounding the earliest burials, exclusively cremations, apparently served for multiple purposes. In addition to supporting a heap of earth placed on top of each grave, they served to define and reserve enough space for the later interments of the same descent group. The respect that the owners of the later burials showed to the preceding graves was reflected by their placement at the corners of the compounds. This consistency in the positioning of burials within each compartment apparently indicates a continuing concern for kinship and ancestors, possibly down to the mid-sixth century.

Figure 38. Burial plots in Area 6 (Akpınar Necropolis) from the air, south – southeast at top.

Cemeteries: Sixth Century

Over 120 graves were found in the excavations on the west slope of Yıldız Tepe (Area 2 in Figure 34) in early 1980s. These burials are mostly inhumations of adults inside typical Clazomenian sarcophagi decorated with simple linear patterns. New evidence gathered from the Akpınar Cemetery (Area 6 in Figure 34), as well as the absence of cremations in the Yıldız Tepe excavations postdating the isolated examples of the Late Geometric Period, suggest that inhumation became a prevailing rite after the mid-seventh century at Clazomenae.[8] The lack of grave goods found inside these sarcophagi not only makes their dating notoriously difficult, but also suggests that there were indeed certain changes in the burial practices.[9] Fragmentary vessels ornate in Wild Goat Style or sometimes Attic imports; mostly belonging to large pots, such as kraters or dinoi, are scattered over a rather large area, indicating that those vases were once used as grave markers and served as burial offerings for the individual graves. Graves so far exposed in Yıldız Tepe show neither strict orientation nor any arrangement in rows (Figure 39).

This unsystematic character is also reflected in the various positions of the sarcophagi, as well as their placement on top of one another. Numerous examples of child burials in coffins decorated with simple linear ornaments, or in amphorae, which are mostly local products, indicate a remarkably high occurrence of infant death rate in the city during the sixth century. Most of the sarcophagi exposed in the Yıldız Tepe excavations are of a simple class decorated with linear patterns. There are indeed few ornate examples with figural scenes on their upper and lower panels. All these sarcophagi, without exception, are found at the lowermost layer in the necropolis, which unquestionably verifies that they are earlier in date than the so-called simple, "monasteraki" class examples. These lavish sarcophagi are in the canonical type in terms of both their shape and decoration, and are certainly different from the ones recently recovered in the Akpınar Cemetery. Although these sarcophagi were not furnished with any grave goods, they certainly mark a developed stage in comparison to the early Akpınar examples, which appear to belong to the second quarter of the sixth century at the earliest.

5. For a brief summary of the workshop and additional visual material, see <http:// klazomeniaka.com / 13-KLAzomEnAI-dEmIRCI.html>.

6. The earliest burials recovered at the Yıldız Tepe Cemetery are exclusively cremation and quite few in number. Two examples found in the excavation are directly placed over the bedrock and seemed to have survived later interments of the Archaic period, which were actually quite dense particularly in the late sixth century. The dating of the limited amount of stray finds in the area once associated with cremation graves does not radically revise or challenge this assumption. Likewise, the earliest burials, also of the cremation type, excavated to the east of the city belong to the same approximate period.

7. The burials in this area, slightly distant from the settlement, were all made in a sand layer, which appears to indicate that the area was originally a beach close to the sea. The density of the graves was certainly not as high as the new Akpınar Cemetery in the west or the large Yıldız Tepe Cemetery in the southwest of the city, which was apparently quite widely used particularly during the Late Archaic Period. The earliest graves in the east necropolis that belonged to loose clusters without well-deined borders also date to the third quarter of the seventh century on the basis of the Corinthian flasks found in association with few cremations.

8. This does not, however, mean that the cremation was a deinitely outmoded practice at the site after this date. Few examples found in the Akpınar Necropolis as well as in the Kalabak area, associated with simple goods, belonged to the second quarter of the sixth century; their number, however, is pretty insignificant in the whole assemblage.

9. Early sarcophagi decorated with various igural representations in the Akpınar cemetery are furnished almost without any exception with goods until around 570s. The latest date so far assignable to grave items in these sarcophagi is the second quarter of the sixth century (namely the middle Corinthian imports); after 570, no sarcophagus belonging to an adult was found with goods inside. This was apparently not the case for child graves in terracotta cofins that were furnished, though occasionally, with rather simple grave goods such as ring askoi and small terracottas.

Figure 39. Archaic burials recovered in the west slope of Yıldıztepe necropolis, looking north.

The burials in the Akpınar Cemetery continued to be made during the second half of the sixth century. The examples, however, are fairly insignificant in terms of their number, and they also seem not to have been furnished with goods, and apparently, did not follow an organized spatial pattern inside the compounds, as in the previous generations. Numerous interments in the narrow passageways between the burial plots suggest that the formalization in the use of the cemetery was largely ignored during this period, which might have been due to abandonment of the site following the first Persian invasion of 547. Few burials have been uncovered in excavations in the Kalabak district (Area 3 in Figure 34) and these graves, too, more or less repeat the picture known from the Yıldız Tepe and "monasteraki" cemeteries.

Summary

Sufficient archaeological data gathered from the excavations at *Clazomenae* provide fresh insights concerning the major artistic and cultural characteristics of north Ionia during the Early Iron Age and the Archaic Period. In this paper, the author discusses the historical topography of the site, the major features of household architecture, small finds associated with households, areas reserved for certain industrial activities and finally the burial practices in chronological sequence covering a period between 1200 and 500/490 B.C. The effect of the Persian invasions at Clazomenae in 547 appears to have caused a temporary break in the habitation, which seemed to have lasted about two or three decades on the basis of the firmly datable Attic pottery finds. The pottery assemblage uncovered in domestic quarters, some in apsidal ground plan, which were built around 520 B.C. and finally abandoned following the destructions. Most likely the result of the doom of the so-called Ionian Revolt is rather significant for tracing the sequence, and also for establishing firm grounds in particular for the chronology of Ionian pottery during the Archaic Era.

notes from the architects

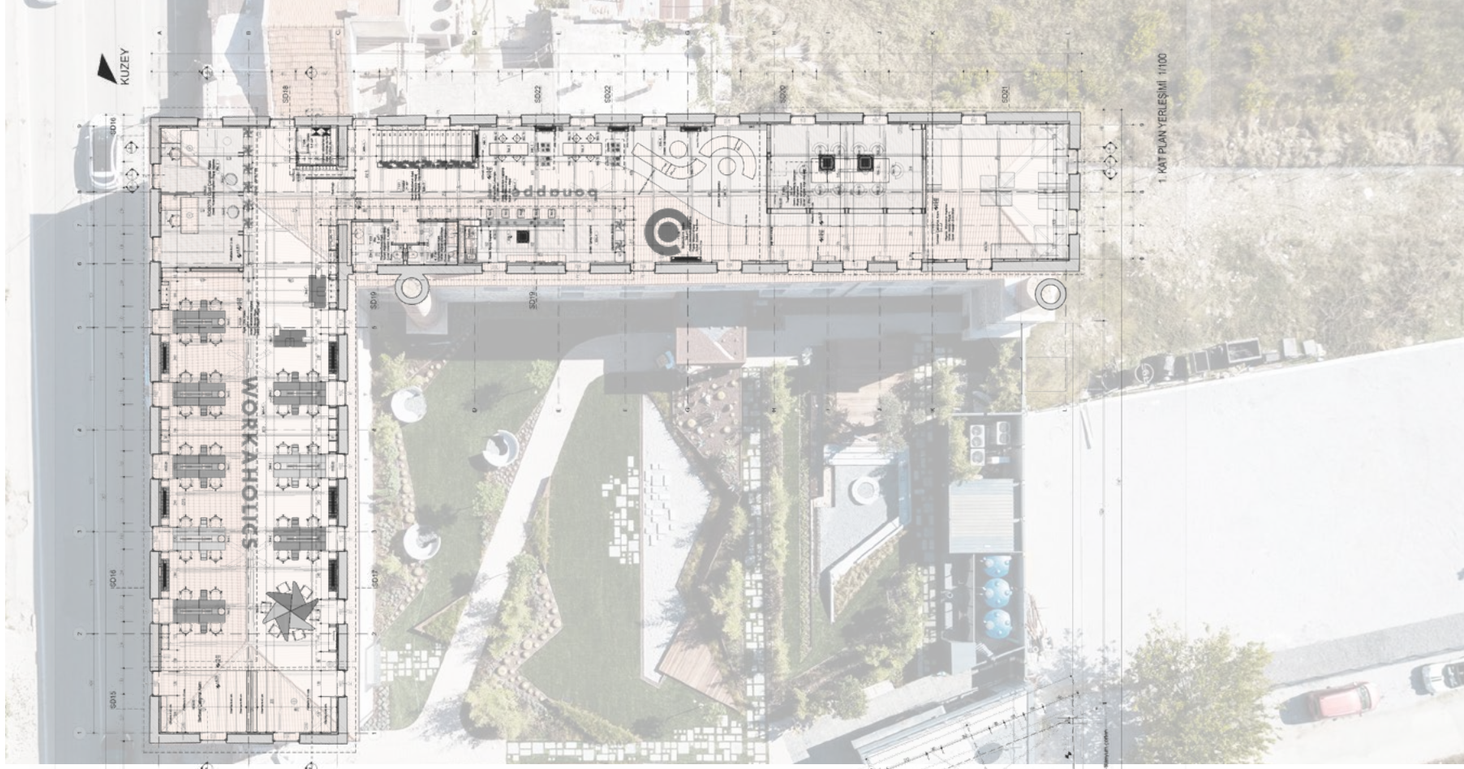
notes from
the architects

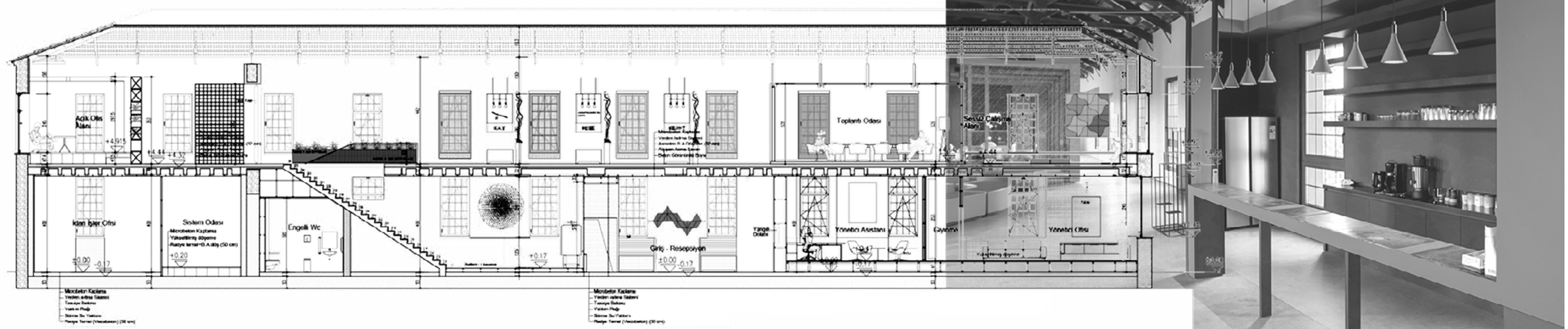
vitus commodities factory //
onat öktem

rubrum office //
kemal serkan demir

arkas sanat //
ülkü inceköse

perdix winery //
noyan vural



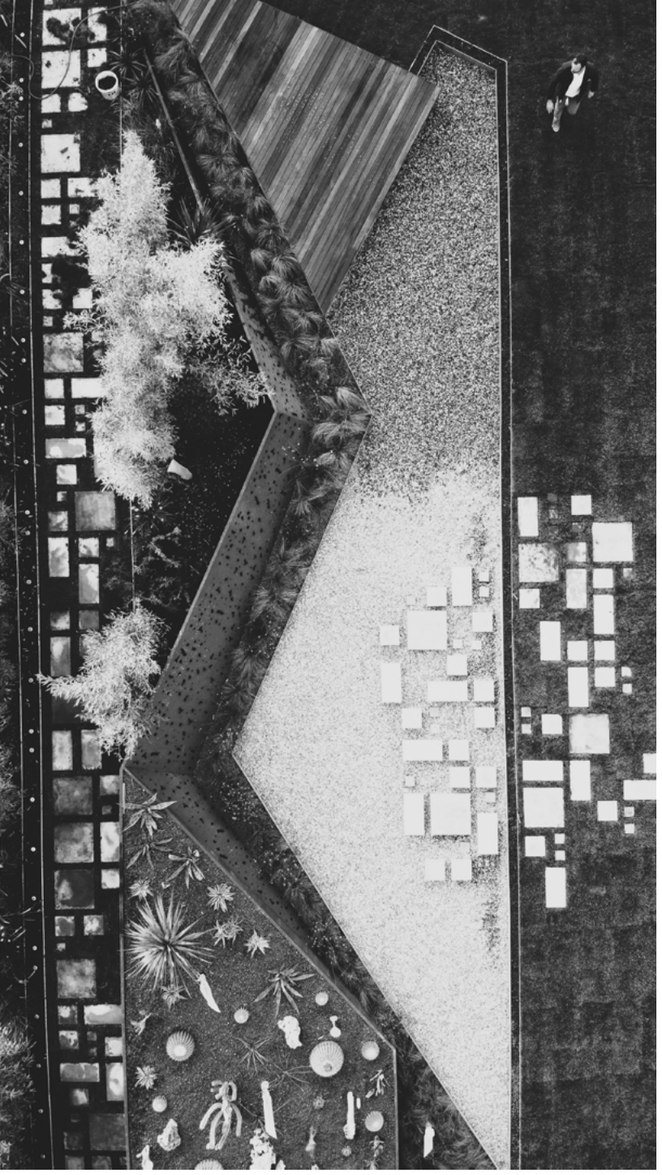


vitus commodities

onz architects

VITUS COMMODITIES ALGORITHM FACTORY

Project Location	Urla, İzmir
Architect of Record	ONZ Architects
Client	Vitus Commodities
Design Date	2017-2018
Construction Date	2018-2020
Construction Area	1260 m2
Photography	ONZ Architecture

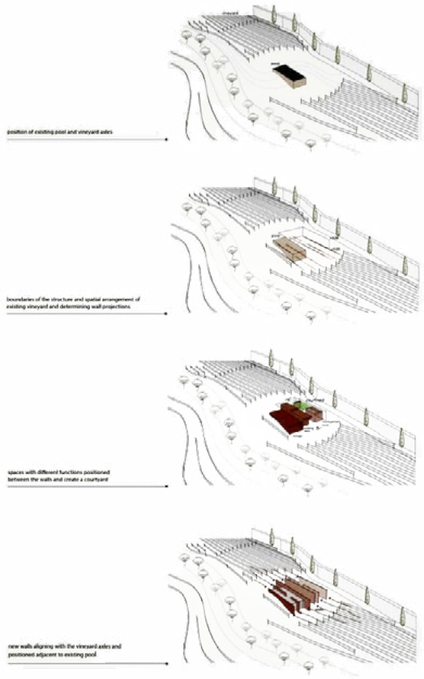


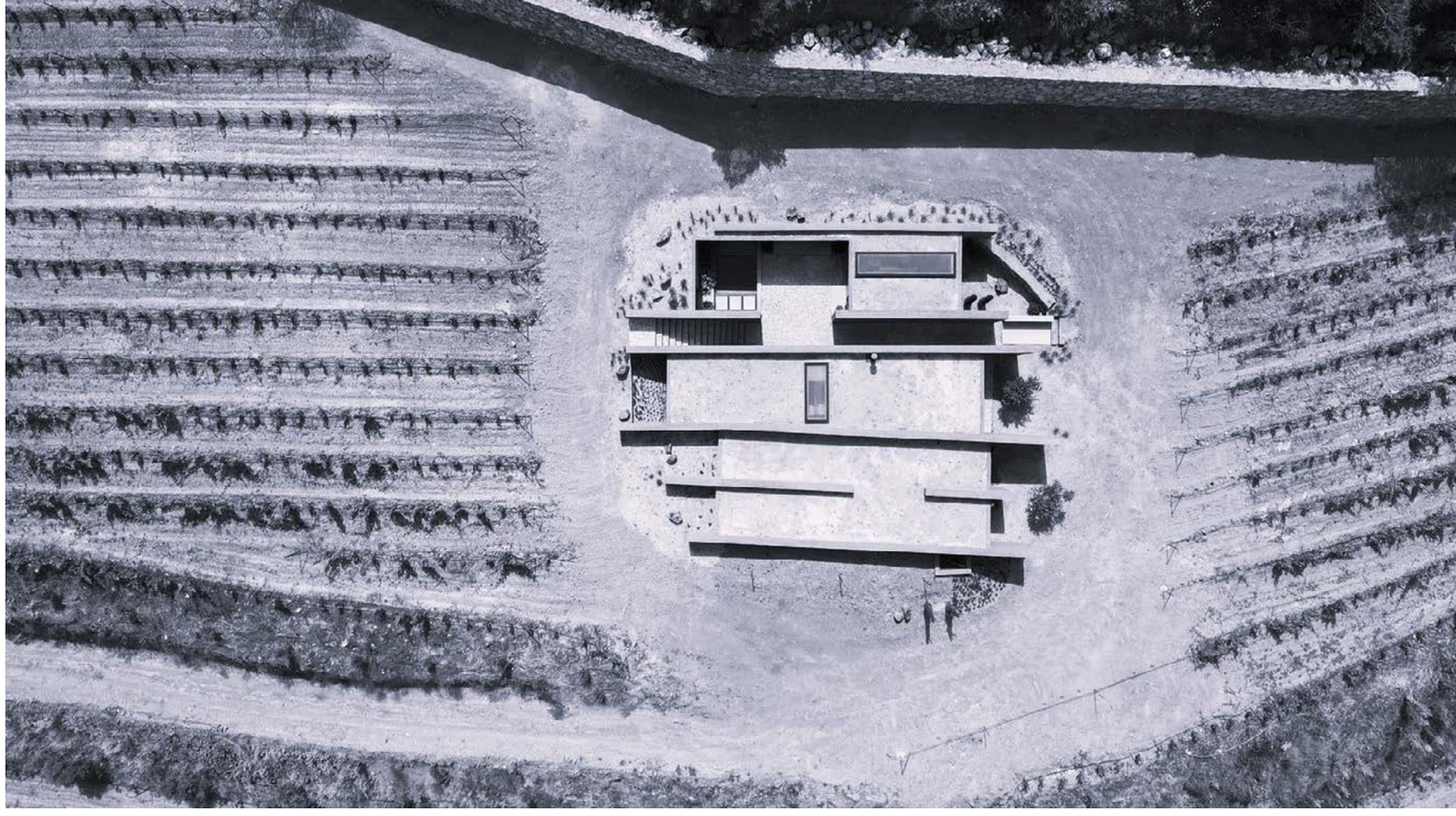
"I Have to Change to Stay The Same"
Willem De Kooning

Until the late 19th-century soap was manufactured in small workshops in the Ottoman Period. Around mid-19th century with tax deductions for raw materials and transport of machinery from abroad have been facilitated by the Ottoman Empire, larger scale factories of soap began to be built and used. These factories were mostly built in areas where olive farming was widespread; one being the Urla district in İzmir. Records show that the current soap factory was built during four periods between the years 1950 and 1970. Having a rich history of soap production, the factory maintained its activity for many years until it has outlived its function. At the present time it was abandoned and left for decay until it got purchased by Vitus Commodities.

The old soap factory is registered as a grade II cultural asset. It rests on a site with 1942 square meters area, which is also registered as an archeological site of grade I. The two-storey building is located in İskele neighborhood in Urla/İzmir, approximately 135 meters away from the sea shore. The L shaped building, built as two rectangular masses in Northwest- Southeast and Northeast-Southwest directions, has a total floor area of approximately 1200 square meters in two storeys. Additionally, there is a 55 square meters one-storey annex building on the site.

Using the old soap factory, which has an historical importance for the neighborhood, as a private research lab can be interpreted as alienating, although it is a great service for the community to renovate and repurpose this industrial legacy. It is still important to share it with the public and not to hide this historical asset behind closed doors. Being conscious of this responsibility, a sizeable part of the ground floor is reserved as a public art gallery. The landscape, too, is designed to accommodate exhibition of renovated old machinery used in soap production open to public. The gigantic metal boilers, reminiscent of the factory's production days, are also repurposed as seating units and exhibited in the landscape. The design team aimed to achieve continuation of this green texture into the building, and to use a design language that would support this aim of achieving a firm relationship of nature with the historic interior of the factory.



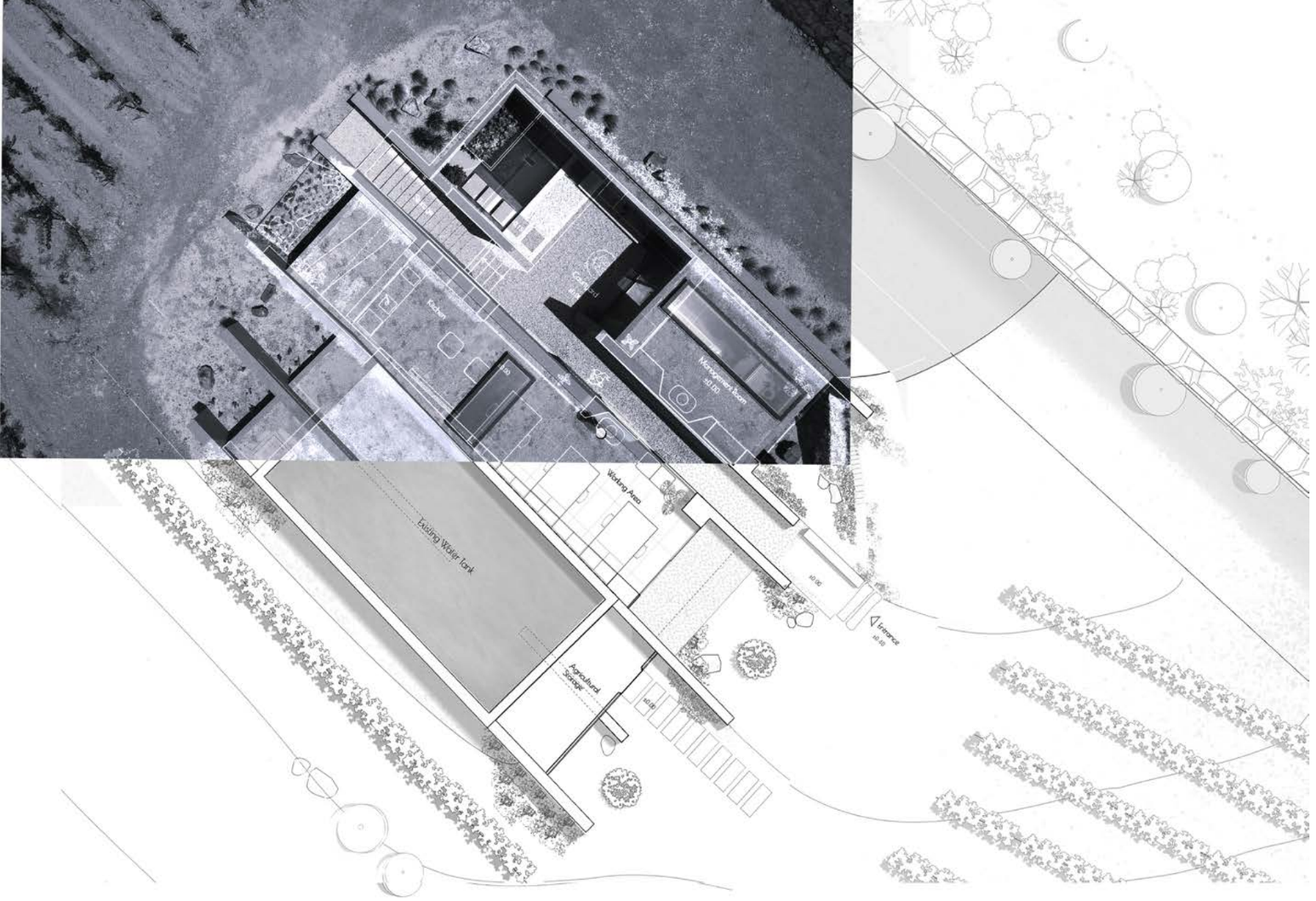


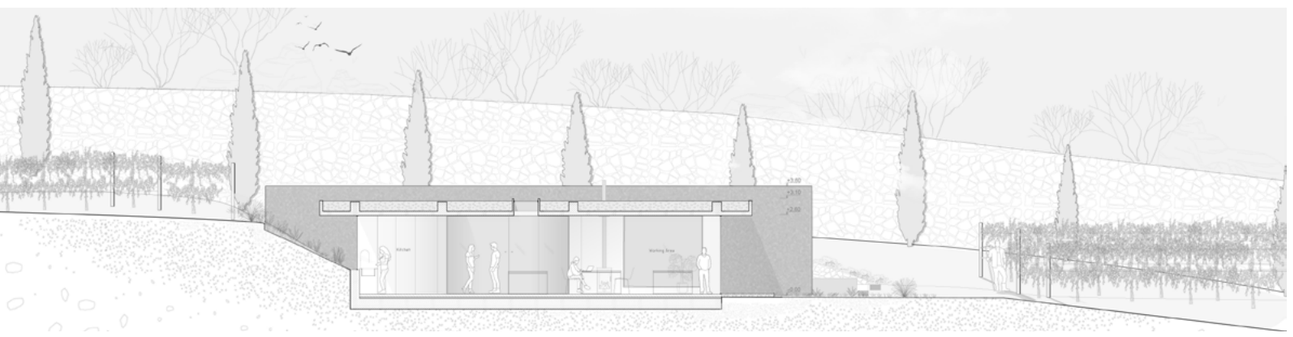
RUBRUM OFFICE

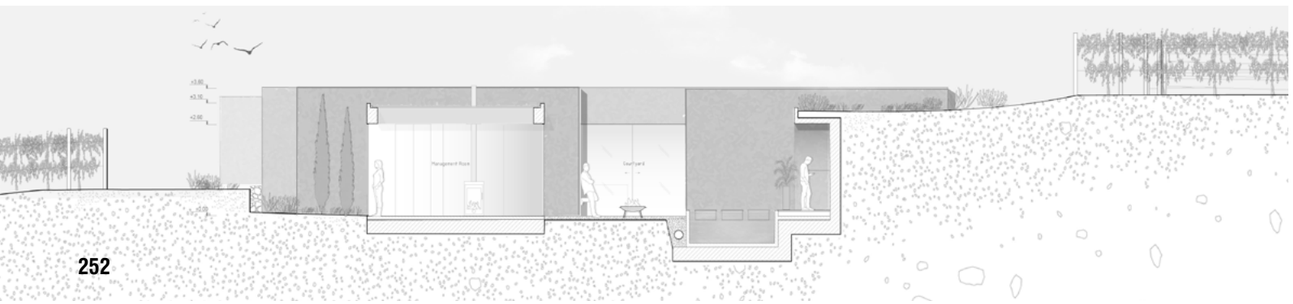
Project Location	Seferihisar, İzmir
Architect of Record	Office Istanbul Architects
Client	Rubrum Tarım
Design Date	2022
Construction Date	2023
Construction Area	240 m^2
Photography	Office Istanbul Architects

rubrum office

office istanbul architects



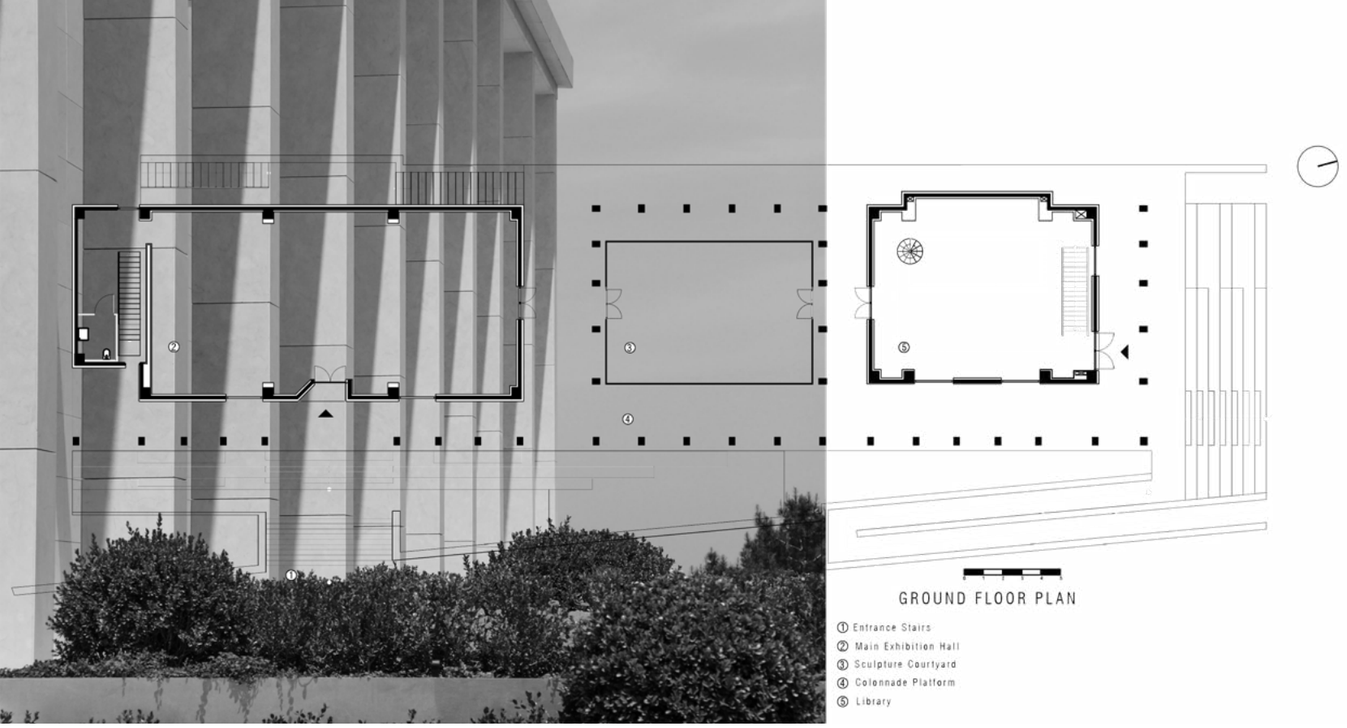


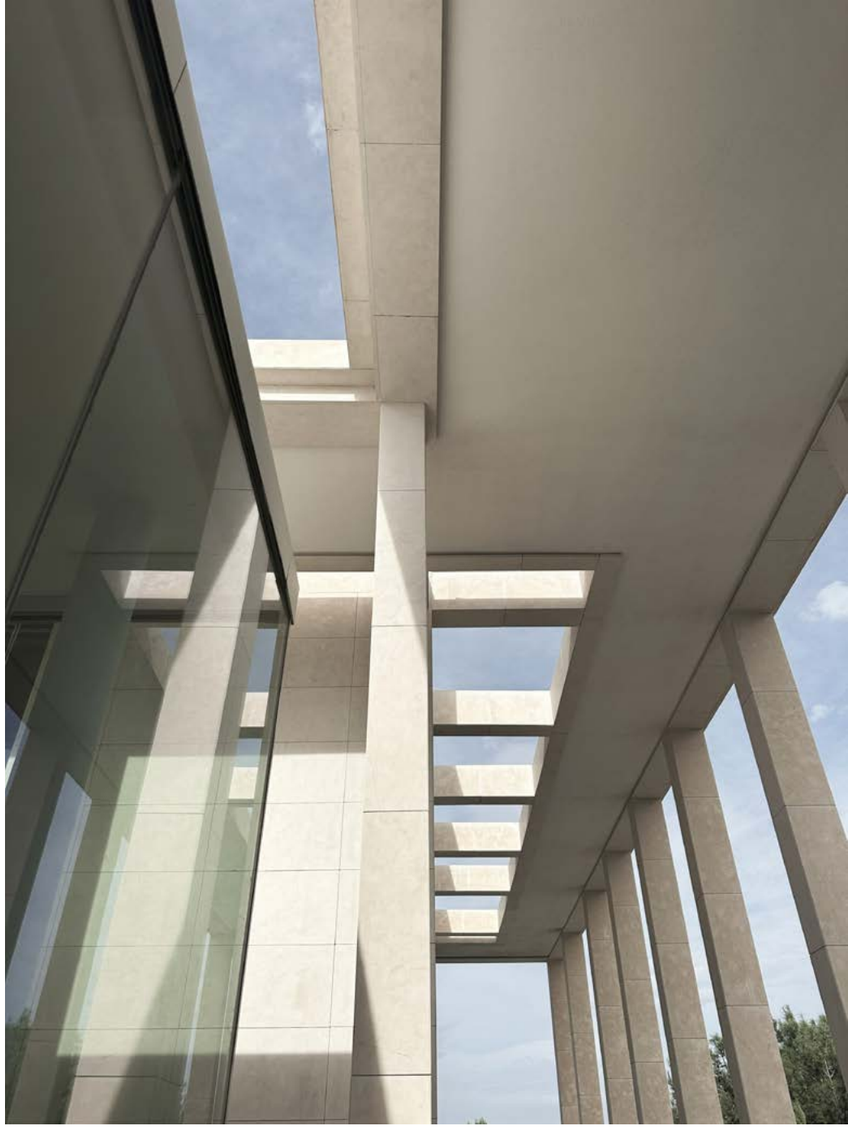


The structure is located within a vineyard and olive grove in Seferihisar, İzmir, which possesses suitable soil for wine production and captivates people with its geography. The presence of the vineyard is the most significant influence in shaping the design concept of the structure. The linear alignment of the grapevines, strategically placed to maximize yield and guided by the prevailing winds in the area, forms an important reference that defines its form.

The design concept is aimed to create a space that subtly integrates into the dynamic flow of the vineyard. The structure is delicately embedded in the natural terrain, its spaces concealed within. Its aesthetic impact varies from different angles, sometimes blending seamlessly with the axes of the vine rows, appearing as a hidden space within the topography, and at other times standing out as a dominant vertical element with its strong and emphasized walls. The primary material of the structure is colored earth-based mineral plaster, which represents the process of nurturing and growing from the land itself.

The walls that the visitor follows play a central role in approaching the structure. The guidance of these walls leads the user to an initial courtyard within the building. The courtyard, positioned at the center of the structure and designed as a sheltered space, enables functions such as reception, connection, and distribution. The courtyard serves as a semi-open living area, providing comfort and protection against adverse climatic conditions, while also facilitating circulation between the surrounding spaces. This void created within the structure not only acts as a physical, architectural, and symbolic axis for the project, but also carries the typology of the traditional "Life" spaces found in old Aegean houses, characterized by earth or stone floors and the distribution of rooms.





ARKAS SANAT

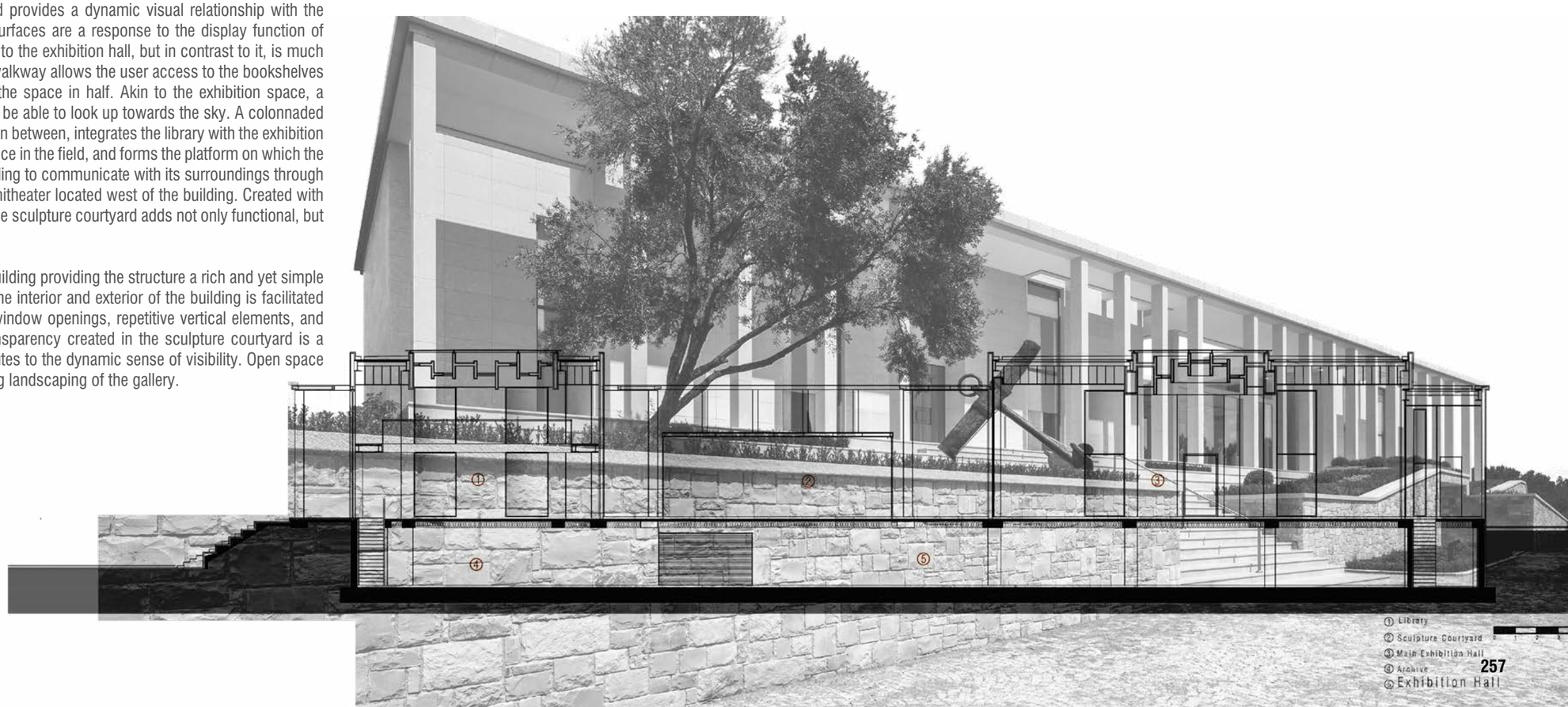
Project Location	Urla, İzmir
Architect of Record	ARTI3 Mimarlık
Client	ARKAS Holding
Design Date	2017
Construction Date	2019
Construction Area	1370 m^2
Photography	Zeren+Mehmet Yasa Photography

Located in Kekliktepe, four kilometers away from the centre of the city of Urla, ARKAS ART URLA is a cultural building nestled in a low density residential area surrounded by natural grounds. Designed as a gallery for the personal art and book collection of Lucien Arkas, the architectural program of the building includes exhibition spaces, a library, service areas, a sculpture courtyard, and a colonnaded platform, as well as open spaces.

The architectural expression of the building derives from the semi-open space defined by the colonnaded platform consisting of the arcade, platform, columns, and the landscape. The colonnaded semi-open space as an in-between space has many roles in the building. It controls the daylight, ensures public usage for different activities, decreases the mass effect of the building in its natural setting, and provides the relation between the building and open greenery. As the sun penetrates through during the day, the colonnade offers users the ability to experience an ever shifting spatial atmosphere. Mainly two main different architectural programs, including exhibition spaces, and library, were required for the gallery. So, the building is divided into two different simple masses corresponding to the two different architectural programs (exhibition spaces and the library), and these two parts are connected through a vigorous colonnaded semi-open area. Both of the masses represent the solid and simple volumes.

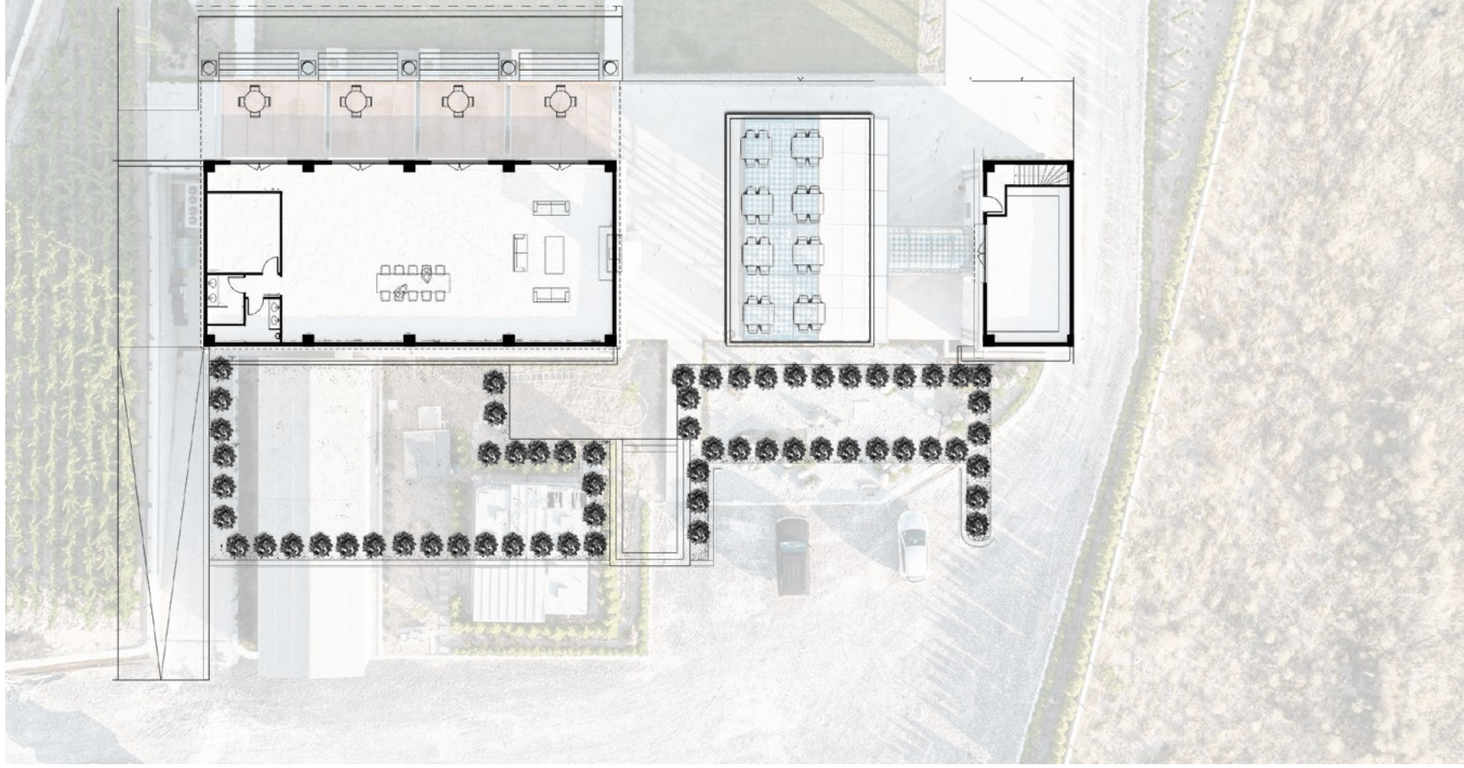
The skylight of the exhibition hall highlights its simplicity, and provides a dynamic visual relationship with the sky, depending on where the sun moves. Similarly, all wall surfaces are a response to the display function of the structure. The library, consisting of a single volume similar to the exhibition hall, but in contrast to it, is much brighter, thanks to how the facade opens outwards. A narrow walkway allows the user access to the bookshelves along the walls in the upper floor of the library, and divides the space in half. Akin to the exhibition space, a specially designed skylight atop the library, too, enables one to be able to look up towards the sky. A colonnaded semi-open space alongside a common basement floor running in between, integrates the library with the exhibition hall. The basement floor was created using the elevation difference in the field, and forms the platform on which the structure is situated. The colonnaded platform enables the building to communicate with its surroundings through a series of stairways, ramps, and terraces, as well as the amphitheater located west of the building. Created with a glass prism running down the center of a semi-open space, the sculpture courtyard adds not only functional, but also spatial richness to the semi open space.

Natural light plays a central role throughout all aspects of the building providing the structure a rich and yet simple spatial atmosphere. The distinct sense of continuity between the interior and exterior of the building is facilitated by the skylights in the exhibition hall and the library, vertical window openings, repetitive vertical elements, and openings along the roof of the colonnaded platform. The transparency created in the sculpture courtyard is a very important aspect of the colonnaded platform, and contributes to the dynamic sense of visibility. Open space arrangements ensure the continuity of art oriented actions along landscaping of the gallery.



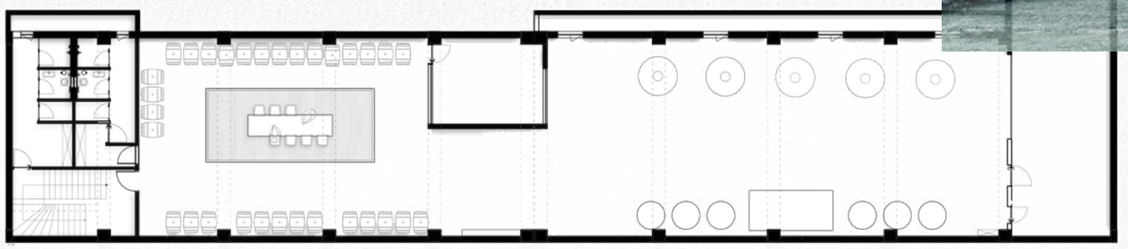
PERDIX WINERY

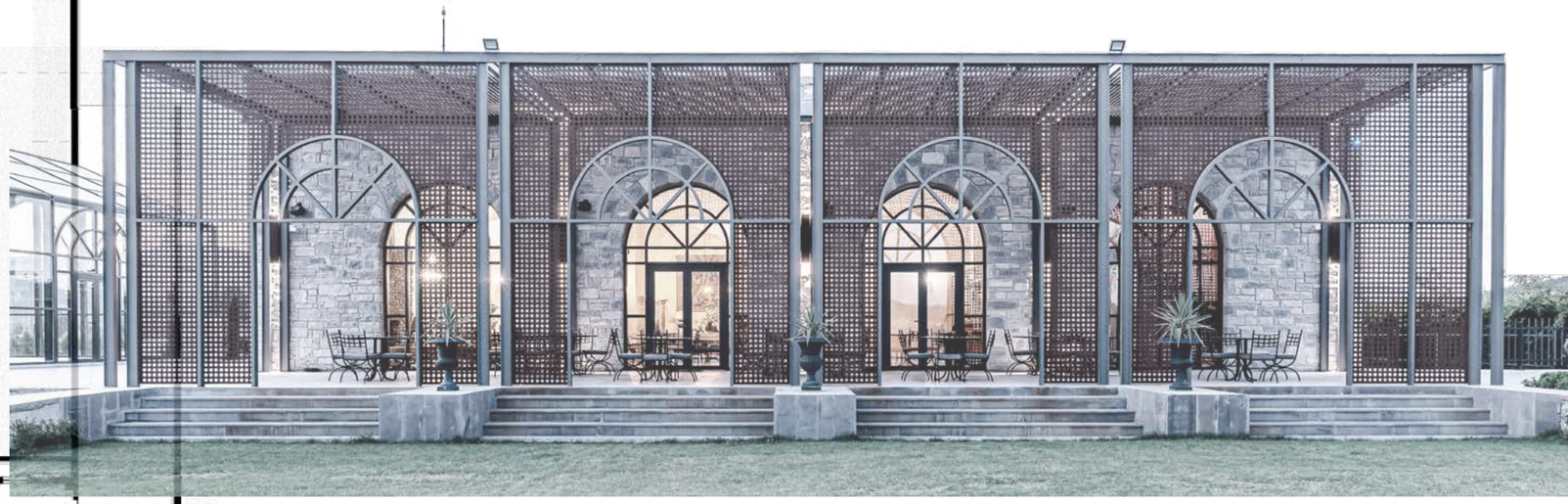
Project Location	Urla, İzmir
Architect of Record	NVA Architecture
Client	İhsan Ebru Çapkınoğlu
Design Date	2016
Construction Date	2017
Construction Area	1000 m²
Photography	Burak Gürbüz



perdix winery

NVA Architecture





The building features two main components: a wine production area in the basement and a kitchen. At the entrance level, the wine tasting area welcomes the public. We focused on creating a spacious, uninterrupted area that fosters social interaction with minimal intervention. This space includes seating areas enhanced by natural elements, like stone and fire, and certain sections excavated and balanced by water features. Our design aims for a calm presence that connects harmoniously with the landscape, ensuring that the building can breathe during the hot summer months, which is essential for the Urla Region. Respecting Urla's historical context, we incorporated classical arch forms as a key architectural element, using Corten steel to create a striking interplay between open and closed spaces.

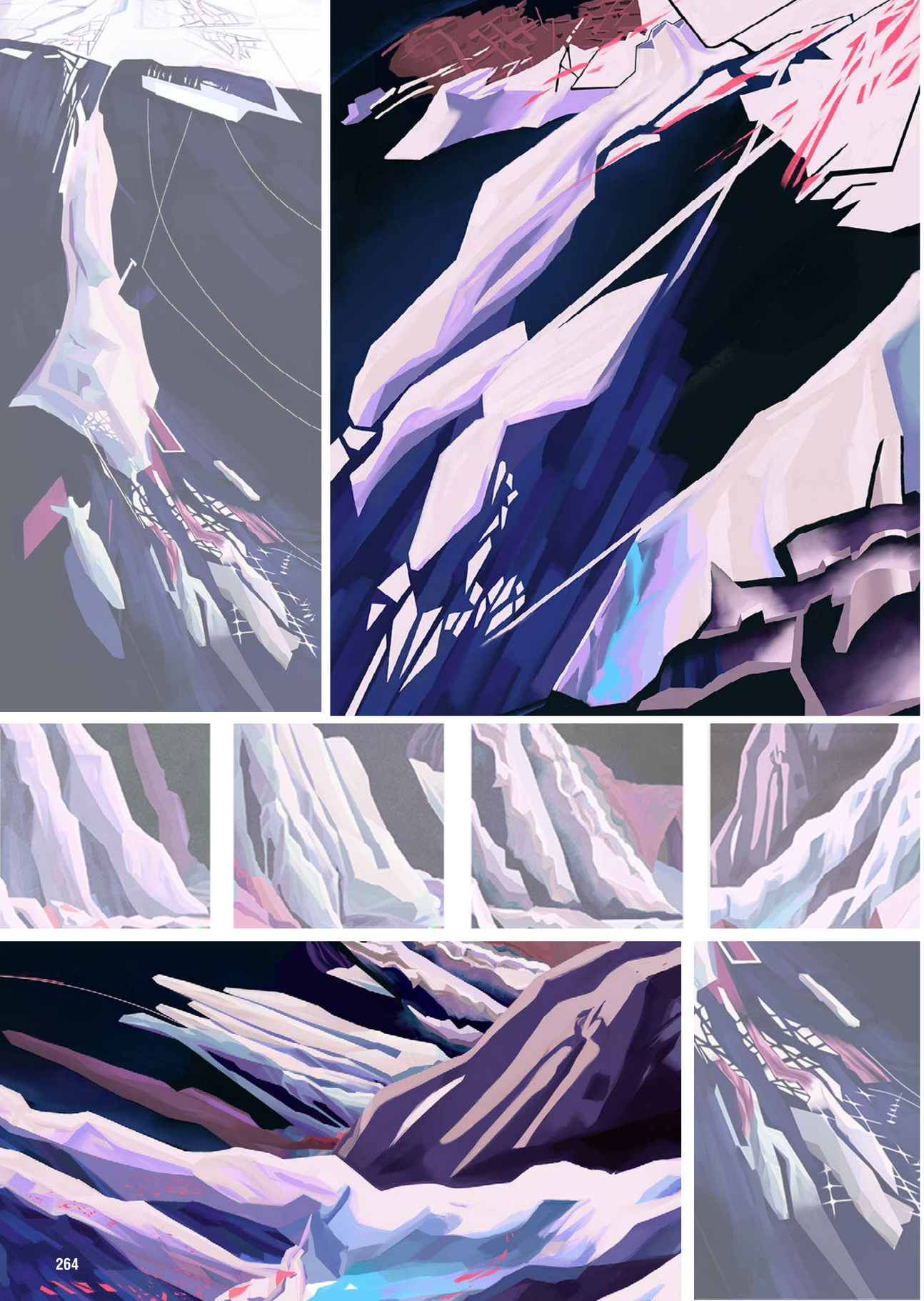
student projects

This section of the StudioLog comprises of the student projects conducted during the 2023-24 Academic Year as part of ongoing efforts to preserve the Quarantine Island in Urla. In the early stages of the semester, students collaborated in five groups to collect data and develop visual tools, aiming to grasp the complexity of the island's existing context. By focusing on its rich natural, archaeological, architectural, and cultural heritage, the students successfully unearthed deeper layers of Urla's identity.

In line with the studio's overarching methodology, students first developed unique representational tools to analyze and interpret the site before advancing to design interventions for selected areas within the city. One of the key challenges was defining the physical and conceptual boundaries, scale, and scope of their proposals. Their work culminated in a series of comprehensive presentations, including group analyses, individual interpretations of a "Trauma Center", and final project proposals. The concept of "trauma" was employed to encapsulate the region's history of natural and ideological disruptions—ranging from pandemics and earthquakes to wars and mass migrations.

Guided by "production"—spanning goods, land, and knowledge—as the initial theme, the students challenged conventional urban development paradigms. They delved into the idea of "ground line, cost line, timeline" through in-depth sectional analyses, offering innovative architectural and urban solutions. Their projects envisioned a reimagined cityscape, one that responds to contemporary urban challenges while remaining deeply rooted in the island's multifaceted historical and cultural narratives.

The students' works will be exhibited in the "Tahaffuzhane" Building as part of the inaugural exhibition for the newly established Quarantine Museum on the island.

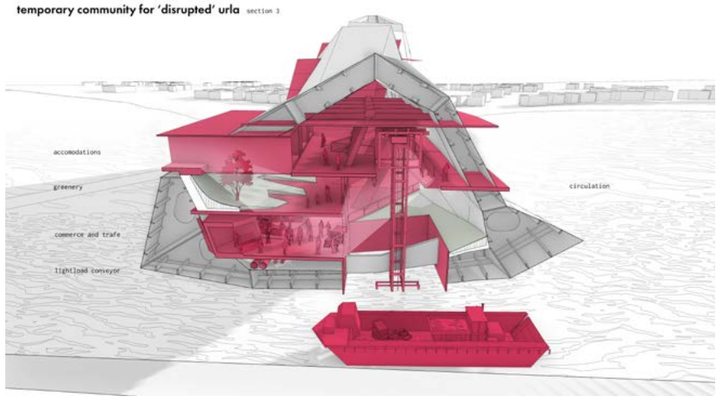


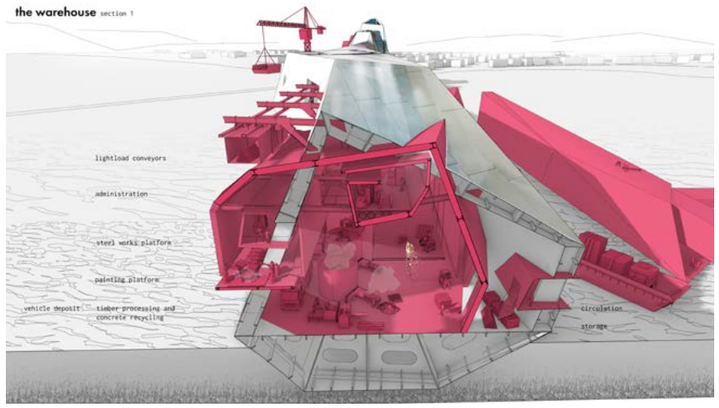
Disruptive Sirens: Post-Anthropocene Landscapes of Urla

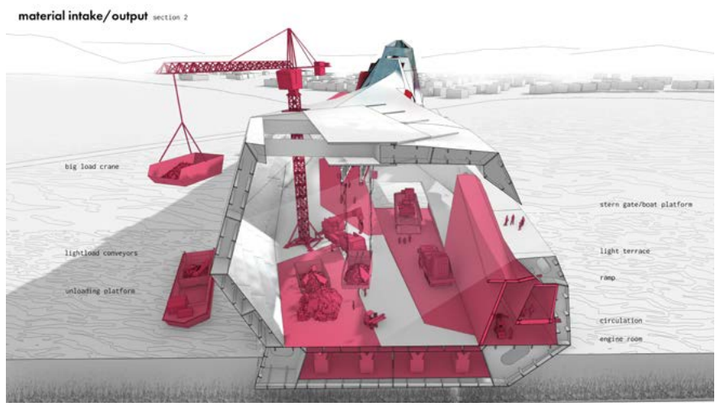
Ahmet Emre Yetkin

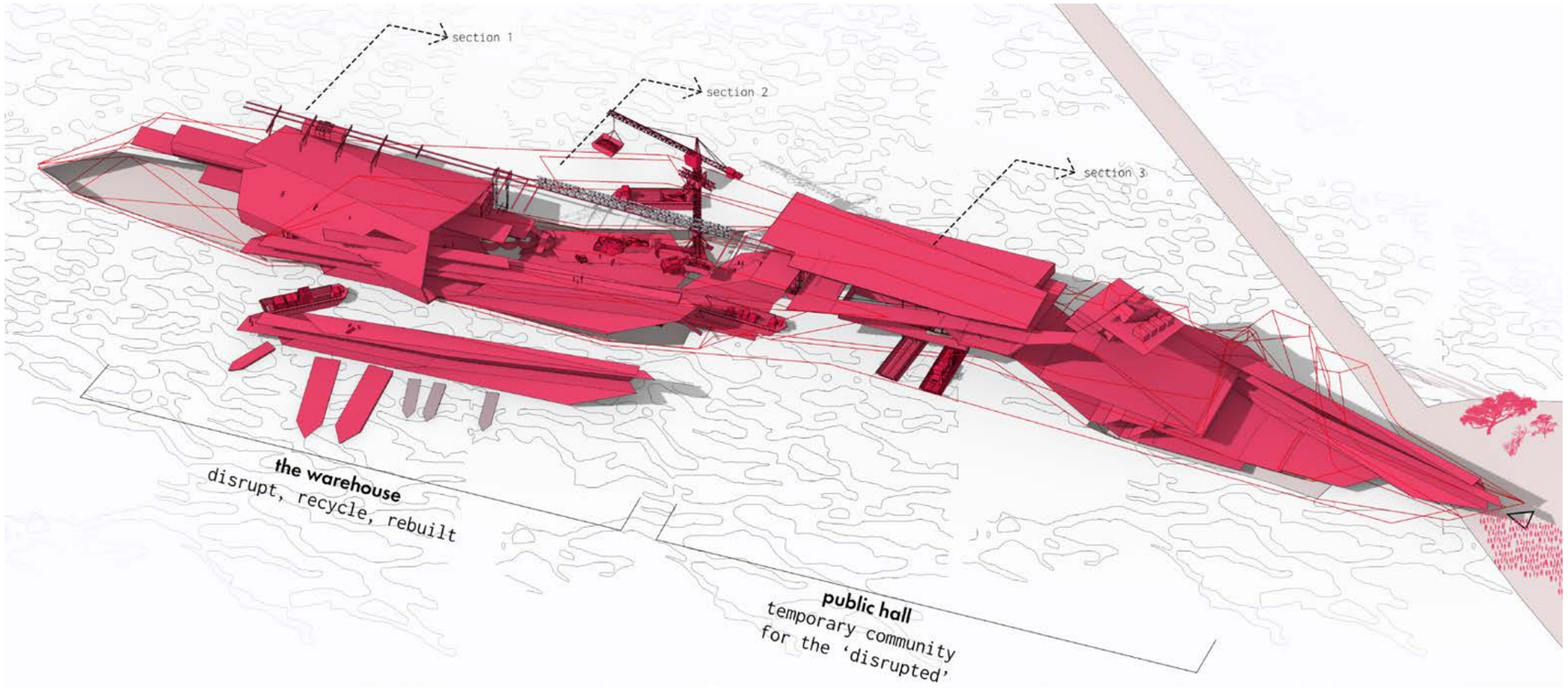
Historically an alluvial plane, Urla has undergone significant land transformation due to the draining of its wetlands for housing and agriculture, limiting its role as a natural buffer zone for Izmir. Amidst these changes, the "Siren Rocks" emerged as a unique feature—magmatic sea rocks shaped by wind, celebrated for their striking visual and auditory landscapes. These formations, believed to be home to mythological creatures, were respected and preserved, supporting vibrant ecosystems in the Eastern Mediterranean.

Drawing inspiration from the unusual silhouettes of the Siren Rocks, this project envisions an architectural program that integrates these natural forms, while recognizing the rocks as an ideal habitat for diverse ecosystems. The aim is to establish a transformative relationship between the built and natural environment, aligning with post-Anthropocene concepts. Ultimately, the project evolved into a vision of paper architecture, highlighting the necessity to safeguard Urla's natural authenticity in the face of İzmir's ongoing urban expansion.

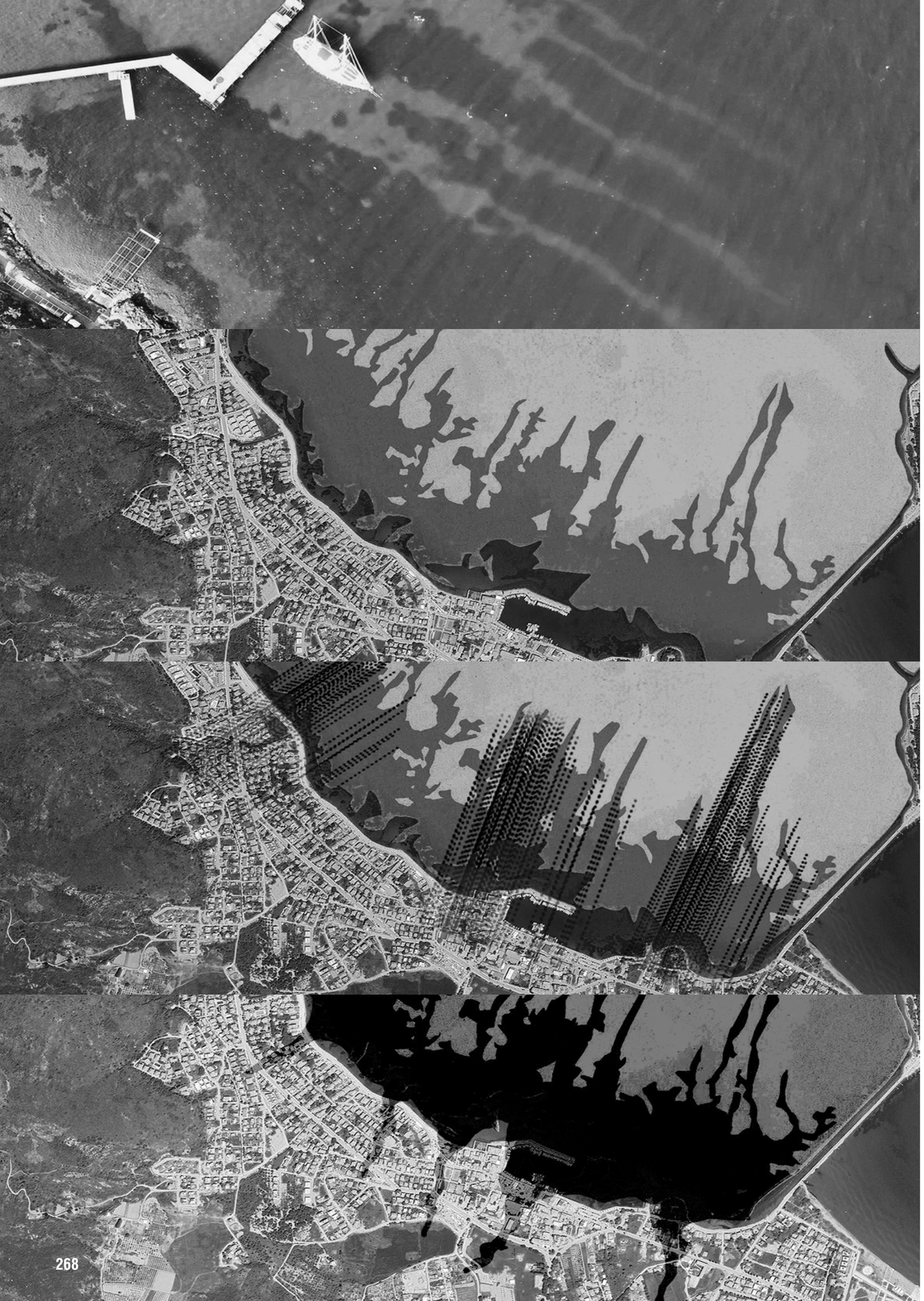

temporary community for 'disrupted' urla section 3
accomodations
greenery
commerce and trafe
lightload conveyor
circulation


the warehouse section 1
lightload conveyors
administration
steel works platform
painting platform
vehicle deposit
timber processing and concrete recycling
circulation
storage


material intake/output section 2
big load crane
lightload conveyors
unloading platform
stern gate/boat platform
light terrace
ramp
circulation
engine room


section 1
section 2
section 3
the warehouse
disrupt, recycle, rebuilt
public hall
temporary community
for the 'disrupted'


marks of the post wetlands calculated with grasshopper flow script

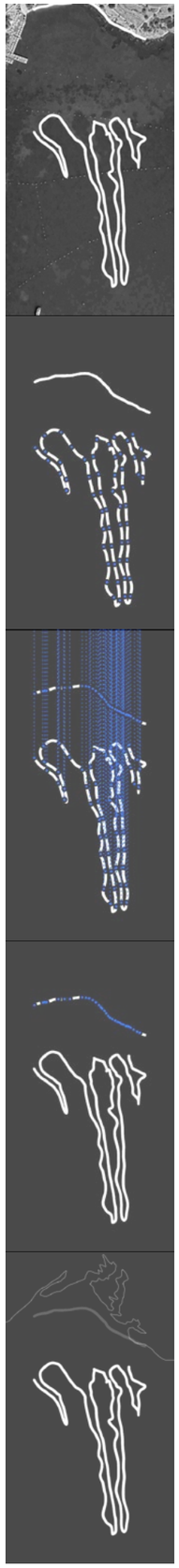


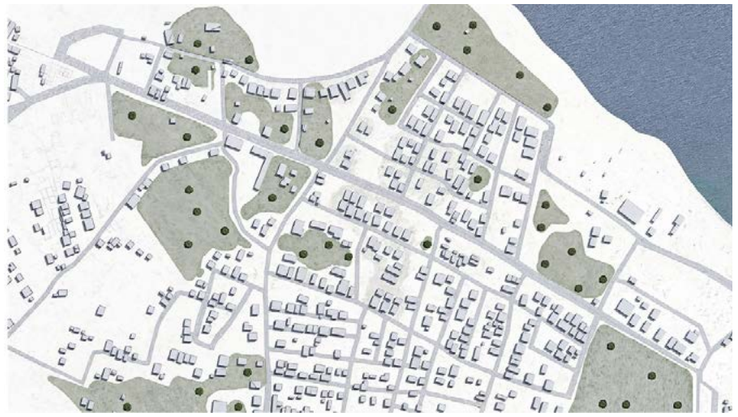
Deniz Çayırları / *Posidonia Oceanica*

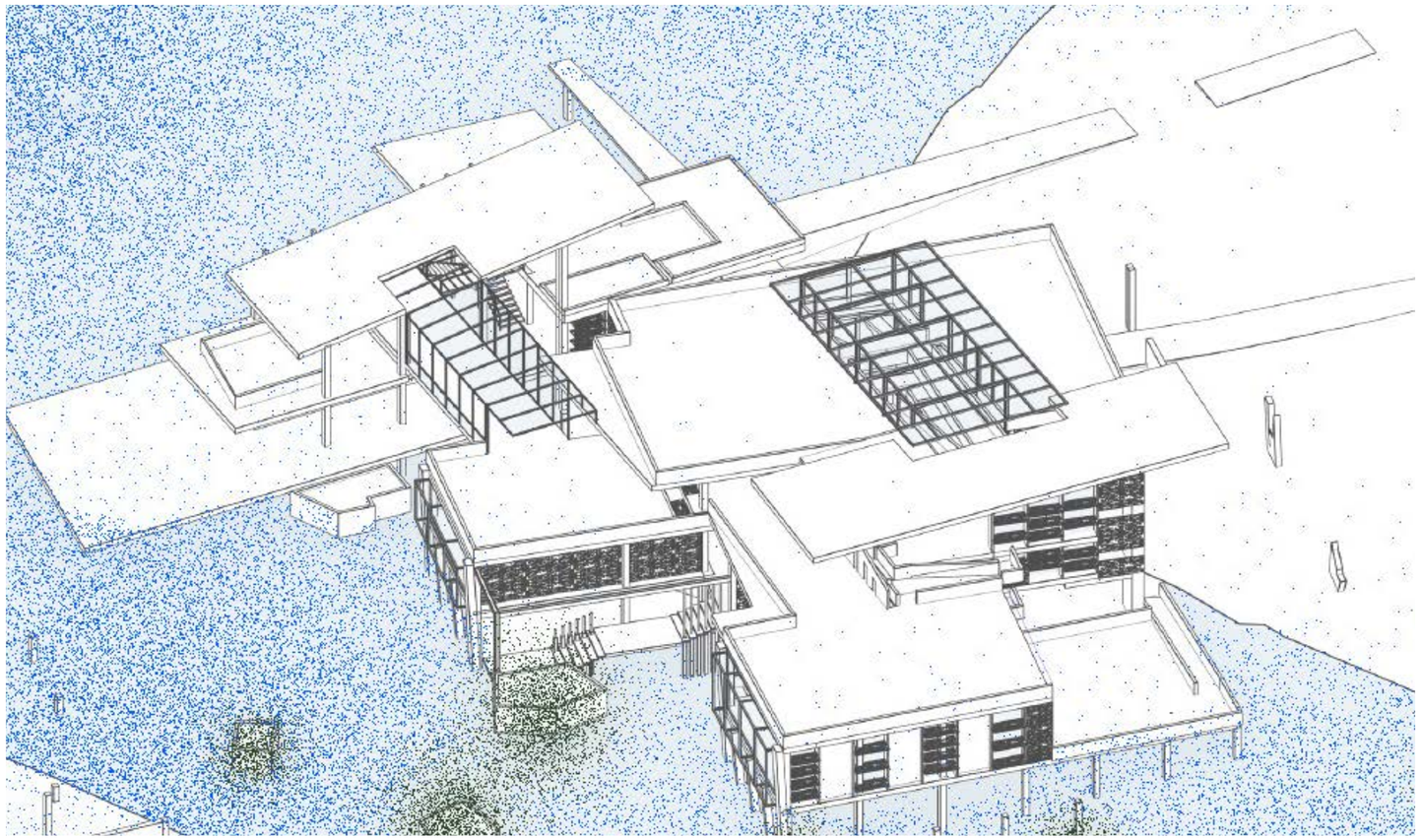
Ahmet Alkan Kaşaltı

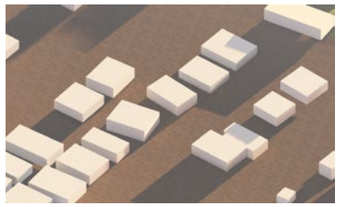
The project draws its inspiration from seagrass, which is also known as *Posidonia oceanica* or "*deniz çayırları*" in Turkish. It is a Mediterranean endemic plant capable of photosynthesis. This plant offers numerous ecological benefits, such as cleaning the water, preventing coastal erosion, and boosting oxygen levels through photosynthesis. Thus, in this project seagrass is conceptualized as an ecological regulator. A formal study of the relationship between seagrass and coastal land led to the concept of “anchor lines”—a term that refers to the visible underwater scars left by ship anchors that uproot and damage the seagrass.

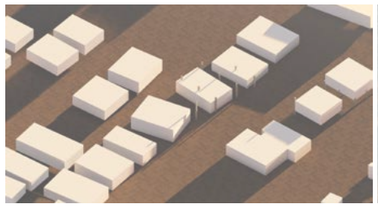
These lines highlight a tangible interaction between human activity and the marine ecosystem, suggesting a framework for reorganizing the coastline, which is constantly reshaped by natural and human forces. This approach seeks to reverse the detrimental impacts of human activity on endemic plants, drawing seagrass closer to the mainland and interpreting these lines as potential productive zones. In doing so, the project emphasizes the vital role of seagrass in ecosystem restoration and coastal resilience.

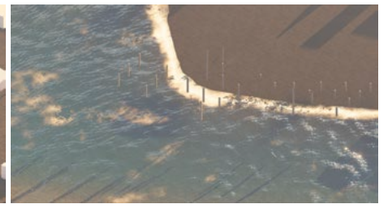


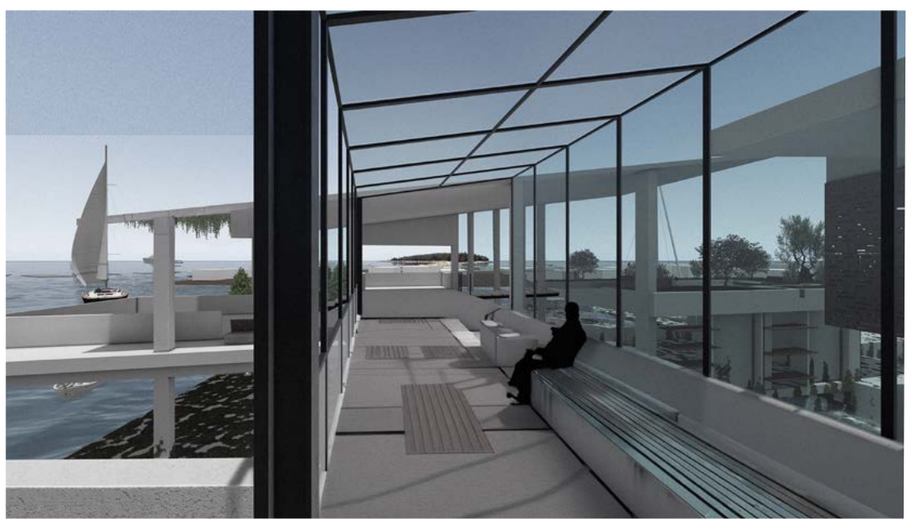










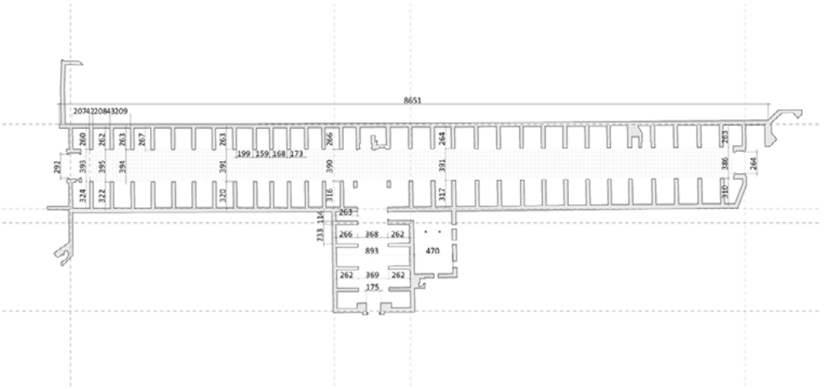


Arasta

Alper Akyol

In the 19th century, "*arasta*", the architectural building type, served as the heart of Urla, embodying its social, cultural, and commercial life. It was a place where production and consumption coexisted and nourished each other. However, by the 21st century, this balance has disappeared, and the city center has transformed into a predominantly consumption-oriented space. The remnants of the "*arasta*", which still exist amid this consumer-driven landscape, are gradually vanishing. This project addresses how it can preserve its existence in the 21st-century urban life and how it may reshape Urla.

The project started with such a focus, and an in-depth analysis of Urla's urban fabric and "*arasta*"-related spaces, benefiting from both the memoirs of the age-old *arasta* inhabitants of the city and detailed survey drawings. It envisions possible scenarios with production seeps into various urban spaces. The new *arasta*, consisting of workshops for production, repair, and customization, emphasizes the importance of integrating production into urban life. By promoting repair, reuse, and transformation, it also aims to foster sustainability within the city.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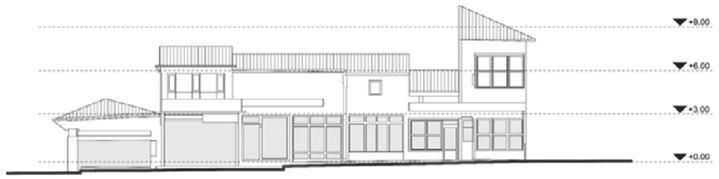
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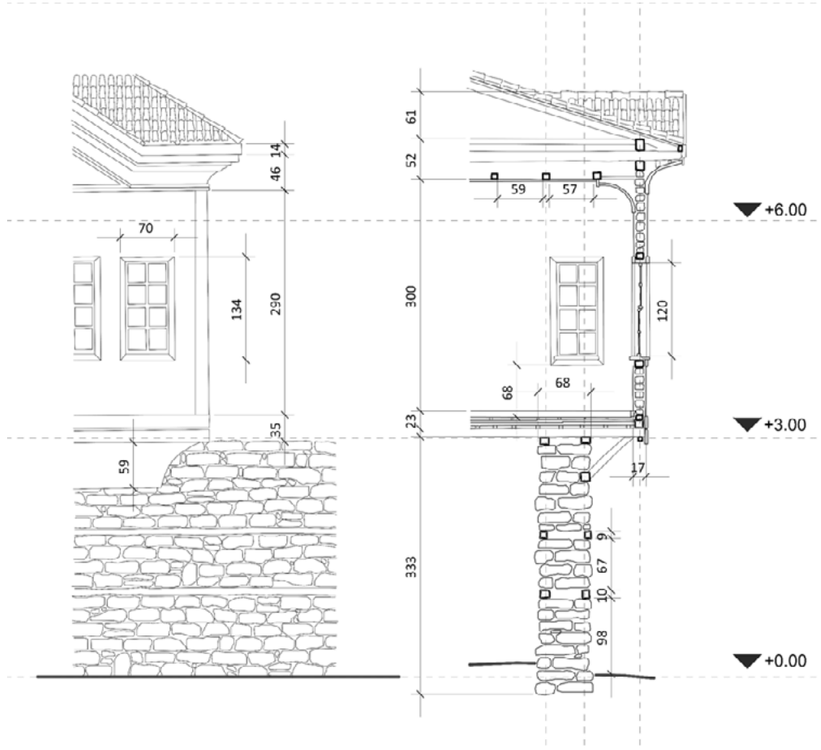
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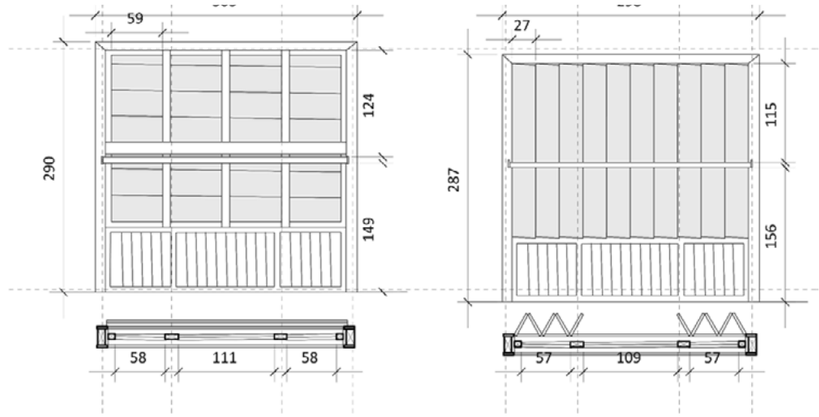
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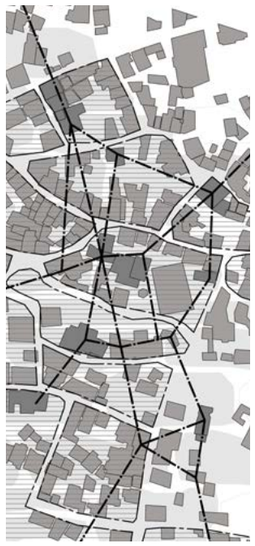
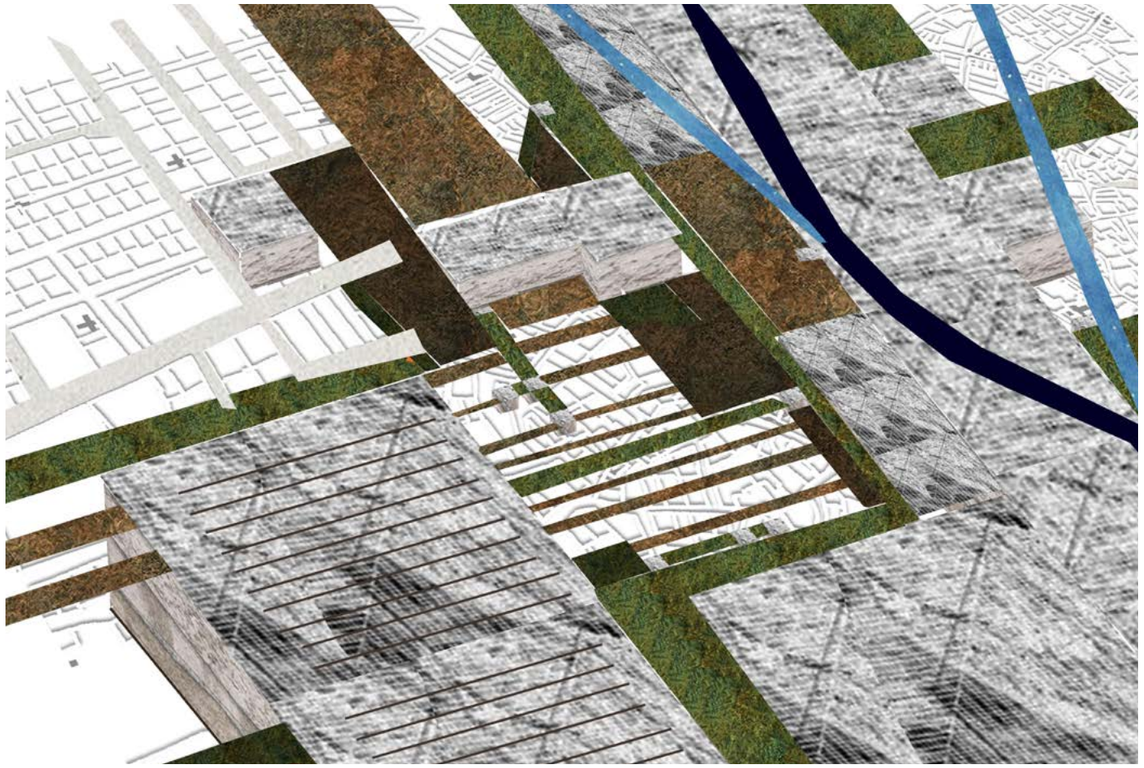


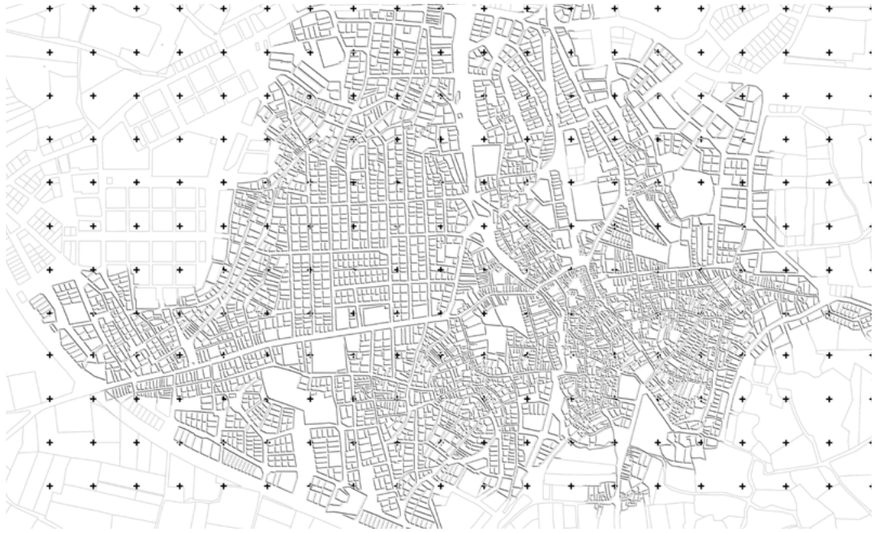
City as an Archaeological Site

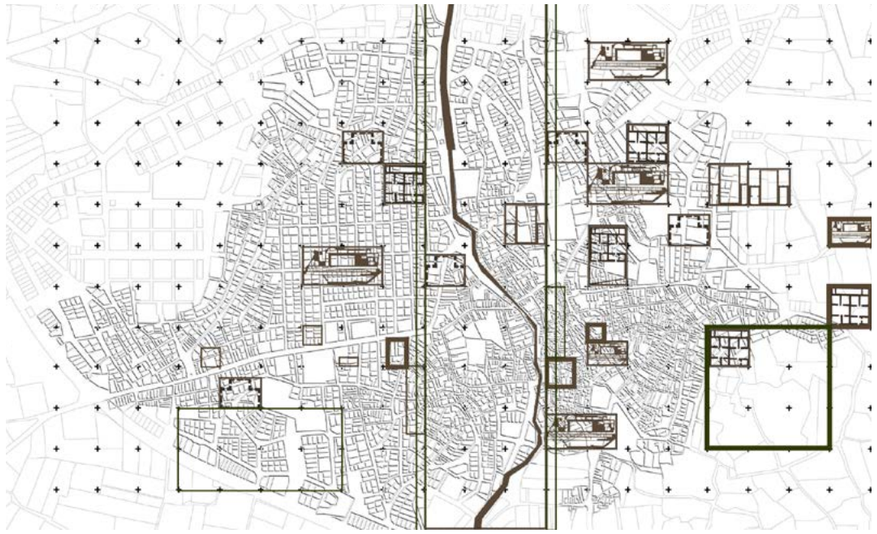
Bengü Dedeoğlu

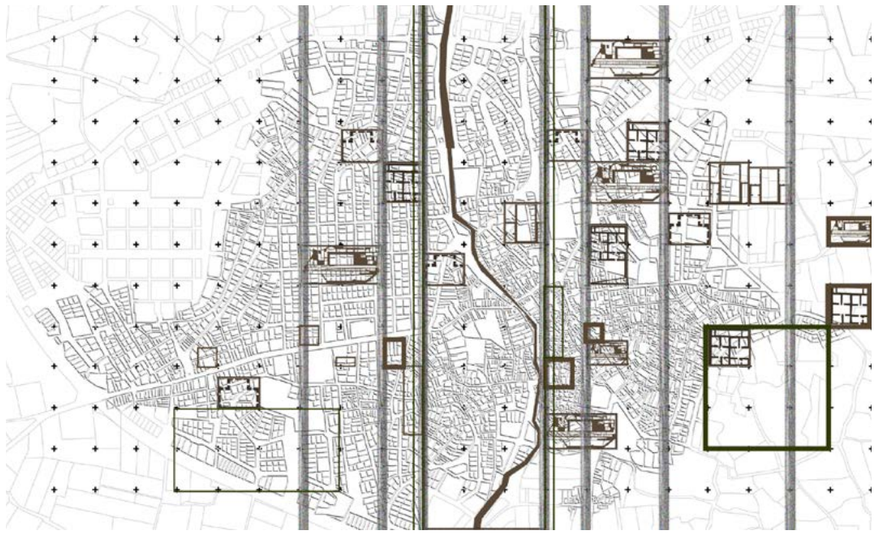
Urla is a city rich with historical layers, where traces of the past can be explored through urban layout, architectural heritage, and smaller-scale elements. These traces create a framework that enables us to understand and interpret the city's complex history. By re-mapping Urla, the complex historical narrative on multiple levels can be appreciated. The city is structured around these traces, both tangible and intangible. The city's structure is shaped by these tangible and intangible traces; while some integrate seamlessly into the current urban fabric, others have been lost due to natural and human-made events, such as the Great İzmir Fire of 1922, which significantly affected Urla's city center.

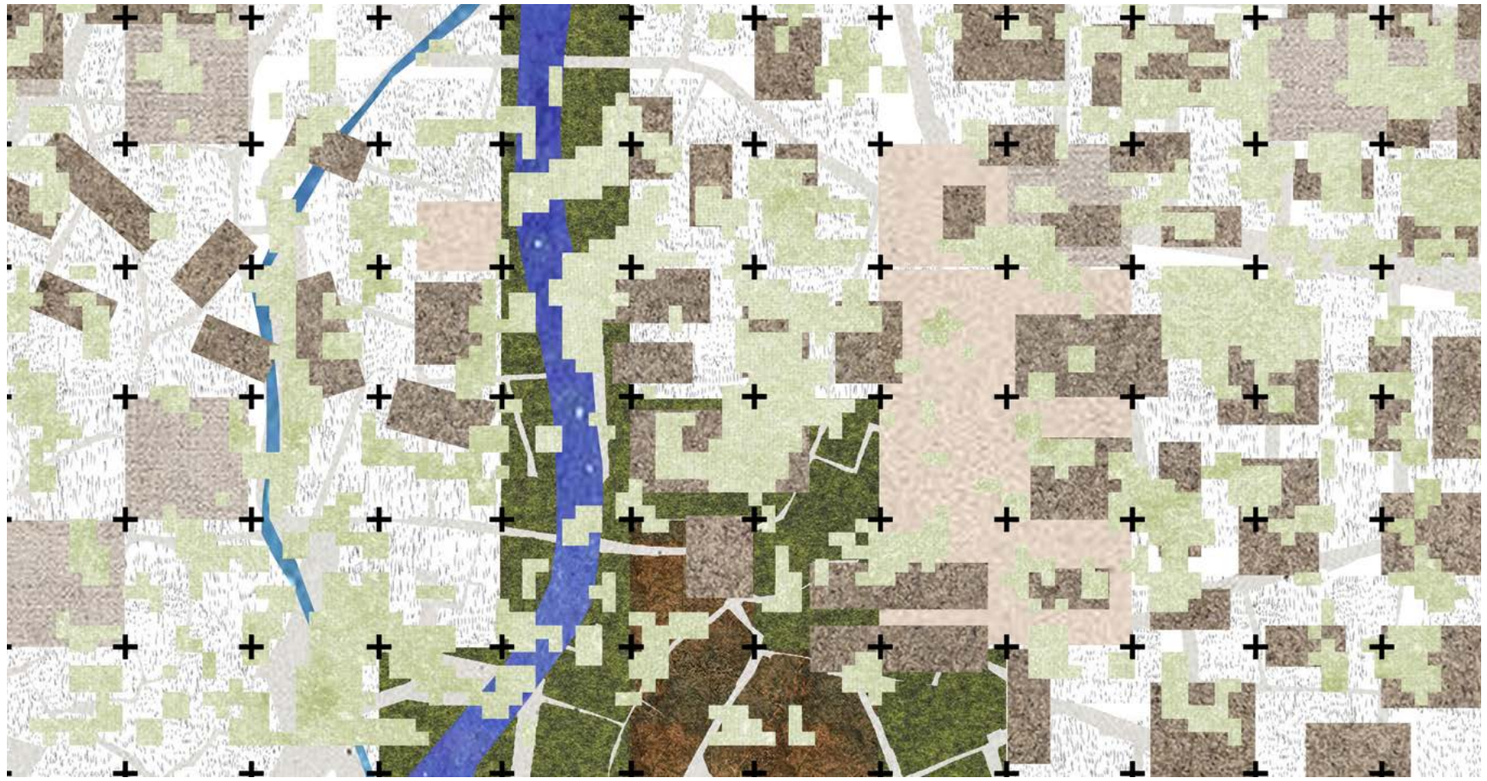
Despite the losses, the region retains a rich hierarchical structure composed of streams, buildings, communal spaces, and green that once brought people together. By examining these traces and considering intangible values—such as traditions and everyday life—we can begin to restore and understand the hierarchical organization of the city center. This exploration not only reveals the remnants of the past, but also highlights the resilience and continuity of Urla's community and culture.









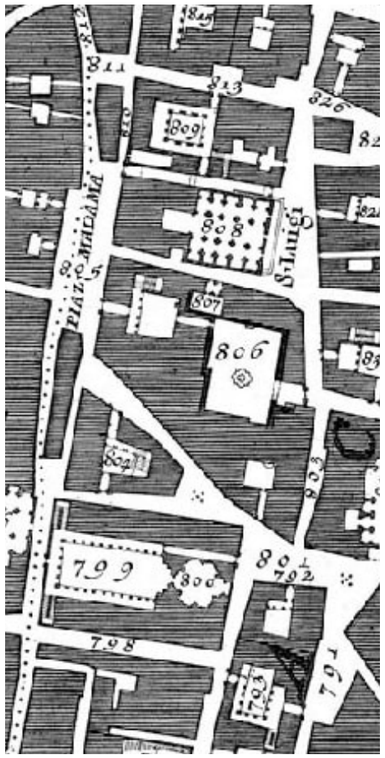


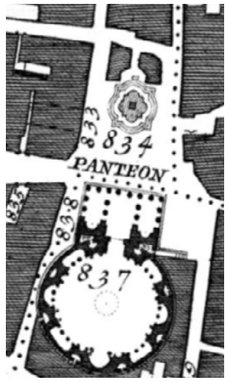
Nolli Shadows

Berkay Aydın

Giambattista Nolli's 18th-century Plan of Rome depicted private areas in black and public areas in white. Interestingly, this figure-ground distinction incorporated urban elements such as statues, monuments, and fountains also in white as public areas. Adopting this well-known "Nolli Map" that prioritizes figure-ground relationship as a method to understand and propose a way to envision a better public space within the city, this project started with employing this method for the Urla's city center. This result showed that Urla is lacking alternative public spaces.

Recognizing that urban elements forming voids around them are valuable, the project, in response, was intended to create meaningful voids in the city center by interpreting plaster model that was defined as the ideal in terms of solid-void relation in three-dimensions. This non-scaled plaster model, built from random materials and measuring 30 cm x 30 cm, became a tool for envisioning new urban voids in Urla. With this project, using an old 2D map as a reading method and a non-scaled 3D plaster model as the method for forming meaningful voids, a balanced solid-void relation was sought for the Urla inhabitants.

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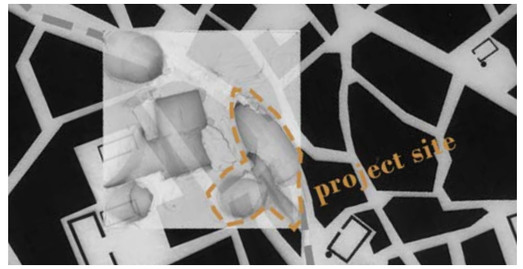
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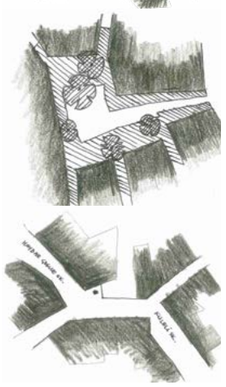

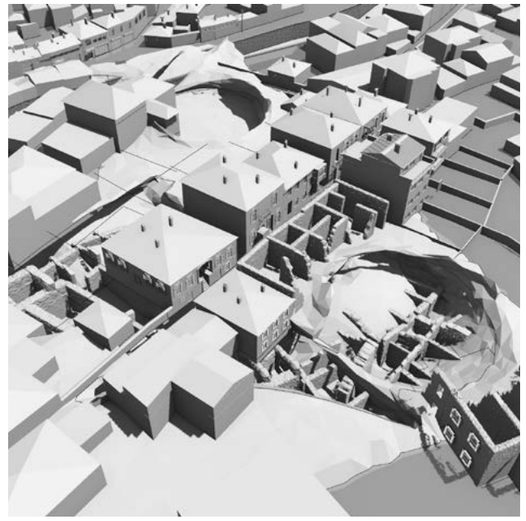

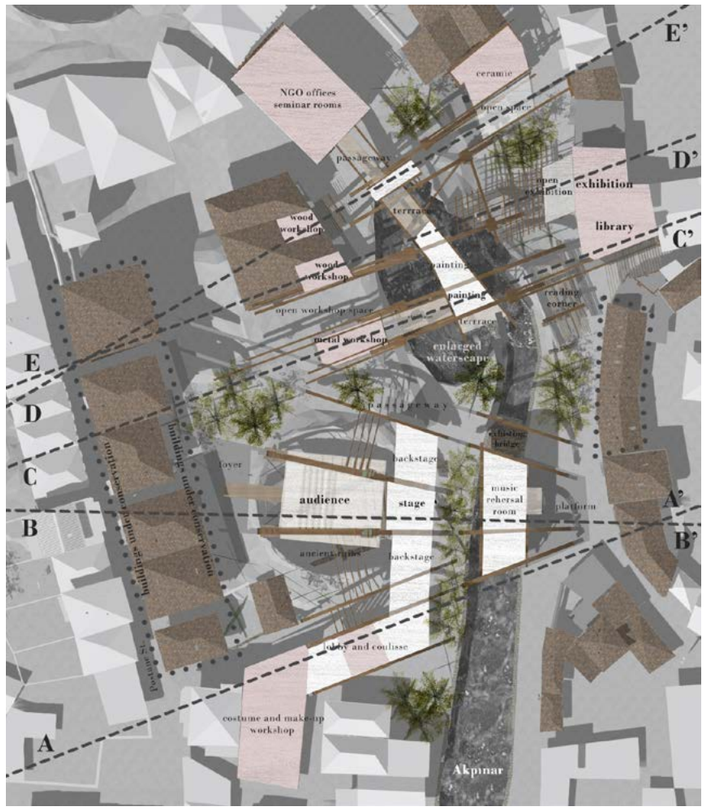
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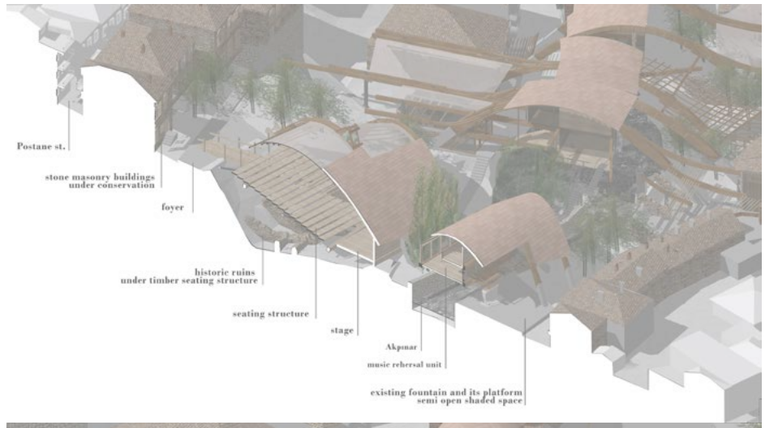
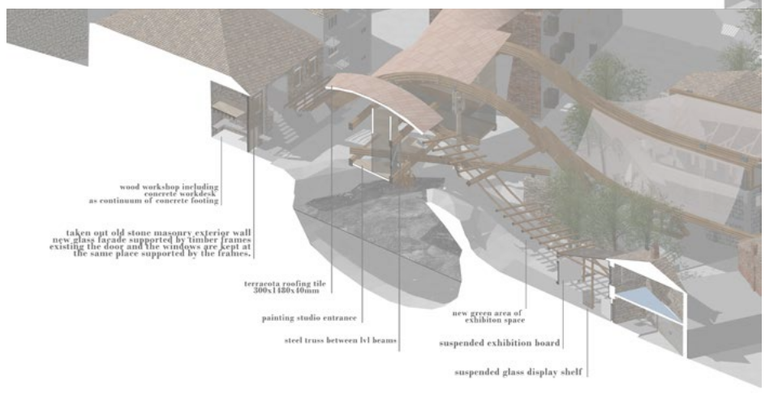
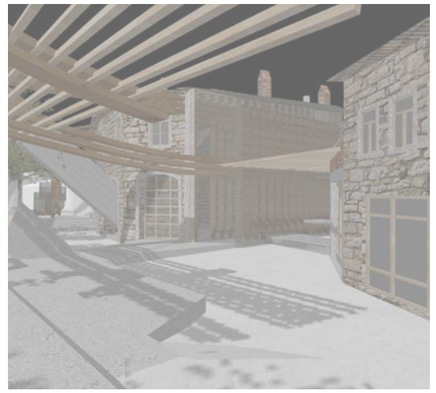
reading corner
open workshop space
metal workshop
enlarged waterscape
backstage
audience
stage
music rehersal room
platform
ancient ruins
lobby and coulisse
costume and makeup workshop
Akpınar


Postane st.
stone masonry buildings under conservation
foyer
historic ruins under timber seating structure
seating structure
stage
Akpınar
music rehersal unit
existing fountain and its platform semi open shaded space

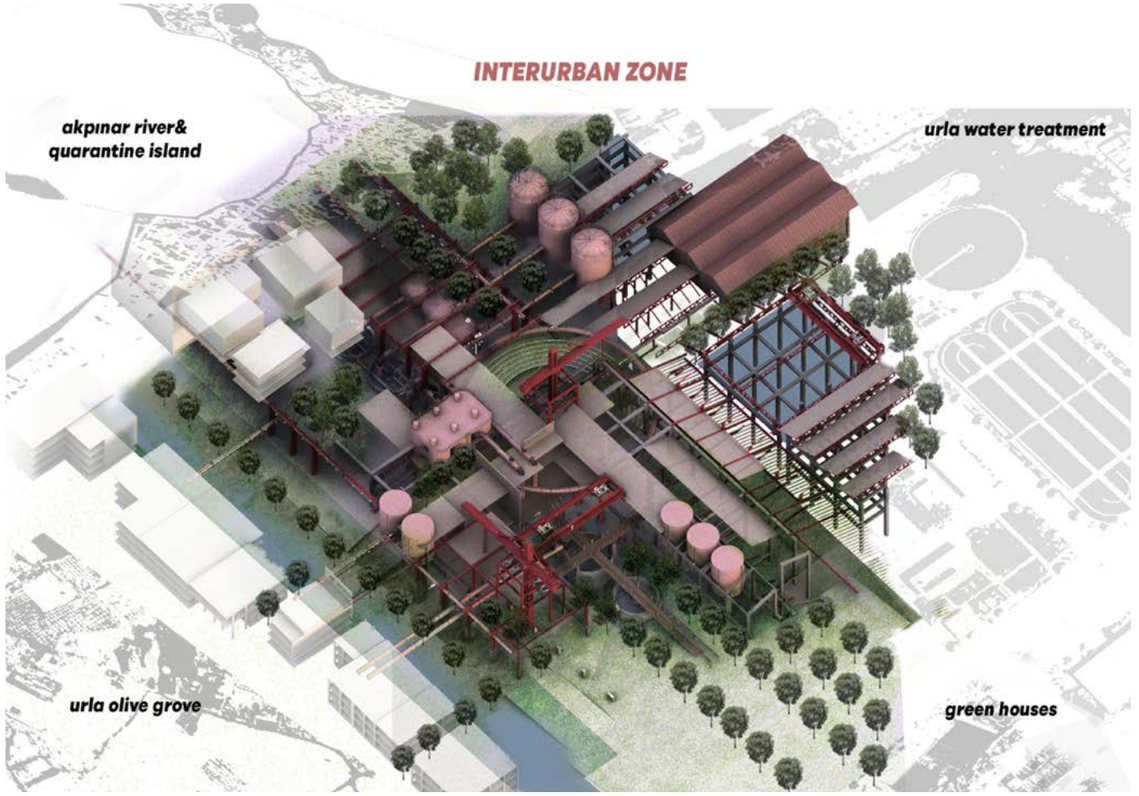

wood workshop including concrete workdesk as continuum of concrete footing
taken out old stone masonry exterior wall new glass façade supported by timber frames existing the door and the windows are kept at the same place supported by the frames.
terracota roofing tile 300x1480x40mm
painting studio entrance
steel truss between lvl beams
new green area of exhibiton space
suspended exhibition board
suspended glass display shelf



Interurban

Damla Turgut

Discussions around city planning continue to evolve, highlighting the limitations of traditional zoning plans, which often fail to capture the complexities of modern urban environments. These plans can be overly abstract, restricting innovation and leading to predictable outcomes. To overcome these challenges, an interscalar mapping technique has been proposed as both a critical and a productive tool for urban planning. This technique recognizes that cities are made up of diverse elements that interact through their geometrical and operational relationships. By focusing on the continuity of these elements across various scales, interscalar mapping offers a comprehensive view that fosters unexpected connections and possibilities. It emphasizes the thresholds between different urban continuities, revealing opportunities for enhancing urban livability. In testing this approach in İzmir, particularly in Urla, the goal was to highlight beneficial elements while addressing harmful ones. The proposal included designing thresholds between different areas, drawing on a variety of references to create effective design solutions that leverage features from multiple scales. This method not only enriches urban planning, but also promotes a more dynamic and adaptable city structure, ultimately improving the quality of life for its residents.




gediz - karşıyaka


urla shoreline -quarantine island


urla port -mine in urla

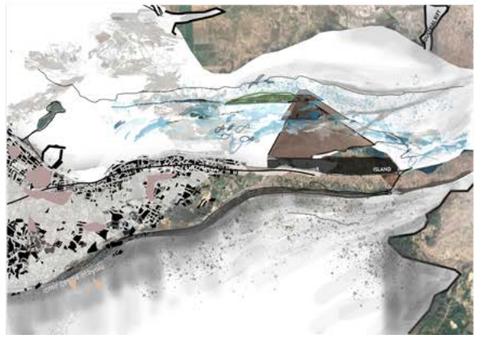

construction site-green area

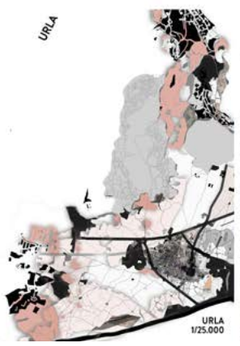

gediz - karşıyaka

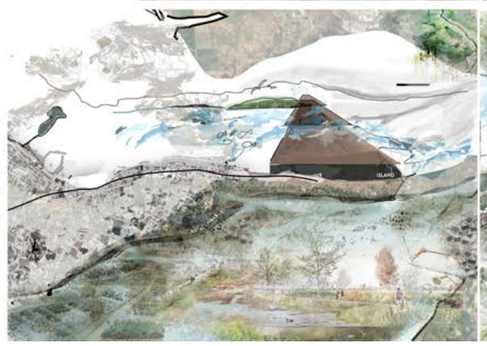

urla shoreline -quarantine island


urla port -mine in urla


construction site-green area







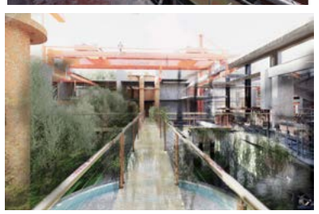

gediz river-road

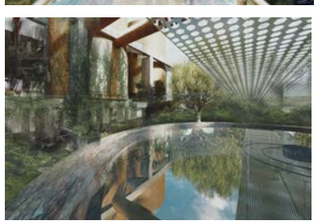

house setting-oliveyard


house setting-oliveyard


forest-wasteland


forest-wasteland



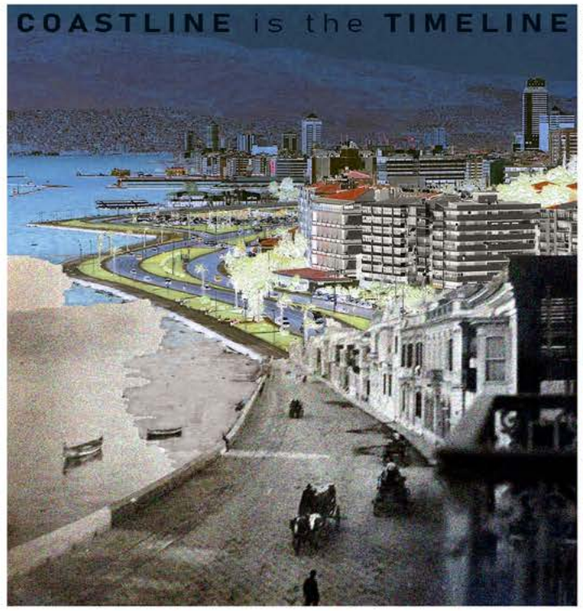


Watercolor

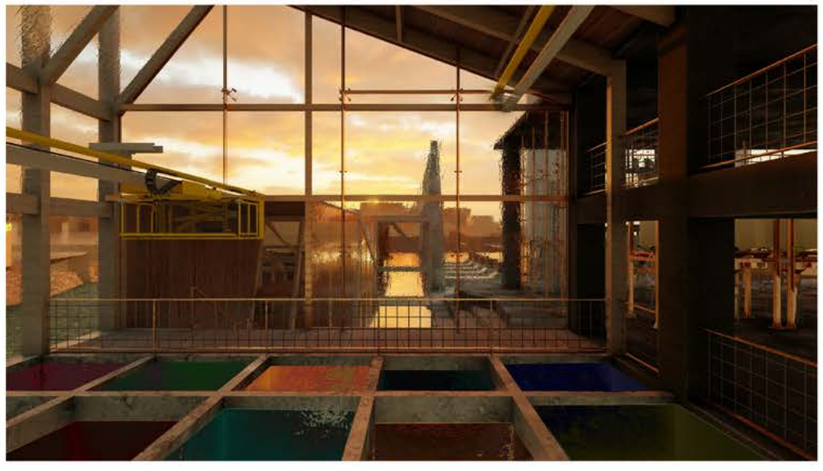
Doğa Dolay

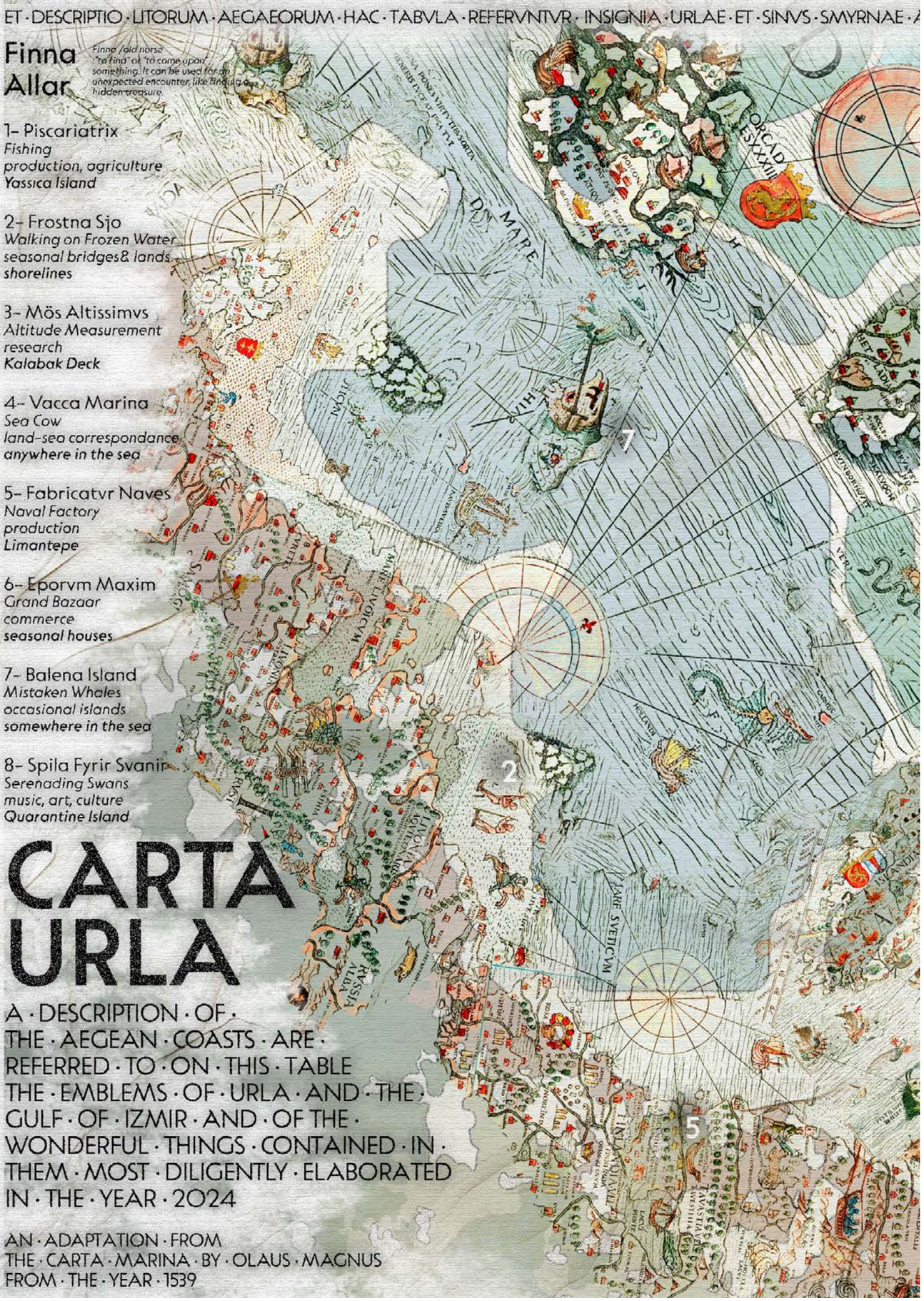
The project began with a survey of the current riverside of Urla. The few remaining streams in the area have been encased in concrete channels bordered by large retaining walls with railings as a safety measure for the urban environment. These walls became a focal point for the project with a hope to establish a medium for artistic expression, that could eventually facilitate the social reclamation of the riverside. However, the limited merits of the idea prompted a deeper exploration of the process and material aspects of producing artistic, as well as architectural possibilities that could accompany artistic practices. A dye factory and an additional textile design atelier are proposed by the project which was imagined as a possible adaptive reuse proposal for managing the future deterioration process of a contemporary riverside building, Urla Atatürk Primary School (designed by Mert USLU).

The building, situated alongside the Akpınar River, utilizes wetlands constructed for greywater purification, which aids the river; while using it for the pigment extraction process for dyes, through a non-pollutant process. For pigments, excess materials and byproducts from Urla's abundant native plants, such as grape sediment from winemaking and surplus olive seeds from the olive industry, are repurposed to produce natural dyes and paints. This process creates a unique, locally sourced color palette that is truly "from" Urla.


COASTLINE is the TIMELINE


Concrete paved stream bed
disfunctional public square
art? street

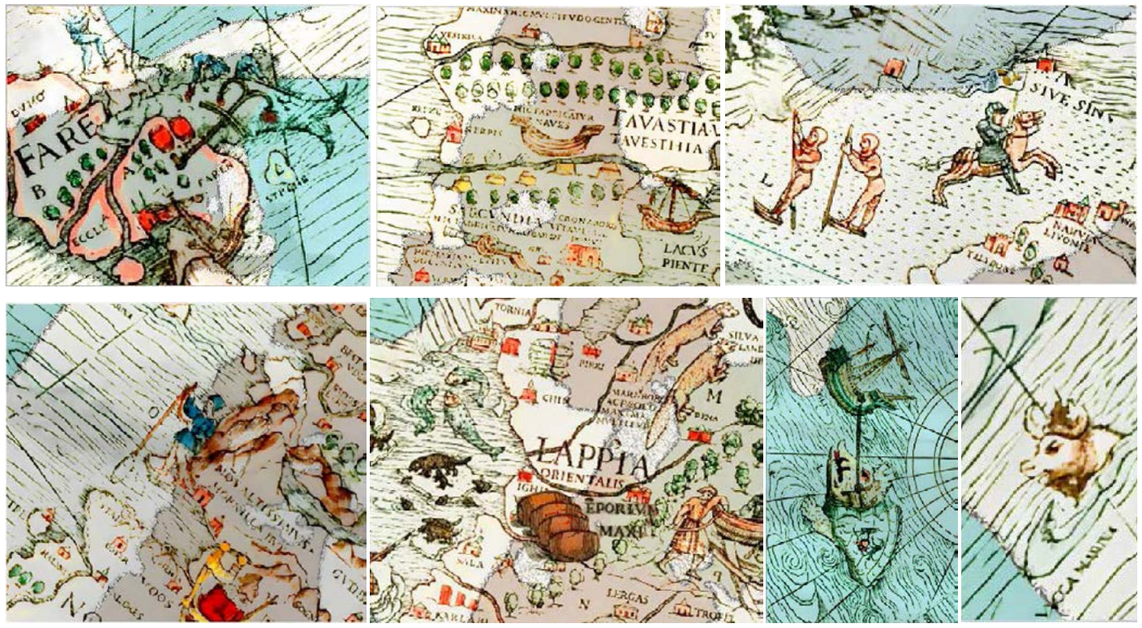




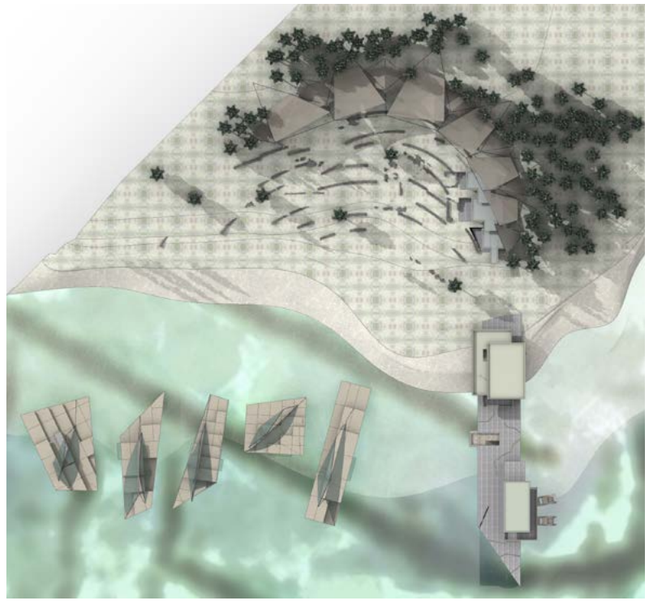
Carta Urla

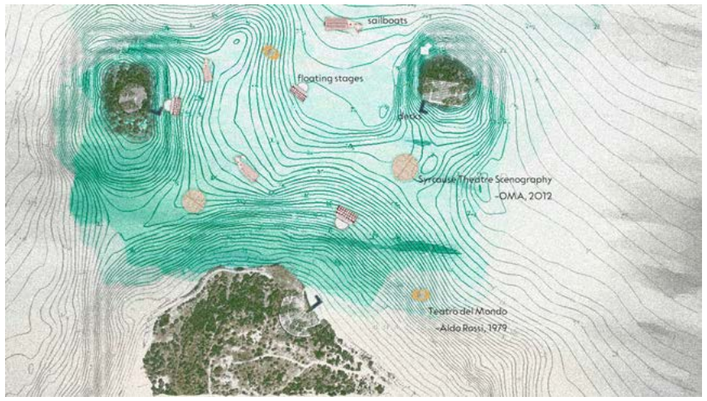
Eren Filizfidanoğlu

Over time, Quarantine Island has inadvertently set itself apart from Urla, severing its connections with the outside world. This isolation has led to a sense of fragmentation visible at multiple scales, from the island and Urla to the broader Aegean Sea, both literally and metaphorically. Drawing inspiration from the ruined antique theater on the island, this project was aimed at transforming the in-between spaces into "scenes" that will facilitate communication. To achieve this, the project was modelled after the "Carta Marina" *(a historic maritime chart that captures the unique and intricate geography of Scandinavia)*, reimagining the Urla peninsula alongside its essential element—the sea. Inspired by this map, a “Carta Urla” has been developed, creating opportunities for both internal and external encounters across Urla. The mapped encounters and functions assigned to each location inform a dynamic coastal program for Urla. In this framework, Quarantine Island becomes the focal point represented by an encounter between a cellist and swans—a reverse echo of mythological symbolism. Here, the ancient theater serves as a stage, while floating structures form an adaptable audience, ready to participate in whatever encounters unfold across the open sea.

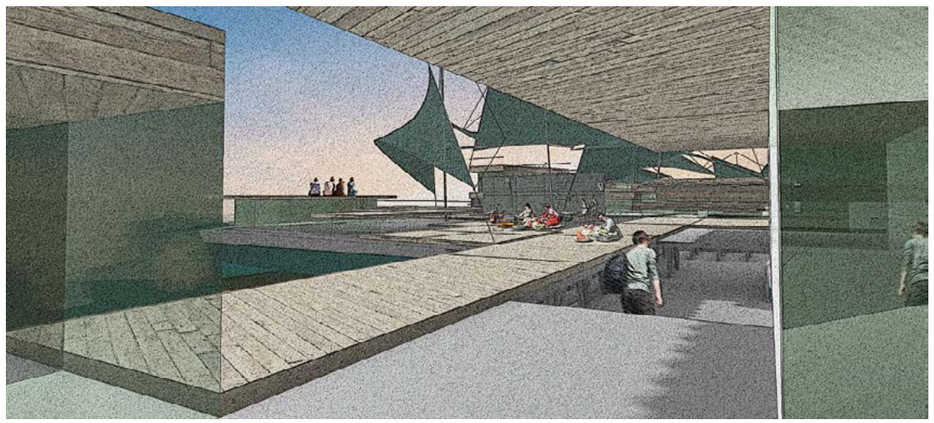



SEA • AS • STAGES




sailboats
floating stages
docks
Syracuse Theatre Scenography
-OMA, 2012
Teatro del Mondo
-Aldo Rossi, 1979

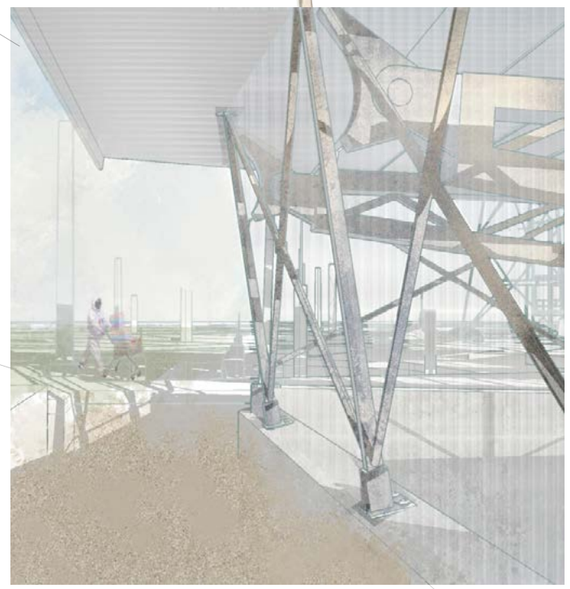

moving
interlinks
interconnecions
seperations

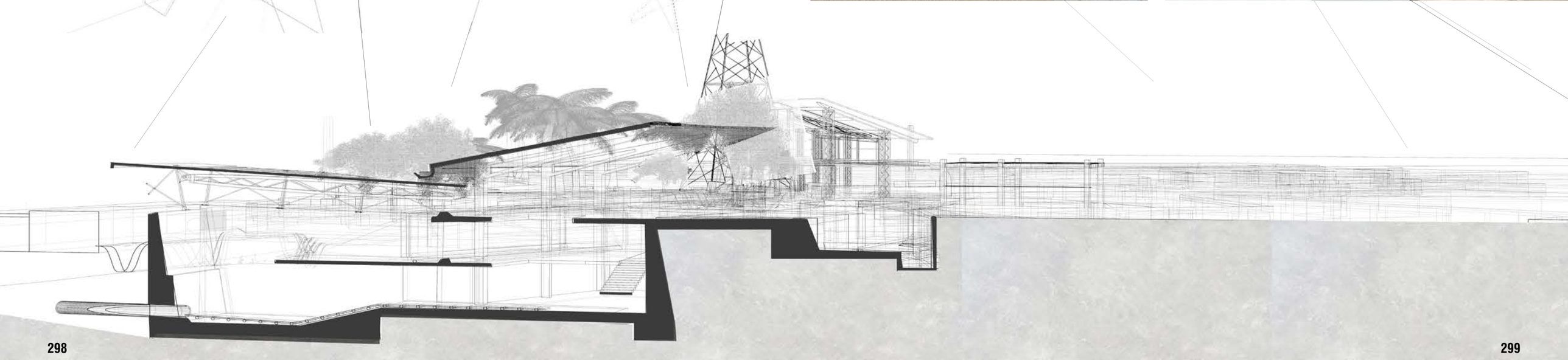


Vanishedscapes

İdil Lal Gülmen

"Vanishedscapes" was aimed at exploring the potential of the Urla region, known with its fertile lands, green expanses, and beautiful shores. While examining the boundaries of the land and the waterscapes, a legal gap between regional and master planning was highlighted. Issues of urban sprawl and the role of transportation infrastructure were connected with ensuring environmental and regulatory challenges, and an unconventional urban design solution was proposed. The problem of construction waste was addressed by developing a program to recycle demolition debris into sand, which can then be used in hydroponic systems to grow pharmaceutical plants. These program elements were thoughtfully positioned on the site, reimagining today's transportation infrastructure, which employs a one-point perspective, and challenging this dominant view by incorporating a multi-point perspective that aims to visualize and design a more sustainable future.

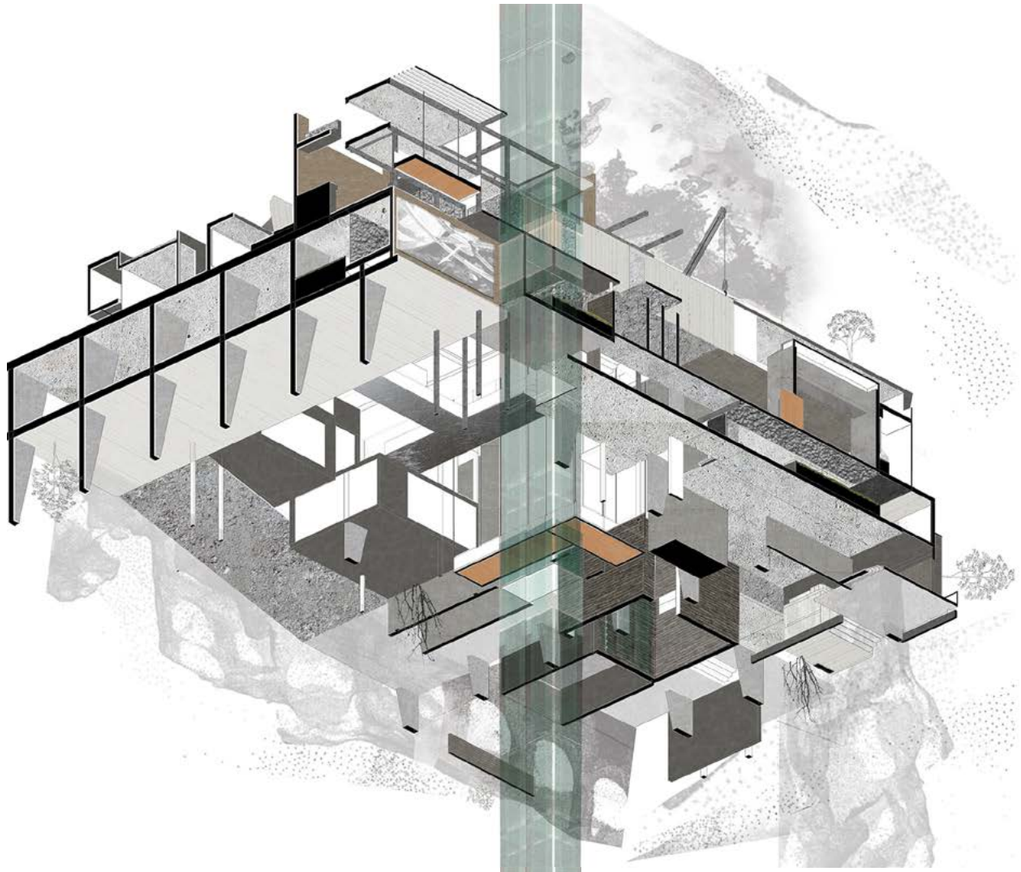


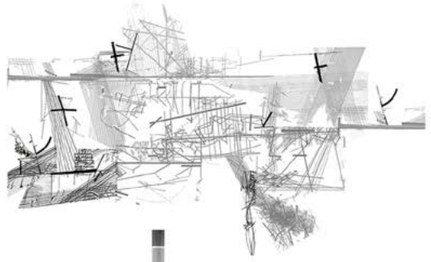


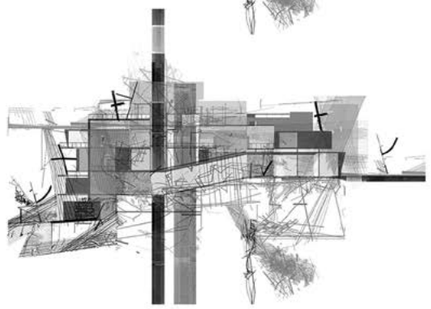
Ambiguous: Designing the Fictional

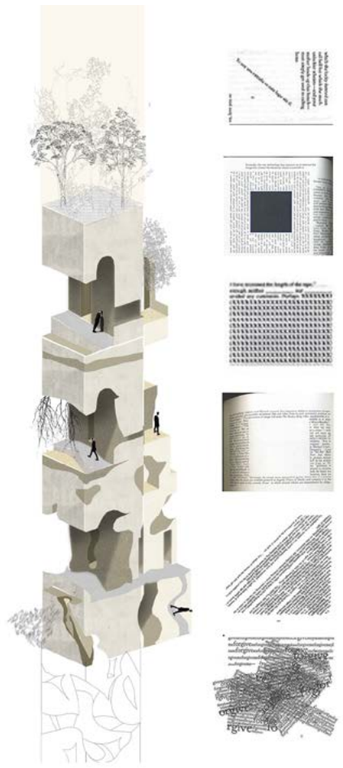
Kerem Ulukan

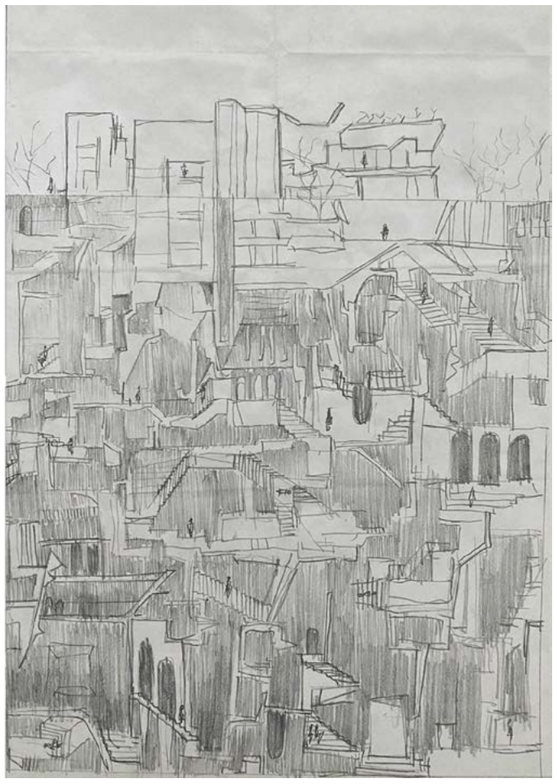
Ambiguity refers to the state of being open to multiple interpretations and lacking certainty. This quality is ever-present in every place. In the context of Urla, heterotopic and fragmented ambiguities are on the verge of being lost, both metaphorically and literally. These ambiguities were treated in the project as concrete islands on the ground, and a journey was embarked on in order to understand the ambiguous conditions scattered throughout the city. Critiquing the inadequacy of development plans and the methods of zoning as 2D planes, which would ultimately destroy the ambiguous nature of the process, it was intended to seek for the city's existing ambiguous fragments, and use them as an opportunity to explore the potential of inexactness. The project was carried out not only by adopting a two-dimensional approach focused on plans, but also with aims to understand the city through sections, considering both above and below ground. While searching for and amplifying the existing ambiguous qualities of the city, fictional ideologies, such as the "uncanniness of the unknown" *(reference: Mark Z. Danielewski's "House of Leaves")* were explored. With this project, a starting point for an architecture that enhances ambiguous qualities for the next century to come is programmed.

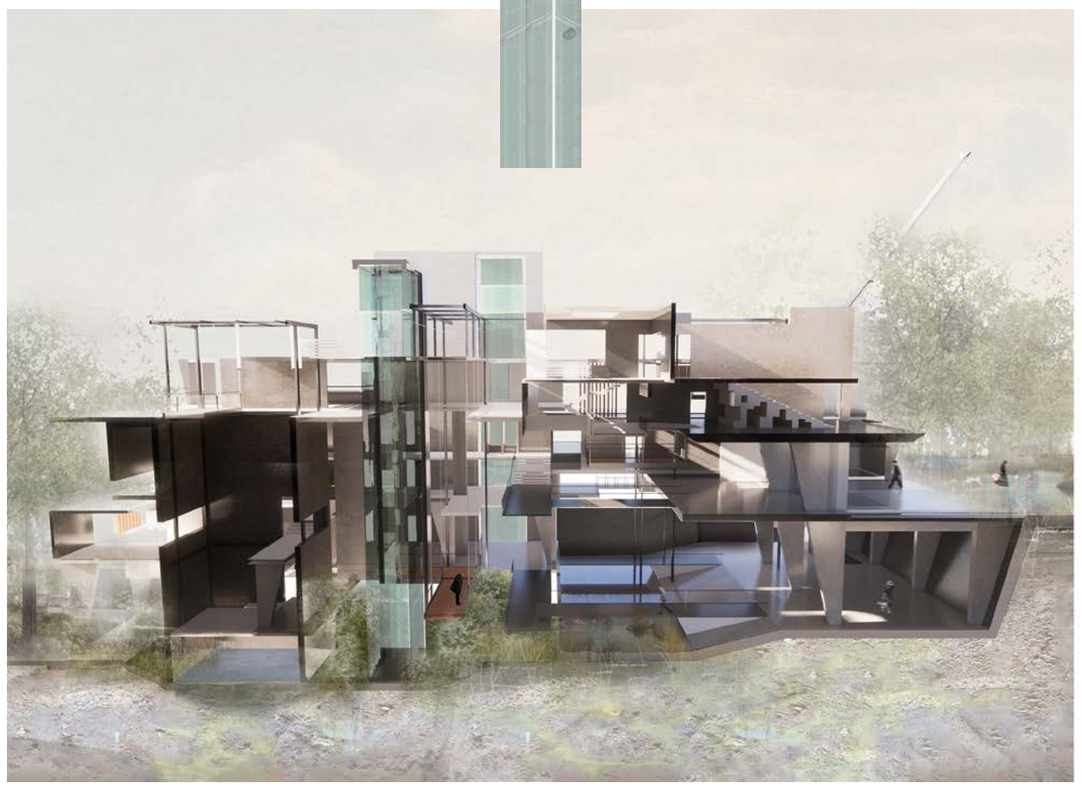












Ecstatic Nexum(s)*

Mehmet Derin İncekaş

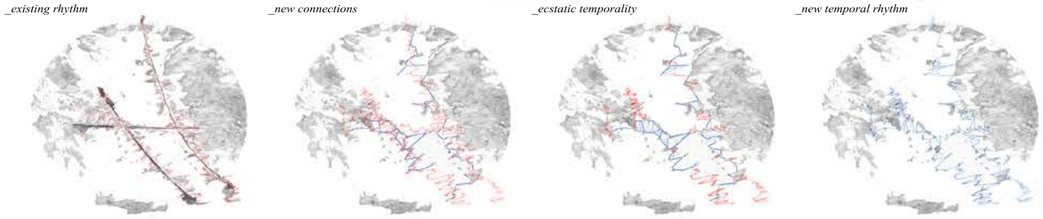
*The project is selected to be exhibited in KoozArch's *Archipelago* section.

The architectonic formations resulting from the volcanic eruption in Santorini shape the Aegean and Mediterranean Seas with a circular fragmentation that, though ordered, remains subtly obscured. Despite the visual repetitive patterns, a lack of harmony persists, both metaphorically—reflecting sociopolitical tensions—and physically, in the irregular rhythmic formations. The pivotal concept of 'rhythm' in this project is aimed to foster sustainable development through new connections and rhythms, including placement of self-autonomous sustainable research hubs among the Aegean Sea Islands.

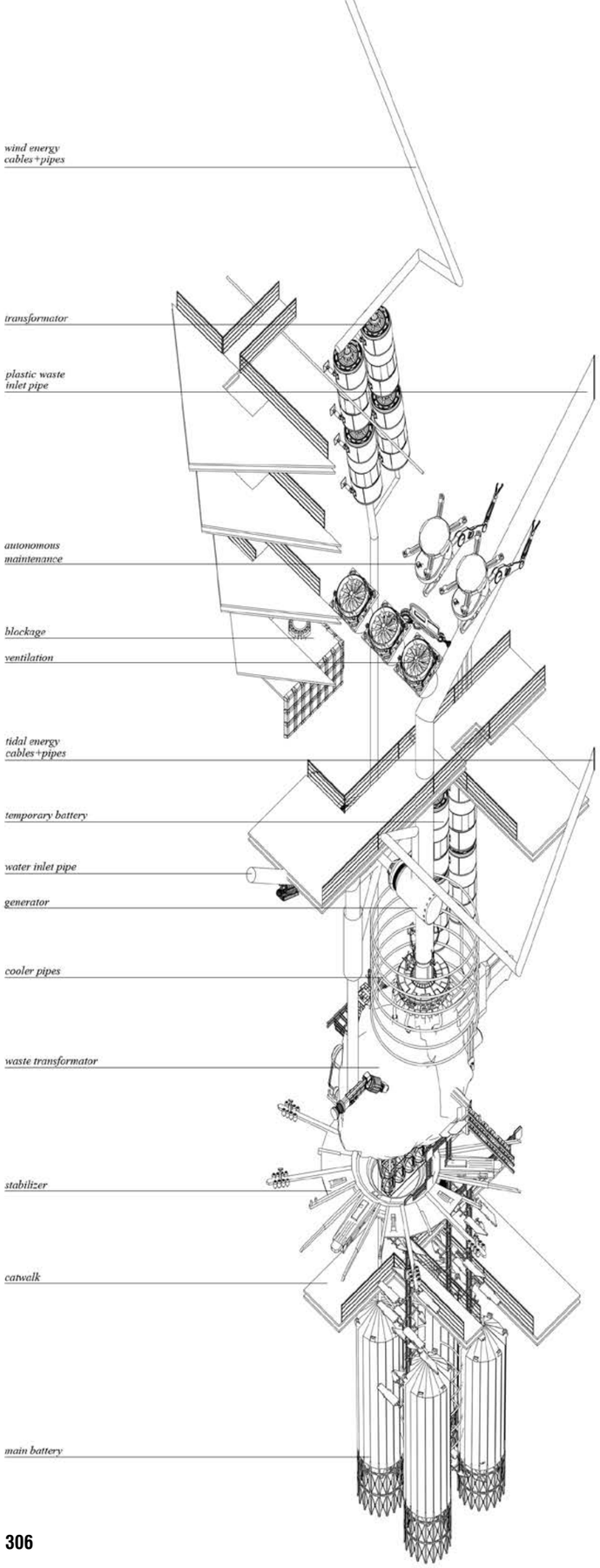
Exploring the rhythmic formations offers the potential to establish new connections and rhythms that will foster what is denoted as "ecstatic temporality". This approach seeks to cultivate a new temporal rhythm by integrating permanent foundations with programmed temporary additions of self-autonomous sustainable research hubs. Amid complex geopolitical issues such as migration, disputes over continental shelves, and strategic military positioning on islands, the primary goal is to achieve harmony in the Aegean Sea by bridging cultural divisions.

architectonics
_circular formation

_existing rhythm *_new connections* *_ecstatic temporality* *_new temporal rhythm*



[conflicted] : juxtaposition of the "Aegean Sea: Morphology", with "Sibelius: Violin Concerto in D Minor, Op. 47 - I. Allegro moderato"



Is there a limit for the structure?

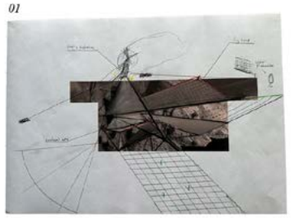
Is it possible to reach the limits of it?

Is there a way to go over these limits?

Where the real architecture begins?

When the future begins?

01



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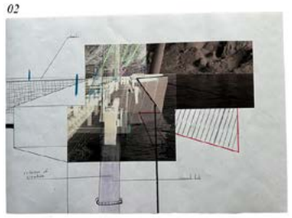

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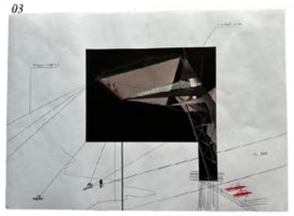

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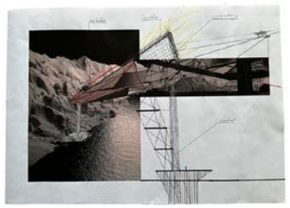

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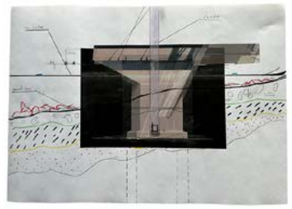

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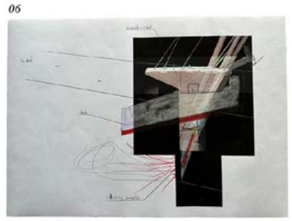

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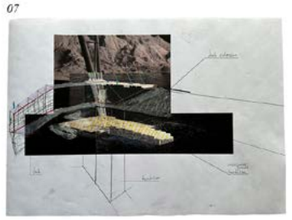

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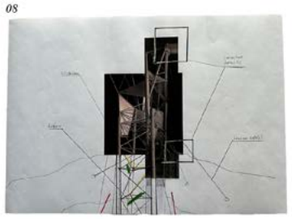

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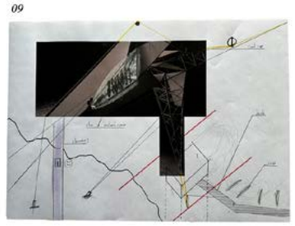
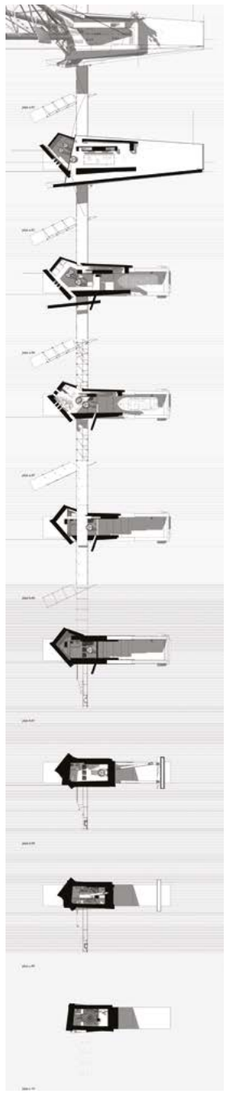
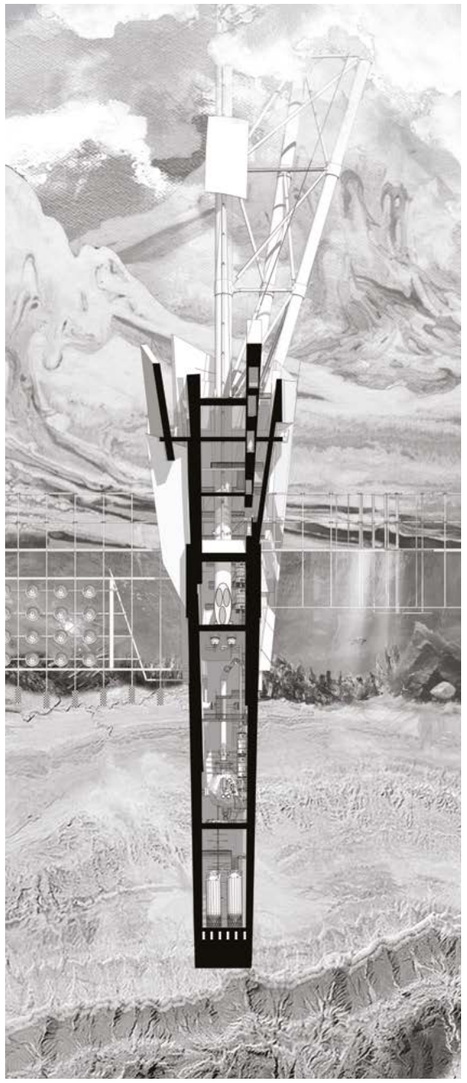
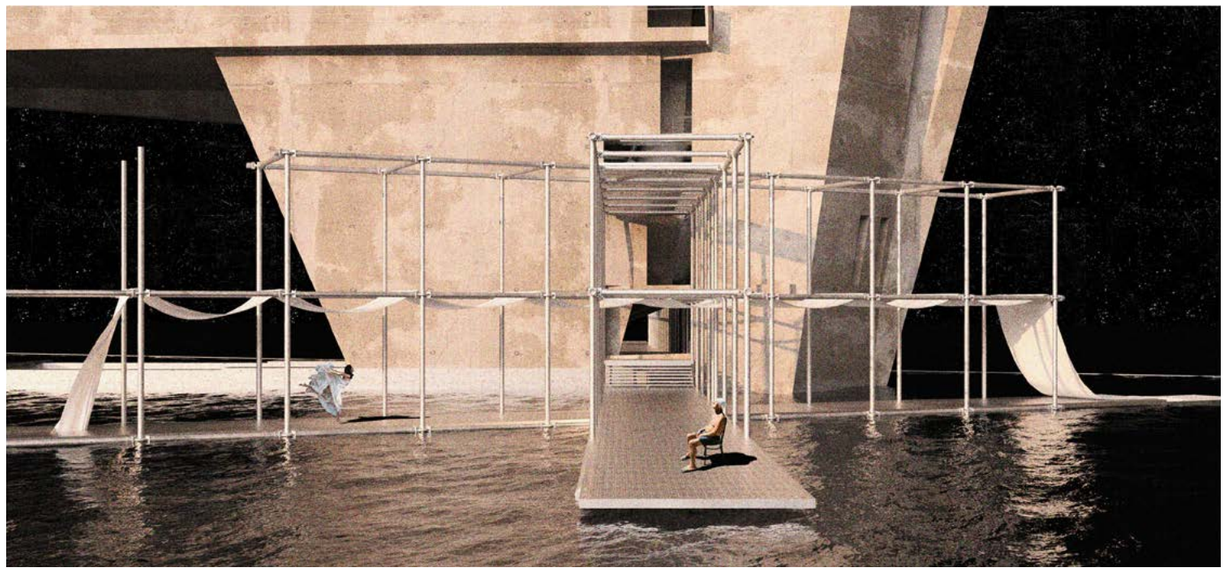
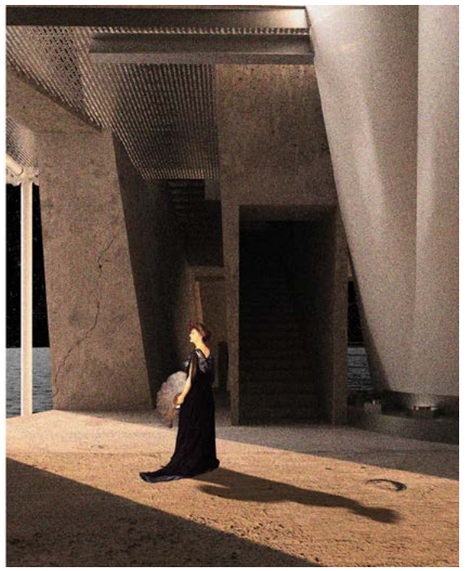






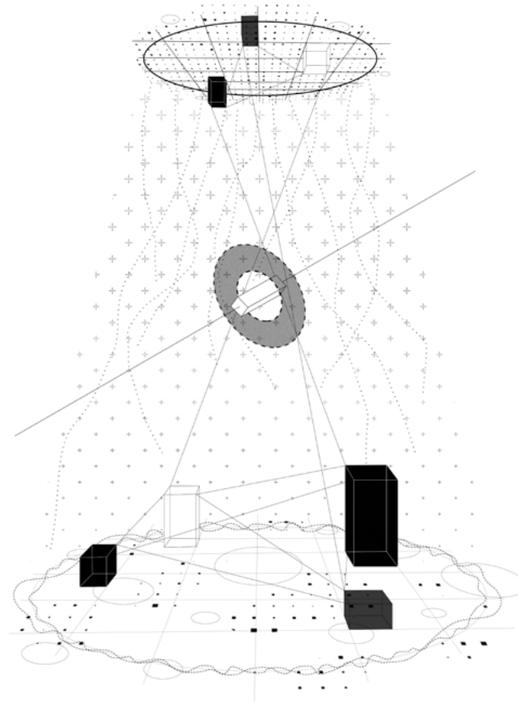


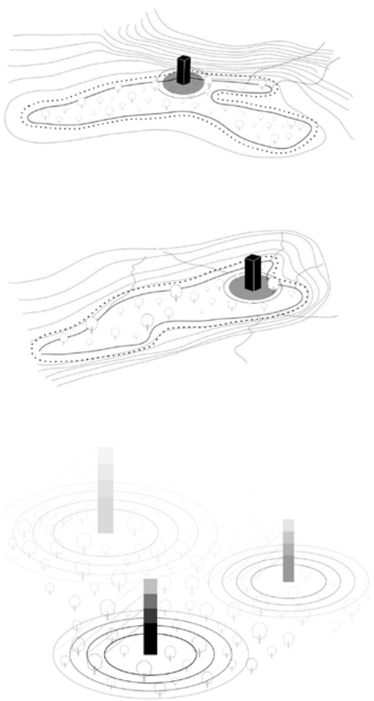


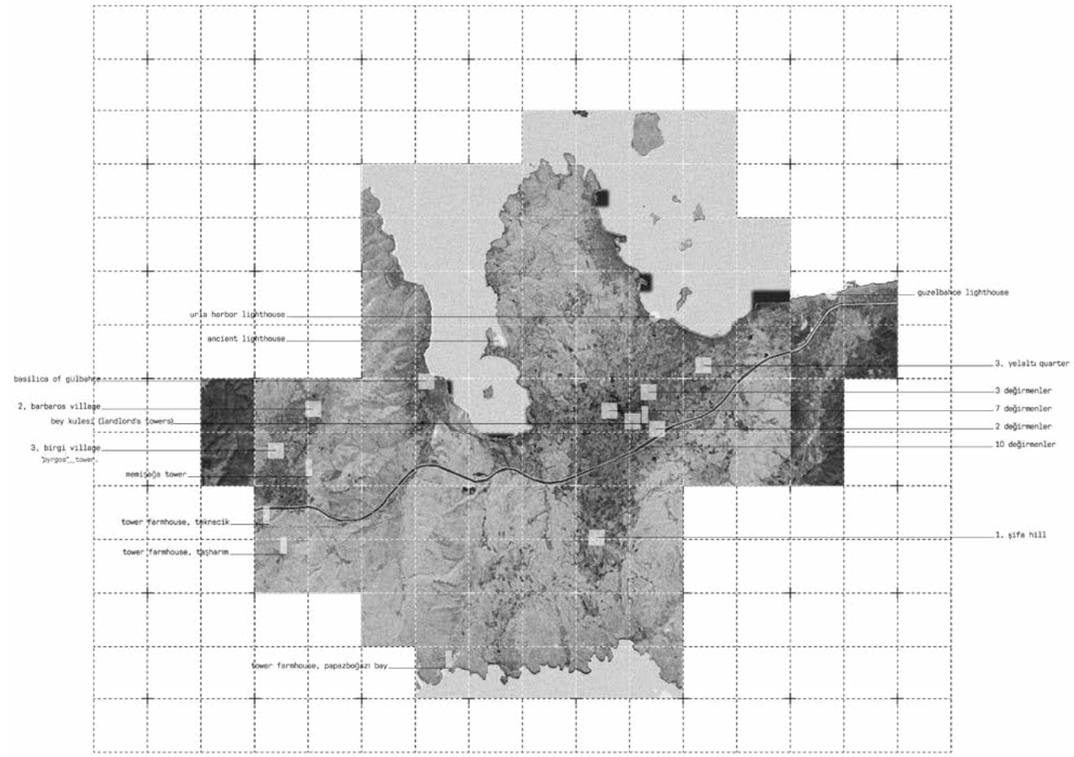
Pyrgos

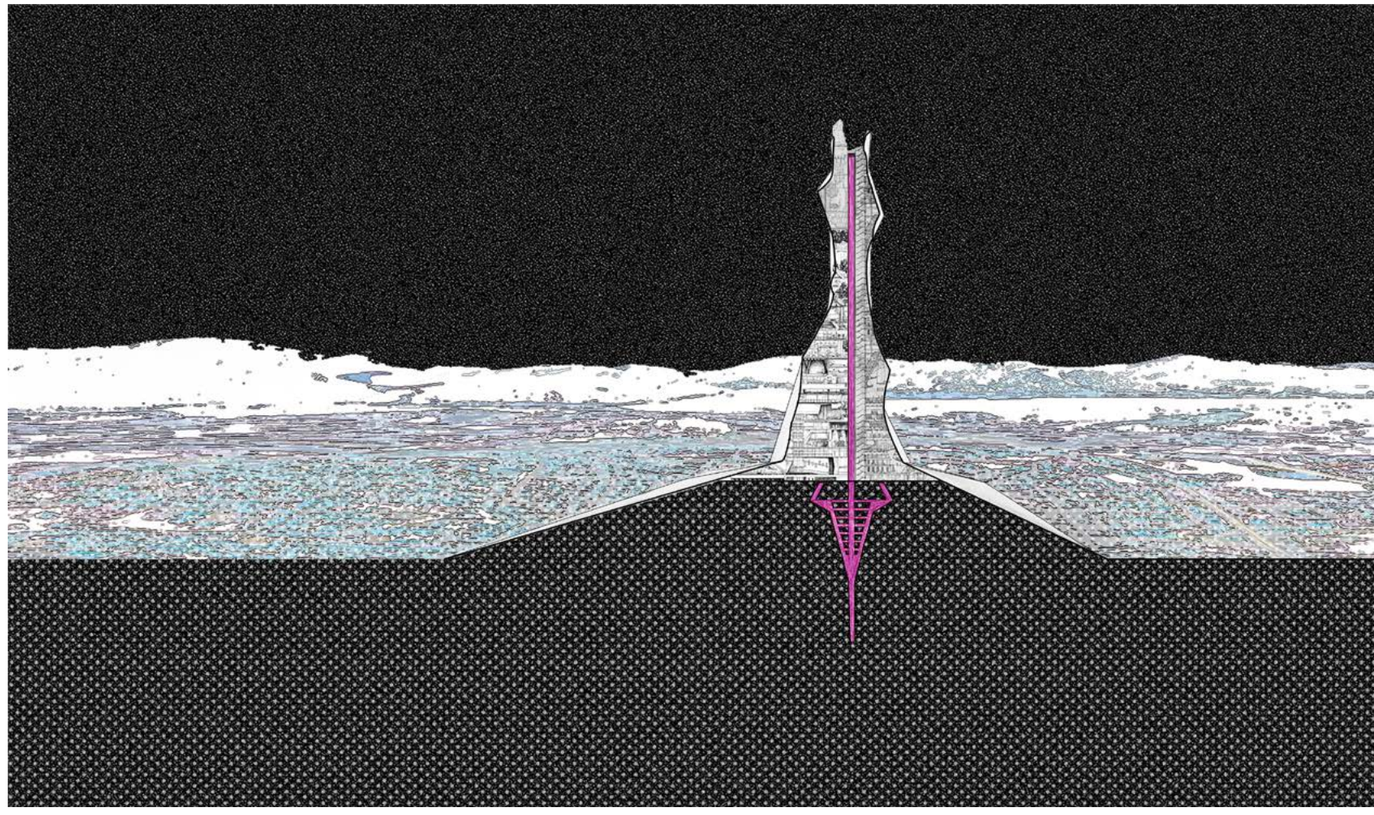
Mehmet Gürcü

Historically, the towers constructed in the Aegean, since the Hellenistic Period, have formed a communication network throughout the region. These towers, situated both on land and on islands, create a dominant system for communication and defense.Over time, various types of towers have continued to be built in the Aegean. "Tower Farm-Houses" ("*Bey Konakları*"), which were built in Western Anatolia during the Ottoman Period, are examples of this tradition. These houses were strategically placed in plains to protect agricultural lands. Located on expansive plots, they encompassed all functions needed by a household. Being elevated structures minimized their impact on the topography. Using the concept of "Pyrgos" the relationships between towers and the topography have been explored. The primary principle has been to utilize the minimum area of land to propose a new city plan, allowing a tower to consolidate the functions of an entire city within itself, while preserving the surrounding landscape.


agriculture and husbandry
settlements
population density
land use
porous boundry
network
bandits
towers
infrastructures




guzelbahce lighthouse
uria harbor lighthouse
ancient lighthouse
3. yelaltı quarter
basilica of gülbahçe
3 değirmenler
2, barbaros village
7 değirmenler
bey kulesi (landlord's tower)
2 değirmenler
3, birgi village
"pyrgos"_tower
10 değirmenler
memişağa tower
tower farmhouse, teknecik
1, şifa hill
tower farmhouse, taşharım
tower farmhouse, papazboğazı bay

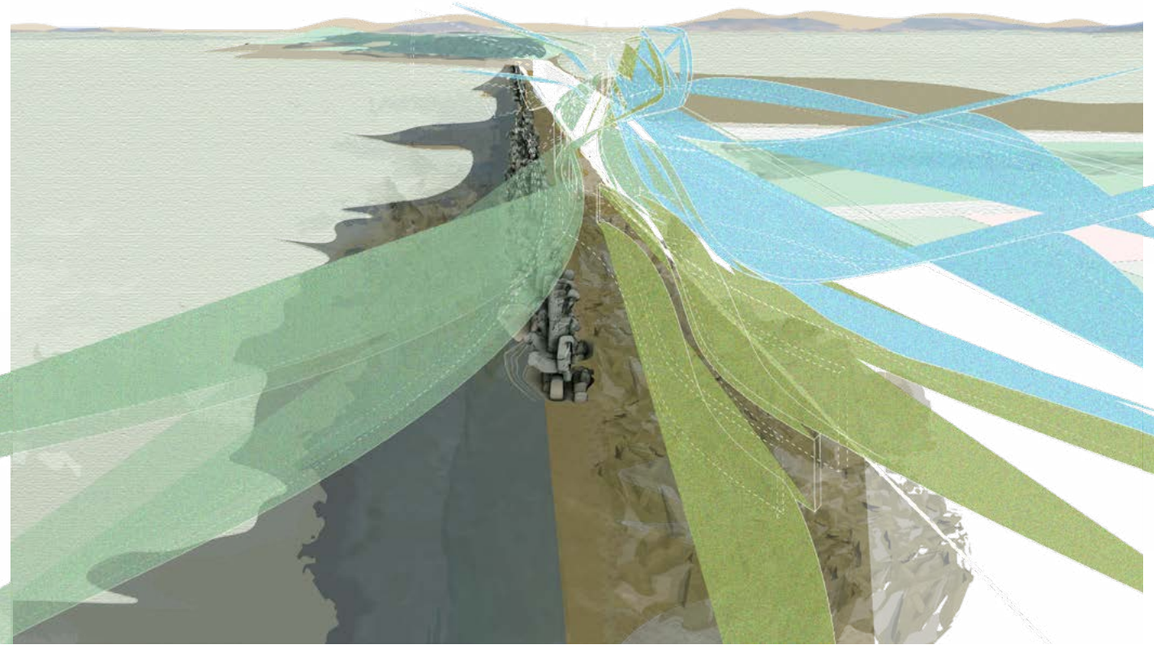


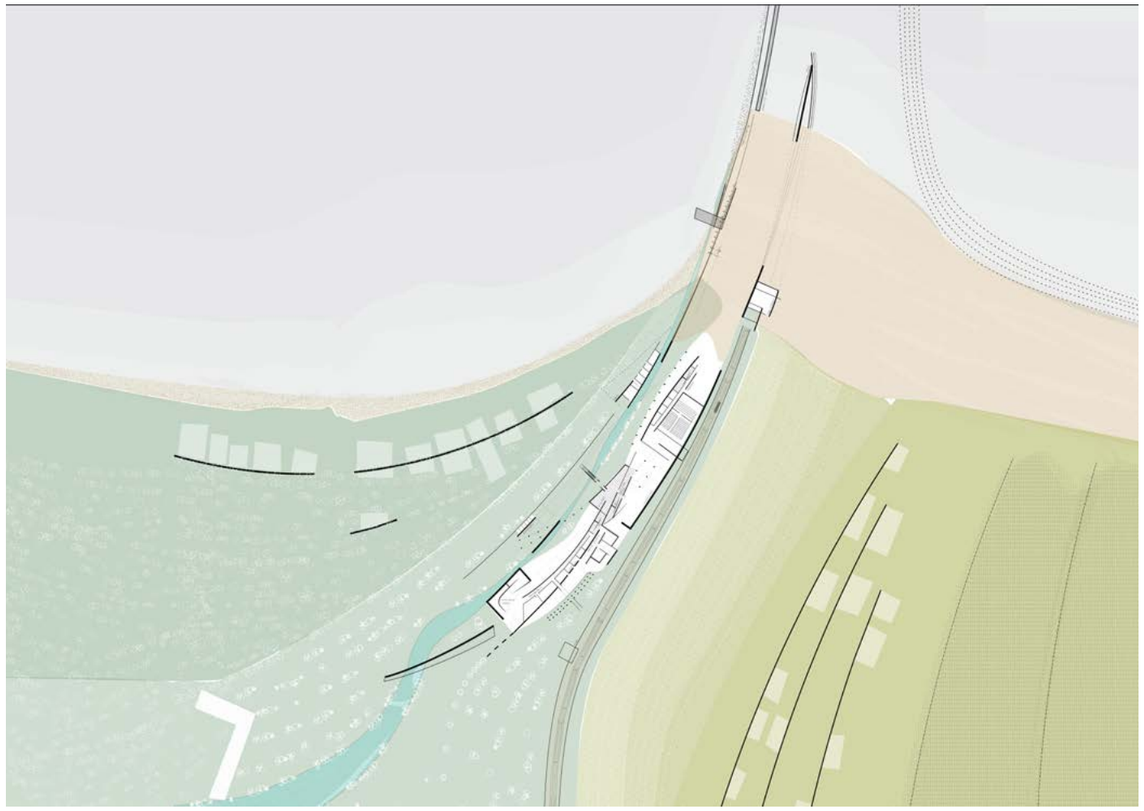
Festival Gates

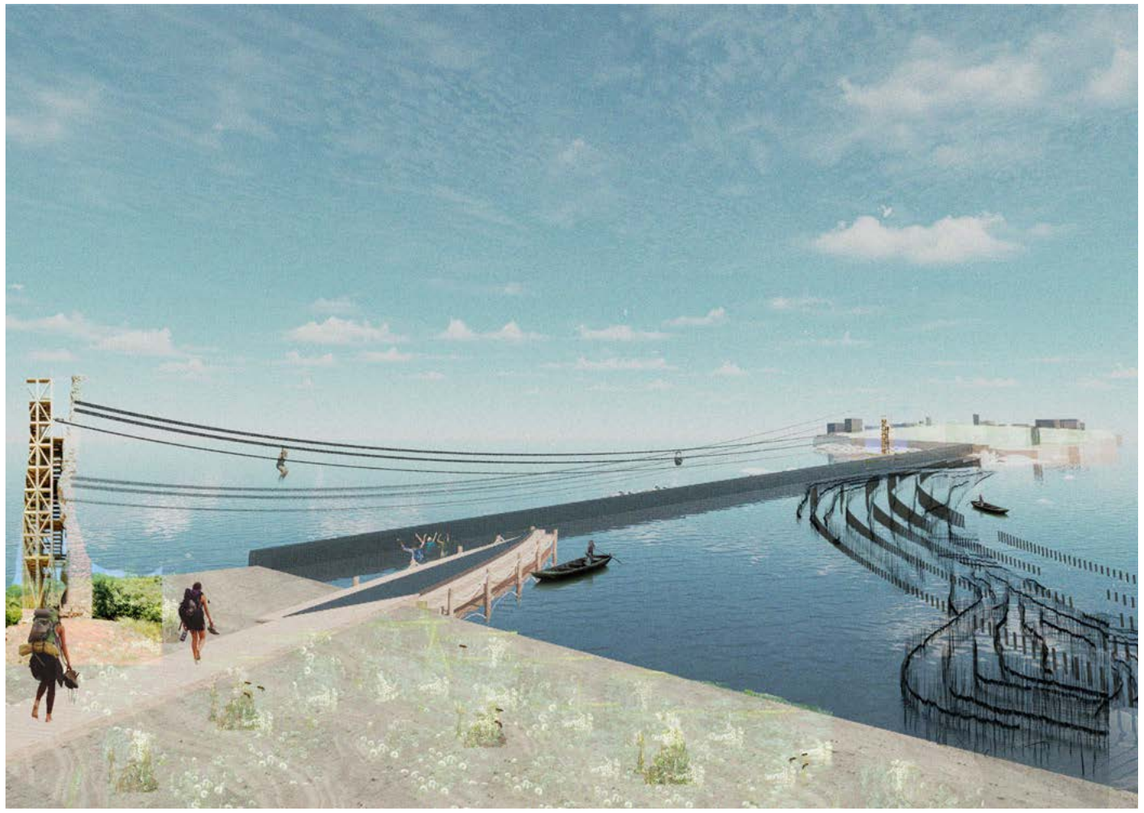
Melis Ceren Özdemir

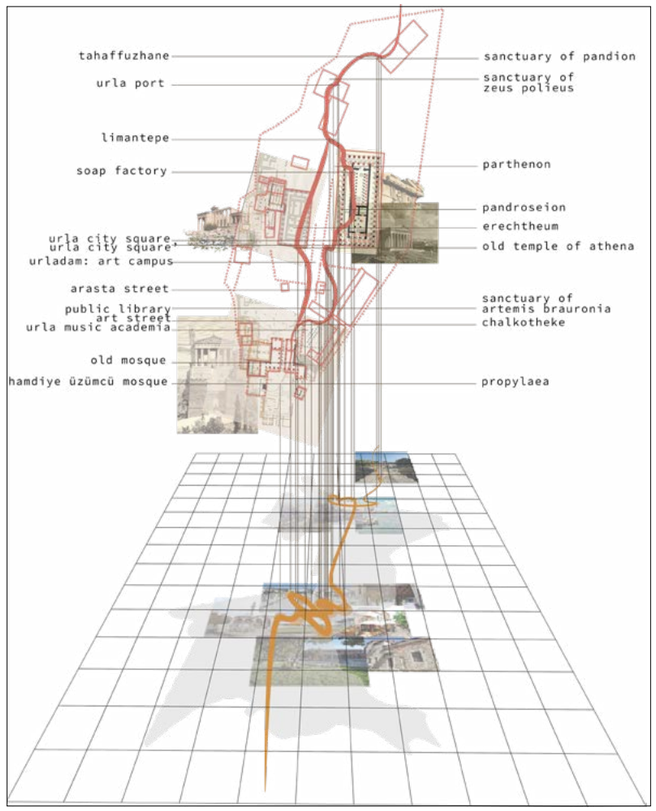
The essence of Urla is explored by delving into its rich festive heritage which is deeply rooted in the traditions of the Aegean Region. The Ancient Ionian Greek City of Clazomenae, located where the present-day Urla is, was an integral part of the festival culture prevalent among the neighboring city-states. The ancient festivals and their spatial arrangements inspired integration of these elements into the current fabric of Urla, as related with the aim of the project to reconnect Urla to its historical roots.

Festivals in ancient times traditionally commenced through a grand gate, symbolizing the beginning of change. Embracing this concept, the transformation of Urla will also begin through a series of interconnected gates. These gates not only enhance the architectural landscape, but also dynamically alter the town's environment with a torque effect, creating a sense of movement and vitality. In essence, this initiative aims to infuse Urla with renewed energy, while honoring its cultural legacy, and fostering a more dynamic and vibrant community.xs





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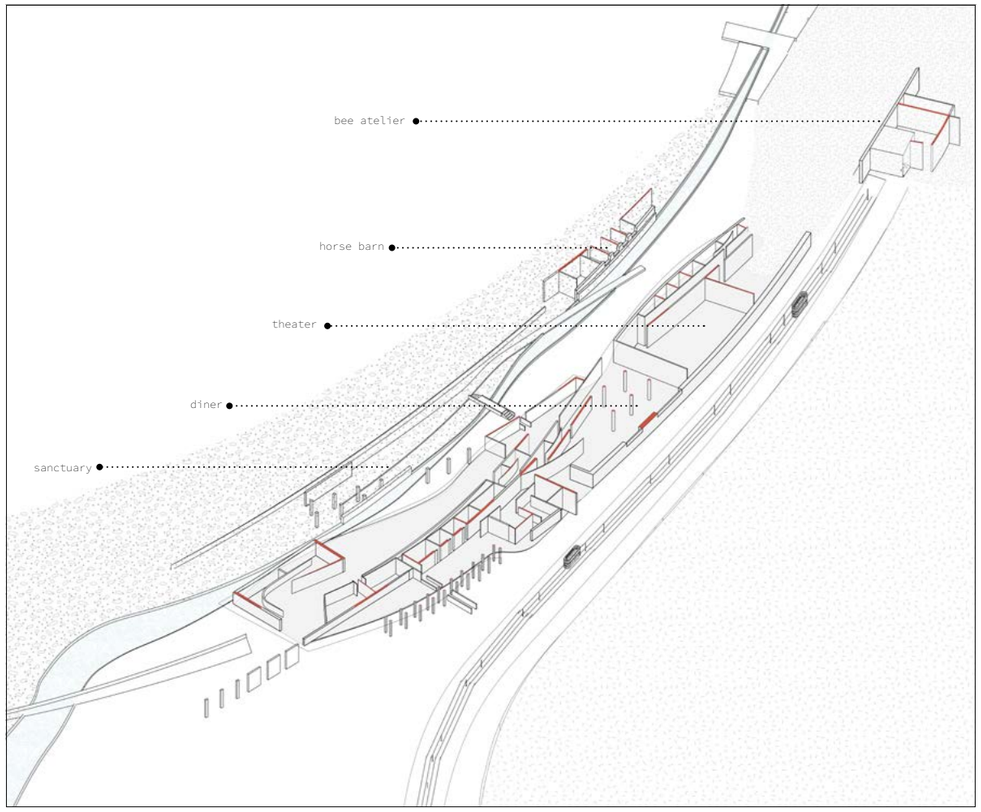
urla port
limantepe
soap factory
urla city square
urla city square
urladam: art campus
arasta street
public library
art street
urla music academia
old mosque
hamdiye üzümcü mosque
sanctuary of pandion
sanctuary of zeus polieus
parthenon
pandroseion
erechtheum
old temple of athena
sanctuary of artemis brauronia
chalkotheke
propylaea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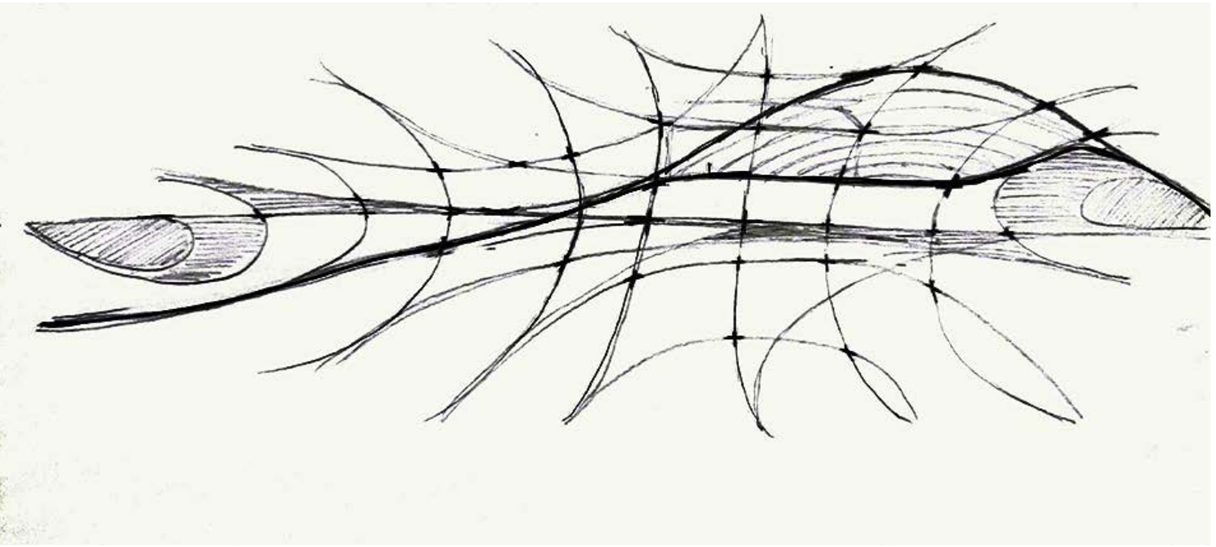
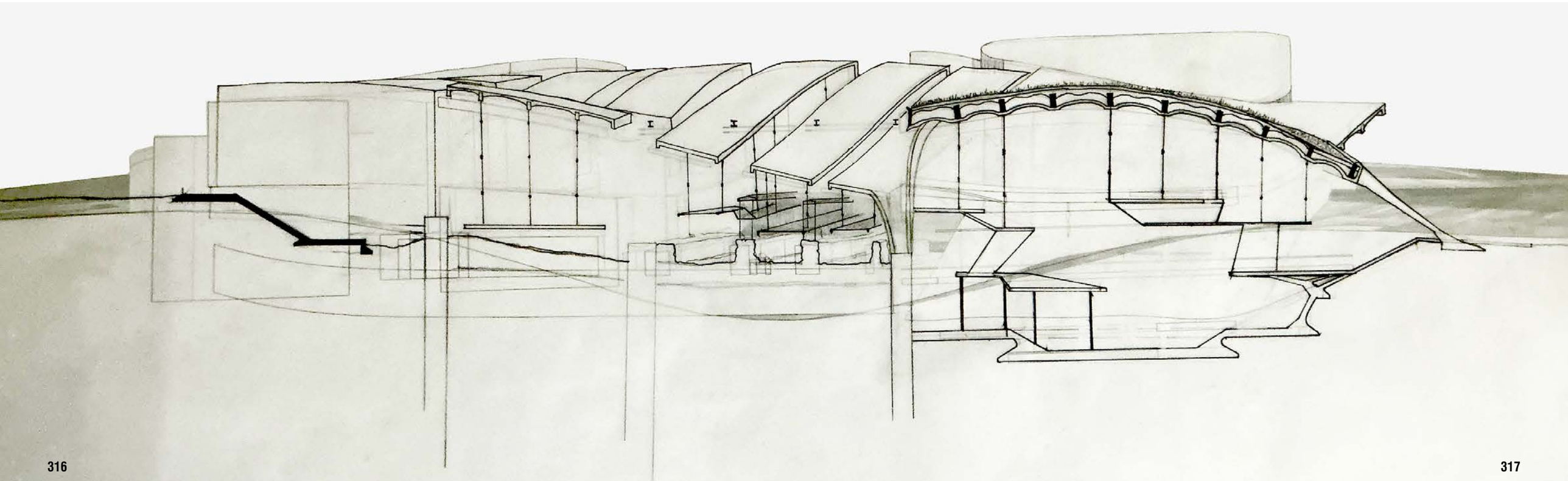
horse barn
theater
diner
sanctuary

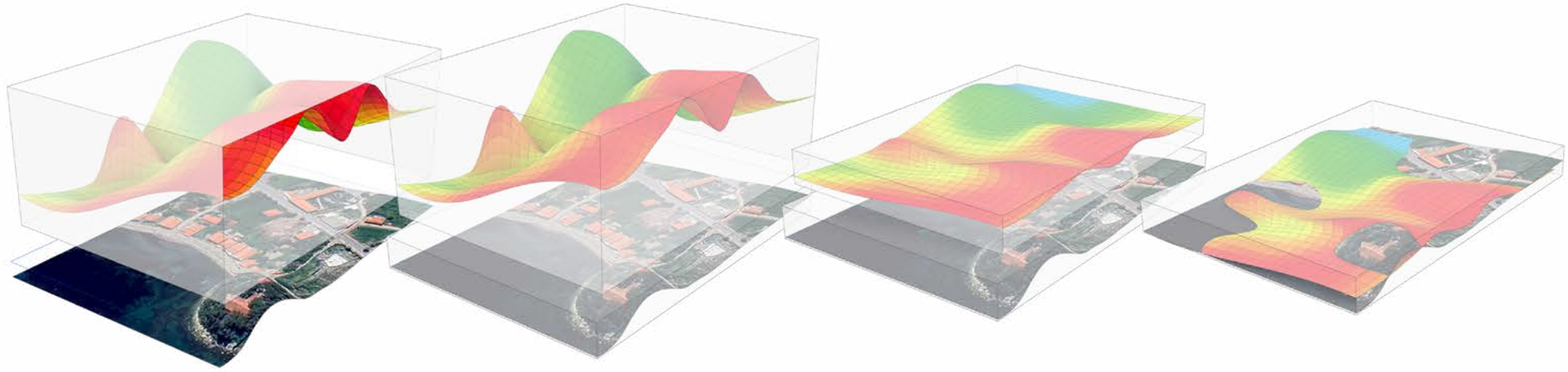


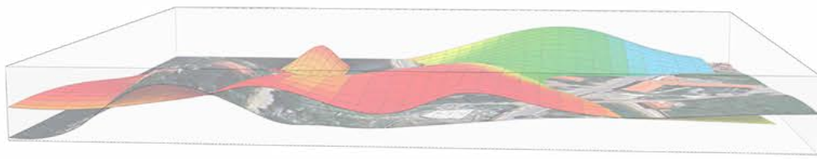
Archificance

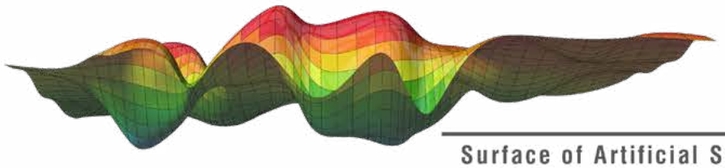
Muhammed Bahadır Pehlivan

Archificance focuses on optimizing and configuring spaces of diverse qualities, seamlessly integrating formal, natural, and historical significances. Drawing inspiration from nature's optimization strategiesand digital approach to design and fabrication of reinforced concrete slab (*Prof. B. Dillenburger, et.al / dbt, ETH Zurich*), it is aimed to propose interconnected structures that enhance human experience while preserving valuable sites. The process begins with mapping the values onto the topography, highlighting historical fragments, endemic vegetation, and notable architectural spaces as significant elements. Using a custom script, a resolution-flexible "surface of significance", which is capable of adapting to various scales and terrains, from urban grids to intricate landscapes, is generated, This adaptive surface adjusts to natural elevations and artificial structures, pinpointing peak areas to optimize and reshape structural forms. To enhance the mapping, the surface is replicated and overlaid, creating weighted instances that blend natural and artificial significances. Ultimately, the intersection of these surfaces defines volumes optimized for efficient space for preservation of historical artifacts and for enabling sustainable production of cultural foods sourced from local flora and fauna.

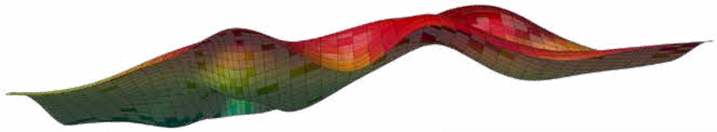






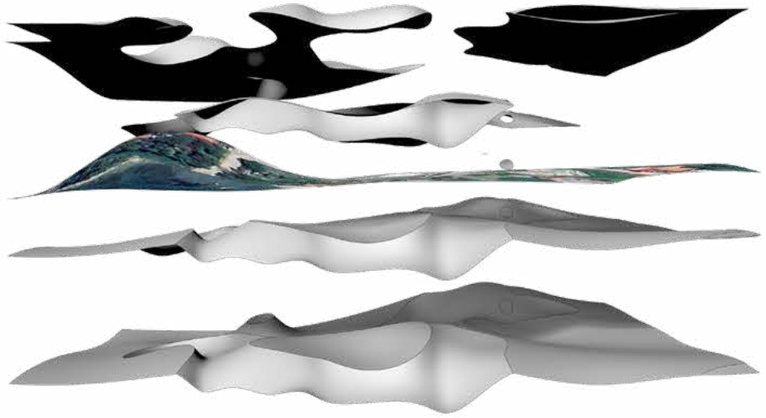


Surface of Artificial Significance



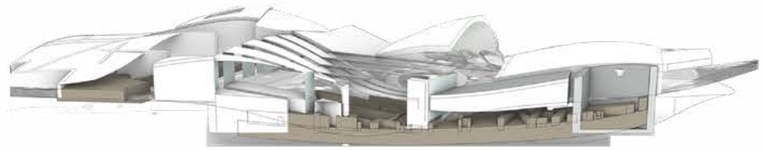
Surface of Natural Significance

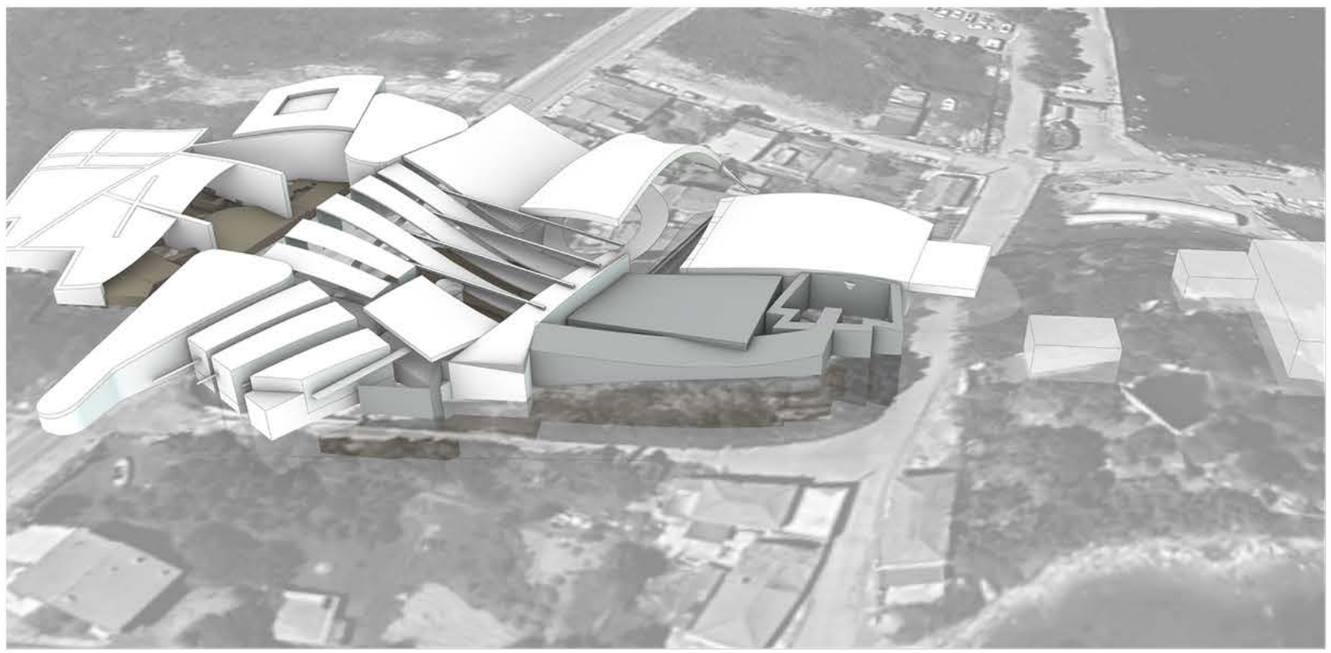
Surface of Topography

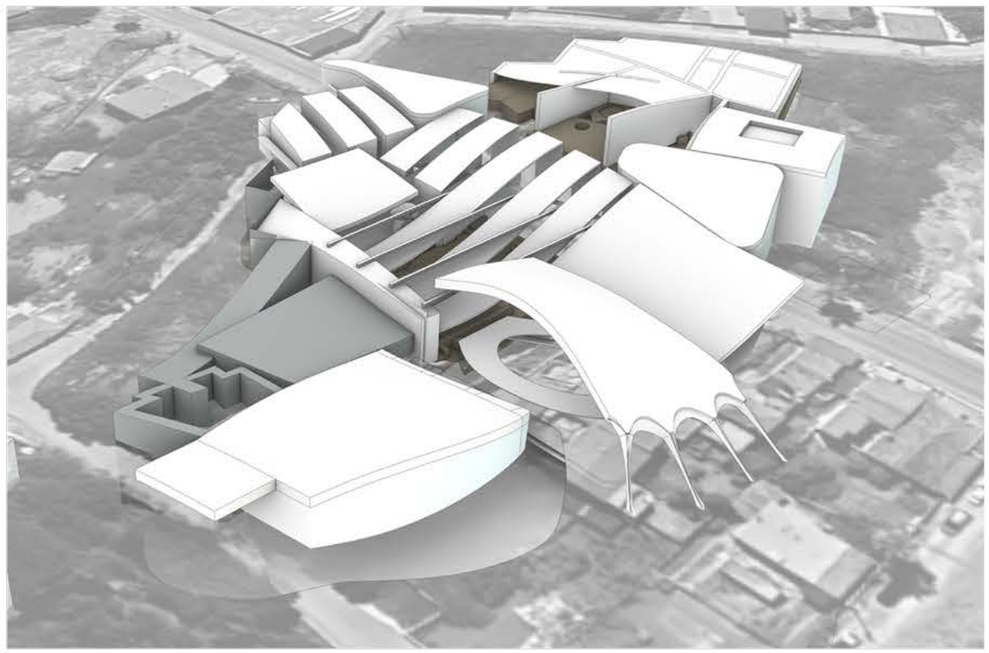


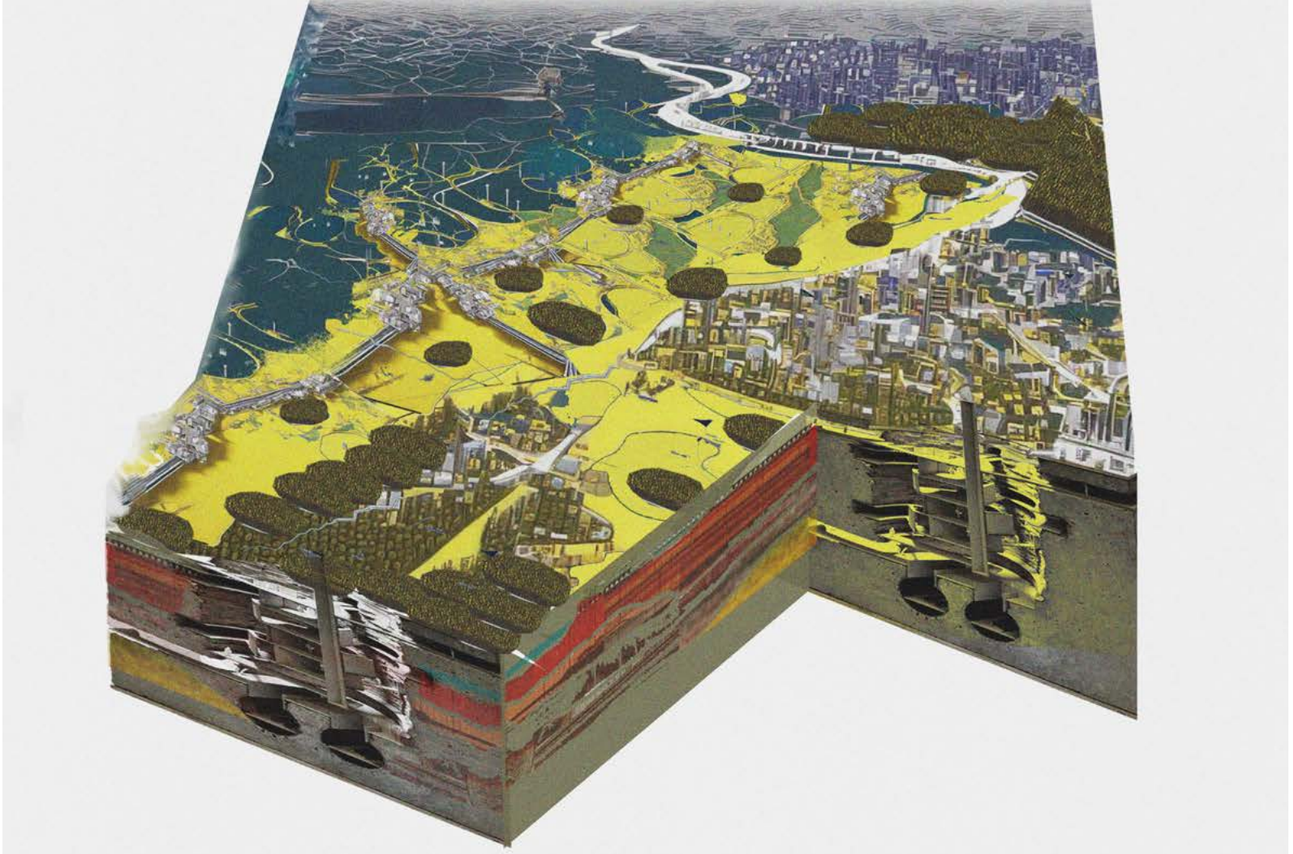
Volumes of Intersections

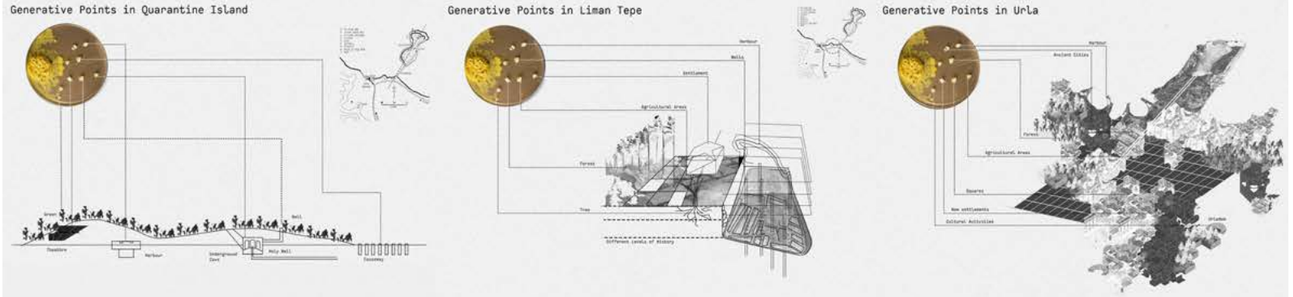
Massing of Volumes









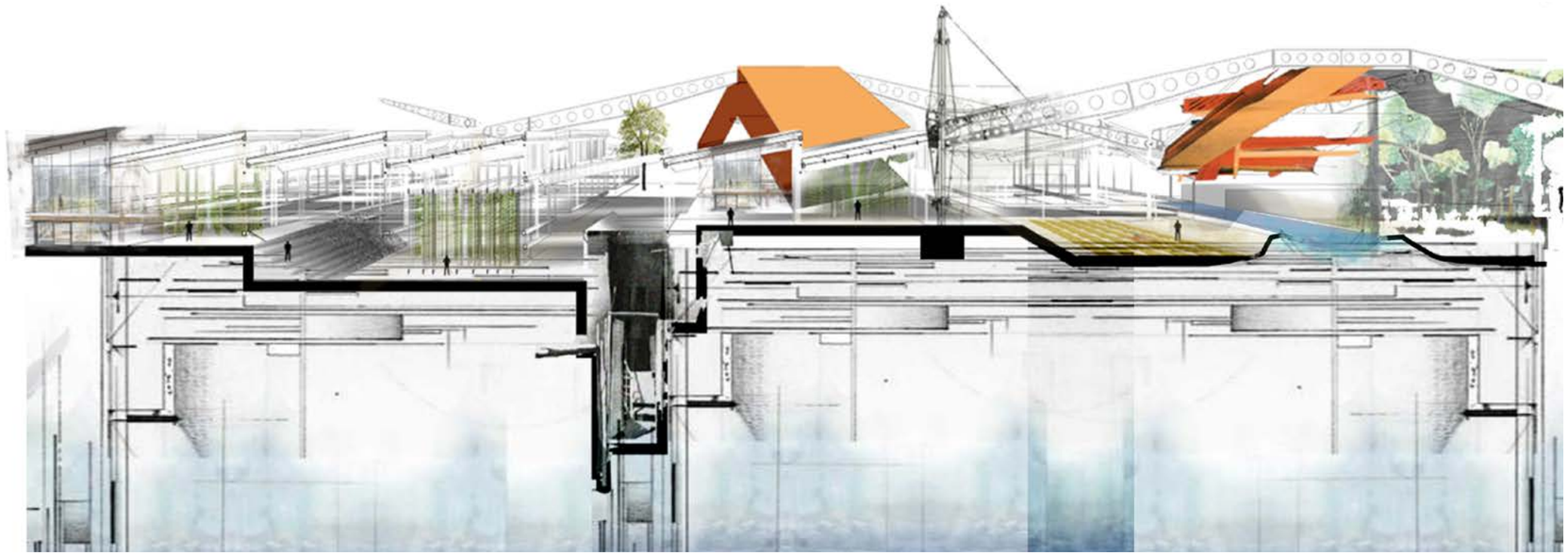


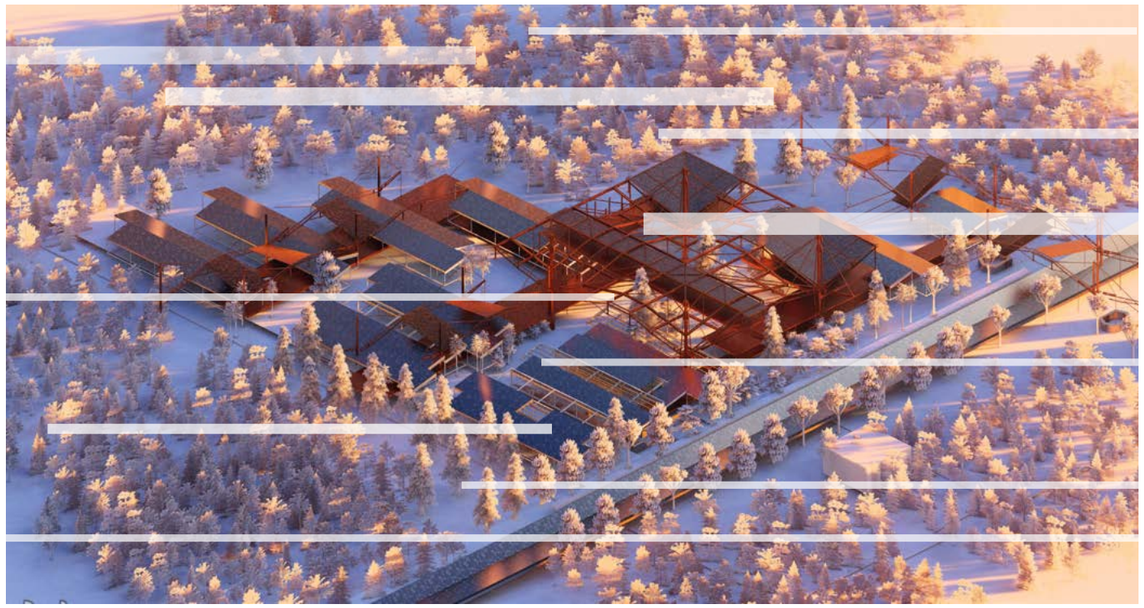
Fragmentation and Flow of Generative Points

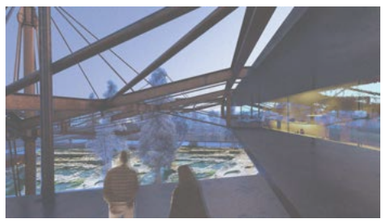
Nisa Gezer

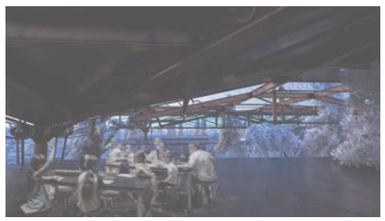
This project is defined by the rhythmic movement of deposited materials in the geological formations. Over time, this movement shapes the landscape, influencing the rhythmic and fragmented patterns of sedimentary accumulation. Movement is seen as the connection between shifts (or traumas), and this relationship can be harnessed for healing. Focusing specifically on the deep ground, it was aimed to understand the movements and traumas of the soil. Then, Quarantine Island and Urla were reinterpreted through the physical traces of these traumas, such as wells. Drawing inspiration from the “Zero-Line” formed by the Santorini Eruption, the project examines the traces of life and functions in Urla through wells of varying scales.

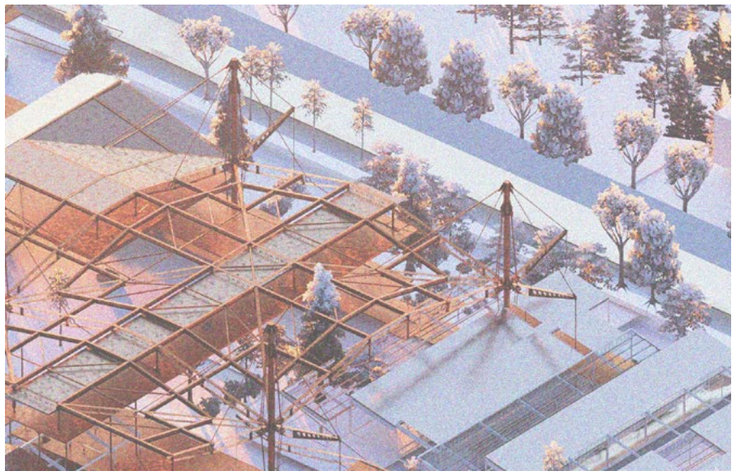
A network of interconnected spaces include diverse layers, controlled human activities, floating green areas, and various displacements. As a testing ground for the design methodology, "*Ağaçlı Yol*", serving as both a connector between the coastline and the city center, and as the conceptual continuation of Alexander’s causeway, is selected. It is divided into sections to be analyzed in terms of urban transformation. In this context, a series of productive lines, that are to find their architectural expressions according to the close-by functions are proposed. These proposed structures do not touch the ground; instead, they facilitate a productive city through fragments referred to as "generative points".

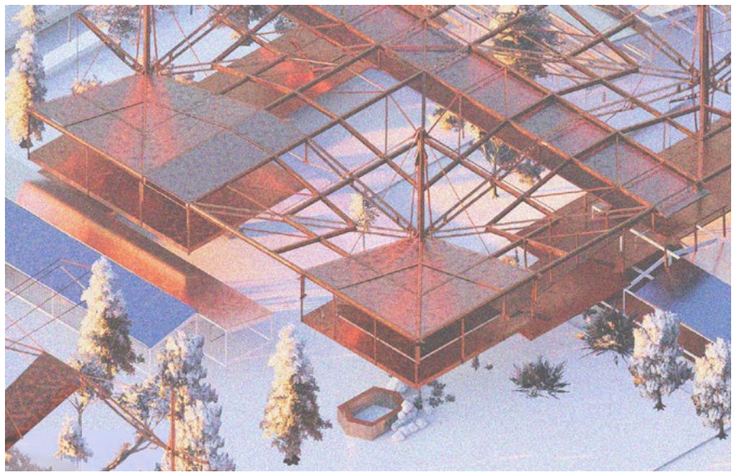


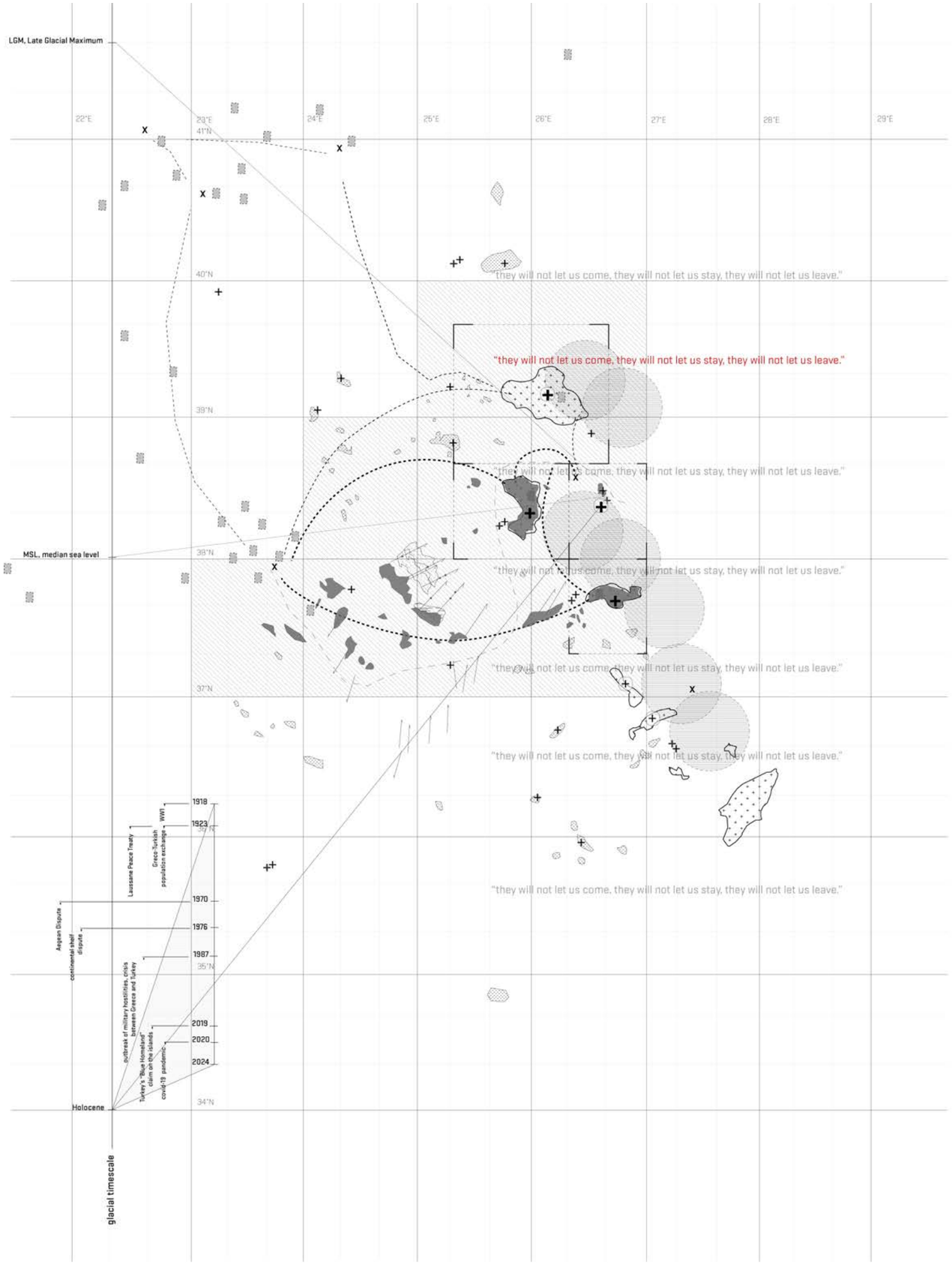








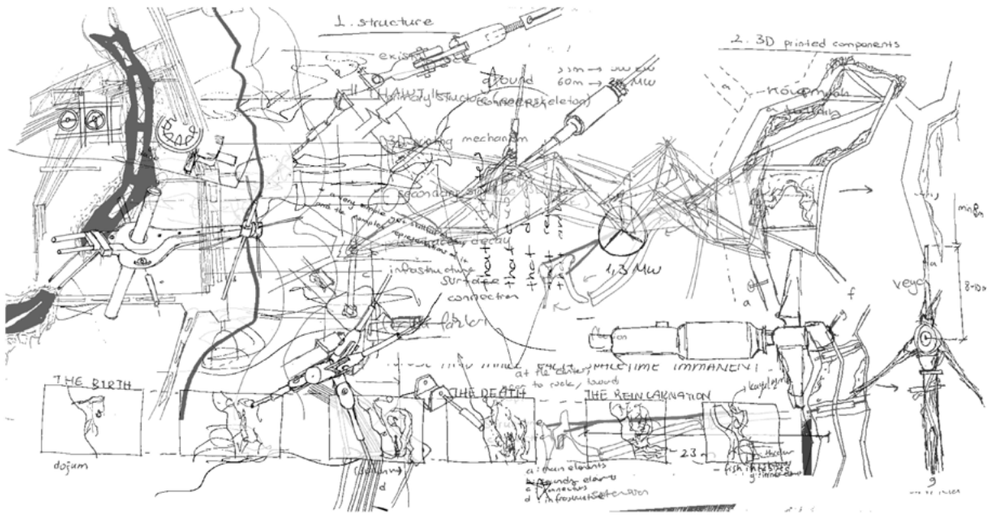


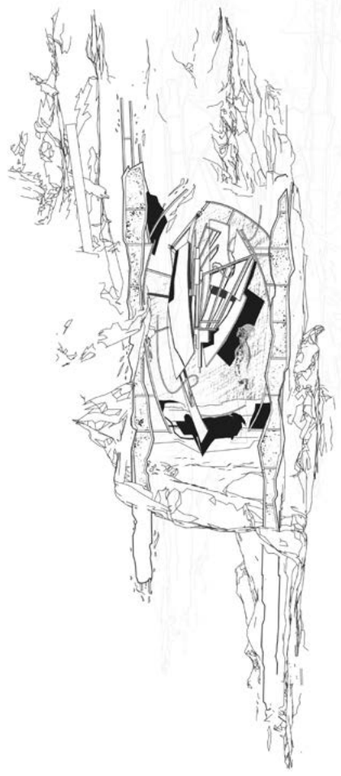


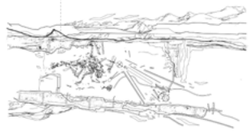
Time's Machineries

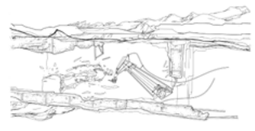
Nisa Gökgöz

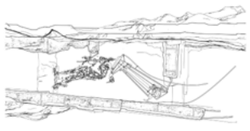
The virtual world of imagination is a political machine—a force capable of stretching, fragmenting, and reconstructing reality to provide pathways for escape. This has been demonstrated time and again through countless books, films, folklore, social media, games, and various other media that, while subordinating to the physical, open doors for the mind to transcend reality. Yet, physical space and the body remain primarily as debated territories. The violence occurring on territorial borders has driven some to seek refuge in the mind's limitless bounds, while others remain trapped within the confines of physical space. Here, architecture—capable of shaping physical space—plays a critical role in human affairs, especially along borders, edges, territories, and other imagined boundaries where conflict arises. The Aegean Sea, one of the most debated territories, has borne shifting borders, escalating violence, and loss of countless lives of those hoping to cross its waters. Trapped in its thresholds, many have been stranded on liminal islands for indefinite periods. In this context, the architecture of resistance and rapid political change cannot be static; it must be a dynamic, space-time exercise that enables escape for both body and mind. Inspired by the writings of Franz Kafka and the films of Hayao Miyazaki, this project was undertaken to explore whether thresholds could serve as a means to transcend trauma.

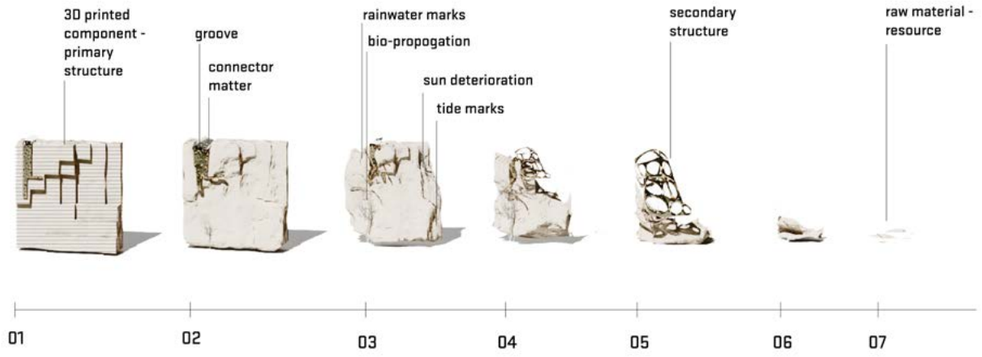


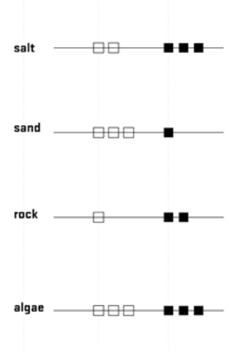


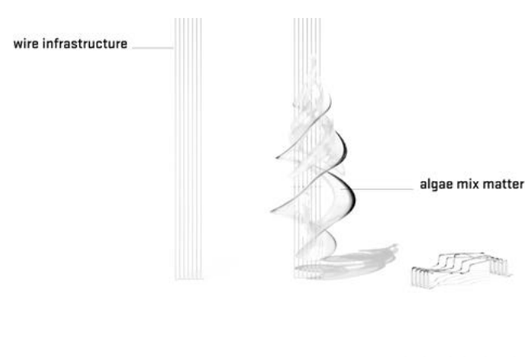












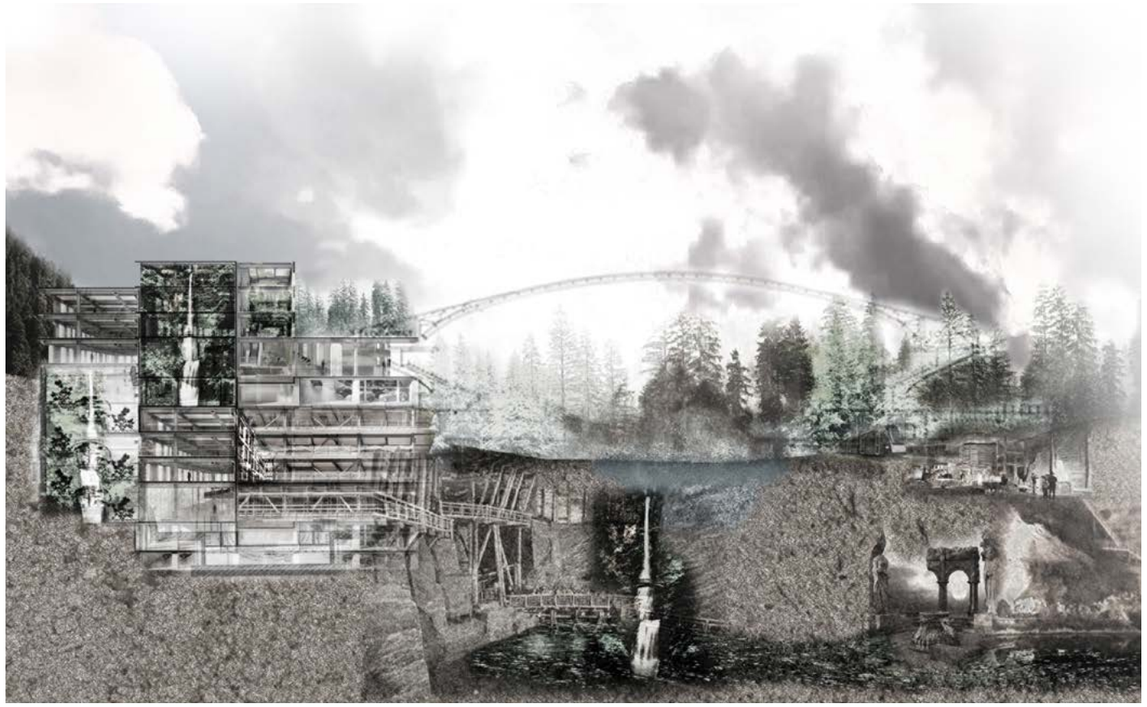
CYCLES OF SPACE

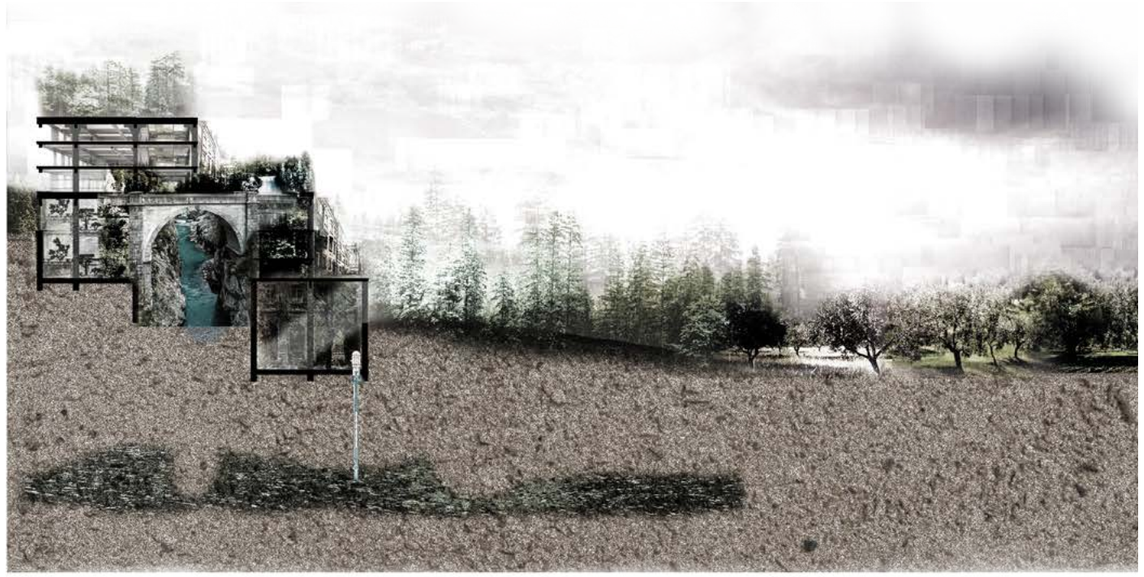
Combine to Better: A Fuzzy Urbanism

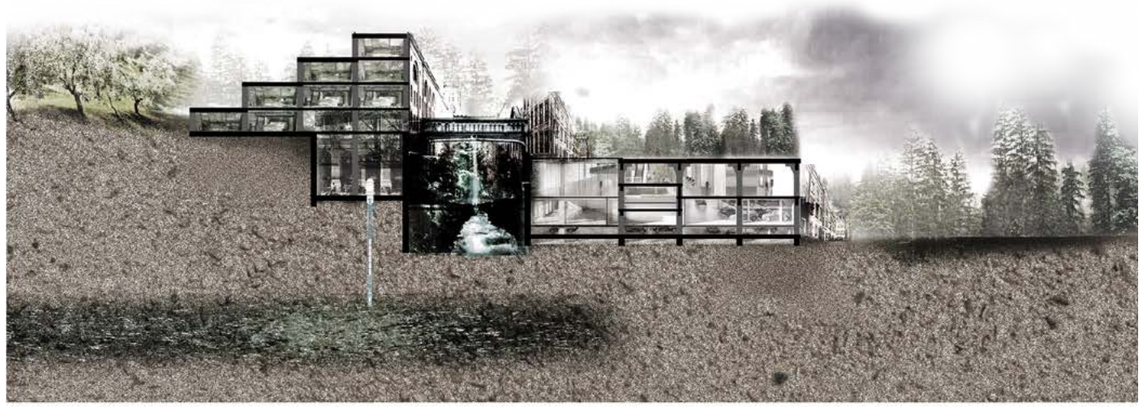
Onur Balmahmut

A city's whole being is intertwined with its components and its context. How it comes into existence is the primary source of how our lives are constructed. This project understands the city with many borders on the land and the coast, realizing itself in the Urla context where the city and its functions were inefficient, separating and blocking. If the borders are made fuzzy in a sense, then Urla would eliminate sources of trauma. Expanding and complexifying the relations of the two sides of a border is the key to introduce fuzziness.

With the process of making them fuzzy, the borders will dissolve, and the city will enjoy coherence within itself and with nature. The project is aimed at bringing green and water together in a configuration whereby functions of the city are dismantled and recollected, ensuring that they are performed more efficiently than before.





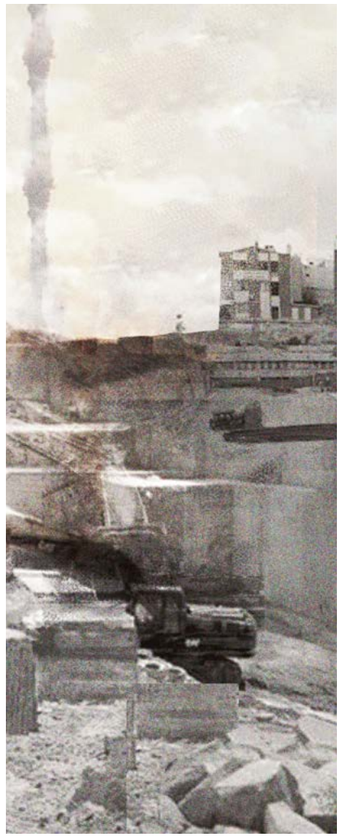


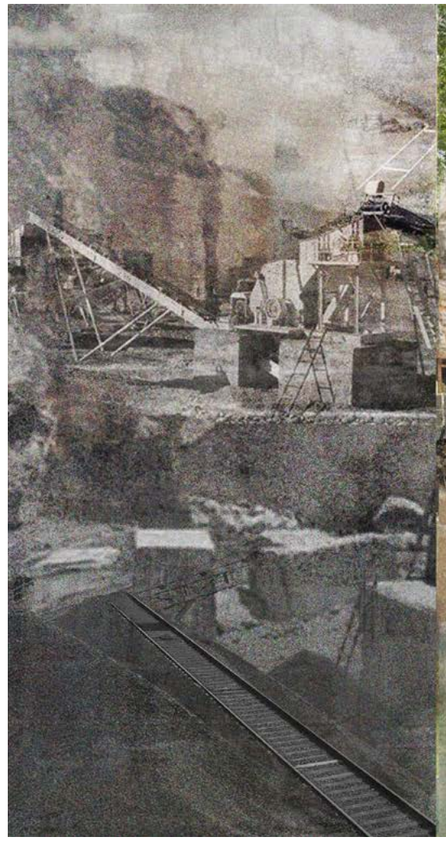
Story Mine*

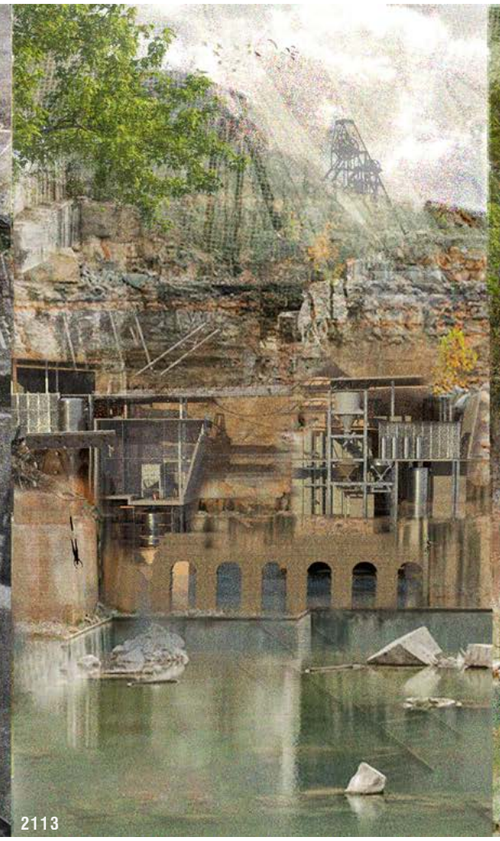
Pelin Gezer

*With reference to Ali Vahit Şahiner.

“Story mine” is an act of caretaking the open-pit mines of the Aegean Region, where decades of extraction have left vast, desolate craters. These scars are the epitome of the capitalist society's understanding of the land as nothing more than a mere commodity. Land is aggressively damaged with little regard for the trauma inflicted. With this project a human-robot cohabited salt production line is proposed as an intervention in an illegal limestone quarry in Urla. Composed of different phases and through a period of 400 years, the existing infrastructure and machines will be transformed into tools of reconstruction that ,themselves becoming the architecture. Gradually, the mine will turn into a ground for connection and extreme activities in multiple timescales of inhabitation. Over time, the project will be covered by overburden and mixed seeds, the burial of buildings and nature reclaiming the land. In the end, by rewriting the mine's story, the project will stand as a monument to the failures of capitalism and the humanity’s destructive impact on our planet.



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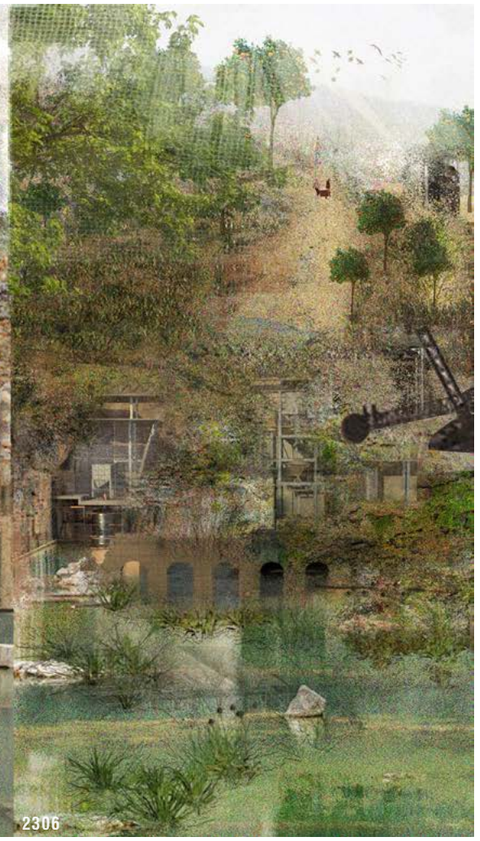
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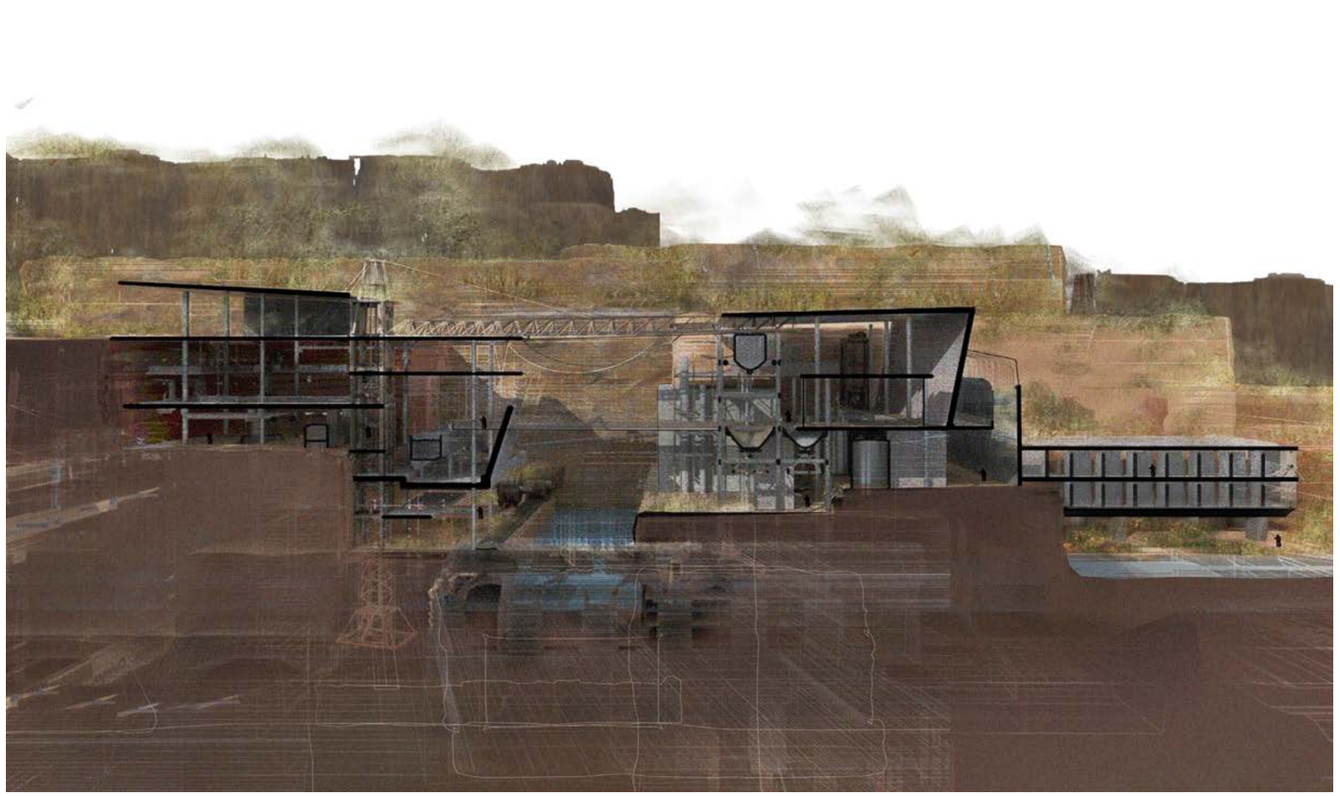
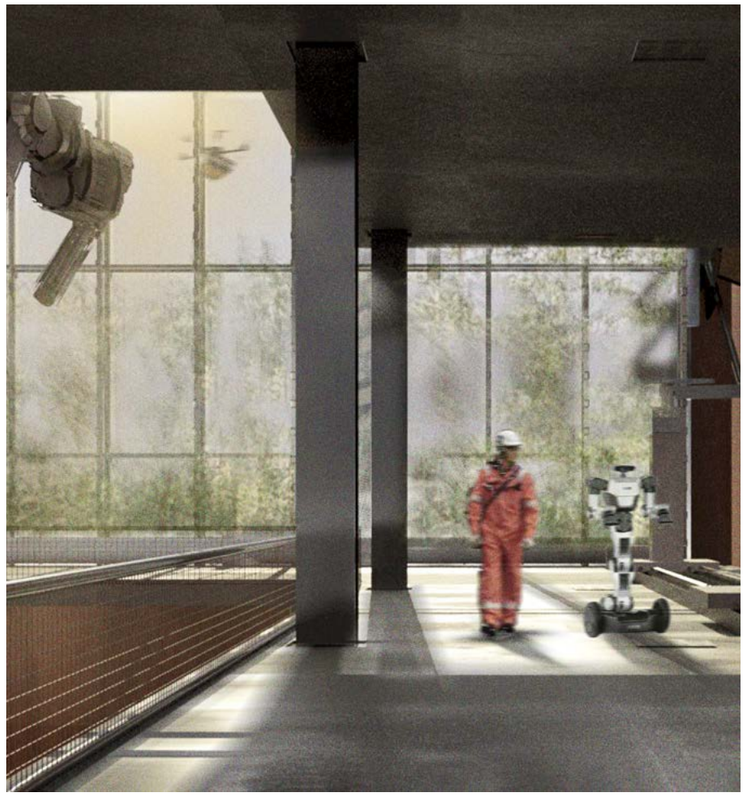
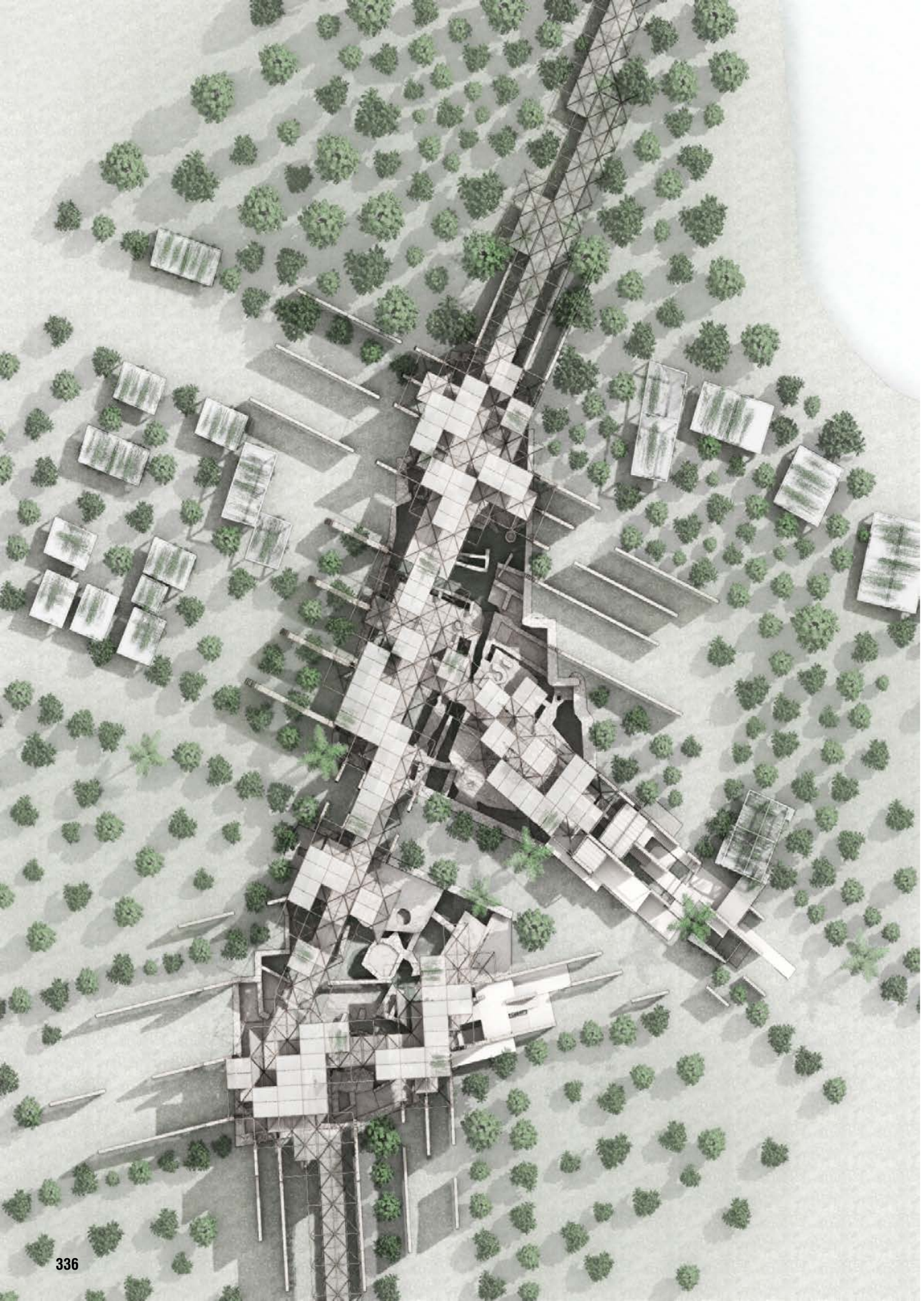




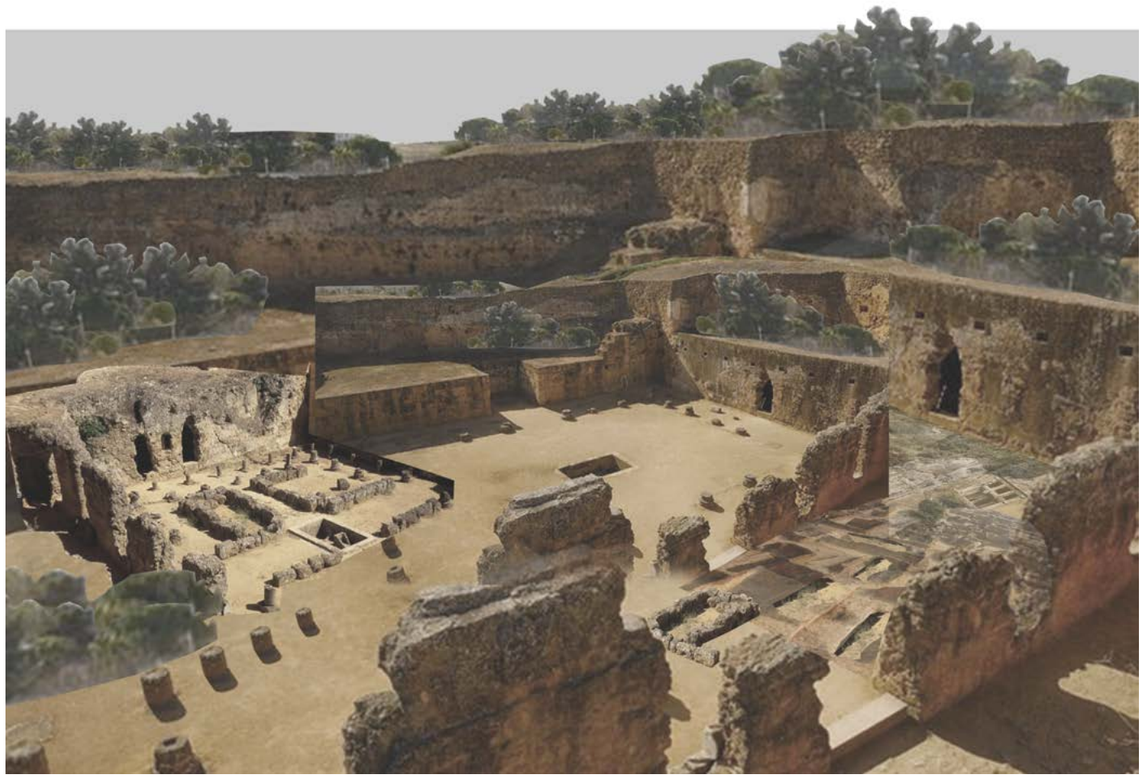


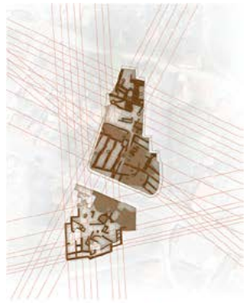
N.E.C.R.O.P.O.L.I.S

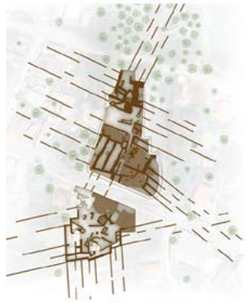
Salih Akın

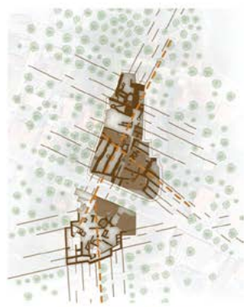
"Necropolis", a city for the dead, is akin to modern urban planning in terms of its formal layout. This city is distinguished by its local elements and abundant greenery, and its grid-like organization of primary and secondary axes that reflect a balanced solid-void relationship. Urla, known for its historical and archaeological richness, faces challenges in preserving such values. The changing fabric of the city has led to a loss of historical sites. In this context, a parallel reading of the "Necropolis" plan with the current Urla plan is aimed to create a greener city, while preserving archaeological sites and integrating them into urban life.

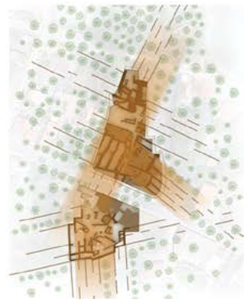
The project focuses on Liman Tepe and its surroundings- areas of active excavation- and seeks to develop a greener and more balanced Urla in terms of solid-void relation. Not only to preserving historical values, but also to introduce various functions to the region that can revitalize Urla's cultural and environmental richness are aimed at. Drawing inspiration from the "Necropolis", a greener more sustainable urban future for Urla is envisioned.

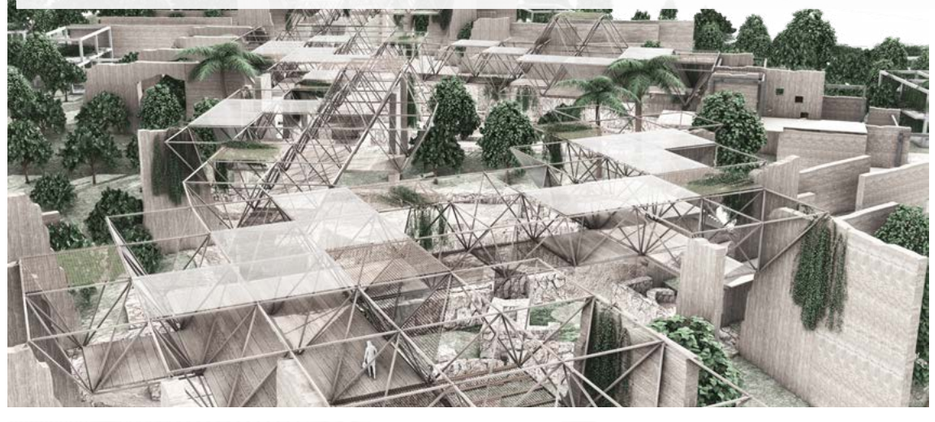


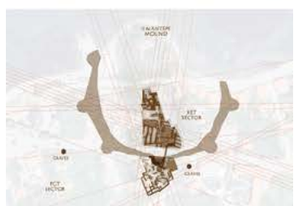


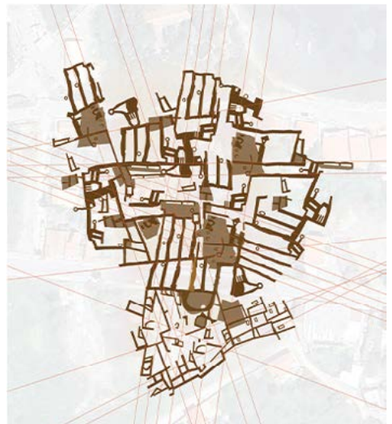


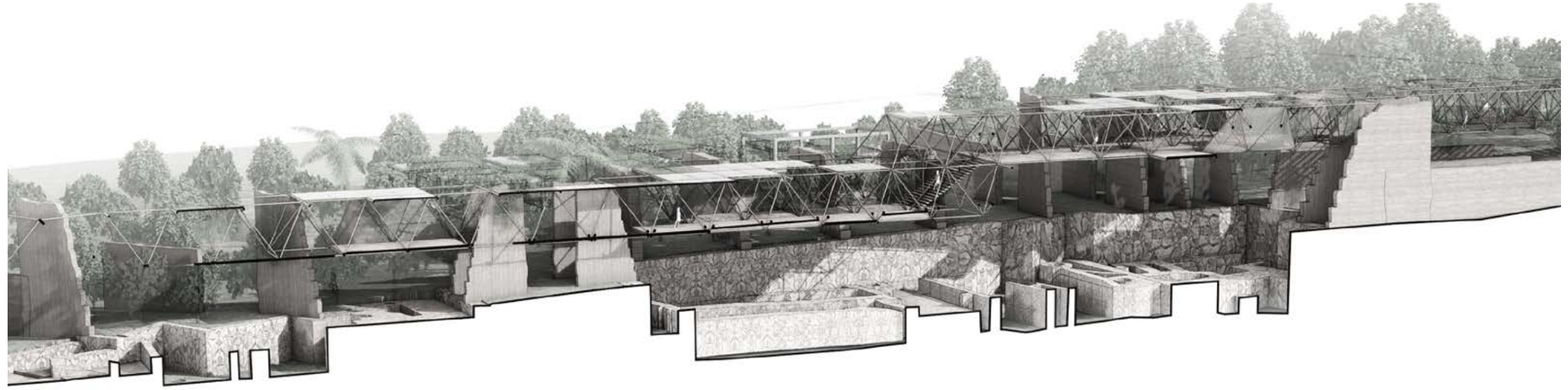








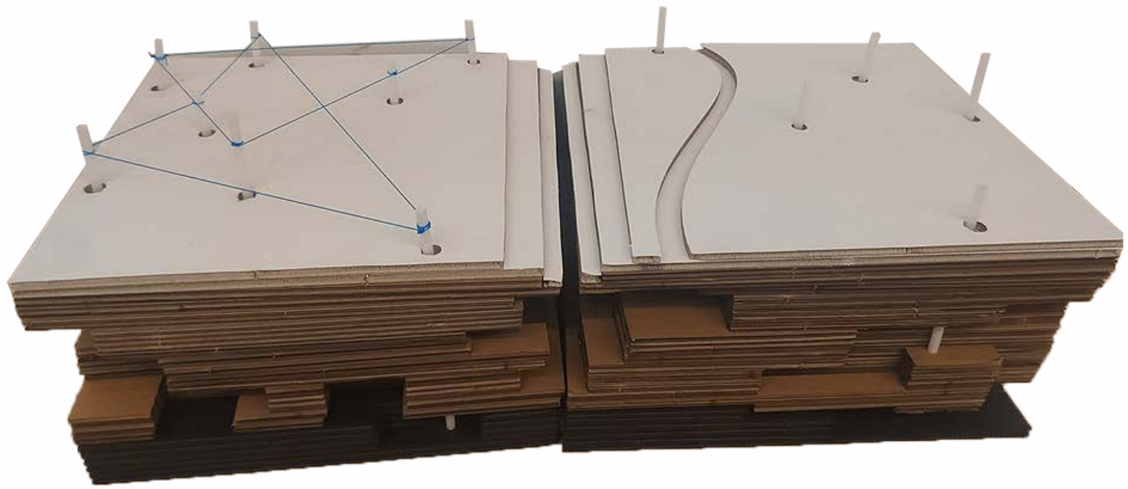


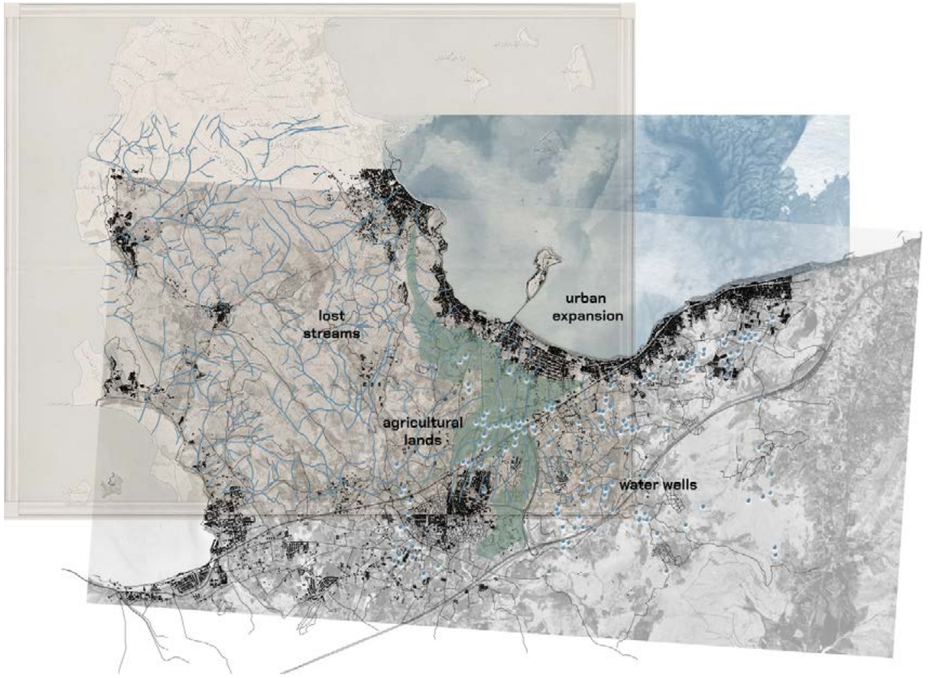


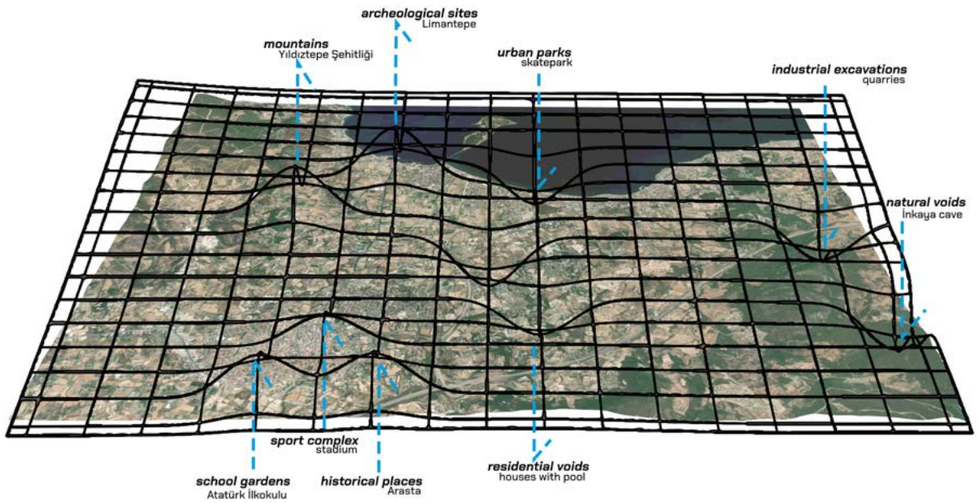
Healing From a Trauma: Reclaiming the Ground

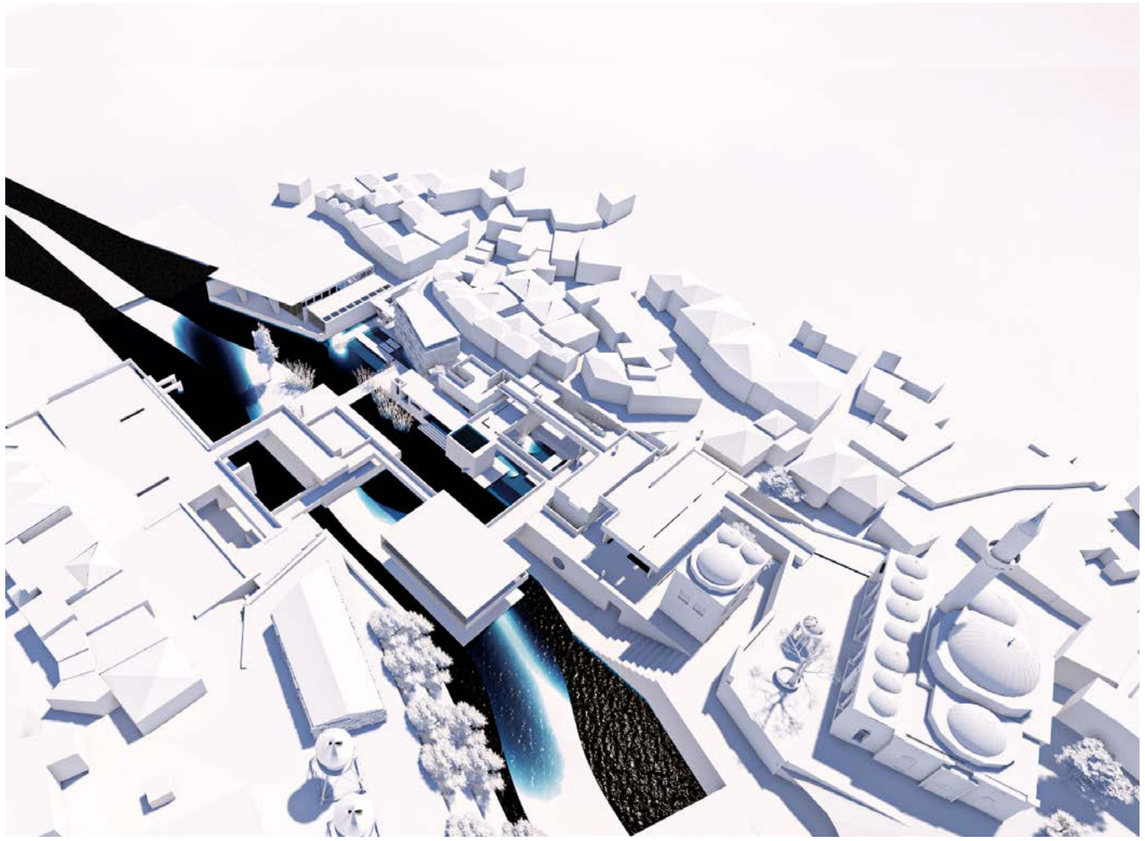
Selin Şahin

The discovery of numerous water wells in Urla indicates overreliance on underground water sources, while the Akpınar River encased in concrete walls suggests frequent flooding and heavy rainfall. All the more, increasing urbanization, asphalt-covered streams, and shrinking agricultural lands highlight a growing water scarcity issue in the Region. To address these issues, a rainwater harvesting system integrated into the urban fabric is proposed. Strategic points across the city are designated for either protection from or collection and transfer of rainwater, with the ground in the city adjusted accordingly, raising or lowering ground levels to optimize rainwater utilization. Depressions in the landscape are converted into ponds to collect rainwater, while elevated areas are featured as shades to protect certain zones and direct water flow. This dual approach ensures maximum efficiency in water management, enhancing both flood control and conservation. With this project it is aimed to transform Urla to become a model of sustainable water management by leveraging natural rainfall to mitigate water scarcity and reduce dependency on underground sources.




lost
streams
urban
expansion
agricultural
lands
water wells

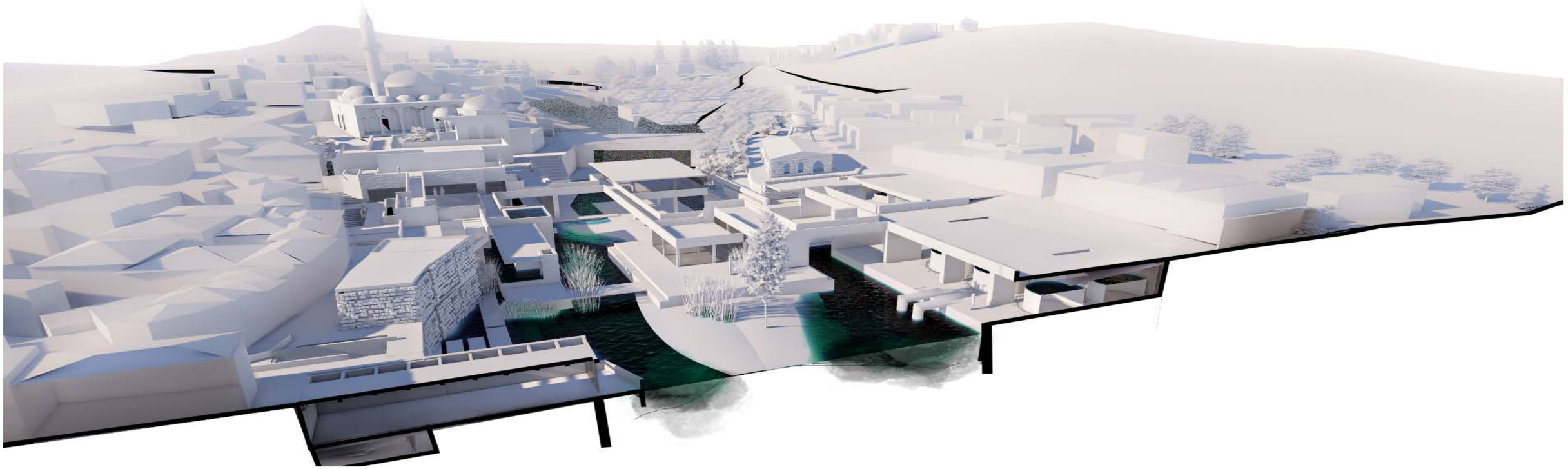

archeological sites
Limantepe
mountains
Yıldıztepe Şehitliği
urban parks
skatepark
industrial excavations
quarries
natural voids
İnkaya cave
sport complex
stadium
school gardens
Atatürk İlkokulu
historical places
Arasta
residential voids
houses with pool

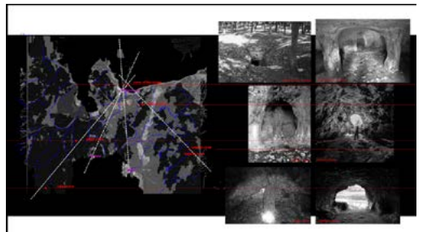


AquaSense

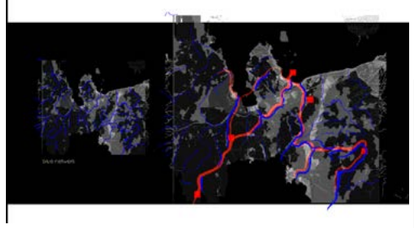
Sühenda Demir

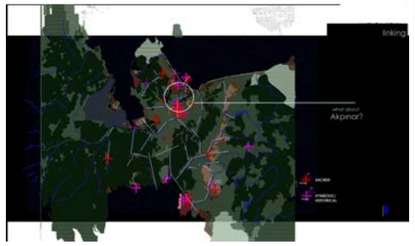
The Urla Peninsula, with its rivers, streams, harbors, wells, and caves, showcases a complex interplay between nature and human interaction through water. At a macro scale, water networks act as unifying frameworks, integrating ecological and social values. However, at a more granular level, such as in Central Urla, where the Akpınar Stream is confined by 4-meter-high man-made walls, these networks reveal their dual nature, imposing significant spatial constraints on urban development and natural flow. In this project, it is aimed to create an interaction between the values related with water and to align it with the carving, demolishing, or utilizing these walls as they are. By doing that, water will be allowed to infiltrate into spaces, rewriting the narrative of urban life through its flow. In this project, water is viewed as a catalyst for urban transformation. The primary objective is to integrate water into architectural design, establishing an environmentally responsible infrastructural system that collects, recycles, and incorporates water in daily life.

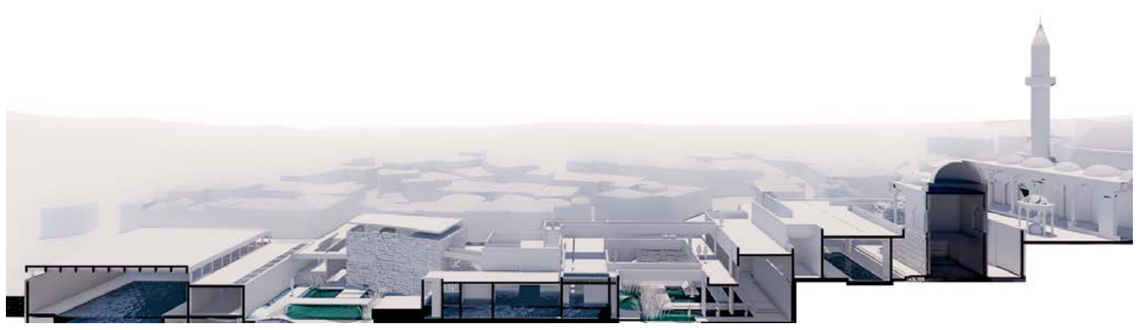


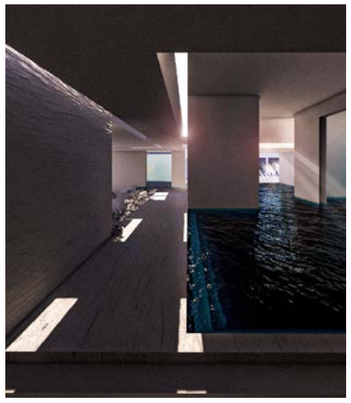


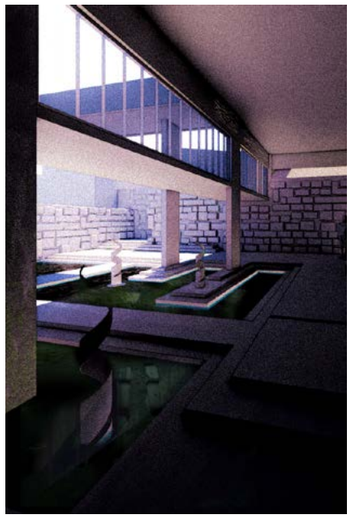
Fatih Ibrahim Bey Camii

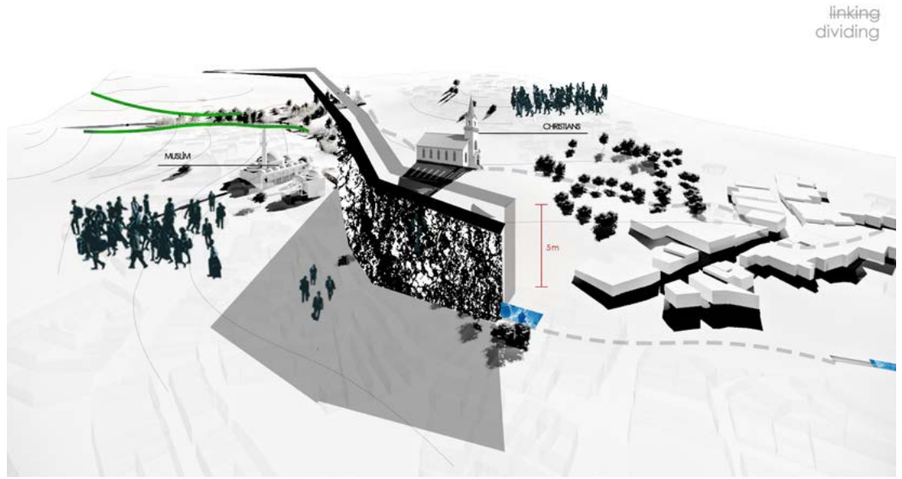


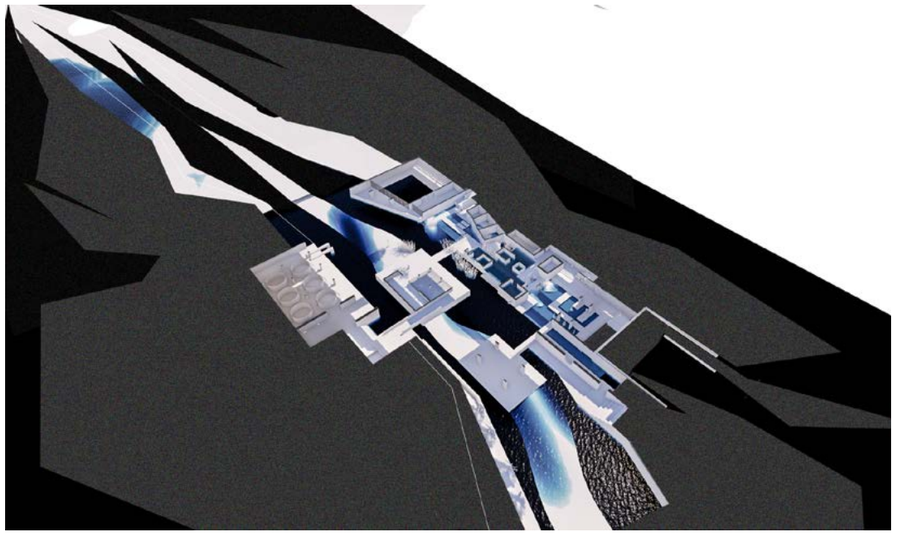


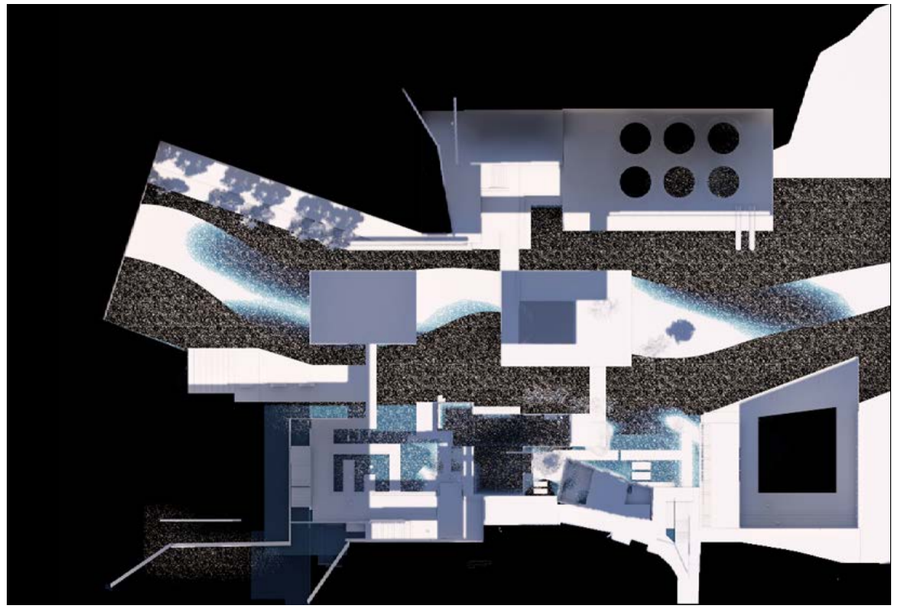


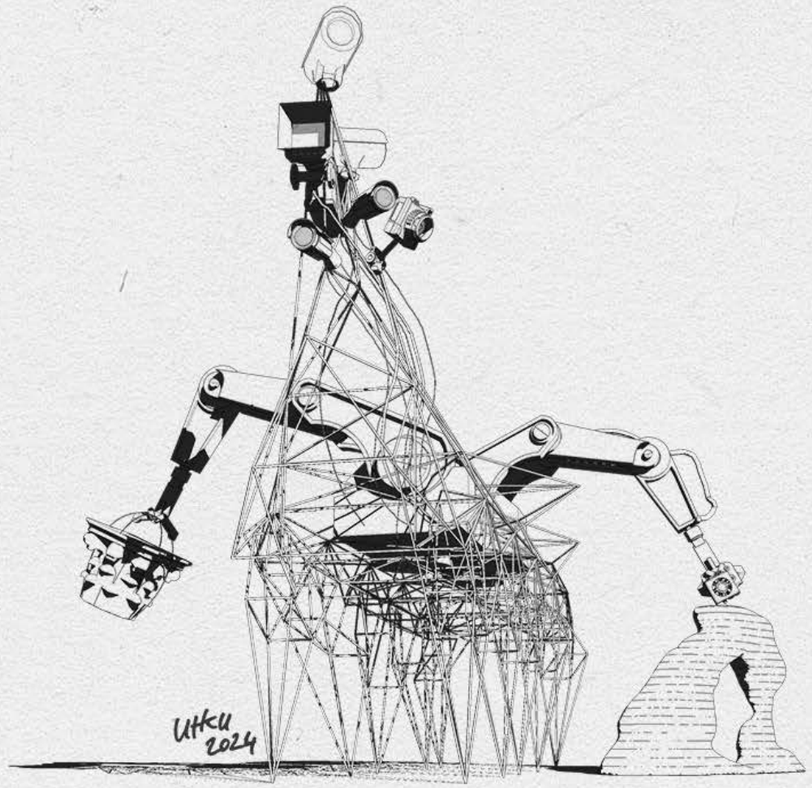












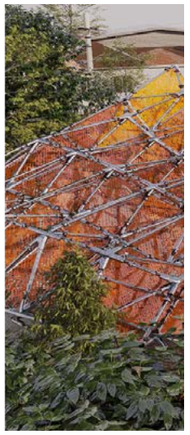
"The Architect"

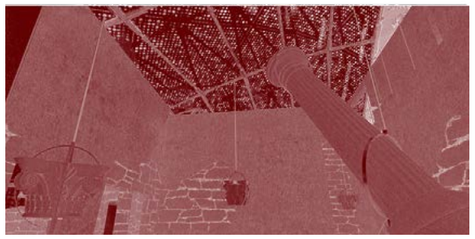
"The Architect" as a Memory Collector

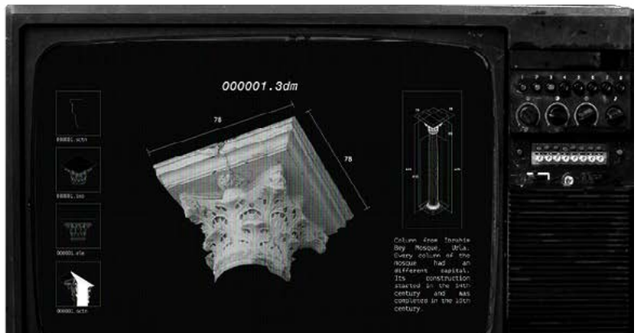
Utku Kan

While Urla may initially appear as a unified entity, it is actually a mosaic of diverse components. The historical urban fabric of Urla has been reshaped by the influx of artists, digital nomads, and seasonal residents, resulting in socio-economic tensions across various aspects of life. This shift in demographic structure, combined with the city's fragmented identity, profoundly impacts its collective memory. Recalling Aldo Rossi's famous assertion that "the city itself is the collective memory of its people, and like memory, it is associated with objects and places", the central figure of this project- "The Architect"-draws from the city's collective memory, which comprises its people, objects, and places. "The Architect" begins by identifying architectural elements that foster unique and productive conditions within the city, then amplifies these elements by developing in-situ spatial strategies that enhance both mundane and exceptional experiences. Through the reinterpretation of these memory spaces, the project creates temporary public areas that encourage new social interactions, stitching together the city's fragmented fabric and revitalizing communal bonds. These interventions aim to restore a sense of collective memory and identity, enriching Urla's cultural landscape and fostering a stronger community spirit.


learningfromurla015.3dm
"the street"



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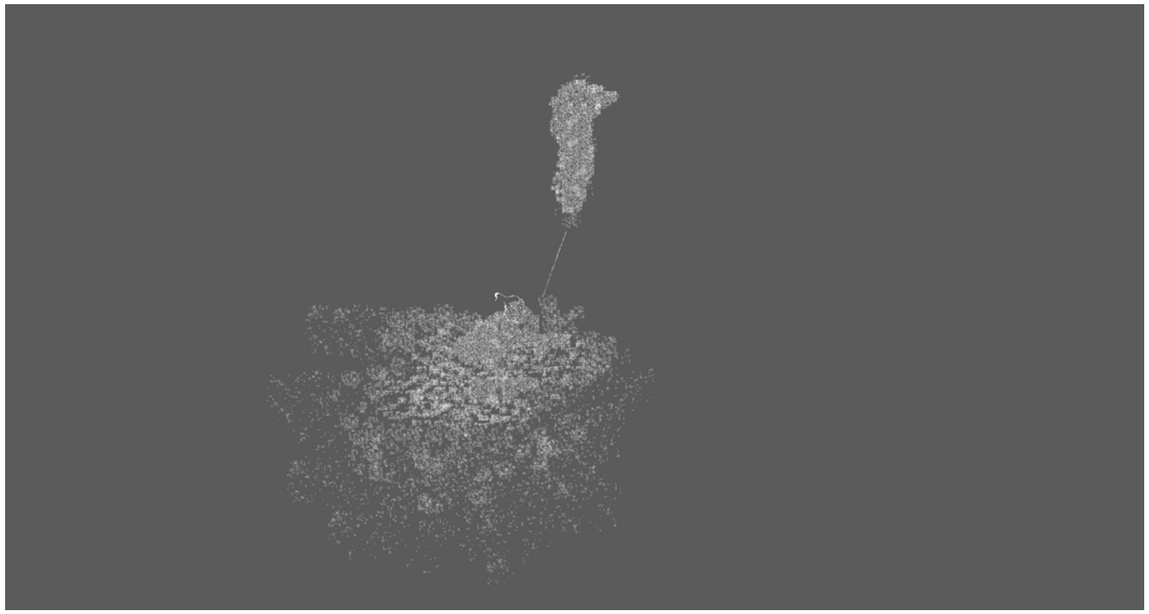
New InfraSTRUCTURE for Urla

Yiğit Kantarcı

Urla's history is deeply rooted in ancient times, with archaeological studies revealing not only ancient structures but also insights into early ways of life. Through studying the technical and methodological aspects of archaeological surveys, I learned that Limantepe's unique stratigraphic layers hold valuable information about the region's history. Observing the contrast between modern Urla and the lifestyle of its ancient inhabitants brings forward a compelling question: what has Urla lost over time? In the past, a complex network of small settlements and "polis" was connected by trade routes that facilitated the transfer of goods, information, and culture. Small settlements were strategically located near roads, fostering connection and exchange with the broader world.

This dynamic relationship between small and large settlements has been disrupted by modern, individual transportation, which has diminished opportunities for interaction and exchange along the way. With this project it is attempted to "unearth" this historical network and restore the potential for interaction and trade, while expanding the concept of production as in ancient times. The transportation network across the Urla peninsula is reimagined at a regional scale, with certain roads transformed into facilities that address the needs of local settlements. Limantepe is chosen as the generative point of the project, symbolizing the ancient social networks. By creating a renewed network and facilities, it is aimed to establish a social infrastructure that will revitalize Urla's historical connectivity and cultural vibrancy.

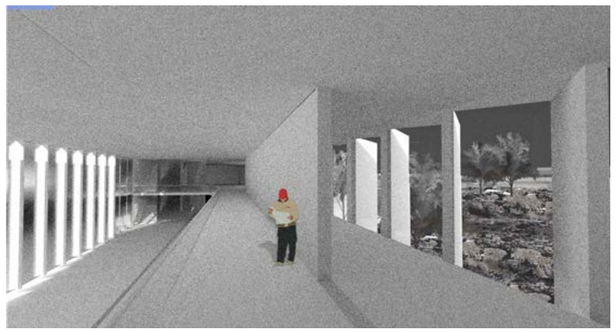


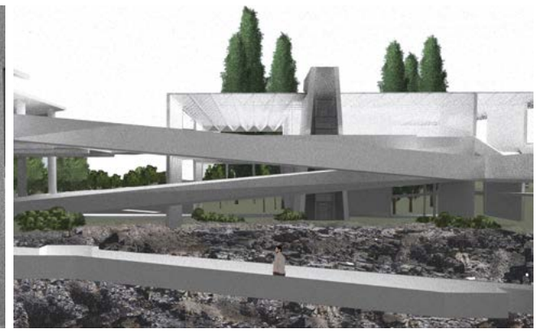

Water

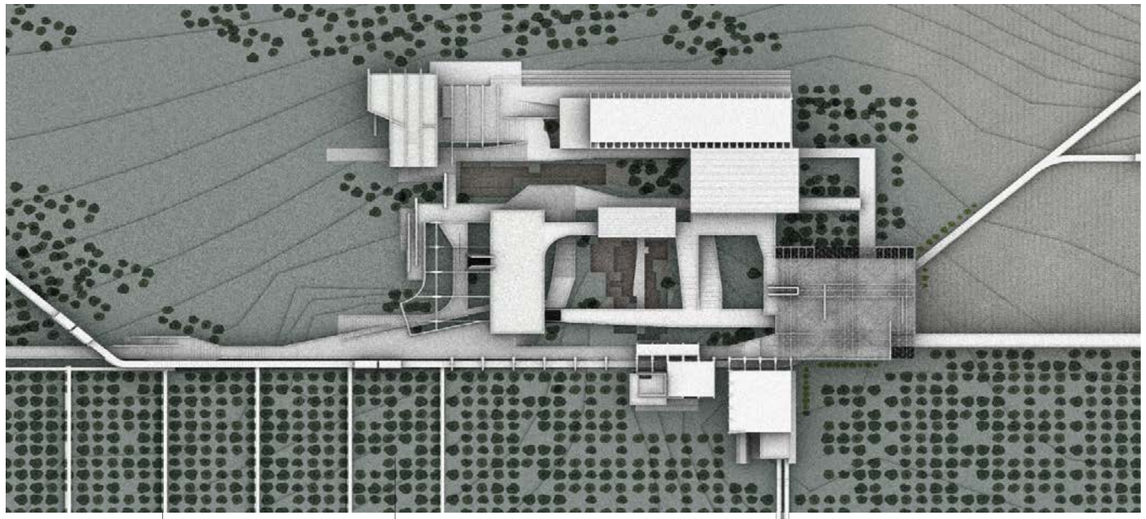

Greenery

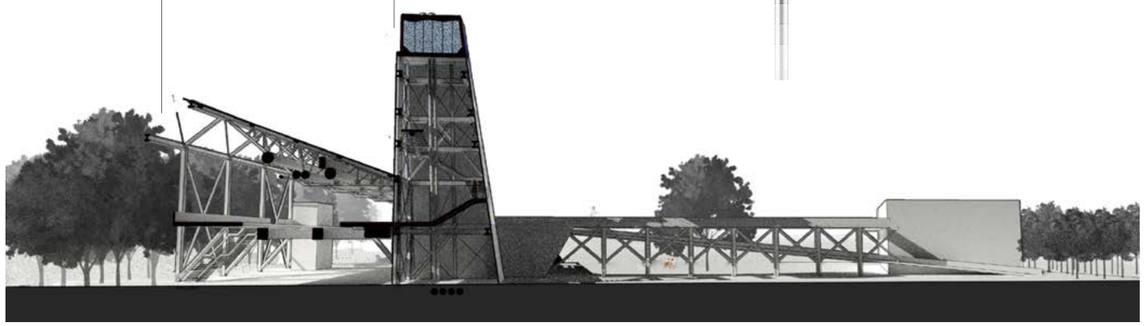

Ruins

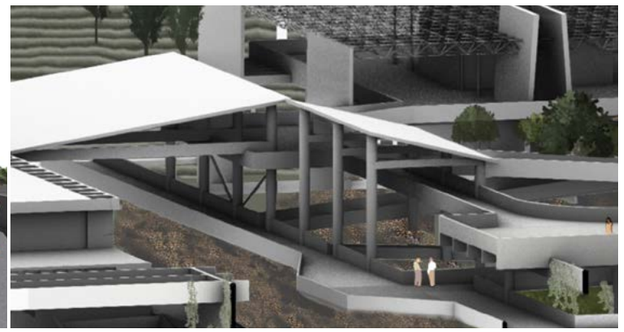

Road lined with
trees







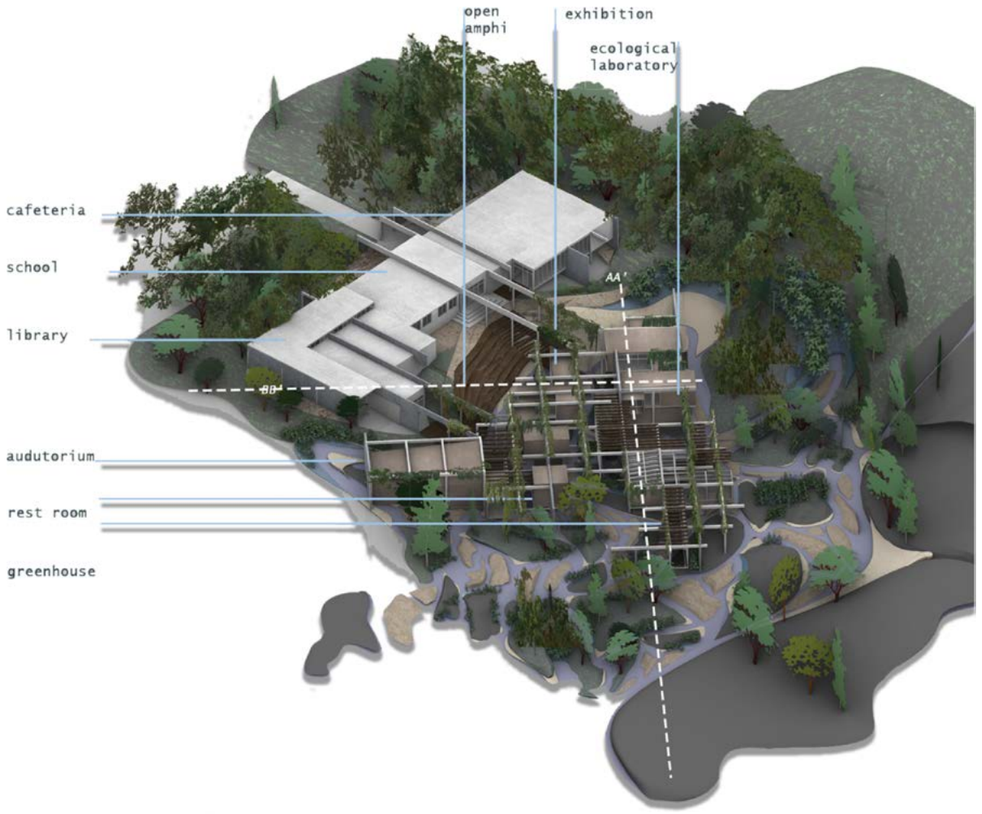


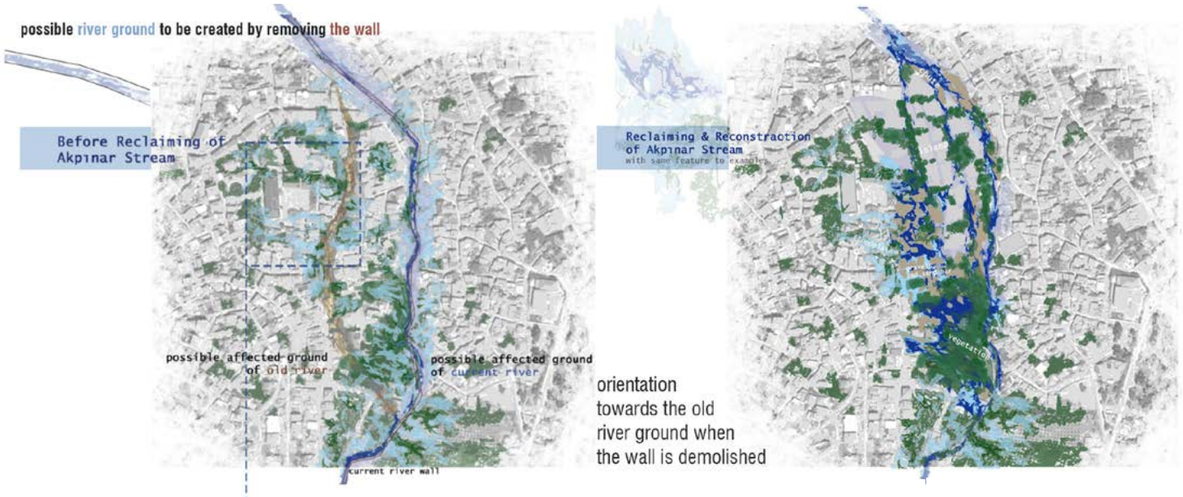


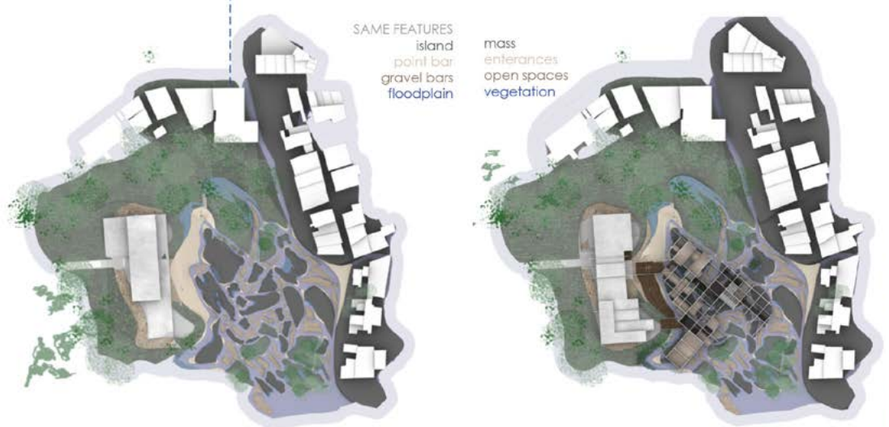
Reclaiming& Reconstruction of/with/for River

Zülal Arı

The current state of surface water resources in Izmir have been critically challenged and destroyed. Rather than confining water with barriers, the strategy to have it shape its surroundings, and foster a network, a dynamic ecosystem, has been supported. It is focused on revitalizing the Akpınar Stream in Urla by restoring natural features, such as gravel bars, islands, and flood-plains, which are expected to re-emerge once constructed walls are removed. Based on their formal characteristics, the solids and voids are created by the dispersal of water, and are reinterpreted architecturally. Islands, being more resilient, represent the masses. Point bars, being temporary accumulations at the edges of islands, represent entrances. While flood-plains create their own riparian zones, ensuring the continuity of water and vegetation, open spaces are formed by temporary accumulation islands. One of the architectural interpretations demonstrates the transformation of the research facility of the high school located in the area where these principles were applied. Along with open spaces, the ecological laboratory, library, auditorium, and greenhouses merge within the old school building forming a “water research center”.

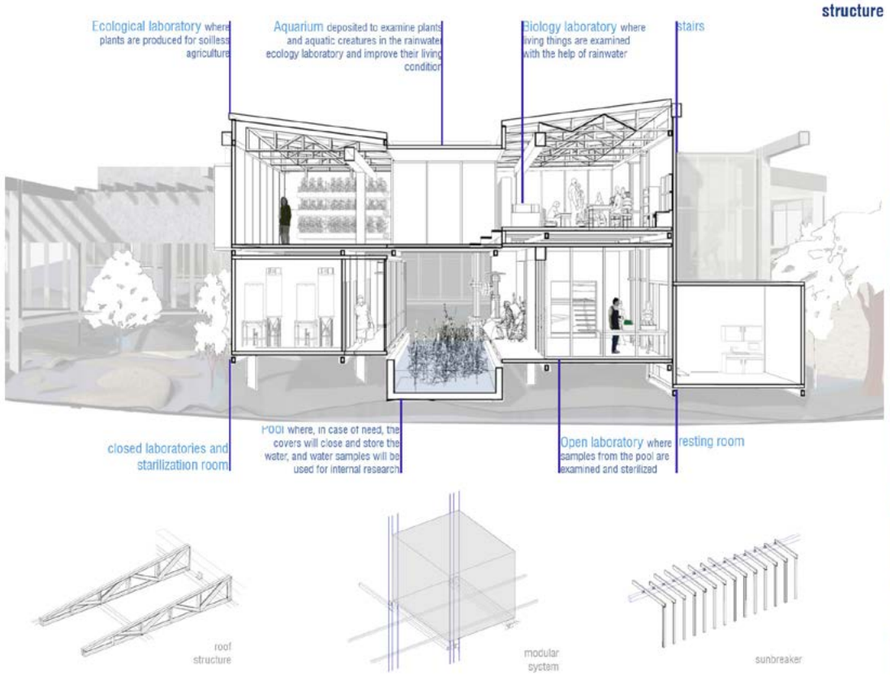


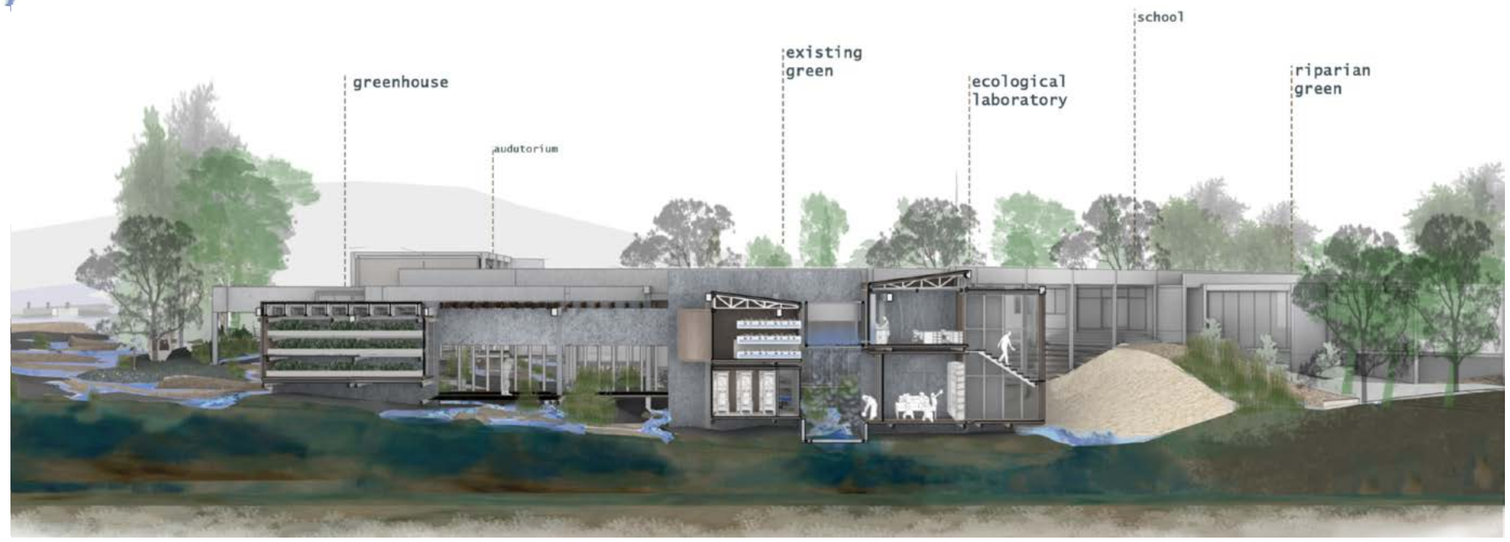




environment

environment with **structure**





Department of Architecture, Middle East Technical University, Ankara, from 2022 to 2024. While this volume reflects the design perspectives specific to these years, it also exemplifies the core philosophy of the studio, which has remained consistent since its inception in 2012: "prioritizing production over consumption and emphasizing the creation of humanitarian, collective spaces". The studio itself serves as a model of humanitarian and collective production, fostering collaboration and critical thinking. We extend our heartfelt gratitude to the students, jury members, and fellows who have enriched the studio with invaluable discussions and diverse perspectives. Through their contributions, the process of understanding the ground, developing new viewpoints, and envisioning innovative solutions have been profoundly enhanced.

Our sincere appreciation is also extended to **Müze Kumbaram** for the generous support and steadfast commitment that has been instrumental in advancing this research studio's mission and realizing its vision. We would like to extend our gratitude to the director of the Quarantine Island complex Turgut Yılmaz. It is with his initiation that the outcomes of the studio showcased as the opening exhibition of the new Tahaffuzhane Museum in December, 2024.