



THE ROLE OF REGIONAL IDENTITY IN SHAPING THE ARCHITECTURE OF THE 21ST CENTURY

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ABSTRACT

This article analyzes the architecture of significant buildings which during the last quarter of the XX-early-XXI centuries became the identity symbols of such states as France, Qatar, Azerbaijan and Kazakhstan. Regional architecture development described in uncovered inseparable connection with the globalization processes. The purpose of this article is to reveal the projects of unique buildings, based on tradition and innovation, shape regional identity and express the global image of countries. The research methodology is based on an integrated approach, which includes a number of methods: study of design, graphic and illustrative materials; analysis of artistic and technological aspects in forming the modern architecture; identifying the factors that have shaped regional identity in the architecture of the XXI century. The examples considered allow us to conclude: in the era of globalization, regional identity in architecture is expressed not only through recognizable traditional forms, but also through “presentation” objects that form the international image of the country.

Keywords: identity, regional architecture, globalization, traditional, environment

1. INTRODUCTION

1.1 Preview

Globalization is a process of uniting the world into a single system of global properties. It can be defined as the set of processes in economic, social, cultural, technological, institutional that contribute to the relationship between societies and individuals around the world.

Despite the fact that globalization has penetrated all spheres of life, most people in the world still prefer to identify themselves not with the planet or a continent, but with a country, a region or a locality where they were born and where they live. However, globalization has changed the world so much that the expression of local identity in the present-day conditions is undergoing significant transformations: it can manifest in the form of a historical tradition or in the form of new phenomena previously non-typical for a particular country or a city. These new phenomena, in the form of unique architectural structures, intrude into the existing environment of cities, unlike their surroundings, unusual, like the Louvre Pyramid, the Heydar Aliyev Centre in Baku, the complex Keruen Sarai in Turkestan, the Qatar Faculty of Islamic Studies in Doha and etc.

1.2 Paper's Interest and Objectives

There are no geographical boundaries and obstacles for science and creativity in the 21st century, in the era of global digital technologies. The digital world creates new rules and technologies for inter-national interactions in all areas, including architecture.

The purpose of the article is to show how projects of unique buildings based on the synthesis of the context of a place and new technological solutions shape the regional identity and express the global image of countries.

2. LITERATURE REVIEW

Starting from the last third of the twentieth century, as a reaction to globalization, regional trends have begun to intensify across the world as well as various forms of socio-cultural and political self-identification of communities, which have manifested in the ideas and actions aimed at preserving the identity of a region or at increasing its status in the system of nation-States [1].

Globalization has “eroded” the identity and national specificities of states and has penetrated into all spheres of life, it has actively and clearly demonstrated its presence through architecture [2].

2.1 The Louvre Pyramid (Pyramide du Louvre)

The Louvre is the former residence of the French kings and the world-famous art museum. In the 80s of the twentieth century, it experienced a new "renaissance" in connection with the construction of a new main entrance in the form of a glass pyramid. And for more than 30 years, along with the Eiffel Tower, the Louvre pyramid has also been a symbol of France and Paris - the bold work of the American architect Ieoh Ming Pei (Fig. 1).



Fig. 1. Louvre (French Musée du Louvre) - one of the largest art museums in the world [3].

During the construction period and the first years of its existence, the project was subjected to rather sharp criticism for the provocative contrast of the modernist pyramid and historical facades surrounding it from all sides. But time has proven that the author of the pyramid was right: the uniqueness of the object, the effect of novelty in the traditional context increased the attractiveness of the museum: in 2018, the Louvre received the title of the most visited museum in the world – 10.2 million visitors. It is already obvious that in 2021-2024, the Louvre will not be able to set a new record or at least repeat the previously achieved due to the COVID-19.

The Eiffel Tower was not accepted by the society at the time too, since it did not follow the regional traditions; and today this building is a symbol of Paris. So many unflattering words have been said about this, not to mention the letter of protest, which was signed by Charles Gounod, Charles Garnier, Emile Zola, Lecomte de Lisle, Alexandre Dumas-son, Sully Prudhom, Guy de Maupassant and others [4]. In the twentieth century, the project of the Centre Pompidou (architects- Renzo Piano and Richard Rogers) was exposed to obstruction as well. The example of the Louvre pyramid reveal that universal architectural structures not directly related to local tradition can create a new identity - not national, but cultural.

2.2. The Qatar Faculty of Islamic Studies (QFIS)

Another tendency in the formation of regional identity is manifested in architectural structures, whose artistic image is associated with national symbols - visual (decorative elements) or spiritual (legends, myths, etc.). An innovative solution with regional features is the unique shapes and spaces of the Qatar Faculty of Islamic Studies and a mosque in Doha (Qatar), where giant mesh structures resemble arabesques and Islamic calligraphy. The project was developed by the architectural bureau Mangera Yvars Architects - MYAA / UK in 2015 and differs from the traditional mosques of the Arab East. The object stands on five columns: they symbolize the five pillars of Islam and are covered with sayings from the Koran. The architecture of the mosque is innovative, but the "citation" through visual techniques of the local culture gives the structure a regional character (Fig. 2).



Fig. 2. Mosque in Doha: a - general view; b, c - perspective of the courtyard; d - the covered part of the courtyard [5].

Regional identity in architecture is multiplied by the use of traditional methods of climate control: the main advantage of buildings in hot climates at all times has been the creation of a microclimate through architecture, without energy sources. The air plays a special role in traditional architecture, it moves through numerous ducts in the interior space to maintain a comfortable microclimate.

A mosque in Doha with an openwork outer shell reminiscent of mashrabiya, with climate control systems, being a traditional element of the countries with hot climates, is an example of the modern Arab architecture, which harmoniously combines historical traditions and innovative technologies of the XXI century.

2.3 The National Museum of Qatar (NMoQ)

Next area of expression of local identity is iconic symbols that are associated with images of local culture, nature, such as the National Museum of Qatar, built in 2019 in Doha and designed by architect Jean Nouvel (Fig. 3.4). The artistic image of the museum is inspired by a unique natural phenomenon - the "desert rose". "Desert Rose" - mineral aggregates that are formed due to lenticular crystals (rosettes), reminiscent of rose petals. This type of gypsum crystallizes in the desert sands after precipitation, and takes on bizarre shapes. The innovative material used in the construction of the museum, creating an analogy with the petals of a "desert rose", personifies the nature of this country and carries an important regional narrative. The circular discs of the architecture of the National Museum of Qatar, turning under different planes, create rich black-and-white spaces and shelter the museum's light openings from direct sunlight, providing pleasant diffused lighting in the halls.

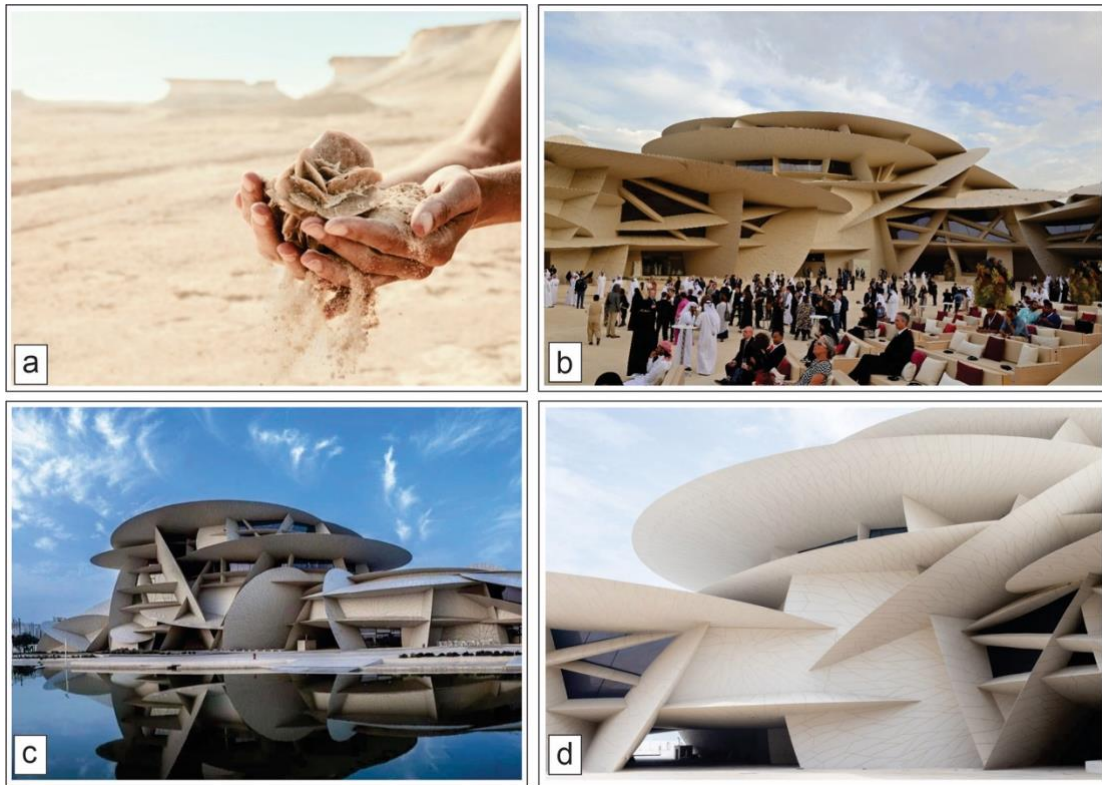


Fig. 3. Qatar National Museum: a - desert rose (mineral + gypsum + sand) - source of the image [6]; b - opening of the Qatar National Museum in Doha [7]; c - general view [8]; d - a fragment of the main facade [8].



Fig. 4. a, b - the interior of the souvenir boutique [9]; c - "co touch" of innovation and tradition [8].

The museum is a repository of the culture and achievements of the people, it has impressive interiors of exhibition halls and souvenir shops. Next to the museum there is a historical building - a small palace built for the Sheikh Al-Thani family at the beginning of the 20th century, when Doha was still a small town. The new museum is delicately "inscribed" into the context of the environment, matching the shade of the facade materials with the neighboring Al-Thani palace (Fig. 4c). The proximity of these two, valuable for the local community, buildings symbolize the continuity of the centuries-old history of Doha, "throws a bridge" between the symbols of tradition and innovation.

2.4 The Heydar Aliyev Centre

One of the most famous projects that have shaped a new identity in the regional environment is the Heydar Aliyev Center in Baku, which was awarded the prestigious architectural award of the London Design Museum in 2014 and was named "Project of the Year". The legendary Zaha Hadid considered this object, developed in 2007, to be one of her main projects (Fig. 5).



Fig. 5. Cultural Center "Heydar Aliyev". Arch. Z. Hadid, Baku, Azerbaijan 2007-2012; a - perspective; b - the interior of the concert hall; c - general view; d - bird's-eye view [10].

Z. Hadid explained her idea of the fluidity of forms inherent in Islamic architecture: “Numerous grids or sequences of columns here flow into infinity, like trees in a forest, creating a hierarchical space. Continuous calligraphic and ornamental patterns flow from carpets to walls, from walls to ceilings, from ceilings to domes, creating seamless interconnections and blurring the distinction between architectural elements and the environment. We intended to give this historical understanding of architecture a new impetus and create a new identity based on tradition” [11].

Heydar Aliyev Center is an example of a masterly use of innovative properties of materials in architecture. The sculptural, laconism of the external forms smoothly flows into the internal spaces, where the image of the interior is defined by a single movement, completing the general artistic design of the structure. Powerful plastic, calm whiteness of surfaces flowing from facades to roofs, terraced surrounding landscape, create a solemn "sound" of forms, shaping a new context of the environment. The resonance produced in the world by the HeydarAliyev Center architecture puts this object on the level of global examples of a new identity.

2.5 The complex “Keruen Sarai”

The city of Turkestan - one of the oldest human settlements in Kazakhstan is the administrative center of the Turkestan region. The city was founded more than 1500 years ago and has always had a special cultural and historical significance for Central Asia and the Turkic world. In recent years, the city has undergone a large-scale renovation and expansion of the housing stock, modernization of the master plan, ensuring a comfortable stay and movement in the city.

There is an implemented reconstruction project for the historical part of the city, residential complexes, a new airport, the "Farab" library (Fig.6-b) and "Keruen-Saray" (Fig. 7), the Central Asia's largest tourist complex with an area of 20.5 hectares built in Turkestan in 2021.



Fig. 6. Architecture of the city of Turkestan: a - complex "Keruen-Saray" 2021; b - library "FARAB"; c - southeastern facade of the Mausoleum of Khoja Akhmed Yassawi; d - improvement of the territory. The photographs were taken by L.M. Aukhadiyeva. 2021.



Fig. 6. Tourist complex "Keruen-Saray", Turkestan. Compiled by the authors.

The multifunctional complex "Keruen-Saray", which includes a hotel, restaurants, souvenir shops, a modern cinema, walking areas, canals, is inscribed in the existing urban development and creates a new identity of the old city. The artistic image of the buildings gives rise to allusions with the ancient eastern cities: domes, arched openings, openwork "mashrabiya", other shades of the walls. The buildings of the complex are interconnected by a network of canals. The architecture of the new objects of Turkestan reflects

the monumental nature of the architecture of the East and modern technologies in construction, tradition and innovation.

The project for the reconstruction of Turkestan harmoniously transformed the territory around the unique regional masterpiece of architecture - the Mausoleum of Khoja Akhmed Yassawi (XIV century), which is included in the UNESCO World Heritage List (Fig. 6c). The Mausoleum, being the dominant of the urban environment of Turkestan and the orientation point for all planning axes, dictates the scale and style of the artistic image to the new architecture.

The spatial relationship of the Mausoleum of Khoja Akhmed Yassawi and the new complex development of the city emphasize the integrity of the spatial environment of Turkestan as a modern city with its historical roots [12, 13].

3. RESEARCH OUTLINES AND APPROACH

3.1. Field Study

Aim of the study is a search for form, self-identification methods, valuable landmark as Identification of the architecture with the region, state, nation would be impossible represented by the objects of architecture under this research unless there were innovative project. There are a lot of such objects in the history of architecture and it is important that they were created by architects and engineers as a response to the current demand of society for identity in the form of a product of scientific and technological progress.

3.2 Research methods.

The research methodology is based on an integrated approach, including a number of methods:

- analysis of design and illustrative materials (photographs, drawings, pictures) presented in the literature, electronic sources and open access networks;
- comparing of historical, cultural, artistic and engineering aspects of shaping the regional identity in modern architecture.

4. STUDY AREA

Unlike traditional architectural objects, all these unique buildings and structures are the images that glorify the place where they have appeared, being the result of advance in science and technology. They have brought new fame to their cities, the architecture of which "speaks" the "international" language of shapes. Global architecture penetrates the regional system and promotes a better understanding of traditional values and expression of a regional identity. The process of interpenetration of the global and the local in architecture is unstoppable. However, there is an opportunity to maintain a balance between the "local specificities" and "something new from abroad".

Examples of buildings and structures expressing regional identity in different concepts are also typical for Kazakhstan. Over 30 years of the post-Soviet history of the country, dozens of objects have been built according to the projects of local and foreign architects, using traditions and innovations in different combinations: The Korqyt Ata complex, (architect Bek Ibraev et al., 1980), the mosque in Pavlodar (architect Tolegen Abilda et al., 2001), the observation tower "Baiterek" (architect Akmurza Rustembekov et al., 2002), a memorial complex "ALZHIR" (architect Saken Narynov, 2007), cinema and concert hall "Kazakhstan" (architect Manfredi Nicoletti, 2009), the shopping and entertainment complex "Khan-Shatyr" (architect Norman Foster, 2010), Palace for school students in Nur-Sultan (architect Nikita Yavein, 2012), residential complex "Emerald City" (Zaidler Partnership Architects / R. Varakalli, 2013), National Museum (architect Vladimir Laptev and others, 2014), , the complex "Kone Taraz" (architect Eskander Baitenov, Galym Issabaev et al., 2015), etc. [14, 15, 16, 17].

5. PROBLEM

Local engineers note that it is important not only to assimilate the local flavor, it must be transformed into some other scale. In modern projects, it is not enough to reflect only a narrow understanding of identity: to convey a typical color, the symbolism of a place, its meaning. Identity is traditions translated into a modern language. Local architects do not want to create "rehash" of national architecture. They are ready to explore modern technologies, and with its help, they continue to demonstrate a new identity [10].

Italian architect Laura Peretti, an expert in the restoration of historic buildings and landscapes, reflecting on the relationship between a local identity and the global innovation, notes: “At the beginning of my career, I was impressed by the power of architects to impose their own architecture, but after 20 years of practice, I wonder if that’s a wise thing to do. Many places are becoming similar to each other, and we cannot understand the identity and differences of countries. It is important to work on a concrete identity, which I try to do in my projects - connecting the specifics of buildings and the peculiarity of the landscape, while bearing the context and traditions in my mind. But innovations are surely needed: you cannot look into the future if you do not know your past - these both must be brought together” [18].

3.3 Outcomes and Remarks

Modern practice shows that in the era of global contacts, identity in architecture is expressed in different ways:

- direct "citation" in architecture of traditional forms and elements, demonstration of the continuity of culture ("Keruen-Saray" complex in Turkestan);
- use of iconic images in architecture, semantic allusions of local symbols and signs (mosque in Doha, National Museum of Qatar, Heydar Aliyev Center in Baku);
- inclusion of universal forms in local architecture that clearly demonstrate the innovative nature of materials and construction methods. These objects, as a rule, are the result of introducing complex engineering solutions into the architecture. The examples of the Centre Pompidou, the Louvre pyramid in Paris show that universal architectural structures not directly related to a local tradition can create a new identity - not national, but cultural.

The architecture of each country strives to manifest local characteristics, but, in the context of existing global influences, this is impossible without connection with the world’s innovative practices.

6. CONCLUSION

The analysis of famous examples in the world’s architecture allows us to conclude that the synthesis of local cultures and global trends is an important condition for shaping a regional architecture. Regional identity manifested in architecture is an integral part of the development of the state in the era of globalization. Globalization creates new conditions for interaction in all spheres, including architecture. International architectural companies, recognized masters of architecture, implement their projects in different countries of the world. This process brings new meanings to the traditional understanding of regional identity. Identity can be expressed through adherence to new technological solutions, emphasizing the continuity of traditions, or creating a balance of the “old” and the “new”. When creating an object in a regional environment, the architect has two options: to manipulate universal geometric shapes or to use expressive elements that have symbolic meaning, to make them consonant and readable for a particular place.

In conditions of dense development, structures are included into the local context in different ways: the contrast of the new object with the environment (“Cultural Center of Georges Pompidou”, “Pyramid” of the Louvre, Paris) or identity, “dissolution” in the existing building (“Keruen Saray”, Turkestan). In an open area, an object that forms a new identity plays the role of a kind of "magnet" that begins to "dictate" the conditions for the compositional organization of the spatial environment in its zone of influence (“Heydar Aliyev Cultural Center”, Baku; "Khan-Shatyr", Nur-Sultan) ...

The originality of cities and states is clearly manifested through architecture that reflects the cultural values of specific places. To preserve regional identity in architecture, it is necessary to identify the individual characteristics of the region, the cultural and construction experience of the local population. These basic factors must be transformed through the prism of universal world standards and new technologies. Designs of unique buildings, based on the synthesis of traditions and technologies, demonstrate the role of regional identity in shaping the modern architecture and expressing the country's global image.

The role of regional identity in development of architecture of the XX-XXI centuries is expressed not only in ensuring the continuity of the traditions of shaping, but also in shaping the image of a modern state on the international arena based on the progress in science and technology.

Identity in architecture is manifested in different shapes:

- direct "citation" in architecture of traditional forms and elements;

- the use of iconic images associated with local symbols in architecture;
- inclusion universal forms into the local architecture that demonstrate the level of scientific and technological progress in this country. Objects that are not directly linked to a local tradition, become symbols of cities; they bring international recognition to their countries and shape a new identity –not a national identity but an image.

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FORESIGHTS ON THE TRANSFORMATION OF THE PUBLIC SPACE WITH THE COVID-19: DIGITAL PUBLICITY

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ABSTRACT

The COVID-19 epidemic takes place in our lives as a crisis that completely transforms or has the potential to transform all the dynamics of social life and all daily life practices regarding the use of urban space. Pandemic conditions have significantly affected individuals psychologically, socially, socially and economically. Precautionary restrictions have squeezed social life into housing. While this situation increased the orientation to the digital or virtual environment, it caused a withdrawal from the public space. In this study, the dissolution from the physical environment of the public space to the virtual environment of the private space is described by a new kind of publicity experience called 'digital publicity'.

With this study, in which scientific suggestions and predictions about the transformation of the public space, the concrete effects of the pandemic process in this transformation and the results of the 'digital publicity' situation that developed as a natural return of the process, are investigated, it is aimed to develop a discussion environment on how the changing dynamics may affect the use of public spaces in the future.

Keywords: public space, digital publicity, digitalization, virtual public environment, COVID-19, pandemic

1. INTRODUCTION

The COVID-19 epidemic [1], which was detected in December 2019 and pushed all public and social life to a mandatory and radical change with the declaration of a pandemic on 11th March 2020, confined daily life into the housing. Especially education, health, travel, academia, culture and arts, sports, economy and many other spatial use practices were restricted [2]. The public use which the most important channel socialization of the human, who is a social being, was confine. This situation has led to the transformation of the social practices realized in the urban space and the public character of the space into another level of publicity in the new world order. In this new social order, the weakening of public relations in physical space, the gradual blurring of the border between public and private space, and the emergence of new behavior patterns have become inevitable.

In this process, where the urban space has become almost an escape point, the necessity of arranging the open space designs in accordance with public use has emerged. A new lifestyle should be envisaged for post-pandemic public spaces where social interaction was most intense before the pandemic, and people should have a safe space within the social/physical distance rules [3][4].

On the other hand, public communication networks, which have been stripped of the physical space, have been transferred to the digital environment through social platforms. Social networks established through the 'virtual public environment' [2][3] or the 'hyper-real space' in Baudrillard's [5] simulation theory have become a part of daily life. Especially in the last 2 years, research on the conditions that bring together COVID-19 and the state of publicity mentions that many dynamics of social life have been transformed. According to the researches, the change between the state of digitalization and the phenomenon of publicity, which manifests itself in many areas with globalization in the pre-pandemic period, is getting deeper. With this study, it is aimed to explain a new kind of publicity experience that we call 'digital publicity' and to

develop a dynamic discussion environment on how the virtual public environment can affect the use of urban public spaces in the future.

The pandemic process has shown that in case of any crisis, social life can suddenly transform and the urban space will be affected the most. While the physical space has almost lost its public character, the private space has gradually started to open up to the outside/public through the virtual environment. And finally, public life is integrated with private life and physical space is integrated with virtual environment (Figure 1). With this study, it is aimed to explain a new kind of publicity experience that we call 'digital publicity' and to develop a dynamic discussion environment on how the virtual public environment can affect the use of urban public spaces in the future.

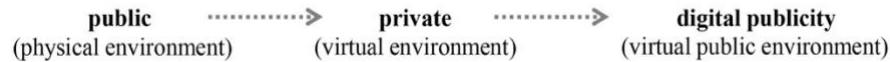


Fig. 1. Transformation of public space with the COVID-19 process

In the study, the theoretical background, in which the changes in the public space and social practices under the influence of urbanization and globalization processes, is observed. The changing dynamics related to the use of public space in the COVID-19 process have been tried to be explained by associating it with the digital publicity phenomenon. In the comprehensive research process, it has been seen that many different perspectives have been developed for the transformation and future use of public space with COVID-19. Opinions about the equal distance and accessibility of virtual public spaces on digital platforms to every individual, foresights that new 'digital public spaces' can completely replace physical space in the long run [2][6], and the ones that combine physical space with virtual environment conditions. approaches [7] were encountered.

With the pandemic process, the changing spatial use of the public space, the new virtual public relations being established through the digital environment, and the ideas and foresights about how the changing social dynamics can enable a life practice in the future have been examined with the qualitative data analysis method. Within the scope of the method, the data obtained from the read-across were placed in a systematic framework and prominent common and original views were brought together. With the help of this framework, the following questions are addressed:

1. Can the digital environment be accepted as a new kind of social environment that destroys and re-establishes the dynamics of the public space?
2. Is the digital environment a tool for establishing new publics? What kind of dynamics do the new types of publicity that are being established through the digital medium contain?
3. What will the public space or publicity turn into after the COVID-19 process?

The study is basically based on the problem of "What will happen in the post-pandemic?". The questions determined were answered by using the systematic data obtained with the idea of developing a solution to this problem, and the public living conditions foreseen for the post-pandemic period were evaluated with a holistic perspective.

2. THEORITICAL BACKGROUND

Hannah Arendt defines the concept of 'public space' as a 'world' realized by human actions, composed of human-made objects and shared by humans [8]. In addition, Jürgen Habermas analyzes this world as a free discussion environment where individuals can leave their private spaces and participate in the discussion as equal citizens and have a say on all kinds of social, cultural and political issues. According to Habermas, people develop their individual skills by locating in a public network of social relations. The state of being together allows people to learn everything from each other and to create a social culture [9]. On the other hand, Richard Sennett sees the urban space and the public space as completely identical. According to Sennett's approach, "the most important feature of the city is that it is a public space that gives the opportunity to relate to others without hiding personal differences and imposing personal values on others." [10]. Discussions on the city and public space are mainly based on a relation and transformation between the 18th and 19th centuries. While the 18th century describes the rise or formation of publicity in terms of modernity, the 19th century indicates the period in which the phenomenon of publicity was resolved with the changing social practices in human, urban and public life [8]. According to Sennett, the public man of the 18th century is not an actor in the public space in the late modern period. In other words, the public man in the 18th century has lost its publicity in the late modern period. It is not possible to talk about public man in the late modern period [11]. In a sense, it can be said that the phenomenon of the public

space, which dates back to the Antiquity, gained its contemporary interpretation with the changes in the social structure with the effect of industrialization in the 18th century and the emergence of the bourgeoisie as a new social class.

2.1 The emergence of the public space and its transformation until the period of globalization

Modernity has prepared the ground for the transition from an understanding in which daily life is limited to the residential space, to a new social practice that directs the direct to go out on the streets and have a public experience. In the 18th century, as modern cities expanded with changes in social life, population growth, economic, political and bureaucratic developments, they were equipped with new public spaces that organized urban life practices [12]. The urban public space has begun to be seen as an environment where individuals can establish social relations with others, a show and performance space where versatile truths, different thoughts and identities are discovered [13]. In the cities of this period, 'go out public' is a way of being a 'perfect public person'. The word "public" refers to the gathering of various groups of people, and "people who can go in and out of everywhere, and who can act comfortably in situations that have nothing to do with familiar things" are described as "cosmopolitan" [14]. The issue of who the 'public' includes and where the 'public' is located has started to come to the fore. Bourgeois is no longer concerned with covering up their social origins. Meanwhile, the word "public" gained its modern meaning, and thus it no longer meant only a social life zone with a different position from family and close friends, but also a public space consisting of acquaintances and strangers, which included a wide variety of people [14].

The revolutions that took place with the Age of Enlightenment and the rise of industrial capitalism led to significant changes in social relations and, accordingly, in the perception of public-private life of the society. In this period, individuals who want to get rid of the pressure and stress of life in their free time outside of working hours are interested in public experiences walking, strolling in the open air, and also, social places such as restaurants and pubs which were a natural part of people's lives before modernity. Because, in this process, industrial capitalism necessarily take off individuals out of the house. Therefore, public experiences are public shelters that are held in the current living conditions. Public spaces have done a great job in keeping the masses in the city centers and have gained an institutional and capitalist character with industrialization. Consumption spaces such as eating and drinking, entertainment, socio-cultural and urban-public spaces such as parks, museums, cinemas, theaters have become an integral part of the daily life culture of the city [12].

The public ensembles that show themselves in theaters, museums and concerts have a bourgeois character in terms of their social origin. The superiority of the bourgeois publicity began to emerge in the 1750s [15]. While the bourgeoisie consisted of the 'self-employed small business owners' of early urban Europe until the end of the 18th century, in the 19th century it now denotes a completely different population from the previous one, consisting of 'white-collar workers of middle and lower class '. The emergence of the 'property owner and educated bourgeoisie' figure in Western Europe since the 19th century enabled this social class to become stronger and the dominant class [16], on the other hand, it led to the emergence of social inequalities in the public space. According to George Simmel, who was interested in the cultural dimensions of the urbanization movements that started to rise in this period, modern life, in which individuals' claim to keep their own autonomy and individuality in their own hands, leads to a consciousness transformation in terms of getting used to urban culture, integration or disintegration due to social inequalities that gradually affect the social structure [17]. With the effect of the new lifestyle brought by industrial capitalism, the behavior of individuals in public has radically changed [10], and the norms held in the public space have begun to transform [18].

This process, which Sennett [14] interprets as "the public gradually loses its real meaning and the sociality leaves its place to individuality" and argues that it reveals the "private society", has led to the development of the interaction between capitalism and public geography in two directions. The first of these factors emerged as the situation of 'withdrawal from the public to the family'. In the 1840-1850s, the effect of industrial capitalism in the public space became evident, the balance of public and private life changed, and the private space has prefer to the public space. These conditions led the members of the private society to escape from the public space and seek refuge in the 'family' life, which they saw as their own private shelter [35]. In the private society, the 'family' have begun to be seen as an idealized sanctuary and a world on its own, carrying higher moral values than the public space. Also, it became a criterion for escaping the corrosive effects of the capitalist attitude in the urban area and valuing the public space. The tendency to cling to the family, which forms the basis of the private society and is seen as the basic condition of the ideal life, has led to the gradual disappearance of publicity in modern life. Industrial capitalism,

which separates the public and private spaces, has been seen as a way of life that weakens the understanding that legitimizes the public space. According to Sennett, the term personal eventually destroyed the term public [14].

Secularism, which corresponds to an understanding that nothing that affects people morally and emotionally can be considered apart from one's private life, and also which intertwines the public space and the private space in the social conditions of the 18th century has changed over time. According to Sennett, the new understanding of secularism, which affected the way people interpreted the foreign and the unknown in the 19th century, was one of the factors that raised the private society. The initiation of mass production, one of the possibilities of industrial capitalism, combined with the secular effect in the social structure. In the meantime, 'confusion about public appearance' emerged as the second factor between the public space and capitalism. With the spread of mass production models, a mystification occurs in the material life in the public space, especially in clothing, which leads to uniformization or homogeneity, but no one believes that it is uniformized [14]. This situation means that "very different segments of the cosmopolitan public take on similar appearances and public signs lose their distinctive features" [14] in the social structure.

In the globalization process in the 20th century, with the Fordist production system and technological developments, which led to social and physical homogenization, mass consumption habits became widespread [19] [20]. Significant changes began to be observed in the formal and social structure of public and private spaces [13]. In conclusion, this socio-cultural changes in social life has led to a gradual change about the use of public spaces.

2.2. Socio-cultural changes in public life under the influence of globalization

According to Hayta, while Dilip K Das defines the process of globalization as the integration, homogenization or simultaneous development of countries and economies, Anthony Giddens defines globalization as the impact of events in one country on other places and the intensification of social relations throughout the world [21]. The beginning of an economic globalization process that transforms the world into a single market and offers the same living conditions to all individuals, and also a localization process in which ethnic consciousness is politically at the forefront, points to the formation of a cultural space [21].

Emphasizing the reproduction of space, daily life and capitalist social relations, Henri Lefebvre describes the city as a spatial context in which production relations are reproduced in people's daily life experiences. According to Lefebvre, who describes the situation of cities in the globalization process through the parallel relations of "capitalism's dominance - social fragmentation" and "homogenization - intangible space production", capitalist social relations are reproduced in the daily use of space [17] [22]. According to David Harvey, who considers space as a social dimension both shaping people and is shaped by social practices, changes and transformations in space are the results of the capitalist capital accumulation process and spaces are constantly exposed to creative destruction within this system [23].

The transformation of capital transfer together with the change of the user population in global cities causes a social separation in the social structure and a spatial separation in the public space. The reproduction of public spaces that can bring together the social segments that are subject to segregation in an environment of socio-spatial segregation aims to preserve/raise the public quality of urban space. In order to trace the ever-deepening transformation in public spaces in the globalization process [13][24], it is necessary to focus on the post-1960s. In 1966, Peter Hall examined cities in terms of their roles at the national and international level and named the centers where professionalized activities are concentrated as 'world cities' [25]. After this period, the changing socio-cultural changes in public life triggered the debate on the concept of public space after the 1970s [10].

Industrialization has led to the dominance of capitalist relations [27], and the globalization process has accelerated the settlement of consumption culture in social practices. After the 1980s, globalized consumption models, which became widespread with the influence of liberalism in the economy, formed the basis of the lifestyle described as 'luxury'. In a sense, a social practice has developed, which can be associated with the abundance of free time of individuals and corresponds to the public display of assets that are owned by excessive consumption (consumption for waste, pomp and prestige, etc.) [27][28]. As a result of the economic crises that emerged especially in the Third World Countries on the way to becoming a global city, segregation and inequalities have emerged in income distribution, consumption patterns, lifestyles and use of public spaces, and social class polarization has increased [29][46].

The roles of public space are changing with the neoliberal urban policies implemented in the process of becoming a global city. In the restructuring process of the globalizing city, the public spaces shaped according to the needs of the new middle class citizens become excluding the disadvantaged segments who

cannot adapt to this restructuring, and their level of publicity decreases [24]. The urban space includes the work and living spaces of high-income groups, on the other hand, it covers areas where low-income groups are concentrated and the separation between social groups finds its physical reflection spatially. Ultimately, as results of urban policies and practices developed to attract national and global capital, public closures are experienced in urban spaces. The public closure, which occurs as a result of the destruction of social differences in public spaces, generally occurs by restricting the access of low-income groups to public spaces or by sharply separating the settlement, employment and consumption spaces of high-income groups and low-income groups [30]. Focusing on the phenomenon of inclusion in the global capital network and overdevelopment in cities in this period, Saskia Sassen stated in 1991 that new strategic roles were assigned to some cities as a result of the combination of the spatial distribution of economic activities and global integration in the last 25 years and defined these cities as 'global cities' [25]. Sassen used this concept to describe the new city formation that emerged with the global economy. According to her, while the concept of world city includes a timelessness attributed to itself, the global city model points to a certain socio-spatial historical period (the globalized capitalist system after the 1970s) [31]. According to Jean Baudrillard [32], who deals with globalization with its cultural dimensions, "In this new system, the world of needs has been replaced by the order of social values and classifications. In the consumer society, where the distinction between real needs and fake needs has disappeared, the individual believes that purchasing and exhibiting consumer goods brings a social privilege and prestige. This indicates a logic of social differentiation. Need is now a means of differentiation rather than a need for an object". Baudrillard interprets this new global behavioral practice as the consumption of public space [32].

3. THE COVID-19 PROCESS AND CHANGING DYNAMICS: DIGITAL PUBLICITY

In the globalization process that developed with the communication technology covering the telephone-fax-television revolution and the information technology covering the computer-internet [33] the technological revolutions developed especially after the 1980s and the increasing use of the internet accelerated the rise of the digital age. Digitalization has changed consumption habits, a cultural model has begun to dominate in the understanding of consumption, and reality has lost all its value in this dominance [34]. Under the influence of globalization, the loss of publicity of urban space and the change in the character of public use, together with the increase in the orientation to digital media, paved the way for the formation of "a new kind of publicity". Socio-cultural changes that have had an impact on daily life practices have created an environment where the concepts of public space and private space are discussed again [35]. Individuals are now more and more closely involved with advanced technological communication tools. Electronic objects destroy the real face-to-face relationship and digital communication dominates. This new culture model, created with a new understanding of consumption and not based on real communication, is actually more real according to Baudrillard [34]. According to him [5], in the new world order created by the capitalist consumption culture, the individual lives in a 'simulation' that he reconstructs the daily and ordinary with a completely selfish attitude for himself and for himself. Simulation is the hyperreality universe itself, created by the transfer of public relations established in the digital age from material space to digital platforms [36]. Edward Soja, who focuses on the relations between space and society with a socio-spatial view, supports this view. He emphasizes the 'virtual image' of global cities, which consists of simulations of the real world and hyper-real and imitated spaces that affect the urban life experience [17].

Sennet's approach [14], which associates the collapse of public life with the use of electronic media and accepts electronic communication as one of the tools that put an end to the idea of public life, draws attention to the tension between the hyperreal environment and the public space. According to him, electronic communication produces a passivity. It increases people's knowledge of what is going on in society, but it also prevents them from turning that knowledge into political action. The person sees more and interacts less. In a sense, the digital environment is killing public life. On the other hand, Wellman's 'independent community' theory showed that strong ties and the social/economic/cultural interaction that holds the community together are established by the individual's choice, and continue to exist independently of the place as communication tools develop. He suggests that today, communities within the city rarely establish their social ties through space, and space plays a very minor role in the interaction within the community. Accordingly, being together spatially is not a prerequisite for the formation and maintenance of social networks in strong urban interaction [37].

The COVID-19 process, which was detected in December 2019 and pushed all public and social life to a necessary and radical change with the declaration of a pandemic on March 11, 2020 [1], has been an important factor in the transformation of public space and social life dynamics from the material space to the digital environment by breaking away from their context. At the point reached with the epidemic, the digital environment reflects “a more idealized publicity than any public space” in many respects [38]. While the Internet has taken on the function of bringing people together, online communication has begun to replace traditional and face-to-face communication methods. The transfer of many public activities to digital platforms, from education to health, from art to daily life practices, has brought a new process by changing habits. Individuals' ideas about what belongs to the public and private space have changed and this situation has become tangible in daily life practices [35]. The pandemic is a small simulation of a world where science and technology, social and economic equality, nature and a return to nature dominate, where the ideal versus the non-ideal is portrayed. However, it is possible to talk about a new world order where freedom of movement is largely lost under the surveillance system, the digital world is invited into privacy, and people are partly voluntary surrenders of the days when they are almost all the same in a sense.

In this new order, the use of social media, which has been becoming increasingly widespread for the last 30 years with the effect of globalization, is a medium where individuals share their private lives to a certain extent through digital platforms. Cook and Thorsen [39] see social media as a tool that will complement the dynamics of public space and public life, reveal place identity and user patterns. While the 'virtual public relations', which are defined as 'socialization' and established through social media, where everyone and everywhere is almost completely accessible, create a large amount of information, the line between everyday life and virtual space has begun to blur. Perhaps one of the most surprising experiences has been “watching the interaction of individuals who carry out their social roles in private spaces”. Individuals who are assume a certain public role, “interact in an intangible interface” from their private spaces, giving privacy spaces a public character [37].

By combining their daily lives with their lives on the digital environment, people have reconstructed their perceptions of privacy and the distinction between public and private spaces. Finally, the new phenomenon of 'digital publicity' has come to dominate social life. Now, the active use of digital platforms and the crowd of online presentations on various platforms mean both the physical abandonment of the public space and the presentation of practices that actually belong to the private space to the new digital public space through social networks (Figure 1). “The 'strangeness' arising from the overlap of the nuclear family area and the area of social reproduction are in the form of customary situations that are tolerated by the society” [37]. In other words, many behaviors belonging to the private space overflow into the public space through digital media, in other words, the private space spreads into the public space [35] [40]. However, on the other hand, considering that the process completely changed the life practices, it can be said that there are also positive gains. “Megahed and Ghoneim” (2020) analyzed the gains from the pandemic and the post-pandemic period with two main approaches: stepping back towards nature with its healing effects and stepping forward towards advanced technology. In the approach of taking a stepping back towards nature, considerations were drawn in terms of city and architecture, and in the approach of taking a stepping forward towards advanced technology, the subjects of construction technology and digital transformation were emphasized [41]. Data from the approach concretely outline the COVID-19 process (Figure 2).



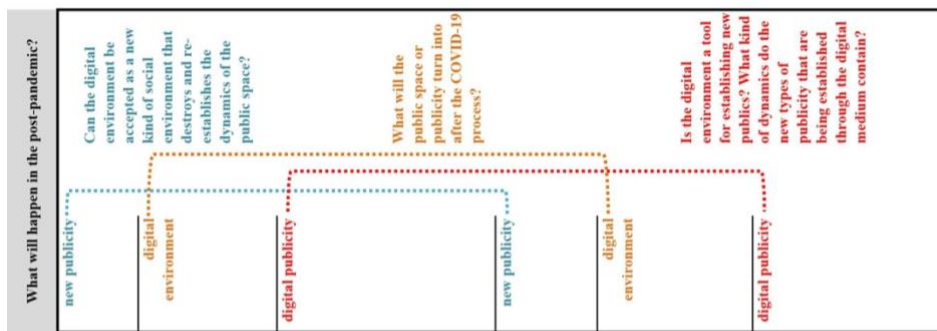
Fig. 2. COVID-19 gains [41]

4. PROBLEM: WHAT WILL HAPPEN IN THE POST-PANDEMIC?

Especially in the last 2 years, many studies have been carried out on the conditions that bring together the COVID-19 and publicity. The state of digitalization, which has become one of the most important dynamics of our lives with the pandemic, and the ideas complementary to the 'digital publicity' phenomenon, which offers a new kind of publicity experience, have been shared over digital media or made available on digital platforms as printed publications. In this part of the study, which was prepared to bring together thoughts on the situation of public spaces after the pandemic, the place of digital publicity in the experience of publicity, and the use of virtual environments as a socialization medium, the Spektrum Tasarım Rehberleri (Spectrum Design Guide) series, which is a collective formation, was mainly used. These articles, which focus on the Spectrum Design Guide series and the variables of the post-pandemic with their own suggestions [42], “evaluate the effects of the pandemic, its consequences and what it will leave to the future from different fields of expertise, and determine how our post-epidemic life will be shaped and how socio-spatial needs will be addressed. It gives place to views about the change in the world” [43]. Views related to the "new publicity", "digital environment" and "digital publicity" approaches are given in Table 1. The problem questions were answered by using the data in the table and other sources.

Tab.1. Proposals and foresights for the public space and digital environment during the pandemic

Publisher	Editors	No	Author, Publication, p.	Scope	Focus
Spektrum: Tasarım Rehberleri Spectrum: Design Guide	Sema Ergonül, İnci Olgun, Serim Dine, Kumru Çiğm, Esra Turgut	No.01 - 6.2020	-Serim Dine, Localaşan Yeni Mekanlıklar, 31-34	New forms of publicity of cafes and restaurants in urban social life **new proposals to provide physical distance and support a new public life	physical space
		Pandemide Kentel Sistem: Yasama, Calisma ve Sosyallesme Mekanlarında Yeni Standartlara Dogru	- Almetcan Alpan, Yaratan ve Kültürel Endüstriler, Teknoloji ve Yeni Kamusalıklar, 35-36	**Reaching creative and cultural content through online platforms **cyber public space **virtual reality technologies **Evolution of the understanding of public space from physical public spaces to a situation dominated by virtual environments	completely virtual environment
Spektrum: Tasarım Rehberleri Spectrum: Design Guide	İnci Olgun, Serim Dine, Kumru Çiğm, Esra Turgut	No.02 - 8.2020	- Oda Projesi, Engin Sular Cekildi ve Elimizdekilerle Bas Başayız, 07-10	**Isolation of public space **clearance of the power of the emptied public space **re-signification of urban units emptied of meaning **a new lifestyle directed by slowness, containment with less and fragility	reinterpreting physical space
		Pandemide Toplum ve Mekan: Görüşler, Öneriler	- Güzm Komuk, Kentisel Gelişme Stratejilerinde Yeni Arayışlar: Gerek Mekan - Sanal Toplum, 59-62	**Cities being the "new interface" of the relationship between "real spaces" and "virtual societies" **A 'real' life model for today and a 'virtual' life model for the future **Real spaces - real societies, Real spaces - virtual societies, Virtual spaces - virtual societies **In the future, "new interfaces" will be formed between real spaces and virtual societies, and new public spaces will be created by strategic collisions in urban space.	physical and virtual environment interface "model" recommendation
Spektrum: Tasarım Rehberleri Spectrum: Design Guide	İnci Olgun, Serim Dine, Kumru Çiğm, Esra Turgut	No.02 - 8.2020	- Oda Projesi, Engin Sular Cekildi ve Elimizdekilerle Bas Başayız, 07-10	**Isolation of public space **clearance of the power of the emptied public space **re-signification of urban units emptied of meaning **a new lifestyle directed by slowness, containment with less and fragility	reinterpreting physical space
		Pandemide Toplum ve Mekan: Görüşler, Öneriler	- Bülent Ekuklu, Salgın Dönüşürdüğü Kentler ve Teknolojiye Gelecek: Salgın İntelligence **remote work and distance collaboration tools **reduction of physical interaction, prevalence of digital interaction **epidemic localization in the post-period	**network theory **digital society, global digital citizen, digital future **artificial intelligence **increase of communication and education **increase of communication and collaboration tools **reduction of physical interaction, prevalence of digital interaction **epidemic localization in the post-period	digital interaction
Spektrum: Tasarım Rehberleri Spectrum: Design Guide	İnci Olgun, Serim Dine, Kumru Çiğm, Esra Turgut	No.02 - 8.2020	- Alp Arsoy, Mekanın Bağamsız bir Kentlilik, 61-64	**urban interaction in a space-independent interface **a new urbanity **new tools and interfaces that make the public space independent from physical space **break from the public space with information technologies and social media **blurring the boundaries of public space and private space **the loss of the functional quality of the urban space will strength its symbolic value.	going beyond physical space
		Pandemide Toplum ve Mekan: Görüşler, Öneriler	- Alp Arsoy, Mekanın Bağamsız bir Kentlilik, 61-64	**urban interaction in a space-independent interface **a new urbanity **new tools and interfaces that make the public space independent from physical space **break from the public space with information technologies and social media **blurring the boundaries of public space and private space **the loss of the functional quality of the urban space will strength its symbolic value.	going beyond physical space



P R O P O S A L a n d f o r c e s i g h t s

4.1. Can the digital environment be accepted as a new kind of social environment that destroys and re-establishes the dynamics of the public space?

According to Ekuklu [44], who reflects on the technological future of the post-pandemic society, the digital environment, which we quickly adapted to and dominated our whole lives with the pandemic, "showed how quickly something can engulf the world by simply spreading word of mouth." This situation, which Ekuklu [44] describes as "an incredible indicator of network theory", points to a process in which artificial intelligence applications will increase. In this regard, Alpan [6] emphasizes the issue of a new kind of publicity that can be established through digital environments and the position of virtual social activities in the pandemic process, and focuses on the possibility that digital or virtual environments can replace public space practices with the development of immersive and interactive technologies. He states that the applications of virtual reality technologies that offer the experience of being virtually in a real place create an alternative experience and thinks that they can come to the fore in this process.

At this point, Ekuklu's [44] opinion that the epidemic, which re-describes the concepts of "space, communication, socialization", will completely change the concept of "interaction" comes to mind. In the new social environment, physical interaction will reduce the concept of being together to a necessity, and a digital interaction that is now entirely maintained on digital platforms and is almost detached from the public space will become increasingly common. In this regard, Cook and Thorsen [39], in their study focusing on the use of social media, mentions that social media, like parks and public spaces, helps to establish an environment of interaction in this process. The interaction we have with each other and with the ground can be observed through social media data. Social media data leads the observer to map the city as 'lived experience' and provides a more subjective insight into the use of public spaces. Social media, as a tool to define the dynamics of public space and public life, to reveal place identity and user patterns, to connect with users and places, consists of digital traces left by people and a series of data points. Ekuklu [44], who predicts that the trauma experienced when the epidemic process that restricts people's physical ability to come together and gather ends, can also cause a cultural change in the social structure, mentions that the concepts of work, socialization, organization and taking action can be permanently changed by separating them from the physical. Alpan [6], on the other hand, supports this situation by stating that accessing creative and cultural content through online platforms has suddenly become almost the only option. According to him, who advocates the view that the understanding of public space will evolve from physical public spaces to a form in which virtual environments gain weight after the pandemic, cyber public spaces, which have been gaining importance for a long time, will never go to the next stage with current technology at a time when public spaces are physically unusable. It is not a remote possibility.

4.2. Is the digital environment a tool for establishing new publics? What kind of dynamics do the new types of publicity that are being established through the digital medium contain?

According to Konuk [7], who sees cities as the interface of a dynamic cultural unity, digital technologies reshape our urban world and differentiate our face-to-face communication and interaction environment that we used to. With the pandemic, a new interface will develop in the future. The future will take the form of symbolizing the change in the priorities and meanings of cities, in this context, human-oriented relationships based on needs are terminated and face-to-face contact is minimal. With these developments, cities will be the "new interface" of the relationship between "real spaces" and "virtual societies". She categorizes the changing interface between human and space as "real spaces - real societies (productive settlement areas in rural areas outside the city)", "real spaces - virtual societies (escape places defined as urban edge and suburbs)" and "virtual spaces - virtual societies (info-technology-based urbanites living in the city center and living in the business environment and shopping malls)". Claiming that the new interface in public life after the pandemic will occur between real spaces and virtual societies, and proposing a 'real' life model for today and a 'virtual' life model for the future, she argues that new public spaces can be created through strategic collisions in urban space [7].

Contrary to the new model of public life, which is defined as an intersection of physical and virtual environments for the future, Akmeşe and Arda [2] argue that the future of public spaces will be completely digitalized. According to the authors, during the pandemic process, virtual public spaces, which are expressed as the 'new' public space and are at an equal distance to each individual, have a place in daily life. And also, they foresees that if virtual urban spaces are accessible for the post-pandemic period, they can replace the physical environment and media as a 'new' public space in the long term.

Koca and Tural [3] support this prediction and state that virtual public spaces are formed in digital environments and define new spatial dynamics. In the event that the use of virtual public spaces continues to increase, individuals' contact with each other only through virtual environments leads to the fact that users are not in physical and face-to-face contact, and only a functional public space is included in our lives. With the inclusion of virtual public spaces in life so much, the increase in the dependency on information, services and network connections may cause the individual to break away from the sociality of urban life. With the sudden opening of private life to the whole world, the situation of being inside and outside becomes blurred. With the transformation of private spaces into virtual public spaces, the privacy and confidentiality of personal spaces begin to disappear.

Arisoy [37], who argues that urban interaction can be established in a space-independent interface and that a new urbanity can be created by the use of new tools and interfaces that make the public space independent from the actual space, similarly proposes to go beyond the physical space. According to him, the loss of the functional quality of public space will strengthen its symbolic value. In a world where the spatial interface is lost, cities will be able to live as memory centers. On the other hand, Arisoy [37] states that we have witnessed that social relations can be maintained without a place in the information technologies, social media and virtual interfaces that come into our lives today, but on the other hand, if this break from the public space continues after the pandemic, it is also possible to cause social segregation.

4.3. What will the public space or publicity turn into after the COVID-19 process?

“Oda Projesi” [45], a collective organization that writes on the distancing from the art and states we are familiar with during the pandemic process, is of the opinion that the power of the "empty public space" has become clear. According to the team, which focuses on how parts of the city that have been deprived of their meaning can be re-interpreted and transformed, public spaces that are shaped by people and that are meaningful through social relations and active participation have almost lost their softness, turned into a solid architectural space and even a cold surface, with the pandemic. During the pandemic process the public space has started to become isolated due to both political pressures and security reasons after global attacks. The withdrawal of the urban user from the public space [45] brought about regionalization after the restrictions and measures were relaxed. This means restricting access to public spaces in the remote area, using areas in the near area to exercise, depressurize and socialize at a safe distance. According to Cook and “Thorsen” [39], not being able to go to public spaces in remote areas during COVID-19 does not mean that their public life is less lively. On the contrary, after ongoing mass closures, these places provide an unrivaled form of social infrastructure to local residents, resulting in an increase in user numbers.

“Dinç” [38] is interested in how the post-pandemic usage scenario of restaurants, which are a part of time and actually the spirit of society, will change as meeting points in order to maintain public sociality. Arguing that the restrictions brought for non-residential areas and the adaptation of new living practices to these socialization areas with the pandemic process create new forms of publicity, “Dinç” [38] states that exemplary practices developed in all parts of the world should be used to maintain physical distance and support a new public life. According to the “Oda Projesi” [45], this new lifestyle, driven by slowness, contentment with less and fragility, will be effective in redefining the public space.

In an article by “Sennet”, planners in Paris and Bogotá mention that, instead of traveling mechanically to busy centers, they have discovered new routes called "15-minute cities" where people can get around city nodal points on foot or by bike. This news is an indication that new understandings are being developed in response to the transformation of public life after the pandemic [3]. According to Koca and Tural [3], the development of transportation alternatives, the importance of high-quality green spaces and spatial formations in accordance with social distance rules will gain importance in future designs.

5. CONCLUSION

The pandemic process has brought new discussions while restructuring daily life. In the last 2 years, many issues such as psychological disorders, business lines affected by the economic crisis, the completely transformed education system, and changing working conditions have been discussed. The starting point of this study is how the changing life dynamics after the pandemic will affect the use of public space as the physical space of socialization, gathering, meeting, reunion, meeting and separation.

The emergence of the concept of publicity in the modern sense and the socio-cultural changes that public spaces have undergone in the period of globalization and the changing dynamics in social life with

the pandemic, which is a global crisis today, outlines the situation we call 'digital publicity'. In the pandemic process, social life has undergone a radical change in many aspects and these days when physical access to urban space is restricted, the digital environment has replaced daily life practices. In the absence of physical space, cyberspace is a temporary shelter for public life [18]. Digitalization, which has developed in the last 30 years with globalization, has become widespread with the pandemic process to a extent that will drag the society away from the public space. In conclusion, the digital environment has almost replaced the public space. Within the scope of the study, the digital transformation experienced in the social space and the effect of the digital environment, which is accepted as a socialization medium, on the transformation of the public space were examined. The state of 'digital publicity', which describes a new kind of publicity, has been associated with COVID-19 and the conditions that bring the public space together. By making use of the ideas and predictions about how new virtual public relations and changing social dynamics that are being established over the digital environment can enable a life practice in the future, answers were sought to the determined research questions and a ground for an improvable discussion environment was created.

This study is not an approach that proposes an alternative use of public space after the pandemic or for the future, but to bring together the physical and social conditions of the society with the devastating effects of the COVID-19 process, and to make a multi-faceted opening to the phenomenon of 'digital publicity'. According to the data obtained, it can be said that although digital publicity seems to have entered daily life with the pandemic, it always has the potential to be active in any area of life. The sudden changes brought by the pandemic and the difficulty of adapting to new life practices have paved the way for digitalization in public life, and this new virtual environment has resulted in a forced withdrawal from the real public space. The public space has not been abandoned, but many experiences of public life have been realized through the virtual environment. The experience process has shown that the advancing digital technology has disadvantages as well as advantages, and the city has become an important break in the user's perception of safe space. Individuals who think that they have withdrawn from the public space and are directed to the private space have actually experienced an outward opening due to the sharing of personal information more than necessary with the virtual public environment. Although the effects of this process, in which the public has lost its publicity and the virtual has lost its virtuality, have begun to normalize with the easing of the pandemic restrictions, these new experiences continue to have a place in daily life. What will happen in the future is still uncertain in the memory of the society. With this study, it was aimed to raise awareness in order to seek an answer to these questions and even to answer them all together, and the ground was prepared for this discussion environment with the research.

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THE TRANSFORMATION OF KORDONBOYU: FROM SHORE TO URBAN SPACE

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ABSTRACT

Urban spaces are public spaces where the society carries out commercial and economic activities, maintains social relations and social practices. Urban spaces have gone through various destruction and reconstruction processes throughout history, and these physical changes also reshape the identity of the space. Kordonboyu, one of the most important urban spaces of Izmir, as a coastal city, has also undergone transformations in the historical process. However, it has managed to preserve its symbolic importance and publicity. In this study, the transformations of Kordonboyu are examined and its sustainability as a public space is tried to be revealed. The evolution of Kordonboyu in the historical process and how urban space and publicity were affected by various natural disasters and man-made destructions are traced. As a result, it is seen that Kordonboyu has preserved its feature of being one of the most important public spaces in Izmir, although Kordonboyu goes through continuous transformations.

Keywords: Kordonboyu, urban space, transformation, city, sustainability

1. INTRODUCTION

The relationship between city and sea has always been important, since the city of Izmir, which has a deep-rooted past, is a coastal city. Izmir, which has experienced various destructions in the historical process, has been rebuilt every time and has maintained its relationship with the sea in this process. The frequent use of the coastline as a public space shows that urban spaces are intertwined with the sea. One of the most important of public spaces located on the coastline is Alsancak Kordonboyu. Kordonboyu, one of the important symbols of Izmir's identity as a coastal city [7], has been the center of commercial, economic activities, social life, eating-drinking and entertainment activities. Since it is one of the most important urban spaces of Izmir, many interventions have been made to the structure of Kordonboyu throughout history, its identity has changed and it has undergone a continuous transformation. While some of these transformations were due to natural disasters, some of them were due to human interventions. Disasters such as earthquakes and fires or master plan and municipal activities have caused changes in the identity of Kordonboyu.

This study aims to analyze the transformations of public space and to understand the sustainability of the urban space by examining the evolution of Kordonboyu in the historical process. While examining the transformations of Kordonboyu, the study questions its effects on the publicity of the urban space.

Within the scope of this study, firstly, the transformation of the urban space will be examined within the framework of historical events that caused changes in the identity of Kordonboyu. After that, the effect of the sea filling in 1997, which is one of the most important breaking points for Kordonboyu, on the housing demand in this area will be analyzed. In this way, an evaluation will be made about the publicity of Kordonboyu. As a result, the sustainability of Kordonboyu as a public space will be tried to be revealed.

2. HISTORICAL FRAMEWORK

2.1 Izmir Kordonboyu in the Ottoman Period

Izmir gained the function of a port city starting from the 17th century and became an important location for world trade. The privileges provided to foreign traders in the 17th century contributed greatly to the development of foreign trade [1]. In addition, innovations such as the construction of the first post office, the establishment of the railway, the construction of new and luxurious houses at the demand of foreigners, the development of the banking system show that commercial life directly affects urban life and city structure [2]. In the 19th century, commercial and economic activities gained momentum with the construction of the railway, the port and the pier [3]. The construction of a new port started due to the damage to the existing port in the earthquake in 1867. Kordonboyu was also built in this period as part of the port project. This project was carried out by filling the coast due to the narrowness of the coastline and a tram line was built on Kordonboyu [1].

During this period, the majority of Izmir population consisted of foreigners and Levantines, who came to the city for trade and settled down. Levantines lived on the coastline, the Muslim population lived in the interior part of the city, the Greeks lived in the northern part of the city, and the Jews lived around Kemeraltı [4]. The fact that different communities reside in different region has led to the differentiation of the street texture and parcel structure. These differences in production of space can be interpreted in relation to cultural transformation [5]. The disconnection and spatial segregation between the coast and the city brought along social segregation [6]. The main reasons for this segregation in the city are ethnic diversity and income level differences of the residents.

LIMAN (Rubellin, 1880)



Figure 1. Kordonboyu and Izmir Port in 1880 (Source: www.izmirde.biz/)

The coast turned into a public urban space with the construction of Kordonboyu in the 19th century. In this period, Kordonboyu was the center of social activities, it is defined as a public space where entertainment, eating and drinking places are located [7] [8]. At the end of the 19th century, Kordonboyu is likened to European cities, full of luxury restaurants and cafes, elegantly dressed people, consulates, hotels, theaters and entertainment places (Figure 1). The urban space in Kordonboyu was multicultural,

lively, entertaining and cosmopolitan [7] [9]. This colorful and entertaining urban space was interrupted after Great Fire in 1922.

2.2 Reconstruction of Izmir After Great Fire

The Izmir fire in 1922 played a major role in the transformation of the city. The city became a ruin after the fire and Kordonboyu lost its former vitality and movement [7]. After the fire, efforts were made by the municipality to reconstruct the city and create city plans, thus starting a new process [9]. Since the reconstruction of Izmir coincided with founding period of Turkish Republic, city was shaped by the ideology of the Republic and there were changes according to the structure of the Ottoman period [10].

Plans of Izmir, prepared in 1924 by Henri Prost and Rene Danger, are important because they are the first holistic plans of the Early Republic [11]. A composition consisting of diagonal streets and squares at their intersection is proposed in the plan. Arrangement of the industrial zone, relocation of the port to the north side of Alsancak, the green axis proposal designed as a public park are among the designs of Danger and Prost [11] [12]. While Kordonboyu was still being used as a public space, Cumhuriyet Square, designed as a continuation of Kordonboyu, was one of the main focal points of the city [12]. Statesmen stated that historical neighborhoods should also be renewed, contrary to Danger and Prost, who argued that the historical neighborhoods of the city should be preserved [9]. Although the plan of Danger and Prost was partially implemented, the effects of the plan of Danger and Prost can be seen when the city center of Izmir is examined today.

Another attempt to create a new master plan for İzmir is the plans prepared by Le Corbusier in 1949. Le Corbusier's design with the theme of 'a green city for 400 000 inhabitants' was evaluated as a utopian project and not implemented. Although this plan has not been put into practice, it is important because of the suggestions it offers about the contemporary city model [11] [12].



Figure 2. Izmir Kordonboyu in 1940s (Source: www.wowturkey.com)

Kordonboyu consisted of 2-3-storey Levantine houses with gardens until the 1960s, and continued to protect its publicity with entertainment, eating and drinking areas (Figure 2). Although the multicultural, multicolored and complex structure of the previous period has decreased, it is observed that the social life continues in Kordonboyu [7]. However, Kordonboyu could not maintain this structure for a long time because of city planning approaches [2]. It was allowed to increase the building heights as a result of the 1955 Master Plan and the 1965 'Condominium Law' [8]. Thus, the low-rise buildings in Kordonboyu were demolished and 8-9-storey buildings were built in their place. The construction of high-rise buildings has affected the urban texture and changed the face of Kordonboyu, although social life, and entertainment activities continue in Kordonboyu. At the same time, the construction of high-rise buildings in Kordonboyu interrupted the connection between city and the sea, and these high-rise buildings created a wall effect between the inner parts of the city and the sea.

2.3 Land Reclamation in Kordonboyu: Transformation of Waterfront

Izmir Kordonboyu, which has an important role in the identity of the city, faced the danger of disappearing by being transformed into a highway according to the Izmir Master Plan in 1955. The connection between city and the sea was interrupted in Karataş and Güzelyalı in 1977 after the land reclamation, because of the construction of the highway. Before the land reclamation, there was an urban life intertwined with the coast and water [8].



Figure 3. Land Reclamation in Kordonboyu in 1997 (Source: www.izmirmag.net)

In the 1990s multi-lane highway project along the Alsancak Kordon was one of the most important events affecting urban life. Land reclamation work started in Alsancak Kordon in 1997 for the purpose of this project [8]. The public reacted strongly to the destruction of Kordonboyu, one of the most important public areas of the city. Despite public objections and court decisions, the coastal filling continued and was completed in 1998 [7] (Figure 3). This filling area was transformed into a green area in 1999 after the change of the local government and became a public space. Gündoğdu Square, designed on this public space that continues uninterruptedly from the Cumhuriyet Square to the Alsancak Port, has functions such as a concert and a meeting area [13].

This arrangement completely changed identity of Kordonboyu. Kordonboyu had a linear movement before the filling of the sea. The expansion of Kordonboyu causes a dispersed movement in a larger urban space [7]. Kordonboyu, which used to be a walking and meeting point on a narrow line, allowed more chance encounters and social contact. The expansion of urban space causes it to appeal to more users, while reducing casual encounters, eye contact and social interaction of people using the public space with people in restaurants and houses. In addition, restaurants along Kordonboyu have moved away from the sea, and their connections with the sea have become limited because of distance and the use of parking lots. With the physical transformation of Kordonboyu, its usage habits have also been transformed. Today, Kordonboyu has functions such as walking, cycling, sitting on the grass, as well as a socializing place for young people, a picnic area, while it used to have functions of promenade and meeting place (Figure 4). In addition, the existence of large urban spaces and squares allows events such as concerts, protests, official ceremonies and holiday celebrations to take place.



Figure 4. Kordonboyu as Public Space (Source: <http://www.izmirmag.net>)

3. RESEARCH APPROACH

It is important to examine the urban transformation in Kordonboyu, one of the most important urban spaces of Izmir, in order to comprehend the evolution of the structure and texture of the city over the years. This study primarily evaluates the change in Kordonboyu in the historical process. It tries to reveal which transformations Kordonboyu has gone through as an urban space and how the identity of public space has evolved.

Secondly, this study investigates the effect of the land reclamation, which is one of the most important events affecting the current situation of Kordonboyu, on its residential function. Generally, it is undesirable to have a social and active public space function and residential function in the same area. housing prices and rental prices in the Alsancak Kordonboyu neighborhood were analyzed by years in order to evaluate publicity of Kordonboyu and use of urban space. The demand for residences in this region was evaluated before and after land reclamation.

4. DISCUSSION

4.1. Evaluation of Historical Evolution

The relationship between the sea and the city has always been important in Izmir, which is a coastal city. The presence of the port in Kordonboyu led to the active usage of this region in the increasing commercial activities in Izmir in the 17th century. New port, railways and trams were built in Kordonboyu with the acceleration of commercial and economic activities in the 19th century. The construction of the Kordonboyu coastline is also within the scope of the port project in 1876. The coastline obtained by filling the sea is located at the intersection of the port and railways and supports trade activities. There are banks, consulates and hotels in Kordonboyu as a result of its commercial function. At the same time, Kordonboyu is the center of eating and drinking, entertainment and socializing activities. While the main function of Kordonboyu was commercial activities in the 19th century, it also continued to function as a social area.

The Izmir fire in 1922 caused great destruction of Kordonboyu as well as a significant part of Izmir. The city was re-planned after the fire and Cumhuriyet Square, which was designed as the continuation of Kordonboyu, became an important gathering and meeting point, while the public space function of Kordonboyu was preserved. However, it has lost its mobility and multiculturalism compared to previous periods due to the decrease in trade activities and the migration of foreigners and Levantine population. Until the 1960s, Kordonboyu continued its structure as a promenade and meeting area, where 2-3-storey houses with bay windows were located along the coast. Master plan changes allowed the low-rise buildings

in Kordonboyu to be transformed into high-rise buildings. This transformation both caused increasing the population residing in Kordonboyu, and the presence of high-rise buildings cut off the connection between the inner parts of the city and the sea. In addition, texture of Kordonboyu, where Levantine houses with bay windows are located, disappeared, and the identity of Kordonboyu changed.

Changes have occurred along the coasts of Izmir throughout history. The expansion of the coastal area by filling the sea in various periods is a frequently repeated situation in Kordonboyu as in many regions of Izmir. One of the most important of this coastal transformation was the filling of the sea in 1997 for the construction of a highway in Kordonboyu. Alsancak Kordonboyu was in danger of being completely destroyed with this highway project. The sea was filled despite the objections of the people and the court decisions, and even the bridge pier was built to provide the highway connection. This filled area was transformed into a green area with the cancellation of the highway project and Kordonboyu preserved its feature as a public space. Kordonboyu, which has different functions and different usage practices than before, has gained a new identity.

Kordonboyu has been one of the most important urban spaces of Izmir for years. Over the years, natural disasters or man-made destructions have caused the transformation of this urban space. Along with physical changes, the change of social and cultural structure and differentiation of functions have given Kordonboyu new identities as an urban space. The identities that Kordonboyu gained as a result of its transformation are an indicator of the evolution of urban spaces in the historical process. Over the years, cities are constantly evolving in accordance with people's needs and expectations. The change and transformation of urban spaces in accordance with the requirements of time ensures the continuity and sustainability of the urban space. In the example of Kordonboyu, it is seen that this public space has been changed many times by natural disasters or man-made destructions. Some of these changes can be perceived as positive and some as negative. The land reclamation in 1997, which was the biggest threat that could cause the extinction of Kordonboyu, enabled this large and undefined area to become a multifunctional urban space. The conversion of the filled space into a public space is a very good example of evaluating an undefined space as an urban space. This large urban space responds to the increasing population's demand to meet the sea and to the needs of public space. The fact that Kordonboyu gains its current identity and differs from its past uses is an indication that urban space is a sustainable concept even though it has undergone changes.

4.2. Evaluation of Housing Prices

Throughout history, Kordonboyu has been one of the most distinguished settlements of the city of Izmir, which is frequently preferred for residence and aimed at the high-income group. Its relation with the sea and the possibility of public space for sightseeing and meeting are among the reasons why it is preferred for residence. In addition to being an urban space with socialization, entertainment, eating and drinking functions, it also has a residential area function. It is also possible to evaluate the land reclamation in 1997, which changed identity of Kordonboyu and urban space usage practices, in terms of its function as a residential area. People generally do not prefer crowded and noisy areas with active social life for residence. With the transformation of Kordonboyu into a multifunctional public space that appeals to more people after the filling, the number of users of this urban space has increased and it has become a more crowded, noisy and 24-hour living space. This situation has negatively affected the lives of the residents of this region.

When the housing prices are examined before and after the shore filling, it is observed that some breaks have been experienced. The decrease observed in housing prices from 1997 to 2000 starts to increase after the recreation area project is completed. In 2007, with a new break, housing prices started to decline again in this region (Table 1).

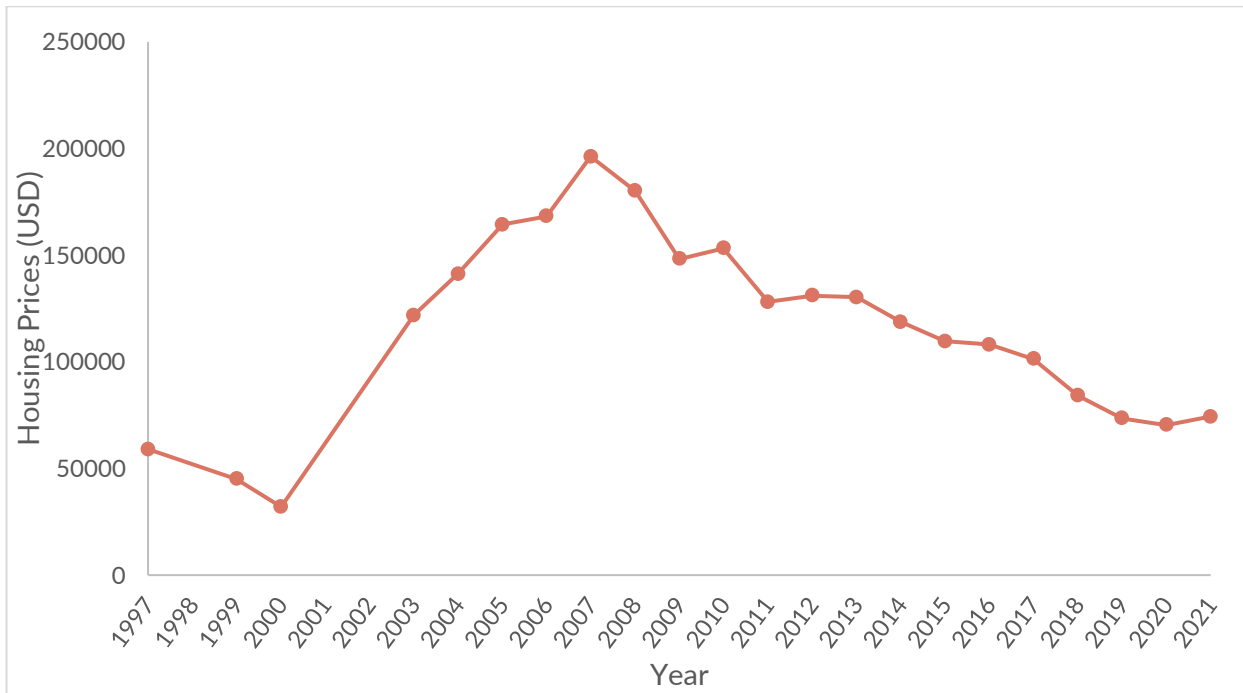


Table 1. Housing Prices before and after shore filling in Kordonboyu (received from <https://rebis.reidin.com/tr-TR>)

The filling works that started on the coast of Kordonboyu in 1997 negatively affected the lives of residents, and at the same time, concerns about the future of Kordonboyu arose due to the highway project. The frequency of preferring Kordonboyu as a residential area has decreased and this has been reflected in housing prices. In addition, as the residents lost their relations with the sea, Kordonboyu lost its former importance and started not to be preferred for residence. After the landscape and recreation work were completed, the demand for this region increased again and this situation was reflected in the housing prices. However, the user profile of the urban space diversified and the number of users increased with the increase in the popularity and functions of Kordonboyu. Also, Kordonboyu became a gathering and activity area, which being crowded and noisy all the time, negatively affected the residents' lives. So that, the local people started to move to other districts and the demand for residences decreased day by day. It is observed that the decrease in housing prices and demand is inversely proportional to the utilization rate of urban space. The diversified functions of Kordonboyu and its new structure appealing to a much users are a result of Kordonboyu's changing identity. The fact that it adapts to changing conditions as an urban space and creates a sustainable public space concept has adversely affected the residence function in this area. In the following periods, it is possible that the housing properties will also be transformed and gain new functions that serve the urban space. Sustainability of urban spaces is possible with function changes and gaining new functions.

5. CONCLUSION

Urban spaces undergo changes over the years depending on the requirements of time, the demands of people and the needs of the city. The city and urban spaces develop and transform like a living organism. These transformations support the use of urban space and enable the sustainability of the city. Because urban spaces that do not change and do not meet the needs of people are doomed to become an inactive place by being out of use.

The relationship between urban spaces and the sea is important in Izmir, which is a coastal city. Kordonboyu is one of the most important urban spaces that has been actively used since the past years. Izmir coastline and Kordonboyu have undergone many changes throughout history. The identity of Kordonboyu, which has evolved with natural disasters, man-made destructions and the demands of the people, has become different and gained new functions in every change. The expansion of the Kordonboyu coastline with the filling of the sea has been repeated frequently throughout history. Filling the sea for the highway project in 1997 is one of the most critical coastal transformations in Kordonboyu. Kordonboyu has been transformed into a large public space with the cancellation of the highway project, although it is in danger of extinction. Kordonboyu, which has become a large and scattered space from a linear space,

has gained new functions. The definition of publicity in Kordonboyu, the relationship with the sea, the usage practices of the urban space, the user profiles and, accordingly, the use of housing have also changed.

The adaptability of Kordonboyu to changing conditions throughout history has enabled it to become a sustainable public space. The fact that Kordonboyu responds to the needs of the citizens by gaining new identities and new functions is a result of the sustainability of the urban space. Kordonboyu, one of the most important public spaces of Izmir, has potential to change according to different conditions and gain new functions in the future. In the future, the sustainability of the city of Izmir will continue as it adapts to changes and gains new identities.

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MASS HOUSING CONSTRUCTION AND TYPES OF HOUSES IN THE CONDITIONS OF THE SETTLEMENT SYSTEM OF GREAT BAKU

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ABSTRACT

At the end of the twentieth century, the Azerbaijani Republic gained independence and, in this regard, began a new stage in the development of the country. With the advent of the outstanding statesman Heydar Aliyev to the leadership of the republic, and then Ilham Aliyev, the rapid development of the economy of Azerbaijan began. This entailed, along with the development of all areas of industry and agriculture, the development of the construction industry. Large-scale housing construction has begun in all cities and towns. Especially large-scale construction has begun in the city of Baku.

At the beginning of the 21st century, as well as throughout the world, models of the future development of housing are emerging in Azerbaijan. Meeting the housing needs of people is a primary task of urban planning and architecture. According to the theses of «International Congress of Modern Architects» (SIAM), which were laid down in 1933 in «Athens Charter», the dwelling is subordinated to four main vital functions: work, life in home, rest, and transportation. Modern housing does not include only personal life; it is an essential and integral part of the overall social life process.

A study of the process of life of the population clearly shows that all the functions of their vital activities are interconnected. This applies both to a person's participation in the social production of material and spiritual values, to his participation in cultural life and to the restoration of his physical and spiritual strength. A complex life process requires an environment that functions as a system in which the apartment is only one of the elements.

1. INTRODUCTION

The development of housing construction in the post-war period, along with the improvement of types of apartments, is accompanied by a growing differentiation of types of houses, an increase in their amenities, enrichment of the planning structure, a change in storey and architectural appearance.

All types of residential buildings are divided into two main groups according to their appointment: the first is permanent dwellings - all types of apartment buildings, and the second - various types of hostels for temporary residence during the term of work or study.

According to the domestic organization, determined by the nature of the connection with public services for the household and cultural needs of the population, residential buildings are also divided into two groups: dwellings served by a network of public buildings of a neighbourhood and a residential area, and houses with elements of public service in the structure of the house itself.

The first group includes various houses with apartments designed for ordinary household activities; the second group consists of hostels for working people and students.

2. FIELD OF STUDY

In the housing construction of the Republic of Azerbaijan, and the city of Baku, since the period of mass housing construction, the main place is occupied by various types of houses with individual apartments for families of different sizes, served by a network of public buildings of the neighbourhoods and residential area.

There are many types of apartment-type houses. They differ in the composition and number of apartments in the building, in the number of storeys, the degree of improvement and efficiency. Their architectural and planning structure is also diverse: houses are sectional, point, corridor, gallery, gallery-

sectional, and blocked.

All residential buildings under construction are distinguished by a high level of engineering equipment and are well-appointed, which are constantly being improved. New types of equipment improve comfort and sanitary and hygienic conditions. For example, if at the initial stage of using houses with economical types of apartments for family settlement in the part of the projects of five-story buildings, it was envisaged to use stoves and water heaters for solid fuel, and in two-story ones also stove heating, then now all residential buildings, as a rule, are generally equipped with central heating and hot water supply systems, weak wires for radio, television and telephone, gas and electric cookers. Only in single- and two-apartment houses of settlement construction, simplified improvement is allowed, with conditions for subsequent connection to the city water supply and sewerage. Improvements in the level of amenities have also meant that, by the new standards, a garbage chute is installed from the fifth floor onwards [1].

Furthermore, several common household facilities for the storage of baby carriages, bicycles, etc. have been added to the new standards in apartment buildings. It is possible to arrange a children's room in which parents can leave their children for a short time. This room will probably become mandatory in the future. There will be economic opportunities for arranging storerooms for the storage of unseasonable items and other maintenance facilities of the house (Figure 1).



Figure 1. Multistoried houses for employees of production association “Azorneftiyag” in the Khatai district, Baku

The multiplicity of types of residential buildings is largely due to the ratio of the types of apartments envisaged in the house to the needs of rational settlement. In the early stages of the industrialization of mass housing construction in the late 1950s and early 1960s, the number of types of residential buildings was limited. The structure of State construction consisted of the predominance of one or two types of sectional houses, usually five-storey in towns and two-storey in villages and rural areas with apartments intended mainly for medium and large families.

In the future, however, a more accurate account of the diversity of urban planning conditions and the demographic structure of the population led to an increase in the number of types of apartment buildings [2].

In the practice of the city of Baku, this manifested itself primarily in the differentiation of residential buildings by the type of apartments, which is advisable for many reasons. Houses dominated by the same type of residential cells make it possible to achieve a high degree of industrialization of construction.

Differentiation contributes to the choice of the optimal planning structure of the house, the unification of design solutions and ultimately improves the overall economic performance. Moreover, it also makes it possible to make the most of the house layout to meet the needs and living conditions of different families and, in addition, creates additional opportunities for diversity in the architectural design of residential buildings.

The construction of residential buildings, differentiated according to the types of apartments is generally advisable in the case of large residential complexes, that allow regulating the proportion of different types of housing units in construction, and, consequently, the relative weight of different types of apartments according to local demographic requirements.

The first steps in the differentiation of types of apartment buildings were limited to: in the late 1950s, in addition to the basic types of houses with apartments for medium and large families, for social and economic reasons, projects of houses with small apartments for single and two-person families were developed.

The experience of operating houses for small families proved that the initial assumption that small families, due to the specifics of their household structure, need a developed subsidiary area of apartments and houses, turned out to be incorrect. Therefore, the reduced space and equipment of small apartments, as well as the composition of common areas in houses for small families, were revised considering the real needs of single and two-person families and the possibility of meeting them in stages.

In the houses, which were introduced in the Soviet Union in 1971, provision is made for the accommodation of single and two-person families in small apartments with complete sanitary equipment and a sufficiently developed auxiliary area [3].

These houses with apartments of type 1A per person and partially 1B for two persons have a different planning structure - sectional, corridor or mixed, which is chosen according to the storey and length of the house, determined by its location (number of apartments). The capacity of houses and the ratio of apartments per one and two persons is determined by demographic considerations.

The division of houses according to the composition and type of apartment according to demographics is the most common form of differentiation characteristic of all republics and populated places of the Soviet Union, including the Republic of Azerbaijan. Herewith, local demographic characteristics, by changing the specific ratio of individual types of apartments in houses, do not, in principle, change the division of houses into groups with a large number of rooms.

In addition to the different types of houses in which the apartments are intended for certain types of families, in our practice, there are also houses with a universal set of apartments designed to accommodate families of various numbers and compositions.

These houses are mainly used for selective development and small-scale construction, where the task of settling families of different sizes must be accomplished within a single apartment building.

Further differentiation of apartment buildings occurs under the influence of several factors considering the Baku natural and climatic conditions, which are noticeably reflected in the planning solutions of residential buildings and on their architecture and construction in general. This factor was not sufficiently considered in previous housing projects.

3. RESEARCH OUTLINES AND APPROACH

The projects, applied since 1971, meet the natural and climatic conditions of the city of Baku. In the city of Baku, residential buildings have specific features. The natural and climatic conditions of the city of Baku, characterized mainly by a temperate climate, besides the need for heat protection during the cold period of the year, warm and hot summers make it possible to protect apartments from overheating. As a result, medium-rise houses are increasingly being built in some types that provide through or angle ventilation and the necessary insolation. The generally favourable climate of the city of Baku allows creating optimal conditions in dwellings by economical means, for example, by the correct orientation of buildings. In areas where effective aeration of neighbourhoods is required, small houses are usually used.

In the conditions of the Republic of Azerbaijan, and the city of Baku, hot summers and relatively short winters make it particularly important to protect dwellings from overheating in summer. Here in all residential houses the apartments have through or corner ventilation. Considering this fact, for the construction of houses in six to nine floors, the point (single-section), sectional gallery and gallery types of houses are projected in the new series. [4]

As is known the climate of the south affects the level and type of engineering equipment of residential

buildings. For example, in rural areas of the Republic of Azerbaijan with hot summers, it is possible to create a favourable microclimate by natural means without artificial cooling in a one- or two-storey house with a small courtyard or garden. Shading with greenery, watering of the near-house areas and the cooling effect of the grass cover of the land improve environmental conditions. In a multi-storey house without these natural cooling sources, air-conditioning or radiation cooling are required, in addition to proper sun protection and shielding, through ventilation, etc. as well [5].

In the conditions of Baku with high humidity, where aeration and shading of dwellings in the summer play a decisive role, open planning decisions of residential buildings and quarters have been made, ensuring maximum ventilation. Houses with a narrow building, semi-open stairs, galleries, shaded loggias, etc. are used here (Figure 2).



Figure 2. A hotel building on Moskovsky Avenue, Baku

The differentiation of types of houses according to natural and climatic conditions has already yielded several positive results. However, not all issues have been resolved and not all desirable activities are affordable. One of the main requirements for a dwelling is to provide thermal comfort, which is determined by the most favourable combination of such microclimatic factors as indoor air temperature, fencing surface temperature, humidity, and air mobility in the dwelling.

The practice of operating houses has revealed the facts of insufficient poor thermal stability and violations of air exchange in residential buildings, which adversely affect the hygienic qualities of the premises. Meanwhile, especially for hot climate conditions, i.e., for Baku city conditions, the connection of the dwelling with the natural environment and the landscaped area is of great importance. In multi-storey buildings in the south, the transformative construction of enclosed apartments and loggias and the greening of open spaces - courtyards, green rooms play a big role in the active connection with the external environment [6].

4. PROBLEMS

The principle of differentiation of house types is becoming increasingly common in construction practice. In the future, this trend will have to evolve given the increase in technical and economic opportunities, as well as the consideration of urban planning conditions and the requirements for conformity with the climate of the area, the demographic composition of the population and the peculiarities of its domestic structure.

The height noticeably affects the planning structure, the volumetric-spatial and constructive solution, the economy, and the scope of a house type. In terms of height, residential buildings are divided into low-rise buildings - 1-2; medium-storey buildings - 3-5; high-storey buildings - 6-9 and high-rise buildings - from 10 and above [7]. The choice of the storey determines the living conditions of people, the territorial development of the city and its architectural appearance, the nature of resettlement. The composite principles of development, functional organization of life, hygienic requirements for the urban environment, psychological and physical well-being of people in houses of different floors, urban planning economy are of great importance. Depending on the storey of residential buildings, the specific construction and operating costs range from 15-20% or more. This shows that there is considerable scope for cost saving in the correct choice of the level of housing development. In addition to considerations of economic feasibility, the level of residential buildings is taken into consideration because of the structural reliability of the buildings and the provision of a certain level of comfort to equal families in various natural and climatic conditions; as well as the opportunity to give the development a variety and expressiveness.

Due to the growth of cities and the reconstruction of rural settlements, an increase in the degree of improvement and an increase in the capital of residential buildings, the share of low-rise construction is consistently reduced. In the early 1970s, the proportion of two-storey buildings in the Azerbaijani Republic, and in the city of Baku, declined markedly.

In the conditions of Baku, one of the features of mass housing construction in the 70s is the introduction of high-rise residential buildings into development. The housing programme is changing rapidly. Until recently, the main task was to eliminate housing needs, and therefore it was impossible to build, in many cases, uneconomical high-rise buildings [9]. Moreover, there was no prepared industrial base for such construction, there was no experience in building such houses using industrial methods. But during five-storey construction, the territory of cities grew, and the architectural expressiveness and economic efficiency of development often decreased.

In the 1980s, the city of Baku became technically capable of implementing a new programme that considers as much as possible urban planning, architectural and economic requirements. Since 1980, the share of residential buildings with elevators of more than five floors in total construction has gradually increased [10]. High-rise houses (mostly nine-storey houses in mass construction) are equipped with elevators and garbage chutes and are therefore more comfortable than medium-rise houses. The need to build high-rise housing units is linked to economic feasibility in many cases, to the huge volumes of housing construction in the Republic of Azerbaijan and the growth of the city of Baku, with limited areas, in some cases natural, and in most of the artificial ones created to ensure the normal life of the city. The necessity to increase the height is also caused by the conditions of the reconstruction of the central regions, as well as by the desire to create an expressive silhouette of the building [11]. The construction of high-rise residential buildings is advisable not only in the centre of Baku but also in new suburbs, where their use makes it possible to accommodate dwellings in a free natural environment while ensuring the required density of development.

Multi-storey buildings (above nine floors), which are usually locally used in the development, are built mainly on individual projects [12]. Furthermore, for the conditions of the city of Baku, houses with a height of 12, 14 and 16 floors and more have been developed and are being built according to typical designs. For example, the composition of some new districts of Baku is based on a combination of 16, 12 and 9 stories of residential buildings. The design and construction of multi-storey buildings on 12 to 16 floors and when building residential areas with them have more complex planning and technical tasks than when developing ordinary types of medium-rise buildings. First, fire-fighting requirements and standards change and become more complex as the height increases. In addition, several requirements have a serious impact on the decision of a multi-storey building, which can be combined into a psycho-hygienic group. The connection of a dwelling with the surrounding nature and urban planning environment is an important condition of comfort that favours the vital tone and psychophysiological state of a person. On the one hand, the inhabitants of multi-storey buildings very positively assess the perspective opening from the upper floors, good illumination, isolation of apartments [13]. On the other hand, the inconvenience of living on the upper floors for the diseased and the elderly, and especially for young children, can hardly be ignored.

All this shows the need to carefully select the population to be housed in these houses, as well as to make special decisions on the types of high-speed elevators and summer premises, the purpose of the height of their fences, the height of the windowsills in the apartments. Not all issues related to the creation of the psychological comfort of living in multi-storey buildings have already been resolved. Further research by doctors and physiologists is still required. Eventually, the specifics of the multi-storey building are already reflected, and further even more will affect its planning structure. Apparently, soon, the planning schemes

of multi-storey residential buildings of 16 floors or more will also reflect the features associated with the significant removal of apartments from the lobby and the first floor. For apartments on each floor of a house or a group of floors, special spaces for storing wheelchairs, storage rooms and other service spaces will be provided.

5. RESULTS

The need to save the territory of the major city of Baku as much as possible will lead to the use of the roof of multi-storey residential buildings as playgrounds for children, recreation places for adults, solarium etc. and underground space under multi-storey buildings to accommodate part of the utility rooms and garages.

The use of multi-storey and high-rise buildings in the development of the city of Baku allows concentrating dwellings in compact groups around cultural facilities and public centres. In addition, the use, along with four-five-storey, 9-, 12-, 16-storey buildings (i.e. mixed storeys of buildings), improves the architectural appearance and allows you to diversify compositional solutions, eliminate monotonicity of buildings, makes the city more compact, which helps reduce the cost of intra-urban movements.

Until the end of the twentieth century in Baku, the most common planning type of a residential building with apartments for medium and large families was sectional. Sectional houses are designed and built with a different number of sections, different lengths, and storeys. The most widespread are mid-rise non-lift houses with a height of four to five floors as the most economical. Along with this, especially in the 80s, sectional houses of nine or more floors are being built.

The architectural and planning solution of sectional houses depends on the number of apartments on the section floor, the solution of the vertical communications node, the orientation of the sections to the cardinal points and other factors. If in residential buildings built according to projects from 1958-1959 ordinary sections usually had four apartments on a floor, most often of a meridian orientation, then already in lift-free buildings built according to projects of improved series, the number of apartments on a floor is reduced to three, which ensures the latitudinal orientation of houses, increases their hygienic qualities due to the prevalence apartments with through ventilation and their urban planning manoeuvrability. In the climatic conditions of the city of Baku, lift-free sectional houses with two apartments per floor in the row section and with two or three apartments in the end section.

For the climatic conditions of Absheron and the city of Baku with a hot climate (4th climatic region), where, according to climate conditions, through ventilation of all apartments is mandatory, nine-storey multi-section buildings are designed based on two-apartment private sections, which are usually accommodated in large and medium-sized apartments. In some cases, end sections are designed as three-apartment [14]. Such solutions, which mechanically repeat the practice of designing lift-free buildings, make multi-sectional high-rise buildings in the south extremely uneconomical. In the project institutions of the city of Baku, work was carried out to improve solutions for more cost-effective options. Much attention was paid to the arrangement of stairs in residential buildings. The construction of stairs in multi-storey buildings largely depends on fire safety requirements to ensure reliable escape routes. Thus, the regulations provide for 10-storey-high buildings with a lighter staircase, which, unlike the usual one, prevents all floors of a building from being smothered quickly through it and provides a smoke-free escape route in case of fire. This is achieved by isolating the air volume of the floors from the air volume of the staircase and, therefore, the volume of each floor from each other by arranging an open-air zone in the form of a balcony or loggia between the staircase and the floor hall or corridor from where the entrances to the apartments are provided, or by providing a special air mode in the staircase with artificial means (air pressure, etc.).

In the conditions of Baku, where there are frequent winds, special long-term winding buildings are built in the built-up area to improve the microclimate. The increasing trend in the length of residential buildings is even more noticeable in the construction of multi-sectional high-rise (nine floors) and multi-storey buildings.

Studies have shown that an increase in the length of a building has a noticeable economic impact on building costs, on heating costs and, in general, on actual costs, but up to certain limits. Thus, with an increase in the length of five-nine-storey buildings over 90 m, a few rising costs come into play - the terrain, the need for through passages, expansion joints, firewalls, etc. It should be borne in mind, however, that increasing the length of the building is also influenced by the density of the building, as the overall length of breaks between the ends is reduced, as a result, the density of the housing stock is increased, and further savings can be achieved by reducing the cost of the external improvement. Taking all these factors into

account allows the choice of building length for specific building conditions to be guided not only by economic considerations but also by urban planning, functional and aesthetic considerations.

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SUSTAINABLE PUBLICITY: IZMIR KONAK SQUARE

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ABSTRACT

Konak Square, one of the most important and living squares of Izmir, has hosted different societies, spatial constructions over the years. Although square, which contains many symbolic elements, has been the main center of the city since 18th century, changed constantly and undergone many transformations. Many important historical buildings that make up the identity of square, which has been used as a public sphere since the 19th century, have formed the general character of the square. Although these structures, which are borders from time to time, are changed/destroyed/new ones are built, the square has always remained an important public space. Buildings, some of which are still standing, such as the Government House, Clock Tower, City Hall, old and new Ferry Pier, Yalı Mosque, Anafartalar Street entrance, National Library and Yellow Barracks, have always been the main identifiers of square from their construction to their demolition. Square, which is used extensively by the citizens today, has a great place in urban memory. Area, which was mainly used as an administrative and commercial square in the past, is one of the most important gathering centers of the city today. Square will be mentioned as one of the most important public spaces of Izmir, from its first formation to the present and probably in the future, and its sustainability in the memory of the citizens. The aim of the study is to reveal the importance of Konak Square in Izmir and change in the logic of the square/public space from Ottoman urban construction to the present. From this point of view, the question of how much Konak Square has provided the sustainable approach needed by the global city in the process it has maintained and in line with the expected goals and the answers sought to this constitute the subject of the research.

Keywords: Konak Square, Public Sphere, Sustainability,

1. INTRODUCTION

Squares have always had important roles in urban life as public spheres. Today, square designs are made with the aim of being public spaces that adapt to the changing urban life. When urban spaces are considered in the context of sustainability, they have a vital importance. In Turkey, the square corresponds to an urban area that has been shaped by social and cultural structure, has undergone significant changes in the historical process, and is still being discussed with its problems and opportunities. The aim of the study is to reveal the importance of Konak Square in the city of Izmir and the changes in the logic of the square/public space in the process from the Ottoman urban construction to the present. From this point of view, the question of how much Konak Square provides the sustainable approach required by the global city in its process until today and in line with the expected goals and the answers sought to this constitute the subject of the research.

2. THE CONCEPT OF PUBLICITY AND SUSTAINABILITY

Throughout history, public sphere has been an important and indispensable element in cities. Although the public sphere has undergone changes in the process, they have become places where people visit. Social and physical dynamics of public sphere play an important role in shaping societies and social culture. The streets, parks, squares and other public spaces of a city have been included in the city life as common sharing spaces where symbols of common values in the society, self-expression of the administrative structure, political thoughts and national struggles are exhibited [1].

They are urban open spaces such as streets and squares, which are an organic part of the city and where human mobility is observed. City squares are also public sphere where gatherings are held for various purposes. The public sphere, where every action of the society, which started with the agoras in the Greek city of the city squares, which preserved its importance in every period, was watched, was definitely separated from the private space in Rome. In the public sphere, everyone can come together, have access, share their thoughts and form public opinion [2]. Ardent similarly stated that the public sphere is open to everyone [3]. The distinction between public and private that we are talking about today emerged for the first time in the 17th century. In the 18th century, parks and large areas emerged in cities where independent social networks with public freedom were established. With the transition from 'community' to 'society', from 'congregation member' to 'individual' with modernity, these areas have a different place in the morphology and life of the city in order to meet the rest, entertainment and recreation needs of the citizens in the city and due to the different functions of the modern city [4]. The positive contribution of parks and squares to urban life brings about its development in publicity. The squares, where public identity and urban culture are exhibited to a great extent, have changed into different types and contents over time according to the spirit of the age. For example, when the square, which is a meeting place away from traffic, turns into a crossroad or ceases to be a meeting place, different publicities are loaded [5], 2014, Squares, one of the first public spaces, assumed different functions in the historical process and became an important part of the city. It has been the public spaces that provide the function of gathering in the urban fabric, that the permanent population or the people who visit temporarily, share with each other and establish a relationship with the city.

It is vital that the public sphere in the city be restored and made sustainable so that there can be a healthy urban development and that the citizens can live together in the city around common values, exist together without excluding each other, and create an urban society that accommodates differences [6].

The concept of sustainability; It is defined as the ability of today's needs to meet the needs of future generations without compromising their own abilities [7]. Sustainability encompasses urban development, social justice, sustainable economies and environmental sustainability [8]. Cities are dealing with many problems in terms of environmental problems. Today, it is important to create livable cities and to make the future of these cities sustainable. In order to ensure sustainability in cities, it is necessary to support a holistic city form that is not disconnected, and to design designs that support urban fluidity and texture. In addition, the integration of nature with urbanization and social development are important issues [9]. In cities with a unique morphological structure, these analyzes are extremely meaningful in terms of revealing the social, cultural and legal references behind them rather than formal analysis. These morphological studies can be an important guide in urban planning.

3. SUSTAINABLE PUBLICITY

For a livable city, it must be a living public sphere. This idea is embraced by urban planning, architecture, landscape architecture, sociology and other related disciplines. Along with competitive economy strategies, cities should have public spaces that can meet the needs of all socio-economic segments of the society. With globalization, spaces have begun to become homogeneous and similar spaces, far from the sense of belonging [10]. However, there has been a need for transformation into sustainable and identity spaces that are not similar to other spaces, giving a sense of belonging away from these consumed spaces. The combination of the physical attractiveness of public spaces, which are in dense texture in big cities, with the excitement of activity is a major factor in the success of these spaces. The sense of community arising from common interests helps people see both their individual and social worlds together in public spaces -streets, squares, shops, cafes, public buildings, etc. [11].

The context between citizenship, culture and history is not sufficiently emphasized in the context of public life and space construction. In creating public space, non-governmental organizations seeking a democratic city life, relevant local social networks, groups, associations, etc. The involvement of communities in the decision-making process is an important component in ensuring the sustainability of public spheres. However, in order to ensure the sustainability of the use of public spaces, a participatory approach should be exhibited in line with the different expectations, interests and needs of the users in the process of organizing these spaces. It is thought that a place for common use, which has its own identity, can respond to various user identities as a prerequisite for it to be public. In the physical space, which is expressed as the storage containers of the memory, it can be said that a sense of belonging and a sense of ownership of the urban space are formed with the experiences accumulated in the mind [12]. The traces of

urban and social life should be read most clearly in living real public spaces, which should be open to both individual and collective experience, constant movement, movement, intervention by users, and freedom. In public spaces, if the physical and social structure of the space is not handled in a coordinated manner, cities will fail and collapse. On the other hand, the often invisible connections between people and places help cities to be passed on to future generations and function [13].

4. İZMİR KONAK SQUARE

Konak Square, which has been used as the city center of Izmir for a long time and continues to be the center today, has gained an important place in the city's memory. Although the Square, which contains many symbolic elements, has been the main center of the city since the 18th century, it has changed constantly and has undergone many transformations. Many important historical buildings that make up the identity of the square, which has been used as a public open space since the 19th century, have formed the general character of the square. Although these structures, which are borders from time to time, are changed/destroyed/new ones are built, the square has always remained an important public space. Buildings, some of which are still standing, such as the Government House, Clock Tower, City Hall, old and new Ferry Pier, Yalı Mosque, Ankara Palas Hotel, Anafartalar Street entrance, Military Coffeeshouse, National Library and Sarı Barracks, have always been the main identifiers of the square from their construction to their demolition.

4.1. Historical Development and Sustainable Publicity of Konak Square

Konak Square has always been a place actively used by the citizens and has always been important in the memory of the city, as structures that have survived to the present day or even if they existed in the past and were destroyed, and because it is the entry and exit point of Kemeraltı, one of the important traditional shopping venues of the city. Konak district and square have always been the "Center of Izmir" with its high activity density, being the last point arrived/reached in İzmir and the first point of departure [14].

Before the Konak area was developed as a public center, a small prayer hall was built next to the madrasah built by her grandfather by a philanthropist named Ayşe Hanım, the granddaughter of Derviş Mehmet Pasha. However, the madrasah in which the mosque is located was destroyed and no remains remain today. Although the exact date of construction of the mosque is not known, since the oldest record reached is 1755, it is dated to the specified year. Although this mosque is known as Yalı Mosque today, it is also known as Ayşe Hatun Mosque [15].



Fig. 1. Yalı Mosque [29]

The transformation of the square into such a public center is based on Izmir's famous Voyvoda Mansion. Although the property of the mansion belonged to the Ali Pasha Foundation, it was rented for the residence of the officials who ruled with different names such as muhassil, musellim and voivoda. Ottoman Sultan II. After the contract signed by Mahmut with the notables, the classification process started. At that time, Katipoğlu Mehmet Ağa was living in the mansion in Izmir. Since the end user of the mansion is the Katipoğlu family, it is also known as Katipoğlu Mansion [15]. The mansion, which is thought to have been built in 1804, is a three-floor Traditional Ottoman House with a wooden bay window [16]. The walls

surrounding the outer courtyard of the mansion and the small empty space in front of the gate is the first state of Konak Square. In the following years, the mansion was rented again by the Ottomans and started to be used as the governor's mansion and became a building symbolizing the state in the Square. This building was thought to be a prestige institution representing the state against foreigners [17].

The most important of the administrative reforms that started in the Ottoman Empire was the abolition of the Guild of Janissaries in 1826. However, it was decided to build a barracks in Izmir. According to the edict from the Ottoman capital, it was requested that the barracks be built in the city, by the sea. The basis of this thought was the absence of a structure that would make the state feel in the urban silhouette of Izmir when viewed from the sea. In the city sketch prepared by Tournefort in 1701, the area where the Yellow Barracks is located is shown as the sea [18]. A group of buildings opposite the Governor's Mansion were expropriated and the construction of the Yellow Barracks began. It was built between 1827-1829 on the area produced by the expropriation of buildings in the 1820s and filling the sea 20 meters [19]. With the completion of the construction in 1829, Konak Square completed the first step in the formation of the public center of Izmir [15]. It is thought that the stones brought from Kadifekale were used in the construction of the building. With the construction of the Yellow Barracks, the connection of the sea with the city was cut off. With the development of the commercial areas and the port in the north, it became difficult for the Turkish Districts in the back to reach the sea [19].



Fig. 2. Yellow Barracks [30]

The first known plan of İzmir is a watercolor 1/8000 scale plan made by Barbie du Bocage in 1780. The inner harbor mentioned in many travelogues was included in this plan [20]. The first plan created by scientific methods was made by R. Copeland and T. Graves. In this plan, Konak Square was first included in this city map prepared by Thomas Graves, who was in charge of the British Navy in 1836-1837, and the plan showed the Government House, Yellow Barracks, the seashore and the two open areas between Sabunhane Street (Nadir Nadi Street) [21]. However, the first borders of Konak Square were determined with the city plan prepared by Luigi Storari in 1854. It is seen in the plan that the inner harbor is completely filled. Yellow Barracks, on the other hand, extends towards the sea. The coastline, on the other hand, started inside the barracks in the Konak area and was drawn towards the British Customs [16].

The mansion has been used as the Izmir Governor's Office for many years. However, the mansion was requested to be repaired in 1863 due to the damage to the mansion due to the earthquake. However, in the order from Istanbul, "the mansion is uninhabitable, devastated, and even unable to survive the next winter; Although it was requested to be repaired, it was emphasized that the number of civil servants working in the governorship would naturally increase due to the establishment of Aydın Province and Izmir being the central province. Thus, the construction of the new government office started in 1869-70 and was completed in 1872 [15]. The area between the Neo-Classical Government House and the Yellow Barracks has become more defined.

With the spread of educational institutions in European countries in the Ottoman Empire, Izmir High School was opened in Izmir in 1886. This building was built next to the Government House, with its front facing the square. With the construction of the high school building, the public importance of the square has increased [15]. After Izmir was occupied in 1919, the building was used as the Greek Occupation Commission. After the occupation, Izmir Boys' High School moved to Atatürk High School building. This building was used as the Izmir Courthouse until 1970. After the Government House fire, this building was

sacrificed and demolished. While the courthouse was moved to the newly built Social Insurance Blocks/Business Hall, the current Konak District Governorate and Provincial Directorate of National Education were built instead of the high school/courthouse [15].

II. Izmir Clock Tower was designed by Architect Raymond Charles Péré in 1901, on the occasion of the 25th anniversary of Abdülhamit's accession to the throne. The building, which adorns Konak square and is the symbol of Izmir, is an octagonal planned, 25 meters high, 4-storey building on an 81 square meter floor. There are dispensers on the narrow sides of the octagonal platform [22].

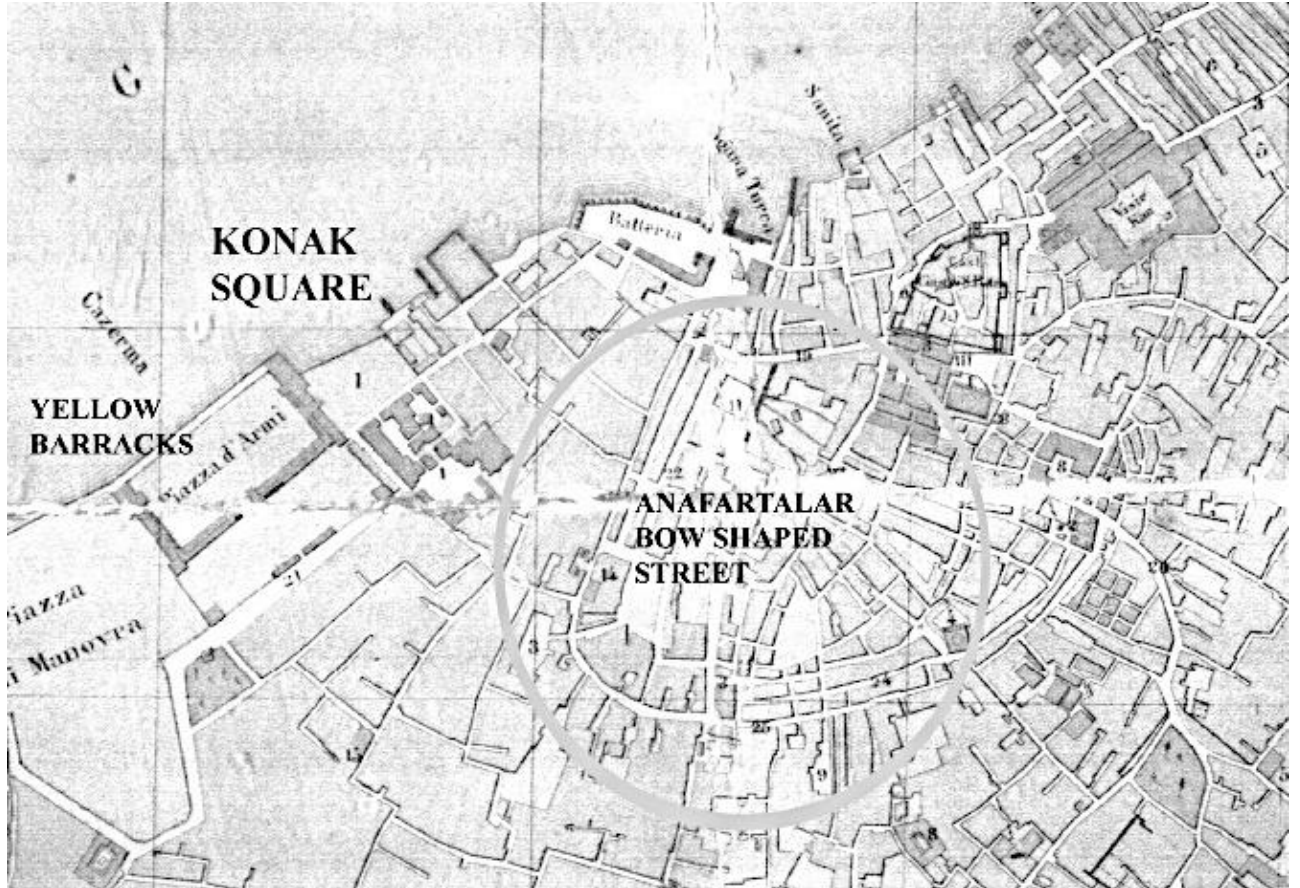


Fig. 3. Luigi Storari Plan [31]



Fig. 4. Government House completed in 1872 [32]

Since the middle of the 19th century, the Government House, the Yellow Barracks and the Clock Tower, which defines the public center consisting of state institutions, have been located in the square, St Roch Hospital (1831), Gureba-yı Müslümin Hospital (1851), Aydın Province Prison (1883), İdadi building (1886), Alhambra Cinema (1926) and İzmir National Library (1933) were built [15].

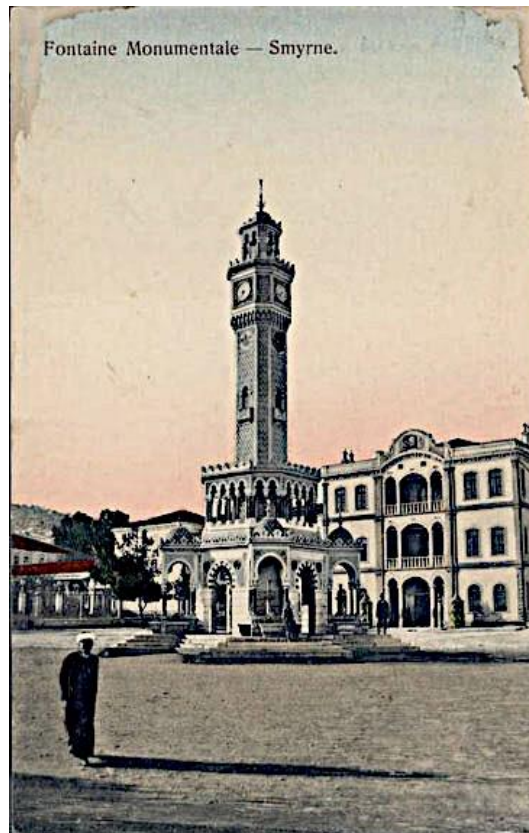


Fig. 5. Clock Tower [33]



Fig. 6. Konak Square with its formed form [25]

Just before the 20th century, Konak Square reached an even more important position with the enlargement of the embankment resulting from the construction of the dock and harbor. An insurance plan was drawn up by the Goad Company in 1905, following the plan drawn up by Luigi Storari. Konak Square and Clock Tower were also processed in the 7th Layout of the plan, which consists of 11 sections. Konak Square and Yellow Barracks were mentioned in another insurance agency plan that emerged in November of the same year [20]. In this plan, instead of the barracks, it was aimed to build a public garden, theater, library and clubhouse, but it could not be realized [19]. The garden walls of the Yellow Barracks, which define the boundaries of the square, were removed in 1913 and combined with the garden of the Government House. Combining the two gardens and removing the walls enabled the area to be used as a green area, and thus the park arrangement in the square began [16]. In the same period, a boulevard was opened between Basmane Station and Government House, thus Konak Square became a nodal point connecting the north and west of the city [19].

The fire that broke out in the Armenian quarter in September 1922 continued for two days without interruption. Three-quarters of the city, excluding the Turkish neighborhoods, was destroyed in the fire [17].

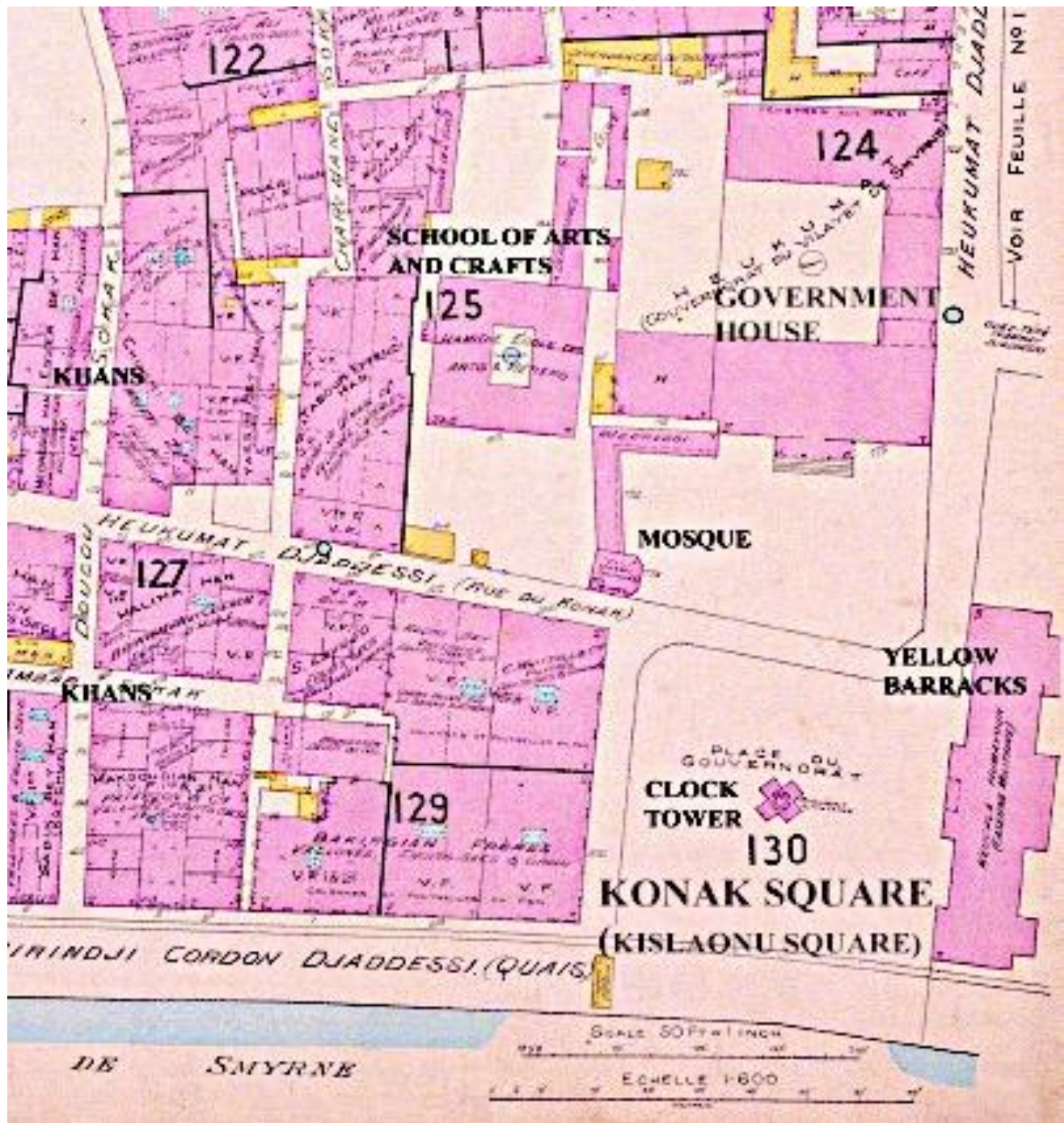


Fig. 7. 1905 Plan of Konak [31]

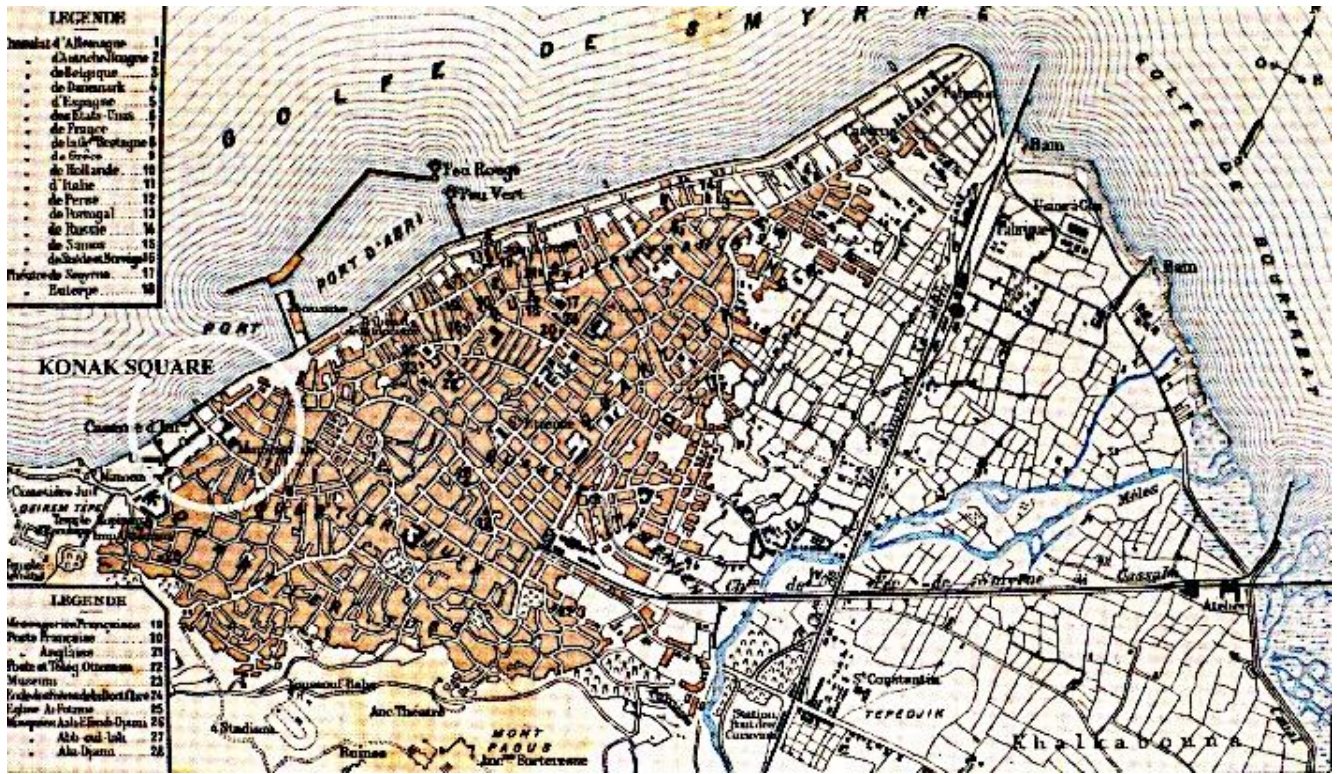


Fig. 8. 1922 Plan of Izmir [31]

With the Republic, an understanding of spatial structuring has emerged that will reflect the modernist/positivist ideology of the country. For this purpose, İzmir was found among the priority cities [23]. In order to identify it with Western civilizations, a master plan study was made by Rene and Raymond Danger under the consultancy of French Henry Prost in 1924. However, due to the economic crisis of the country, only Gazi Boulevard was opened in line with the Danger Plan [24]. In 1929, the Electric Tram System started to operate from the Clock Tower to the Güzelyalı line. Thus, the square was opened to the common use of pedestrians and vehicles for the first time. In the same years, Konak wooden ferry port was established [19].

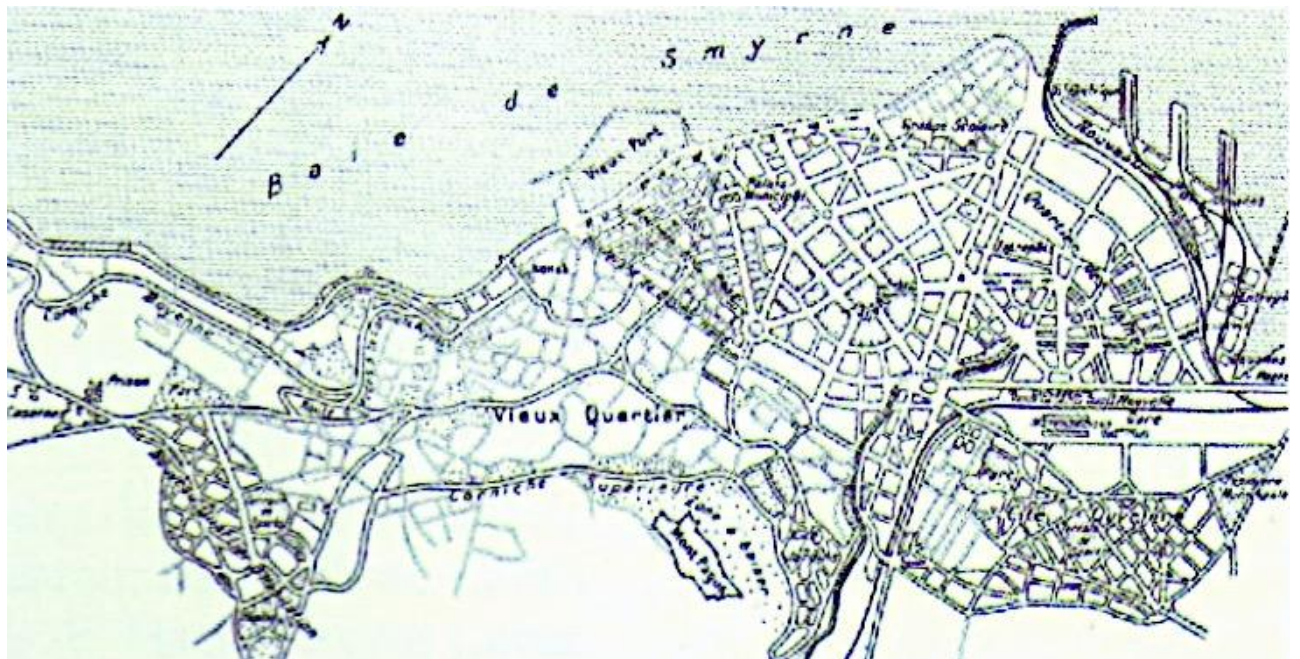


Fig.9. Danger Plan of Izmir [31]



Fig.10. Electric Tram System [31]

Unfortunately, due to the lack of desired progress in the implementation of the Master Plan, the municipality invited Architect Herman Jansen to İzmir in 1932 to review the plan. Jansen stayed in İzmir for a week and prepared a report on both the city and the plan. In the report, it was mentioned that the zoning plan required by the city should be economical in addition to its aesthetic and sanitary features. However, the Danger plan remains weak in this aspect [25]. According to the 1939 zoning plan report, the zoning plan prepared by Danger gave its new shape to the places which were fired. This region was reconstructed in 16 years [26].

In 1937, the trams were replaced by buses. Thus, the expeditions in the direction of the First Kordon began. Konak Square has become a transit point serving on three axes with these changes. Instead of the wooden ferry port built in the 1930s, the first reinforced concrete ferry port was built in 1938 [19].

Le Corbusier, who came to İzmir for a week in 1948, prepared non-detailed layout drawings and proposals as idea sketches. However, this proposal could not go beyond being an interesting study [25]. In the report prepared by Le Corbusier, he took part in the designs of Alsancak and Konak Squares [26].

In 1951, the International Project Competition for İzmir City Development Plan was organized by İller Bank. 27 participants applied to the competition, in which there were 9 members of the jury. In the competition won by Kemal Ahmet Aru, Gündüz Özdeş and Emin Canbolat, half of the designers of the 8 projects that were ranked were Turkish architects/planners [24].

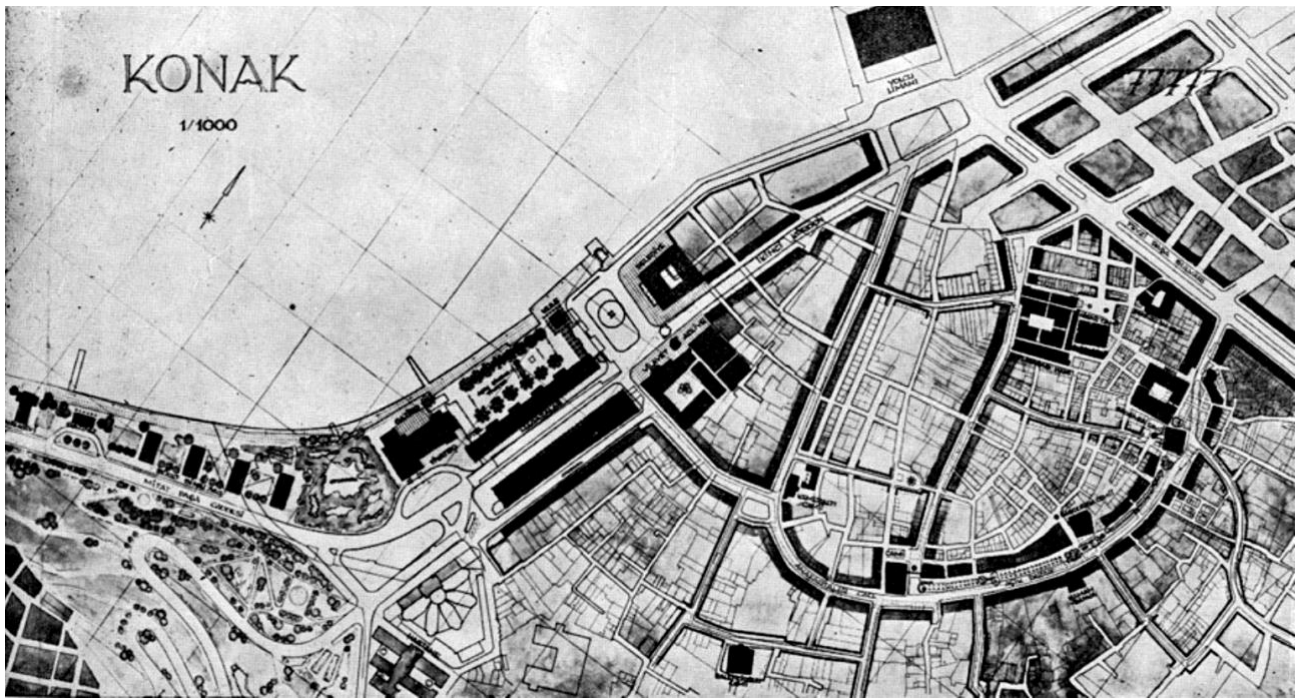


Fig.10. International project competition 1st prize [31]

In 1954, an urban design project including Konak Square and coastline was prepared by Dutch architect Dūdok [27].

After the Izmir fire in 1955, it was decided to demolish the Yellow Barracks, which was badly damaged. Another reason that led to the decision to demolish was that Konak became a transition area as a result of the new structuring in the city of Izmir. The presence of the Yellow Barracks in the square blocks the area and prevents the passage. For this reason, the “Law on the Protection of Official Institutions Exposed to Fire” numbered 5442, enacted by the Grand National Assembly of Turkey, facilitates the work. The Izmir Municipality and the Ministry of National Defense come to an agreement and the evacuation begins the next day from Yellow Barracks which was handed over to the Municipality on March 17, 1955 in return for the Command Building, Army Center, Military Service Branch and new Barracks built by the Municipality” [28]. The demolition of the building began shortly after the evacuation. In November 1955, a huge area remained from Yellow Barracks and without wasting time, the construction of the new street extending from Bahri Baba Park to the Customs front was started. Yellow Barracks, which has an important place in the history of Izmir for the 128 years it served from its foundation to the time it was demolished, is the Konak area, which remained in the appearance of a construction site for about fifty years after its demolition, including the island where the SSK Blocks are located, except for the parts that were later recovered by filling the sea. owned a land [14].

A new competition was opened in 1956 because the proposals brought by the competition opened in 1951 were not considered sufficient. Municipality, opera, hotel etc. needed in the program of this competition. It was expected that an open space arrangement would be made in harmony with their use and the city silhouette, and the pedestrian-vehicle traffic would be separated [19]. As a result of the competition, 14 contestants and 9 jury members participated. The project prepared by Doğan Tekeli, Sami Sisa and Tekin Aydın came first. However, considering that none of the projects designed the 60,000 square meter area well, it was not implemented [24].

In 1957, Albert Bodmer came to İzmir upon the invitation of the municipality, examined the City Development Plan and presented suggestions. As a result of the contacts of the municipality, Bodmer was given the task of preparing the development plan of the city and making the development plan as the expert consultant of the United Nations. Thus, Bodmer, who became the head of the City Planning Department, prepared a new structure and revision plan as a result of his studies. However, it could not be put into effect [26].

In the 1960s, many buildings such as the Prison, Warehouses and Former French Customs in the square were demolished within the scope of the Project Bureau of the Izmir Municipality Directorate of Science and Development Affairs, the Arrangement of Atatürk Square. Only Clock Tower and Yali Mosque remained in the square. Konak Ferry Pier was built in the early 1960s. Atif Şehir Tavern, which was designed by Rıza Aşkan and served until 1981, was built in 1961 [19].



Fig.11. Atif Şehir Tavern [34]

Izmir Municipality Building, which was obtained as a result of a national competition opened in 1966, is located in Konak Square as one of the new faces of the square. The competition method used to obtain a project in the arrangement of the square was also used for the Social Security Blocks/Business Buildings projects in 1966. The Social Insurance Blocks, which were built as a result of Orhan Dinç's project being selected as the first, brought a new breath to the square with its qualified and innovative architectural approach [24].



Fig.12. Social Security Blocks/Business Buildings [35]

The Government House was severely damaged by the fire in August 1970. Half of the façade facing the square and the block at the end of the section extending to Kemeraltı were demolished [15]. After the square, the Painting and Sculpture Museum, designed by S. Muhlis Türkmen and İnal Göral, was built on the area between Bahri Baba Park and the coastline in 1973. In 1974, the First Kurşun Monument was

opened. Ege University Atatürk Cultural Center, designed by the same architects, was built on the adjacent parcel of the Painting and Sculpture Museum and was put into service in 1981 [19].

In the years when the construction of the municipality building started, the Provincial National Education Building and Konak District Governorship were built opposite the Municipality, between the Karamürsel building and the Government Office [15].

Instead of the Government House, which burned down in 1982, the Izmir Provincial Complex was built with the competition won by the Arolats, and the Konak Ferry Pier, which is used today, was built in 1984 [19]. Izmir Police Department was built in the old inner courtyard of the Government House, and a multi-storey car park was built in place of the old prison [15].

In 1985, with the participation of 7 invited contestants consisting of 3 jury members, the Izmir Konak Square-Pasport Pier Arrangement Limited Project Competition was organized, aiming to make the square livable, and Kemal İpek's project was selected first [24]. The existing zoning plan was revised in the two years following the competition. Although the transportation axis between the square and the sea was arranged with this plan, it was not implemented [24].

In 1986, the municipality organized a competition by inviting a limited number of architects. The project that came first has saved pedestrians from vehicles by taking the upper quota. On the ground, stops, parking lots and vehicle roads have been solved. High-rise buildings have been proposed to the shore. However, this project was not implemented [16]. At the end of the 1980s, Mustafa Kemal Sahil Boulevard cut off the connection of the square with the sea. For this reason, it became difficult to reach the ferry port and an underpass was built in order to provide transportation [15].

The last stage of the Konak Square project, which underwent changes in four stages between 1986-1992, was the Galeria Project [24]. (Öncül 2001). The project, announced by Metropolitan Mayor Yüksel Çakmur in the newspapers, will be built in Konak Square and consists of a basement and three floors. Due to the permission of the current zoning plan, the project was canceled through the judiciary. However, Konak Square has been declared as a protected area [19].

At the end of the 80s, Konak Square was declared an urban protected area [27]. At the same time, although it was desired to build a central station and a parking lot with 1500 vehicles in Konak within the scope of the Izmir Light Rail System project, it was not deemed appropriate by the Izmir No. 1 Cultural and Natural Heritage Preservation Board [24].

Konak Square Idea Project Exhibition was opened in 1996, but only one project participated. In 2000, Izmir Chamber of Architects issued an invitation to idea projects through a bulletin. Six participants attended this invitation [24].

In 1999, Konak-Kordon-Alsancak Coastal Protection Plan was prepared, and highway construction was stopped. At the same time, the Old Customs Buildings were restored and renamed Konak Pier [27].



Fig.13. Galeria Project [25]

In 2001, within the scope of the current zoning plan, the coastline was finalized, and the area filled in 1975 was accepted as the coastline. In this period, the construction of the subway was completed [24]. The arrangement of Konak Square, designed by Ersen Gürsel in 2002, started in 2003. The project primarily aimed to scale the square and improve pedestrian access. For this reason, two prominent pedestrian axes were created. The first of these is to take the vehicle traffic to the underpass and to maintain the continuity of the square and to connect the pedestrian flow to Kemeraltı with Konak Pier. The second is the construction of an overpass to reconnect Konak Pier and Konak Square [19]. Within the scope of the Izmir Konak Square arrangement project, the pedestrian zone axis of Cumhuriyet Boulevard was formed. Square arrangement the pedestrian overpass, the first of which was built in 2004, was connecting the pedestrian axis of Cumhuriyet Boulevard across the road with a smooth movement and integrating it with Cumhuriyet Square. However, In 2016, at the other end of the axis, around Mithatpaşa Street, the pedestrian movement on the Cumhuriyet Boulevard axis was connected to the city in both directions, with the construction of a new pedestrian overpass here in 2016, as the Highways became a difficult area for pedestrians after the new vehicle traffic regulation.

The square continues to be one of the important public sphere of İzmir today. There is a heavy pedestrian flow in the square. Konak Square is a connection point between the decisive points for the city such as the Historical Kemeraltı Bazaar, Konak Ferry Port, Konak Pier, and Bahribaba Transfer Center. Today, the square is frequently used by pedestrians as it is open to pedestrian use and is connected to many important points for the city. It has continued to be a public sphere where citizens always visit, use to reach a place, stop, breathe and shop for years. The square, which was heavily used by the citizens after the arrangement, came to the agenda again after the earthquake in October 2020. Work has been initiated for the demolition of the Izmir Metropolitan Building, which is stated to be damaged after the earthquake, and for the demolition of the SSK Blocks and the Izmir Provincial Complex, which form the borders of Konak Square.



Fig.14. Konak Square and around in 2021

Konak Square has been the center for the city of Izmir in many ways since the time it was designed. It has continued to be used as a square until today. Although it shows spatial changes in line with the needs of the user or the decisions taken by local governments, its public use has continued until today. Perceiving the identity of cities in continuity from the past to the future is very important for urban memory. Experience is the most important stakeholder of collective memory. The fact that the values that make up the city are sustainable and that they do not have a historical interruption ensure that the urban identity is formed and continues for centuries. Spaces witnessing different periods and communities connect the past and the future, and establish communication between societies. Thus, social and cultural continuity is ensured. Izmir Konak Square has hosted many different societies throughout history. Although the feature of being the center of the city, which it has maintained from the past to the present, has revealed different identities with changing spaces, the main thing is the continuity of public use. The square, which is the closest witness to the past with its proximity to the historical Kemeraltı bazaar, is today the main living center for the people of Izmir.

5. CONCLUSION

As a result, Konak Square, one of the most important and living squares of the city of Izmir, has hosted different societies and spatial constructions for years. The Square, which is used most intensively by the citizens today, has a great place in the urban memory. The area, which was mainly used as an administrative and commercial square in the past, is one of the most important gathering centers of the city today. Especially the historical clock tower maintains its position in the square as the symbol of Izmir. Public continuity continues for Konak Square and is tried to be transferred to the future. Konak Square is the most important stakeholder of the collective memory, especially with its pedestrian circulation

connecting the historical Kemeraltı Bazaar and the modern shopping center Konak Pier, the Clock Tower, which is the symbol of İzmir, and its palm-lined crossings, and social spaces that support public use.

However, today, after the earthquake in 2020, the process of producing new decisions for the square has started. The principle of leaving the traces of every local government to the city is tried to be implemented this time over Konak Square. First of all, the demolition of the İzmir Metropolitan Municipality building, which is the city's local government structure and produced as a result of an architectural competition, is on the agenda. Afterwards, the destruction of some of the public structures that form the identity of the square's recent period is discussed. Public continuity can be ensured by the use of regions and buildings. Of course, preserving the memory of the city and transferring it to the future by taking the necessary precautions is one of the most important duties of the citizens and especially the local government. However, disrupting the public continuity and giving it a new identity will show us how much of Konak Square's publicity will continue or be interrupted in the future. Konak Square, which has witnessed many events and changes throughout its history, is face to face with a new change. A new layer will be added to the urban memory, but how publicity will or will not change will be determined by life.

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