

The Invisible Factors of Urban Aura

Methodology for Reading the Identity
in the district of Samatya (Istanbul)



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Samatya (Istanbul)

M. Sc. Degree Thesis

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Abstract

The thesis, *Reading a Place through Invisible Factors of Urban Aura in Istanbul*, focuses on the ways of reading, feeling and defining a place. When we look at a city as an architect, city planner or designer, what we see and what other people see and describe may be different. But what is essentially mentioned is the factors that make up the identity of that city.

This thesis lists the factors that define and form a city by examining the concepts of city and identity. Keywords obtained as a result of theoretical researches are created. These keywords provide the framework necessary to examine the Samatya district chosen as a pilot. The physical properties of Samatya, which can be seen and measured first, were examined. It has been analyzed with unalterable facts that have been recorded in history, such as its location, texture and historical development.

Later, identity factors that can not be seen but felt can be examined. His place in collective memory, historical places in mind, the events he experienced and his daily lives are examined.

In line with these data, it was compared with the keywords created in the first section and the aura of Samatya and its indifferent features were determined.

As a result of this thesis, Samatya has been defined with its history, life and place in memories. The factors that make up Samatya's identity are listed and left a thesis showing how to reach this conclusion.

Keywords;

Place, Urban Identity, Urban Aura, Collective Memory, Environmental Components, Social Identity, Historical Background.

Astratto

Il tema della tesi riguarda le modalità di lettura, percezione e definizione di un luogo. Osservare la città dal punto di vista architettonico include leggere i legami simbolici e conoscitivi che le persone mettono in atto in specifici luoghi con modalità e definizioni differenti. Ciò che emerge sono gli intangibili segni identitari che plasmano l'essenza dei luoghi.

La tesi analizza i fattori che definiscono e formano le città, identificando parole chiave estrapolate dalle ricerche teoriche. Queste parole chiave forniscono il quadro attraverso cui esaminare il quartiere di Samatya scelto come caso studio applicativo. Sono state esaminate e misurate le proprietà tangibili e fisiche di Samatya. Infatti, elementi inalterabili sono stati registrati nella storia e nello sviluppo della morfologia della trama urbana. Accanto a ciò è possibile esaminare le intangibili componenti di identità che definiscono il senso del luogo, la memoria collettiva, i particolari eventi che ha vissuto e le sue "vite" quotidiane.

Attraverso un confronto con le parole chiave estratte dalla letteratura si è decifrata l'aura di Samatya e si sono estrapolate le sue differenti e sfaccettate caratteristiche.

Il risultato della tesi è quindi definire una metodologia di lettura che attraverso una matrice interpolante metta in relazione a più livelli i gradi tangibili e intangibili dei fattori che compongono l'identità di Samatya.

Parole Chiave;

Luogo, Identità Urbana, Aura Urbana, Memoria Collettiva, Componenti Ambientali, Identità Sociale, Contesto Storico.

I. Introduction

I.I. Statement

How to read a city? At the end of this thesis, which I decided to write as a result of my curiosity about reading, analyzing and feeling the city, I want to emphasize that not only reading or analyzing but also our ability to feel is important.

Although we can talk about the cities we visit, research or live long, the 'thing' that we cannot always define and describe is actually the most important and explanatory factor. We always pass this 'thing' and argue it is unique there.

The sentence that is often mentioned in everyday conversations when describing a city; 'It is a very historical background and metropolitan city at the same time, but the aura of the city is the different then other cities that has the same conditions.'

I will pursue this 'aura' term and say the reasons behind it and try to make it measurable. I will examine the concept of aura through Samatya, one of the oldest districts of Istanbul.

After reading this study, you'll see what factors I find relevant and don't overlook when trying to understand a region. The outcome of this thesis promises you; the answer to the question "How in every sense can I feel, understand and put into words a city? "

I.2. Context

The essence of the space and its main function have remained unchanged since the beginning of history, but especially in the philosophical plane, the debate about space is increasing and gaining various dimensions. As an infinite component of nature in ancient times, space is a rational and not always a reality. Today, however, this basic idea of the essence of space developed with the interpretations of many different thinkers from Dolores Hayden to Norberg-Schulz and gained various sociological, psychological and anthropological dimensions and changed. Nevertheless, space is a vast and profound concept that, although it is studied as a philosophical issue, cannot be connected to a single point.

The city is a settlement and is defined as a place where non-agricultural production is carried out, control functions are gathered and reached certain levels of heterogeneity and integration. Today's cities are the product of the industrial revolution realized by using steam power as energy in transportation and production (Güllüpınar, 2011:51). The cities have undergone very little functional transformation from their first appearance to industrialization. Industrialization, on the other hand, led to the rapid growth of cities and the emergence of urbanization as a phenomenon. Urban identity has emerged as the whole of the differences shaped in this historical development process.

Urban identity is the totality of concrete and non-abstract characteristics of a city and it distinguishes itself from other cities. Every city has an identity and is remembered and living with it. The identity of the city is shaped over a long period of time and therefore; the identity

of the city means that "the soul of the city". The identity of a city, its history, geography, the civilizations living in it, the people living now, the phases that it passed from the first settlement to the present day, the topography and highway connection, the openness or closeness to other cultures, the living species it occupies, the occupations and wars and earthquakes, the capitalism of a state. Many factors are the elements that make up the identity of a city (Aktaş, 2009).

According to Lynch, identity is the state of an object being discernible to other objects. The human chooses the components of the environment and their relations in accordance with their expectations and aims, organizes them in his mind, makes sense and thus acquires an image of that environment. (Lynch, 1960) "People not only experience space, but also think and dream through it. So space not only shapes the current social world (experienced and understood as a meaningful living condition), but also other possible social worlds that can inspire action and express collective dreams." (Stavrides, 2016)

What is critical here is the need to examine the 'place', which includes not only the physical but also the society-space, in historical, economic, political, social, mental, perceptual, experiential, visual, etc. layers in order to think of space as an object of design. It should be considered in the context of architecture and urban research that the assumption that not every place is a 'place' and that the place contains plural meanings, especially in the literature of phenomenology and human geography, is very different from the place. It is important to make this difference and to expand the reading of space to understand a 'place', to understand the daily life and different ethnic-cultural-traditional differences and experiences, as well as the physical space, and to learn the patterns of individual and collective behavior from the inside. The problematic here is that it is not enough to understand the concept of 'place', to define it, to analyze it by thinking it is a design object, and to discuss it only. In the early 1960s, many concepts related to the place, such as 'place', 'sense of place', 'spirit of place (genius loci)', began to be glorified by architects (Norberg-Schulz, 1980).

The 'Spirit of the Place' can be called aura, atmosphere. At first glance it seems difficult to talk about and to describe. But it is not, in the last quarter century, we have a very entangled phrase in the language of architects, no longer as an abstract coordinate before designing and putting something as a 'place', that is the living space of living creatures as a place of life in the memory of the predisposition to go shopping as a criterion. *Norberg Schulz in 1980* describes the space which is gaining qualification of place with the term genius loci. Genius loci is a Roman idea. According to the old Roman belief, each individual has

a genius, that is, a protective spirit. This soul, from birth to death, gives life to people and places and forms their characters. The spirit of the place is a phenomenon analyzed in relation to the concepts of space and character (Norberg-Schulz, 1980). According to him, space becomes an entity with only one character (Norberg-Schulz, 1988). According to Heidegger (Existence and Being, 1949), spatial and temporal existence depends on the whole self of man and the state of being there. Within the framework of the concept of "living", space transforms into a place and time gives meaning to the concept of 'place' as a historical experience (Aydinli,2004).

Even if a city has never been seen, there is a perception that revives our minds with what we hear from people who go there and tell us about their experiences. This perception consists of the memories (Maurice Halbwachs, 1983) and experiences of others. We either break or reinforce our perception of learned knowledge. Benjamin's insight here is that not every person's sensory perspective is purely biological or natural. It is also historical. The ways in which people perceive change with social changes or changes in the whole way of 'humanity'.

1.3. Research Objective

Like all other cities, Istanbul is a city which has diverse reflections in people's mind. These reflections which we might either assume as 'right estimations' or 'collective city image', give us a chance to reach definitions of varied Istanbuls whose common point is to define other as a beginning on the way to describe the city (Bayrak, 2008). Despite the differences in religion, language, race, gender etc., Istanbul is a city that develops and hosts together with the other and the otherizer. The city is shaped according to the expectation and way of life of every person from the city. Every person wants to feel comfortable and safe in his own field, so he tries to simulate his own field. Istanbul is a city where residents or foreigners cannot become numb regardless. If we think of a city with traces that stratify and never disappear, one of the most important sources of this situation is the accumulated air of the city.

As an architect, we begin by analyzing that location first of all while designing the space. As taught in all schools, the most important part of these analyzes is not only physical, such as wind and sun analysis, but also the texture, history and culture of that city. When designing a space, all of these factors are examined in a holistic framework. The concept of the aura addresses this entire framework. The aura (atmosphere) of an object or city is abstract and invisible. As Benjamin said (The Work of Art in the Age of Mechanical Reproduction, 1935), the aura is a spiritual thing that can be breathed and circulated through the body.

- How to identify the concept of 'Aura'?
- Can this abstract concept be measured or defined?
- What are the effective factors for identifying?

The aura and atmosphere are often used in many languages and are used to describe the invisible properties of space and objects in addition to their true meaning. But what are the characteristics of this description? Is this emotional term between space and person a measurable concept? To perceive a space is to feel spiritually besides of being there physically. Therefore, spiritual and abstract concepts are difficult to explain and define. One of the important questions in this thesis is how these concepts are explained.

Urban identity and its factors have been discussed and considered by many urban planners such as Kevin Lynch. There are physical factors that are always spoken and known, but what are invisible factors? What are the invisible factors that make up the city's memory and identity, our perception of that city, and how are they discovered?

Lang (1977) mentions that perception consists of two processes. These are based on our senses; sensory process and knowledge based; mental process. "Sensory process; While we interpret the information and data coming from the environment through our senses, the mental process; it is the process that we conceptualize the environmental information that we have acquired or cannot realize with our senses after the sensory process, based on the experience, and thus created in our minds. "

Aura is a concept that works in connection with authenticity (The Nara document on Authenticity, 1994). Authenticity does not involve returning to the original and rebuilding the original state, but includes all the layers that have been added over the years. Protecting cultural heritage and authenticity requires respect for the value of important layers of change. These layers are the experience that involve user, fires, renewals, etc. over the years. Feeling the aura of this urban fabric takes place while experiencing that area. We experience that region by feeling with our many senses.

Although the term 'spirit of the place' has not been used to date, the importance of the tangible and intangible heritage covered by this term is emphasized in international guides (The Nara document on Authenticity, 1994). The concept of 'Spirit of the Place' is defined as 'places of significance' in conservation literature and constitutes one of the problems to be overcome in conservation studies. This is emphasized in the first sentence of the Venice Statute: The historical monuments of the human generations come to our day as living witnesses of ancient traditions, carrying a (spiritual) message from the past. Petzet states that a broad definition of the concept of monument lies behind these words.

Monuments are the original representatives of cultural history, social history, industrial history, etc. created by humanity, and as Cicero states (On the Orator, 1945), "The monument must awaken the memory of something." In this context, the objectified state of the memory is the material in which the monument is made and the spiritual message contained in the monument. Prehistoric artifacts, pyramids which are the symbol of immortality, objects made with temporary material or monuments that are reconstructed by changing the material 'carry the memory of something', in other words they have the spirit of the earth. One of the documents emphasizing the concept of the spirit of the earth is the *Nara Documents of Authenticity* based on 'cultural diversity and heritage diversity.' Articles 7 and 13 of the document clearly state the relationship between concrete and intangible heritage and society:

7. All cultures and societies are rooted in the particular forms and means of tangible and intangible expression which constitute their heritage, and these should be respected.

13. Depending on the nature of the cultural heritage, its cultural context, and its evolution through time, authenticity judgements may be linked to the worth of a great variety of sources of information. Aspects of the sources may include form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling, and other internal and external factors. The use of these sources permits elaboration of the specific artistic, historic, social, and scientific dimensions of the cultural heritage being examined. (The Nara Document on Authenticity, 1994)

When 2003 UNESCO "Text of the Convention for the Safeguard of the Intangible Cultural Heritage" has examined, it is defined as "*The 'intangible cultural heritage' means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.*" in Article 2- Definitions.

The aim of this thesis is to examine the spirit of Istanbul through the concept of intangible

and invisible aura (atmosphere), one of the factors that make up the identity of a city. While examining Istanbul in particular, the concept of aura will be read through the neighborhood of Samatya. Since Samatya is one of the oldest settlements in Istanbul, this stratification is more intense. It will be interpreted how it has changed throughout its history. Samatya, which dates back to the Ottoman conquest of Istanbul, is a neighborhood that has hosted many cultural groups at various times due to its history dating back to ancient times. It is still possible to see a combination of different experiences in daily life as well as in architecture. Samatya has a long-standing structure that has undergone various changes, has undergone many fires and is still in use or has lost its function. Then, the concept of aura, which can be changed personally, will be scanned and examined through the historical changes documented on the personal comments of urban residents and travelers in Istanbul and the designated pilot region Samatya, newspapers, films and travel articles. Thanks to these channels, both the perception of the city on people and how it is located in the memories will be examined. In the light of the data obtained after these studies, the current situation will be examined. The grades obtained in the analyzes and researches will be compared with my own comments and observations.

I.4. Methodology

The concepts such as city, city identity, city memory, space, place, aura and atmosphere are examined in depth. Philosophical, sociological, cultural levels are evaluated with comments. The properties that make the space a space will begin by examining the features, and in accordance with these data, it will question how it can feel and be examined in depth. Research on the ways of perceiving and interpreting the 'place' will be recorded on paper. Investigation of invisible and abstract factors and methods of concretizing them will be investigated.

The reasons for choosing Istanbul with its historical journey and the changes it has spent over the years will be shown. Istanbul's multicultural adventure, which includes many cultural and ethnic origins throughout the history, will be explained and general information will be given about Samatya, an important region in the historical peninsula.

Research and implementation will continue through Samatya, which is selected as the pilot region. Firstly, the physical factors affecting the aura will be examined. Demographic structure and multiculturalism, morphology, urban plan change over the years and their effects will be examined. In order to better understand the urban fabric, analyzes such as eroded but effective methods, such as the image of the city, full-empty, material, height and purpose of use will be made. After understanding the existing texture with these analyzes, its formation and change processes in history will be examined. These changes will be examined under two main headings; Demographic and Political Changes. From the sea walls built in Samatya in the 4th century to Samatya Square, which was expanded in 1992, all the process will be examined with its causes and results.

Then invisible factors affecting urban memory will be examined. For this, books, magazines, newspapers, important events and series / movies that we frequently encounter in daily life will be used as a resource. In order to best understand its place in collective memory and its importance, resources that can easily reach the majority of the city will be examined. Samatya, which has been set in many series and movies over the years, the childhood of many famous people and the neighborhood culture still continues, will examine how many people occupy what space in their memory.

The resulting data will be collected. When compared with the results obtained from the factors affecting the concept of location, identity and aura examined in the first section, it will be interpreted which factor is how important. As a result of these comparisons and interpretations, the Aura of Samatya will be poured into the image and deciphered.

2. Theoretical Apparatus

In vain, great-hearted Kublai, shall I attempt to describe Zaira, city of high bastions. I could tell you how many steps make up the streets rising like stairways, and the degree of the arcades' curves, and what kind of zinc scales cover the roofs; but I already know this would be the same as telling you nothing. The city does not consist of this, but of relationships between the measurements of its space and the events of its past: the height of a lamppost and the distance from the ground of a hanged usurper's swaying feet; the line strung from the lamppost to the railing opposite and the festoons that decorate the course of the queen's nuptial procession.

(Italo Calvino, Invisible Cities, 1972, 66)

Society and place.

In the conceptual adventure of place, it is argued that it is not just a geometry, a physical matter, a boundary, it is also exist mentally, that the space is socially produced, it is argued that the physical and the mental spaces are created by sociality. Later, the idea that space is a social production as well as a society is a production of space appears. Despite the widespread acceptance of the idea that space and society cannot be thought separately and can only be explained with a unitary approach, it is not known how to describe this spatial society or social space, both in sociology and in the field of architectural knowledge. How to examine the concept of society-space constantly mentioned but never explained?

Layers of the place.

What is critical here is the need to examine the 'place', which includes not only the physical but also the society-space, in historical, economic, political, social, mental, perceptual, experiential, visual, etc. layers in order to think of space as an object of design. It should be considered in the context of architecture and urban research that the assumption that not every space is a 'place' and that the place contains plural meanings, especially in the literature of phenomenology and human geography, is very different from the space. It is important to make this difference and to extend the reading of space to understand a 'place', to understand the daily life and different ethnic-cultural-traditional differences and experiences, as well as the physical space, and to learn the patterns of individual and collective behavior from the inside.

The problematic here is that it is not enough to discuss it only physical space but also to understand the concept of 'place', to define it, to analyze it by thinking it is a design object. In the early 1960s, many concepts related to the place, such as 'place', 'sense of place', 'spirit of place (genius loci)', began to be glorified by architects.

Keywords

Urban Identity, Environmental Components, Artificial Environmental Components, Social Identity, Social Cultural Identity, Place, Genius Loci, Aura, Atmosphere, Perception.

2.1. The Concept of Urban Identity

To define a 'space' as a 'city' requires a long period of time. In this process, the geographical content of the city, cultural level, architecture, local traditions, lifestyle and historical past are the elements that make up the city (Suher, 2006). Therefore, the elements that give the city its identity should be handled and protected as a whole, not one by one. Conservation not only contributes to the health of the urban space and the built environment, but more importantly it defines the character of urban identity and space (Tweed and Sutherland, 2007).

Like cities, urban identity is dynamic and shaped by many environmental factors. These factors can be national as well as international. As a matter of fact, the relationship between conservation and identity has gained importance in the urban policies produced after the World War II, which has created long lasting and serious damages. After World War II, the efforts of transforming the damaged historical cities into living spaces and erasing the traces of the war from the memory of the communities have led to the development of approaches that parallel protection and urban identity.

The analysis of how the urban identity is perceived by the user is important for the planning and design works of the city. Urban identity and related urban images are formed in long periods in urban space. The identity of a city includes not only the architecture and natural environmental features of its buildings, but also a wide background that has values of urban and social life. Nevertheless, the identity of the city is meaningful to the extent that it is perceived and understood by the people who use it, and the people add value to the place they live and connect to it (Tekeli, 1991).

Urban identity is the meaning of idealization and emotional ties imposed on the city. Because, while determining urban identity, visual determinations are used, but not only by the determination or classification of the determinations, but also with a positive value, the city is loaded with a set of purposes. Thus, at some point, identity becomes a project that the inhabitants of the city are trying to realize, making that city and living in that city meaningful (Tekeli, 1991).

It was accepted as the most important publication produced within the framework of urban identity during Kevin Lynch's city image book published in 1960. Lynch describes identity

City, Settlement and its urban identity.

Urban Identity and the Individual in the Society.

as the status of an object being different and unique from other objects, and argues that identity is unequal to nothing but unique. In the book of 'The Image of the City', "Every citizen has a long relationship with parts of the city, and his own image of it is loaded with memories and meanings." he says. It emphasizes that every city has a different identity, just like the perception of a place that is different in every individual. Therefore, the city should be evaluated not only within itself but also from the eyes of the citizens. In this evaluation process, he states that he aims to help develop different techniques for field research and interviews with the citizens (Lynch, 1960).

Similarly, Relph explains the meaning of identity by examining people's experiences on the ground. According to Relph, who researches the basic behaviors of people, the identity of a place is largely dependent on human thoughts, behaviors and experiences. Therefore, it expresses identity not only with the differences of individual places, but also with similarities between different places. (Relph, 1976)

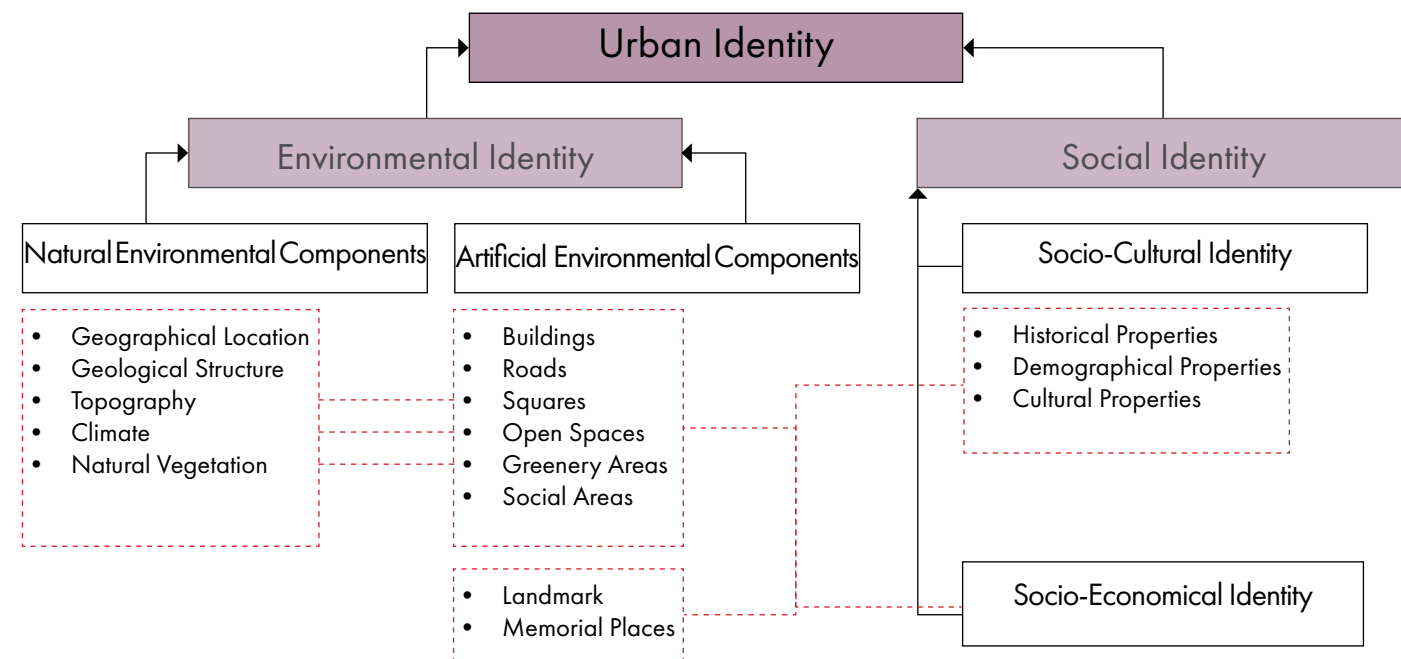
Identity formation and development of the individual within the society is not only an identity formed as a result of the relationships established with other individuals in this society, but also the result of the relationships that the individual establishes with the objects, places and surroundings. All the conscious and unconscious perceptions, knowledge, experiences and thoughts, behaviors, future concerns and expectations, needs and desires of the individual, as well as the beliefs, traditions, customs and expectations of the society in which the individual lives and possessed should be considered within this identity formation. (Ponti, 2007; Jourdan and Naulin, 2016).

In the 2000s, identity was associated with social structure and social sustainability began to gain importance. In 2005, a session on the value of cultural heritage for society was opened in the *Council of the European Framework Convention*. Within the scope of the studies that started after this session, where the importance of cultural heritage in social sustainable development was questioned; The question of how the protection of the historical environment meets the needs of the individual and social environment, such as the sense of belonging and the requirements of cultural identity, has been discussed (Tweed and Sutherland, 2007).

The identity of the individual plays a decisive role in the formation of the identity of the society in which it is located, and the identity of the society is also effective in the formation of the identity of the individual. For this reason, urban identity elements originating from physical environment are composed of sub-elements of demographic, institutional and cultural structure of individual and community elements (Ocakçı, 1993)

2.1.1. Components of Urban Identity

The identity of the city depends on some factors that make a city different from others, singularize it, create its own unique qualities and affect the formation and development of these special qualities. Doxiadis (1968) describes this relationship from the flowchart in Figure 1.1. According to this research, there are basically two main features that make up urban identity: environmental identity and social identity. Environmental identity is defined by the natural and artificial environmental characteristics that are effective in the formation of the settlement. Social identity is defined by the socio-economic and socio-cultural structure of the settlement.

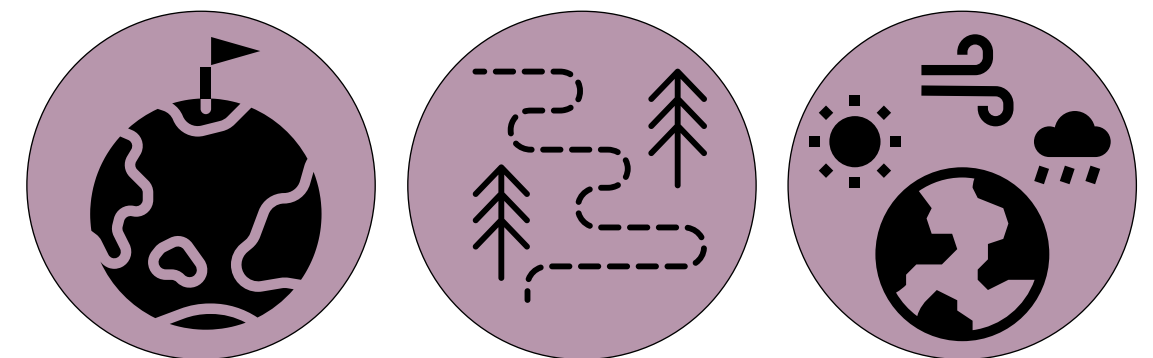


Environmental Identity

Identifying components of cities with a unique identity can never be the same as another city, they show social differences in spatial organization and formal language, when it is seen it shows which city it is and shows local features (Norberg Schulz, 1980).

One of the most important factors in the formation of a unique identity is environmental factors. The elements that define urban space within this physical environment are natural and artificial environments (Lynch, 1960). Natural building elements consist of geographic subject, climate, geological structure, topography and natural vegetation, whereas artificial environment consists of man-made elements.

The identity of the city emerges as a result of the interaction of the natural structure of the place and the additions made by man. Natural structure is very important in human hand additions, sometimes limiting the space, sometimes it is an element that makes the space unique (Bianchini, 1999). Therefore, each place shaped according to the natural structure and the additions made by the human hand under the influence of the natural structure shows a different feature. Therefore, natural environment elements that make this difference should be examined.



2.1.1.1.1. Natural Environmental Components

Norberg Schulz (1980) states that the identity elements originating from the natural environment are related to the city's natural environment data; geographical location, climate, geological structure, topography and water element, ie vegetation. It states that cities are separated from each other by the difference of these factors and that cities acquire unique urban identities (Anico and Peralta, 2009).

One of the most fundamental elements in the formation of the natural environment is the geographical structure of the settlement and its topography in relation to this geography. Depending on the geographical structure of a land, settlement patterns may vary. For this reason, similar settlement patterns sometimes emerge in settlements with different social identities due to some limitations in geographical structure (Hough, 1990).

When the development process of the cities is examined, it is seen that each settlement aims to be close to a water element. For this reason, it is possible to say that water plays a major role in shaping the development process dynamics such as geography, defense, economy, technology, transportation, social and cultural life and ecology.

Another element of the natural environment is the climatic characteristics and vegetation of the settlement. Climate characteristics mostly shape the urban fabric and guide the urban design process (Gosling & Williams, 2010). Similar settlements with different climatic characteristics may have very different characteristics. These characteristics can be architectural features such as color, material, location, roof shape and orientation of buildings, as well as urban design features such as narrow or wide streets and squares (Altman and Chemers, 1980).

2.1.1.1.2. Artificial Environmental Components

Identity elements created by the environment made by human hand additions are called artificial environment elements. These elements are shaped according to the areas that people need and the relationship of these areas with each other. For this reason, cities develop within the framework of the cultures and ideals of the individuals living in them. Some of the periods are contemporary and some of the cities have a commercial spirit because of the perception of the user's (Hough, 1983).

Artificial environmental elements are defined by Lynch (1960) in five headings as paths, edges, nodes, districts and landmarks. He states that in order for the city's readability, that is, the identity of the city to be perceived, all five elements must be readable. Rob Krier, (1985) stated that the artificial environment consists of two main elements, squares and roads. The relationship between these two elements is explained by resembling the corridor-room relationship in the houses. Another researcher refers to this relationship as nodes and distribution areas (Lang, 1987).

Although artificial environmental components are handled with different classifications, buildings are the most important artificial environmental elements accepted by every researcher (Dovey, 1993). Buildings are the most important elements in shaping roads and squares. Buildings shape roads and roads make buildings accessible (Rapoport, 1990). Therefore, addressing buildings and roads together in cities helps to reveal the identity of the city more clearly (Lozano, 1993).

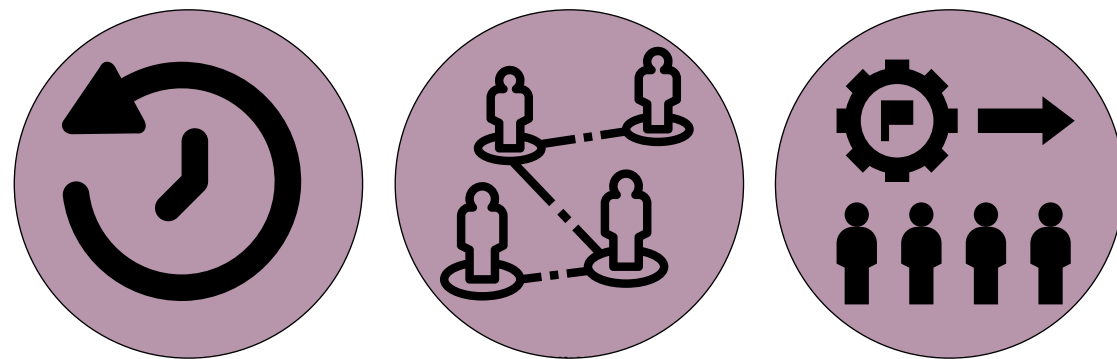
The material, colors, architectural typology, façades, heights, volumes etc. of the buildings contribute to the identity of the settlement. Full vacancy rates of buildings, construction rates, settlement on land are effective elements in the formation of urban fabric (Aru, 1998). The facades of private buildings are an important area of personalization. It is necessary to be well coordinated in the design of the public space, in identity creation and personalization studies and to implement with a multidisciplinary approach (Gülersoy Zeren et al., 2009)

Social Identity

Urban identity has been a subject that has been researched through physical environment for many years. The criticisms that Lynch's identity elements cover only environmental identity indicate that this view is lacking and that cultural values, lifestyle shaped according to these cultural values and local customs are also influential in the formation of urban identity (Suher, 2006).

Social relations created as a result of individuals living together create a city identity that is constantly reproduced in relation to the physical environment in which it takes place and is in change and development (Çizgen, 1994).

Social experiences, opinions, beliefs and behaviors, in short, everything that is focused on the individual constitutes the socio-cultural structure of the society. The socio-economic structure of the place constitutes the economic choices that individuals are obliged to provide for their vital needs within the social structure. These elements, which guide the social approaches of the individual within the society, contribute to the formation of social identity. Therefore, it is necessary to perceive and comprehend the city in a continuity from past to future in parallel with the development process of the individual (Güvenç, 1991).



Socio-Cultural Identity

Carter and Dyer Sharma (2007) state that the main identity of the place gains a strong meaning by the influence of the environment on the behaviors of individuals and their identities, emotions or feelings of belonging within a collective group, their place-related behaviors and performances.

While the individual creates the identity of the society in which he lives, the social identity is effective in the creation of the individual identity. Individual identity is related to the cultural context of the society (Neil, 2004). Therefore, social identity is a long-term and bilateral entity (Ocakçı, 1993). Socio-cultural components of social structure; historical process, demographic structure, institutional structure and cultural structure.

The historical process is the most important element that provides continuity between the past and the future of cities to understand how the identity of the city is formed and to reveal the historical culture of that city (Ragab, 2011). For this reason, the historical process is examined in the field study section in Chapter 03 Visible Factors of the thesis.

Demographic structure consists of main headings such as population size, population density, age groups, working population rate, birth and death rates. In order to understand a society, the profiles of the users living in it need to be put forward (Lucero, 2013). Because the basic creators of urban identity consist of users of the place and are shaped in parallel with individual identity (Burke, 2006). Examining the ethnicity differences of the users is also important for revealing the socio-cultural structure (Stolle et al., 2008; Ujang and Zakariya, 2014). In this context, the user profile especially the ethnicity differences of the users is presented in the proposed thesis model.

The change in population policies affects the urban identity in relation to the economic policies of the country. As a matter of fact, the increase in population from rural to urban causes urban identity to enter into a process of rapid change. The institutional structure of the city and the country where the city is located is shaped by the political, legal, administrative, religious, educational, health and social services structure and the institutional relationships established by these structures (Bronwyn, 2004).

Cultural structure is the social relations scheme that individuals acquire during the historical process. Understanding the cultural structure of a society is the most important element in understanding the social identity of that city. Urban culture of urban users differs in relation to individual cultures. This difference is also evident in the site selection process of users (Sam and Berry 2006).

While the upper income group left the crowded city center with population growth, new users started to choose a place in the city center in relation to its proximity to commercial areas. In this case, the center could not provide the services required by the concentrated population and the existing tissue began to deteriorate. On the other hand, the upper income group tends to choose a place in new residential areas developing with technology. Therefore, while the identity of pre-industrial cities is shaped by cultural factors, the main factor of post-industrial cities is technology (Aysu, 1976; Tekeli, 1991).

Czikszentmihalyi and Rochberg-Halton (1981) tried to explain the relationship between socio-cultural environment and physical environment with a theory called spiritual energy. In this theory, it is stated that the cultural background makes the greatest contribution to the interaction of individuals with physical space.

Socio-Economic Identity

Another element that needs to be examined within the context of urban identity and social structure is the socio-economic elements of society. On the basis of socio-economic factors, the functional characteristics and employment structure of the cities that provide the economic continuity of individuals are located. The diversity in the distribution of working days and their place in the society creates the social and economic wealth of the society (Kilincaslan, 1995). For this reason, the urban identity of some settlements today is associated with the function that ensures the continuity of that settlement and is named with that function.

The economic conditions of individuals and societies also shape urban identity. In settlements with different income levels, the built environment is also different. This difference in the built environment is felt by the number of users of the place and the use of space. For example, structures or social facilities designed for a family change and become insufficient as multiple families live in the same household.

2.2. The Conceptualization of Place

In daily spoken language, it is not easy to distinguish the meaning difference between the words 'space' and 'place'. According to the American architect and urban historian *Dolores Hayden (1997)* who wrote on the history of urban landscape, design and politics of space, the word of place in English has no direct, clear definition. According to him, "place" is one of the finest (deceptive, fraudulent) words in English. So, Hayden likens to the word, "like a very packed suitcase that no one can close". Place; home timbre, location, open spaces of the city, as well as the meanings, but also means a position in the social hierarchy. The architecture, photography, cultural geography, poetry, travel books authors use 'sense of place' as an aesthetic concept, but often accept the term 'personality of the place' as a way of defining it." (Hayden, 1997)

Social and cultural geographer Tim Cresswell (2004) mentions that the concept of 'place' is both simple and complex. It is simple because everyone speaks of 'place', knowing or not knowing its meaning. Many people, including architects, often talk about 'space' without realizing their content. In fact, 'place' is a word that everyone knows in a way and has many meanings that are perceived as common. On the other hand, in order to look at the meaning of this word which is unknown in daily use but mostly used in philosophy, it is necessary to forget this incorrect but inadequate meaning. It is therefore somewhat complicated. In fact, Cresswell's aim is to examine this complex structure of the place, the concept of the place, its geography and its centrality in daily life. Cresswell gives similar examples of the use of 'place' in spoken language. For example, "my place" in the sentences of "would you like to stop by my place?" evokes privacy and belonging. Cresswell, in his examples, mentions that 'place' evokes a geographical region, a city or a position in the social hierarchy or the order of objects. But in fact, 'place' is everywhere. This implies that 'place' will exist even if it does not necessarily correspond to a piece of land, a defined physical space or an urban landscape. So 'place' must have different character something else than physical response, dimensional structures, coordinates, height, distance. So, what is the place in this case? Tim Cresswell (2004) responds to this question: "place is a space where people, in one way or another, relate, touch, connect; are meaningful spaces." Anything that contributes to the formation of space is meaningful as a part of a large whole. The phenomenological tradition sees space as a time-dependent phenomenon (Heiddeger, 2008). According to the phenomenological approach, intuitive understanding takes precedence in understanding the cognitive and sensory relationship occurring simultaneously between man and his environment (Husserl, 2003). In this context, the detected object is not independent of the perceiving subject. The distinction between subject and object has disappeared. (Aydinli, 2004)

*Difference between
place and the space.*

*'Place' in
phenomenological
descriptions.*

The basic principle adopted in phenomenological descriptions points out that any perception that provides all kinds of data that can be the essence of architecture can be used as a source of information. In this context, the object of architecture can be moved to the state of consciousness, not only as a material being, but as a being that makes sense and makes sense. It is what objects seem to our consciousness; consciousness is the totality of our understanding of objects and the world (Husserl, 2006). According to this definition of Husserl, 'meaning' as the objects of consciousness or 'essence', which takes on the ideal identity, is the result of perception, recall and imagination (Sartre, 2009b).

In the phenomenological examination of the place, various views of the space (for example, the street), the inner horizon, the other spaces to which the space is connected (the streets to which the street is connected, the neighborhood, city, country, world, universe, etc.) constitute the periphery of the space. In fact, while examining the space, in our consciousness, on the one hand, various views of the space (the street, a house there, a room in the house, a table in the room extending to the smallest detail) (inner horizon), on the other hand, the other spaces (street, neighborhood, city) with the outer horizon views of the meaning of the space we are trying to understand and interpret.

The place is actually a space that requires intuitive insight. While the space is the three-dimensional organization of the elements that make up a place, the character is the atmosphere of that place. The place has different dimensions beyond the space it deals with in terms of the spirit it contains and the abstract aspects of the physical and mathematical sciences (Bala, 2007).

The other geographer who developed this new approach to the place is Yi-Fu Tuan. Tuan emphasized the concept of place in "Topophilia" (1974) and "Space and Place" (1977) and developed its meaning by comparing it with space. Tuan gives the literature the term of topophilia, which is used in the sense of emotional connection between man and place. For De Certeau, "while space is produced by actions, place is an empty system upon which actions take place."

2.3. Invisible Factors of Identity

Augé claims that supermodernity produces non-place. Non-places, now a shifting and slippery ground, is not a meaningful form of being connected, rooted because of the benefits of supermodernity, but a geometric without soul. Augé draws on De Certeau's concepts of space and place, and discusses non-place, the opposite of 'place'. 'Non-place' has no soul, it lacks meaning, experience, and practice in a sense. The concept of non-place, for Augé, is often a place of travel and consumption or a transit point: supermarkets, fast-food spaces (eating and drinking and shopping areas in American cities, usually spread over large areas), airports, resorts, shopping shopping centers, hotel chains, refugee camps, slums, etc. Because they are temporary, the human-place relationship in such spaces integrates with the sense of abandonment, alienation and loneliness.

He does not see the body as just a living organism, a biological fiction, but in a philosophical sense, he discusses his place between the subject-object pair: "Bodies are both the subject and the object. Because someone else's body is not an object for me, but a cultural object. Just like my body is for someone else. First and foremost, we encounter others as a body in this sense. In this sense, the body is like a book that needs to be read and understood. According to this, another is a self with another body". (Merleau Ponty, 1962)

'Felt Bodies(Leib): In the theological sense, the talk of the body articulates the idea of an individual connection between the individual and the immaterial soul, since the biological concept of the body is not sufficient to determine a carrier for this unity. In another word, one speaks of the "soulful body".

To legitimize the discourse of atmospheres and to overcome their ontological placelessness, they must be unleashed from the objective/subjective dichotomy. Schmitz's philosophy of the body shows the far-reaching changes in thinking about the subject that are necessary to do this. The idea of a soul has to be abandoned, in order to reverse the 'introjection of emotions', and humans must principally be regarded as felt bodies (Leiber)¹, that is, as in their self-givenness and self-experience as originally spatial beings. To sense oneself bodily is to sense concurrently one's being in an environment, one's feelings in this place.

The same must be performed for the side of the object. A claim that cannot be developed and analysed here at length is that the difficulty of forming a legitimate concept of atmospheres is caused by classical thing-ontology. The decisive point here is that, in this way of thinking, the properties of a thing are considered determinants. Thus, a thing's form, colour, and even smell are thought to distinguish it from others, to delimit it to the outside and unify it internally; in short, the thing is generally conceived in its closure. Only very rarely does a philosopher emphasize, like Isaac Newton for example, that perceptibility pertains to the thing essentially. Ontological counterproposals, like that of Jakob Böhme who based his conception of things on the model of a musical instrument, exist as crypto-traditions only. Predominant is the view formulated by Kant, for instance, namely that one can think of a thing with all its determinants and then still ask whether this completely determined thing actually exists, whether it is there.

They are themselves spheres of presence of a something, its actuality in space. By contrast with Schmitz' approach, atmospheres are then not thought of as free floating but, on the contrary, as something emanating from and produced by things, people or their constellations. Accordingly, they are not conceived as something objective (i.e., as properties of things), and yet they are something thing-like, belonging to the thing – insofar as things articulate their spheres of presence through their qualities, conceived as ecstasies. But atmospheres are nothing subjective, like determinations of a state of mind, either. And yet, they are subject-like, they belong to subjects insofar as they are sensed by humans in bodily presence, and insofar as this sensing is simultaneously the subject's bodily being-located in space.

2.3.I. Genius Loci (Spirit of Place)

Space can be regarded as a 'place' in which the subject and object are located and interacted. In this respect, it can be said that space contains dimensions beyond the visible. An understanding of space that can go beyond the visible, establishes a transcendental relationship with philosophy in order to open its secret (Aydınlı, 2004). It is the field of memories and hopes, what has happened and what will happen, where the subject meets the object, the content of consciousness.

In the social, cultural, historical and psychological spheres, space and time are transformed into the concept of 'place' which has a unique character with 'life'. Space and time have a dynamic structure that includes 'essence' in itself (Aydınlı, 2004). When we capture the essence, we also get the meaning of the place (the place itself is the essence).

The concept he placed at the center of his teaching allows Norberg-Schulz to criticize the spaces of early modernism in sensory, emotional and existential contexts, inspired by M. Heidegger's philosophy of existence. According to Norberg-Schulz, natural and structured spaces that share five basic phenomena (including physical elements, being influenced by forces of nature, light, time), are structurally and existentially similar. The forms of physical elements (inner, outer, lower, upper, heavy, light) give natural and built 'places' a unique spirit. The inhabitants of the places, who have been able to reflect the spirit of their natural environment to their built environment, also have a soul. Norberg-Schulz continues the spirit of the natural environment in which ancient Roman eyes see and wander bodies" to the scale of the building. The doctrine of belonging and the interaction of natural and built environments makes the reader feel the deep background of architectural space. (Norberg-Schulz, Christian, 1980)

The experience of Genius Loci is a phenomenological experience in which all senses are integrated. According to the architecture educator J. Pallasmaa, the phenomenology of space is the experience of understanding the world through textures, colors, smells and sounds. Phenomenological insight is strengthened in Peter Zumthor's structures, which give visibility to natural phenomena with materials and light values. (Mimarlık Dergisi, 2015)

Essence of the Place.

The structured and natural environment that forms the stage of our daily life, in which we experience their forms and functions through our actions, surrounds us with sizes, lengths, depths and materials, colors, textures, scents. We encounter the world around us by measuring, looking, touching, hearing through our body. Perceptual act that can be differentiated even within the individual due to the change of factual, sensory, emotional conditions is related to our view of life that shapes our productions and gains special importance in design education.

In the Journal of Architecture, which proposes the Norberg-Schulz doctrine as a method in contemporary architecture education, it is aimed that students develop sensitivity to the 'spirit' of 'places'; natural, historical, social values. Natural and structured environments are micro-universes where many emotions such as alienation, invitation, exclusion, freedom, congestion and peace occur. Norberg-Schulz emphasizes that natural environments rich in terms of scale, volume, light, color, smell, texture have special 'souls'. Perceiving and interpreting the existing is a creative process. In the phenomenological trips to natural and rural environments, students who will go beyond the concept of space that they know about urban environment have the opportunity to observe the permanent-temporary elements that establish the space and to perceive the original 'spirit of places'. (Mimarlık Dergisi, 2015)

Husserl's concept of 'orientation', which he proposes to explore the field of essence, bears some clues that may be prior knowledge for 'experience'. The absolute knowledge of the essence is, according to him, 'perception' (Husserl, 2006b); Each perception that provides relevant data is a source of information. Perceptions based on senses and experience can be transformed into 'self-perception' by parenthesising reality (Husserl, 2006b). Norberg-Schulz points out that when it comes to architectural space, it is not only the direction of perceptions and thoughts, but the direction of human existence and the embodied image of existential space (Norberg-Schulz, 1980). Norberg-Schulz strives to find the 'essential' in an environment in which the direct comprehensibility of the qualitative world (Norberg-Schulz, 2000) cannot be achieved through quantitative analyzes that deprive man of his daily experience.

According to Norberg-Schulz (1985), living space emerges in different layers; the area of small objects (in the layer of furniture, about people sitting, resting) is the narrow space in which movement takes place. It is the area in the dimension of buildings (where personal and social space is experienced) and in the geographic dimension (where proximity relation is established, landscape features exist). Norberg-Schulz tries to show experience (hence place) through the use of a street. According to him, being there does not mean that we use a street, a store on the street or an office; rather, it means that we 'enter into the usual life of the street' (Norberg-Schulz, 2000). It's a street environment for amenities. Consciousness contents, brackets and inner time that emerge in life make it a place. "The city is a place that hinted at what a child wandering in will do next." The use of a space should help 'enlightenment'.

According to Norberg-Schulz, 'place' has a pre-existing identity and argues that this is the reason why especially strong places create 'deja-vu' experiences (Norberg-Schulz, 2000). According to him, a place is not actually conceivable, but says that the place is based on finding itself (Norberg-Schulz, 2000). Norberg-Schulz is not interested in the present but in presentation and re-presentation (Führ 2008).

The spirit of the place is a phenomenon analyzed in relation to the concepts of place and character (Norberg-Schulz, 1980). According to him, space becomes an entity with only character (Norberg-Schulz, 1988). According to Heidegger, spatial and temporal existence depends on the human being and his presence. Within the framework of the concept of 'experience', space transforms into 'place' and time gives meaning to the concept of 'place' as a historical experience (Aydınlı, 2004).

Norberg-Schulz identifies the concept of 'experience' in relation to space as a behavioral and mental schema that shapes human orientation and existence, and distinguishes three forms of space that reveal experience:

1. The pragmatic space determined by behavior,
2. Perceptual space causing instant orientation,
3. The space forming the environmental image.

These spaces form the concept of 'living space' as a whole (Norberg-Schulz, 1980).

*Pre-Existing Identity and
deja-vu experiences.*

Place and Character.

The value of the individual in the city is related to the meaning that the city has for the individual. As Norberg-Schulz's concept of genius loci points out, meaning is something that imparts identity to an urban environment that individuals living in that environment cannot directly explain but are aware of. (Norberg-Schulz, 1980).

Norberg-Schulz (1971) identified the elements of spatial organization as the center or place (approach), directions and paths (continuity) and areas or areas of interest (boundary) that make up spatial perception. Center or place (Approach): All centers, which are the reference point in a central environment, are places of actions. Accordingly, it is possible to define the centers as the unit space of the action. Direction and path (continuity); There is a concept of direction in every space. Direction defines the movement of the person in the environment. The determination of the person's position in the space starts with the departure of the point and helps the person to move along the journey for the purpose. Perceptually and schematically, the characteristic of a path is its continuity. Area or area of interest (border); It can be defined as unstructured 'ground', where roads are defined within the area.

2.3.2. Concept of Aura

To talk about the atmosphere of a city is nothing unusual. The expression turns up in everyday talks and literature, in cities' promotional material, and in the travel supplements of newspapers. Two things are relevant for the everyday use of this expression: first, atmosphere is usually talked about from the perspective of the stranger. Second, it is an attempt to say something that is characteristic of a city.

When atmosphere is discussed as something experienced by strangers to the city, this does not at all mean the city from a touristic perspective. Rather, atmosphere means, on the one hand, precisely what is ordinary and natural for the residents and, on the other, what the natives constantly help produce through their daily lives, but which strikes visitors only as characteristic. The atmosphere of a city, then, is not the same as its image. The image of a city is what it consciously projects about itself to the outside, or else the totality of preconceptions held about it externally.

Böhme challenges the central importance of visual representation in architecture. The nature of most architectural work dictates that spaces that are, after all, designed for the bodily presence of people have to be presented in drawings, computer renderings, and models. This visual presentation further reinforces Euclidean notions of space. Yet, architecture is not a visual but a spatial art, which is best experienced in bodily sensing through which the spatial design enters directly into one's disposition. This immersive experience of architecture also includes the music deployed as ubiquitous acoustic furnishing in public spaces, department stores and malls, subway stations and trains, elevators, doctors' waiting rooms, and airports. An aesthetics of atmospheres develops a critical repertoire to analyse the emotional manipulation intended by these strategies. None of these aspects can be even approximated by a conception of architecture as a visual art – atmospheres are not visible; yet, so Böhme, they are vitally important.

When pressed for a definition of atmospheres, Gernot Böhme calls it 'tuned spaces'. The term conjures up Jacob Böhme's writing about instruments and their character in *The Signature of All Things* (1651). Their attunement makes them sound with others in characteristic ways, reflecting the relationships of many elements in an enfolded, expansive space. Atmospheres, which are experienced through immersion and by the ways in which they affect our disposition, are impossible to locate precisely. They are dynamic, diffused and, as pre- and inter-subjective, spatial carriers of mood, suffused with emotional power. Space, at least the space in which we are, is not something like an object. Rather, it provides a horizon, in which things and people appear and where their lives play out. Like much that

Daily use of the 'Aura' term.

Aura definitions: Böhme's, Benjamin's and Schmitz'

is important about built spaces, atmosphere's enveloping nature as both void and totality is constitutively invisible but we can perceive it in other ways. Taking his lead here from Walter Benjamin and Hermann Schmitz, Böhme proposes that one of the best ways to access architecture as a spatial art is through bodily presence.

Architecture, so Benjamin, is experienced habitually and in a disposition of distraction – as much through haptic appropriation as through sight (1969: 239–240). His concept of aura (Greek: breeze, Latin aura: breeze, breath) is a springboard for Böhme in conceptualizing atmosphere. Böhme emphasizes the relational role of aura, the 'indeterminate, spatially diffused quality of feeling' encompassing perceiver and perceived (2013). Aura is a 'strange', connective 'tissue of space and time' (Benjamin, 2008): as one breathes aura and absorbs it into one's body, body and environment invisibly and intangibly entwine (Takamura, 2011). (Böhme, 2017)

Aura and atmospheres, then, suggest ways of relating to the world that are very different from those produced by the 'pervasive and debilitating split between subject and object' scarring modernity (Latham, 1999: 466). Indeed, to experience aura one must be able to transpose a common response in human relationships to relationships with inanimate or natural objects: to 'perceive the aura of an object we look at means to invest it with the ability to look at us in return' (Benjamin, 1969).

Perception is 'affective and merging participation', for Hermann Schmitz (whom Böhme considers to have first systematically introduced the term atmosphere into philosophy), and atmospheres are 'moving emotional powers, spatial carriers of moods'.

A space can affect us as heavy or uplifting, serious and serene, festive, sublime, cool, or cosy, elegant, grand, medieval, and ancient. At least five types of characters: moods, synaesthesia, movement suggestions, and conventional and communicative characters participate in the perception and generation of atmospheres. In this area, Böhme significantly expands on Schmitz' elaboration of atmospheres. He identifies and analyses classical concerns, such as geometry, shape, proportions, dimensions, and also light, colour and sound, among the objective means by which atmospheres can be generated. Some material atmospheric aspects are conventional and depend on culture-specific values and judgements while, conversely, signs and symbols have not only conventional but also affective, atmospheric dimensions. Their embeddedness and continuity in a culture give them affective value. Atmospheres, then, arise between people and things; they are neither objective nor subjective but 'the shared reality of the perceiver and the perceived'. How this reality is conceived will impact on perception and spatial practices, in turn.

Benjamin's Aura

As summarize: according to Benjamin, something like aura can be sensed not only in art products or even only in original works of art. To sense aura means to absorb it into one's own bodily disposition. What is sensed is an indeterminate, spatially diffused quality of feeling. With these definitions, we are now ready to elaborate the concept of atmosphere in the context of Hermann Schmitz's philosophy of the body. (Böhme,2017)

Benjamin's Aura definition



The concept of atmosphere in Hermann Schmitz' philosophy

Schmitz's Aura definition

If I indicated at the beginning that atmosphere is an expression for something vague, this does not necessarily mean that the meaning of the term is itself vague. It is difficult, owing to the peculiar intermediary position of the phenomenon between subject and object, to define the status of atmospheres and thereby render discussion of atmospheres a legitimate concept. (Böhme,2017)

Images possess actuality insofar as they are able, as such, to grasp the soul. Klages developed these insights not only in *Geist als Widersacher der Seele* (The Spirit as Adversary of the Soul, Klages & Schröder, 2000), but particularly systematically in *Grundlegung der Wissenschaft vom Ausdruck* (Fundamental Principles of a Science of Expression, Klages, 1970). What was called the actuality of images in *Vom kosmogonischen Eros*, he discusses here as expression, appearance, character, or essence. It is important in this context that these expressive qualities, particularly those of life, be accorded a kind of autonomy. 'The expression of a state of living is such that its appearance can cause the state (in question, G.B.) to appear' (Klages, 2001). The appearances of expression are emotional powers and therefore sometimes called demons or even souls. By comparison, the perceiving soul is given a passive role: perception is affective and merging participation. Schmitz' concept of atmosphere takes up two aspects of Klages' ideas concerning the actuality of images, namely on the one hand, their relative autonomy in relation to things and, on the other, their role as active, externally pushing and pulling emotional entities.

In his concept of atmosphere, Schmitz detaches the phenomenon in question even more from things: since he no longer speaks of images, physiognomy no longer has a role either. Instead, Schmitz presents in detail the spatial character of atmosphere. Atmospheres are always spatially 'unbounded, poured out and placeless, that is, not locatable', they are moving emotional powers, spatial carriers of moods.

Obviously, a new aesthetics suggests itself here, which leaves behind not only the intellectualism of classical aesthetics but also its restriction to communicative phenomena and art. For atmospheres are obviously what is experienced in the bodily presence of humans and things, or in spaces. One can indeed find in Schmitz the beginnings of an aesthetics which claims the potential of the term atmosphere, if only hesitantly.

Since the term of atmosphere originated in meteorology, where it designates the totality of earth's aerial envelope. However, in most European languages, this expression has for centuries also referred to the emotional tone of a space or spatial constellation. In this sense, atmosphere can be called with Elisabeth Ströker an 'attuned space', or with Hermann Schmitz a 'quasi-objective feeling'. I would call atmosphere the sphere of felt bodily presence (Böhme, 2013). As a starting point, this term can refer to the weather but also to the felt space one finds oneself in (in dem man sich befindet). To clarify, let me give you some examples for both:

*What is the weather like where you are?
It is a cheerful morning.
There is a threatening thunderstorm.
It is a gloomy day.
There is an autumn chill in the air.
What is the mood at your end?
We live in tense expectation.
There is an aggressive atmosphere.
The atmosphere is very homely.
Discussions are taking place in a cool atmosphere.*

These examples should show clearly that weather and feelings are closely related: both are atmospheres. Of course, in this case, weather is regarded as a subjective fact, as a bodily, sensibly felt weather condition, and feeling as something quasi-objective, an emotionally tinged space.

The relationship between atmospheres and weather is particularly obvious in the case of cities. After all, the atmosphere of a city is always also determined by regional climate and the seasonal patterns characteristic of an area. In old European cities, architecture and urban planning still responded, to an extent, to the regional weather conditions. The colour schemes of houses, for example, refer in some regions to the specific local light conditions, just as the design of roofs and gables is functionally adjusted to local atmospheric conditions. It is due to these factors that one can speak of the Italian city or the Dutch town. While architecture and urban planning reflect, on the one hand, wind and weather patterns of a region, the weather conditions are, on the other, the natural producers of a city's atmosphere in the sense of local dispositions and forms of life.

Hermann Schmitz writes in his book, *Der Gefühlsraum (Felt Space)*: Amongst the examples (of felt space, G.B.), I list in the first instance climatic space, that is, an undefined broad expanse of weather or climate which we spontaneously feel when, without consideration of our body and sense data in the ordinary sense, we are aware that today, for instance, it is muggy, damp, balmy or fresh and cool, or spring-like or exciting in a blustery and stormy way, or that something else is in the air. Phenomenologically, what we feel in those moments is actually not a condition of our body but an enveloping, formless, seamlessly diffused atmosphere. In its expansiveness, our own body no doubt stands out as something that is specifically affected by this atmosphere – slackening, for instance, in muggy weather or tightening in fresh, clean air. Likewise, feelings are, as we have already observed, atmospheres that haunt people by bodily affecting them; they are, however, not simply body states but the undefined, expansively diffused powers encompassing them. (Schmitz, 1969)

2.3.3. Perception

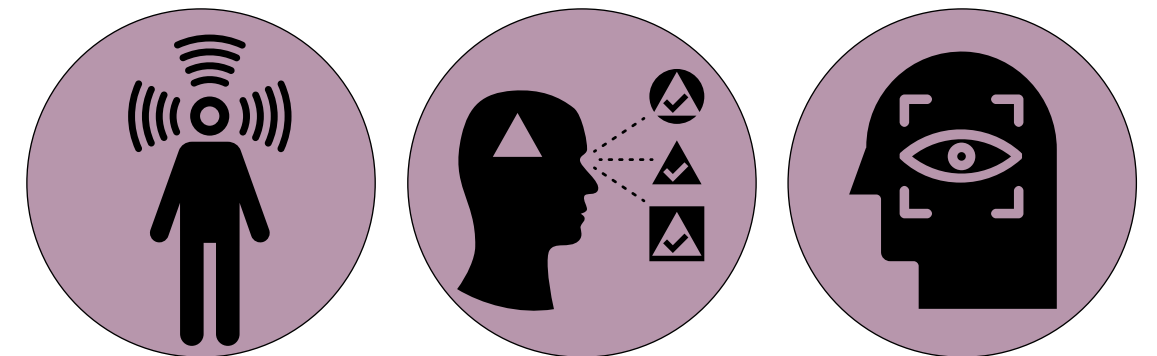
The atmosphere of a city refers to something characteristic, that is, something that is proper to a city, something individual about it and therefore difficult to convey in general terms. This is not to say that one cannot talk about the atmosphere of a city, and we shall see in due course that this is, in fact, entirely possible. Rather, it means that atmosphere is something that has to be sensed in order to understand what such talk is really about. The atmosphere of a city is quite simply the manner in which life takes place in it. Elaborating the day-to-day talk of atmosphere into a concept of aesthetic theory primarily offers advantages for aesthetic theory itself (Böhme, 2013), in this case concerning urban aesthetics.

On the one hand, an atmosphere is always sensed only in one's own disposition. On the other hand, it is precisely sensed as something external, something emanating from other people, things, or the environment. In this sense, it is something subjective that can be shared with others and about which one can communicate. What matters in the study of atmospheres is how one feels in environments with particular qualities, that is, how one senses these qualities in one's own disposition. About such dispositions one can communicate by indicating the character of an atmosphere: relaxed or oppressive, busy, serene or festive.

Atmosphere is the shared reality of the perceiver and the perceived. It is the reality of the perceived as the sphere of its presence and the reality of the perceiver insofar as he or she, in sensing the atmosphere, is bodily present in a particular way. At the same time, this synthetic function of atmosphere explains the peculiar turns of phrase according to which an evening is called melancholic, for example, and a garden serene. On closer examination, this way of putting it is no less legitimate than calling a leaf green. Not even a leaf has the objective property of being green. A leaf, too, can only be called green insofar as it shares an actuality with a perceiver. Strictly speaking, expressions like serene or green refer to this shared actuality, and they are simply named in one case more from the perspective of the object and in the other from the perspective of the perceiver. Thus, a valley is not called serene because it resembles in some way a serene human being but because the atmosphere it emits is serene, and because this can produce a serene mood in the perceiver.

Aura is something subjective that can be shared with others and about which one can communicate with perception and sensation.

Sensing our own presence is simultaneously to sense the space in which we are present. Where we are (where we find ourselves) can still be interpreted topologically, as a positioning in space. And indeed, in sensing our bodily presence, both the distances to things (or, better put, their oppressive closeness or their receding expanse) and the geometry of space come into play. However, here, too, the process is better understood in the sense of movement impressions, like aspiring or weighing down. But sensing the Where is actually at the same time more integrative and specific, as it refers to the character of the space in which one is. We sense what kind of a space surrounds us. We sense its atmosphere. This has consequences for the perception of architecture: if it is true that architecture creates spaces, then to evaluate them one must go inside these spaces. One has to be bodily present. Of course, one will then also consider the buildings and their structures, judging their scale and content, but to do so one need not be present. To have the definitive experience, one's disposition has to be tuned by one's presence in the space in question, that is, by its atmosphere. This finally shows the sentence attributed to Polykleitos or Vitruvius: 'Man is the measure of architecture' – in a different sense from that intended, of course.



When the definition of the atmosphere that appeals to the senses is mentioned, the concept that comes to mind first is the concept of perception. According to Florenski (2001), *rasdelka*, a metaphysical scheme that can express the object and the dynamics of the object more strongly than the visible lines of the object, are completely invisible. Here, the concept of the magnetic field that Florenski refers to as *del rasdelka* can be associated with the concept of the atmosphere of space. The atmosphere of the space is a definition that is known to be there, felt and realized by experience in affect. Of course, this definition is difficult to explain and determine because it occurs in affect. Despite this, spaces have a common atmosphere today.

Emotions emerge after experiences. Experience is a tradition of both collective and private life. It consists of accumulated, often unconscious, but fused data in memory, rather than individual cases that are closely identified in memories (Benjamin, 1993). Perceptual formation accumulated in the mind as a result of spatial experience accumulates data of space in memory. Thus, it can be said that spaces are defined with certain emotions in minds. In this coding, while the atmosphere of the place provides the formation of experience, on the other hand, the data of the atmosphere is formed in the minds through experiences.

Perception; it is defined as the state of understanding and interpreting things, experiencing the objects, events, built environment around the person, gathering the processes and objects. The events outside the person's built environment are called his external perception, and the gathering of the emotions within him is called his perception. The perception process in the person can be explained in two ways. The first is perception as a form of emotion, and the second is the state of being aware of and interpreting the situations and events taking place around it (Regenbogen and Meyer, 2013). The person who thinks and understands, interprets the built environment and makes meaning by internalizing the spaces where he lives. The spaces in the perceptions communicate with the person through perceptions. The concept of perception, which is related to the senses, that is, the subject, is related to the space due to the individual subject. Today, architecture discipline has a lot of research based on the concept of perception. Every topic discussed through space deepens within the framework of the concept of perception and by referring to it.

Hall (1996) emphasizes the variability of perception by saying "The perception of human environment is dynamic because it is related to action". The person who takes action experiences new things around. The action itself, representing movement and motion, is not a static but a dynamic process.

Mental Functioning and Perception

Ponty (2012) states that "Perception is a background in which all actions stop and are envisaged by them". The person in life perceives and interprets the surrounding world. The perceived world is always the source of all rationality, of all values, of those who exist. This resource comes from experience. Experiences lead one to sensations. Human beings have unique abilities standing between science and spirit. The beginning of these abilities begins with his being a mind. Ponty (2005) mentions that the 'mind' is the only thing that will enable the world to discover the reality of the world and that the reliance on it is correct. Mind is shown here as the most fundamental source of our understanding.

The concept of perception, which is the basic condition of cognition, has entered the research field of many different disciplines. As a concept that leads to human essence, perception is on a variable, slippery ground formed in the minds. Perceptions that are believed to change with certain factors have been formulated by some scientists by determining their variables.

*Place has a meaningful
when it is perceived.*

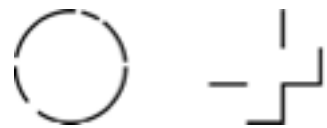
Hall (1996) explains that "one's relationship with his environment is the apparatus of his senses and the conditions under which he responds. The person who perceives the built environment around him, makes sense of his sensory knowledge by combining it with past perceptions. This meaningful information takes place in the mind with various forms of organization. Gestalt psychology, which will be discussed below, forms the basis of this. Perceptions of space derived from objects in the built environment are defined through environmental perception theories.

Environmental perception theorists have developed research on space, ie built environment. In environmental perception, "Gestalt theory: Gestalt psychology is a form of perception based on a perception-object relationship. Operational theory of environmental perception focuses on the role of experience in perception. Perception is a part of the ongoing processes between the environment and the organism, as well as parts of information or cognitive reflections obtained from the environment. Ecological theory of perception based on sensory organs in the perceptual system (hearing, touch, taste, smell, visual systems) and cultural perception based on cultural and external organismic factors and social systems are within the scope of other environmental perception theories (Ünlü, 1998).

Gestalt psychology, which deals with the issues of perception and perceptual organization, explores how one sees and transforms knowledge into a meaningful whole. Gestalt Psychology, whose roots are based on the information philosophy of Rene Descartes (1592-1560) and Immanuel Kant (1724-1804), forms the basis of perceptual and visual forms of meaning. Psychology of Gestalt speaks of the meaning and integration of the individual objects that one sees around him, within the framework of certain rules. It's more than the total mount of the pieces. It includes rules about perception and perceptual organization. These rules also form the basis of the perception of architectural space (Grütter, 2014). In the process of perception in the architectural space that is related to the objects itself, it can be said that the Gestalt theory is the foundation of the senses and the impulses and emotions formed in the senses. Today, when one perceives the objects around him, he does not focus on these laws one by one, but it can be said that the perception and sensation that emerge in the whole and the comprehension of the objects around him contain the knowledge of these laws.

Gestalt's Set of Regulatory Rules;

1. Law of Closure



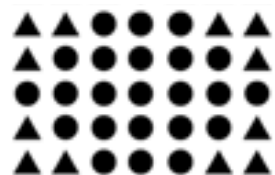
The principle of closure states that when we look at a complex arrangement of visual elements, we tend to look for a single, recognizable pattern. In other words, when you see an image that has missing parts, your brain will fill in the blanks and make a complete image so you can still recognize the pattern.

2. Figure-Ground



The figure-ground principle states that people instinctively perceive objects as either being in the foreground or the background. They either stand out prominently in the front (the figure) or recede into the back (the ground).

3. Similarity



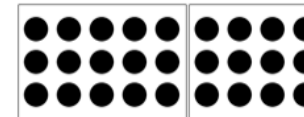
The principle of similarity states that when things appear to be similar to each other, we group them together. And we also tend to think they have the same function.

4. Proximity



The principle of proximity states that things that are close together appear to be more related than things that are spaced farther apart.

5. Continuity



The principle of common region is highly related to proximity. It states that when objects are located within the same closed region, we perceive them as being grouped together.

6. Common Region



The principle of continuity states that elements that are arranged on a line or curve are perceived to be more related than elements not on the line or curve.

7. Focal Point



The focal point principle states that whatever stands out visually will capture and hold the viewer's attention first.

Five Senses and Perception

Sensory organs are divided into two according to distances and touch actions. The most important sensory organ in development is sniffing because it stores memories. Odor is also an important factor for space perception. The perception level decreases in places that emit bad odors. The hearing organ, like the sniffing organ, has an important place in the architectural design process and perception. A person with a standard hearing can hear all sounds in a ten-degree slice (Grütter, 2014). The reflections of the changing and differentiating materials in architectural design include spaces, occupancy spaces, scales and so on. they also change the perceptual awareness of the spaces to be used in the future.

The five senses, the basic means of perception, allow us to communicate with our environment all together or separately. Although the discipline of architecture brought to mind the idea that it was developed on visual perceptions in the first place, the place could be used for sound, smell, touch and so on. perceived by our different senses and presents different information and perceptions. In the text Atmospheres, Peter Zumthor (2006) describes spaces through the perceptions of different senses.

When places are perceived, the atmosphere is also perceived.

Perception of Place

Pallasmaa (2001) "The existential experience of architecture strengthens one's sense of being in the world, and this is essentially a self-empowered experience". The space associated with one's existence is the center of experience. Experience, on the other hand, reinforces the sense of being as it is experienced, helps the person to develop his / her personal development, and the information he / she obtains as long as every living thing lives. In this way, it is inevitable for every living creature to gain experience and acquire these experiences in space. The subject who acquires the acquisitions through the space lives and perceives the spaces. Perceived spaces give users different experiences. When places are perceived, the atmosphere is also perceived.

Ponty (2005) mentions in his book "Perceived World" that all the elements in cinema create a cinematographic whole. Architectural rhythm is the result of such a union of objects. These rhythms are magnets of human emotions. This magnet has an effect that extends from a room scale to a country scale. One can think of the window of a building, then the façade of the building, the street where it is located and the other buildings in the street as separate parts, but the meaning of the building as a whole can be mentioned. The perception of space encompasses all of the meanings that sequential, sequential pieces form in the whole.

As mentioned in the ecological theory of environmental perception, this is a kind of warning exchange. Color, form, motion, light, smell, sound, touch, gravity, magnetic fields, such as clues help readability of space. The relationship between image and physical form constitutes spatial perception. The perception of images, seasons, times, perspectives, etc. in the formation of this spatial perception. are affected by many data such as. As an individual begins to recognize his environment, his image begins to develop in that direction (Lynch, 1960). The meanings of space and the meaning of life are based on the perception and interpretation of the person surrounded by objects.

Atmosphere of Place

Baudrillard and Novel (2011) emphasize the importance of the atmosphere by saying, "What attracted me was not the architectural meaning of these buildings, but the world they express". It can be said that the subject perceives and acts as the performer, beyond the use of space, the internalization of the subject in its existence. The world sought outside and inside the three-dimensional volume of the building is its atmosphere. The world metaphor, on the other hand, represents the plurality of meanings and the feelings that the senses create within the person.

The limits of the mind are directly proportional to the boundaries of the objects surrounding the person. The boundaries of the objects surrounding the person are also determined by the situations that occur in the spaces. Space is an interface for situations, utopian dreams and emotions. Atmosphere can be explained as feelings and thoughts describing spaces. "I lend my emotions and associations to space, and space lends me its aura that seduces and liberates my perceptions and thoughts" (Pallasmaa, 2011, p. 14).

Spatial experience is experienced both with space (with impulses coming from it) and with all its subjectivity independently of it. The subject is in contrast to philosophical and historical endeavors that seek to objectify "instantaneous" perception and spatial experience. According to Tschumi (1998), when the relationship between fiction and experience is considered, architectural design is the expression of an absence, an unfinished. The term *bit unfinished* here refers to the aforementioned meanings multiplied by time structure over the concepts of stratification and depth. New meanings emerge with proliferation and experience. Space defines its own meaning and becomes an experience of place and meaning.

The definitions of beauty and aesthetics have a selective and elimination effect on the perception process. The person recognizes what is beautiful more quickly (Grütter, 2014). When this idea is advanced, it can be thought that the perception of space and the concept of atmosphere develops. When the concept of atmosphere in relation to the character of the place caresses the aesthetic values of the person, the awareness of the place increases. The place becomes a place that is more adopted by the person and more time is spent. Thus, the existential connection between space and person is strengthened.

*...but the world they
express.*

Beohme (2007) states that the atmosphere is unique in itself and cannot be repeated, but that the atmosphere is hidden in the surrounding objects, nature, spaces and emotions. The atmosphere sometimes appears at that moment; sometimes it is felt there. The famous Austrian musician Ludwig van Beethoven, for example, conveyed the feelings he felt when he returned to the village for a long time. When he reached his village, he composed the atmosphere of happiness and tranquility, and the pleasant time he spent by the water with a calm and peaceful music. The famous composer Gustav Mahler also included space descriptions in his compositions. In his symphony titled *The Song of the Earth*, the musician mentions the beauty of fresh wines stored in the cold and dark cellar of different houses.

What makes the atmosphere mysterious is its invisibility, which is what stimulates the senses. Baudrillard and Novel (2011) explain this invisibility as follows: "... the most important paradigm that is invisible is complexity". The complexity paradigm here is a paradigm that multiplies the meanings that enrich the space. The richness and indefinability of meaning deepens it as it complicates it. This depth gives the legibility and density of meaning. The atmosphere formed in the space; it is a concept that cannot be reached with definite definitions and judgments that change with each person, change with objects, change with time, change vectors and form another common vector according to each vector.

2.4. Keywords of the Urban Aura

Environmental Components

Natural Environmental Components

Norberg Schulz (1980) states that the identity elements originating from the natural environment are related to the city's natural environment data; **geographical location**, climate, geological structure, topography and **water element**, ie vegetation.

Artificial Environmental Components

Artificial environmental elements are defined by Lynch (1960) in **five headings** as paths, edges, nodes, districts and landmarks. **The material**, colors, architectural typology, **façades**, heights, volumes etc. of the buildings contribute to the identity of the settlement.

Social Identity

The criticisms that Lynch's identity elements cover only environmental identity indicate that this view is lacking and that **cultural values**, **lifestyle** shaped according to these cultural values and local customs are also influential in the formation of **urban identity** (Suher, 2006).

Social relations created as a result of individuals living together create a city identity that is constantly reproduced in relation to the **physical environment** in which it takes place and is in **change** and **development** (Çizgen, 1994).

Social experiences, **opinions**, **beliefs** and **behaviors**, in short, everything that is focused on the individual constitutes the socio-cultural structure of the society.

Socio-Cultural Identity

The historical process is the most important element that provides continuity between the past and the future of cities to understand how the identity of the city is formed and to reveal the historical culture of that city (Ragab, 2011).

Examining the ethnicity differences of the users is also important for revealing the socio-cultural structure (Stolle et al., 2008; Ujang and Zakariya, 2014).

The change in population policies affects the urban identity in relation to the economic policies of the country. As a matter of fact, the increase in population from rural to urban causes urban identity to enter into a process of rapid change. The institutional structure of the city and the country where the city is located is shaped by the political, legal, administrative, religious, educational, health and social services structure and the institutional relationships established by these structures (Bronwyn, 2004).

Invisible Factors of Identity

It is the field of **memories and hopes**, what has happened and what will happen, where the subject meets the object, the content of consciousness.

In the social, cultural, historical and psychological spheres, space and time are transformed into the concept of 'place' which has a **unique character with 'life'**. Space and time have a dynamic structure that includes 'essence' in itself (Aydinli, 2004). When we capture the essence, we also get the meaning of the place (the place itself is the essence).

According to Norberg-Schulz, 'place' has a **pre-existing identity** and argues that this is the reason why especially strong places create 'deja-vu' experiences (Norberg-Schulz, 2000).

Two things are relevant for the everyday use of this expression: first, **atmosphere** is usually talked about from the perspective of the stranger. Second, it is an attempt to say something that is characteristic of a city.

The atmosphere of a city, then, is not the same as its image. **The image of a city** is what it consciously projects about itself to the outside, or else the totality of preconceptions held about it externally.

Norberg-Schulz identifies the concept of 'experience' in relation to space as a behavioral and mental schema that shapes human orientation and existence, and distinguishes three forms of space that reveal experience:

The pragmatic space determined by behavior,
Perceptual space causing instant orientation,
The space forming the environmental image.

Perception and Sensation

Atmosphere is the shared reality of the perceiver and the perceived. It is the reality of the perceived as the sphere of its presence and the reality of the perceiver insofar as he or she, in sensing the atmosphere, is bodily present in a particular way.

Emotions emerge after experiences. Experience is a tradition of both collective and private life. It consists of accumulated, often unconscious, but fused data in memory, rather than individual cases that are closely **identified in memories** (Benjamin, 1993).

Perception and Sensation

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Although the discipline of architecture brought to mind the idea that it was developed on visual perceptions in the first place, the place could be used for sound, smell, touch and so on.

Perceived spaces give users different experiences. When **spaces are perceived**, the atmosphere is also perceived.

Baudrillard and Novel (2011) emphasize the importance of the atmosphere by saying, "What attracted me was not the architectural meaning of these buildings, but the **world they express**".

Conclusion

Atmosphere is a fundamental fact of human perception, that is, of the way in which people sense at once where they are, through their disposition. Seen in this way, atmospheres shape a person's being-in-the-world as a whole: the relationships to environments, to other people, to things, and to works of art. That is why atmospheres are extraordinarily significant for the theory and practice of architecture.

Although many researchers and thinkers have said different things about 'space', they all unite on a common denominator. We can easily come to the conclusion that the journey, which starts from separating the concept of space and place in its most abstract form, is due to the spirit and sensible features of the places.

What I would call 'aura' after this stage of the thesis is actually all the terms researched and presented in this section. This research, which I call 'Aura' of this mentioned 'felt but not visible', actually includes all the concepts of the spirit of the place, aura, atmosphere, identity and memory. The factors that make up the characteristic and essence of a city or region are its location, geological structure and architectural qualities that have visible and measurable features. There are also factors that cannot be scientifically proven and measured, and they relate to the historical development, changes, daily lives, people, memories, and perceptions of that city. All of these features make up the aura of that city.

Elements to Examine of the Urban Aura

Environmental Components

- Geographical Location
- Relationship with Water Element
- Lynch's Five Elements (paths, edges, nodes, districts and landmarks)
- The material, colors, architectural typology, façades, heights, volumes

The Historical Process

- Historical and Memorial Places
- Changes and Developments According to Political and Demographical Reasons

Social Identity

- Lifestyle in Neighborhood
- Social Experiences, Beliefs and Behaviors
- Examining the Ethnicity Differences
- Pre-existing Identity

Invisible Factors of Identity

- Memories and Memorial Places
- Street Texture
- Urban Memory
- Image of the City
- Perception

3. Visible Factors

*"Everyone knows Samatya, but it is not understood when Kocamustafapaşa is called out. Actually this place is a whole but they changed its name. But the old ones say Samatya here. The newer ones are called Samatya region and Pasha region."
(H, Erkek, 43)*

Istanbul and Samatya In this chapter, it will be mentioned about the visible factors of Samatya, which is located in the historical peninsula of Istanbul and chosen to study in the thesis as a pilot region.

Morphology of Samatya The geographical location of Istanbul, the location of Samatya in Istanbul and the morphological structure of Samatya will be examined after showing the important arteries. After analyzing Samatya according to 5 elements of Kevin Lynch; Material, height, usage and typology will be analyzed.

Historical Background of Samatya After these, the morphological and demographic changes that Samatya has undergone since its establishment will be analyzed according to the timeline. Every important change it undergoes will be processed on the same-based maps and the result of the changes will show its current state.

Keywords Environmental Components, Artificial Environmental Components, Morphology, Historical Process, Changes and Developments, Political and Demographical Changes.

3.1. Introduction and Summary of Chapter

Samatya is treated not as an object, but as the subject, the event itself, and everything involved in this network of events is included in the narrative. This narrative is the story of a district conveyed through the perception of the architect. In the multiple reading attempt made in Samatya, it creates the 'place' backbone in a conceptual-practical sense. On this backbone; historical narratives, physical and syntactic structure of urban space, social structure, mental space narratives, daily spatial practices are attached (Tunçer, 2010). In this section, the effects of morphological changes, migrations and related demographic changes and political events on the Samatya district, which is selected as the pilot region, will be examined. In this section, in which demographic and political changes are examined, it will gather under the title of morphological changes as the effect of all of them. In these changes, which will be explained over a date line, each event will be evaluated demographically or politically and will be colored. Spatial change and differentiation will be examined within the framework of social change, migration movements and political decisions. While social change and migration movements are gathered in the demographic framework, political decisions will be in the framework of political change.

At the end of the chapter, these narratives will be evaluated and which ones will produce greater results.

Samatya is a neighborhood that has hosted many cultural groups at various times due to its ancient history. It is still possible to see the coexistence of different experiences in Samatya in architecture and urban atmosphere as well as in daily life. Samatya has structures that have existed for a long time, have been subjected to various changes, have undergone many fires, are still used or lost their functions. These structures have become the time-saving (heterocronic) spaces in Samatya by witnessing the turning points of history. (Tunçer, 2010) As one of the oldest settlements in Istanbul, Samatya also goes back from the ancient past of Istanbul (Atayman, 2010). According to one assumption, Samatya was named Psomathia, derived from the roots of Ammos or Psammos, which means sand or beach. This is because the waves accumulate a lot of sand on the shore of Samatya due to strong lodos winds. A different claim is that the name given to the seventh hill of Istanbul is derived from the name "Ipsoma Thion", and the third claim is that the name is derived from the name of a residue from Ancient Greece in Samatya as "Kata Psevma Theos" (False God). (Türker, 2010).

It is known as a prestigious district since it was located just behind the Golden Gate (Hrisi Pili), which was the entrance door of the Emperors who returned with victory from the Campaigns during the Byzantine period (Türker, 2010). Today, Samatya Avenue, which is now called Imrahor Street and Yedikule Street, is the section of the famous Egnatia road, which the Byzantines called it Mesi Odos. This historical road that started in front of Hagia Sophia connects old and new Rome. After passing Constantinople and going out of the walls, it would go on and on until it reaches the Adriatic Sea (Türker, 2010).

3.1.1. Location of Samatya

Samatya is located on the Marmara Sea coast, southwest of Istanbul Province. There is Yedikule in the west of the district, which is part of the Kocamustafapaşa neighborhood, one of the districts of Fatih district. The Marmara shores of Istanbul have been an intense settlement area for a long time due to the natural structure, climate availability and ease of transportation. It is believed that the first monastic-style religious building was established in Samatya in Constantinople in 383, outside the city center (Tsai, 2004: 73).

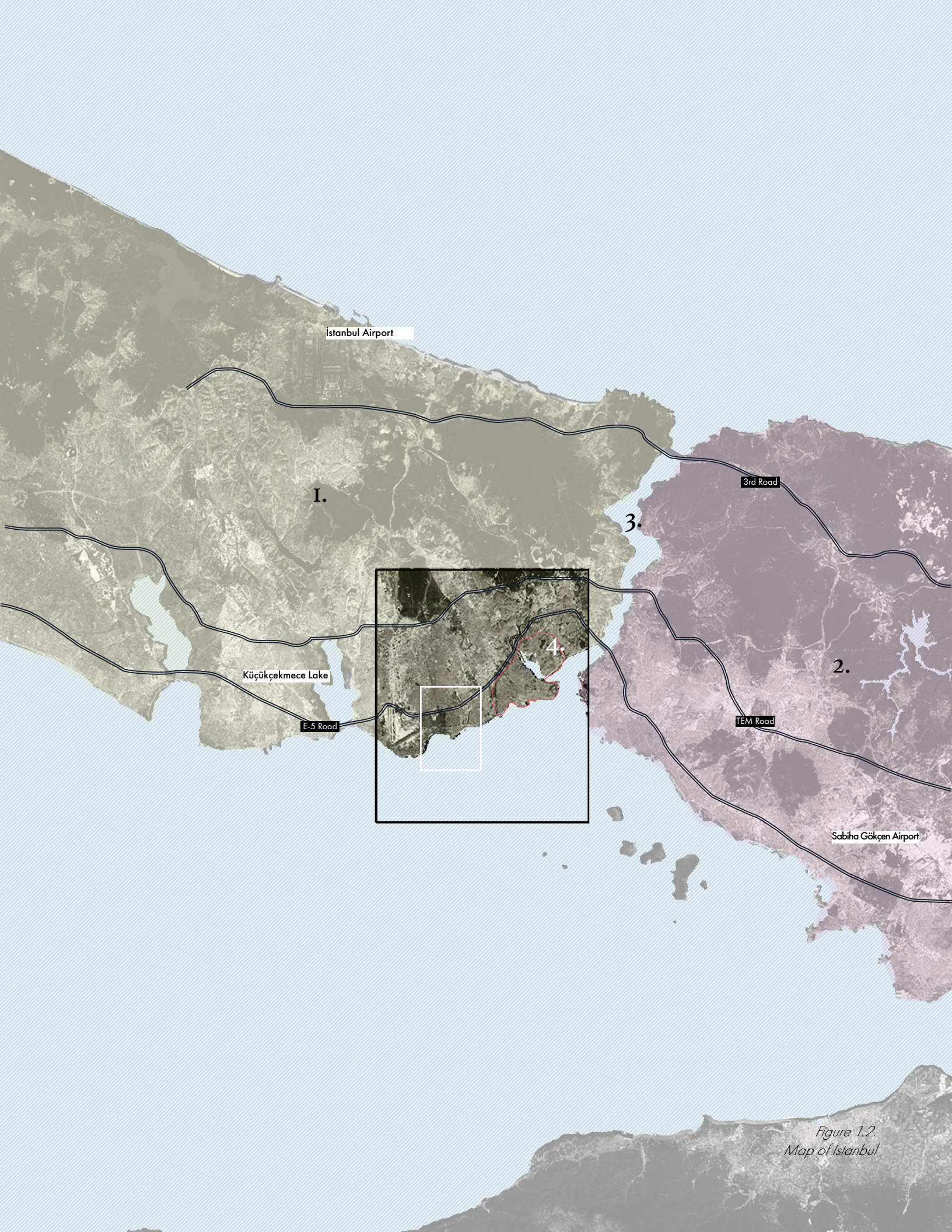


Figure 1.2.
Map of Istanbul

1. Europe Side

European Side or Rumeli Side is the land of Istanbul city on Europe. Although it is not known when it was first used, it is thought that the name Rumeli Yakası has been used since the Ottoman period.



2. Asia Side

The Anatolian Side or the Asian Side is the term used for Istanbul's land on Asia. Although it is not known when it was first used, it is certain that it has been used since the Ottoman period.



3. Bosphorus

The Bosphorus is the gateway that connects the Black Sea and the Marmara Sea. It extends in the northeast-southwest direction in general and divides the city of Istanbul into two parts, the European side and the Asian side.

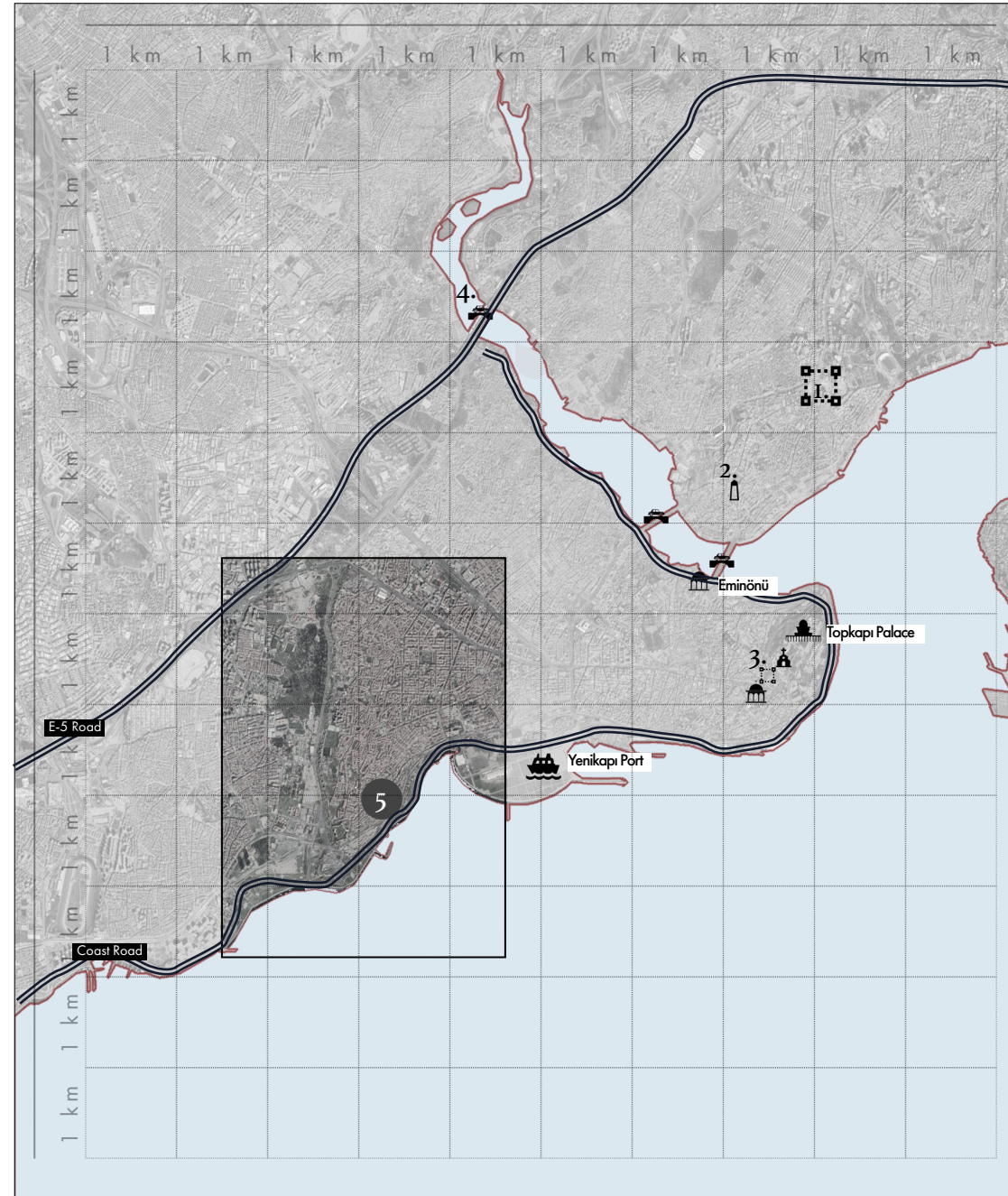


4. Old Town

Historical peninsula or Surici; Surrounded by the Golden Horn, the Bosphorus and the Marmara Sea; It is the name given to the region where the city of Istanbul was first established and developed. The first settlement in the historical peninsula was founded in 685 BC by Greeks from Megara under the name Byzantium.



Figure 1.2.
Location of Samatya



1. Taksim Square
2. Galata Tower
3. Hagia Sofia Mosque
4. Golden Horn
5. Samatya

1. Taksim Square

Surrounding Taksim Square, where the Republic Monument is located, Taksim is always a lively nightlife, shopping and restaurant district. Nostalgic trams run along Istiklal Avenue, which is closed to vehicle traffic. 19th century buildings lined on this street host international store chains, cinemas and cafes.



2. Galata Tower

Galata Tower is a tower located in the Galata district of Istanbul. The building, which was built in 528, is among the important symbols of the city. The Bosphorus and the Golden Horn can be viewed from the tower in panoramic view. UNESCO included the tower in the World Heritage Tentative List in 2013.



3. Hagia Sofia Mosque

Hagia Sophia is a historical museum in Istanbul. It was a basilica planned patriarchal cathedral built by the Byzantine Emperor Justinianus between the years 532-537 in the old city center of Istanbul, and was converted into a mosque by Fatih Sultan Mehmet in 1453 after Istanbul was taken by the Ottomans.



4. Golden Horn

Golden Horn is the sea recess that separates the Istanbul and Beyoğlu plateaus at the southeastern end of the Çatalca Peninsula, which covers the European side of Istanbul, at the entrance to the Bosphorus.

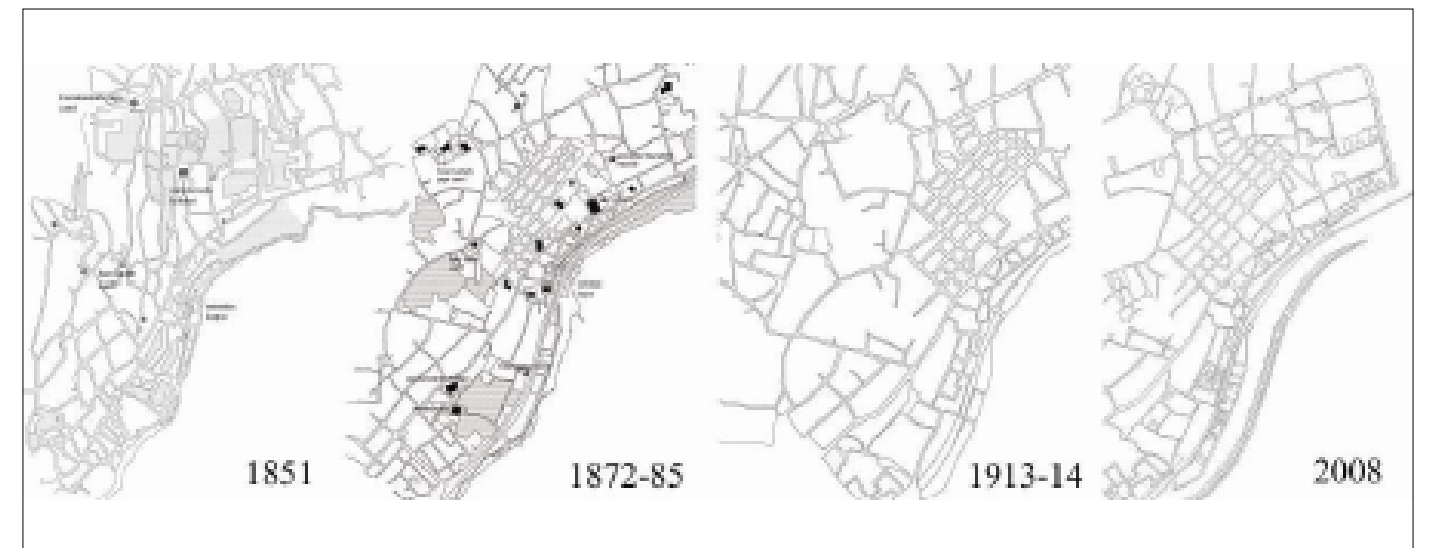




I. Relationship with the Old Town



2. Urban Texture



3. Change of the Urban Texture

Figure 5. Various Maps of Samatya Region. Hakkı Ayverdi Map 72-85, German Blues Map 1913-14,

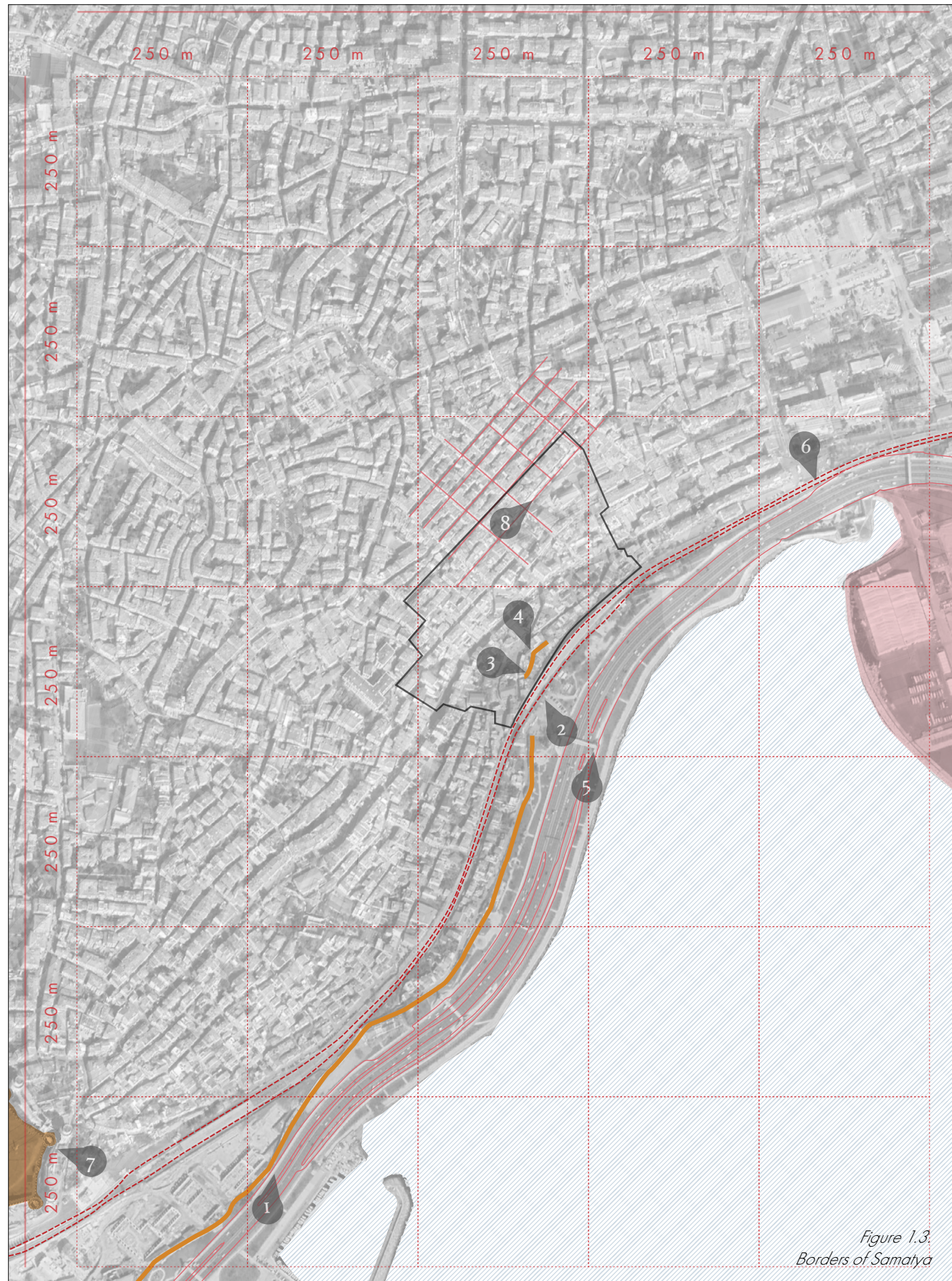


Figure 1.3.
Borders of Samatya



1. Theodosios Walls



2. Railway and Tunnel to Samatya Square



3. Theodosios Walls in Samatya



4. Theodosios Walls in Samatya Square



5. Road between Walls and Sea



6. Seaside Filling Port



7. Yedikule Walls



8. Samatya Grid Plan

3.1.2. Borders of Samatya

Religious places (ritual spaces) and cultural structures can be considered as triangulation points. Among the religious buildings in Samatya, Ayios Yeorgios Kiparisas Church, Ayios Nikolaos Church, Analipsis Church, Ayios Minas Church, Ayios Konstantinos and Ayia Eleni Church, Surp Kevork Church, Surp Hovhannes Avedanariç Church, Anarad Hiçutyun Church, Mihrişah Hacı Women's Mosque, Kürkçübaşı Hacı Hüseyin. There are Ağa Mosque, Hacı Hüseyin Mosque, Uşşaki Mosque, Abdi Çelebi Mosque and Sancaktar Hayrettin Mosque. Cultural structures include Studios Monastery (Yedikule), Yedikule Dungeons (Yedikule), Sahakyan-Nunyan Armenian Primary and Secondary School, Sahakyan-Nunyan Armenian High School, Anarad Hiçutyun Armenian Primary and Secondary School. The rest of the triangulation points specified in the analysis will be evaluated.

Figure 1.3.
Borders of Samatya

- R1: Surp Kevork Armenian Church
- R2: Abdi Çelebi Mosque
- R3: Hagios Minas Greek Church
- R4: Ermeni Catholic Church
- R5: Hagios Nikolaos Greek Church
- R6: Analipsis Greek Church
- R7: Hagios Georgios Kiparisas Greek Church
- R8: Mihrişah Hacı Kadın Mosque
- R9: Studios Monastery
- C1: Sahakyan Nunyan Armenian School
- C2: Anarad Hiçutyun Armenian School
- C3: Ağa Hamam



3.1.3. The Image of the City

In his book, Kevin Lynch, he cares about the permanence of the space in the mind, and emphasizes that spaces and buildings must be in integrity, namely identity and structuring integrity.

A pedestrian path, a 15-meter motorway or railroad that runs through the houses is both a vehicle for people to perceive their environment and an object that guides them. Roads are sometimes suitable for crossing and sometimes crossing regions. In Samatya district, these paths were analyzed as side streets and dead-end streets.

When you continue walking in the same direction for a while, you cross the road and the small area begins. The element of intangible boundaries as much as roads is usually the transition area between two different regions. In Samatya district, these edges were analyzed as a coastal road and a train road.

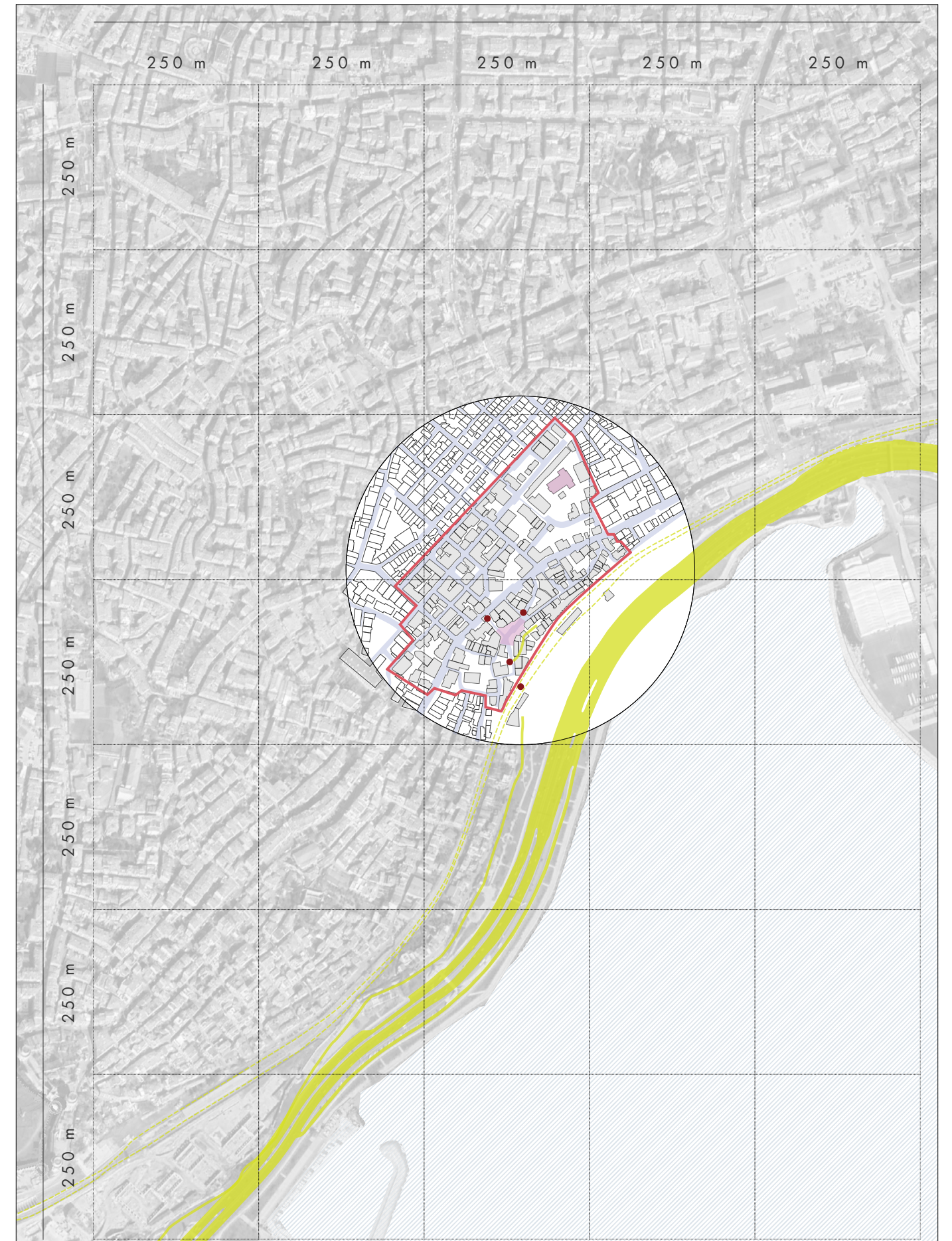
When you look around at your current location; you can understand where you are from roads, building typologies, spatial characteristics of the area. "I am in the city center" will come to your mind where the trade is concentrated, where squares and a statue or service buildings are located. In Samatya district, this region is located within the boundaries analyzed before.

These points are the strategic points that allow the observer to enter the city, or where it is most memorable to travel from one point to another. Since intersections are the point where many roads meet, they take functionality according to the characteristics of the road system they are connected to. A knot where the pedestrian roads meet is a square, it gives a feeling of closedness, it is called the focal point because people have areas to participate in urban life. These nodes are analyzed as under-bridge, stairs and narrow streets to Samatya Square.

It can be a statue, a different building, any sign, shop or a large mountain. Sign items constitute a point reference source. They are generally easily identifiable physical formations. These landmark points are determined as Samatya Square and Surp Kevork Church in Samatya district.

Figure 1.4.
Five Elements of Kevin
Lynch

- Nodes ●
- District —
- Landmark ■
- Edges —
- Paths —



3.1.4. Texture of Samatya

Mass & Void Analysis

With this analysis study, the structure density in the area is shown in black, empty parcel, green area, garden etc. are shown in white and the roads are in gray.

There are openings around churches and schools compared to other parcels. Apart from this, there is a large gap in the section from the train road to the Marmara Sea due to the filling green area. The aforementioned gridal system can be read more clearly and easily due to the highlighting of roads and parcels. On the lower part of Orgeneral Abdurrahman Nafiz Gürman Caddesi, an organic texture can be seen in and around Samatya Historical Square.

Figure 1.1.1.
Mass & Void of Buildings
in Samatya



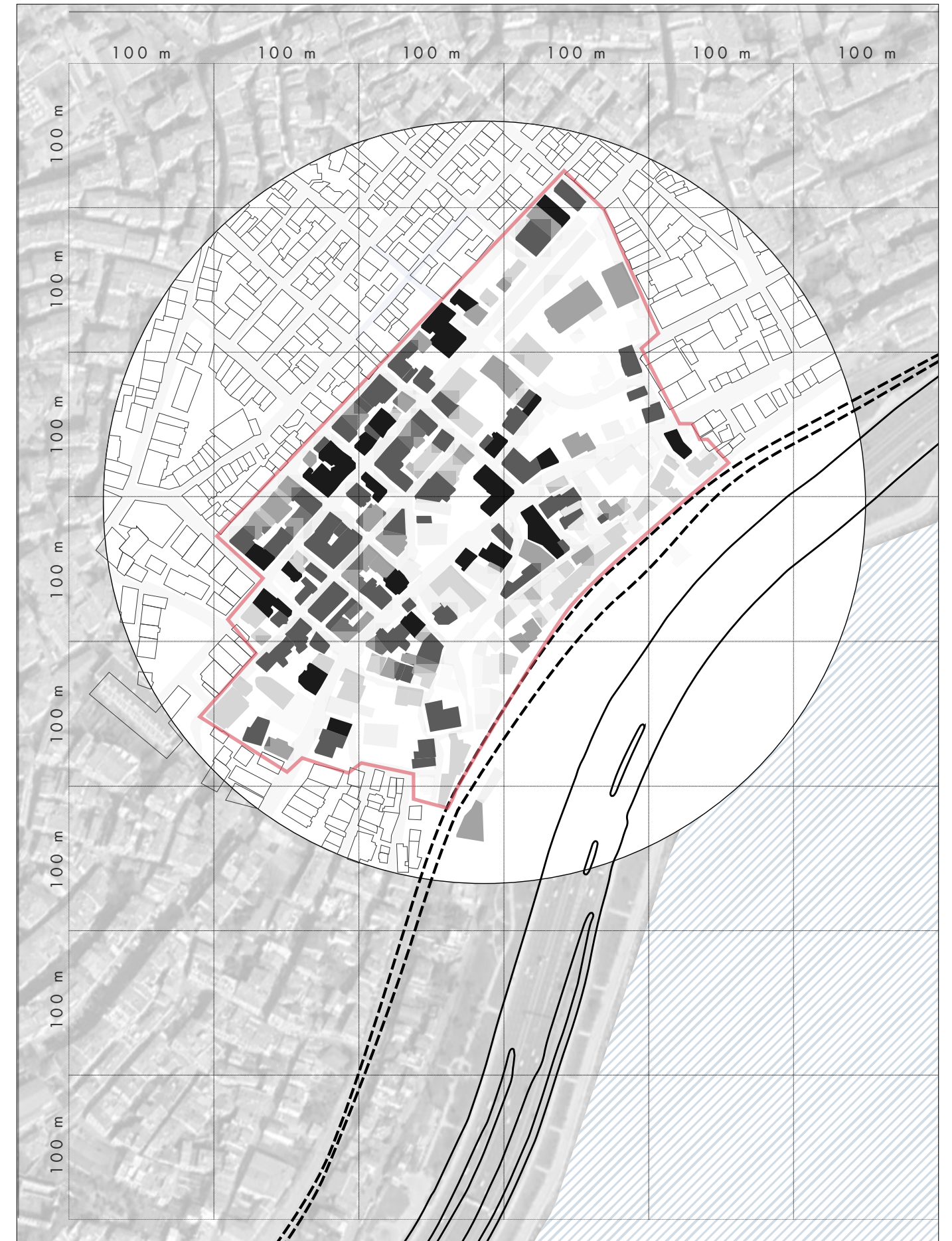
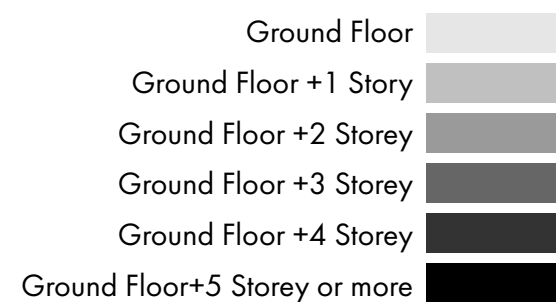
Height of Buildings

In traditional Ottoman architecture, the buildings could rise 1-2 times. Structures raised according to the regulations issued during the Tanzimat era, depending on the Ebniye Regulations, which were raised up to 4 floors, generally have 2-3 floors of wooden and masonry structures in the studied area.

Throughout the region, 1-2 floors were added to the old buildings over time. This situation was also valid for the buildings constructed later. On the building islands parallel to the sea, 5-6-7-storey buildings have risen with pull-out floors and annexes.

The ground floor + two-story and ground + four-storey buildings are common throughout the study area, and as you go up the streets parallel to Samatya Avenue, the presence of structures on the ground + five floors and above has been observed. In the area bordered by Surp Kevork Armenian Church in the north and Kilise Altı Sokak in the south, single storey slums are remarkable.

Figure 1.1.2.
Height of Buildings in
Samatya

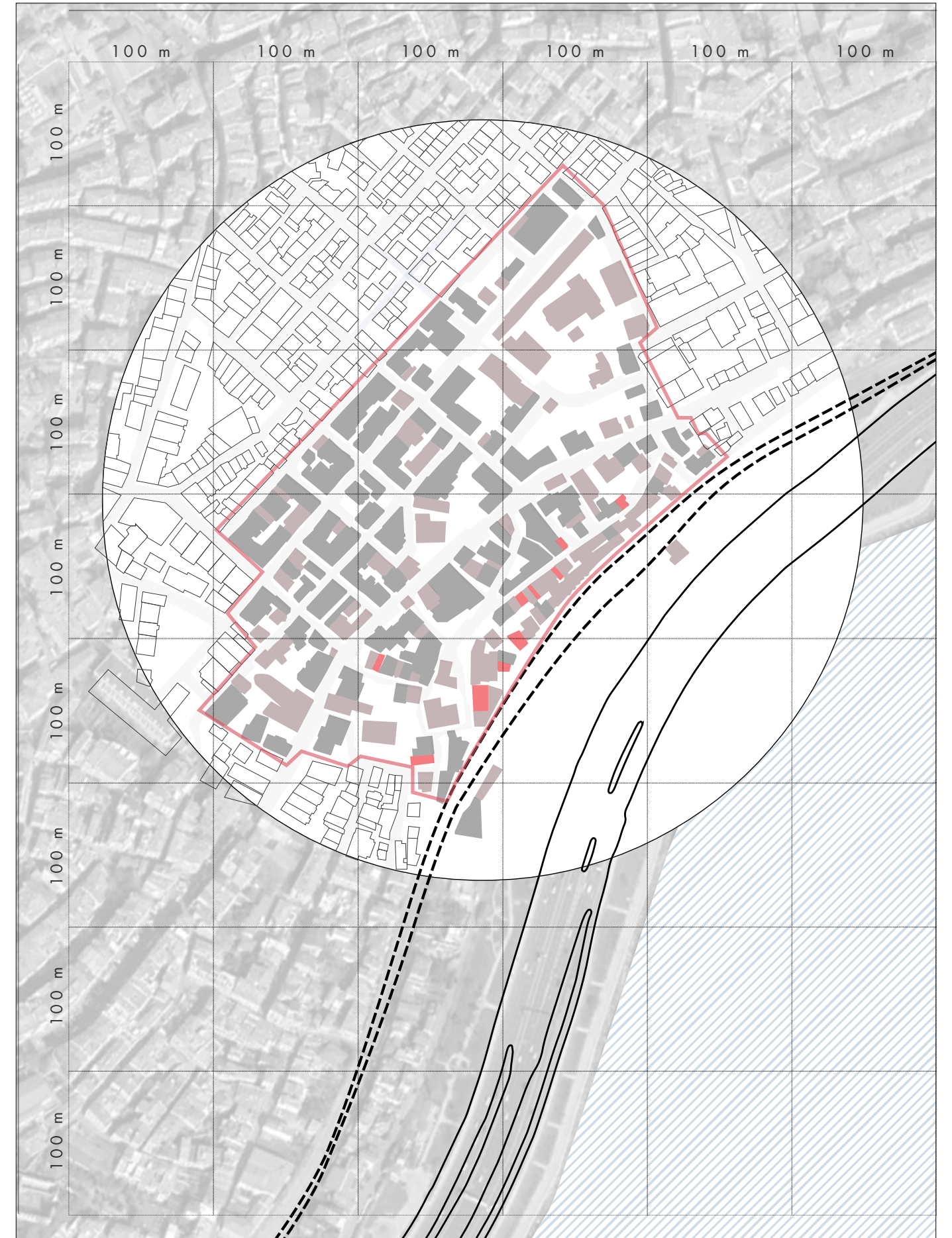


Material & Structure

In the study area, structures made of masonry brick, masonry stone, wood carcass brick filling, wood carcass and briquette and reinforced concrete were determined.

When we look at the rates by distribution, the buildings that have turned into reinforced concrete are seen mainly in the process of apartmentization against floors after 1970s. The number of non-Muslim structures that were able to resist this process, the number of masonry and masonry, reaches 90 of the 375 structures in the area determined. The material changes made on the facades of the buildings can be read and accordingly, it is seen that the houses at the bottom of the city walls at İçkalpakçı Street are covered with wire plaster due to the difficulty of maintenance of the wood.

Figure 1.1.3.
Material and Structure of
Buildings in Samatya



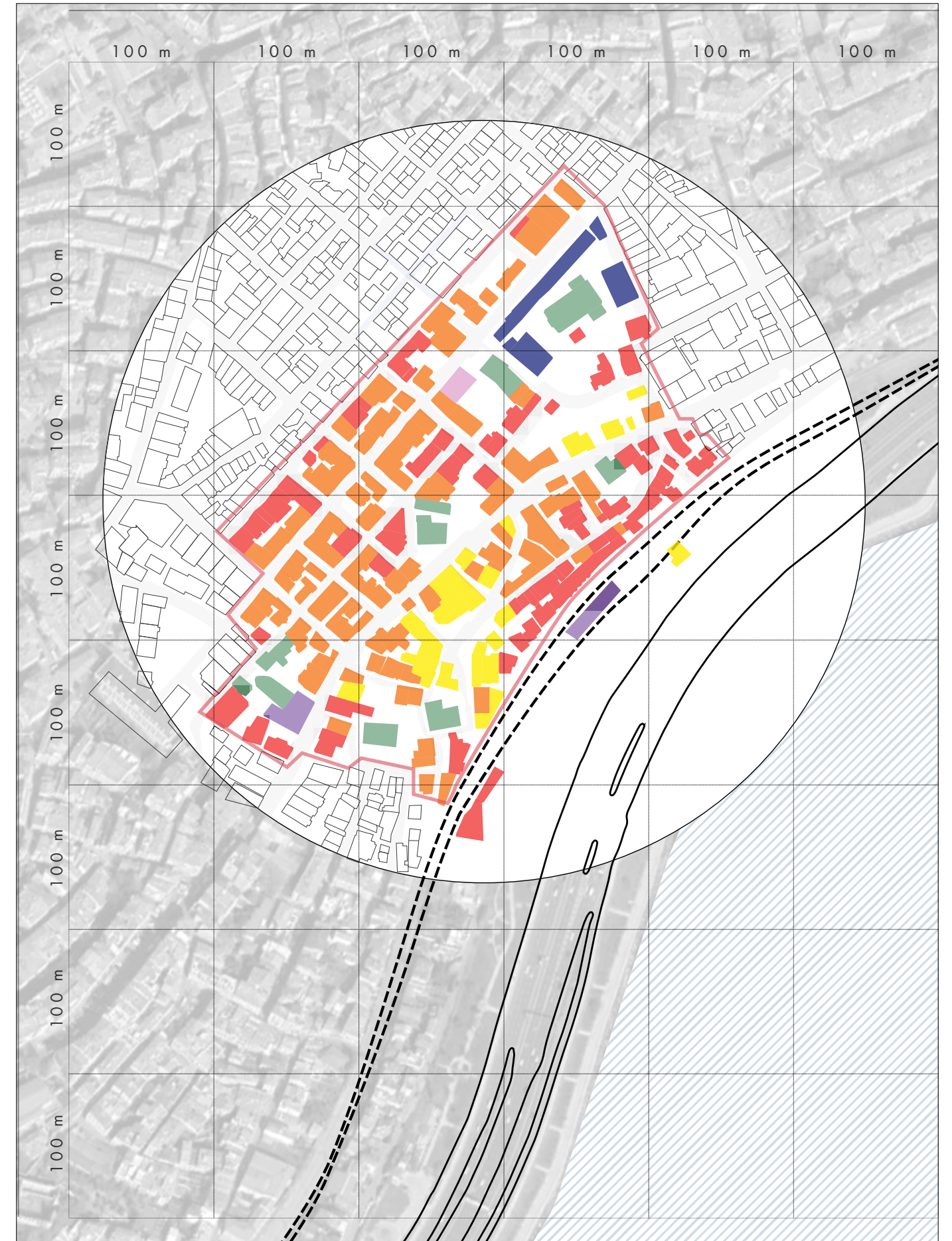
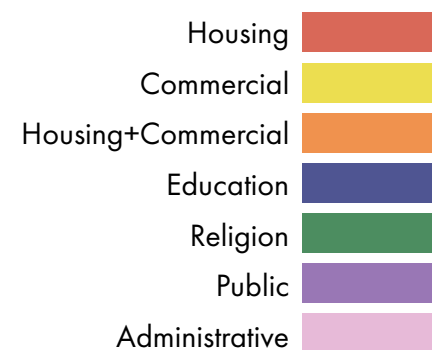
Usage of Buildings

In the mid-20th century, due to the physical change in the district and the change of the land registry law in 1954, the flat ownership law was enacted in 1966, the detached houses with gardens were rapidly replaced by apartment buildings in the 1970s (Tuncer, 2010). In the early 1990s, changes such as the destruction of the buildings on a building island and the opening and arrangement of the square, the addition of a filling area to the continuation of the coastal road during the Istanbul Metropolitan Presidency of Bedreddin Dalan (1984-89) created today's Samatya.

According to the determination studies in the study area, 184 of 375 buildings in the region are housing; 105 of them are housing and commercial; 72 of them are commercial; 11 of them are monuments and 3 of them are public buildings. Public buildings: train station, police station and finance and customs directorate buildings.

It is determined that the buildings on Marmara Street and the streets that cross a parallel street are mainly housing+commercial, commercial buildings used by fishermen, taverns and pubs integrated with Samatya in the square, and in other areas there are residences as a general distribution. On the streets, there are handicrafts, tinsel, iron joinery and furniture shops. This commercial life, determined by the spatial and social order, still keeps the traditions of the old artisans.

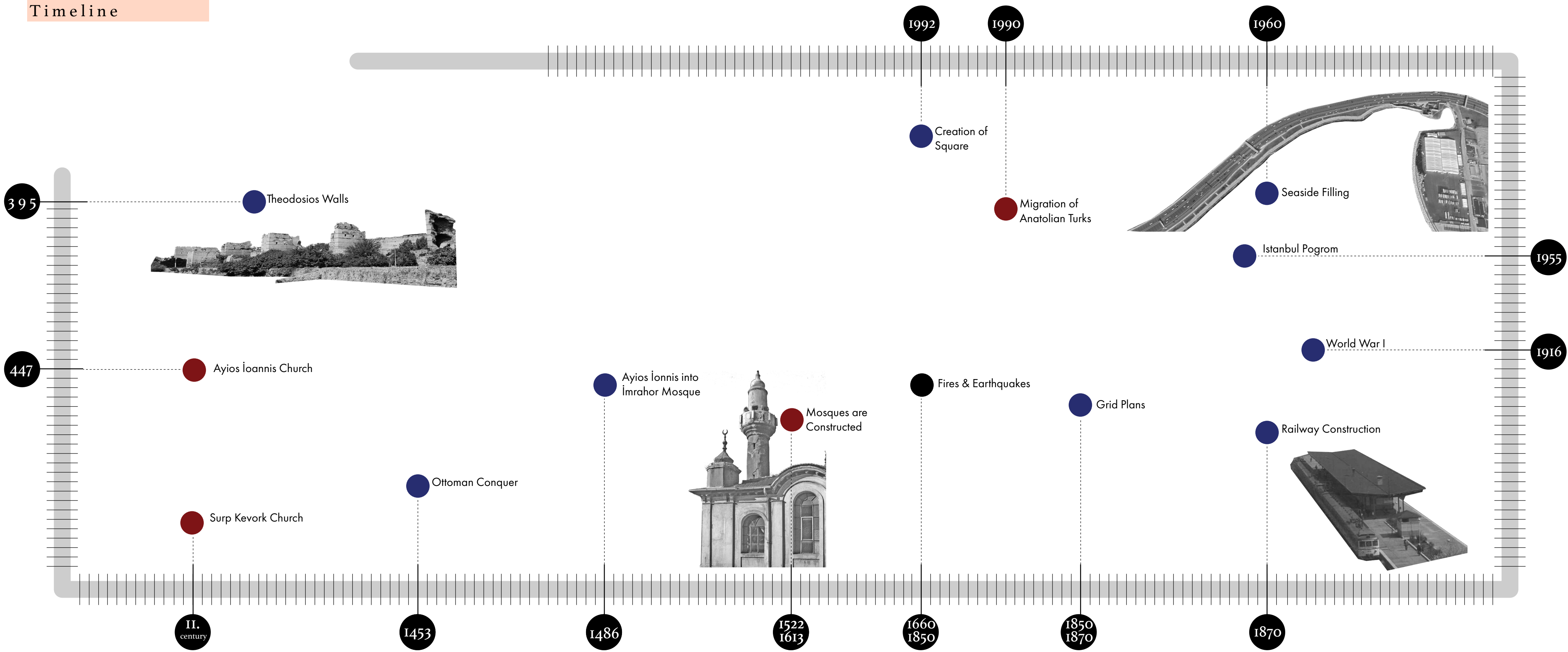
Figure 1.1.4.
Usage of Buildings in
Samatya



3.1.5. Morphological Background Effected by Demographic and Political Changes

The physical structure of Samatya has taken its present form by changing the form according to social trends, political decisions, economic developments, topographic formation of the city, natural disasters. At the beginning of the Ottoman period, Samatya was one of the non-Muslim settlements that surrounded the Muslim neighborhoods inside the goston areas, close to the walls of Theodosios. It can be said that the eight churches in the district and the mosques built in the 16th century had effects on the physical formation and development of the district. It is seen in the Ottoman period maps until the middle of the 19th century that it has an organic urban texture like other places in the historical peninsula. With the new planning decisions that started in the middle of the 19th century, the grid plan was applied to samatya and the organic texture deteriorated.

Timeline



395

447

II. century

1453

1486

1522
1613

1660
1850

1850
1870

1870

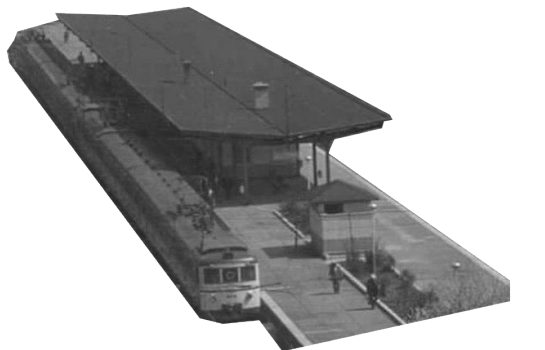
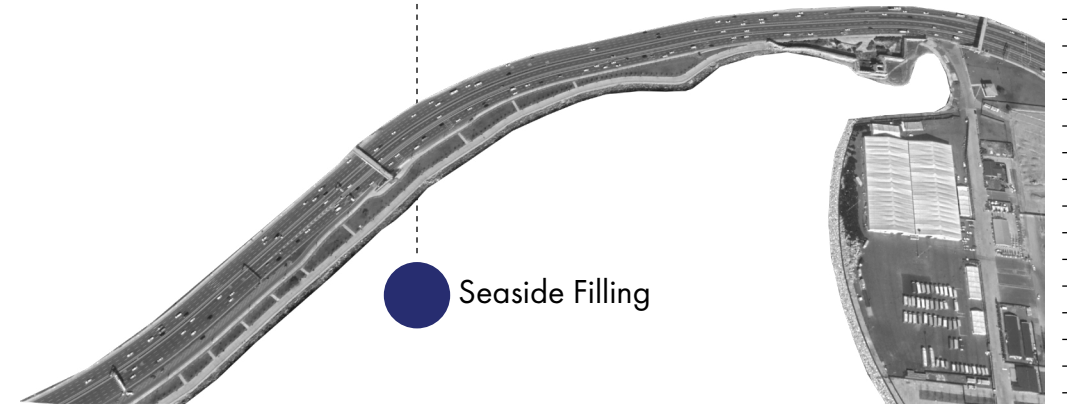
1992

1990

1960

1955

1916



3.1.5.1. 4th Century to 1453

Theodosios Walls

The history of Samatya goes back to the past even from Istanbul. The Byzantine, the famous commander of the Megaraians, had already set up a small settlement here while establishing Byzantion. While the city expanded westward during the reign of Theodosios I (379-395), Samatya remained inside the walls after a while (Fatih, 2008).

Byzantion was connected to Rome by the Bithnians who left the lands in Rome during the Galat movement in B.C. 280. In 330, the Roman Emperor Constantinus made the city the capital and Byzantion was named Constantinopolis. The people who were brought to the city from Thrace in the 4th century formed the ethnic identity of Samatya.

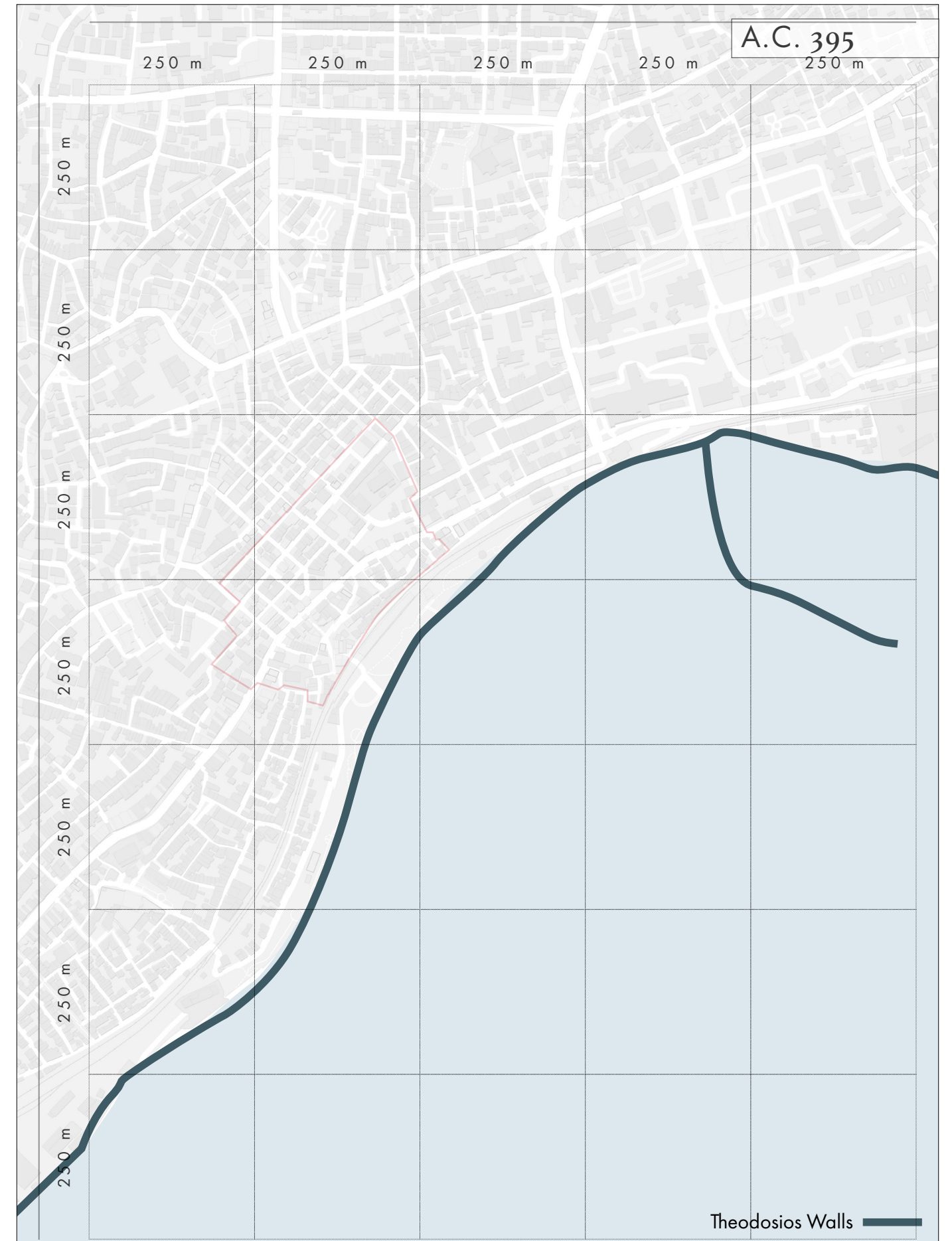
Different experiences in Samatya symbolize unusual places. In the Byzantine period, Samatya was a prestigious region as one of the settlements of the Greek people (Türker, 2010). Starting from the times of the Ottoman Empire in Samatya, the non-Muslim population is the majority. Despite being a particularly Greek population, Armenians and Jews were also accommodated in Samatya. After a fire, Jewish people had to leave the region completely. Armenians are a community that still lives in the region and leaves its mark on the past.

It is not known where the city walls of Lyos, which were first established in Sarayburnu, pass. The first walls were built near the archaic period. The first fortification was destroyed in 196 A.C. by the Roman Emperor Septimus Severus. These walls surrounded the surroundings of Sarayburnu. The second city wall was built under the name of Septimus Severus. The third city wall was built by Constantine I (306-337). These walls extended to Cerrahpaşa in the direction of Marmara. To the construction II. The last city wall, which started in 412 during the Teodosios period, was in the direction of Marmara until Yedikule. Previous walls were eliminated during the Byzantine period (Özgan, 1991).

This function of the walls built for defense against external attacks ended when the Ottomans took Istanbul. The section of the walls in the Samatya region, which has more than 50 gates and more than 300 signs, is 21 km long - the Marmara coast sea walls - approximately 8 km long (Özgan, 1991: 14).

The walls inside the Samatya study area are part of the Marmara sea walls in question. The Samatya Gate on the city wall is located between the Davutpaşa Gate and Narlı Gate. This door was used to go to the churches behind it. According to Evliya Çelebi, Davutpaşa is 800 steps between Samatya and 1600 steps between Samatya Narlıkapı (Altun, 2009).

Figure 1.2.1.1.
Theodosios Walls
(379-395)

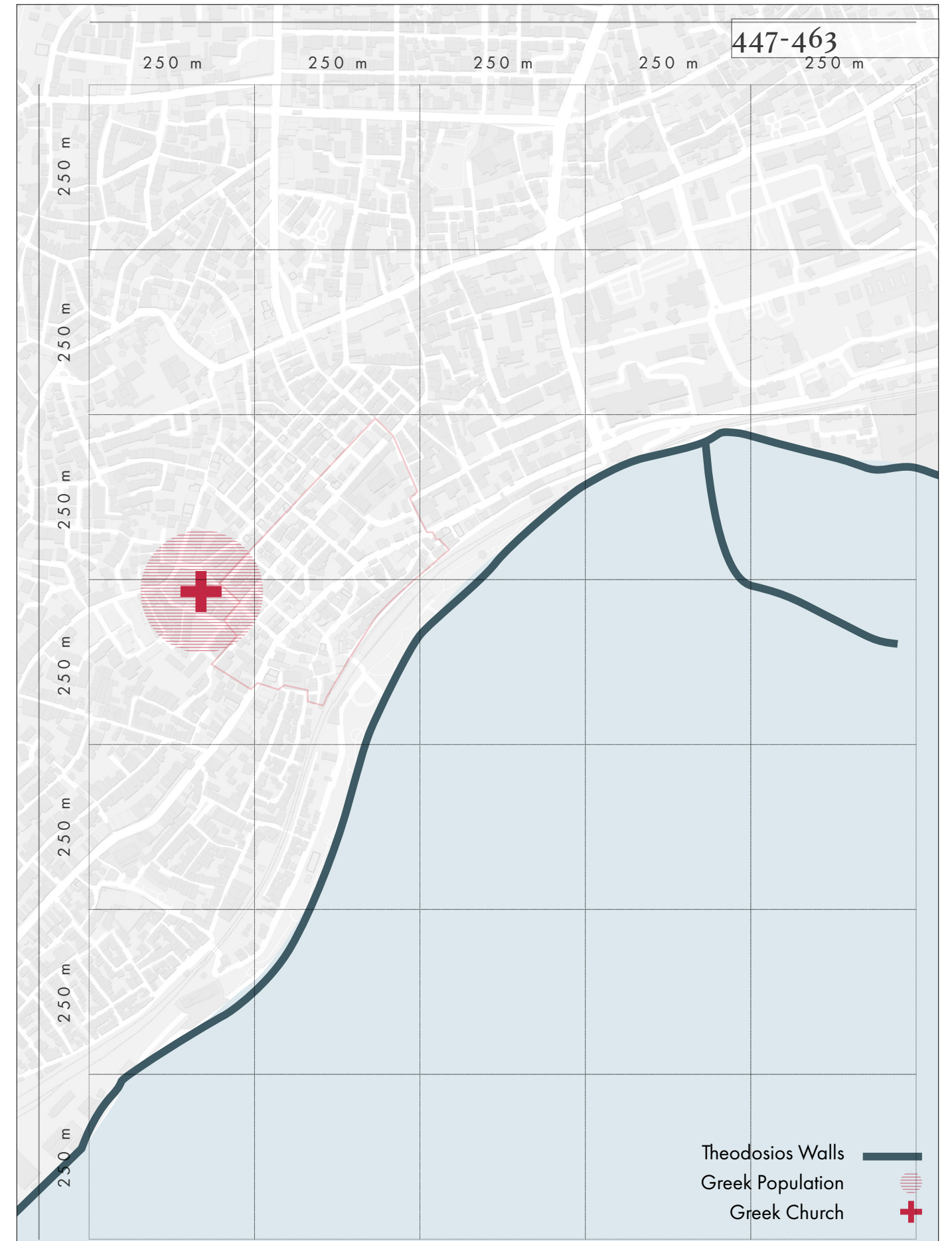


Studios Monastery (Aya İoannis Church)

Religious structures have an important place in the formation of the topography of Istanbul. The Studios Monastery Church, the oldest of these clerics, is located in the district of Samatya in Istanbul. The building was built in the second half of the 5th century by Studios, a Byzantine nobleman, on his own land. There are different opinions about the date of the construction of the monastery and the church. Some researchers suggest that the date of construction was before 454, and some of them were 463. (Çetinkaya, 2015)

In this monastery complex, which was built by Studios in the second half of the 5th century, people from Akoimetai (Sleepless), an important cult of the early Byzantine period, lived. These monks took this name because they continued their rituals day and night shifts. (Çetinkaya, 2001) The name of the monastery is Athenodoros, the first known priest. (Pekak, 2000) The Studios Monastery, which has not been mentioned in the 6th and 7th century sources, was put under pressure and the monks were dissolved during the Iconoclasm period.

Figure 1.2.1.2.
Studios Monastery
447-463

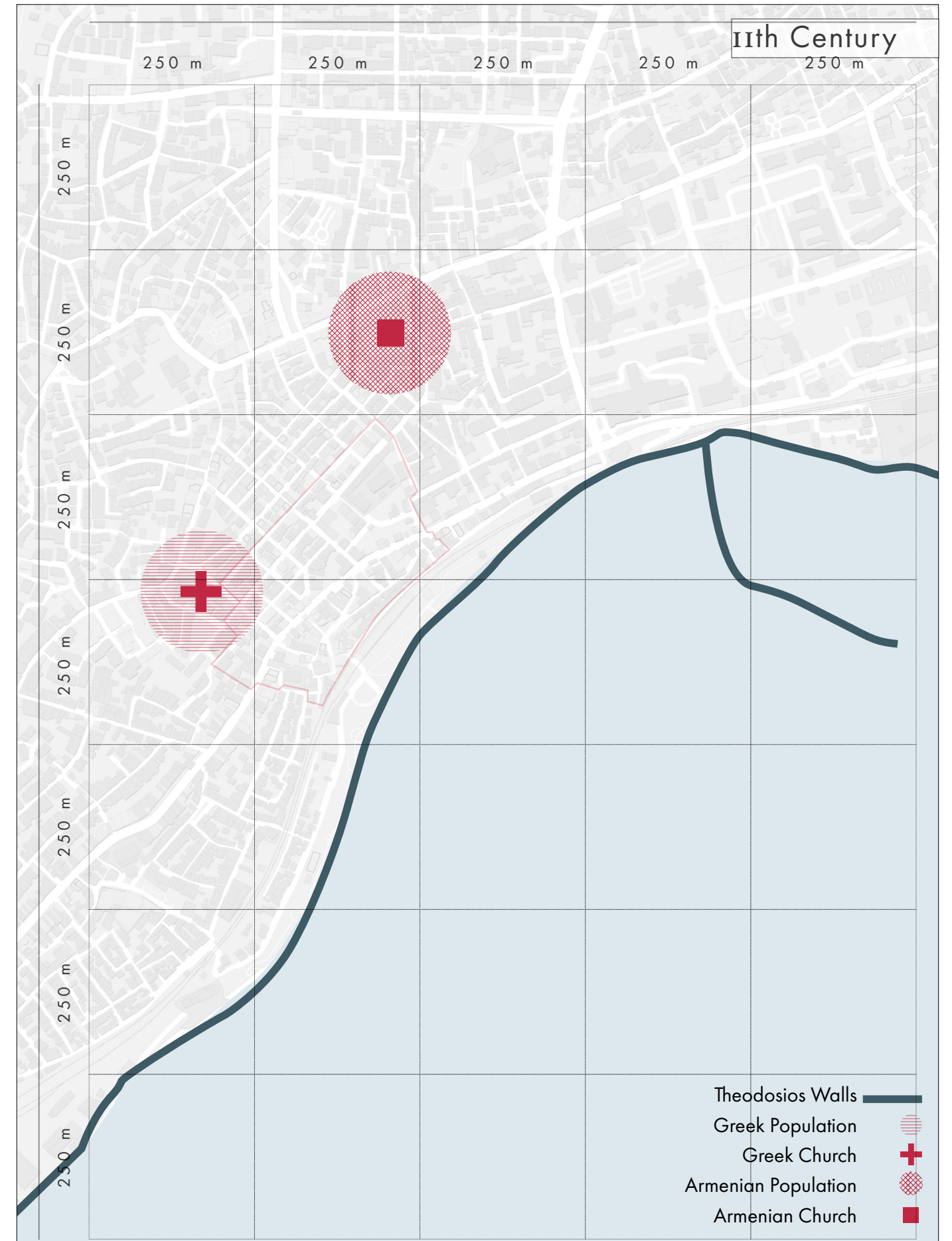


Surp Kevork Church

This church was built in the 11th century on the Byzantine monastery called "Panaia Perivlebdos" (Surp Asdvadzadzin, Virgin Mary). On the other hand, it is referred to as the "Sulu Monastery" by the Muslims of Ottoman nationality because of the holy spring and the big cistern.

Eleutherios Port, or later and commonly known as the Port of Theodosius, is the ancient commercial port to the south of Constantinople, the capital of the Byzantine Empire, now located in Yenikapı, east of Samatya. The harbor, which started to be filled with the alluviums carried by the Lykos Creek since the 11th century, returns to an agricultural area in the city after this century. This area, known as Langa Gardens, met a significant part of the city's vegetable needs until the 1950s.

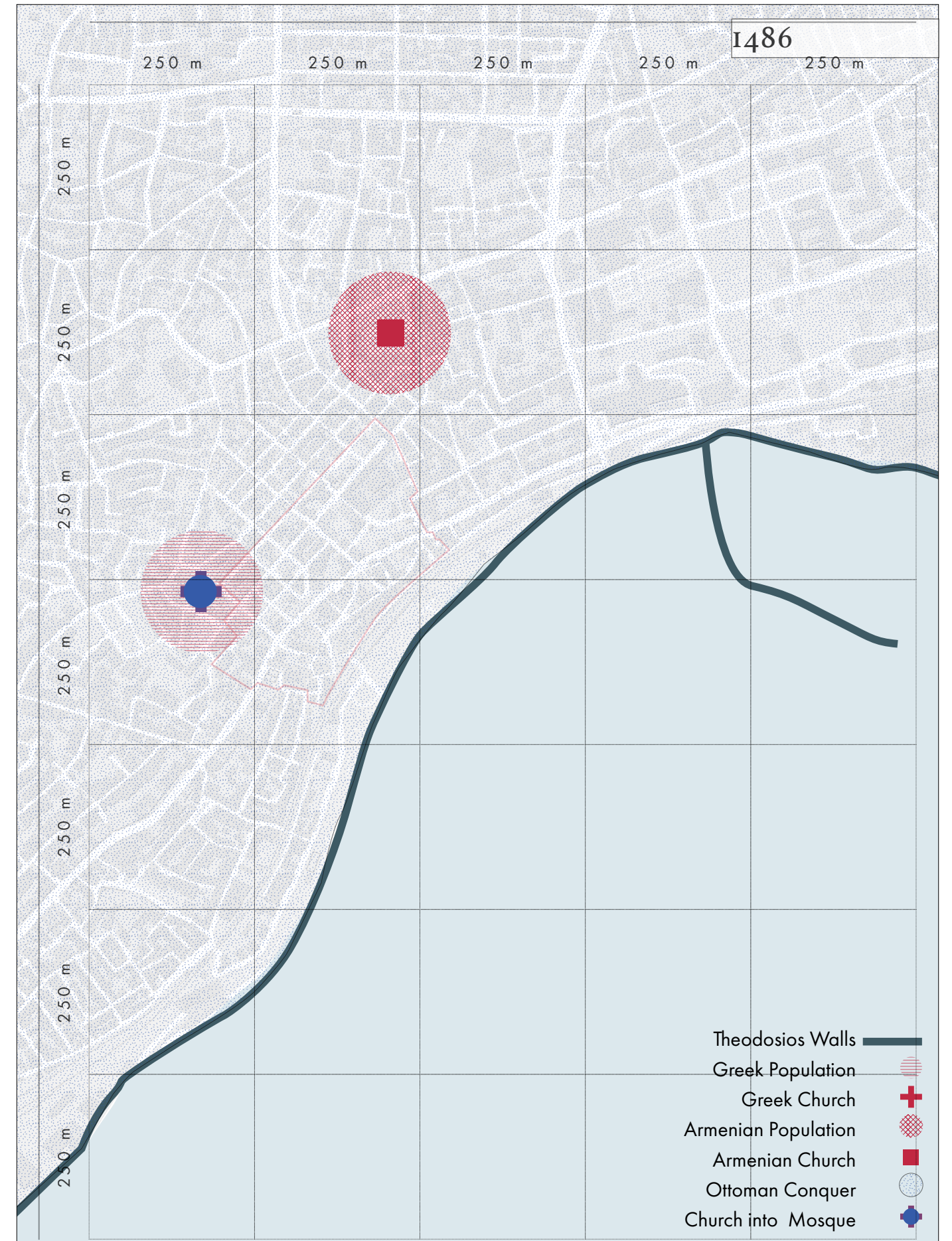
Figure 1.2.1.3.
Surp Kevork Church
11th Century



3.1.5.2. 1453-1870

The Ottomans conquered Constantinople in 1453 by Mehmet II, moved from the capital city of Edirne to Istanbul, and the people of the city were not touched. Some of the people living in Anatolia and Thrace were encouraged to settle in the city and Armenians were settled in Samatya in the 15th century. (Ortayli, 1995).

Figure 1.2.1.4.
Ottoman Conquer
1453



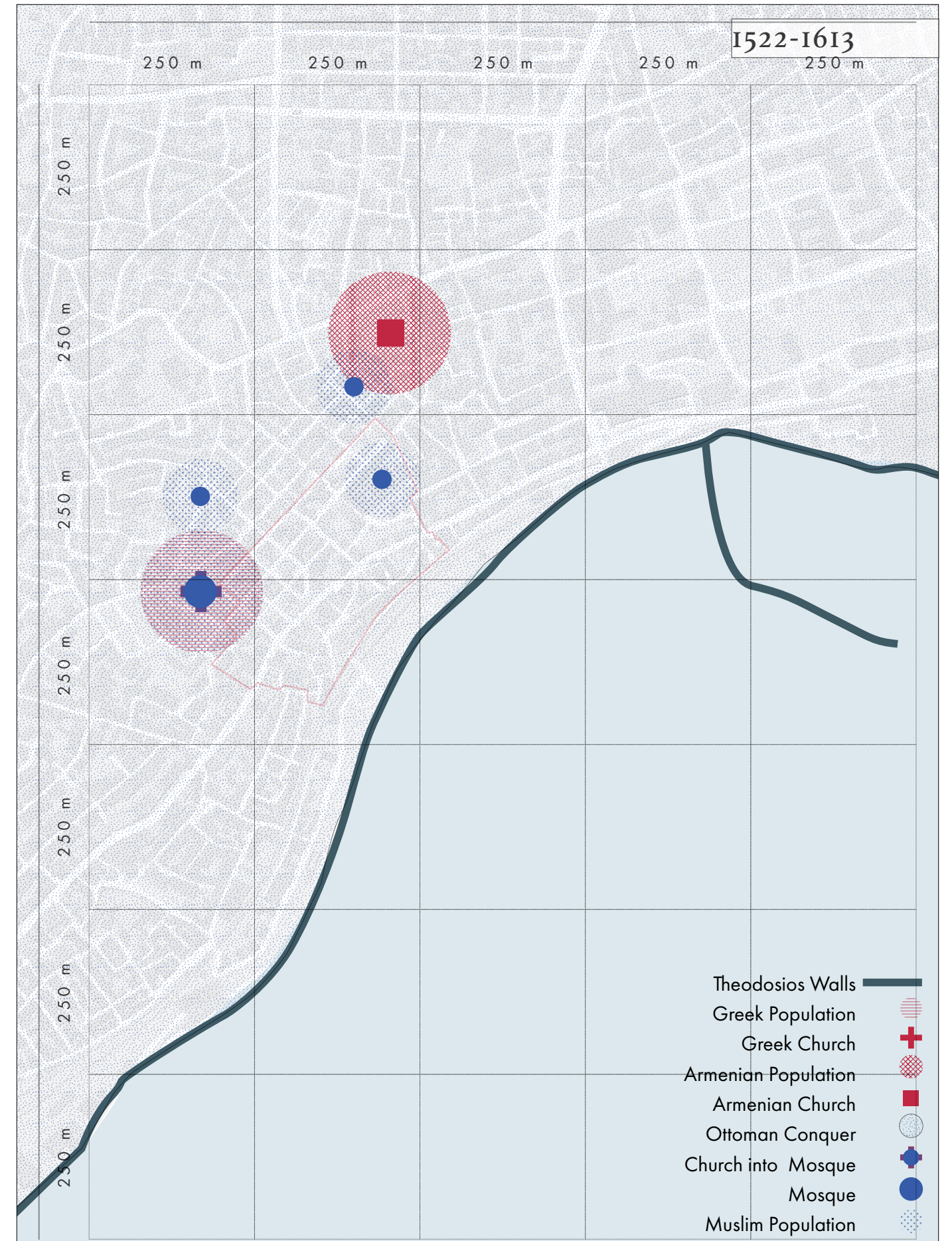
The residential areas were generally evacuated and later replenished by compulsory settlements according to a certain policy. According to these settlement policies, it is observed that the Muslims were placed around Kocamustafapaşa, Armenians to the Surp Kevork Church known as the Sulu Monastery and the Greeks around Imrahor, in and around the Samatya district. The district was a place where the Greeks living in Imrahor and its vicinity, as well as Jews, lived before the Armenians, who were forced to settle in the Ottoman period. However, during the Ottoman period, the district became a mostly Armenian and Greek Orthodox minority neighborhood. In this period, Samatya preserved its ethnic identity remaining from Byzantium, as well as with the settlement of the Muslim Ottomans, wooden houses, fountains, the construction of important structures such as Sancaktar Hayreddin Masjid and Tekke, Abdi Çelebi Mosque and Ağa Bath, one of the Mimar Sinan buildings.

Samatya became one of the most important Armenian settlements in Istanbul after the conquest. Today, the magnificent Armenian structures in the region are also indicative of the deep-rooted past of the Armenians here. Armenians mostly lived around Surp Kevork Church.

Looking at the settlement process of Istanbul, it is seen that the Greeks in the city who come with migrations gather around the religious structures. Religious buildings, on the other hand, were mostly focused near the gates, which provide access to the city around the walls, due to the sparse population. As a result of the ban on Christians to build new churches, settlement centers grew around the old religious buildings and settlements and remained within the walls (Karaca, 1995: 25).

Although the general population of Istanbul increased to 400 thousand - 500 thousand people in the 1550s, the ethnic ratio remained constant: 58% Turkish and 42% Greek, Jewish, Armenian and Frankish. (Gündoğan, 2011) These are in the regions given to them, Armenians in Sulu Monastery and Kumkapı, Greeks in the coastal regions of Golden Horn, Fener, in the vicinity of Balat and in the south of Samatya, and Jews in Balat in Çift Gate (around the New Mosque today), Galata and Hasköy They stayed in. These three groups played a major role in the city's economy as craftsmen and traders (Müller-Wiener, 2007: 33). As emphasized before, Samatya is a non-Muslim neighborhood where Armenians and Greeks live, but mosques built in the 16th century attracted Muslim groups to their surroundings. Thus, the homogeneous structure of the district started to unravel.

Figure 1.2.1.5.
Mosques Constructed
1522-1613



Earthquakes and Fires

Fires and earthquakes have been one of the most important events affecting urban life in the Ottoman period. In the Ottoman period, the fires that emerged as a result of the crowding of the city and the preference of wooden materials in the construction of buildings caused large destructions in the movable and immovable properties of the people and historical structures, especially with the influence of the wind (Fatih, 2008: 44).

An important fire (1866) experienced by the district in the middle of the 19th century and then the implementation of the grid plan were evaluated as an example of modernization in the urban texture (Çelik, 1998).

Due to the increase in fires, it was decided to construct the houses from stone and brick between 1695 and 1702, and even if it was shown to provide the necessary material for this, Istanbul fires continued until 1918, as the wooden material was not given up (Fatih, 2008: 5).

In addition, restrictions were imposed on the heights of the buildings. The height of the Muslim houses is 9m. The houses of the Christian and Jewish people are 6m. (Fatih, 2008: 5).

In addition to small fires, Samatya city texture was damaged in different scales, especially in large fires that occurred in 1782 and 1866 (Cezar, 1963). The first of the three big fires that occurred in 1782 broke out in Samatya and two Greek churches were burned besides the buildings. Also, on August 21, 1782, six Greek churches were destroyed in the fire that spread from Cibali to Samatya (İnciciyan, 1956: 69). The biggest physical change in the neighborhood occurred after the fire in the second half of the 19th century. Surp Kevork Church and all its buildings burned in the fire of 1866 (Ebeoğlu, 2006).

As mentioned frequently, especially after the conquest of Istanbul, there were major fire disasters in Istanbul as a result of the city's filling with narrow streets and adjacent wooden houses. To mention the ones affecting Samatya from these fires; It is known that the big fire that started in Unkapanı in 1660 and lasted for three days reached Samatya (İnciciyan, 1956: 68). The Jewish Quarter of Samatya burned in the fire in 1747. The fire that broke out in a tavern in 1756, made the whole district ash. In the fire that broke out in 1782,

most of the neighborhood churches were burned besides many houses. In the fire in 1792, it is mentioned that churches burned together with around 7000 houses in and around Samatya. 2500 buildings were burned in the fire of 1852, 687 in the fire of 1874, 146 in the fire of 1895 and 115 buildings in the fire of 1906 (Türker, 2010: 24).

As is known, Istanbul has been shaken by many earthquakes throughout history. These earthquakes caused both loss of life and great damage to buildings. It is located in the first degree earthquake zone in this region, located just north of the North Anatolian fault line passing through the Marmara Sea. Fatih region was constantly affected by ground movements on the line in question and close to Istanbul. When the earthquakes are examined, it is seen that the region has been exposed to destructive earthquakes in periods of 100 and 250 years.

The first big earthquake of the Ottoman period occurred on January 16, 1489. However, there is no information about the effect of this earthquake on Samatya. More than a hundred mosques and masjids, more than a thousand houses and many shops were devastated in this earthquake, which was so severe that it would be called "small apocalypse" on August 14, 1509. This earthquake, which caused great damage to many of the palaces and walls in Istanbul, was very destructive (Demirtaş, 2004).

The 1509 earthquake caused the most damage in Istanbul, and the number of those killed was between 5,000 and 13,000 (İnalçık, 1996: 232). Many mosques, houses and Yedikule city walls were damaged in the Samatya-Yedikule region. Many buildings continued to be damaged by earthquakes approximately 30-35 years apart. Another major earthquake that affected Istanbul and the region occurred in 1766 and for this reason many masonry and wooden buildings were demolished.

The fire zone in Samatya, an Armenian Quarter, was not as dense as other parts of the city. The peculiarity of this southwestern region of the peninsula, close to the walls of Teodosios, was that it was relatively secluded. In 1868, the ITK¹ (Islahat-ı Turuk Commission) created a much more organized and collective settlement in Samatya, different from the pre-fire texture. However, no connection has been established between the neighborhood and other parts of the city. The flat and new streets of Samatya are connected arbitrarily to the surrounding roads. Nevertheless, the result has been evaluated as an example of modernization in urban planning. In the report of the ITK of the same year, the new streets of Samatya were described as "... chess chess and hardly able to pay for the best-organized countries in the world" (Çelik, 2008: 55).

¹ITK is the *Islahat-ı Turuk Commission* was established to organize roads in the city.

In many districts of the historical peninsula, it was possible to come across these newly arranged grid planned neighborhoods after the fire. The reorganization of Samatya neighborhoods, which burned in 1866, is also included in this group. The grid plan applications mentioned in the reorganization of the district after the fires are clearly seen. However, since the size and topography of the plots before the fire affected the forms of the streets, grid plans were also not fully used in some cases (Çelik, 2008: 55).

It is seen that Istanbul has an organic texture in the Ottoman-era city maps, in the areas evacuated by the fires in the 19th century, before the grid plans applied piece by piece. The severity and great effect of fires seen at frequent intervals in various parts of the historical peninsula are attributed to the fact that the fire could spread easily and that the fires could not be reached easily due to the tight settlement texture.

There is no significant difference in terms of road scheme in Samatya on the map of Istanbul of Ayverdi (Figure 1) in 1872-85 and in Samatya on the map of German Blues in 1913-14. However, it is seen that in the renewed area with grid plan, building islands arranged according to this plan are produced and new geometric roads continue to be created. (Tuncer, 2010)

Figure 1: Showing Organic Texture of Samatya map by Ekrem Hakkı Ayverdi, 1882



Samatya and the Grid Plan

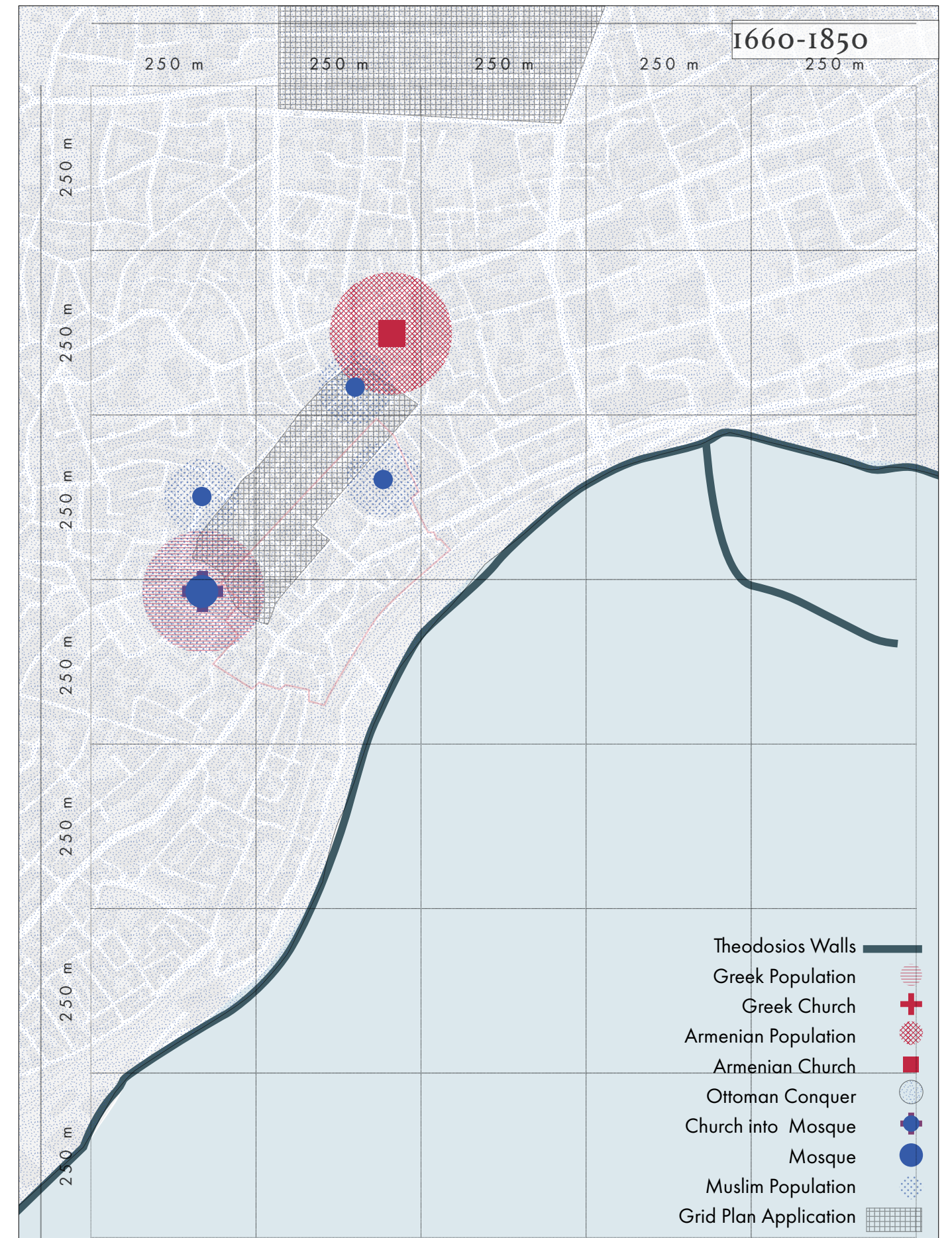
Grid-chess plan is a form of urban planning, which is called the checkerboard / hyppodamic plan / field base, and it means that the urban texture consists of streets intersecting with ninety degrees of angles and the building islands between these streets. Originally planned in the ancient world, the reason for this form of planning, whose birth date dates back to the 2nd century BC, can be based on an Egyptian hieroglyphic sign, or it can be linked to supernatural meanings or physical conditions and imperatives. Grid plan in ancient times, in the oldest settlements (Miletos, Priene, Poseidonia, Verona...), in the old Far East settlements (Kyoto, Changan, Takata...), in Medieval Europe (Garonne, Neu Brandenburg...), before the modern geographies outside the west (Jaipur, Aleppo...) and frequently found in the cities of the United States (Philadelphia, Chicago, Savannah, Los Angeles...). Sennett (1999) mentions historian Joseph Rykwert's interpretation that one of the first hieroglyphic signs is the "nywt" sign, which can be considered as the starting point of the grid plan. This sign is a plus (+) symbolizing the cross, drawn inside the circle. While the circle symbolizes the city wall, the sign of the cross represents the street combination in its simplest form. (Figure 2)



Figure 2. The Sign as known "NYWT" (Sennett, 1999)

It can be said that, with an approach that places a romantic meaning in Roman cities, the object of design is grid, and the ground in American cities is used as a back ground, the place has turned into a hasty and reductive understanding of arrangement. Grid plan was used to create similar, equivalent areas and easily transform flat areas into settlements. On the other hand, there were different meanings attributed to the grill. While the NYWT shape gave the plan a holiness, the founder of Miletus, Hippodamus, associated the grid with civilization. In western cities, the use of the grid plan has found its place both in newly constructed areas and in areas where the regeneration of the urban texture is foreseen. On the other hand, this idea was effective in the formation of American cities, but in a more mathematical and rational way. Founded in the form of "quickie cities" in the words of Sennett, America is far from the emotional grid used by the Romans. The Americans would face the neutralizing effect of the grid cities they developed as a solution to the elimination of complexity and difference when they tried to fit into similar islets that were repeated by excluding the function. Sennett (1999) describes the grid as a "Protestant sign indicating the neutral city" and critically emphasizes that the grid is a neutral and brutal show of power that nourishes the capitalist economic order, excludes the city spirit, and is a show of power.

Figure 1.2.1.6.
Grid Plan Application
1660-1850



The entrance of the grid plan to the Ottoman capital Istanbul is related to the urban dimension of a series of innovative reform movements that started with Tanzimat. During the reign of Abdülmecit, with the Tanzimat Edict declared in 1839, modernization trends are seen in many areas. These trends constitute today's institutions and urban texture. The period is called by historians under different names such as "westernization" and "modernization" (Tanyeli, 1996). The Ottomans need a new understanding of planning in the city at the beginning of the 19th century, but as Tanyeli (1996) stated, "Istanbul is not a settlement that would require planning and give social impulses in the 1830s". This need can be attributed to the government's desire to show power to its own nation and to Europe by using its power of power over the city against the developments in Europe. In addition, physical needs in the urban fabric of the period correspond to the need for planning the city. However, the understanding of planning to be applied against these desires and needs displays the products of an easy approach. In the city, which is planned to be planned with a holistic understanding, it is not known which vehicles to use and how to do it, and the process begins with the planning of the places where the fires evacuated frequently at that time. The planning of fire places emerges as a mechanism. This is an interesting and unprecedented form of planning. In a sense, this understanding, which can be called "opportunistic planning" in the words of Tanyeli (1996), contains an inverse logic. The opportunity is known and planned, while the places that have undergone the fire, the attempts to demolish and the costs are not saved, but the places to be planned.

The trips at the end of the 18th Century and beginning of the 19th Century, the developments in the European cities, which are cared for, visited and admired, are conveyed to the sultan by various letters, but the text, which is considered as the "first urbanism manifesto" (Yerasimos, 1996), is from Reşad Pasha's II. It is the letter he sent to Mahmut. Reşad Pasha explains that frequent fires in Istanbul, a wooden city, have turned into cynical news in the British media, and emphasizes that "houses should now be built in accordance with the rules of masonry and roads". It bases these principles on the view that the fire places can be easily reached by opening the main arteries that cut the complex tissue in the city. In the period when foreign experts are consulted and young people are sent to architecture schools in Europe, a German engineer is asked to make a plan for Istanbul from H. von Moltke. Although Moltke is said to have prepared a renovation project, the plan's existence is questionable. Moreover, Yerasimos (1996b) argues that this verbal narration, which is believed to be prepared by Moltke, is based on the principles explained in the letter of Reşad Pasha. Kuban (2000) writes that this plan has been lost, but that the proposed report was published by Osman Nuri Ergin (1995). Osman Nuri (1995) writes, "It is understood

from the memory of the candle-god that the first map of Istanbul was brought to the body by Marshal Moltke" and quotes from the map-making stories in the neighborhoods in a letter written by Moltke from Istanbul to Germany in 1837. Based on these statements, he thinks that Moltke has prepared the Istanbul map.

In the scholar published in 1839, the city plan of Istanbul is drawn verbally; Accordingly, new wide roads will be opened, roads will be reconstructed in right angles, in a geometric order, dead ends will be banned, squares will be opened, wooden structures will not be made. It is not possible to do this all at once due to the lack of economic resources. By producing an easier solution, the planning of the city begins with large and small-scale firefighting areas that frequently emerge. Although the Moltke plan could not be implemented, then the 1848 and 1863 Ebniye Ordinances, which were created to bring order to the streets and to make them in certain widths, come to the agenda. Thus, Reşad Pasha reaches his ideals even if he is missing.

The first grid plan in the urban texture converted by large and small fires and plans applied to the places it empties, is the plan implemented by the Italian Engineer Luigi Storari in 1856 in the Aksaray region, which had a fire in 1854 (Çelik 1990). (Figure 3.) He writes that there is a major turning point in the urban form of flour, and that the systematic map of a fire area was created for the first time in the Ottoman capital.



Figure 3.

Pinon (1998) considers the plan to be the first parceling system that is the result of Tanzimat's new urban policy. (Figure 4.) Ergin (1995) states that Engineer Storari's plan, which was implemented after the Aksaray-Laleli fire, was a big step in map arrangement. After that, plans are made in the style of Storari's plan after each fire. Samatya grille is one of the small areas in the historical peninsula, which is planned in pieces, compared to the places whose premises and borders were planned after the constitutional period. The places planned after the Constitutional Monarchy, as Ergin mentioned, are the grids of large blocks, spread out in large areas, where the roads expand. The Samatya grid is in a typology somewhere between the Storari tradition and the large grids that emerged after the Constitutional Period, close to the Storari plans. The Samatya grille is neither a small scale delicate change in the urban texture, as in the Storari grids, in terms of the soil-ground it covers and the principles of its application, nor is it a reckless intervention that completely transforms the character of a large urban part, like in the Fatih region.



Figure 4. Topography of Fires (Pinon vd., 1989)

Samatya-Koca Mustafa Pasha is damaged in different scales in large fires that occurred in 1782 and 1866 in addition to small fires. In 1782, there are three big fires in Istanbul and the first one exits in Samatya, a timber shop, and two Greek churches burn in addition to the buildings (Cezar, 1963). However, the fire that allowed the biggest physical change in the Samatya district occurred in the second half of the 19th century. In addition to the Surp Kevork Church and Balıklı Ayazma in Sulumanastır, all the buildings around the church burn in the fire of 1866 (Ebeoğlu, 2006). Thus, the area left over from the fire in Samatya takes its place in the urban planning movements of the Tanzimat period and is reshaped according to the field base.

When the maps of Istanbul drawn in the 19th century are examined, it is seen that Ekrem Hakkı Ayverdi maps (1875-82) are important in terms of containing the first evident transformations, grid plans and railway line in the urban texture of Istanbul. The maps drawn before Ayverdi, the Stolpe map (1863), "The city in the city wall was measured by the details of the streets" (Eyice, 2006) by the students of Mühendislikhane-i Berrii Hümayun (Map of Istanbul mosques dated 1848, Berlin pictured between 1836 and 37 Istanbul map printed in 1842, Kauffer map dated 1807, are valuable in terms of showing the organic texture, road scheme and mostly religious structures within the city wall and they allow to read the urban texture before the fire. For this reason, the map of 1848-51 and the map of Ayverdi, dated 1875-82, drawn by the students of Mühendishane-i Berrii Hümayun, were redrawn within this study in order to read the change in the urban texture before and after the fire in Samatya district. The map created by overlapping these two maps at approximately scale, can be seen as an estimate of the change in urban texture. According to these maps, it is seen that the road between Kocamustafa Pasha Avenue, Samatya Avenue and KMP Mosque and Hacı Kadın Mosque preserves its existence. The coastline and the islands at the lower elevation are similar. The road scheme in the fire area changes completely. The roads in the north-south direction, perpendicular to the slope, curved, are replaced by geometrical forms, straight roads that have turned their direction to southeast and southwest. However, it should not be overlooked that the organic texture on the map created by engineering students is too deformed and drawn. It would be wrong to just look at this map to get information about the pre-fire road texture. Therefore, another comparison was made between Moltke's 1842 Istanbul map and Ayverdi map. Accordingly, it can be said that the most prominent feature of the Samatya grille is the location of the Surp Kevork Armenian Church, which was known to have been built in 1470 and reconstructed in 1804 and 1887 after the fires, was determinant in the formation of the most important axis in

the new planning as well as the social formation of the region. It can be estimated that the location of the church on the axle adjacent to the reorganized fire area determines the direction of the new roads. The construction of the grid plan may have started from the main axis passing in front of the church. It should also be noted that this flat and the widest axle in the grid connects the curved path in the existing organic tissue. It can be said that the roads that intersect this axis form the building islands by using the road alignments in the existing texture. It can be suggested that the roads opened parallel to the axis in front of the church were opened in accordance with the new road width rules.

Although the field base applied in Samatya, was applied before the Constitutional Monarchy, it does not have the positive features in the Storari plans, but it is not as big and memorized as the grid plans implemented after the Constitutional Monarchy. Although it is not known who came out of the Samatya grill, it can be thought that the custodial engineers who continued their applications after Storari also mapped this plan. In this plan, a center or a prominent element, such as in the Storari plans, is emphasized with diagonal squares. In this sense, the Samatya grid can be considered monotonous, but it can still be thought that the positions of religious structures in the tissue have broken this monotony. (Tuncer, 2011) Çelik (1996) states that the Samatya grid "connects randomly to the surrounding roads and does not connect with other parts of the city". Nevertheless, when the plans are examined, it is seen that the Samatya grid is connected to the existing roads in the tissue in which it is located, on a local scale. However, the distinctive difference of the grill with the previous texture is remarkable and it is understood that it does not establish a relationship with its environment on a higher scale. The grid, which seems to have spread to the extent permitted by the fire area, is bordered by the organic texture in the north direction and by the main axis passing in front of the church in the south direction. Following this axis, a small piece of grill continues up to Samatya Street, and in this piece, a church that shapes it is encountered. The grille, whose boundaries appear to be confined to the fire area and the existing texture, overlaps the garden areas. The gardens, which occupy a large area in secluded neighborhoods near the city walls, also constituted a large part of Samatya. The grid plan not only changes the street texture but also increases the residential areas.



"In the past, it was sailing from the beach to the sea and fish were caught and sold. Fishermen would be at sea for 2-3 months. Fish were abundant, more varieties. We had kippers, dried on the beach. It was very beautiful before the beach road. It would be just behind the sea train. There was a narrow path there. Fish would be caught, and there would be a direct swim." (T, Erkek, 61)

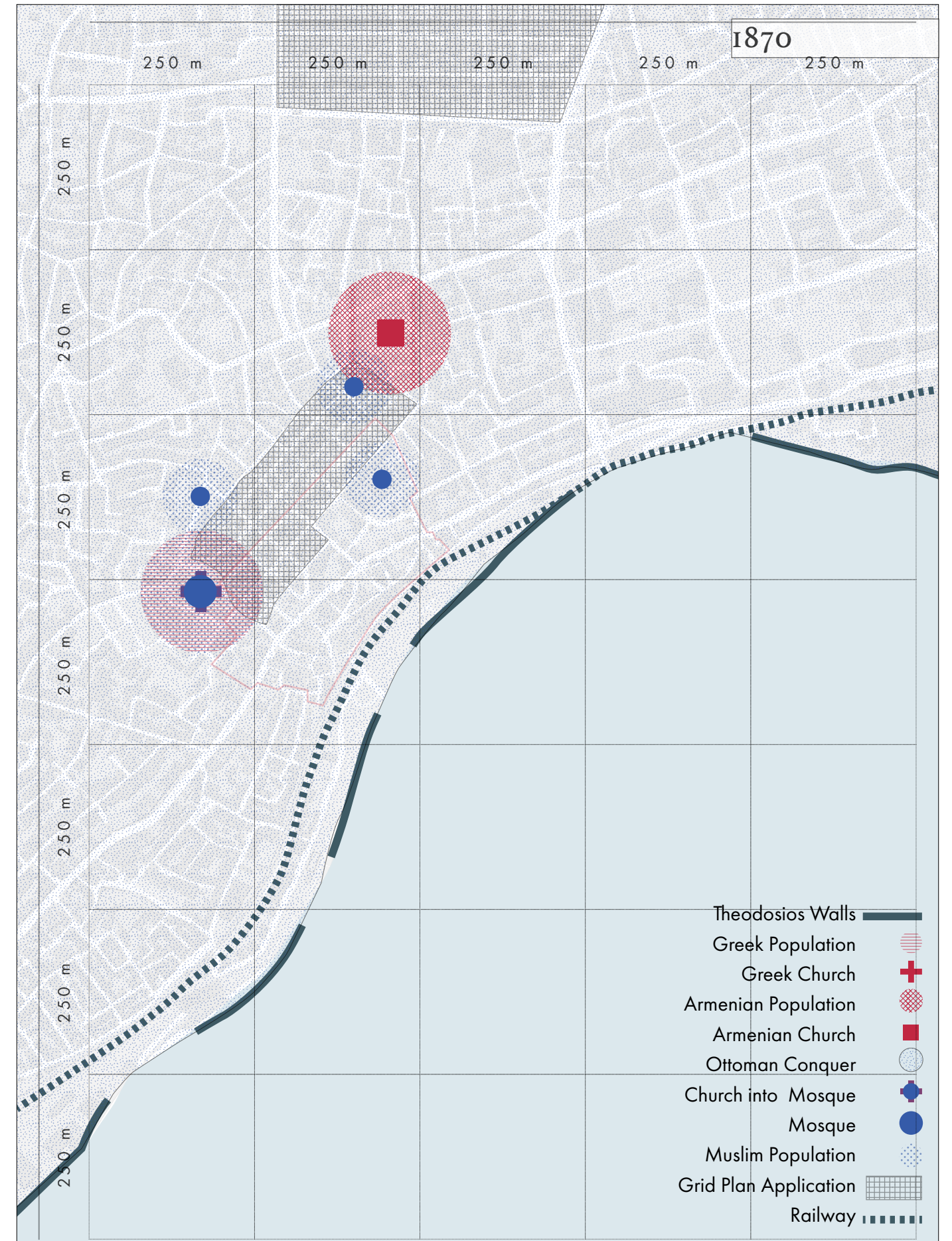
3.1.5.3. 1870-1965

The most recent major earthquake in Istanbul is the July 10, 1894 earthquake. It affected a wide area and caused great damage (Banoğlu, 2008). Along with the earthquake, situations such as fire and water shortage occurred. Since Samatya, Kumkapı, Gedikpaşa and Edirnekapı, the houses with 6-7 rooms, the walls of which are constructed with a row of bricks, are not built in accordance with the construction method, these areas are considered dangerous (Ürekli, 1999: 41). The dome of Kocamustafapaşa Mosque collapsed. The İmrahor Mosque has remained closed for many years in ruins. The bell tower of the Armenian Church was damaged in Samatya, cracks occurred in the Girls' School, and a Greek church was destroyed (Ürekli, 1999: 51).

The port, which was built in the 4th century in the east of Samatya and an important port for the Byzantine Period, was frequently filled with mud after the 1500s and the region was filled with gardens. Marmaray, a project to build a tunnel under the Bosphorus from Üsküdar in Yenikapı to Sarayburnu, was first designed in the 1860s. The biggest impact of this project on Samatya was the railway construction on the shore. The walls to the west of the Samatya Gate were demolished during the railway construction. In 1870, when Sultan Abdülaziz made an agreement with France to lay the train line on the European Side, the Railway Workers Church (Samatya Church) was built for the workers coming to Istanbul to worship. When the planned train line is half empty, it has been empty for years, and it is used by the Syrians today. Although this railway is an important urban figure now, it has affected Samatya's relationship with the sea in the years it was built. Passing in front of the sea walls, the coasts left behind and the original appearance of the Marmara peninsula of the historical peninsula changed. Due to the railway line, which was started to be built in Yedikule during the reign of Abdülaziz, many houses in the region were destroyed. Later, the railway passing through was an important factor in the development of the area and changed the texture of the region (Fatih, 2008). There was a negative effect as it caused the destruction of the city wall and the transportation between the district center and the sea became difficult. **While the railway was being constructed in the period of 1870-73, these walls were significantly damaged and these demolitions continued with the construction of the second line in 1910.** With the Republic, the walls were taken under protection. (Atayman, 2010). The changes in the neighborhood continued with the railroad, which came into service in 1874, crossing the Samatya coast and restricting the traditional coastal use. Despite this, it is mentioned that there are fishermen, sea clubs and sea baths (Ağar, 2002). In addition, the walls were cut at eight locations while the railroad was being passed, and many doors and bastions were destroyed (Fatih, 2008).

Later, during the Menderes period, the coastal road built between 1956 and 58 ended the coastal use and removed Samatya from the sea, opening the square to the sea, and "killed Samatya" in the years when its cultural and social identity changed. (Tuncer, 2011)

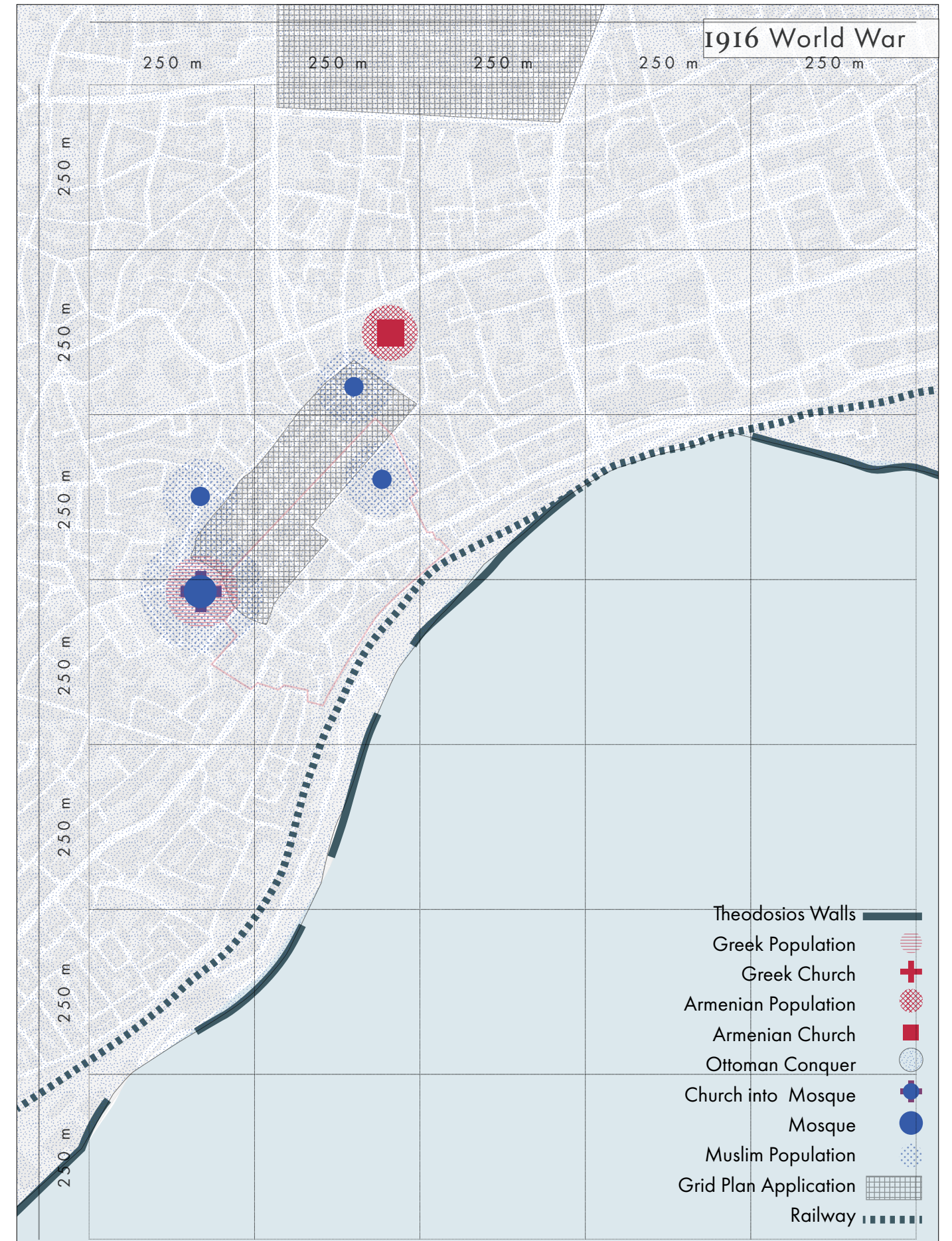
Figure 1.2.1.7
Train Station and Railway
1870



The whole of the Armenian population living in the war zone in Eastern Anatolia, which cost the lives of hundreds of thousands between 1915-16, to the south, or the resettlement policy applied to the Greek Orthodox population of Asia Minor (1912-23), the results of the homogenization efforts carried out within the state. should be evaluated as (Güven, 2005).

Although the Republic secured the rights of Christian minorities under the law of states, the governments of the 1920s and 1930s occasionally destroyed the cultural accumulation of these minority groups by dissolving their identities in the dominant texture and structure. In the 1930s, non-Muslim staff working on railways were laid off. In addition, the Existence Tax, which was exempted in 1942, aims to end the leading role that Armenians, Greeks and Jews have assumed in the economy for a long time. The political situation in the 1950s can be seen as the continuation of the 1930s - 1940s (Güven, 2005).

Figure 1.2.1.8.
Non-Muslim Population
Reducing
1916



6-7 September 1955- Istanbul Pogrom

The 6-7 September Events or Istanbul Pogrom can be described as an organized mass attack against the Greek minority living in Istanbul on 6-7 September 1955. It was planned and supported by the National Police Service, which was the predecessor of the Mobilization Tactical Board, Gladio's Turkish branch, as well as the predecessor of the Counterinsurgency and today's National Intelligence Service (September 6-7, 2009). Turkish media the day before the Turkey's founder, Mustafa Kemal Atatürk Thessaloniki, claiming that the bombing's birthplace in Greece, which lie was triggered by news (Güven, Dilek, September 6, 2005). subsequent captured a Turkish consular official, they construct to provoke bomb incidents he confessed, but the Turkish press ignored it and claimed that the bomb was thrown by the Greeks (de Zayas, Alfred, 2007).

The events took place in London, when Cyprus talks continued. EOKA, led by Grivas, started terrorist attacks against the British and Turks living on the island, and the attacks caused great public anger. Meanwhile, Great Britain, Greece and Turkey to discuss the issue will be held in London trio has been invited to a conference, the conference began on 29 August and Foreign Minister Fatin Rüştü Zorlu had taken place on behalf of Turkey. Non-Muslims living in Istanbul were targeted with a false news. On September 6, 1955, thousands of people who burned down the streets with digs, axes and sticks burned the houses and businesses of the non-Muslims on September 6, 1955, after the news that the bomb was thrown into the house of Atatürk in Thessaloniki while foreign officials continued their contacts in Cyprus in London.

The newspaper called İstanbul Ekspres made its second edition with the headline "Our ancestor's house was bombed". The newspaper, with a circulation of around 20 thousand, printed 290 thousand on September 6. It was claimed that he had previously stockpiled paper.

After the incident, thousands of Greeks living in Turkey, emigrated from Turkey. The Greek population in Istanbul, which fell to about 100,000 in 1925 as a result of the population exchange, dropped to 2,500 people in 2006.

It is written that in the 1880s, around 4000 Greeks lived in the Samatya region, distributed to 730 families. According to the census commissioned by the Istanbul Greek Patriarchate in 1949, 577 Greek families lived in this region in 1955, when the events of 6-7 September occurred, spread out to 524 families in this region (Türker, 2010). In 1964, due to the Cyprus problem, due to the problems in Turkish-Greek-Greek relations, there was a major foreign migration from the region, mainly Greece. Many families who continued to stay in Istanbul also found it appropriate to leave Samatya and settle in districts like Fener, where they felt safer.

In the 1920s-1930s, Kazlıçeşme, one of the important industrial areas of Istanbul in those years, was located in the wide area between Bakırköy and Yenimahalle. The tannery and leather workshops here created a job opportunity for many poor families living in Istanbul, even under primitive conditions.

Leather workshops in Kazlıçeşme created a working opportunity for the low-income Greek and Armenian people in Samatya, especially in the early Republican period. Turkish and Kurdish workers started to be recruited by migrating from Anatolia to major cities, which started these workshops in the 1950s. For this reason, residents of Samatya, Yedikule and Imrahor regions have also started to change. In this process, many street names and square names were changed from Greek and Armenian to Turkish, especially to change the name of Samatya Train Station to Kocamustafapasa due to some political factors. For example, Hacı Manol Street started to be known as Hacı Manav Street (Türker, 2010).

Referring to Turkey in 1955, almost all Muslims of the republic has been living in Istanbul. According to the numbers of the American consulate, the distribution among them was as follows: 103,809 Greek Orthodox; 60,260 Armenian Gregorians; 76,965 Jews and 21,950 Roman Catholics (Güven, 2005: 171).

Samatya is one of the neighborhoods where the events of 6-7 September were experienced in the most effective way in 1955. Churches, houses, shops and workplaces belonging to the Greek people have been damaged financially. The Greek people also suffered moral damage. After the events of 6-7 September, which deeply injured life and order in Samatya, nothing is the same as before for the non-Muslim community. Many of the Greek families moved to regions such as Kurtuluş and Beyoğlu where the Greeks live (Türker, 2010).

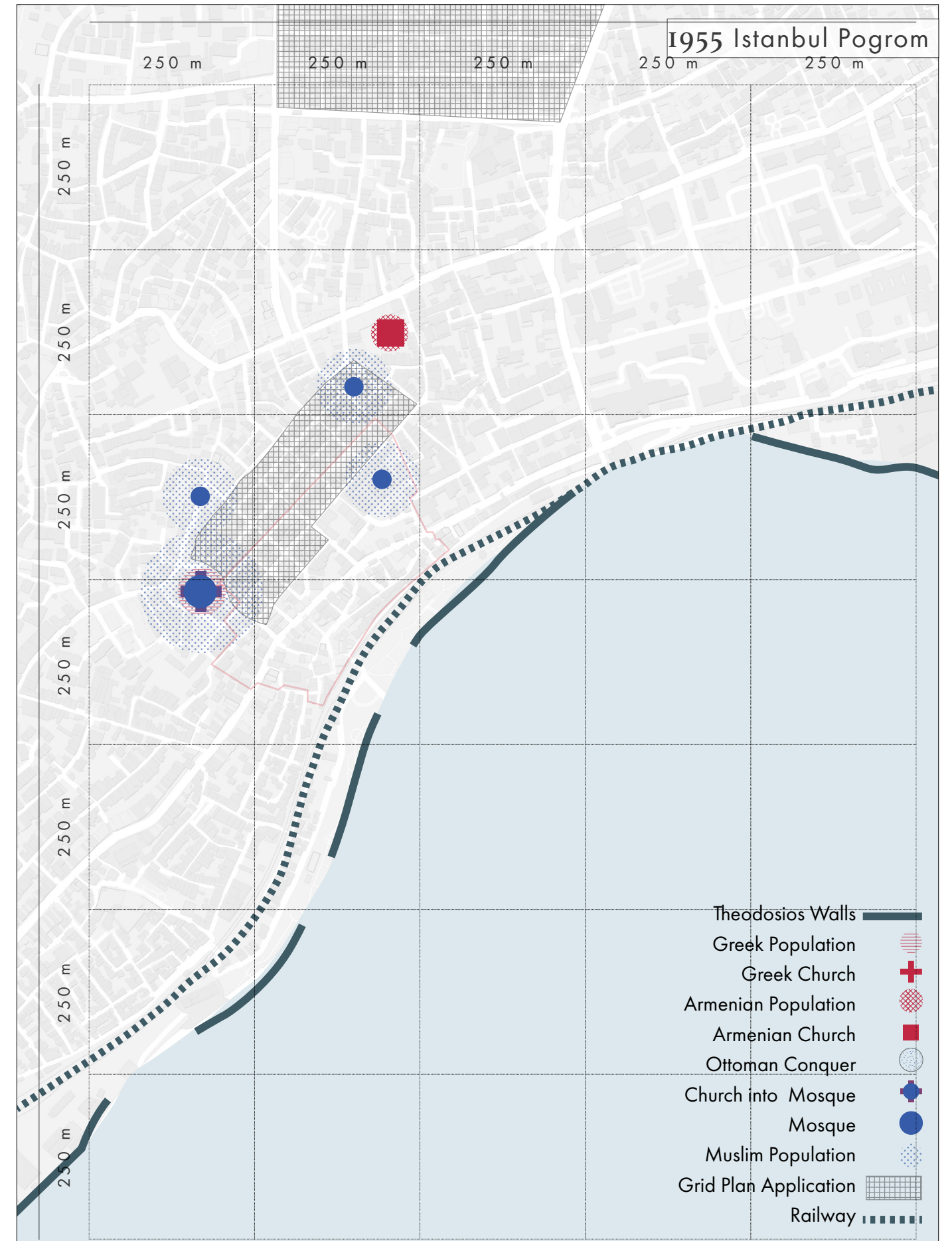
According to an official Turkish source, 4.214 houses, 1004 offices, 73 churches, 1 synagogue, 2 monasteries, 26 schools, as well as factories, hotels, bars, etc. 5,317 facilities with locations were attacked (Güven, 2005). According to the same source, 61 of the 95 Greek Orthodox Churches registered in the Archdiocese Archive of Istanbul were either partially or completely destroyed, 8 of them were under arson. According to the American Foreign Archive, 3 of 33 Armenian churches and 4 of 22 Armenian schools were attacked. The ones in Samatya are as follows: Aya Konstantin Greek Church, Aya Paraskevi Greek Orthodox Church, Aya Yorgi Kiparisa Greek Orthodox Church, Aya Mina Greek Orthodox Church. (Zeynep Gündoğan, 2011)

Despite trying to prevent Greeks from migrating from the events of September 6-7, 1955, 5,000 people migrated after a year after the attacks. Turkish government while 79 691 Greek-speaking people in Turkey, according to official data, in 1960 this figure 65 139 in 1965, decrease to the 48.096 (Güven, 2005).

Similarly, with the establishment of the Israeli state, the immigration of Turkish Jews, which has continued since the foundation of the Republic, has reached record levels. In 1945, after 76 945 Jews living in Turkey, 6-7 September 1955 in the event in the same year 339, 1911 people in 1710 and 1957 has left Turkey in 1956. In the 1960s, the total number of Jews immigrated reached 10 thousand. While the number of the Armenian-speaking population was given as approximately 70 thousand people in 1955, this number became 56.376 in 1965. The number of Christians in Turkey in 1955, 270 thousand, in 1960 this figure is about 230 thousand, while in 1965 fell to 206 thousand. The events of 6-7 September caused Greek, Armenian and Jews to leave the country with great waves of immigration.

Figure 1.2.1.8.
Greek Population
Reducing
19155

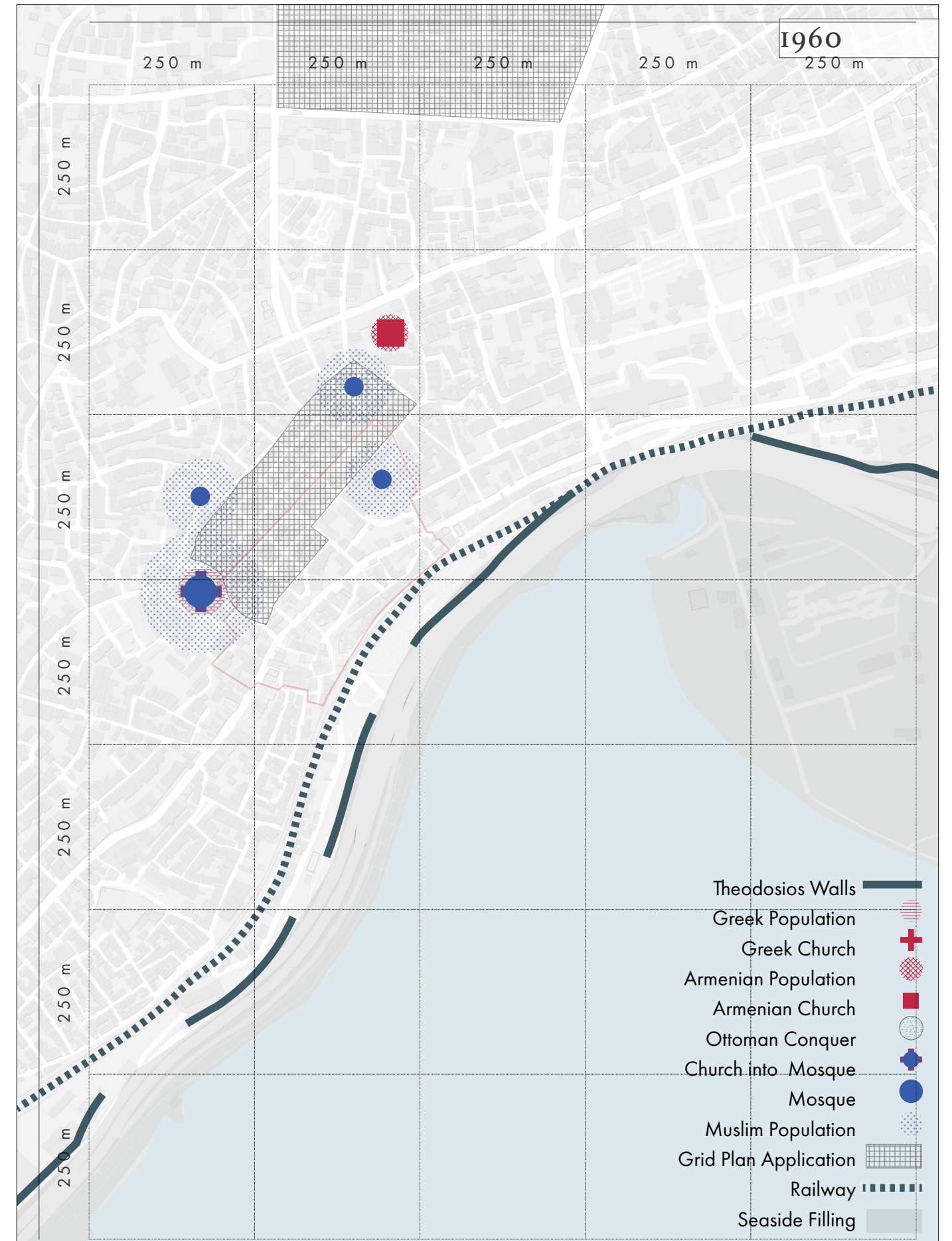
Greek Population
reduced from 270,000
to 206,000



3.1.5.4. 1965- Today

While Kazlıçeşme leather industry region was the place where non-Muslims worked, it quickly became Turkish after 1960s. On the grounds that he remained in the residential areas of Istanbul in the late 1980s and early 1990s, he was expropriated by Istanbul Mayor Bedrettin Dalan. The fact that Samatya was close to Kazlıçeşme but far from the center caused poor families working here to prefer Samatya as a residence. In this way, they both resided and worked at a point far from the city center that could be considered secluded.

Figure 1.2.1.10.
Seaside Filling
1960



Public Improvements of Menderes

The population boom in Istanbul came after 1950, with the transformations in the country's agricultural structure and the acceleration of industrialization. The population, which was approximately 1 million in 1950, rose to 7 million 309 thousand in 1990 (Hasol, 2001). The economic and social understanding of the Democratic Party, which came to power with the elections of May 14, 1950, also accelerated this phenomenon of migration. Industrialization and services were developing in large cities. Naturally, those cities attracted the population. There was no planning in this period. Everything was in line with the government's understanding of "let them do, let them pass". While promises to create "Little America" and "One millionaire in every neighborhood" would accelerate internal migration, Istanbul would take the biggest share from this. Those who came first needed shelter. The slum was a solution that newcomers who were left to take care of themselves found in the state authority vacuum. The first slums in the Republic of Istanbul developed in Kazlıçeşme-Zeytinburnu, near the leather and weaving industry, around the railway. The common name of this development at that time was the "tin district".

Over time, the slum phenomenon lost its innocence and gained a commercial character based on land pillage. When Yapsat came into play, floors were added to the single storey slums to be shared. Taking advantage of the weakness of the state administration, Treasury lands, which were occupied by some bullies, started to be sold by parceling. Even before the 1980s, with the introduction of the radical left, liberated areas were formed. "Slum", which was initially considered as a precaution that responded to the need for housing for the poor, was now in the hands of the mafia and it was no longer an innocent phenomenon. The old city texture was destroyed in order to open wide roads and squares surrounded by large and multi-storey residential and office buildings with the development movements that started under the leadership of Adnan Menderes between 1950-1960. Green coastband of Bedrettin Dalan was applied to Samatya district between 1984-1986. It was reported that the Prost Plan was applied to the reactions against these two applications, which were made completely unplanned. However, the Prost Plan, which is already obsolete and outdated, does not cover the entire Istanbul metropolitan area (Fatih, 2008: 45). Considering the applications, it is seen that the development activities of Adnan Menderes period could not be carried out as desired.

The effect of the Menderes reconstruction movement on the Samatya district is that a new road has been added to the railway obstacle of the people of Samatya by filling the front of the walls and passing a coastal road. Marmara Beach Road, which is shown with a fine road in the Prost Plan, that is Kennedy Street, has now been turned into a 6-lane street. While this road was built in 1959, the historical sea walls were turned into land walls by constructing the coastal road from Sirkeci to Florya in the area gained by the filling of the sea, during the Menderes period, within the boundaries of the Samatya district. In the period of Bedrettin Dalan, the road expansion and green band filling area made in the 1980s caused Samatya people to move away from the sea well. No solution has been produced for the Samatians to reach the sea and this so-called recreation area.

Due to the physical change in the neighborhood in the middle of the 20th century, the Land Registry Law changed in 1954 and the Land Ownership Law entered into force in 1966, the apartments continued to take the place of detached houses with a garden rapidly in the 1970s. Changes such as the demolition of the buildings on a building island in the early 1990s, the opening and arrangement of the square, and the addition of a filling area to the continuation of the coastal road during the period of Bedrettin Dalan's Istanbul Metropolitan Municipality (1984-89) constitute the today's Samatya. Although it seems to be covered under economic, physical and social pressure on the edge, the district attracts attention due to its old city texture, historical houses, and the square where Develi Restaurant is located, and becomes a venue for sightseeing trips, photographs, series / filming. (Tuncer, 2011)

Today, it is learned that 25% of the neighborhood population is non-Muslim. This shows that approximately 10 thousand non-Muslims live in the neighborhood with a total population of around 40 thousand (Gündoğan, Adem Akdemir Interview, 2011).

Today, the locals of Samatya live in Istanbul and Anatolian Armenians, Anatolian Turks and Kurdish immigrants. Social change and migration movements in the region caused social and spatial differentiation in the district. Those who suffered from the wealthy Istanbul Armenians, who were disturbed by the arrival of middle-aged, rural Armenian Armenians, left Samatya with the effect of this migration process. When the events of 6-7 September came to the fore, most of the Istanbul Armenians migrated to countries such as Canada, France and America.

It is seen that most of the Armenian families living in Samatya today are elderly and middle-low income pensioners. The inhabitants of Samatya state that they have been disturbed by the arrivals, lifestyles and images of the Kurdish immigrants who have settled in Samatya since the early 1990s.

Figure 1.2.1.11.
Anatolian Turkish and
Kurdish Population
1990

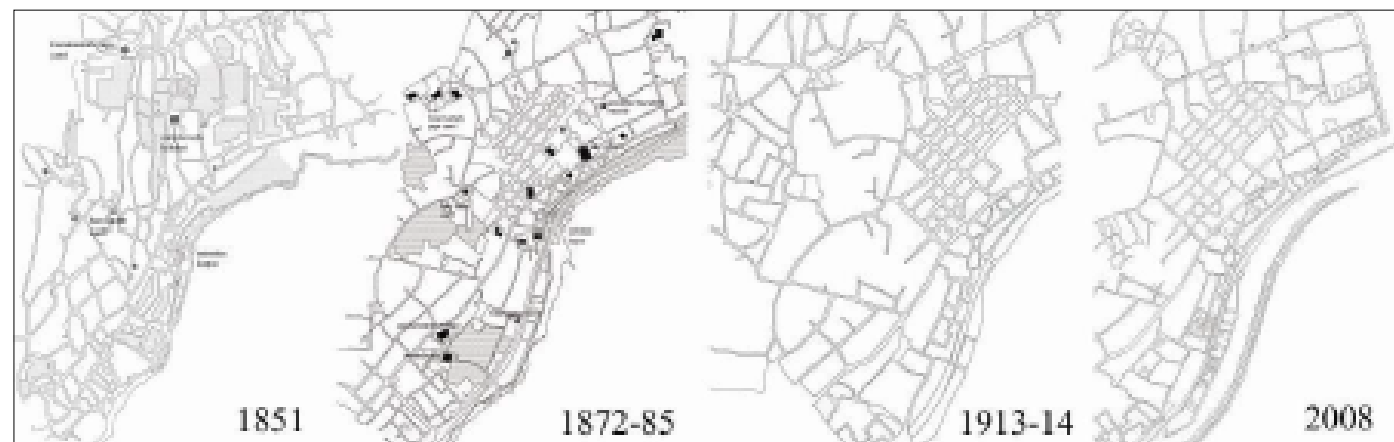
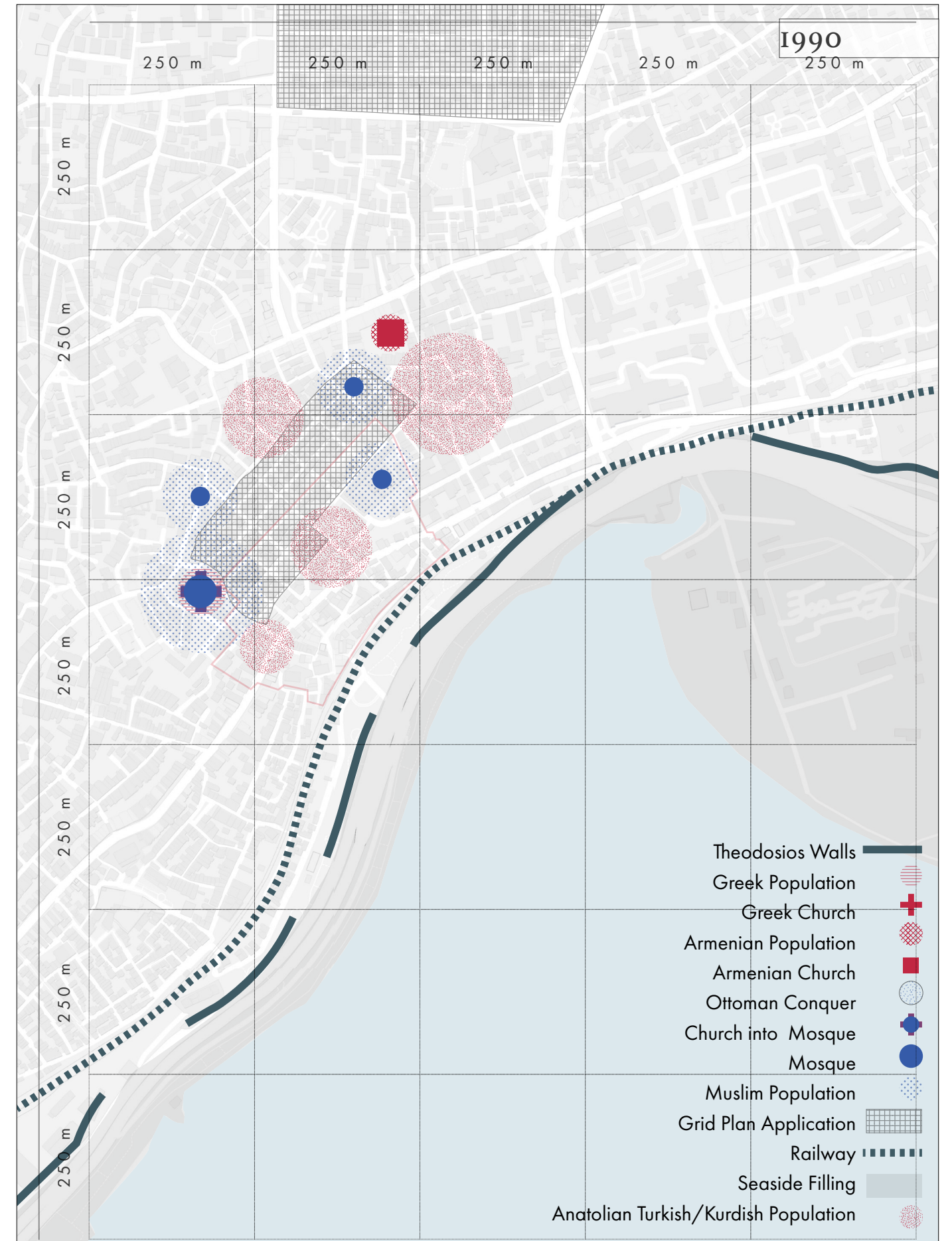


Figure 5. Various Maps of Samatya Region. Hakkı Ayverdi Map 72-85, German Blues Map 1913-14,



Conclusion of the Chapter

When the morphological structure of Samatya is examined in the 19th century Istanbul maps, it is noticed that the city pattern before the fire was replaced by a completely different planning approach and the sea border of the district changed with the railway that was opened towards the end of the century. But even at the most radical change, it is understood that the locations of religious structures remain constant and the urban form is shaped around them and according to them. Accordingly, it can be claimed that the location of the Surp Kevork Church determined the border of the Samatya grid city plan. 20th century however, there is no radical and rapid transformation as much as in the Tanzimat period, but the presence of urban congestion-jam, whose acceleration has changed over the years, is clearly visible today.

There is no distinct difference in terms of road scheme in the map of Istanbul in the blue of Istanbul between 1972-85, Samatya in Ayverdi's Istanbul map, but in the area renewed with the grid plan, the new geometric roads, where the building islands arranged according to this plan, are produced. It may be thought that the creation continues. The transitions between the old texture and the renewed texture are arranged according to the new understanding. Comparing the current map with the German blue map, the 20th century. It is noticeable that the dead-ends that still exist until the beginning have turned into open streets. This, on the one hand, implies an authoritarian coercion and, on the other hand, a change of social order. However, new roads are opened in the old city texture and the building islands are divided. The division of the building islands can be associated with the growth of demand as more buildings are built. In addition to changing the social order, cultural habits and needs, the obsessions in the urban planning approach continue to cause dead ends and no space to be reached. Roads expand, highways are built, and a wide road and green area barrier are also added to the Samatya coast. In the early 1950s, with the effect of intense migration directed towards Istanbul, the increasing density of the city can be added to the physical transformations in the urban space. While the possibilities of this density are running out of the building demand, the parcel dimensions of the buildings, the old ones of which have been demolished and the new ones have been replaced, increase and their gabaries become larger.

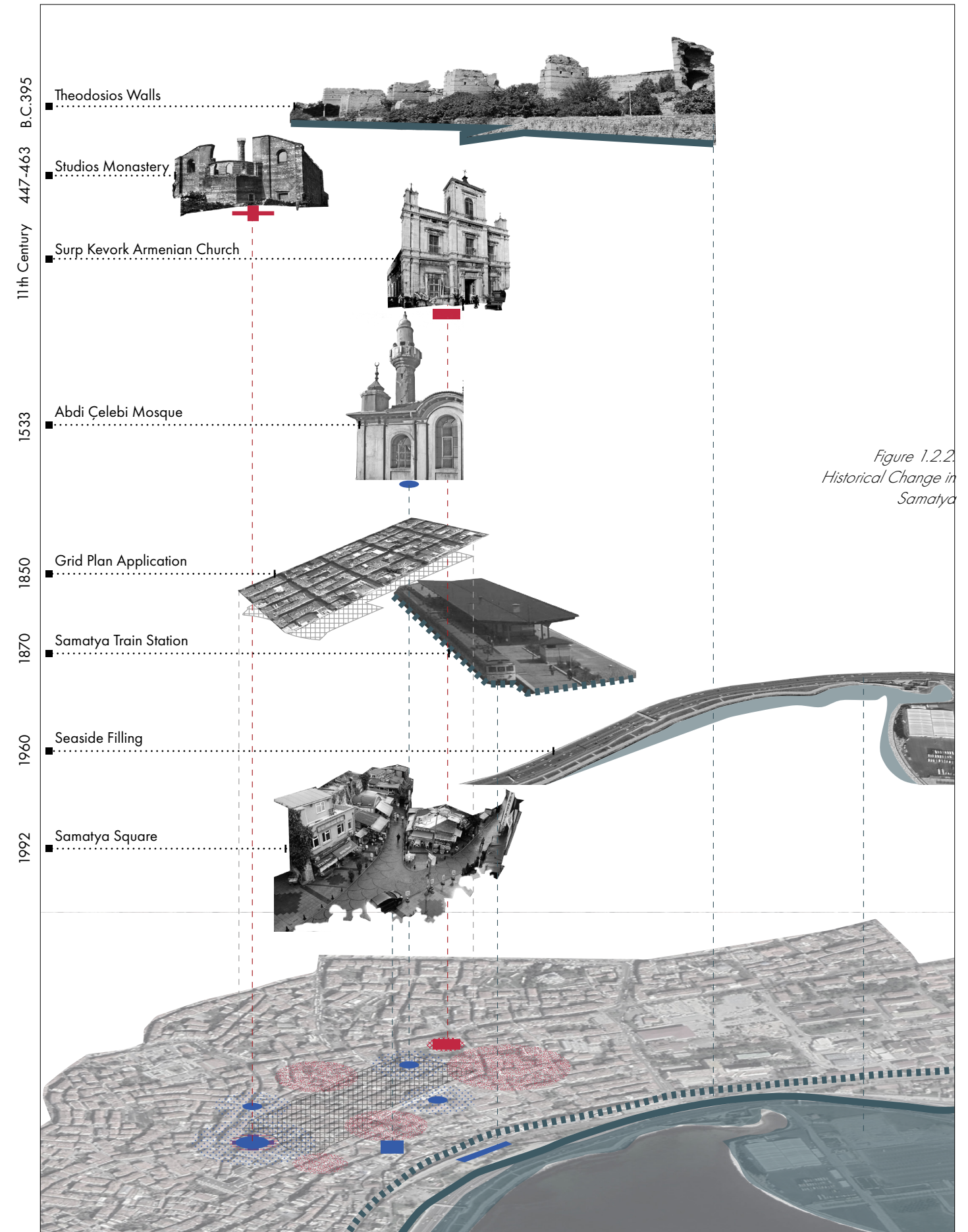


Figure 1.2.2
Historical Change in
Samatya

4. Invisible Factors

Trust-based friendships with tradesmen, a plateful of dinner sent from the food cooked by the lower neighbor, flour halva from the next apartment, easter buns. The azan sound that awakens in the morning and the bell sound coming from the churches at 08:00 in the morning. The huge market established on Saturday is the Armenians who go to the ritual with their clean clothes on Sunday morning. When you are hoping to cook at home, you can eat fish and bread in the square, topple a beer and a double raki. Cats, dogs, food and water containers in front of the apartment...
(Pillikedi, 2012, Ekşisözlük)

In this section, the features of Samatya that cannot be seen but felt can be mentioned. Samatya will be examined with the behavior of people, their communication with each other and their features in memory.

These reviews will be done through daily use communication tools such as newspapers, television and social media. The features of the neighborhood that have been included in the culture and which are engraved in the memories will be revealed.

Samatya will be embedded in the perceptions and memories of people, as it is featured in the news, bad impressions, good features, daily events, cinema and television.

Keywords

Lifestyle, Neighborhood, Social Experiences, Beliefs and Behaviors, Ethnicity Difference, Memories and Memorial Places, Urban Memory

4.1. Samatya in Urban Memory

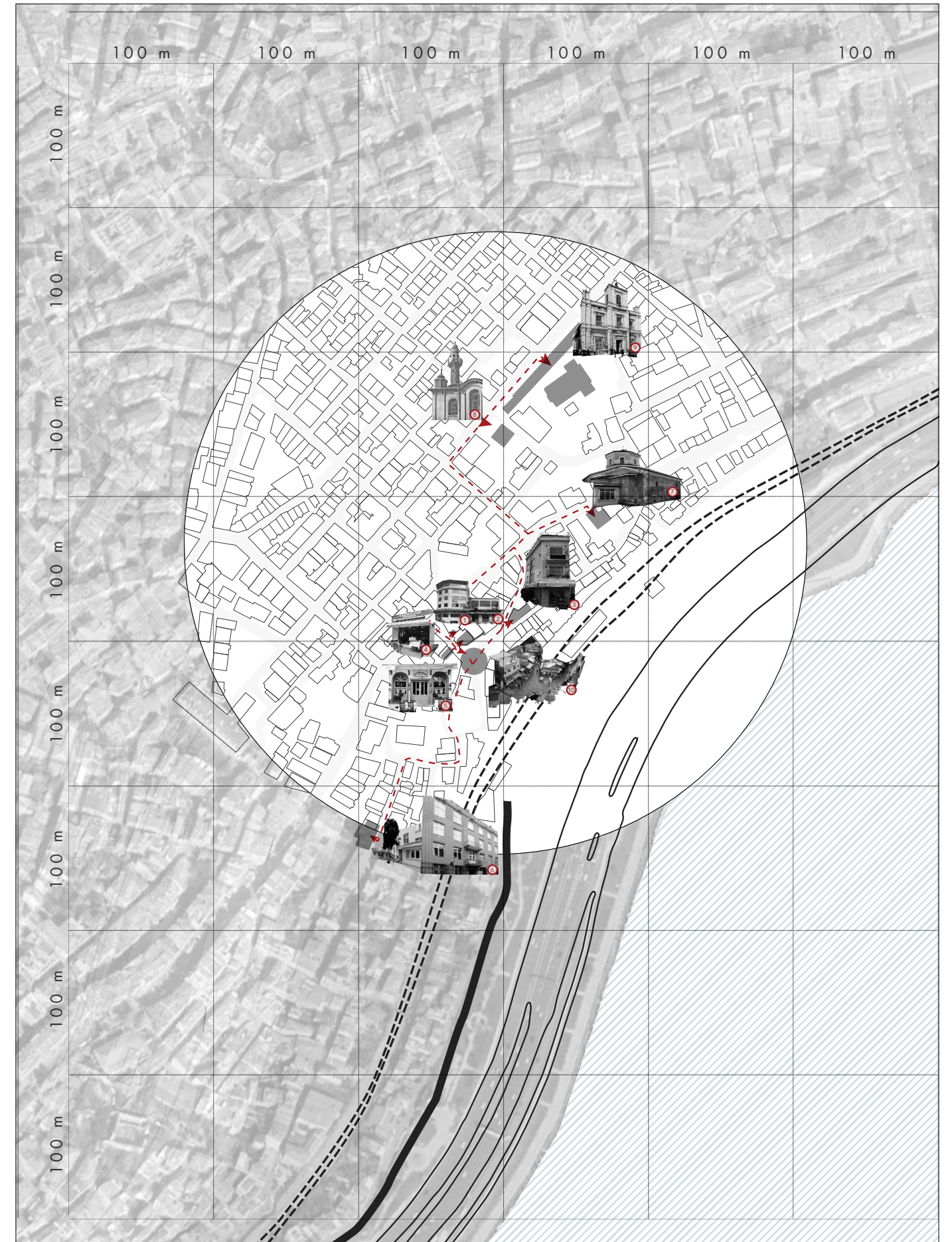
I decided to do my research through the newspaper Hürriyet, which is the most sold and has the widest news variety and archive.

Most of the newspapers in Turkey, left-oriented or rightist, are ideologies such as Islamic or secular. This gives us biased news and does not appeal to the general audience. I thought this would be appropriate for my research because it is a newspaper that does not report under a certain ideology. In addition, the fact that this newspaper, which has been around for many years, has a news archive of previous years and that it shares it with the public strengthened my research.

Since 1997, broadcast internet news site Hurriyet newspaper in Turkey in February 2011 according to the general statistics of the most visited sites in the world ranking and the 7th is # 474. (9) Hurriyet.com.tr, the newspaper's website, became the fourth most visited news site in Europe with 9.5 million visitors in June 2011.

Figure 2.1.
Memorial Places

1. Develi Samatya Restaurant
2. Neighborhood CoffeeHouse
3. Kuleli Tavern (Ato's Place)
4. Little Paris
5. İkinci Bahar Restaurant (Ali Haydar)
6. Anarat Hığutyun Armenian School
7. Samatya Aya Yorgi Greek Orthodox Church
8. Abdi Çelebi Mosque
9. Surp Kevork Armenian Church
10. Samatya Square



4.1.1. People

The districts used when describing the old Istanbul district and neighborhood texture in cinema, TV series, books, clips or an article are limited. These are generally districts such as Samatya, Balat, Fatih and Kurtuluş. The common feature of these districts is that they are Greek or Armenian districts. In many respects its texture and morphology are similar.

Mario Levi is a Jewish-born Istanbul author born in 1957 in Istanbul. As a Turkish literary writer and communication instructor, he wrote articles in many publications such as Cumhuriyet, Milliyet and Argos. This diversity shows us the works given to Turkish literature by a non-Muslim Istanbul citizen. As the name suggests, he has produced many works both in Turkish nationalist newspapers and in Jewish publications.

During my research, I came across the interview of Gülvi Arslan's Mario Levi published in Hürriyet Newspaper on 08.09.2017 and I wanted to include Mario Levi's phrases that can summarize the Istanbul neighborhood texture.

Güliz Arslan: Fancy Niko, Anet, Fat Nuri, Weird Lolo, Crazy Burhanettin ... Who are these people you talked about in your new book?

Mario Levi: It was the first time that I told people I never met in a novel. But I always say this; every novel is autobiographical. So even though these characters didn't go through my life, I count the past. Because without my current life experience, I wouldn't have been able to tell them. I know them all very well, but I don't meet them.

G.A. : What happened, how these characters said, "Come on get up, write us"?

M.L.: I wanted to describe a neighborhood; people who lived together in that neighborhood, who received the reward of being together and paid the price. I think the neighborhood is actually a small country.

G.A. : Which neighborhood did you consider while writing the book?

M.L.: There is no doubt that this is not one of the newly constructed neighborhoods of Istanbul, this is an old Istanbul neighborhood that I have mentioned ... Think about where you want; Kadıköy, Şişli, Kurtuluş, Samatya, Beyoğlu, Galata, Fatih, Fındıkzade ... I asked the reader to say, "It looks like our neighborhood," while browsing through the pages. Because I love old Istanbul.

Figure 2.3.
Restaurants Culture in
Samatya

<https://www.hurriyet.com.tr/kelebek/hurriyet-cumartesi/yazdigim-karakterlerden-birine-asik-oldum-yazarlik-yari-sizofrenik-bir-sey-40573250>

^{1,2,3,4,5,6} MultiCultural

The discourses in this interview, which were taken as a cross section, give us the impression that the old Istanbul neighborhoods are multicultural and the neighborhood life is a small country. Both the names of the characters (Turkish, Jewish, Greek names) and the author's connection with these characters are clear signs that the neighborhood in the novel is multicultural.^{1,2,3,4,5,6} Maybe it is possible that there are still such neighborhoods, but the main question is the old neighborhood of Samatya, and the current neighborhood texture? How much does the current neighborhood situation reflect the old?

Another interview was Gülben Ergen's interview with Turkish-born jewelry designer Sevan Bıçakçı in the magazine supplement on 28.06.2016. Sevan Bıçakçı was born in Samatya in 1965 and worked as a jeweler in the Grand Bazaar for years. The designs of Sevan Bıçakçı, who is known as a "star jeweler", were used by stars like Celine Dion, Mariah Carey and Catherine Zeta-Jones worldwide.

Gülben Ergen: You bring different cultures together in your designs ... How did you meet different cultures?

Sevan Bıçakçı: Let me go back to my childhood. I was born and raised in Samatya. We had six holidays, not two holidays. The Dznunt, which we call the birth of the Armenians, the Zadik Festival, which we call easter, the Festival of Sugar and Sacrifice, the Jewish and Purim Holidays of the Jews. ^{1,2,3,4,5,6}

So I grew up in an apartment celebrating another holiday. Our neighbors in both Samatya and the Grand Bazaar; He was Muslim, Armenian, Greek and Jewish. Easter in their closets and sacrificial meat from ours would not be missing. Aunt Gül, Erbinar Abi, Uncle Arto and Yorgo...

We were friendly with these neighbors. Just as our relative was at home, my mother's face was smiling when our neighbors came.

G.E.: What kind of a childhood did you have in Samatya?

S.B.: Being a child in Samatya is a great thing. We also added being a young man in Samatya. We lived in a house that almost saw the sea with little money today. At that time, the apartments were just being built.

Our school Sahakyan Nunyan was in a high place, overlooking the sea from its windows.

I was able to read up to 5th grade there. When he is 44 years old and so much time has passed, his memories are always on Samatya.

He misses his childhood. When I look over here, I say, "What a lucky man I was."

Now when I look at it, I think of how rich a childhood I was.

The important points in the interview of an artist who was born in Samatya and spent her childhood and even youth there, as in the other interview, we see that the multicultural and heterogeneous structure of the old Istanbul districts are homogeneously resolved and lived with respect for the others. Samatya is one of the best examples among these districts.

<https://www.hurriyet.com.tr/kelebek/magazin/sevan-bicakci-samatyada-buyudum-bizim-hep-6-bayramimiz-oldu-40123384>

1. *Muslim Holiday (Eid of sacrifice)*
2. *Armenian's Paregentan*
3. *Muslim Holiday (Ramadan)*
4. *Christian's christmas*
5. *Man who sells Easter Donuts*
6. *Jewish Sukot*

<https://www.hurriyet.com.tr/yazarlar/tuba-satana/sicak-corek-var-mi-40425681>

5. *Man who sells Easter Donuts*

He celebrates Easter in Tuba Şatana's article of Hürriyet dated 13.04.2017. "Is there a hot bun?" He discusses a routine day of the Superior Palmie Patisserie in the neighborhood of Kurtuluş at Easter time. This patisserie produces warm and fresh Easter muffins every Easter time.⁵

"I want a donut on Saturday, 3 pounds. 6 half pounds. Get the buns cooked. Is there dark chocolate, I want it from milk, 250 gr, but from milkless. " ... "The crowd rises towards noon, and they come to shop for chocolates alongside shoppers. There are so many people entering and leaving that the shop, how much, how much, the questions are not cut back, my head turns. Before Easter, old - new customers, those who will not make a bun at home, those who order a bun at the Superior Palmie. They come from Bakırköy, Yeşilköy, Samatya, Bostancı and take their donuts. Pound, half, 250 grams, some with extra gum. "

The highlight of this Saturday article is; As mentioned in the main theme of longing themed articles, there is still an existing culture apart from negative discourses such as extinction of multicultural neighborhoods, non-Muslim people leaving Turkish neighborhoods, etc. Although it is not preserved and kept alive in every neighborhood, it is the presence of non-Muslims who come to the Patisserie in Kurtuluş neighborhood, which is an old Greek neighborhood, to buy easter buns from all over the city.

The last of the interviews is Ayşe Arman's interview with the Turkish architect, journalist and writer Aydın Boysan, who was defined as the living history in the Hürriyet Newspaper on 21.08.2012.

Aydın Boysan was born and raised in Samatya in 1921. Continuing his career as an architect from 1945 to 1999, Boysan was also a journalist and a writer. Boysan, who died at the age of 96, was known for which is a very mediatic, flirty, cultured and talkative and favorite drink that his commitment to rakı, often appears in televisions and newspapers.

The theme of her 2012 interview is Muslim holidays, Ayşe Arman gives a talk with Aydın Boysan about the old holidays.

Ayşe Arman: What would happen on holidays?

Aydın Boysan: We had our neighbors in Narlıkapı. We had very close relationships with them. For example, there was Aliş Usta on the right side, he was one of the masters of the Eastern Railways. Her daughter Hüsnüye and her son Hayrettin were my friends. Next to him, muezzin Osman Efendi, my uncle would sit. He was an honorary muezzin, he would do it without money, a job he did for his honor. He beat the children who misbehaved. "Osman Efendi is coming!" When we say, we would all become dust instantly. Jeweler Saak Efendi would sit next to him. His wife was Hayganuş Hanım, their son Agop was my friend. All these colorful people would go to each other. Armenians, Greeks, Christians and Muslims would not matter. They would come on our holidays, we would go on Easter and Christmas. ^{1,2,3,4,5,6}

Ayşe Arman: Let's say you are younger, you can go anywhere you want with an actress you want. Where would it be?

Aydın Boysan: There was Greta Garbo. What was that? Maybe my wife won't be angry because she already has died. I would like to wear Greta on my arm and go to Samatya of my childhood...

1. *Muslim Holiday (Eid of sacrifice)*
2. *Armenian's Paregentan*
3. *Muslim Holiday (Ramadan)*
4. *Christian's christmas*
5. *Man who sells Easter Donuts*
6. *Jewish Sukot*

<https://www.hurriyet.com.tr/telefonla-arayip-bayramin-kutlu-olsun-diyorlar-ben-de-kufu-basiyorum-21267900>

<https://www.hurriyet.com.tr/92-yasimda-h-l-ogretmen-annemin-korkusuyla-calisiorum-20395557>

12. *Neighborhoods who shared their foods*

10. *Locals who drinks Rakı*
11. *Fish Market*

In another Ayşe Arman interview dated 22.04.2012, Aydın Boysan provides information on many aspects of his life. From architecture to childhood life, from his private life to rakı.

Aydın Boysan: But the strangest thing is that I know all of my childhood neighbors in Samatya¹², but I haven't even seen the face of most of those living in this 12-apartment apartment in Etiler Çamlık. Moreover, I have been living in this building for 40 years! This actually shows our point.

A.A.: How much do you miss old lifestyles? How violent change have you witnessed?

A.B.: One third of Istanbul's population was non-Muslim. Armenian, Greek and Jewish. We all lived together, it was great wealth. We were the people of the world, now that Istanbul is over, another city has been replaced.

A.A.: What happened so much Istanbul? Where did the soul of the city go?

A.B.: In the spirit of the city, art was not playing a role. We were a theatrical district. Yeah, in Samatya! We used to go to the theater twice a week. Today Istanbul is infamously unable to keep the theater alive. Atatürk Cultural Center has been closed for three years. Society has changed shamefully!

This short quote proves that the neighborhood texture in Samatya is progressing multicultural and respectful like other interviews. In addition to these, Aydın Boysan, as mentioned before, is fond of rakı under the title of "The Subtleties of Rakı Manners".

A.A.: Which glass do you prefer to drink rakı?

A.B.: He has a lemonade glass, it's the most comfortable to drink. You know your account.

A.A.: What is the manners of drinking rakı?

A.B.: Rakı and water bottle will stand in the refrigerator. You will take it whenever you drink. The glass will not be poured first with rakı but water.

...

A.A.: Lakerda, kiroz, topik ... What kind of nostalgic feelings do you have?

A.B.: Aaaaa! It reminds Samatya. Let's drink together one day...¹⁰

As it can be understood from this speech, the fish restaurants¹¹, rakı and appetizer culture of Samatya is one of the most known features of Samatya.



Figure 2.2.
People and
Neighborhood Life

1. Muslim Holiday (Eid of sacrifice)
2. Armenian's Pargentan
3. Muslim Holiday (Ramadan)
4. Christian's christmas
5. Man who sells Easter Donuts
6. Jewish Sukot
7. Local who spending time at CoffeeHouse
8. The lady hangs laundry
9. An Old Man who dressed well and walking around
10. Locals who drinks Raki
11. Fish Market
12. Neighborhoods who shared their foods

4.1.2. Raki, Appetizer, Fish and Restaurant in Samatya

As quoted in the morphological changes section before, Samatya's relationship with the sea was much more than the sea walls. Passing through the walls, fish would be catch and sold. Meyhane (Taverna) is an entertainment venue with food and music. Appetizers are usually eaten in taverns. Pub culture passed through Byzantium to the Ottoman Empire. It is known that there are huge and famous taverns in Galata after the conquest of Istanbul. Greek and Armenian taverns were famous and raki was generally drunk in these taverns. This alcoholic drink obtained by distillation is flavored with aniseed seeds. Many raki-like drinks are consumed in some countries around Greece, Bulgaria and the Mediterranean. This culture, of course, changed like everything else in the years, but it never disappeared. Although raki and tavern culture do not have sharp boundaries, they have generalized and classic routines. Due to its proximity to the sea in western culture, it was consumed with seafood, while in eastern culture it was consumed with red meat and kebab. **But appetizers and snacks are indispensable.**⁷

As mentioned in the last interview of Aydın Boysan in the previous section, fish types, raki and appetizers remind Samatya. However, red meat and kebab restaurants have become very popular with the decrease of Greek people and the migration of Turkish, Armenian and Kurdish people from Anatolia. Develi Restaurant, which was established in 1912 in Gaziantep, famous for its kebabs and red meat variety, moved to Samatya in Istanbul in 1966. Since then, Develi, the most popular restaurant in Istanbul, is now news in many newspapers and even is a movie set in the "İkinci Bahar" TV series, which we will talk about in the next section.

7. Raki Table with appetizers and snacks

1. Develi Samatya

<https://www.hurriyet.com.tr/yazarlar/vedat-milor/ne-zaman-gitsem-haz-aldigim-mekan-develi-samatya-41330041>

Turkey's most famous food critic Vedat Milor was born in 1955 in Istanbul. Milor, who is a Turkish lecturer, food and wine critic, and hosted the program named "Tadi Damagımda with Vedat Milor" published on NTV, is the founding editor of Gastronomiale gastronomy site, which is followed worldwide.

Vedat Milor mentioned in the article of Hürriyet on 14.09.2019 as "The place I enjoy whenever I go: Develi Samatya".¹

Samatya Develi is one of the places where my most beautiful memories of childhood and youth are relapsed. In addition to a restaurant disarming my wife in Turkey. Maybe this is why objective analysis is not easy. But I think it deserves attention with its raw meatballs that can be the reference point, the intermediate temperatures and kebabs that I can summarize as good and very good.

Maybe because I am aware of them, I do not like to talk about and analyze that meal during the meal. Especially with someone who is happy to eat. The analysis of that dish feels like squeezing lemon into the pleasure that is being taken to me.

Samatya Develi is a place that I enjoy whenever I go in the sense I mentioned above. My most beautiful memories of childhood and youth relapse here. It is one of the first restaurants where my late father brought me with the old Karaköy Liman. The place where I ate the first serious kebab. It is the first place where the unbearable scents of the Southeast penetrate my soul. In addition, my wife is a reason disarming old Şiribo in Turkey Moda and Develi kebab and were alinazik.

Not only by the people of Istanbul thanks to this news, though less known by all as well as Turkey, this restaurant is a small restaurant in researching or we can see on many lists, taverns and eating / drinking is doing to the culture of ownership. In Turkey, eating / drinking, lifestyle, popular restaurants and entertainment on (zomato, TripAdvisor, listelist, I yemek.co, I onedio.co etc.) is possible to see detailed investigations about Samatya in almost every website. These investigations usually continue with the suggestions of restaurants and taverns after mentioning the neighborhood history, albeit a little.

Central point of fishermen, beach, taverns, kebab shops and many more; We wanted to put Samatya, one of the most beautiful symbols of old Istanbul, for you. You add a new one to your weekend plans, and we will give you a short introduction to Samatya.

...

5. What else would happen in the fish district: Fish Museum

In Samatya, there is a small fish museum in Kocamustafapaşa Fishing Shelter. In the museum where you can see more than 350 fish species; it is possible to encounter interesting things such as cyan shark, sea lice, the tail of an eighty-pound tuna.

6. Develi Kebab¹, one of the indispensable kebab restaurants of the neighborhood Develi Kebab, known for its flavorful kebabs and appetizers; According to rumors, it is a restaurant that even hosted Uma Thurman. One of the famous foods of kebab, which has a wonderful view of Samatya and Marmara Sea; Just a few of the ones that you cannot delete from your memory after leaving alinazik, küşleme, Adana kebab, lahmacun, raw meatballs.

7. Of course, we should not forget Ali Haydar, where the "İkinci Bahar" was taken.² The unforgettable restaurant of the Second Spring invites you to open the doors of nostalgia. Ali Haydar, which has a design that is exactly the same as in the series, and is filled with posters of the series. You will go to Samatya anyway, we recommend you not to come back without trying the delicious kebabs of this place.

<https://listelist.com/samatya-gezi-rehberi/>

1. Develi Samatya
3. Ali Haydar (İkinci Bahar) Restaurant

7. Rakı Table with appetizers and snacks

3. Little Paris
4. Antik Balık Restaurant

8. A "Little Paris" in Samatya³

If you are a patient of both pub and tavern culture, this place is for you. Here, about 15 different Armenian and Greek appetizers are prepared daily. We strongly recommend you to try it in a place that is perfect for throwing two shots; brain salad, coconut liver, piyaz.

9. The place of conversation and taste: Antik Balık Restaurant⁴

Antik Fish Restaurant, which has been serving in Samatya Square for 25 years, is known for its nearly 40 appetizers that it serves every day as well as fresh fish. Many fish here are fresh and delicious at your disposal. Let's not go without saying that it is an ideal restaurant to go with crowded groups.

12. Music and 41 kinds of appetizers: Samatya Fish House

Samatya Fish House, which is among the popular taverns of the district, is as ambitious as the other taverns and has a wide product range. Asking themselves; "Would you like to try 41 kinds of appetizers while eating your fish with Turkish art music?" It seems a little difficult to say no to this offer.

As seen in this list, there are many kinds of restaurants and night places. Despite the variety of restaurants, the fact that they are all gathered in a small area gives clues to the past and current multiculturalism in Samatya. These restaurants contain many Greek, Anatolian, Western and Armenian appetizers even within themselves. This culture is completely intertwined and blended. It is possible to see the variety of appetizers that are popular in these pubs and restaurants, and which are popular in many districts of Istanbul. Crete crushing made with a type of cheese spread from Greece as well as a Turkish cooked fish, eggplant yoghurt Köpoğlu Manca, a Bulgarian appetizer are indispensable for these tables.

Some efforts are being made to protect, sustain and develop this tavern culture. The political situation in recent years, the restriction of entertainment and alcohol consumption have caused many effects. After an armed attack on Istanbul's most popular and big night club on New Year's Eve 2017, having fun and "going out" has evolved to a slightly different dimension. The most profitable ones were the taverns. Yeni Rakı, which is the most preferred raki brand, has been one of the leading companies in these improvements.

Aiming to develop Raki culture and introduce it to the world, Yeni Rakı continues its works named "Bi 'Büyük Kültür" 1. Finally, Yeni Rakı, which has implemented the Meyhane Model Project, aims to set standards for taverns.

What was done for a "Bi' Büyük Kültür"

- "Rakı Manners Trainings" and "Rakı Talks" were organized to consumers, waiters and tourism guides accompanied by Raki master Vefa Zat.
- To date, nearly 1000 people have been granted Rakı Education Certificate.
- Interior and exterior arrangements were made in Samatya and Kadıköy, which bear traces from the raki culture of Istanbul. A "Handbook" has been prepared that defines the meyhane culture from A to Z, which aims to set its standards and especially to guide new operators.
- The Book of Samatya and the website "www.samatyameydan.com" were also introduced to travel agencies.
- Samatya Cymbal and Jazz Festival will be supported this year.
- Turkey's biggest open-air music hall held which is called "Bi Büyük Fest". Missed music hall days were kept alive by sponsoring NeoGazino events.

<https://www.hurriyet.com.tr/ekonomi/raki-kulturune-hizmet-ediyor-standart-tutturan-meyhaneye-m-harfi-veriyor-20431321>

<https://meyhanedeyiz.biz/yazilar/samatyada-aksamlar>

Within the scope of these development works, a portal named "meyhanedeyiz.biz2" was established. According to the statement on meyhanebeyiz.biz's own website; Meyhanedeyiz.biz, competent work of our reporters taverns been inspected in Turkey, Cyprus, Greece, and a portal where thousands of taverns from Germany, is a social networking project. You can recognize the taverns before we go. You can access dozens of database information, and you can read the articles and regular comments about the tavern in the press together with the explanations written by our correspondents.

Meyhanedeyiz.biz by Adem Erkoçak on the subject of Istanbul, Samatya and Meyhane. The article called "Evenings in Samatya" written on the portal is one of the most comprehensive and most accessible articles about this culture.

A neighborhood culture is still present in Samatya, one of the oldest districts of Istanbul, however much it can exist today. This culture created a "Samatian" state. This state begins with accepting the place where it lives with all its values. They are never closed to the outside. No naming or approaching like the other or foreign. Imagine being the most distant, perhaps a guest. Everyone agrees that this foundation was laid by Greeks and Armenians. Therefore, the tavern culture remains from them; Not only the culture, but also the taverns and appetizers themselves!

Despite all the speed and deformation of life, Samatya square offers a breathtaking atmosphere in its living space. The taverns here are always interdependent, all of them have passed each other in time. And most importantly, for most of them are also the neighborhood, that is, the house. As such, it is impossible not to feel the temperature in this small area. Their regulars are like that as well, most of them are neighborhoods or "old neighborhoods." Even if they have to leave, one foot is always here. They can't do without Samatya, and Samatya can't do without them. It has a very warm and colorful regular atmosphere. Most people know each other, joke, shoots, and if they don't exist last night, they are asked to where they are. This is an important thing, it is no longer common to brew neighborhood people in their neighborhood. Both due to the absence of such districts, and because the districts that have been turned into something else are derived from domestication.

For example, you can see the evening drinker who no longer exist in many places. They come after work, close to the sunset. They sip their raki on their own, and they travel before the time is too late or diluted. Of course, as long as they are in the place, raising everything! One of these people is Uncle Hilmi, 66. He was born in 1947 in Samatya, in his grandfather's garden. It is a place where almost all kinds of fruits and vegetables are grown, 100 fig trees, summer and winter products, and hosted many Greek and Armenian citizens in the events of 6-7 September, feeding and preserving them until they stopped. A subject where the old ones of the neighborhood are mingled with the events of 6-7 September. A process that ends Samatya, irreversibly destroys the mosaic. The witnesses of the incident, and those listening from the grandfather and the father, explain that hundreds of people were brought from outside by buses and trucks. First, people were targeted, and then your looting started. The rest remained silent, and their eyes remained behind, slowly migrating. All the colors, like the concrete blocks left over from the enormous garden of "Mad" Hodja Arif, the grandfather of Uncle Hilmi, had disappeared. Hoca Arif, an Albanian, had a conversation with his Armenian neighbor, Armenian, Greek with his Greek neighbor, and Turkish with his Turkish neighbor. Whatever was grown in his garden came to the grocery stores in Samatya. Besides her grandson Hilmi. When the work was done, Hodja Arif entered a tavern and told himself raki and his grandson Elvan Gazoz. The two make yellow chickpeas as an appetizer and relieve their tiredness. The tavern culture of Uncle Hilmi started with the soda he drank with his grandfather.

In Samatya, there were wooden casinos stretching to the sea before, when the coastal road was not built yet. In their beret there were several small places around the current square. Some of them had "heavy drink" and the rest had "light drink". That is, raki drinkers and beer or winemakers! Since the aunt of the French cultural attaché at that time lived here, there is still a place that opened with the same name in the region called "Little Paris" and continues to serve even if it passes to a different shop. Sadettin Tezel, one of the brothers who run the fatherly heirloom, explains: My uncle had a wine factory in Şarköy. He offered to my father, "Open a small space here, I'll send you wine with barrels, and you sell." When I went down the other day, I said to myself, 'How did I work here?' Is such a small place! It takes 5-6 people however. Outsiders used to say, "Yahu, what a crowded place, what a business is

<https://meyhanedeyiz.biz/yazilar/samatyada-aksamlar>

doing", but what will happen, 5-6 people. There was nothing there. There were only 3 tables. He was standing. People used to drink back to back. Even when someone gave up his glass and went to the toilet, he would find his glass empty when he came back! " After his father's death, he still did not give his hand to the brother, who had to run the tavern alone. Sadi Baba, who studied Turkish Art Music at the conservatory, continues to perform exquisite performances with his friends at that time. I have witnessed this situation several times, an extraordinary atmosphere is experienced.

Not only the people who were born and raised in Samatya, but also people who had to move here after many years, never broke their ties. Locksmith tables are still being set up regularly with friends. Orhan Yerçizen, Ufuk Metiner, Cemil Durak, Fikret Tezcan, and Ali Demir, which we come across in Ali Kaptan, are a lover of Samatya friends. Especially Orhan Bey's love of the neighborhood is incredible. She expresses her love with great passion and enthusiasm. Every evening he comes from Ataköy, where he had to move because of his family situation. Its purpose is to settle in the neighborhood again. Cemal Arslan, whom we came across in Sarıgül, is here five nights a week. He has to accept his patronage, who came to the table of Cemal Baba, who took over a handfulness every time he came. Despite drinking so much, no one saw him even drunk or staggered for a day. On the other hand, "Dede", who is a table friend, never hesitates to present a beautiful concert with the fasil team to those who come to the place with his impressive voice. Nurgül Güneş, where I was a guest at the Samatya Fish House, is still working as an infrastructure trainer in Samatyaspor. Nurgül one of the first women's soccer team, which was established in Turkey Dinarsuspor players rushed the ball first lady also made the national team in this area. She is really comfortable drinking raki with her female friends i Samatya without disturbing. She has an interesting proposal for the Samatya Jazz Festival, which cannot be held this year due to the latest and many restrictions on alcohol: Let the concerts be held for 3 evenings separately. With the closed circuit system, these concerts will be broadcasted 3 times consecutively in all venues. People should somehow continue to live this festival. Thanks to the festival, let's see the idea of Nurgül Hanım, who stated that many women knew Samatya and that they came to the pubs in the neighborhood.

The story of Naim Usta, who came to Samatya when she was 15 years old and when she filled the first week of the September 12 coup, is as follows: An older brother of the district asks the master, "Did you drink water from the fountain below?" He said. Naim Usta "Yes, I drank." he says. "Hah, okay then. You cannot leave here for life anymore, you have become a Samatian! " Since that day, Naim Usta from his inseparable neighborhood apart from the necessary separations. It grows in Kuleli, one of the famous pubs of the square, and continues to run its own place successfully for 8 years. Even his 14-year-old son continues to follow in the footsteps of his father, even though he attends school. Eyüp Güvenç, who is one of the regulars of the place, who started to drink in this environment when he was 14, often comes here with his friends. Eyüp Bey, who was the living witness of the old times, started drinking wine in bottles called "dark bottle" since it was dark in color at that time. One day, he came across many passport photos on the wall of one of these venues. After drinking some wine, he asks the tavern owner, "What are these?" He said. Master, "These are pictures of regulars. If you do not visit for a week, I mark the place here and punish them." she answers. Since that day, 35 years, he came here without interruption and a week.

There are two other characters identified in Samatya Square with this place. One is Levent Doğan and the other is Ahmet Dursun Çengel. How can we say, if one represents the hope and tradition in Samatya, the other can say the negative effects of time. We do this analogy not with their personality traits, but with what happens to them or what they try to do. Let's explain it best, you decide. Ahmet Dursun was a worker who worked there for Disk (Confederation of Revolutionary Workers Unions) until Bedaş (Boğaziçi Elektrik Dağıtım) was privatized. After privatization, he was fired for no reason like other union members. When there was no result from the legal struggle, he had to do another job. At that time, a friend suggested taking photos on the streets. Ahmet Abi, who had never taken pictures before, bought a polaroid and started work. Every day he went on foot from Zeytinburnu to Eminönü and Taksim to Bebek. It was very difficult at first. In fact, Adnan Şenses, who he once encountered and photographed, looked at the result and saw that the whole frame

8. Polaroid Photographer
9. Man Who made
lottery
10. Man Sells Iced
Almond

was blurry and said, "Everything happens to you, but there is no photographer."⁸ Ahmet Abi did not care for him and eventually determined Samatya as a fixed place. It has also been in a difficult situation from time to time. Someone he took a photo of once took a gun to him, how to take my photo. Or someone who wandered with guards, took the camera from his hand and took pictures of Ahmet Abi and then some of his bodyguards. It turns out that the man thought it might be a machine-looking weapon. Even though drunks who did not give their money from time to time came out, they won their bread. Their work has declined drastically with digital machines and smartphones. Now with a digital machine in his hand, he is walking between the tables and his printer. There are a lot of people who are asking for their sake even though their work is decreasing, and if they are not thinking about taking pictures, they are looking for it.

Levent Doğan, on the other hand, made a lottery⁹ (a game of chance played by shooting names or numbers) for 24 consecutive years until 2009. He starts this job with the proposal of Atilla Tarar, the "most special boy" of Samatya, who runs the square from the old taverns of Kuleli until his death. Atilla Bey, aka Ato, made this request to continue a tradition. In fact, Levent Abi, who worked as an accountant in a textile company at that time, is also coming to make a lottery in the evening. He is having such a good time that after a while he just starts doing this job. Ali Sirmen, who was known for his honesty, carried Levent Abi to his corner and used the following statement: There is cheating in the state, there is no cheating in Levent! His voice is also very nice, and when the draws are over, he starts to make a fasıl. In fact, he sang his songs with a drum, not like now. As the years progress, the interest in these sweepstakes decreases. Even though he was struggling for a short time, selling almonds comes to mind. He comes but does not know how to do it. In a few months, he overcomes that difficulty and continues to be a figure that everyone who comes to Samatya knows. If you come across that kind of Levent Abi, who has been in the taverns for 32 years without interruption, you will immediately notice: Rakı meze almond!¹⁰ Rakı says that he does not have an appetizer, but he uses this expression because he has little to drink whiskey in the taverns, and he does it well.

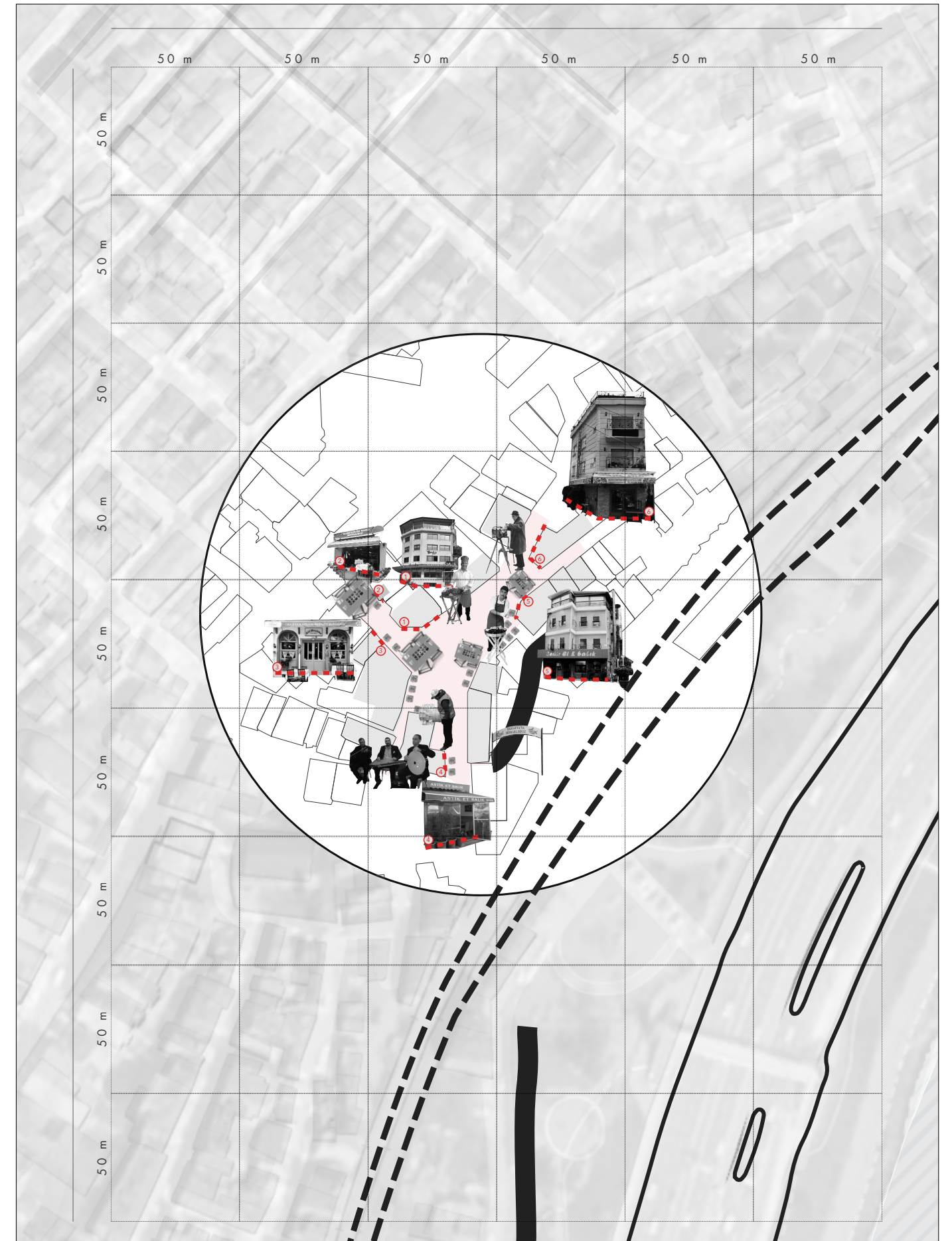
“New people have arrived but the old taste has not come,” says Samatya, who has experienced a noticeable movement in recent years. Of course, it is unfair to say this only for Samatya. However, although he will say it, he should tell someone who sees and remembers the old times, neighborhoods, conversations, gardens and the sea.

Even though we are a generation who cannot see the old days, we can say that the smell of those days is still not gone and anyone who is a little bit careful can feel it. Maybe those days are not happening, but there are still those living in Samatya. It is a great chance for us to see themselves, to be a guest, even if they do not admire them. Time hasn't broken anything from them. If you want to remember or to remember good things while there is still time, come and visit the streets of this old district first, and set up a modest locksmith table with friends in one of its taverns in the evening. Cheers to your health!

From this long but sincere article, we understand that the pub, food / drink and raki culture in Samatya is more than one might expect. Apart from entertainment, sincerity and delicious appetizers, there is a homogeneous and extrajudicial social environment, as many “old” locals or experienced people mentioned. Adem Erkoçak, who notes what happened on a routine Samatya evening, gives many clues about past and present life. In these taverns and samatya evenings, it is possible to see both the people who have been locals for years, and the people who are locals but still there every evening despite moving to other districts, and the people who are the regulars of the neighborhood and the atmosphere there. There is serious respect for the past, such as the fact that people still continue the traditions such as iced almonds, polaroid photographing, lottery, and the businesses that remain from their father or grandfather to the same quality and standards.

Figure 2.3.
Restaurants Culture in
Samatya

1. Develi Samatya
2. Little Paris Tavern
3. Ali Haydar (Ikinci Bahar) Restaurant
4. Antik Balık Restaurant
5. Sedir Et & Balık Restaurant
6. Ato's Place
7. • Raki Table with appetizers and snacks
8. • Polaroid Photographer
9. • Man who made a lottery
10. • Man who sells iced almond
11. • Man who sells stuffed mussels
12. • Traditional Musicians



4.1.3.

Art, Culture, Music and Tourism

In addition to these, the praise of the Samatya district was repeatedly made in newspapers, in column articles and travel programs and their values were shown. Samatya has become a touristic region because of collective memory like these articles and the series movies that will be mentioned in the next section. Unlike other neighborhoods such as Karaköy, balat, Fener, Kumkapı, the new stream has not been rushed into by new generation coffee shops and restaurants, and the urban texture has not deteriorated. But there are many news and column articles that give signals of this. The compilation of these news is briefly as follows.

In the travel article titled "The Ageless District of Istanbul: Samatya", published by Hürriyet newspaper on 02.01.2017 and addressed by Gökhan Günay, it is mentioned as follows;

In the square where five streets meet, you can see the fishermen, restaurants and taverns. The most famous of these are Ali Haydar Meyhanesi, which most of us know from the İkinci Bahar series. Samatya square has managed to protect its structure from past to present, time and people. Especially from the pleasant texture of the square and its neighborhoods, Samatya has hosted many TV series and films. İkinci Bahar, Neşeli Günler, Üç Maymun and Av Mevsimi are some of them. Also an important anecdote is 'Samatyalı Zilciyan Family'...²

The family of Armenian origin supplying ringtones to names such as The Beatles, Pink Floyd and Rolling Stones... The Zilciyan Family migrated from Trabzon to Samatya in the 1600s. The family, which first started to produce boilers, started producing cymbals with a unique technique after a while and the story of the Zilciyan Family, whose fame spread from the Ottoman to America and the whole world, started.

2. Zilciyan Family

<https://www.hurriyet.com.tr/seyahat/istanbulun-eskimeyen-semti-samatya-40318500>

<https://www.hurriyet.com.tr/kelebek/hurriyet-cumartesi/sozde-degil-ozde-yasayan-tarih-40736612>

It was mentioned as follows in the travel article entitled "History that is not supposed, but essence," which was published by Hürriyet newspaper on 09.02.2018 and addressed by Begüm Soydemir;

The Greek houses trying to stand up to the brutal time, the churches and mosques that shoulder each other, the streets leading down to the sea, the corners famous for their food and drink are abundant in Istanbul. Kocamustafapaşa should be talked about with the success that historical riches can still be considered as living places.

"Amasya bagel maker has arrived!" a voice echoes suddenly on the street. Those who talk from right to left are surrounded by those who ask for attention, who stand at the counter. "Everyone knows me," says Sefer Kuru, 53, laughing. I say, "You are shouting beautifully." I pay 1.25 TL and buy my crispy bagel. At that time, "Sefer Abi, blow a song!" Someone saying, getting close to the counter. His voice is beautiful but he does not want sing it now. The name of that teenager who comes to counter is Eyyüp Çelik. 24 years old, from Siverek4.

"Is this beautiful neighborhood?" I ask Eyyüp. "I like it very much," he says: "It's the heart of Istanbul. It is very convenient to transport, close to five or six hospitals, even if you walk to Taksim, you will go in 20-25 minutes. In any case, one cannot easily break where he grew up. Friendship is good. There is a lot of fighting, fuss, always excitement, action. The Armenians used to live, there are Easterners now. "

I approach the lady who says goodbye to Eyyüp and hangs laundry. Araksi Dane, 65, is originally from Yozgat. They came to Istanbul when he was eight years old. When I learn her name, I say, "I was sad when the young man I spoke to said," There is no longer an Armenian, "I am glad to see you." "Is it okay, dear, we are here," she replies. Then she said, "The neighborliness is good here, you can intrude oneself into for a coffee. We have a huge market on Saturdays; It is also close to the bazaar, centers and hospitals. "

I curl up on Marmara Street to see the Surp Kevork Armenian Church. I extend my head to the iron joinery workshop where doves enter and exit through the open door.³ Mardin, Derikli Kirkor Veske is 60 years old and has been doing this job he learned from his uncle for 53 years. "We came from the deprivation area in Mardin, in fact, our school was closed," he begins. It is such a situation that Kirkor Bey who came here at the age of 20 does not speak Armenian. He knows the sons born in Istanbul, but because they went to the Armenian school.

Near the church, school, neighbors are good ... Is there any difficulty living in this neighborhood? "If the faces smile, there is no difficulty," says Kirkor Abi, "But with a rose, there is no spring, everyone will laugh." Kirkor Abi is now opening his shop to not stay at home. "We're not making money like that, we're doing small things and spending time," he says.

Kocamustafapaşa is a place that needs to be left all day with its neighboring districts. It may even take hours to visit mosques, churches and fountains. I don't even count the conversation with the neighborhood, eating and drinking breaks. Go in a nice weather and enjoy the streets. Remember me for reading your beautiful words in this article.

Although the general content of this article is actually about the unspoiled neighborhood culture of Samatya, the most concise conclusion that can be drawn is that you can enter deep conversations with many of them and touch the details of their lives even after a day trip. In a city of cosmopolitan and a metropolitan city, it is considered difficult for many reasons such sincere and extrajudicial people can be found. But even though it is in the heart of the historical peninsula, it still thrills to come across them.

As mentioned in the previous article, "Zildjian" brand, which is considered as the most famous "drum bell" in the world, was established in Samatya in 1618 by the person known as "First Avedis" in the family. The man, who produces scrumptious bells used by the janissary's band, enriched the bells made from this brand with a special tin copper alloy he later found. The formula of cymbals is kept secret, like Coca-Cola (Ertuğrul Özkök, 2018, Hürriyet). As a result of these and Samatya taverns, raki culture is being held for years, a Jazz Festival.

<https://www.hurriyet.com.tr/kelebek/hurriyet-cumartesi/sozde-degil-ozde-yasayan-tarih-40736612>

3. Iron Joinery Workshop

1. Samatya Square Jazz Festival

In addition to this festival, art and cultural activities such as theater events and piano recitals are also organized. Some of these festivals and organizations have appeared in newspapers as follows.

In the article titled "Cymbals Play at the Samatya Square for Jazz"¹ addressed by Doğan Hızlan in Hürriyet Newspaper on 01.07.2011, the topics of bell, jazz, culture and square are mentioned as follows;

Years after I was born, I went to Samatya, the neighborhood I knew and known.

To the Samatya Festival.¹

The name of the festival; It was the "Samatya Bell and Jazz Festival".

We listened to Kerem Görsev Trio at the festival organized by the Tourism Research Association (TURAD) and hosted by Fatih Municipality.

TURAD President, former Tourism Minister Bahattin Yücel, some opinion argues for sustainable tourism: "Sustainable tourism important for Turkey, in this sense, forms the basis of the country's tourism industry; We believe in the correctness of its preservation by using natural, cultural and historical resources. Turkey can improve the value of the national brand, but in these conditions. Turkey achieved to give importance to the strengthening of our sub-brands of the brand. "

So what was done for Samatya? Bahattin Yücel answers this question.

"We set out to develop the Samatya project on two main topics. The first is to support cultural tourism; The second was to support the survival of some places in Istanbul's forgotten historical areas under today's conditions. We knew that new attraction centers were needed to increase the tourism income of Istanbul. For this purpose, we chose Samatya as the pilot region and wanted to make the district the center of attention for local and foreign tourists.

We designed a special logo for Samatya, renewed the restaurants in the neighborhood, from tablecloths to service products, made improvements for Samatya Square, provided 'service improvement trainings' to tradesmen, published a book introducing Samatya to distribute to visitors, hotels and travel agencies in the region, We set up a web portal describing the features of the neighborhood (www.samatyameydan.com), organized cultural tours, and ensured that the standards of businesses serving food and beverages in the district were overseen by an international organization. These studies increased the number of domestic and foreign visitors and operating revenues by 60-70 percent.

Yücel and his team are not satisfied with this and are set aside. They organize music events in Samatya with the support of Fatih Municipality.
WHY The Bells and Samatya?

Everybody knows the ZİLCİYAN brand.²

Avedish Zilciyan made the bell in the 17th century, and the sultan of the time called him Zilciyan. The Zilciyan Family settled in America in 1929, and this name was given to the festivity since they lived in this neighborhood.

Every district should have such festivals, and they offer attraction for those who live there and those who are invited here.

I don't know how many times I passed through that square. As I saw the residents, taverns and private appetizers in the square, I once again believed that it was necessary to support those who worked to revive such places of old Istanbul.

He also mentions the festivals held in Samatya in his article titled "Bringing historical places into art" published in Hürriyet Newspaper of Doğan Hızlan dated 14.06.2019;

When the festivals begin, we remember the historical venues and start using them. Currently, due to the Istanbul Music Festival, we will listen to concerts in the sacred venues in Hagia Irene and Samatya. Concerts should be held in other venues in a cosmopolitan city like Istanbul. Undoubtedly, the program should be compatible with that place. Hagia Irene is an ideal place not only for festivals, but also for orchestras and choral concerts.

In his article titled "Dazzling Pianists Gateway" published by Serhat Yedig in Hürriyet Newspaper on 05.06.2019, he gives detailed information about the 47th Istanbul Music Festival;

'Dazzling pianists' stand out in the program of the 47th Istanbul Music Festival, which will start on June 11. It is a great chance to listen to such virtuosos in one festival: Boris Berezovski, Yuja Wang, Fazıl Say, Aleksandr Melnikov, Piotr Anderszewski, G.E. Lazaridis, Cyprien Katsaris, Horizon-Spring Fourth, Zeynep Üçbaşaran and the winners of the last two Chopin Competitions Yulianna Avdeeva, Seong-Jin Cho ... The 'Music Route', which spreads classical music to the streets of the city, will be held for the fourth time. During the four-hour event, which will be held in Samatya with a guide on June 16, while the region is introduced, Vivid, Lumaka and Resonance ensembles will perform 28 pieces from Ravel, Bartok, Brahms, Mendelssohn from Henry 8.

<https://www.hurriyet.com.tr/samatya-meydani-nda-ziller-caz-icin-caliyor-18148826>

2. Zilciyan Family

<https://www.hurriyet.com.tr/kelebek/hayat/gringonun-namlusunda-fotografcilar-var-40899932>

4. Photography Shoot

<https://www.hurriyet.com.tr/yazarlar/dogan-hizlan/tarihi-mekanlari-sanata-kazandirmak-41243569>

<https://www.hurriyet.com.tr/yere-haberler/istanbul/merkez/istanbuldan-insan-manzaralari-derin-dusunceler-40975066>

<https://www.hurriyet.com.tr/kitap-sanat/goz-kamastiran-piyaniistler-gecidi-41235877>

The use of Samatya as an actor in the cinema, which will be examined in more detail in the next section, is frequently seen in newspapers. Here are some news about samatya and its walls used in photography, video and cinema shooting;

We met on a social networking site Instagram and from over a million followers in Turkey Photo Group 'will continue to meet well-known names. The team, which started to meet on Sundays two years ago and turned the route to another district of Istanbul every week and sometimes went out of the city, started a brand new movement in itself.

The artist guest of this week, Cengiz Güçlü, won the third prize at the International Spain Almerias Western Film Festival with the film 'Iron Horse Gringo', which was shot in the Spanish Tabernas Film Plateaus. About 60 professional photographers simultaneously viewed the successful player nicknamed 'Gringo'.⁴ Shooting on the walls on the Samatya coast was quite joyful. Every Saturday and Sunday in another part of the city, the shootings that are free and open to everyone are directed by the founder of the group, Doğan Arslan and Zeki Çelik.

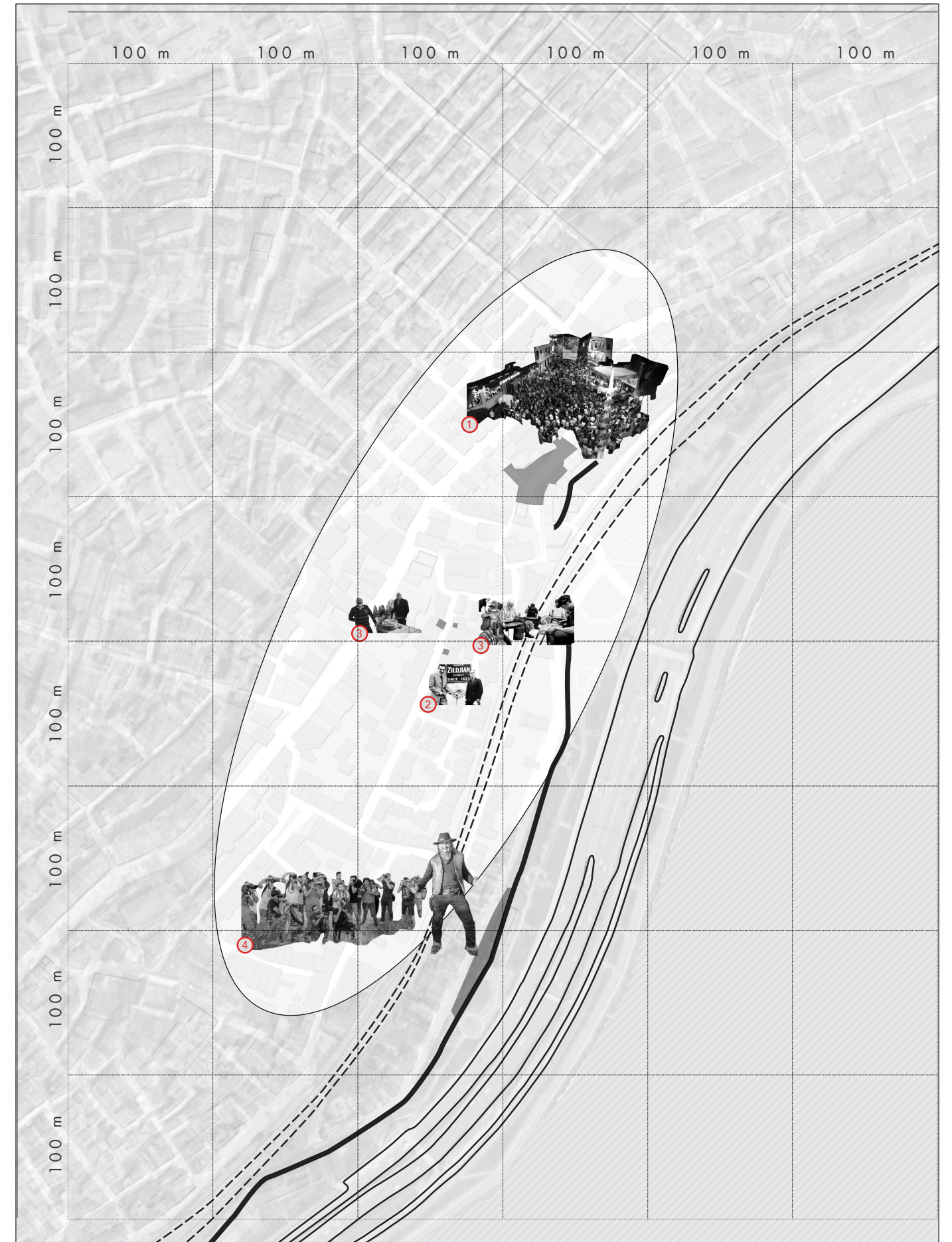
In addition, Samatya was featured in many Istanbul city texture and urban profile themed photography exhibitions. In this column, titled "Human landscapes from Istanbul", he talks about Barış Kerim Cesur's photo exhibition "Deep Thoughts 2".

The exhibition featured black and white and color photographs that reflect the lives and moods of people in different districts of Istanbul. Photographing the effects of construction on the reduction of children's playgrounds in Kazlıçeşme, Cesur reflected the desire of people to become famous with a frame from Galata Bridge. Cesur photographed the lives of children of Afghan and Syrian descent, who made happiness in Samatya, the joy of a graffiti in Büyükdada, the difficulty of working conditions in Merter Demirciler Site, and by collecting iron in Yenikapı. The exhibition also featured photos from Cesur's photos published in National Geographic, one of the world's most popular geography and travel exhibitions.

Trust-based friendships with tradesmen, a plateful of dinner sent from the food cooked by the lower neighbor, flour halva from the next apartment, easter buns. The azan sound that awakens in the morning and the bell sound coming from the churches at 08:00 in the morning. The huge market established on Saturday is the Armenians who go to the ritual with their clean clothes on Sunday morning. When you are hoping to cook at home, you can eat fish and bread in the square, topple a beer and a double raki. Cats, dogs, food and water containers in front of the apartment... (Pillikedi, 2012, Ekşisözlük)

When looking at the culture and texture of the neighborhood, these were the most summarizing sentences.

Figure 2.4.
Tourism and Art
in Samatya



1. Samatya Square Jazz Festival
2. Zilciyan Family
3. Iron Joinery Workshop
4. Photography Shoot

4.1.4.

Unfortunate Period of Samatya

Apart from these beautiful and cultural compliments, there is of course a lot of bad news in the newspapers. Samatya actually has a very dark news history with enigmatic murders, attacks and hate and racism crimes. Apart from serials, movies, multicultural district, Samatya and tavern news, female murders that were frequently included in the news for a period were largely in memory at that time. The murders, which began in December 2012 with the deliberate and brutal murder of 85-year-old Armenian-born Maritsa Küçük at home, continued for a while with attacks on women of old and Armenian origin.⁵

According to the "Samatya Alarm in the USA" news published on the agenda of Hürriyet Newspaper on 25.01.2013;

Successive attacks on old Armenian women in Samatya have entered the radar of the United States. Following the murder of Maritsa Küçük on 28 December, the letters sent by the Armenian diaspora in the US alerted the Washington administration after the attacks on other Armenian women continued.

The American Ministry of Foreign Affairs closely followed the developments in Samatya. The American side is investigating the motivation behind the attacks and assault in Samatya. Answer wanted the basic question: "Increasing attacks as alleged of a new wave of hatred towards Armenians in Turkey a precursor?"

<https://www.hurriyet.com.tr/gundem/abd-de-samatya-alarmi-22438204>

5. Maritza Küçük's Tomb and Memorial

<https://www.hurriyet.com.tr/gundem/irkcilik-mi-hirsizlik-mi-22447627>

2. Anti-Racist Protest

This news the attention of America's Human Rights Association in Turkey next drawing (IHD) Istanbul Branch Against Racism and Discrimination Commission report on the events since December 2012 share with the press. Meral Çıldır, who read the report of the commission at the association building in Beyoğlu, stated that the families of the victims, the neighborhood shopkeepers and Maritsa Küçük, who were murdered, had talks at the funeral and said, "The Armenian people of Samatya face an attack. "The most sensitive point of a society and its individuals is the elders, the elderly, who are powerless, need attention and affinity." As a result of the interviews, the report stated that the people of Samatya were nervous:

"It was determined that a page with the name of 'Erased' was opened on the name of Sultan Aykar, which was attacked on Facebook on 22 January and lost one eye, and 177 people were registered as friends. The Armenians are said to say, "You will not die in your bed, we will not let you die in your bed." ² The murder involves violence that cannot be explained by the intent of killing or extortion. The incitement to suffer, which we hear from the residents of the neighborhood, which is incompatible with any 'domestic murder' incident involving the police, includes long-term violence against bodily integrity. The Armenian people of Samatya are nervous. What happened in Samatya country when taken in conjunction with the events exhibiting hostility toward non-Muslims in the recent past throughout the overall human rights all over Turkey, democracy, justice and freedom are perceived as one of threatening racist atmosphere of the signs and felt. The law that criminalizes racism should be enacted immediately. The state must prove that it will not tolerate racism. "

At the end of this series of events, which were widely discussed and discussed in the newspapers and in the press, the murderer and the attacker were caught in March 2013. According to the "Police Sketch Caught" report on the agenda in Hürriyet Newspaper on 05.03.2013;

As a suspect of five brutal attacks on old women, one of which ended in murder, Murat N. was caught in Samatya.

Murat N. (38), who allegedly killed Maritsa Küçük,⁵ was attacked by five women, three of whom were Turkish citizens of Armenian origin, in ISTANBUL. It was announced that the DNA of Turkish citizen Murat N., of Armenian origin, coincides with the blood smeared in the envelope in the bag of Maritsa Küçük, and other women also identified Murat N.

The chain of events started with the attack of an old woman named Gönül A. on November 1, 2012 in Samatya. Gönül A. survived the wounded, jewelery was taken. On 28 November 2012, Turkish citizen Tuivant A. (87), of Armenian origin, was attacked at the door of his flat where he lived alone. The ornaments on the old woman who was injured with a knife were stolen. The third event took place in Şişli. Vehbiye Ö. On December 17, 2012. (80) was severely injured by cutting his throat with a knife. On 28 December 2012, Maritsa Küçük (87) was murdered in her house where she lived alone, jewelery was bought. The last victim was Sultan Aykar (83), who lived in Samatya. Aykar was attacked with a knife while entering his house, the injured survived. In a police investigation, he found a drop of blood belonging to a second person in an envelope in the bag of Maritsa Küçük. DNA profile was removed. Police went to a hostel in the Vefa district of Fatih, last Saturday, where bachelors usually stay. The hostess K.A. (52) was shown a sketch of the potential attacker, drawn by the equivalent of victims and eyewitnesses. K.A. said that the robot image resembles the person named Murat N., who has been in the pension for 2 months. After a while, Murat N., who came to the pension, was detained.

<https://www.hurriyet.com.tr/gundem/robot-resim-yakalatti-22739857>

5. Maritsa Küçük's Tomb and Memorial

<https://www.sozcu.com.tr/2016/gundem/samatya-cinayetinde-karar-aciklandi-muebbet-hapis-1-1107114/>

The trial of Murat Nazaryan, who has been detained for years, ended on 24.02.2014 and was sentenced to life imprisonment.

At the end of the trial, the court delegation reminded that the accused Murat Nazaryan was sued for the deliberate killing of the victim Maritsa Küçük with a monstrous feeling and torment. However, considering the collected evidence, file coverage, Forensic Medicine Report and the population registration of the victim, it was stated that the defendant's action constituted the crime of deliberate killing against the person who could not defend himself in terms of body or soul. Therefore, the court committee, who first sentenced the accused to aggravated life imprisonment, decided to punish the defendant with life imprisonment by appreciating his behavior in the trial process.

The fact that these events and the presence of a corpse on the Samatya coast alongside this had been disturbed by the reliable perception of the neighborhood. On 01.02.2013 a woman's body was found on the Samatya coast.

A woman's body in her 40s alerted the police on the Samatya coast.²

The photograph of the woman was compared with the corpse, which is thought to belong to the missing US Sarai Sierra, but there was no similarity. It was learned that the corpse that did not have a trace of violence could belong to the woman allegedly jumping from the Bosphorus Bridge the day before.

In Fatih, a man's body was found on the rocks by the sea.⁶

Realizing that there are corpses on the rocky shores of Samatya, citizens reported the situation to the police.

The teams affiliated to Fatih District Police Department asked for the Fatih fire brigade to help the corpse stuck in the rocks.

After the Crime Scene Investigation Department teams completed their work, the body was taken to the shore.

No traces of cutting or piercing tools were found in the body, which was estimated to belong to a man aged 60-70 years.

It was found that none of them were related to samatya on the Samatya coast, where there were several cases of such bodies. But the frequent juxtaposition of the concepts of samatya and murder in the news and newspapers created a dangerous and uneasy image in the eyes of the public.

2. Women's Body

*1. Kissing on Beach and
Get Bill*

*6. Women Murder Dead
Body*

The news that gives some clues about the life and perception of the neighborhood, which witnessed many strange events, although not full of such brutality, are as follows;

03.10.2017, Hürriyet, Agenda

Kissing Couple Fined¹

109 Turkish Lira were fined due to "disturbing the environment" to two young people kissing on the Istanbul Samatya coast.

A citizen named Ali Neşet claimed that he was fined for kissing with his girlfriend on the beach in Samatya in Istanbul, from his social media account.

Ali Neşet claimed that he objected to the sentence, and that the police officer looked at Google and that it was the punishment of kissing on the street. Neşet wrote on Twitter, "The officer made an operation to bother when he could not find and find himself."

29.07.2013, Hürriyet, Kelebek

An unfortunate incident took place yesterday on the set of "Lost" series, which will be on the screen in the new season of Kanal D and produced by D Productions.

During the filming near the Samatya district, the series crew was caught in a street clash with guns.

Mete Horozoğlu was injured by his right calf with a bullet that hit the caravan he was preparing. Horozoğlu, who was treated at Samatya Training and Research Hospital, was discharged shortly after. Mete Horozoğlu, who is in good health and morale, will rest for a while.

These news, which have been on the agenda for a period of time and are very busy, are actually random news that can happen anywhere, in Samatya. However, by attributing all of these to the neighborhood in our perception, the district has a multicultural complex structure and has been perceived as a neighborhood with a low sociocultural status and has created a dangerous and uncanny perception.

Figure 2.5.
Unfortunate Period of
Samatya

1. Kissing on Beach and Get Bill
2. Anti-Rasict Protest
3. Dead Body in Sea
4. Dead Body in Sea
5. Maritza Küçük's Tomb and Memorial
6. Women Murder Dead Body



The districts used when describing the old Istanbul district and neighborhood texture in cinema, TV series, books, video clips or an article are numbered. These are generally districts such as Samatya, Balat, Fatih, Kuzguncuk. The common feature of these districts is that they are Greek or Armenian districts. In many respects its texture and morphology are similar.

The relationship between architecture and cinema has become a popular topic. Now filmmakers can be influenced by architects, and architects by filmmakers as well. While cinema offers architects new ways of seeing and thinking, architecture also proposes new forms of space for cinema. Both disciplines create a new "reality" using space and time.

The space is the main element or the tool element that the film wants to tell what the film wants to tell. In the first films, the venue was the main element. In other words, when the Lumière brothers shot their first films, they filmed the "space". Therefore, the subject of the first appearance of cinema is already space. The beginning of the story of cinema is a later formation.

The phenomenon of space is an entirety and existential with all it contains. The human being is surrounded by the phenomenon of space from the moment it enters the mother's womb, and therefore, it is not possible to construct these products independently of the phenomenon of space, while presenting the art products reflecting the representations of its existence. Because cinema and architecture are 'experience' focused arts, they produce art products where spatiality is the most intense.

In this study, the potentials of cinema and architecture, which inevitably place space in their products, as a source of method, approach, design and representation, were investigated, and in the case of examples, the potential of constructing and comprehending the spatial elements were investigated in terms of these findings.

Places can also be experienced in the cinema with the senses outside the perception of vision. The sense of vision builds an imaginary sense of touch from its own existence. The sense of vision also includes a visual sense of touch.

In the formation of spatial images, all our senses play a role in the formation of spatial images. Spatial images are used to create meaning through symbols in cinema. For example, concepts such as house, street, city, staircase, gate contain spatial symbols, and they reach the audience's perception through cinema. Architectural images create the basic dramatic and choreographic rhythm of all films. For example, doors and windows have a symbolic meaning of being an intermediary between two different worlds. While reflecting privacy and domesticity with the fireplace, the table takes on the role of focusing and ritualizing. Bed privacy and privacy, while the bathroom symbolizes sensuality.

The director creates a film space that is completely perceived under his control and thus directs the viewer's experience. Using the light, shadow, contrast, narrative, shooting angle, frame, tone, music and space.

Besides the role of the place in the cinema is very important in terms of understanding and feeling the work, it is also important that the subject in the work creates a perception for the space. The movie "Neşeli Günler", one of the most important works of the period called the old Turkish cinema "Yeşilçam", speaks of the importance of the family institution. with the most popular players of the era captured in Turkey in 1978 and served in this film, it has reached at least once by every Turkish equivalent members has been monitored places and memory. The main subject of the film is Adile Naşit and Münir Özkul, who are a pickle sales couple, quarreled over whether the pickle is better with vinegar or lemon. The children pursue this separation and try to reconcile and reunite their parents.

Even though the filming was made on the set and in different places in Istanbul, it takes place in Samatya. The pickle point of the movie is in Samatya. In addition to being a melodrama, the film also contains many social criticisms. The strike of 1978. The increase in Turkey, sister, brother of the shot, leaving the country with the politicians, the political parties also dealt with the period in which they change throughout the day, even sordid. Despite all these political and social problems, being a family, being a neighbor and taking care of each other are included in the subtext. Although Samatya is not actually a starring role in this movie, the local atmosphere in Istanbul has a folk reminder of the traditional Turkish family portrait.

Turning Point for Samatya “İkinci Bahar”

It can be said that the main reason why all of these writings are so popular in restaurant culture and that they are known for their unspoiled neighborhood culture is actually due to the “Second Spring” series. This series, which aired in 1998, contains many star names of the current period. The star names of the new current cinema and TV series that will take place after the Yeşilçam period and the millennium appear in this series with big and small roles. The subject of the series is the story of a widow with two children who need a job called Gaziantep kebab, Ali Haydar (Şener Şen) and Hanım (Türkân Şoray), in the struggle for the life of a woman who is in need of work, in love and at work, in “İkinci Bahar”.

The series was so locked in front of the screen and touched their lives, that many newspapers and news were talking about this finale when making the final at the end of 3 seasons. According to Sabah Newspaper’s article titled “Voluntary Prison for Homes” on the Magazine page of 13.01.2001;

Date: January 11, 2001. At 20.00. The streets were empty; The white light of the television illuminated the houses, shops, coffee shops and even bars.

one quarter of Turkey’s population, were collected at the beginning no longer display to bid farewell to the heroes of the Second Spring series of one family.

All Turkey’s eyes, ears and heart was with them. Ali Haydar and Hanım, while saying goodbye to the eyes of our children, lovers, and enemies from the colored glass, we smiled quietly, some of us teared. Samatya way out of the cobblestone square spread wide and that it was the warmth of love into all areas of Turkey that attracts viewers per screen. And it finished.

We watched the 80-minute special final episode of the series, which is the spokesperson of our social aspirations, with the people who used to them the most, the Samatians. “Second Spring” was ending. The Samatians were saying goodbye to their friends with whom they had been together almost night and day for years. Samatyals gathered at the TV to say goodbye to their friends, who are one of the neighborhood with their grocery store, greengrocer and living people. Even from the numbered venues of the evening makers, the Antique Restaurant said, “This will not trust Vakkas. I wish Ali Haydar” would have risen.

Güler Teyze, on the other hand, watched the series; On the other hand, he started to tell us Samatya. Saying that Samatya, one of the distinguished districts of Istanbul, came to life with ‘Second Spring’, Güler Teyze said, “I watched many shots with my five-year-old grandson Dilan.”

<http://arsiv.sabah.com.tr/2001/01/13/m02.html>

In order to better perceive the place of this series in the memories, the comments about the series and Samatya on different platforms are as follows;

It is a very true story, told in plain language. ... Each child’s stories, real stories, you know, it’s not just a TV series. It’s been a long time since I watched the second spring, I think I grew up somewhere. (Black gull, Ekşisözlük, 2005)

I was young at the time of its publication, it was watched at home, but this series did not leave much mark in my memory. (Leylanıncununu, Ekşisözlük, 2014)

The series, in which words remain incompetent, in a sincere intimacy that rides on the throats. (no kengatu aga, Ekşisözlük, 2014)

It is as if our humanity is over after this series is over. It was as if he could not be so sincere again ... That spirit of solidarity, all kinds of human beauty. You may think I exaggerate, but with music this series, the player, with venues, is one of the best jobs in the processing carried out in Turkey with people. (happy go lucky, Ekşisözlük, 2015)

The so loved this series, adoption and self fade away in Turkey actually does something with the neighborhood and the neighborhood was a tribute to the culture of decreasing. Although bad characters, intrigues and betrayals, everyone who watched wanted to see and trust the good sides of the characters in the series. Because the choice of place and set pushed us to these thoughts. The characters of the İkinci Bahar series reflected the neighborhood’s multicultural and respected structure with its Greek neighbor, Armenian greengrocer, Eastern Kebab and Western employees

When we watch the series again from this frame, we can see that many points of Samatya play a role in the series as if it were turning points or actors.



Figure 4.1. Tradesman drinking raki and fish in midnight at square



Figure 4.2. A distinctive feature of the railroad track. The distinction between park and beach

Figure 4.3. Urban transformation- the apartment blocks



Figure 4.4. Urban Memory: Train Station



Figure 4.5. First kiss: the memory of the place the Train Station





Figure 4.6. Ali Haydar's Place, Samatya Square



Figure 4.9. Stairway to Samatya Square



Figure 4.7. Develi Restaurant, Samatya Square



Figure 4.10. Urban Transformation



Figure 4.8. Tradesman in Samatya Square



Figure 4.11. Seaside



*Figure 4.12.
Neighborhood Coffee
House in Samatya
Square*



*Figure 4.13. Urban
Memory; Train Station*



*Figure 4.14. Theodiosis
Walls*



*Figure 4.15.
Neighborhood &
Samatya Square*

About 5 years after this series, a Turkish drama movie called "Gönül Yarası", which is Şener Şen, was also shot in Samatya. The subject of the movie; Nazım (Şener Şen) is a teacher who devoted her whole life to her students in the remote corners of Anatolia and gave up even her wife and children for the sake of this. Psychopath is a Turkish Dünya (Meltem Cumbul) who escaped from her husband, settled in Istanbul with her daughter and worked in a pavilion. His ex-wife is a man who is connected to the world with an obsessive love, black-eyed, mad enough to burn the world for his love: Halil (Timuçin Esen). Nazım Bey teaches in Anatolia. After retirement, he settled in Istanbul and started to work in the taxi of his friend Takoz (Sumer Tilmaç) while waiting for his pension to be tied. The world is a woman in a difficult situation who works in the pavilion and is in trouble with her ex-husband Halil. One day, when they get on the taxi of Nazım, both of them change their lives. Nazım begins to bring the Earth to work every day. One day, the ex-husband of the world pressures the pavilion, Nazım, the world and their little daughter.

Actually, since it is the story of a person who settled in Samatya, one of the eastern cities, venue selection and events can resemble the Second Spring series in many aspects. However, since it is a work with a drama and more turning points, we see these places more concise and concise. We see a lot of neighborhood solidarity in the film, and therefore, using Samatya, the district where the Second Spring passes, which is already very fresh in public memory, creates a lot of confidence in perceptions.

Another scene that many people know in the history of Turkish cinema was shot again in Samatya. The unforgettable tavern scene in the film "Season of the Hunt", shot in 2010, was shot at the Safa Meyhane near Samatya.

The film, which tells the story of three policemen whose lives are turned upside down during a murder investigation, brought together many important names in Turkish cinema. Av Mevsimi, a detective movie, has taken its place in the minds of all audiences with its cult tavern scene. The team, who is in a murder investigation in this scene, has a very busy period. But Mustafa Commissioner, who has been at the beginning of this time for years, is about to retire and everyone meets at Safa Meyhane in Samatya for a meal in his honor. While different conversations are held at each table, Cem Yılmaz, who is called Deli, gets up and starts singing and the whole team joins the song. Although it is a black sea song, everyone starts to keep rhythm accompanied. Those who dance, make music with a spoon, refer to each other are all in the same song and place. Dozens of people, who have one thing in common in the same workplace, enjoy the same thing as a whole with a single song in a tavern environment.

Figure 4.16. Safa Meyhanesi, Yedikule



Figure 4.17. Safa Meyhanesi, Yedikule



<https://www.youtube.com/watch?v=jdKyYweQFS0>

Afterwards, Nuri Bilge Ceylan, who received awards in many festivals and competitions, especially Cannes Film Festival with his film "Three Monkeys" in 2008, made this film, which is a family drama, near Samatya. The Three Monkeys, which process small weaknesses to give rise to big lies, are based on a family that these lies are torn. Despite what happened, the family, trying to stay together, has come to the brink of fragmentation. Indeed, however, the characters avoid talking about the facts in the movie and try to cover the lies. This situation, which we encounter in daily life, is handled dramatically throughout the movie by Nuri Bilge Ceylan.

Some news and comments about the movie, the place taken and Samatya are as follows;

It is the movie that slaps the audience with the sound of the train, the sound of water dripping from the fountain, the sound of the shaking glass, the sound of rain; Along with the climates, nuri bilge is the work of mastery period of gazelle. We recall what trapped and deceived people can do with the hand of a master director. (disconnectus erectus, ekşisözlük, 2008)

A neighborhood around the Samatya-Kumkapı suburban train. I think the subject of the movie can only become so contextual with the space. What are they there? Neither heavy industry nor music hall are sorrowful places.

Television lying in front of the pillows, the channels that are constantly changed with the controls left in the hands of the trap, erotic underwear with strange colors answering the question of who wears them, mothers longing for the mobile phone tunes with Yıldız Tilbe songs, the father who stands in the office seat, and the father standing at night. The child, who grew up in all this, was numb, disgusted and eventually learned to be convinced by the car on the Broadway setting, and the coffeehouse apprentice that would allow them to be rebuilt. (pinna, Ekşisözlük, 2011)

<https://eksisozluk.com/pinna--124891?p=4>

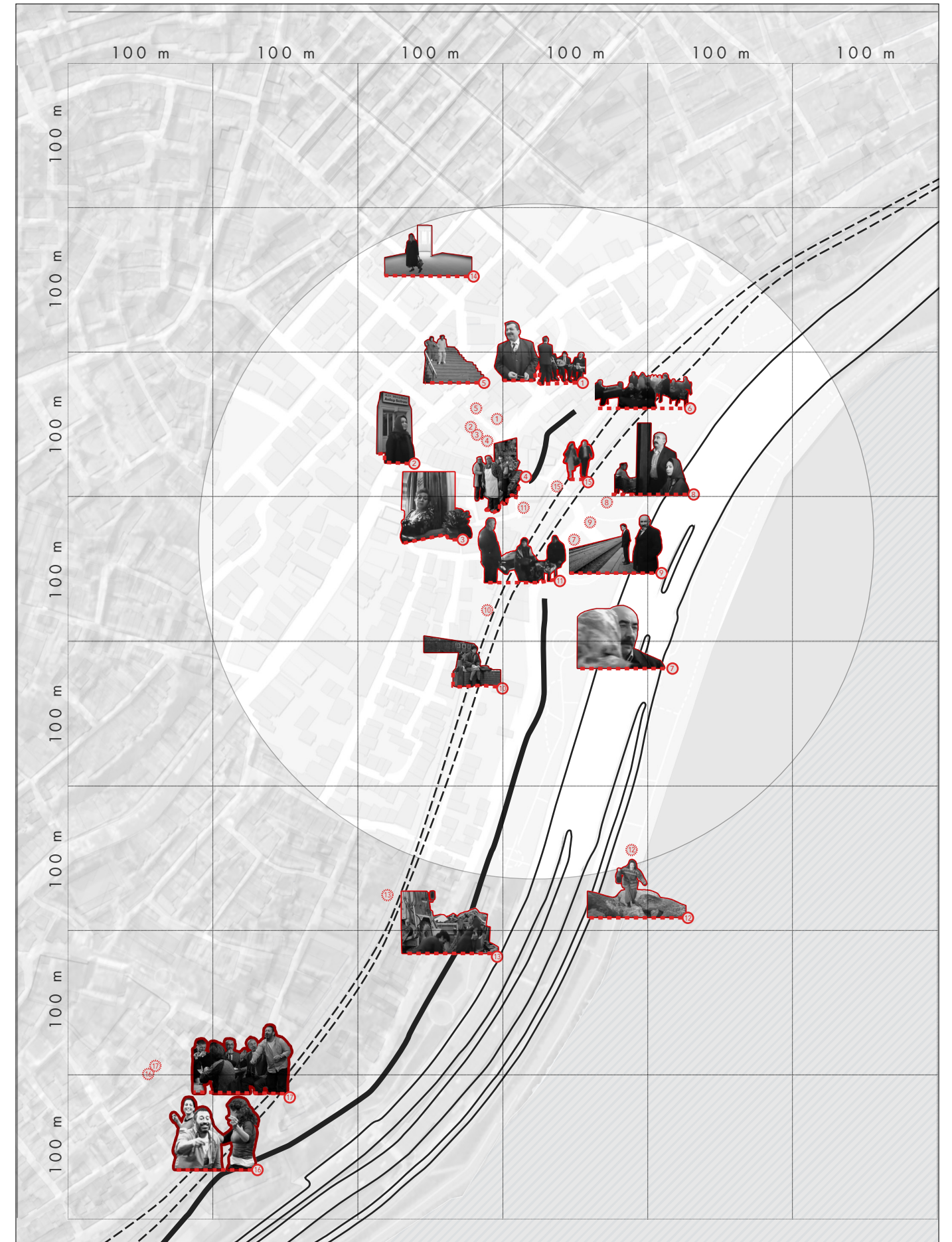
The film focuses on the nuclear families of people who come from the lower sociocultural level, who cannot be a family and cannot be organized, and who come from the east. The film is considered as an arthouse, and in fact it takes all the praise in the criticism of the film. The reason for this is that small details are finely processed according to the lives of people and the subject to be mentioned. No music is used in the film shot in a house on the train road in the west of Samatya and we hear the sounds of the neighborhood in many places. These voices give us clues about life. The audience feels the movie by reconciling the venues and events, and gets the message it should receive much more clearly.

In addition, as mentioned in the neighborhood and texture section, Samatya district and its streets have been used in many places other than popular movies and series since it is still one of the rare districts that preserve that street texture. The filming of the comedy type "Small Tradesman", which tells what happened to a neighborhood shopkeeper, was filmed again in Samatya.

One of the biggest results of Samatya being an actor in cinema is that it occupies the most important place in collective memory. It is possible to feel its texture and atmosphere even if Samatya has never been visited with series of scenes and soundtracks that have been thought of over the years. The most important factor in this feeling is, of course, that the atmosphere and daily life of the neighborhood are shown as in the series and movies.

In addition to daily life, multicultural and respectful living, of course in dangerous and ghetto image not shown, this has been an advantage for neighborhood life. The locals, who were not popular with tourists and visitors before, were better and hospitable to take advantage of them while opening up to tourism. In this way, he drew a more touristic and tolerant neighborhood image.

Figure 2.7.
Samatya as an Actor



1. Figure 4.7. Develi Restaurant, Samatya Square
2. Figure 4.6. Ali Haydar's Place, Samatya Square
3. Figure 4.15. Neighborhood & Samatya Square
4. Figure 4.8. Tradesman in Samatya Square
5. Figure 4.9. Stairway to Samatya Square
6. Figure 4.12. Neighborhood Coffee House in Samatya Square
7. Figure 4.5. First kiss: the memory of the place the Train Station
8. Figure 4.13. Urban Memory; Train Station
9. Figure 4.4. Urban Memory: Train Station
10. Figure 4.2. A distinctive feature of the railroad track
11. Figure 4.1. Tradesman drinking raki and fish in midnight at square
12. Figure 4.11. Seaside
13. Figure 4.10. Urban Transformation
14. Figure 4.3. Urban transformation- the apartment blocks
15. Figure 4.14. Theodiosis Walls
16. Figure 4.16. Safa Meyhanesi, Yedikule
17. Figure 4.17. Safa Meyhanesi, Yedikule

Conclusion of the Chapter

Invisible, immeasurable factors take the most important place in collective memory. Although its architectural character, its location on the urban scale, its texture and location can be analyzed, concrete data are searchable and measurable for professionals. Besides these factors, awareness of these concrete data is quite difficult by the city residents living in the city.

These factors in daily life can be seen, felt and perceived by the vast majority of people. These perceived situations definitely leave a mark in the memories. This perception in memory is almost equivalent to the image that occurs in our mind when we go to that district or just mention it.

These factors, which constitute collective memory, help us to perceive and define that city. In other words, although the physical features of a city are remarkable, the most memorable features of the majority of people are factors affecting collective memory.

Figure 2.7.
Samatya in Urban
Memory



5. Conclusion

In the conclusion section, the results researched and extracted in the first section will be compared with the factors examined on Samatya.

Environmental factors will be interpreted by comparing the historical past, social identity and Samatya theoretical apparatus in perceptions. The results from these comments will be collected and re-examined with percentage data.

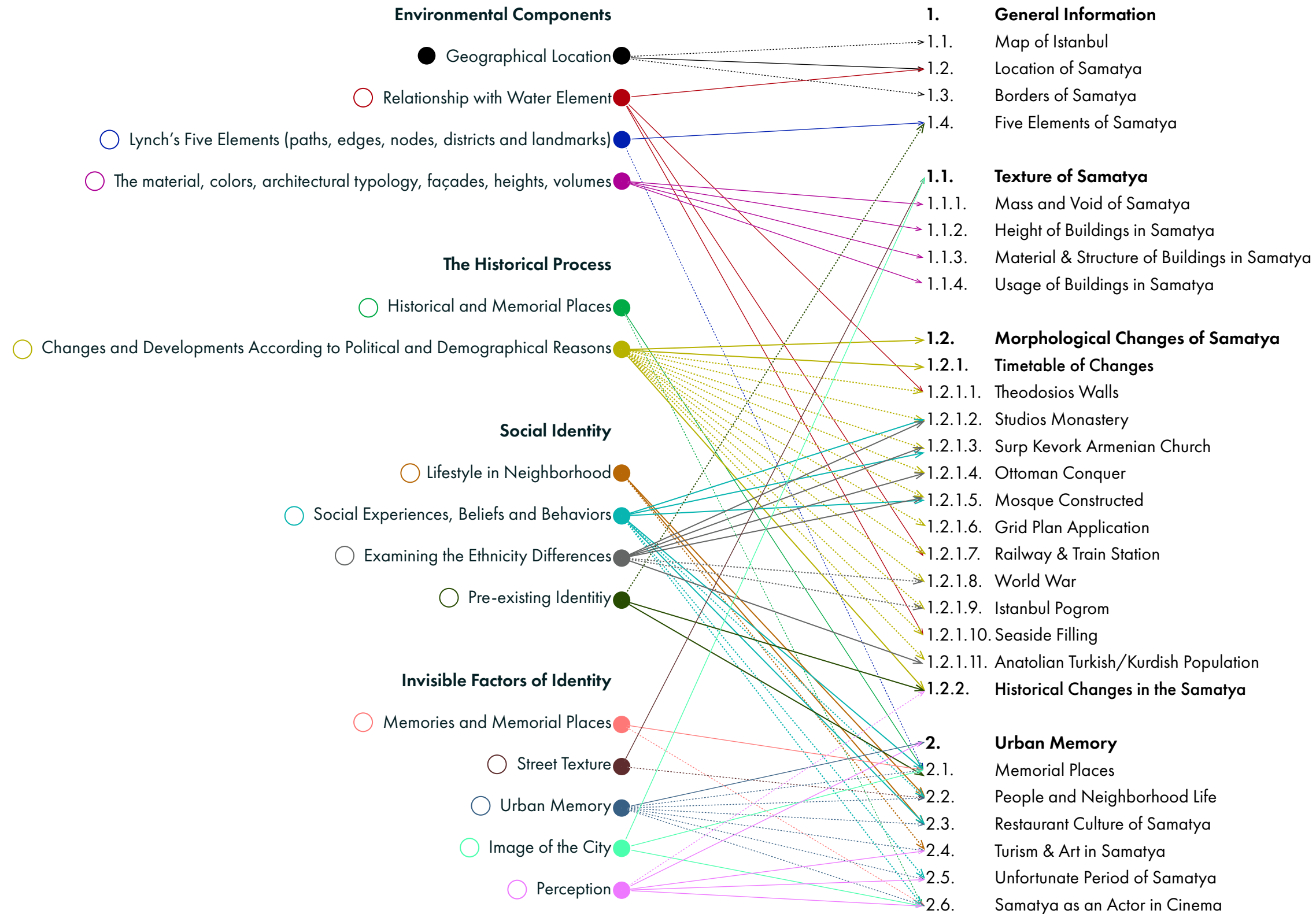
As a result of these data, a document about the ways of reading a living space will be presented by separating the most distinctive and categorized features.

Keywords

Urban Aura, Examination, Interpretation, Conclusion.

Summary of Theoretical Apparatus

Summary of Analysis of the Samatya



Relationships between Theoretical Elements and Research

The Conclusion part is all about the physical data of the non-physical elements that we research and analysis. All the maps and the relationship between the elements that summarize in the end of the theoretical apparatus, will give us the reality.

First, the keywords summarized at the end of the theoretical apparatus chapter will be listed and compared with the titles produced and examined in other chapters. With these matches, information about which keyword is related to which titles will be obtained.

In this section where no new data is presented, the factors that affect the concept of aura will be examined in the light of the data that have been researched and embodied before. New maps will be produced to keywords by reinterpreting old data with personal experience and perspective.

These produced maps will then be counted over the mentioned titles and converted back into a single map. This single map reflects the aura of the Samatya district. In the previous sections where abstract concepts and invisible factors are mapped, these concepts will be evaluated as concrete data and their impact on the aura will be measured by evaluating the order of importance according to the number of mentions.

	Direct Relation	Indirect Relation
1. General Information		
1.1. Map of Istanbul		1
1.2. Location of Samatya	2	
1.3. Borders of Samatya		1
1.4. Five Elements of Samatya	1	1
1.1. Texture of Samatya	2	
1.1.1. Mass and Void of Samatya	1	
1.1.2. Height of Buildings in Samatya	1	
1.1.3. Material & Structure of Buildings in Samatya	1	
1.1.4. Usage of Buildings in Samatya	1	
1.2. Morphological Changes of Samatya	1	
1.2.1. Timetable of Changes	1	
1.2.1.1. Theodosios Walls	1	1
1.2.1.2. Studios Monastery	2	1
1.2.1.3. Surp Kevork Armenian Church	2	1
1.2.1.4. Ottoman Conquer	1	1
1.2.1.5. Mosque Constructed	2	1
1.2.1.6. Grid Plan Application		1
1.2.1.7. Railway & Train Station	1	1
1.2.1.8. World War		2
1.2.1.9. Istanbul Pogrom		2
1.2.1.10. Seaside Filling	1	1
1.2.1.11. Anatolian Turkish/Kurdish Population	1	1
1.2.2. Historical Changes in the Samatya	2	1
2. Urban Memory	2	
2.1. Memorial Places	5	2
2.2. People and Neighborhood Life	1	3
2.3. Restaurant Culture of Samatya	2	1
2.4. Turism & Art in Samatya	1	2
2.5. Unfortunate Period of Samatya	1	2
2.6. Samatya as an Actor in Cinema	2	4

5.2. Creating the Maps according to the Theoretical Apparatus Elements

Environmental Components

- Relationship with Water Element
- Lynch's Five Elements
- The Texture

When we start looking at analysis maps via keywords, we first look at environmental factors. The relationship between the seaside and the neighborhood, which has been subjected to certain changes over the years for environmental factors, plays an important role for environmental factors. While the city is being built, the sea, which is located just behind the sea walls, moves away from the Samatya district with the construction of the railway first and then the coastal filling works. When we evaluate 5 elements of Lynch, this is the sea walls, train station and coastal embankment works as the edges and crossing points of the city.

The relationship between Deniz and Samatya has changed radically since its existence. Although the neighborhood life has changed its routines, borders and appearance, we see that the filled coast, road and train station, which replaced its old functions, has gained a character over the years and is one of the important roles of Samatya.

When the material, building typology and street texture are examined, we see that the borders are getting narrower and the features that make Samatya live in a smaller frame. The landmark and node points, which were located in wider borders in previous dates, continue to be in a smaller frame compared to this changing neighborhood character.

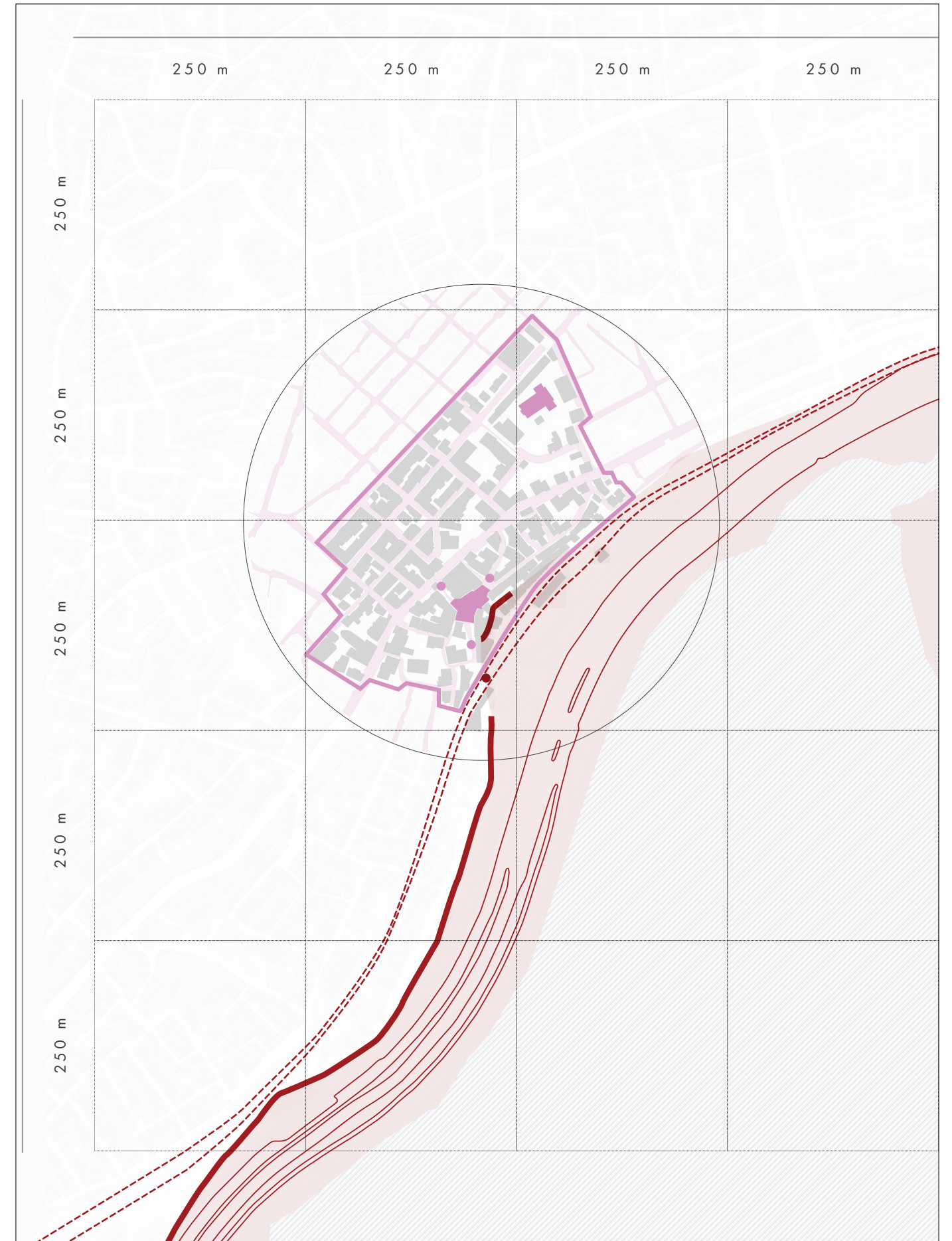
Keywords

Theodosios Walls

Train Station

Seaside Filling

Lynch's Five Elements



Social Identity

- Lifestyle in Neighborhood
- Cultural Value

We know that cultural values, lifestyle shaped according to these cultural values and local traditions are one of the important factors in the formation of urban identity. While researching these cultural values, mainstream media, which are not familiar and do not appear to be very related to urban identity, were used.

The Zildjian brand, which was established 500 years ago in this district, and the presence of iron workmanship in today's professions are among the cultural traditions of this district. In addition, fishing until the relationship with the sea is cut off so much, it still feeds one of the most important neighborhood values of this district. Referred to as a 'fishing district', Samatya is still known for its fish and eating culture. The fact that this district, where fishing is not as active as before, shows that this culture has been preserved and has been an indispensable factor for centuries.

The local traditions of the district, where multiculturalism and different religions coexisted, continue many years ago.

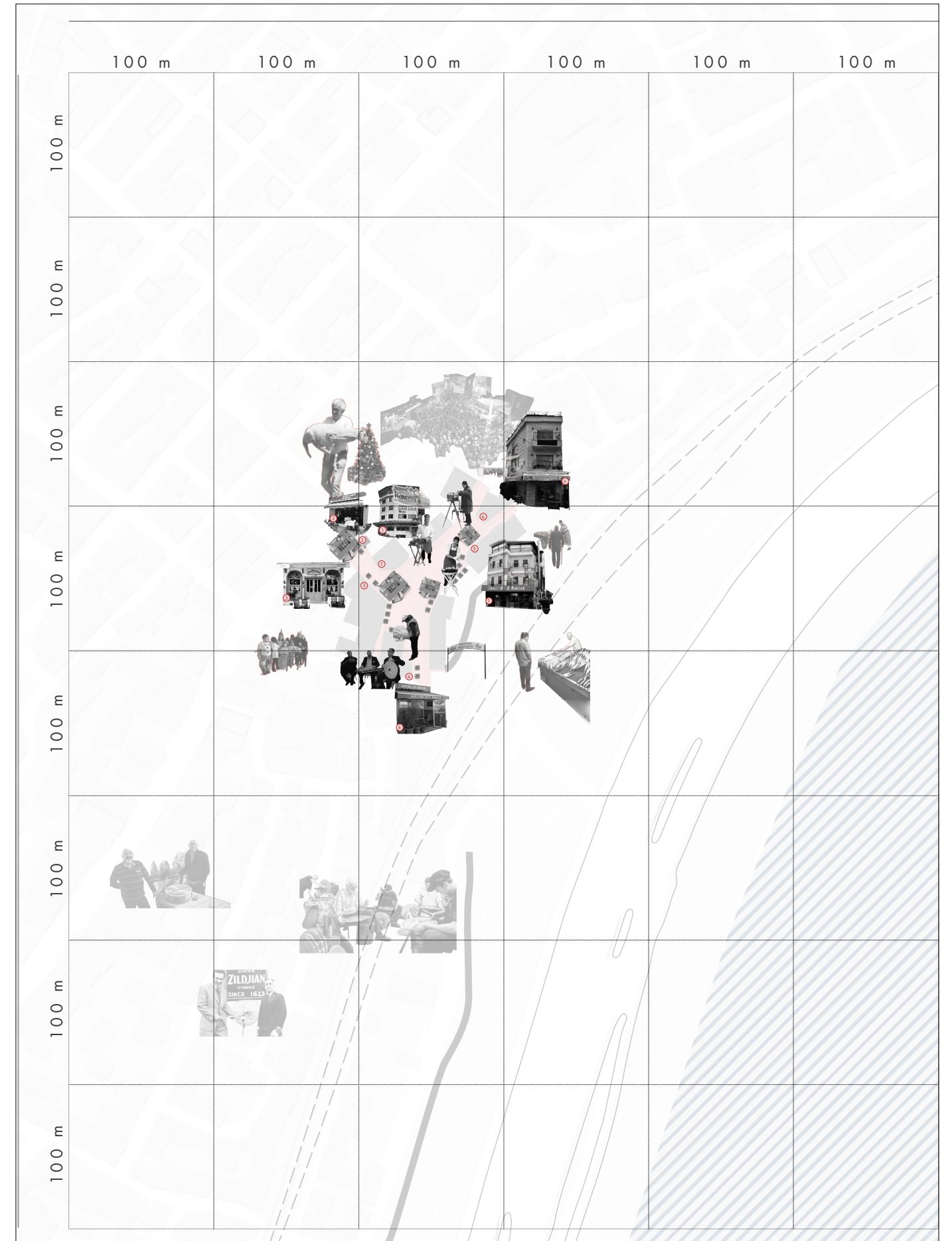
Keywords

Restaurants

Lifestyle

Demographical Changes

Art & Events



Social Identity

- Social Experiences
- Behaviors
- Beliefs, Ethnicity Differences

Social experiences, opinions, beliefs and behaviors, in short, everything that focuses on the individual constitutes the socio-cultural structure of the society. Therefore, while evaluating the society as a whole, focusing on individual routines and movements are the factors that make up the identity and social identity of this neighborhood.

Looking at beliefs, worship and religious factors, it still preserves all the different religious structures that have been added over the centuries. Although its users decrease or change with the changes over the years, it still maintains the multicultural structure that these routines exist.

In addition to this, the increasing popularity of the series and films shot there has only made the texture of this district a little more mainstream and has reinforced its sincere and respectful stance over the years. Unsafe neighborhood image, which occupies a period as the dark side of Samatya, has been replaced by the image of the restaurant and the unspoiled neighborhood in recent years.

Dangerous neighborhood residents, which have become more tolerant with popularization, opening to domestic and foreign tourism, can be said to be more tolerant and hospitable by trying to benefit from tourists and visitors. For this reason, we can say that the power of the media has a role in the change of this neighborhood's behavior.

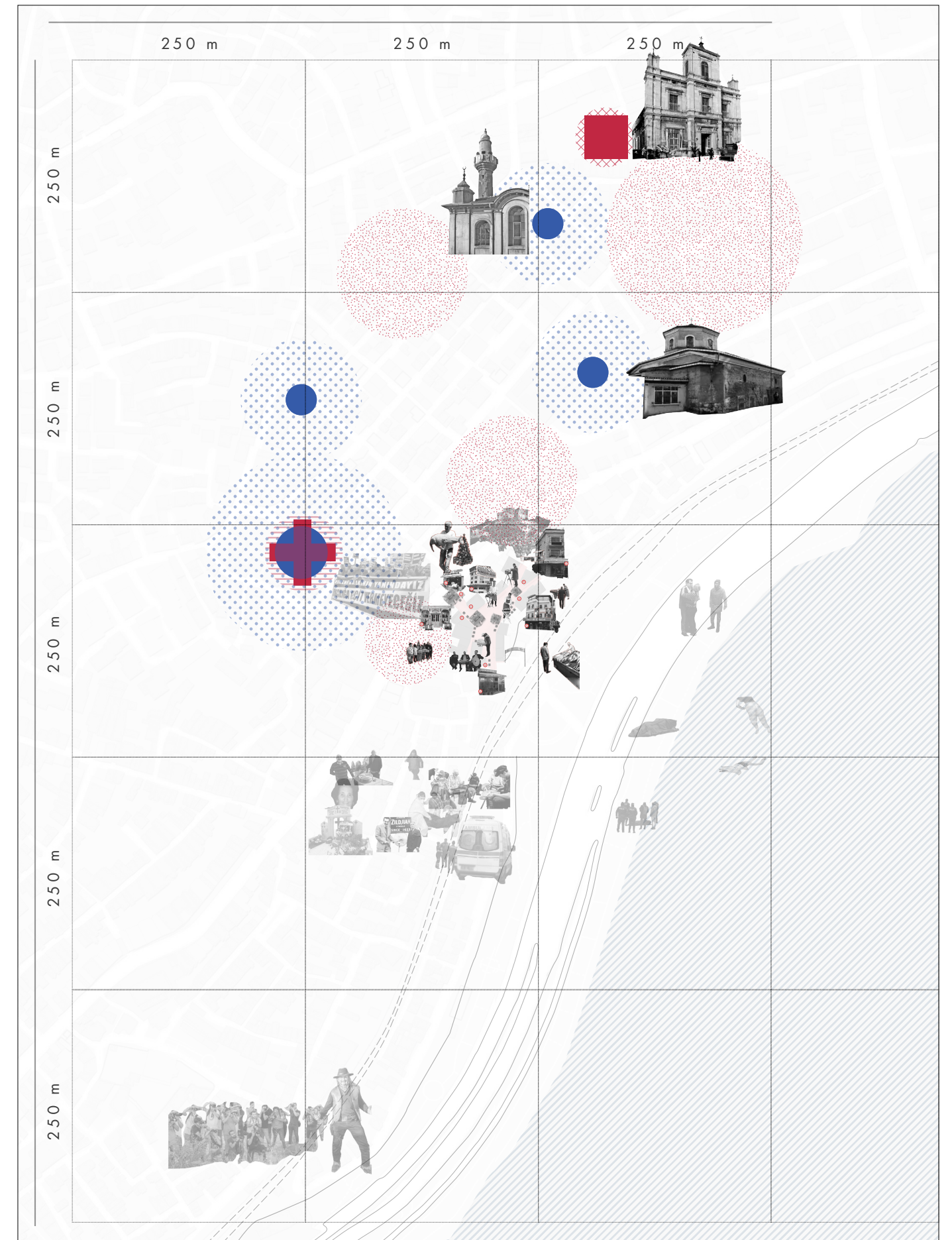
Keywords

Memorial Places

Demographical Changes

Lifestyle

Restaurants



Social Identity

- Pre-Existing Identity

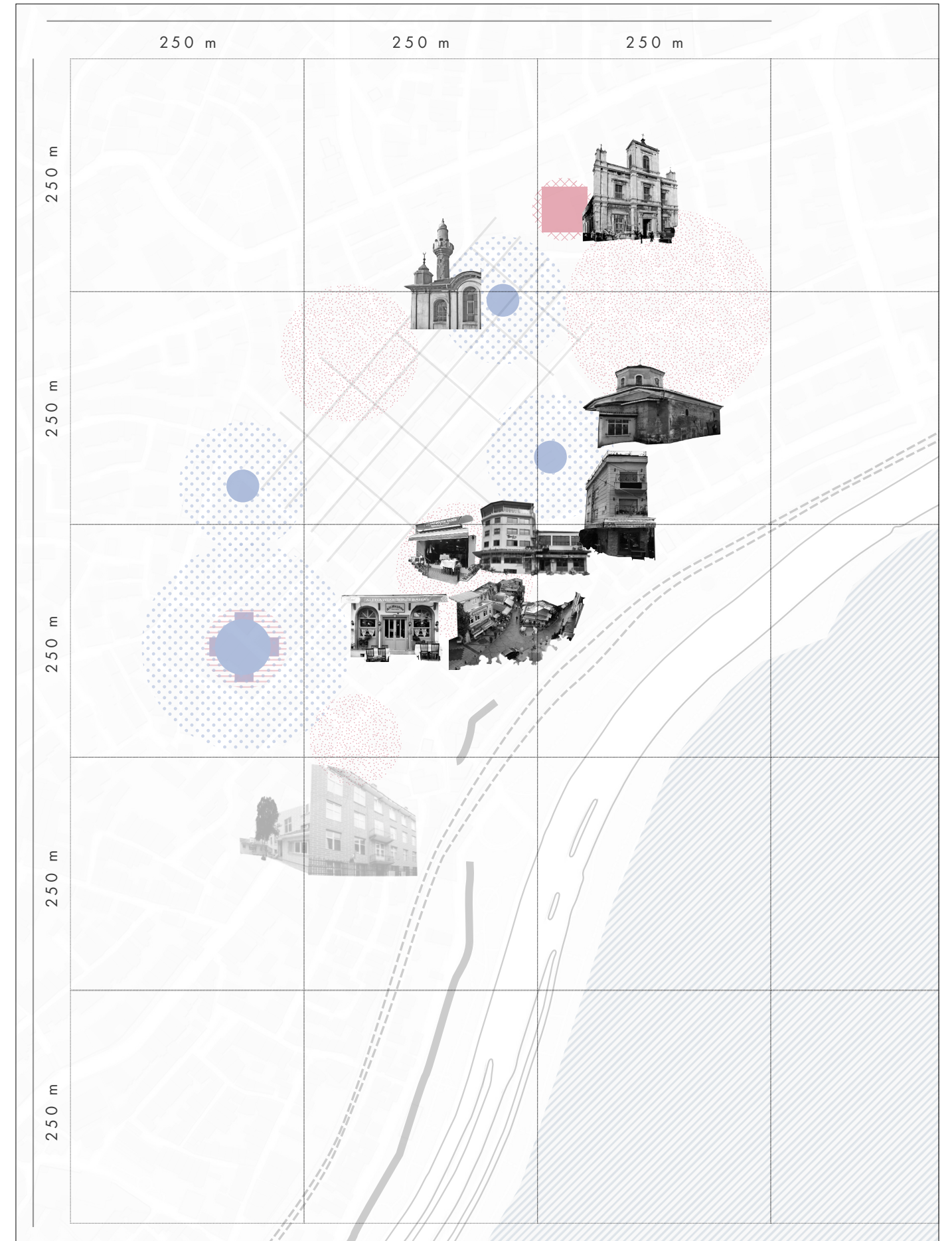
According to Norberg-Schulz, "place" has a pre-existing identity, and this is why particularly strong places create "deja-vu" experiences. As a result of the analysis made, the factors that make up this pre-existing identity, although not visible, somehow the role of information heard or learned in history has a great role. Samatya, which has multicultural, old Byzantine districts, Armenian neighborhoods, fishermen districts, continues to preserve this texture. The fact that the places we know from TV series, movies or news is located in a limited area makes this situation easier. Even when you go as someone who has never gone, gone many years ago or read a lot, the neighborhood, which makes you feel familiar and deja-vu, plays an important role with its pre-existing identity.

Keywords

Memorial Places

Demographical Changes

Samatya Square



Invisible Factors of Identity

- Urban Memory
- Memory and Memorial Places

Memories are composed of accumulated, often unconscious, but fused data rather than closely defined individual cases. These data can be obtained in many ways. It is possible that people have heard a lot about Samatya regardless of their interests.

When historical data are examined, it is a fact that it contains many important nodes. Important developments such as the first church, the sea walls and the multicultural structure were seen.

In addition to these, there are many places in newspapers, restaurant cult or series / movies. These places, whether we want it or not, place it in our subconscious and form a moment.

And, of course, there are places in the memory of the people of the neighborhood. These are the most preferred monument places that go beyond the borders of the neighborhood, which includes many places such as the mosque, Armenian church, historical Armenian School and Turkish bath.

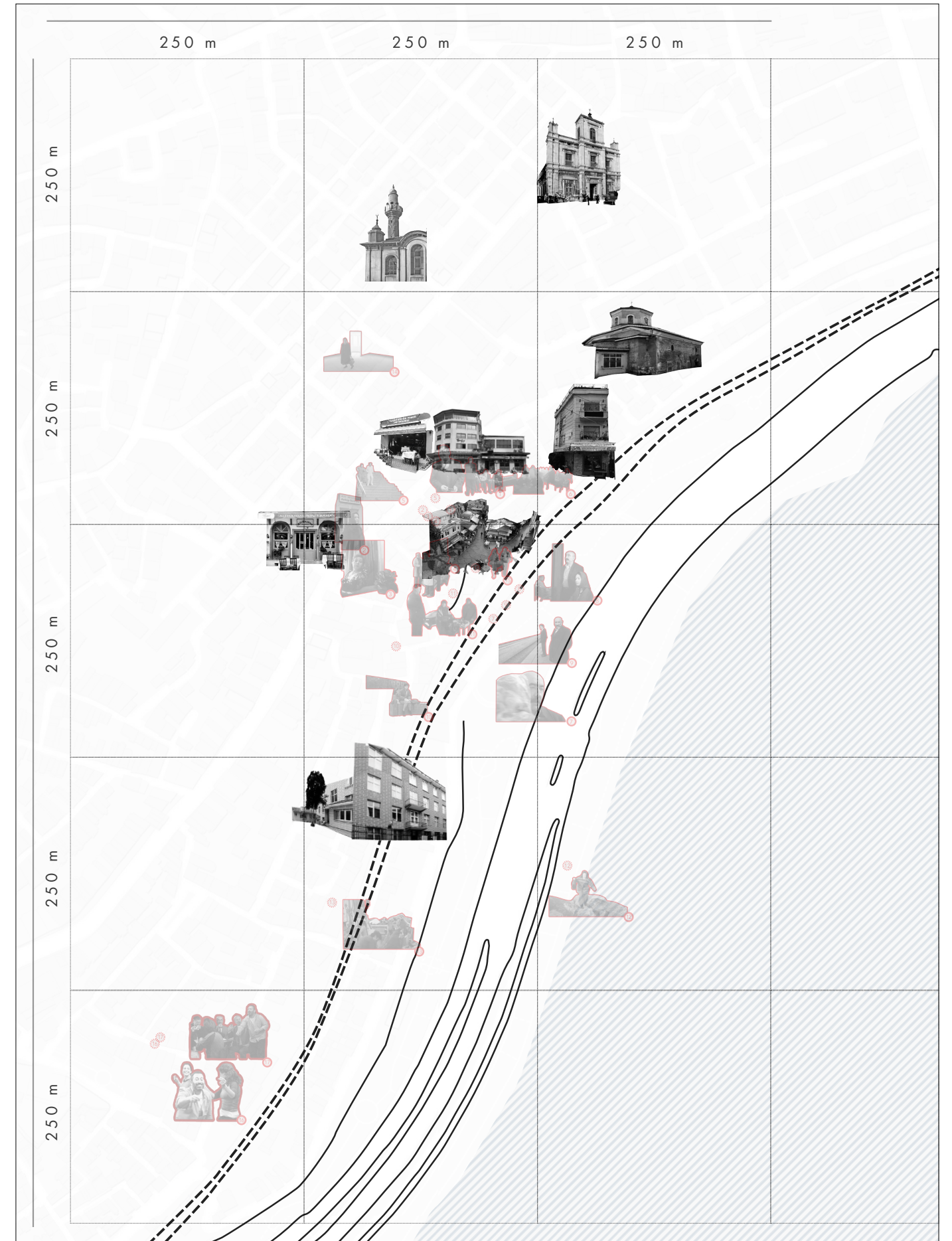
Keywords

Memorial Places

Samatya Square

Samatya as an Actor

Historical Process



Invisible Factors of Identity

- Image of the City

The image of a city is what it deliberately reflects outside itself, or the whole of prejudices that are excluded. Therefore, every part of these memories, which we see in the media, on television and in the books, that win our memories, constitutes the image of this city. Although the most prominent among these began to exist as late as 1992, Samatya Square was the result of both the TV series and the activities. As we can see from the mass and void map analysis, every border that determines the Samatya square plays an important role in the city's memory. Therefore, it is to evaluate this square with the stairs leading up to the main street, the underpass connected to the coastal road, with the sound of the train and the ruins of the old sea fortification.

The most important image of the district is created with the 'places' around the square and the square. In addition, the square stands out again with its feature of being a landmark and a node among the 5 images of Kevin Lynch.

The most striking image after Samatya Square is the coastline. The coastal and coastal road, which is one of the most important entry and exit points of the district, has an important place in the city image.

Keywords

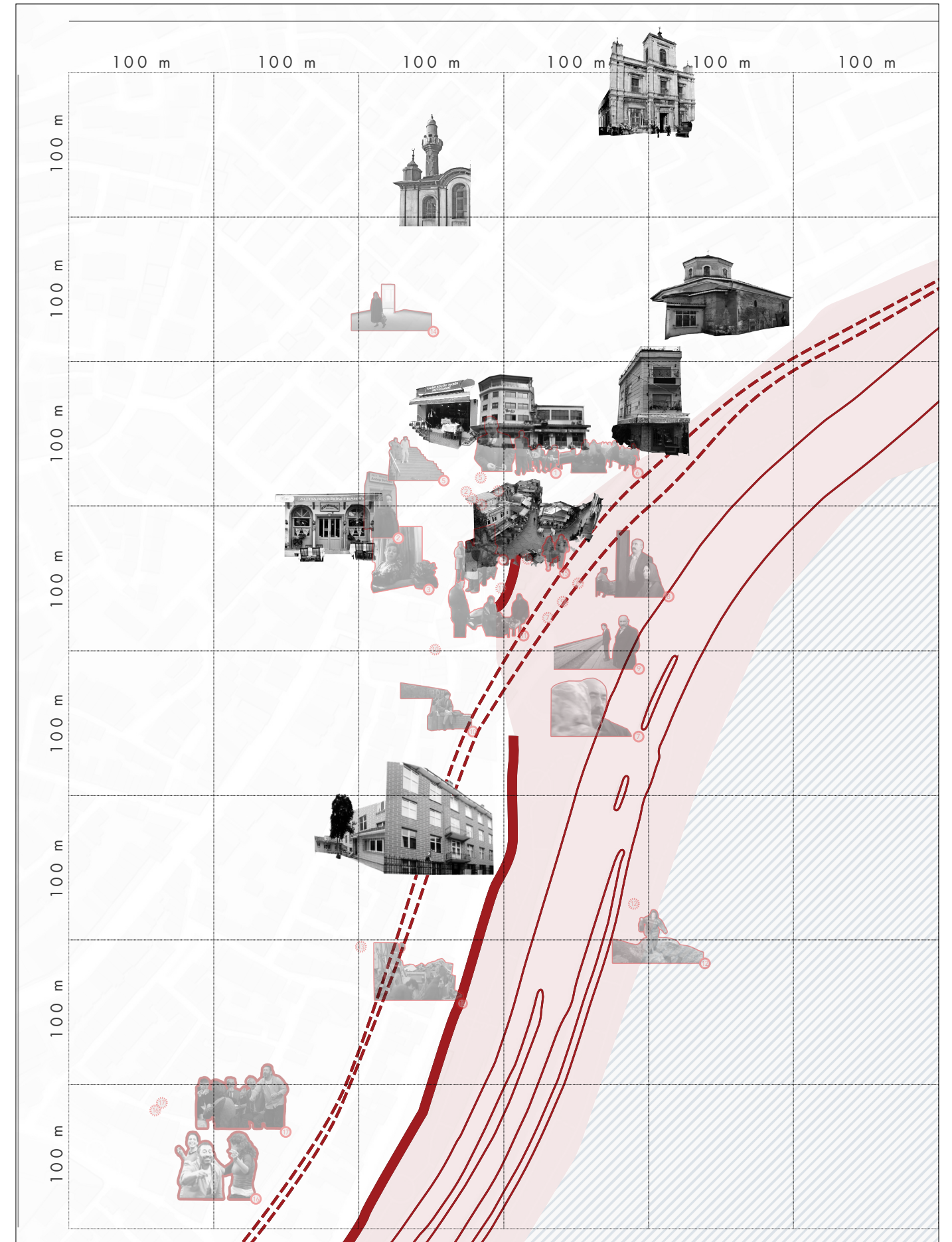
Memorial Places

Samatya Square

Samatya as an Actor

Seaside Filling

Train Station & Railway



Invisible Factors of Identity

- Perception

The atmosphere is the shared reality of the sensor and the perceived. Detected areas provide users with different experiences. When the spaces are perceived, the atmosphere is also perceived. And also Baudrillard and Roman (2011) emphasizes the importance of the atmosphere by saying "What attracts me is not the architectural meaning of these buildings, but the world they express".

For this reason, the "place" revives its importance with those events by staying in our memories with the events it experiences. The best example of these is Samatya Square. Samatya Square is the first perceived place for many memories, as it is the landmark of the district and the most important node of a limited area. The image of Samatya Square remains the same when it is perceived by both residents and visitors. This turns it from an illusion space into a real place. It is possible to feel many items in the texture and character of Samatya with its restaurants and coffee shops, tradesmen and visitors.

On the other hand, it is possible to see the images participating in his character in every point in this city. We can see important triangulation points in every part of the neighborhood, such as clues of different ethnic origins added by demographic changes, and morphological structure changing due to the fires it has experienced.

Keywords

Memorial Places

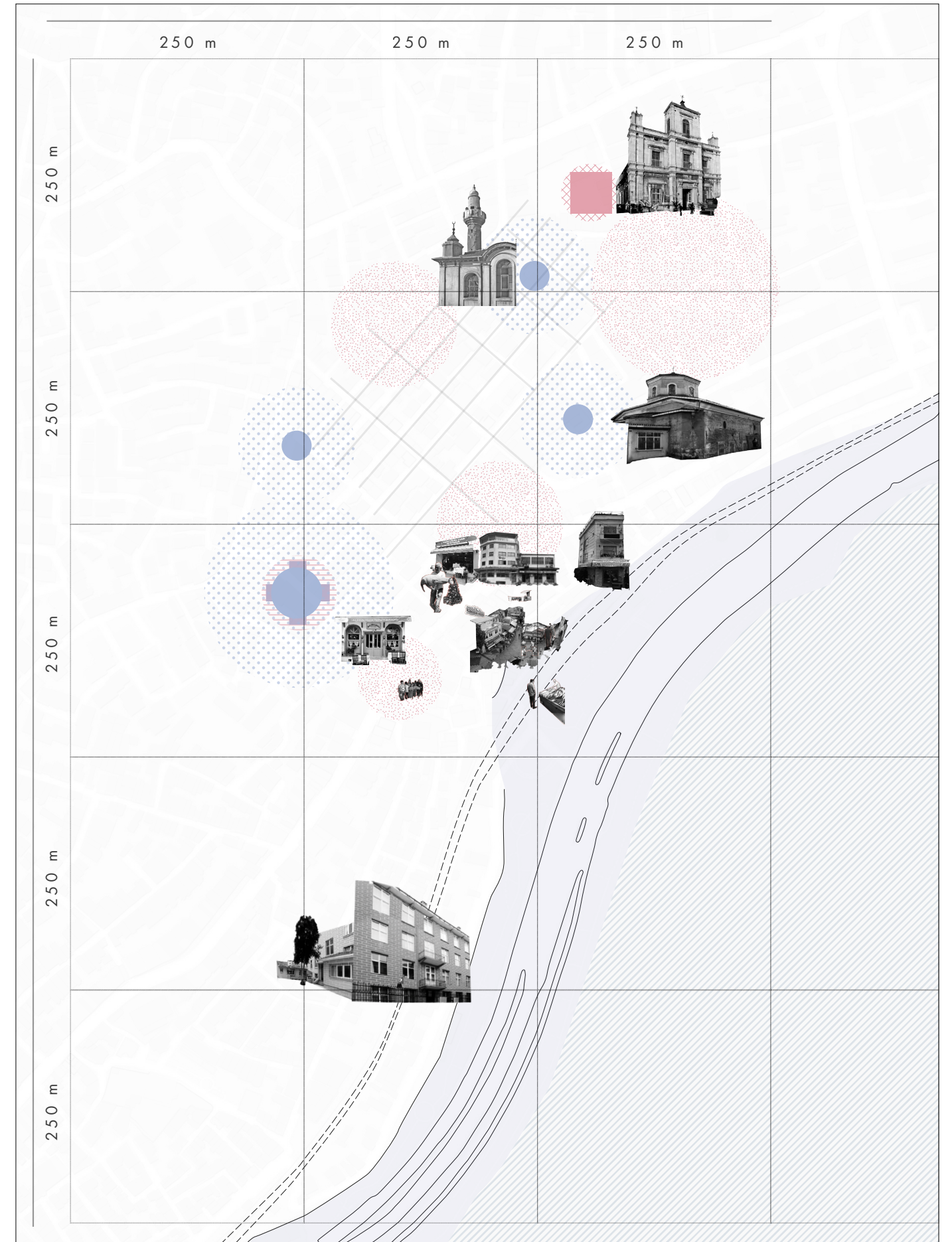
Samatya Square

Samatya as an Actor

Morphological Changes

Demographical Changes

Lifestyle



5.3.

Interpretation and Analysing of the all the New Maps

In this section, which does not present any new data, the factors that affect the concept of aura have been examined in the light of previously researched and embodied data. The numerous result from the data reinterpreted with personal experience and perspective is as seen on the right side.

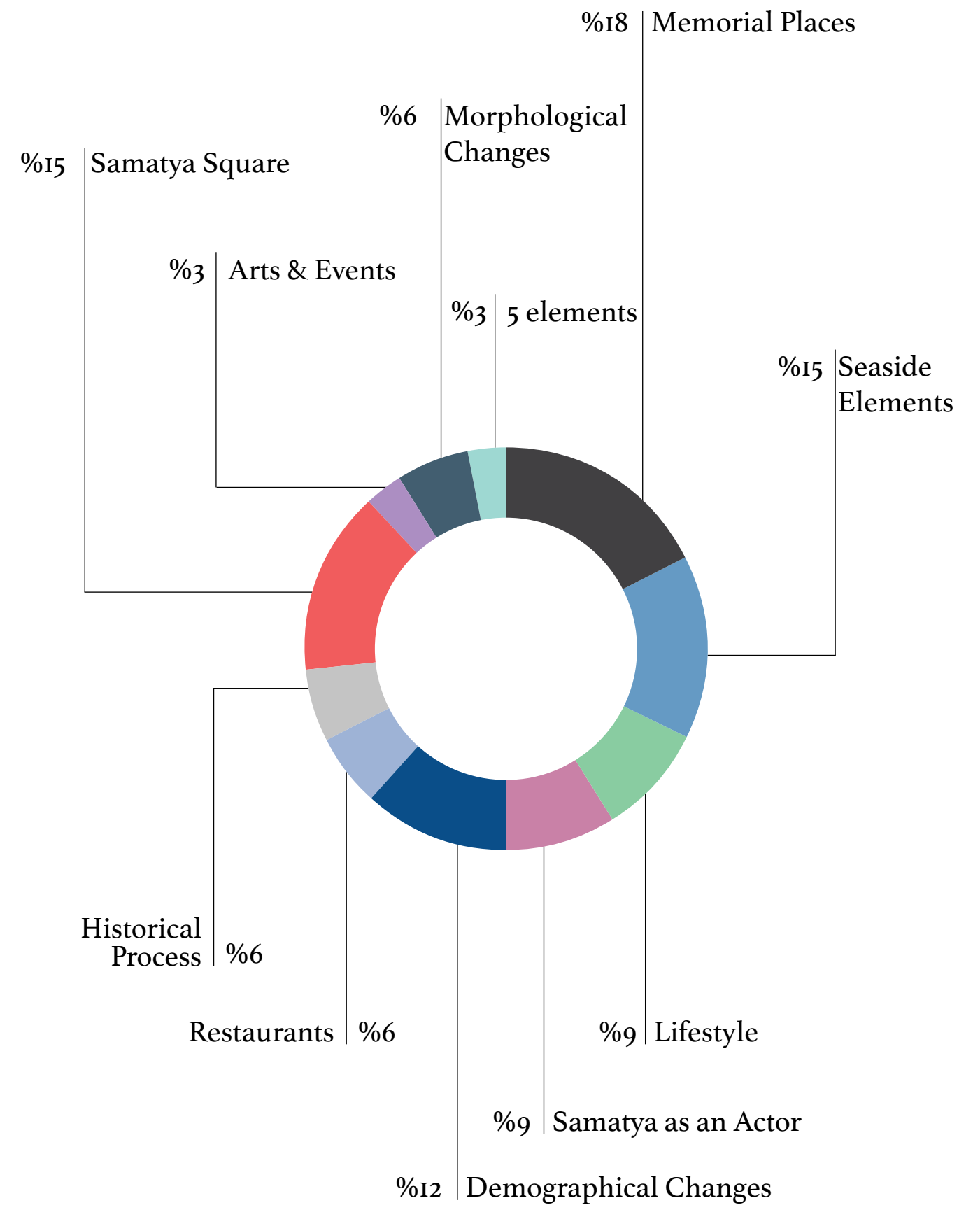
The factors affecting the Aura of the city were examined in Samatya. Memorial Places took place in the district's aura with the highest rate. All the reasons why these places remain in memory provide other factors. But when the perception is reduced and the only point in the memory is focused, the landmark places in the city remain. The most important of these appears as Samatya Square. Although it was created centuries after the installation of the neighborhood, it has managed to become the most important area in the neighborhood. The seashore, which has changed over the years and has lost its relationship, occupies the most important place after the square.

Keywords

Historical Process

Collective Memory

Multi Cultural



5.4. Conclusion

In this section, which does not present any new data, the factors that affect the concept of aura have been examined in the light of the previously researched and embodied data. The collected data was mathematically divided into percentages. It can be seen that these results can be gathered under three main titles. These main topics are as follows;

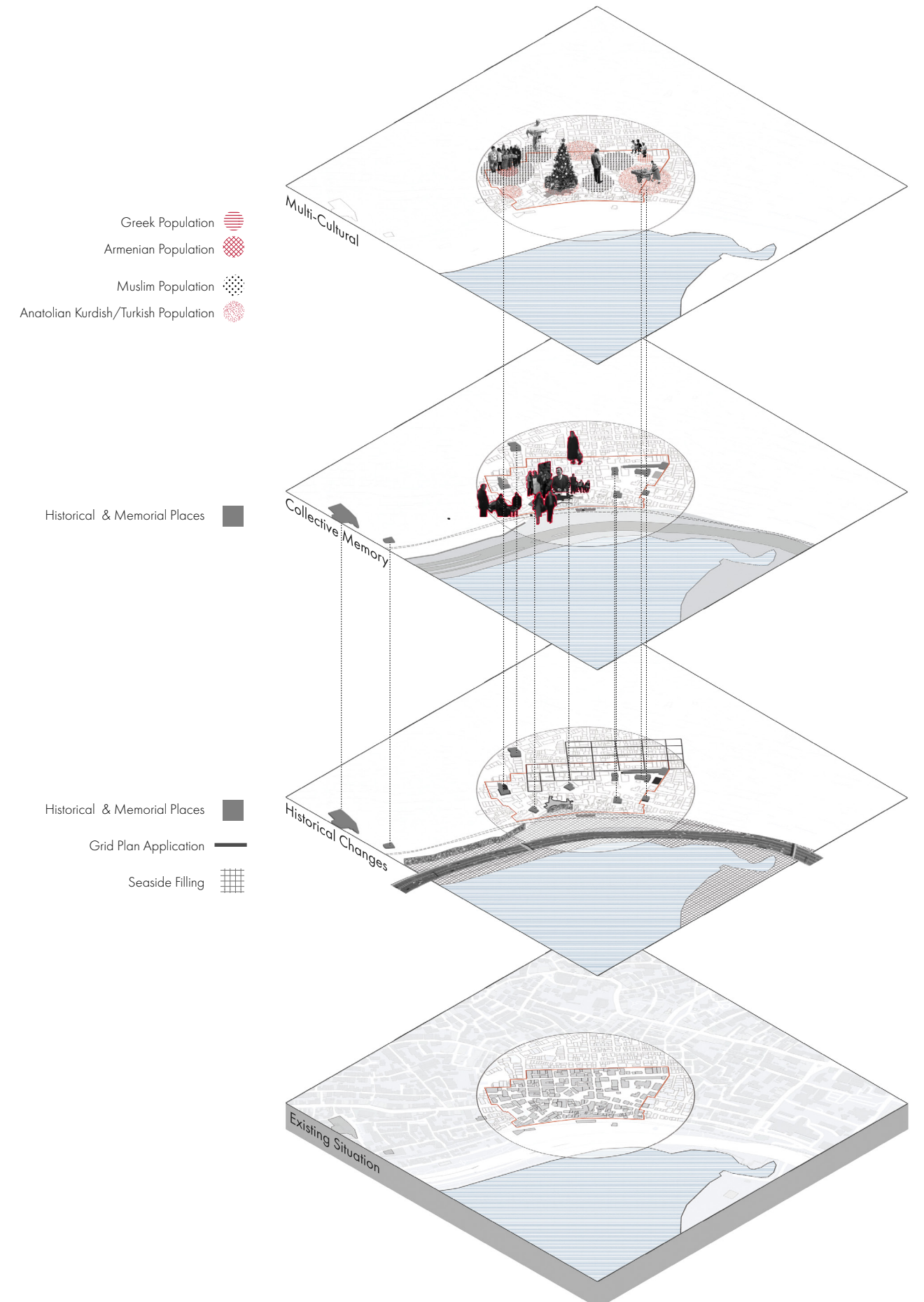
Historical Changes
Collective Memory
Multi Culturalism

When looking at Samatya, it is possible to say that one of the most remarkable features has been living for centuries. Every intervention has undergone an irreversible change in the texture of the city. The gradual cessation of its relationship with the sea over the years has created a radical change for the neighborhood. However, despite this change, he continued his daily life activities in his relationship with the sea. Samatya, known as the fishing town, is still a district where the most important and famous fish restaurants are located in Istanbul. It continues to maintain this feature for years. These changes, which have physically transformed into a completely different neighborhood, continue to maintain their current non-physical properties.

The factors that make up the collective memory help us to perceive and define that city. In other words, although the physical features of a city are remarkable, the most memorable features of the majority of people are factors affecting collective memory. The way people perceive and define a district creates the existence of that district. It turns into a place with people living and events in a space. The behavior of people living in it is shaped in accordance with the neighborhood in perceptions.

Samatya, which has many ethnic origins since its establishment, is the most visible feature of its character, and multiculturalism. It is possible to say that its multicultural structure has a great role in its daily life, architectural forms, street texture and even the menu variety in restaurants.

Remembering Samatya in a way, having information about that place or being there means not being indifferent to these features. It is possible to feel any of these features in the slightest news about it or in the smallest step in its street.



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