

HERENESS AND THERENESS:
MAPPING THE VISUAL EXPERIENCE OF THE URBAN LANDSCAPE IN
THE CASE OF ANKARA HISTORIC CENTER

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THE CASE OF ANKARA HISTORIC CENTER**

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ABSTRACT

HERENESS AND THERENESS: MAPPING THE VISUAL EXPERIENCE OF THE URBAN LANDSCAPE IN THE CASE OF ANKARA HISTORIC CENTER

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The present thesis study consists of a research that focuses on the visual experience of individuals in the historic urban landscape of Ankara. Together with their kinaesthetic and sequential experience and sense of position, the notions of hereness and thereeness are elaborated for the re-examination of the urban landscape and its image. While the image of the city plays a noteworthy part in people's awareness of and association with it, people's involvement in the holistic urban experience enriched by explorations and encounters with architectural and urban values, serves as a base to understand individuals' recognition of their environment and their positions and movements within the urban landscape. The thesis, therefore, proposes explorations for new argumentations to enhance the understanding and reading of the urban landscape and its image through individuals' experiences and their ability to identify the sequential parts and elements within the urban environment. The research is further elaborated through a case study conducted with a number of students of architecture in Ankara's historic centre, Ulus. The case study area and the students' visual experiences are examined through cognitive mapping including serial vision and narration. This approach has directed the research's development of a pedagogical methodology to be applied in the enhancement of architecture

students' mapping skills. Respectively to the case studies and their outcomes, the thesis aims to scrutinize the relationship between the individuals' construction of their perceived image to their experiences in the urban landscape, in light of their sense of hereness and thereeness.

Keywords: Townscape, Serial Vision, Cognitive Mapping, Narration, Ulus

ÖZ

BURADALIK VE ORADALIK: KENTSEL PEYZAJIN GÖRSEL DENEYİMİNİN ANKARA TARİHİ MERKEZİ ÖRNEĞİNDE HARİTALANMASI

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Bu tezde yürütülen araştırma, Ankara'nın tarihi kent peyzajında bireylerin görsel deneyimleriyle ilgilenmektedir. Kent peyzaj imgesinin yeniden incelenmesi için bireylerin kinestetik ve ardışık deneyimleri ve konum algılarıyla birlikte buradalık ve oradalık kavramları ayrıntılı olarak ele alınmaktadır. Bir yanda kent peyzajının imgesi, farkındalığımız ve onlarla kurduğumuz ilişkide kayda değer bir rol oynarken, diğer yanda mimari ve kentsel değerlerle karşılaşma ve keşiflerle zenginleşen bütüncül kent deneyimine katılımımız, bireylerin çevrelerini tanımaları ve kent peyzajı içindeki konum ve hareketlerini anlamaları için bir temel oluşturmaktadır. Bu bağlamda gerçekleştirilen bu inceleme, bireylerin deneyimleri ve kent peyzajı içindeki ardışık parçaları ve unsurları tanımlama becerileri aracılığıyla zihinlerinde oluşturdukları kent imgesinin anlaşılmasını ve kent peyzajının okunmasına katkıda bulunacak yeni argümanlar oluşturmaya yönelik bir araştırma yöntemi önermektedir. Bu araştırma bir grup mimarlık öğrencisinin katılımıyla Ankara'nın tarihi merkezi Ulus'ta gerçekleştirilmiştir. Çalışma alanı öğrencilerin önceki görsel deneyimlerine dayanan bilişsel haritalama yöntemini araştırma sürecinde alanı tanımak üzere gerçekleştirilen yürüyüşlerde seri görüş ve anlatı çalışmaları ile geliştirilmiştir. Bu

yaklaşım, mimarlık öğrencilerinin harita becerilerini geliştirmesine yönelik uygulanabilecek bir pedagojik yõteme yol göstermiştir. Bu araştırma, alan çalışmaları ve sonuçları ile ilgili olarak, bireylerin deneyimledikleri kent mekânlarına ilişkin olarak oluşturdukları imgeyi anlamlandırmaları ile kentsel peyzajdaki deneyimleri arasındaki ilişkiyi buradalık ve oradalık algıları ışığında ele almaktadır.

Anahtar Kelimeler: Kent Görünümü, Seri Görüş, Bilişsel Haritalama, Anlatım, Ulus

Dedicated to my beloved parents, who guided me through every phase of my life with happiness and laughter, my dearest sister Kübra who is always there for me, and my sweetheart Hüma.

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CHAPTER 1

INTRODUCTION

1.1 Aim and Scope

This thesis aims to examine individuals' sense of position, their sense of hereness and thereeness, in their visual experience of the urban landscape in its potential to form a coherent image of the selected case study area Ankara Ulus.

Whether we are aware of it or not, we are inhabitants and observers of the built environment. We carry out routines of everyday life in it and accommodate to it, as it is a part of our daily experience. While these routines may be actions of habits, cities offer new instances to their inhabitants – citizens. With its complexity in the form of settlements, paths roads and public spaces, cities present opportunities of newness to us. Its diversity both in its formal qualities and people of differing backgrounds gives ground to occasions for junctions to happen, for life and movement of people to mingle with the city. The city, is thus, where different actions and activities are presented. We observe the city with these events realised in real time. We see and conceive the built environment together with the urbanity and vitality it hosts.

Nonetheless, diversity of activities and vitality are not the only components of the urban built environment. The form of the urban space is also the subject of our interaction. We move along the arrangements of lines and spaces of the urban form. We see, perceive, and interact with the urban spaces through places and architecture. The form of the urban space is, thus, also a part of our day-to-day experiences.

But, how do we experience the urban landscape? How do we get an idea of our position in the places we inhabit, move along and maybe only pass through? Do we observe the activities that are taking place in it? Are the places creating an image in

our minds? Are these images separately observed or are they perceived in sequential order? Do we have a clear representation of the city we live in or are the images in our heads vague creations? Are there any characteristics images have in common?

While the questions may get augmented in number their aim is clear. To paraphrase the former mentioned, the thesis' focus is on the experience of the individual in the urban landscape. This perception through the experience of the individual of the urban space with its formal elements and the activities in between them is approached as the starter to build up an image, along with the exploration of the sense of place – in its awareness of being here and there. Even though the production of the said image seems to be a mental act, the very experience seems to be the initiator for it.

Kevin Lynch's¹ analyses of mental images through his and his teams' examination of cognitive mapping, together with Camilo Sitte² and Gordon Cullen's³ ideas on the relationship between the elements of the urban form and townscape are works that the thesis bases its methodology on. Sitte's depictions and representations of the urban form and Cullen's portrayals of it through the sequential walk and observations in serial vision, while transcribing them in sketches, underline the magnitude of the visual experience in the urban landscape.

Although the mapping of the urban landscape through the kinaesthetic experience and its visualisation in media like photography and sketching are proposed in the methodology of the thesis, the need to incorporate the experiences' stages, contents and meanings seeks a third dimension. That is narrating about the urban landscape.

¹ Kevin Lynch, *The Image of the City*, (Cambridge, Mass.: MIT Press, 1960)

² Camilo Sitte, *The Art of Building Cities: City Building According to its Artistic Fundamentals*, trans. Charles T. Stewart. (New York, N.Y.: Reinhold Publishing Corporation, 1945)

³ Gordon Cullen, *Townscape*, (London: The Architectural Press, 1961)

As the urban landscape becomes a subject to be perceived by the individual, or collectively, the human-centred approaches to understanding and comprehending it need a kind of a medium, where feelings, actions, ideas, experiences, personal and general outcomes and concerns of the individual are recorded. For the sake of this thesis and the newly issued theories and studies that support it, the technique of narration is used together with sketching and photographing during the different stages of cognitive mapping in the case study.

This technique of inquiry through the text of retelling of individual references to experiences can be used instantly in the visual experience of the urban landscape itself. Like sketching or taking photographs of some personal favourite places, maybe of a monumental tree, the act of narrating can become concurrent in its performative qualities. If one feels the need to sketch a sense of urban landscape they usually have three options; you may either be present standing having the object of desire to draw within your field of vision and start to sketch, or you may take a photograph or video of the object/s and then afterwards make a sketch of it.

If you were to choose the technique of photographing and its qualities to capture quick instances you might lose information on motion, like running people or cars near you, or the clouds' shadows moving on the ground or the façades of the buildings. If you were to choose the option of video recording, you might be able to capture both the instances you would be able to photograph and the movements of objects nearby. Still, both photographing and video recording have the disadvantages of being static and in a fixed frame of reference, even if you were to move the lens towards your object of desire. You and the lens capture a selected view, in a selected short time of an instant. However, if you, as an individual, decide to stay, move about, the desired object and start to sketch, due to its longitudinal timing need, the ability to move oneself and their vision and focus on many objects, and the perception of noises and smells; you might observe new info on movement, sound, light, change of activity, and many more.

An hour-long recording of a video compared to a short one of only 1 minute or even 15 seconds would deal with observations of much greater differences. Yet one has not to leave the digital world to see the physical. Walks at the human level in the digital and virtual streetscapes can be used as commonly as the city navigation platforms which represent the city in maps or map-like abstractions.

What these changes in the media of inquiry do not have, are thus, their ability to superimpose narration or information via sound into the recordings through photography. Although videos are accompanied by sound and therefore records of narrations, videos cannot be printed in the two-dimensional world of any paper. The performative act of apprehending our experiences and retelling them into narrations requires its overlapping on top of the conventional methods of media and representation. The narration, along with its themes and meaning is therefore implemented as text, concurrently with sketching, photographing and constructing of mental and physical images to identify the ways the individual makes sense of the places they choose to partake in – furthermore, as in their position through their sensing of here-ness and there-ness.

1.2 Methodology

In the thesis the method of conducting a case study with the participation of students of architecture is adopted. The literature review – on place-making, townscape, urban landscape and conventional, narrative and experience mappings, to be discussed in Chapters 2 and 3 – has been used as a theoretical base for the case study's structuring and design. Following the aim of the thesis, the case study will focus on the relationship between individuals' sense of position, here-ness and there-ness, to the urban landscape and its elements. By doing so, through the findings of the case study, concerns about the legibility and imageability of Ulus and its urban landscape are examined.

The main frame in which the case study is constructed is the formerly explained ways of representing; the producing of a series of cognitive maps by the participants of the case study following their individual kinaesthetic experiences in the urban landscape of Ulus, through media of sketching, photographing, and narrating. The holistic perception of the urban landscape requires the performative qualities of the kinaesthetic experience and observations, and thus the sense of hereness and thereness, on the urban landscape via serial vision and sequential movement make up the basis of the methodology.

The individuals are selected by voluntary participation of students of the Department of Architecture, at Ankara Yıldırım Beyazıt University. Twelve students were chosen to participate in the case study. Since participation was voluntary, the group consisted entirely of women. The majority of the students, who range in age from twenty-one to twenty-five, have a long history of living in Ankara. Since they have been directly involved in Ankara and Ulus through projects or independently, they have a thorough understanding of the city and its historical centre. Consequently, all participants have a certain degree of acquaintance with the subject area of the case study.

When evaluating the participants, inquiries on the participants' recollections of Ulus and the frequency of their visits to the area were made. Short narrations of their memories of a preferred trip to Ulus are requested. The need for seeking such a question was the search for their preferences for specific monumental landmarks and places, as well as their knowledge of or lack of those. Discovering how they perceived Ulus' boundaries and its outlines was another objective of those queries. Although I will evaluate these findings more substantially in the maps of each individual and then in their discussion on their collective grounds and differences in Chapter 4, the initial inquiry stated a common and fundamentally basic knowledge of the architectural and urban values of Ankara and Ulus.

The case study is designed in three stages. Participants have been given guidelines to realise each stage accordingly.⁴ Stage 1 is to be performed before a re-visit to the case study area, Stage 2 is to be completed with the actual presence in the urban landscape. And lastly, Stage 3, is the refining of personal findings into maps.

In Stage 1 the participants are asked to produce a basic sketch-like map of Ulus. Stage 2 is designed in two parts, where the participants are requested to walk in two separate routes and take notes according to the given guidelines. Stage 3 is the representation of their findings into two cognitive maps. The first of the two routes in Stage 2 is a free walk and wandering in the urban landscape of Ulus. The participants are given no direct instruction on where to go to. They are free to walk in following their instincts as individuals and as architectural students. The second route of Stage 2 is a predetermined route with a fixed start, finish and points to stop in between.⁵

In Stage 2 the participants are instructed to take notes on their sense of position and the visual inputs they see along their kinaesthetic experience in their sequential encounters with the elements of the urban landscape. To record their experiences, they are asked to think about their motion and serial vision and sketch and photograph everything they think is worthy of elaborating. Accompanying to sketching, photographing and their experience in serial vision is the technique of narration. Participants are to narrate their experiences in the urban landscape in line with their sense of position. All three parts of Stage 1 and 2 of the case study is accompanied by various forms and amounts of narration, from lists of keywords to personal narratives of the participants' kinaesthetic experiences in the area.

Afterwards, in Stage 3, two cognitive maps are produced with the notes and findings of Stage 2 –one for the stage for the free route and one for the second part, the

⁴ See Appendices B Case Study Participant Guidelines.

⁵ See Appendices C 4. Maps and Stops of the Predetermined Route

predetermined route. Each cognitive map – one from Stage 1 and two from Stage 2 – has its own aim in inquiry. The first map, the sketch-like memory-based cognitive map, with its concern with participants' movements in the urban landscape, other than the previously mentioned borders and outlines of the case study area, aims to determine whether the participants have fundamental ideas about whether the values they choose to mention are in sequential order or not. The first part of Stage 2 is concerned with the participants' free walk and drift in Ulus. It aims to examine their inclination, pull and push towards certain urban landscape elements, and intends to observe participants' directional choices, and how they branch out from their starting point. In the second part, the aim is to observe if the participants can detect certain architectural and urban values in their sequential positions and experiences within the urban landscape. The predetermined route of the second part of Stage 2 consists of points to stop and make observations by. They are not random points along the route but are specified according to Gordon Cullen's ideas on optics, place, and content.

As the second stage of the case study is to be carried out in kinaesthetic experience in a sequential order in the urban landscape, unbeknownst to the participants, their maps and narrations served as a base for data collection on their awareness and ways of representing their sense of being here and there and their ability to transform their ideas through the technique of mapping.

As the inquiry and the outcomes of the case study will indicate, the thesis also deals with the pedagogical method in which students are to be observed on the improvement of their skills to represent their findings and ideas through cognitive mapping.

1.3 The Definition of the Problematique

The primary objective of this section is to address the reason behind selecting Ulus as the case study area. Ankara and its brief of urban development, and its history in

relation to maps, engravings and urban values, Ankara carries a great deal of historical assets both in its urban and architectural chronicles and in its eventfulness in aspects of human relations.

If one were to visit Ankara and ask its citizens ‘‘What places should I visit, where should I go?’’, or ‘‘What activities does Ankara offer at this time of the year?’’ a selected list of answers may emerge. Common places and common activities, preferences for indoor spaces rather than outdoors, maybe a complaint for the lack of life in winter. Although the answer here listed may seem straightforward and shallow for some people, my personal experience and talks with many people of varying ages make up a dark picture of Ankara, but only at first glance. Ankara and especially its centres, Ulus and Kızılay, are very well capable of offering many places and differing dynamics in urban life.

Although both of the centres were subjects of development and conservation in the decades to come, the dramatic changes due to the shift into the Republican Era made Ulus, the more historic centre, give its place and significance to Kızılay. Despite that transition of importance, Ulus district did not lose the architectural and urban values that she is a host of. There are radical changes in Ulus, in its plans and image due to successful or problematic executions regarding conservation. Yet there are also long-lasting architectural and urban values that have stood the test of time – the Ankara Castle being the most prominent one.⁶ Mostly visible considering its grandeur in scale and its position in the topography of Ankara, the castle can be considered as one of the most notable element in the image of Ankara. It is also a place of frequent

⁶ Mehmet Tunçer has a collection of books concerning the developmental stages of Ankara and Ulus, in relation to their history and studies of conservations and restoration critics. See; Tunçer, Mehmet. 2021. *Tarihsel Çevre Koruma Politikaları: Ankara*. Ankara: Net Kitaplık Yayıncılık.,
Tunçer, Mehmet. 2022. *Ankara (Angora) Şehri Merkez Gelişimi (14.–20. YY)*. Ankara: Net Kitaplık Yayıncılık., and
Tunçer, Mehmet, Yalçın Necati, Sönmez, Savaş. 2022. *Doğal, Tarihsel ve Kültürel Değerleriyle Kaybolan Ankara*. Ankara: Gazi Kitapevi.

visits for both the citizens of Ankara and tourists. Its weight in importance and its permanent physical quality and durability make the castle a constant in the image of Ankara and Ulus. Where fluctuating but gradual changes in the totality of values occur, the endurance of the castle against alteration and its capacity to transform render Ulus a consistent urban landscape.

Nonetheless, even if Ulus gives ground to many values both on the architectural scale and in urban, its image looks damaged. Changes and neglect, have given way to disorder, where numerous and dispersed architectural and urban values are scattered in the urban landscape of Ulus. The values of the urban landscape of Ulus are therefore difficult and troublesome to observe. Elements of importance, whether a landmark or a sculpture in a park, are disorganised, they do not form a coherent whole and image.

Then, the thesis questions, in the context of Ulus; how can Ulus be perceived as a whole? Could Ulus have an image where the elements of value in its urban landscape are recognised?? Are the scattered elements in sequence or are they too dispersed? How would an individual see and perceive them, and move to the next element of value? Would the individual frame Ulus as a meaningful place with its actual image?

Along with the changes and permanence Ulus has faced, it is also a place of diversity. Due to its centrality, it is a place where different groups of people engage in a variety of activities. While it accommodates crowds, it is also a place of transition to various districts of Ankara, a distribution point of junction.

All these qualities of Ulus, its historical background, its central position, its architectural and urban values which might not be apparent to everyone, its diversity of people, and many more qualities to be examined in the following chapters, collectively demonstrate that Ulus possesses the potential to establish its unique image. Still, the very question, of whether this image is legible, is missing.

The problematisation of the case study area as Ulus, thus, seems to be appropriate to the research. The urban landscape of Ulus has plentiful data to rely on in the thesis

search of inquiry. Selecting various degrees of these and conducting a cohesive case study would, therefore, help the examination of its potential coherent image.

CHAPTER 2

ON TOWNSCAPE AND URBAN LANDSCAPE

2.1 Studies on Form, Image and Vitality in Urban Design

To understand the relationship between townscape and its connotations, it is necessary to emphasize certain discussions regarding the definition of urban form, its relevance to defining a city, and the impact of place-making on townscape.

Ali Madanipour points out many arguments on the design of urban space.⁷ While stating that the term ‘urban form’ has undergone diverse definitions due to its study from the views of various disciplines and their different approaches to it, the term itself has been equated to ‘townscape’ through the lens of Smailes in 1955. Urban form here is stated as the ‘urban equivalent of landscape, comprising the comprising the visible forms of the built-up areas’.⁸

Another discussion is brought up by Herbert and Thomas⁹ in their identifying urban form by three components – land use, layout or street, and buildings’ architectural style and design. Madanipour states that these components’ parts and their detailed aspects used in a geometrical sense have been defined as urban form.¹⁰

⁷ Ali Madanipour, *Design of Urban Space* (England: John Wiley & Sons Ltd.)

⁸ Ibid., 31-32.

⁹ Madanipour, *Design of Urban Space*, 32
See: D. T. Herbert, & C.J. Thomas. *Urban geography: A First Approach*, 1982

¹⁰ Ibid.

Yet these introductory discussions only deal with the spatial arrangement of urban form and lack the needed social expression, like the value-driven interrelationship between the people who build and use the urban fabric.¹¹ Featuring urban activities with residential and non-residential patterns and their interaction in between, the urban form can be seen as an expression of the built environment in which all these urban activities take place.¹²

This feature of the urban form aligns also with what Ali Madanipour refers to as the way urbanites relate to one another in space. Whether individualistic or in groups, they have a dynamic relationship to urban form's physical and social dimensions. He states, 'Physical fabric is produced and conditioned by different social procedures. At the same time, the form of urban space, once built, can exert influence upon the way these procedures recur. On these bases, it is possible to envisage urban form as the geometry of a socio-spatial continuum.'¹³

Having outlined the definitions of urban form, the approaches to its study remain unaddressed. Madanipour summarises that the study of urban form can be identified through the frameworks of two disciplines that seem to overlap in the fields of urban design and urban planning – these are the studies through geography and architecture. Geography contemplated urban geography in describing the earth's surface as phenomena and architecture seemed to concern itself with single buildings' designs and construction. While architecture extended its initial outlook to the entire cities and saw them as physical entities, the study through urban geography worked along with urban sociology and shifted its attention more to the

¹¹ Ibid., 33.

¹² John Brotchie, Peter Hall, Peter, Peter Nijkamp, 'Introduction'. In *The Future of Urban Form*, ed. John Brotchie, Peter Newton, Peter Hall, Peter Nijkamp, (New York, NY: Routledge, 2017), 6.

¹³ Madanipour, *Design of Urban Space*, 33.

urban spatial structure of those cities along with the people living inside them. According to Madanipour, the urban fabric had been left to be the domain of urban architecture and the link between the two has been outset by urban morphology. Yet, urban morphology remains on the front line for architecture and geography rather than urban landscape – which attempts to associate and describe the physical spaces’ transformations to the principal social changes that the cities have undergone.¹⁴

Then, what are the social development and diversities that cities highlight? How do we as individuals and citizens take into consideration the vitality of the city around us? How do these social dimensions within a city take place? And what kind of qualities does the urban place where these social dimensions happen, have?

John Montgomery in his article ‘‘Making a City, Urbanity, Vitality and Urban Design’’ stresses his search for expositions on urbanity, moreover, the fundamentals of good city form, street life, activity and urban culture; he discusses what makes up a successful urban place. He sees the city to be a ‘phenomenon of structured complexity’ with a tendency to have a city form that is both legible and reasonable, and places to accommodate diverse meetings, transactions and comings and goings.¹⁵

He addresses place together with a city’s providing of vitality, raising the question of what should the city affiliate with to come up with a picture of a good city from where urban quality or the sense of place is eminent. Here Montgomery is straightforward in his statements; in order to design a new city piece, one must consider place-making unitedly to ‘activity, image, and form’. These should be treated concurrently and successively and all three should complement each other.

¹⁴ Ibid., 34-35, 53-55.

¹⁵ John Montgomery, ‘‘Making a city: Urbanity, vitality and urban design’’. *Journal of Urban Design*, no. 3:1, 93. DOI: 10.1080/13574809808724418

This cocktail of elements with their characteristics and qualities they bear are the ones that produce good places.¹⁶

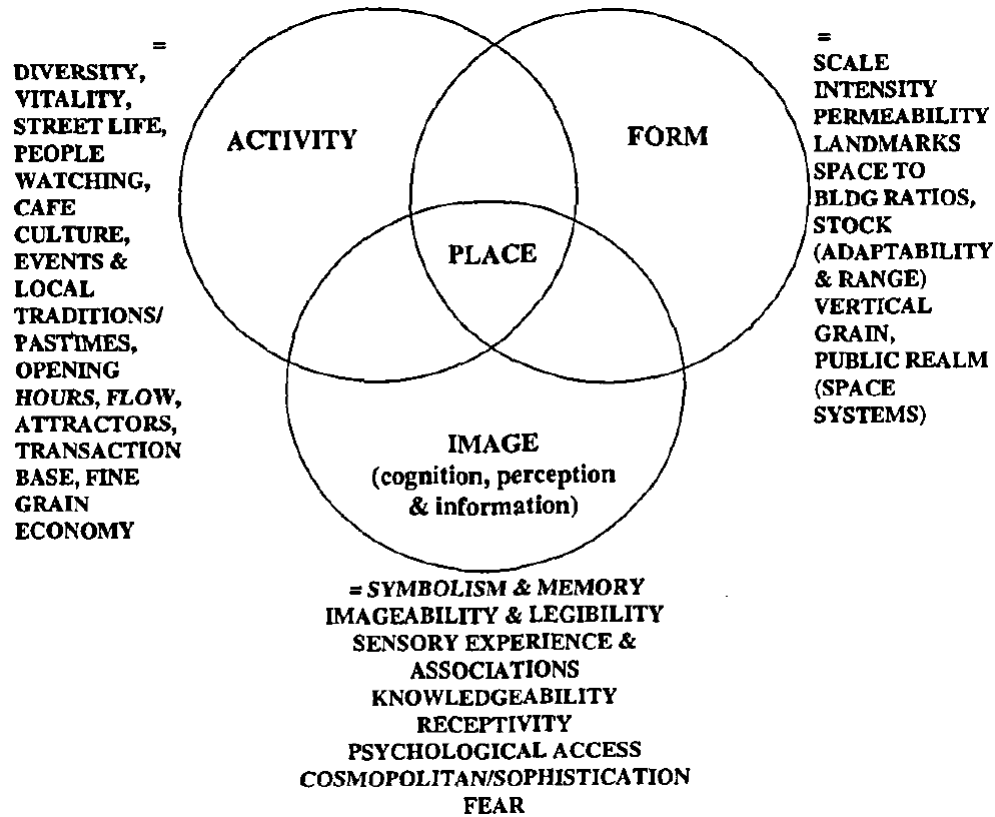


Figure 2.1 Montgomery, Policy directions to foster an urban sense of place.

For Montgomery activity stems from two concepts that are distinct yet interconnected – vitality and diversity. Explaining his ideas on successful urban places and their tendency to have an active and recognizable public realm, he likens it to the city’s space system in which movement, exchange and meetings occur. Stating that “without activity, there can be no urbanity” he stresses that only with intricate diversity of economic activity and primary land uses can long-term urban

¹⁶ Montgomery, “Making a city: Urbanity, vitality ...” 97, 113.

vitality be attained. For him, successful places seem to enjoy a unique pulse or rhythm, an ‘*élan vital*’. Yet again this life force and the urban quality must be elaborated in broader terms than just the physical attributes of buildings, spaces, and street patterns. Urban quality for Montgomery is not only the proper combinations of physical elements like scale, architectural form, landmarks and vistas, meeting places and open spaces and many others, but a conceptualization where urban quality is closely connected to cultural, psychological and social dimensions of place.¹⁷

Similarly, yet disparate in their view, according to Montgomery, there are some alternative perspectives on what establishes urban quality or the sense of place. For instance, Cullen prioritizes the physical aspects of urban design e.g., design styles, ornamentation, spatial layout, gateways, landmarks, vistas, and the like. What for Montgomery seems to be the objective and rational classical view. On the other hand, scholars like Alexander and Lynch emphasize the psychology of place with their emphasis on mental maps, which Montgomery regards as a subjective and romantic view of urban design.¹⁸

Although having covered the issue of place-making, mostly in the light of Montgomery’s scrutiny, the term place together with its attitude towards identity is yet to be elaborated.

In his book *Genius Loci, Towards a Phenomenology of Architecture*¹⁹, Christian Norberg-Schulz exemplifies that acts and happenings ‘‘take place’’ to state that any occurrence is insignificant and pointless unless referred to with a locality. For him, place is beyond a mere abstract location but is ‘‘a concrete term for environment’’.

¹⁷ Ibid., 95-98, 100.

¹⁸ Ibid., 95.

¹⁹ Christian Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture* (New York: Rizzoli)

A collection of things with texture, shape, and colour, in which those resolve into an environmental character. This character or atmosphere is the “essence of place”.²⁰

Norberg-Schulz discusses the phenomena of place with analysis of the categorisations of space and character and structures the term with interpretations on landscape and settlement. He states: “Whereas ‘space’ denotes the three-dimensional organization of the elements which make up a place, ‘character’ denotes the general ‘atmosphere’ which is the most comprehensive property of any place.” He illuminates his descriptions of the phenomena by expressing that various actions require a place with distinct qualities. If one is to travel to a foreign city, they are captivated by its unique character, which becomes a significant part of the whole experience they are in.²¹

Interdependent on Norberg-Schulz’s remarks on the weight of the character in one’s experience in a visit to a new city and Montgomery’s reflections on the life force a successful place seems to have, Ali Madanipour gives referential examples by Tuan and Massey²² to draw attention to the conception of place as a contested space with fixed meanings and identities, lacking dynamism. Tuan sees place as a “centre of felt value”. Place, for him, is linked to feelings of safety and stability, where people can meet their biological needs. This assertion captures a contrast between place and space. While he recognises space with its granting for freedom and movement to occur, place is expected to provide a pause and security.²³ Massey on the other hand, argues that if dynamism in the conceptualization of space and time is to be thought

²⁰ Norberg-Schulz, *Genius Loci*, 6-8.

²¹ *Ibid.*, 11, 14.

²² See: Y. F. Tuan, *Space and Place: The Perspective of Experience* (London: Edward Arnold, 1977), and D. Massey, *Space, Place and Gender* (Cambridge: Polity Press, 1994)

²³ Madanipour, *Design of Urban Space*, 23-24.

of, place can be interpreted as open and porous. Place for her is not set, it is debatable and diversified and its identity is constructed through combinations of social relations. She claims that the distinctiveness of a place is formed not by setting rigid boundaries around it and defining its identity in opposition to what lies beyond, but rather partially through the specific combination of links and interconnections with that 'beyond'.

So, how do these readings on place and its notion of possessing a character and atmosphere, a life, together with its debate on its portrayal of openness and providing a pause to space, reflect into a discussion of the identity a place specifies? How do we relate ourselves to places and their corresponding urban and architectural forms?

Although the identity of a place can be thought of as 'what place seems to be actually like', it also carries an objective quality to it.²⁴ Even if represented as the multiplicity of social practices and identities, the conceptualisation of place with its dynamic nature is faced with any changes that might occur at any given time and in the same way, with fixities at any specific time corresponding to the prevalent frame of reference. Nonetheless, these instances in time will certainly and gradually change and so, the identities of places will be constantly redefined.²⁵

These appear to align with what Montgomery defined as 'psychological access', our feeling of involvement to a place through its identity, and the 'receptivity' of a place, its acceptance to outsiders;

Overtime, successful places come to represent a sense of identity for their users (in the sense of identifying with a place). And this often results in a sense of belonging to a place, of feeling involved and taking an interest or perhaps even an active part in its affairs. This we term psychological access,

²⁴ Montgomery, "Making a city: Urbanity, vitality ..." 100.

²⁵ Madanipour, *Design of Urban Space*, 25.

and places which achieve this are much more likely to be respected and looked after. This sense of local ownership, however, must also allow for tolerance of strangers, so that successful places engender respect for the place and its people, but also for those who visit. This we term receptivity.²⁶

An alternative way of involvement other than a place's non-discrete identity can be via the architectural form. If accepted to be the contact between space and mass, architectural form becomes the expression of the philosophical interaction it hosts between the two. It meditates these philosophical involvements in the relationships between nature and man, man and nature and the universe. Nonetheless, like the changes in said places and their identities over some time periods and their fixities that hold certain references to them, cities and their corresponding architectural form need to show modifications and revisions in the historical timeline.²⁷

In his book 'Life Between Buildings' Jan Gehl²⁸ with an art-historical point of view (and with a European stand) delves into the periods and the progress city forms have faced. He begins his elaboration by stating that with the exclusion of some planned late-medieval colonial cities, there was no meticulous planning of cities in the eras between the years 500 and 1500. Their development was in times of need and was shaped through its citizens over many hundreds of years in a slow process where constant adaptation and adjustment were made. So, the city and thus its architectural form was not seen and moulded to be an end goal but it was formed according to its use gathered with the abundance of the collective experiences it held.

With the Renaissance came the transition from the freely evolved city to intentionally planned ones. During this era, the focus was mainly on the aesthetics of the city and its structures and the visual elements, which were developed and turned into criteria

²⁶ Montgomery, 'Making a city: Urbanity, vitality ...' 102.

²⁷ Edmund Bacon, *Design of Cities*, rev. ed. (U.S.A: M.I.T Press, 1975), 16.

²⁸ Jan Gehl, *Life Between Buildings*, trans. Jo Koch (Washington DC: Island Press, 2011), 39-46.

for good urban design and architecture. These works were conducted by planners – a distinctive group of professionals – who not only took the tasks of building cities but developed also ideas and theories on what the cities ought to be – what their visual expression should be.

A second jump in planning was set with functionalism in the first decades of the 1900s. In this era, the physical and functional aspects of cities and buildings and their medical compensations were established as a planning dimension separate from, but also complementary to, aesthetics. The functionalists did not address the psychological and social aspects of building and public space design. They did not consider that architectural design could influence play activities, social interactions, and opportunities for meetings. Consequently, streets and squares got erased from the new construction projects and city plans and not until the 1960s and 1970s, once functionalist cities were built, was it possible to assess the outcomes of the one-sidedness of the physical functional planning.

Yet, cities still do have streets and squares. They have not vanished or gone. They have been studied and thus far are being studied. However, the means the studies have been conducted have differed. Kostof reasons the architects and the architectural historians for the exercises on squares to be endorsing on form rather than over content. He points to the limitations of formal approaches:

The limits of this formal approach to open spaces are obvious. More recent scholarship, by contrast, focuses on the uses of public space. An account of squares from this viewpoint inevitably becomes a social history. This is not to say, of course, that the physical side can be ignored- every social activity must, after all take place in a physical environment of some sort, more or less designed. It means rather, that while the uses are grouped and typified, the settings, historically specific, must be brought in by way of example as needed.²⁹

²⁹ Kostof, *The City Assembled*, 152.

These comprehensive discussions conclude why the urban identity is shaped not only by its physical elements but also by the social ways of life in that city; for a city is the identification of its sum of tangible and intangible aspects, the former being its physical entity with the corresponding collection of spaces and the latter being the social structure and cultural life it supports.³⁰ Seeing as urbanity is dependent on activity and without activity, urbanity cannot be thought to be achieved, the mentioned abstract dimensions that cities bring into the argumentation of the discourse of good urban places and urban identity underlie certain dynamics of activities.³¹

Edmund Bacon in his book *Design of Cities* converses that to delimit space to its structural devices is one thing to do. But to introduce space with a spirit with their relations to the activities that take place in it is another way of seeing it. The activities in space are what evoke certain emotions and scenes in the people who engage in them. For him, architecture envelops both the structural devices and the spirit.³²

Jane Jacobs³³ argues about the role of activity in the built environment. For Jacobs, the production of the built environment and the quality it holds is made possible through activity. She identifies four crucial factors that govern and establish the conditions for activity: a combination of primary use, intensity, permeability of the urban form, and a blend of building types, ages, sizes, and conditions. Others like

³⁰ Cana Bilsel, ‘‘Ankara’da Kentsel Bařkalařım Karřısında Kentsel Kimlik Sorunu: Kent Merkezleri ve Kamusal Mekanlar’’, *Dosya 10.2*, no: 67 (February 2009): 34, 36.

³¹ Montgomery, ‘‘Making a city: Urbanity, vitality ...’’ 97.

³² Bacon, *Design of Cities*, 18.

³³ Jane Jacobs, *The Death and Life of Great American Cities*. (New York: Random House, 1961)

Jan Gehl base the success of urban places on public spaces and street life through the diverse ways in which activity takes place within buildings and spaces.

Both theoreticians' assertions seem to merge with Montgomery's notions of vitality and diversity. According to him, activity is the result of these two notions. He sees the concept of urban vitality in its relation to being able to open the possibilities for transactions to take place in longer and more extended segments of time, and over time to develop a pattern of increasing complexity. Yet for diversity to work, the essential key is its sustenance in being present, being within a simple distance of travel, where you would encounter a great number of people of different dispositions and tastes. Diversity for him is found in the comparably high population density.³⁴

He elaborates:

It is important to recognize that successful urban places tend to have a more active (and certainly recognizable) public realm: a space system for the city in which meeting, movement and exchange are possible. But we must also recognize that, whilst the public realm is a pre-condition for public social life, it also provides the opportunity for people to perform private as well as public roles. This certainly means that public space is multi-functional, and also, by implication, that there are many different types of space and purposes to which it can be put. This includes, of course, meeting places and spaces which symbolize shared memories, customs and traditions, which leads us to consider the role of meaning or image in place making.³⁵

His words of choice in ending this argumentation with meaning and image can be read with a connection to Camilo Sitte's discussions and analysis of the urban form.

³⁴ Montgomery, "Making a city: Urbanity, vitality ..." 98, 99.

³⁵ Ibid., 100.

2.2 Camilo Sitte and the Picturesque

Although the polemics about townscape were held generally in the English context and consequently in the international agenda, the roots of the Townscape Movement go back to Camilo Sitte's work, *Der Städtebau nach seinen künstlerischen Grundsätzen*³⁶. The focus of his scrutiny was mostly on the image quality, Sitte had envisioned and elaborated through his thorough examinations. In his introduction to the book, he begins stating his objective with a debatably romantic attitude:

Memory of travel is the stuff of our fairest dreams. Splendid cities, plazas, monuments, and landscapes thus pass before our eyes, and we enjoy again the charming and impressive spectacles that we have formerly experienced. If we could but stop again at those places where beauty never satiates, we could bear many dreary hours with a light heart and pursue life's long struggle with new energies. Assuredly the imperturbable lightheartedness of the South, on the Hellenic coast, in lower Italy and other favored climes, is above all a gift of nature. And the old cities of these countries, built after the beauty of nature itself, continue to augment nature's gentle and irresistible influence upon the soul of man. Only the person who has never understood the beauty of an ancient city could contradict this assertion.³⁷

His yearning for the beautiful ancient city is underlined in his aim. He attempts to establish a new picturesque understanding in the design of urban spaces. This understanding should be able to express and evaluate civic life which would be executed through precision in design like the old masters and their results.³⁸ By referencing the eras of the Middle Ages and the Renaissance, Sitte makes a call to the "ancient times, wherever fine arts were held in esteem". He criticizes modern city planning with implications that the relationship between the built-up and open areas lacks the character of enclosed effect and that the executions in right-angle

³⁶ The book is commonly translated to English as "The Art of Building Cities".

³⁷ Sitte, *The Art of Building Cities*, 1.

³⁸ *Ibid.*, 72.

intersections and straight lines do not permit any display of the public. The modern street patterns, for him, are excessively, long, and open streets, rectangular and blocks are isolated through said corners.³⁹

His persistence in accusing modern planning of its inclination to divide every spatial component into blocks is also due to its generating of loss of feelings of enclosure and compactness that the old cities so easily have provided; and the modern tendency of placing every kind of monument in the centre of an open space. For him, the act of isolating everything is a rage, “truly a modern sickness”.⁴⁰ He accentuates his rage on the relationship between monuments to buildings and public squares; such as church plazas, city halls and marketplaces, as;

We constantly seek the largest possible space each for each little statue. Thus we diminish the effect that it could produce, instead of augmenting it with the assistance of a neutral background such as painters have used in their portraits. This explains why the ancients erected their monuments by the sides of public places as is shown in the view of the Signoria of Florence. In this way, the number of statues could increase indefinitely without obstructing the circulation of traffic and each of them had a fortunate background.⁴¹

Like the case of monuments, Sitte points out some of the relations regarding the position of churches. He states that even if it seems to be the convenient way to place a new church nowhere but the centre of the designated site, with its four faces free to look upon, that sort of positioning has few advantages. It impairs the impact of the structure and its potential to be focused on by its evenly distributed circumference. As all perspective effects rely on adequate distance, every organic relationship

³⁹ Ibid., 54, 55.

⁴⁰ Ibid., 19, 67.

⁴¹ Ibid., 12.

between the open space and its enclosure becomes unattainable, as “ A cathedral requires a foreground to set off the majesty of its façade.”⁴²

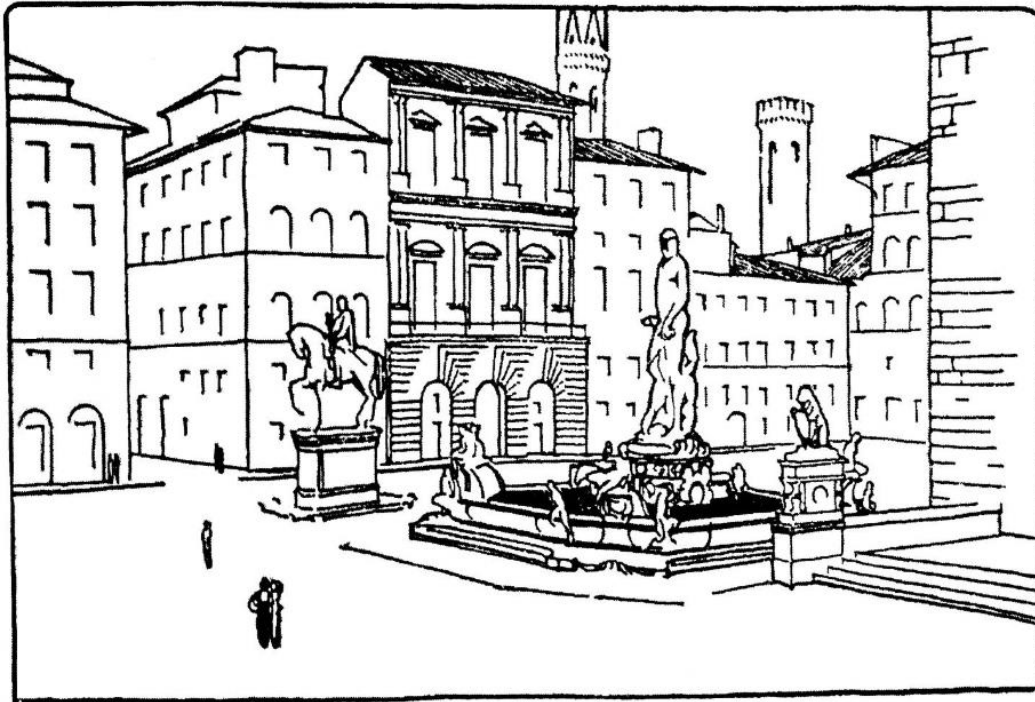


Figure 2.2 The Art of Building Cities, Florence, Piazza of the Signoria.

As seen in his choice of words like ‘foreground’, ‘background’, ‘majesty’ and ‘façade’, Sitte’s choice of media demonstrates the emphasis on his eagerness to discuss cities not only in their formal qualities but together in their picturesque manner and visual reading. He translates his ideas mostly through plans in and in between his texts and by use of photographs and sketches of places with their features in three dimensions and perspectives.

Although Sitte’s writings have a tone and view of aesthetic and intuitive quality, it is beneficial to remember their use in the establishment of the Townscape

⁴² Ibid., 18.

Movement, where Sitte's intentions evolved and helped the movement's criticism of inhuman qualities of the newly theorised modernistic cities, which were productions of city planners and architects – like Le Corbusier - who worked regarding their promotion of modernistic ideologies.⁴³

Like his critics of modern urban design, Sitte's ideas on aesthetics were also not stylistically within an art-historian perspective but more on the art cities were built. He saw cities as a whole, as a work of art where buildings would interact with public spaces.⁴⁴ Nevertheless, it is apparent that Sitte has adopted to write his cohesive analyses and critics with an undertone of the picturesque.

Ákos Moravánszky sees the importance of differentiating Sitte's pictorial representation in terms of both the picturesque and the sense of the painterly. These two terms begin to differ in meaning according to the contexts they are being used, even though they both are related and possess qualities of art. If thought through the dialectics of the German language, the word painterly does not refer to 'painting' in English, but a 'graphic quality', a "Bildhaftigkeit". The word "malerish" (painterly) does not indicate any specification for the use of picturesque and painterly.⁴⁵

Wolfgang Sonne, points out to Sitte's choice of position in the German-speaking world and his influence on the international polemics on modernism. Seeing that Sitte had a critical effect behind the appearance of the movement that shaped the

⁴³ Jan Gehl, *How to Study Public Life*, trans. Karen Ann Steenhard. (Washington DC: Island Press, 2013), 40, 51.

⁴⁴ Gehl, *How to Study Public Life*, 42.

⁴⁵ Ákos Moravánszky, "Forced Spontaneities. Sitte and the Paradox of the Picturesque" in *Sitte, Hegemann and the Metropolis: Modern civic art and international exchanges*. (New York, NY: Routledge, 2009), 114.

notion of townscape, a look into his frame of judgment appears to be advantageous to follow his stand. Sonne states:

He is neither stuck to romantic images from the past nor dreaming of reinstalling a lost condition. On the contrary: with the sharpened eye of the architectural critic he observes the actual conditions of his time and aims to improve modern city planning. His method is neither one of copying past solutions nor inventing totally new ones, but distilling design laws out of historic examples, which can then be used for new future design. This specific use of the past, together with his polemics against “modern systems” and “modernity,” both in *Der Städtebau* as well as in his other writings, evoked the misleading judgement that Sitte’s picturesque urban design would be nostalgic, conservative, or antimodern. (...) He by no means ignored the modern political, economic and social conditions.⁴⁶

Camilo Sitte’s examinations of the urban environment are not only related to its aesthetic image or social, political, and economic concerns but – as his demonstrations in plan and perspective demonstrate - also deal with the visual qualities one observes in his or her walk in the urban space. Kevin Lynch in his book *The Image of the City* unfolds these issues with two key concepts in the perception of a city; imageability and legibility.

The former concept deals with an awakening of a strong impression in an individual observer. It is the image of the given components of the urban environment. The latter concept, legibility, is the capacity to read the cityscape, the ability to recognise and organise its part into a coherent. He likens the act to reading a page of a book. The city, like symbols on the page, possesses patterns, which are easy to relate to and recognise. By our identification of the city’s pathways, districts and landmarks, these patterns are to be grouped into an overall image of patterns.⁴⁷

⁴⁶ Wolfgang Sonne. “Political Connotations of the Picturesque” in *Sitte, Hegemann and the Metropolis: Modern civic art and international exchanges*. (New York, NY: Routledge, 2009), 125.

⁴⁷ *Ibid.*, 2, 3, 9.

Lynch sees the purpose of building cities – that would be also adaptable to future purposes - as to provide enjoyment to a large number of people from broadly diverse backgrounds. The image of the city's clarity should be, therefore, taken into account in forming a coherent meaning of a city. Notwithstanding, the image should be open-ended and enabling to change. It should allow individuals to explore and structure reality and to fill and blank spaces it provides with drawings of themselves.⁴⁸

The analysis of the environmental image is divided into three components; identity, structure and meaning. Reminding us that these components are to be examined in togetherness Lynch describes them as such;

A workable image requires first the identification of an object, which implies its distinction from other things, its recognition as a separable entity. This is called identity, not in the sense of equality with something else, but with the meaning of individuality or oneness. Second, the image must include the spatial or pattern relation of the object to the observer and to other objects. Finally, this object must have some meaning for the observer, whether practical or emotional. Meaning is also a relation, but quite a different one from spatial or pattern relation.⁴⁹

The meaning the environmental image evokes in the observer is not singular. As the images of a place are fabricated through the amalgamation of the act of cognition and perception, groups and cultural entities are also part of the construction of the meaning. Yet the identity and image that has been grasped are not the same for every place and condition. While identity is the subjective cognition of a place, the image is the combination of the identities with which the place is perceived.⁵⁰

⁴⁸ Ibid., 8, 9.

⁴⁹ Ibid.

⁵⁰ Montgomery, "Making a city: Urbanity, vitality ..." 100.

Güven Bilsel frames this multitude. According to Bilsel, the city image is in reference to the urban users', the observers' perception through their senses. In his approach, the city image is explained as a broad impression of the visually perceived natural environment. The image might as well be 'a haze of smoke or mist enveloping the city or even just the scent of an orange blossom'⁵¹

While having made introductory discussions on the necessity of the activity in urban identity and the formal and visual qualities in the reading of any environment's image, the significance of experiencing the urban form is yet to be reviewed. Donald Appleyard highlights the importance of such a study:

Many events are absorbed and represented in the memory as actions or images without transformation into enactive events or iconic images, while others are labelled, categorized, or interpreted for some particular purpose, through habit or experience. Our representation of the urban environment is therefore the product of two information systems; the substance of direct experience, and the indirect language of communicating that experience. We receive information directly from the environment and indirectly from several other sources: friends, strangers, the news media, maps, and books. To translate and combine these sources into a coherent network of knowledge, action sequences, associated images, and symbolic structures - many of them fragmented - must be correlated and matched.⁵²

2.2.1 Seeing and Being within the City

Taking Appleyard's statements on the experiment-driven representation of the environment into consideration, the idea that the environment has a quality to be able to surround and engulf and make itself a part of everything is reasonably plausible. This conception of thought is to be attributed to William H. Ittelson. He believes that

⁵¹ Güven Bilsel, "Kent ve Kentli Kültürü, Kimlik Sorunsalı, Yaşanılanı Kentsel Mekan ve Ankara Üzerine" *Dosya 10.1*, no: 67 (February 2009): 45.

⁵² Donald Appleyard, 1973. "Notes on Urban Perception and Knowledge" in *Image and Environment*, ed. Roger M. Downs and David Stea, (New York: Aldine Pub. Co., 1973): 112.

the environment makes it impossible to isolate or identify anything as separate from it. The environment, for him, gives spaces to move about, making the observer – even more, the explorer - participate in the environmental perception that they are in. Based on his viewpoint; ‘‘The limits of the exploration, moreover, are not determined; the environment has no fixed boundaries in space or time, and one must study how the explorer himself goes about setting boundaries to the various environments he encounters.’’⁵³

This notion about the explorer and his or her movement in the environment with certain sets of boundaries can be taken into consideration together with our familiarity to/with human senses. Gehl sees the knowledge of the senses as a crucial prerequisite in all forms regarding direct communication and our perception of certain spatial conditions and dimensions. For him, as we get to disclose the way human senses function and where they function, their relevance to the design of outdoor spaces and building layouts becomes also decisive.⁵⁴

However, that being the case, Gehl reminds us of the limited extent human vision is capable of. There seems to be a requirement of being near and at eye level to the objects and events one wishes to perceive. He asserts that to perceive and understand others, a sufficient amount of time is necessary to observe and process visual impressions.⁵⁵ This sentiment counters well with the third dimension in which we perceive the environment, our differences like age, gender, ethnicity, lifestyle, travel mode in the city we live in or the length of residence. All these affect the way we perceive the environment.⁵⁶

⁵³ William H Ittelson, ‘‘Environment Perception and Contemporary Perceptual Theory’’ in *Environment and Cognition*, ed. William H. Ittelson. New York: Seminar Press, 1973), 13.

⁵⁴ Gehl, *Life Between Buildings*, 63.

⁵⁵ *Ibid.*, 63.

Our encounters within the environment are not only towards the physical setting but also with people. While his focus is on the way people use city spaces like plaza buildings, parks and playgrounds William H. Whyte in his book 'The Social Life of Small Urban Spaces' makes certain remarks parallel to Jan Gehl for the set attraction of people towards other people⁵⁷. This is not surprising to see as Gehl himself works on public street life.

Albeit Whyte's centre of attention is on the documentation of the relationship between city spaces' qualities and city activities, how they correspond to each other, and how basic physical alterations of them can enhance the use of said spaces, he also expands his observations on street characters - people who chose to dress up and make comedy in the streets. He decides to call this triangulation. Whyte states that there is:

A process by which some external stimulus provides a linkage between people and prompts strangers to talk to each other as though they were not. Street characters make a city more amicable. The stimulus can be a physical object or sight. It is not the excellence of the act that is important. It is the fact that it is there that bonds people and sometimes a really bad act will work even better than a good one.⁵⁸

All these conceptions on the perception of the built environment and the choices of behaviours we make are, in a sense, contributors to its image of the urban form which we all hold in our minds. While place-making and its exploration through image, form and activity have been initially elaborated, its fulfilment in the urban landscape has yet to be examined. The terming of townscape will thus be the point of initial point of reference in the inquiry.

⁵⁶ Madanipour, *Design of Urban Space*, 64.

⁵⁷ William H. Whyte, *The Social Life of Urban Spaces*, 3rd ed. (New York: Project for Public Spaces, 2004)

⁵⁸ Whyte, *The Social Life of Urban Spaces*, 94-96.

2.3 Gordon Cullen's Townscape

To understand the term townscape and its conceptualisation as 'the Townscape movement' we need to grasp the context that had been shaped by the historical background of post-war Britain, English town planning, and their impact on British intellectuals and the architectural community. Micha Bandini retells the Second World War to have been characterised by an escalating disillusionment of loss of territory and global catastrophe and an impending threat posed by pop culture from across the Atlantic and technology's domination. British intellectuals of culture were highly preoccupied with a feeling of fundamental cultural crisis. Concurrently to this, debates on international modernism's viability and its association with planning principles were supplied by CIAM - the International Congress for Modern Architecture.⁵⁹

Contemporaneously to these discussions the journal *Architectural Review* (founded in 1896)⁶⁰ with its editorial board of that time – including H. de C. Hastings, Osbert Lancaster and J. M. Richards - held claims that architecture and planning were fundamentally visual arts. They criticised contemporary planning for its lack of an emotional and aesthetic dimension and turned to the 'picturesque' for visual design and analysis fundamentals.⁶¹ Whereas Nikolaus Pevsner entered this debate further with his advocacies on 'visual planning' as the sole suitable approach to the city, which is endorsed by English traditions.⁶²

⁵⁹ Wolfgang Sonne, 2015. 'Townscape as a Project and Strategy of Cultural Continuity' in *Alternative Visions of Post-war Reconstruction: Creating the Modern Townscape*, ed. John Pendlebury, Erdem Erten and Peter Larkham. (New York, NY: Routledge, 2015), 36.

⁶⁰ <https://www.architectural-review.com/> (last accessed 20.07.2023)

⁶¹ Micha Bandini, 'Some Architectural Approaches to Urban Form' in *Urban Landscapes: International Perspectives*, ed. J.W.R. Whitehand and P.J. Larkham (London; New York: Routledge, 1992), 138-39.

⁶² Madanipour, *Design of Urban Space*, 45.

Bandini here, likes to remind us of the ambiguity of the term ‘picturesque’. It can be referred to as an ‘attitude or a composition but not a style, or be associated with particular stylistic forms; the former was a polemic usage and the later derogatory one’⁶³

This differentiation of the use term and its duality in a polemic sense becomes decisive for the employment of the terming of ‘townscape. The uses of ‘townscape’ appear as early as 1947 in the *Architectural Review*, where two articles have been fundamental for its introduction. While publications of H. de C. Hastings with his pseudonym I. de Wolfe were guides in academic concern, Gordon Cullen’s publications were used as practical examples in their advocacy. Bandini elaborates on this promotion by stating ‘If ‘Picturesque’ provided the content for a visual polemic, then ‘Townscape’ became the banner for this approach, providing it with a more concise method for analysis and design.’⁶⁴

Yet, even though polemics and debates on townscape and thereafter the movement of townscape were prosperously increasing the definition of what ‘townscape’ means was open to discussion. We see examples concerned with what Pevsner defined as visual planning⁶⁵ or of theories of place and architecture or argumentations on analogies of sceneries of streets and towns.

Peter Laurence elaborates on the distinction between townscape and urban design. He sees townscape to have a theoretical content over its emphasis on visual planning where ‘a sensibility about the unique phenomena of place; the material, social, and temporal complexity of the city; and the democratic ideals of the inclusivity of

⁶³ Bandini, ‘Some Architectural Approaches to Urban Form’ 137.

⁶⁴ Ibid. ,140-41.

⁶⁵ Nikolaus Pevsner, *Visual Planning and the Picturesque*, ed. Mathew Aitchison (Los Angeles: Getty Research Institute, 2010)

everyday urban life' is evident.⁶⁶ Others such as, William H. Whyte are more involved with the arrangement of a street. For him, townscape is not buildings, architectural masterpieces, standing in great isolation, but a layman's view of a street with buildings, people, trees, signs, and parking spaces, collectively.⁶⁷

Likely to Whyte, Gordon Cullen emphasises the togetherness of buildings in his definition of townscape. He states, 'If I were to asked to define townscape I would say that one building is architecture but two buildings is townscape.'⁶⁸

Thomas Sharp on the other hand distresses the townscape's interrelation to the town scenery. He explains;

The word 'townscape' has come into use of recent years among town-planners and architects. But it has generally been used either to denote a single street-scene or the collection of elements that constitute it - elements varying in size from large objects like buildings to small ones of every kind . . . This imprecise use of the term is confusing. It would be better to stick to the term street-scene for the single scene, keeping townscape to mean the wider interconnecting ones that constitute town scenery.⁶⁹

Peter Larkham and Keith Lilley see Sharp's townscape as distinctive to Cullen's drawings and their use of analytical tools but possessing still a sense of kinetic. His

⁶⁶ Peter Lawrence, 'Jane Jacobs, the Townscape Movement, and the Emergence of Critical Urban Design' in *Alternative Visions of Post-war Reconstruction: Creating the Modern Townscape*, ed. John Pendlebury, Erdem Erten and Peter Larkham. (New York, NY: Routledge, 2015), 224.

⁶⁷ Edward Relph, *The Modern Urban Landscape*, 1st ed (New York: NY, Routledge, 2016), 238.

⁶⁸ Cullen, *Townscape*, 133.

⁶⁹ Peter Larkham, Keith Lilley, 'Townscape and Scenography: Conceptualising and Communicating the Urban Landscape in British Post-war Planning' in *Alternative Visions of Post-war Reconstruction: Creating the Modern Townscape*, ed. John Pendlebury, Erdem Erten and Peter Larkham. (New York, NY: Routledge, 2015), 115.
See: Thomas Sharp. *Town and Townscape*, London: Murray, 1968), 40.

observations differentiate themselves from Cullen's in his sensitive incorporation of the local character, which includes knowledge of topography, history, and contemporary planning problems, like traffic.⁷⁰

In his book *Townscape*⁷¹ Gordon Cullen analyses environmental perception and experiencing. He emphasises on the influence of the aesthetic qualities of an environment and one's experience in it in sequential order. Alike to Camilo Sitte's techniques of representation of the urban space of historic towns, Cullen's analyses of urban spaces - towns - are also represented through sketches and photographs.

According to Cullen "the city is a dramatic event in the environment". There is an 'art of relationship' in the way a city's or environment's elements come together. As the environment is a blend of its elements like buildings, nature, trees and water, traffic and advertisements, the city for him where buildings' collective togetherness gives a sense of visual pleasure to the ones living in it and visiting it. Cullen acknowledges this drama and visuality of the environment or town for something not to be dictated like a work of discovery in the search for a scientific solution, but to be manipulated accordingly to our apprehension of them through our ability to see, the "faculty of sight".⁷²

Thus, the environment and the emotional reactions (we willingly, or not, create to its 'art of relationships' it bears) it produces, are to be understood by its relation to three concerns; optics, place, and content.

⁷⁰ Ibid.

⁷¹ Cullen, *Townscape*.

⁷² Ibid., 9, 10.

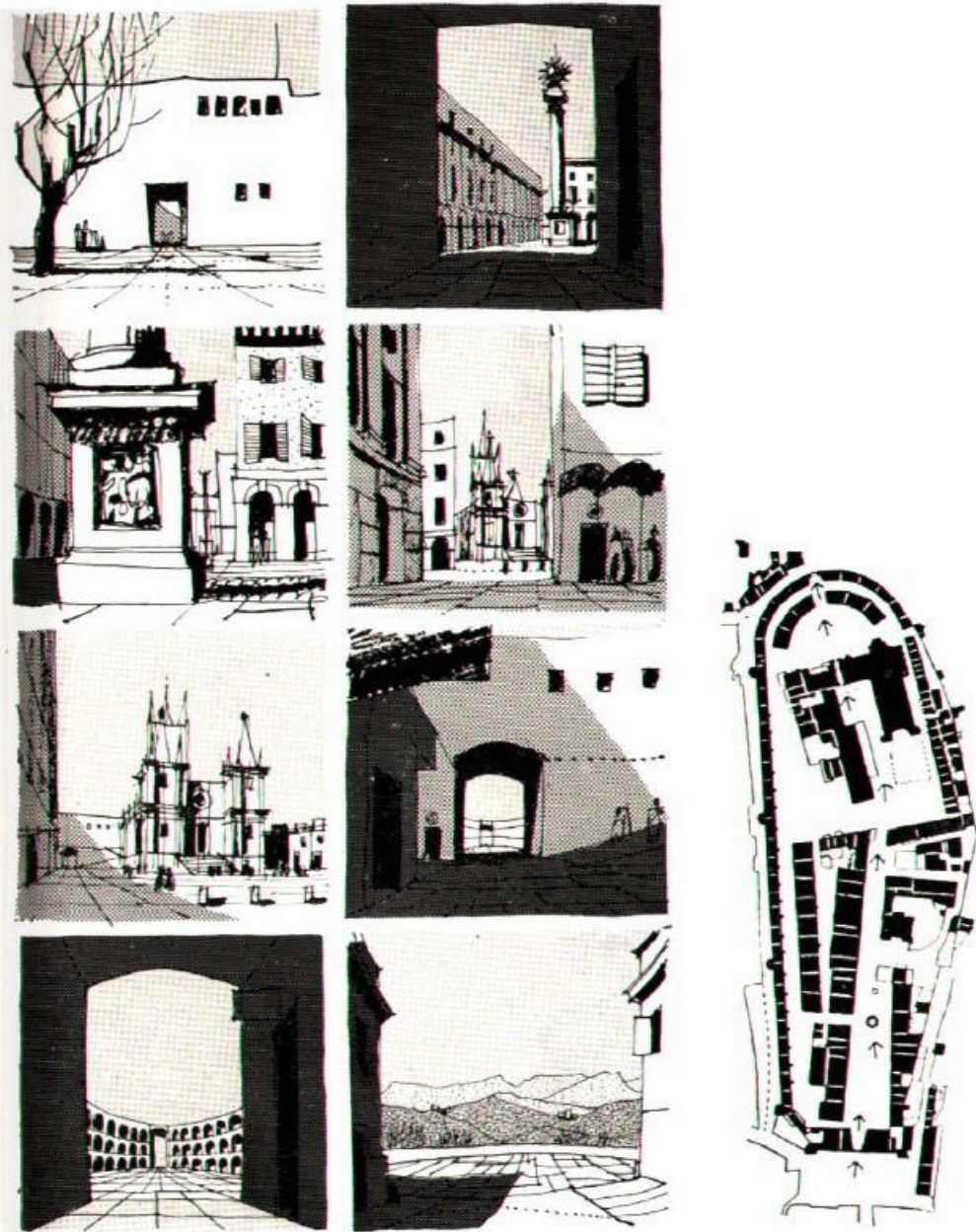


Figure 2.3 Cullen, Townscape, Serial Vision.

Cullen talks about optics regarding the steady-paced walk of the pedestrian in town. The pedestrian observes the scenery of the town in sequences of jerks and revelations. Their faculty of sight is actualised through their "serial vision". This experience in a series of the town's elements can become monotonous if the elements are arranged in a static and simple composition. But if their arrangements can be

manipulated to form a contrast, their juxtapositions will make the experience in serial vision more impactful and emotional. The city will become a coherent drama with its series of linkages in its existing and emerging views along its sequentially ordered elements.⁷³

Second to optics, are his concerns on place, the reactions we have to the positions of our bodies in the environment, and our awareness of place. For Cullen, the body has an instinctive habit of relating itself to the environment in which it is situated. Experiences of enclosures and exposures within the built environment give a sense of position, which we do not speak out loud but experience as being “outside”, “entering”, “in the middle” of those spatial arrangements. By this the moving person in the town realises a plastic experience, it is a journey, a sequence of enclosures and exposures, vacuums and pressures, or relief and constants. Cullen expands on our sense of position: “Arising out this sense of identity or sympathy with the environment, this feeling of a person in street or square that he is in IT or entering IT or leaving IT, we discover that no sooner do we postulate a HERE than automatically we must create a THERE, for you cannot have one without the other. Some of the greatest townscape effects are created by a skilful relationship between the two, ...”⁷⁴

The third dimension to our experiences in the environment is that of its content, the fabric of the town; its texture, colour, scale, style, personality, character and uniqueness. Cullen reminds us that most towns consist of many old fabrics of various periods and their juxtapositions, and feature mixtures of scales, styles and materials. These instances and overlappings of the fabrics result in a pursuit of conformities. Yet there should be a degree of acceptance and deflection to the presented

⁷³ Ibid., 11, 12.

⁷⁴ Ibid., 12.

conformities. As for Cullen, the environment should not resolve itself into one conformity but interactions of This and That.⁷⁵

Cullen concludes with a summary. He states:

We discovered three gateways, that of motion, that of position and that of content. By the exercise of vision it became apparent that motion was not one simple, measurable progression useful in planning, it was in fact two things, the *Existing and the Revealed view*. We discovered that the human being is constantly aware of his position in the environment, that he feels the need for a sense of place and that this sense of identity is coupled with an awareness of elsewhere. Conformity killed, whereas the agreement to differ gave life. In this way the void of statistics, of the diagram city, has been split into two parts, whether they be those of Serial Vision, Here and There or This and That.⁷⁶

2.3.1 Sequential Experience and Aesthetics

Assertions on the notion of Camilo Sitte's picturesque, the questioning of its connotations to graphic quality (*Bildhaftigkeit*) and his argumentations on modern systems of city planning (*Städtebau*), call for an inquiry into the experiencing of the environment in its totality and its aesthetic implications.

While his study focuses on concerns mainly on aspects of environmental experiences regarding the American part, Jon Lang, in his book *Urban Design*⁷⁷, highlights many discussions on the aesthetic needs in urban design.

For Lang, it is difficult to mention the environment without disaggregating it from our aesthetic experiences. To achieve a sense of accomplishment of those needs, people need opportunities to weigh the impression of beauty. Yet, the definition of

⁷⁵ Ibid., 13, 14.

⁷⁶ Ibid., 14, 15.

⁷⁷ Jon Lang, *Urban Design: The American Experience* (USA: Van Nostrand Reinhold, 1994).

beauty is dependent on the person and the culture they are part of – it is highly individualistic and likely to change over one’s lifetime of cumulative experiences. Thus, he accentuates that his mentions of beauty and the statements he brings forward regarding its definition and that of aesthetics are more on the side of wordings like ‘interesting’ and ‘pleasurable’.⁷⁸

He underlines that aesthetic pleasure does not emerge not only from the value the experience presents but from the experience itself comes from examination or use of the environment; the talk on beauty (of the cities), or giving a city a neatness or visual order is not speculative enough and urban designers must take themselves concerned on the numerous ways we look at the aesthetic qualities of the environment.⁷⁹

Lang examines the way we experience under three titles; sensory, formal, and symbolic. Sensory experiences like the wind felt on the skin or odours of flowers are experiences taken subconsciously but attended to consciously, like phrasings with feeling i.e., it is a hard seat. We see the world engulfing us with these experiences, and how it is illuminated and structured.⁸⁰

Formal aesthetics takes the environment the geometry and the patterns it encompasses into its consideration. The environment according to Lang is a whole of parts constructed through certain principles and sets of those. Although these set of principles may lie out of our realm of attention and consciousness, we take them to awareness in their proportional system. They may possess qualities of simplicity or complexity or other types of orderings. Thus, the symbolic aesthetic is the choosing of said patterns and set of principles, meaning, people’s choices to inhabit these based on their given associated meaning to them. These selective distinctions

⁷⁸ Ibid., 316, 318.

⁷⁹ Ibid., 316, 317.

⁸⁰ Ibid., 320-321.

in symbolic aesthetics are spontaneous and immediate, still an intellectual activity whatsoever. Lang, while examining it outside the triad, mentions also intellectual aesthetics. It is the appreciation of the environment with the question of why. It is the trial to understand why the environment is the way it is. Which in itself, he regards to be a highly self-conscious process.⁸¹

Lang questions also the role of the urban designer, he states:

The city is likely to be a collage of unrelated projects, but if contextual issues are considered in the design of each – if each project is seen as part of a whole, a city and a region – as a true functional urban design should, then the parts, despite their differences, should add up to a whole. A system of guidelines can be worked out at the city level that allows for some coordinating aesthetic framework within which the disparate architectural and landscape designs sit.⁸²

As for him, the design goal is to accomplish aesthetic needs by creating a complex environment that would hold people's attention but would not be too complex where the environment would turn into an unintelligible mess. The task of the design would take these four dimensions of aesthetics and build up an environment by taking into consideration people's sequential experiencing. This environment, with activities people would engage in, would be experienced through movements in it.⁸³

Even though he states that a universal design for translating aesthetic goals into the environment is impossible, Lang lists some guidelines for the urban designer to follow. These guidelines are for the creation of; 'a set of milieus for events and activities so that, as behaviour settings, they afford the sensory, formal, and symbolic experiences that make places pleasant to inhabit; (2) a sequence of pleasurable

⁸¹ Ibid., 321-322, 325-326.

⁸² Ibid., 336.

⁸³ Ibid., 332-333.

experiences, or pattern of places; and (3) places having a clear intellectual idea that is the basis for the geometry of places and the links between them.’’⁸⁴

To experience the mentioned environment, with the activities it holds, in patterns and linkages of places they are made of, one has to encounter these environments through sequential experiences. In making an analogy to architectural photography, Lang emphasizes that the experience in the environment is unlike the representations via photographs and their static quality, but are sequential. Concerns for the aesthetics of the geometry of the environment are thus to be evaluated by the movement through it. He elaborates on the layout of the environment and how its ‘stylistically deviant and complex’ structure holds our unconscious watchfulness. This play of layout may be performed through some panoramas and vistas, where such offer participatory landscapes for people to pursue activities or some ports and gates in which the progress of passing is executed as forms of transition. Lang remarks that such transitions are appreciated, they are ‘loved by people because their structure cannot be easily perceived at once; they require time to learn through the successive unveiling of places; they have to be explored to learn one’s way around them so that their structures can be understood and their affordances known.’’⁸⁵

2.3.2 Serial Vision and Sense of Position

Gordon Cullen tries to illuminate a town traveller’s uniform and even pace into ‘the limited and static medium of the printed page’. The progression of the traveller in his walk from one point of a town to another, and his observations through sequences

⁸⁴ Ibid., 331.

⁸⁵ Ibid., 324.

of revelations he experiences are transmitted by Cullen's drawings, placed in series. The traveller will be rewarded with the drama the town willingly offers and a sense of discovery in his experiences if their sincere in their act observations, and not inattentive and passive.⁸⁶

Rob Krier's mentions of the street and its architectural backdrop can solely be perceived in the act of passing⁸⁷ and Relph's indications that townscape, the street's view in his definition, for the most part, constitutes the majority of our experiences in the city⁸⁸; underline the relevance of the traveller's walk in Cullen's eyes and his observations in sequential order, whether in scrutiny or not, has.

The variation of our environmental cognition, according to Madanipour, is subjected to the mode of travel we choose. He describes each travel mode's intimacy with the environment. For him walking, the closest to being with the environment is granting processes of remembering and interpretation, while actively driving a car or cycling for that matter do less. Lastly, to him, the passengers sitting in a car passively or are in public transport, experience the environment with no active contact. He concludes that the latter category of individuals exhibits the lowest capacity to remember their routes and create a coherent map of the urban road network they use.⁸⁹ This standardisation in levels of the experience of the observer in alignment with their choice of travel modes captions the gravity of the performative and kinaesthetic qualities of movement has to the experience in the environment.

⁸⁶ Ibid., 17-19.

⁸⁷ Rob Krier, *Urban Space*, 5th ed. Trans. Christine Gzechowski and George Black. (London: Academy Editions, 1991), 17.

⁸⁸ Relph, *The Modern Urban Landscape*, 238.

⁸⁹ Madanipour, *Design of Urban Space*, 64, 65.

Cullen's ideas on sequential experience and serial vision correspond to Edmund Bacon's discussion on city designs and their experiences through the simultaneous movement system. As for him, the purpose of a design is to influence its users, the people; the designed composition, and its unbroken continuum of a flow in impressions, should, therefore, invade the senses of the user as they move within that composition. The impressions produced in this design should thus be both continuous but also harmonic, that in its every instant and viewpoint, the senses of the user can be affected.⁹⁰ He states:

Movement through space creates a continuity of experiences derived from the nature and form of the spaces through which the movement occurs. This gives the key to the concept of a movement system as a dominant organizing force in architectural design. If one can establish a track through space which becomes the actual path of movement of large numbers of people, or participators, and can design the area adjacent to it to produce a continuous flow of harmonic experience as one moves over that track in space, successful designs in cities will be created.⁹¹

Bacon sees the city as a work of art where architecture and its connotations of movement and repose come together. This work of art is the result of the people and their experiences' impact on the city and its design. The term repose used by Bacon is defined as 'added points of conjunction, of flowering and enrichment' along the movement, of tense lines of progression from one place to another in the city. As Bacon underlines, the architecture and its greatest expression can only be achieved through its togetherness with places of repose and that their relation to one another is realised in the 'movement to arrive there and anticipation of the movement away'⁹², the definitions of repose and movement become complementary to

⁹⁰ Bacon, *Design of Cities*, 20.

⁹¹ *Ibid.*, 34.

⁹² *Ibid.*, 322.

Cullen's ideas of serial vision performed by a series of places and their progression in existing and revealed views.

In Cullen's words, the drama, of the experiences, is released through the interplays within the town's plan, much like Sitte's aspirations. Cullen highlights, that the minimal changes and variations in alignments, projection and setbacks in the plan of a town can have immense outcomes of effects on the experience.⁹³ His example of sketches and photographs in sequences of Westminster, Oxford, and Ipswich, serve as an introduction to his extensive research and analyses of the potential the collective study optics, place and its content would bring. Under titles of place and content, he contemplates the possibilities and promises a town's intricate layout and its drama, with which plays in plan and the three-dimensionality, can perform in.

Broad inspections of the case studies of the English towns, like Ludlow, Trowbridge, Dursley and five more, and the proposals he envisions to integrate into them, show his dedication to the capability and potential of his ideas on townscape, the performance in experiencing the town's places through serial vision, can reshape the town in an intelligible play, drama.

Alongside our perception through serial vision, our involvement in and being related to the environment is established through places and their identifiable parts. As mentioned earlier, place deals with the reactions we create due to our position in the environment.

According to Cullen, place is related to the possession we have of them. Second to that, they are revealed to us through our unspoken reactions to them, by our sense of position. This sense of position is discussed and exemplified through the notions of here-ness and there-ness, their corresponding anticipation created when circumstances

⁹³ Cullen, *Townscape*, 17.

arise where the awareness of the here is known but the beyond, there, stays unexplored.⁹⁴

Under its subtitles of, occupied territory, possession of movement, advantage, viscosity, enclaves, enclosure, focal point, precincts and indoor landscape and outdoor room, Cullen states that the outdoors is colonised and are to be taken back by possession of space and by the movement within those to be gained spaces. For him, possession is related to occupying and to conveniences and amenities, like having a shade upon one's head, or the intersection of outdoors and indoors by the planting of pots on the balconies, facing the street. Possession also meditates on the segregation of enclaves and enclosures, which through possession of them, should be places of openness and easy access and lose their distinction between outdoors and indoors. As for Cullen in concluding these, there would be little difference between the two and terming of indoor landscape and outdoor room would thus make sense.⁹⁵

The study on the sense of position is constructed upon this outdoor room, the enclosure, which for Cullen implants the sense of position, helps to recognise our surroundings, and thus exemplifies hereeness.⁹⁶ Under subtitles of block house, defining space, looking into the enclosure, change of level, netting, undulating, recession, hazards and many more, our positional reactions to hereeness and there are examined.

It seems wise to give some examples of Cullen's interpretational analyses on these, very much like him, in defining his ideas on being here and perceiving the known and anticipated there; as for him 'hereeness, the identity with a place, ..., cannot exist

⁹⁴ Ibid., 21-56.

⁹⁵ Ibid., 21-28.

⁹⁶ Ibid., 29.

of itself but must automatically create a sense of thereness, and it is the manipulation of these two qualities that the spatial drama of relationship is set up’’.⁹⁷

Sense of place and the definition of the spaces it embodies can be categorised very fluidly. The sensing of being here can be established by being in the middle of a courtyard defined and surrounded by other courtyards and their columns and corridors – multiple enclosures or being under trees shading the in-between space of houses – defining space, or being in a definite space but enveloped by mirror creating sensations like illusion – insubstantial space.⁹⁸

The relationship of hereness to the known there is demonstrated with articulations via truncation, pinpointing, vistas, change of level, closure and more. The play of the foreground and background and their reduction of proportion to one another due to the change of level one moves aligned – truncations and change of level, the roof elements of buildings coming together with the sky – silhouette, opening up a wide and long view or cutting the view with elements like trees – grandiose vista, screened vista, are some of the interplays of the two.⁹⁹

Secondly, the relationship of hereness to the unknown there is demonstrated with articulations via anticipation and the maw. The effect is created when the beyond is mysterious like the view is cut by a road's sudden shift in direction or, is hidden when the contrast of shadow and shades blocks the ability to see what is inside a building's open door.

The floor, as in the ground, soil, pavement, plays also a role in the dialogue between here and there, its linkages and joining with differing materials, the continuity of them through different areas and onto different levels. The obstacles – or hazards –

⁹⁷ Ibid., 33.

⁹⁸ Ibid., 29-33.

⁹⁹ Ibid., 35-48.

are created by the visual connection of here and there but their inability to come joined because of hazards interrupting the access, like the placements of fences or foliage or the deliberate changes of levels.¹⁰⁰

Combining here-ness and there-ness with space continuity, the relationship between public and private, the inside's extension to the outside, the conjunctions of external and internal, and space and infinity, captured space, functional space, projection, and deflection; helps to shape the environment in an articulation consisting of identifiable parts, spread into sequences of actions and rest. The result of this, according to Cullen, would be the freeing of social life into the outside, which too is seen as the articulation of spaces just like inside.¹⁰¹

The close examination of here-ness and there-ness exemplifies the enclosure and the spatial relationship it has to other spaces, regardless of their being closed or open. Sitte, as mentioned earlier, elaborates on the quality of enclosed space and the benefits of enclosure. He underlines the forgotten artistic effects, the enclosed quality of the room and the square.¹⁰² The discussed relation of the enclosures and their play of spatial arrangement by Cullen is also evident in Sitte's remarks on block-system in urban planning. The feeling of enclosure and compactness of the old cities are erased by the system of wide-open planning with blocks. There are only blocks of houses, blocks of streets, and blocks of parks, enclosure for that matter is gone.¹⁰³ Enclosure, the outdoor room, is thus eliminated by the scientific calculation of maximisations, the very approach to town design that Cullen chose not to put into practice.

¹⁰⁰ Ibid., 49-56.

¹⁰¹ Ibid., 182-187.

¹⁰² Sitte, *The Art of Building Cities*, 20.

¹⁰³ Ibid., 67.

Hence, place-making and its order should be based on meaningful experiences rather than arbitrary abstractions and concepts portrayed on maps and plans. Creating places with self-awareness and authenticity cannot be accomplished through a strict set of instructions or guidelines.¹⁰⁴

Lozano summarises this issue of programmatic articulations in his statements that the qualities of environment variety are meticulously related to the element of surprise. He explains:

The complete sequence [of the environmental experience] cannot be apprehended fully in anticipation. The degree of surprise felt by the observer is a function of the rhythm of variety and the range of change - as well as of the relative familiarity with the place. If the changes occur following a rhythm not discovered by the observer, he can be left totally unprepared to expect the next stage of visual inputs, constituting a surprising sequence of events - their weight in the total visual experience depending on their relative degree of change. The changes, however, could occur following a rhythm understandable by the observer, in which case a situation of partial expectation would be developed, constituting an anticipatory sequence of events of climatic or cyclical type. Even in the case of observers familiar with the place, in which the sequence of varied visual inputs lacks an intellectual surprise, the eye still is easily attracted by the changing environment, resulting in a confirmation (an enjoyment in many cases) of the memorized experience.¹⁰⁵

Alike to Cullen's manipulation of the environment through his reading of it via our sense of position, and Lozano's remarks of familiarity and variety, Downs and Stea see the environment as a large-scale surface where instances of information are present. The things that exist in the environment have a certain quality of 'whereness'

¹⁰⁴ Edward Relph, "Prospects of Places (From Place to Placelessness)" in *The Urban Design Reader*, ed. Larice, Michael, Macdonald, Elisabeth, 3rd ed. (Routledge, London and New York, 2013), 123.

¹⁰⁵ Eduardo E. Lozano 1974, "Visual Needs in the Urban Environment." in *The Town Planning Review* 45, no. 4: 357. <http://www.jstor.org/stable/40103026>.

to them. They are neither omnipresent nor evenly dispersed across this surface. In normal daily behaviour where a trip or journey to a designated place or replying for an address description, we are they are thinking ahead. The evaluations of where to stop, turn, where to stay, or get ready to pass are of 'second nature' for the describer. Thus, the spatial behaviour in the series of stimulus-response connections from the environment uses the knowledge of whereness concerning our position/location of the object. One has to have and give knowledge on the referenced whereness. Saying "it's over there" is less clearer than the phrasing of "it is on the left" of these and those. One has to know whose left to indicate.¹⁰⁶

The art of relations of the environment's identifiable parts through manipulations of their sequential order and the interplay of these parts by our sense of position, therefore, do not create fixed entities of towns – townscapes; but help to name the potential relations of places, their ability to build enclosures, they present various sequential experiences for the traveller, where they can anticipate for and relate to many reactions and feelings the environment offers.

2.4 Kevin Lynch on Reading the Urban Form

While discussion on townscape overtook England in the 1950s and 1960s by Architectural View and Gordon Cullen, overseas in the United States, Kevin Lynch had similar examinations on the urban landscape and its perceptual coherence.¹⁰⁷

Provoked by fear and confusion felt towards modern society and modern architecture, American scholars had initiated actions to alleviate those by making

¹⁰⁶ Roger M. Downs and David Stea in "Cognitive Maps and Spatial Behaviour: Process and Products" in *Image and Environment*, ed. Roger M. Downs and David Stea (New York: Seminar Press, 1973), 9, 10, 17.

¹⁰⁷ Relph, *The Modern Urban Landscape*, 238.

their cities more human-oriented. A widely acknowledged means to achieve that goal was proposed by investigating the landscape as one was to read it, an examination to make the city legible for scrutiny.¹⁰⁸

Kevin Lynch and his group started an investigation into the perceptual form of the city. They had a particular focus on the visual perception of urban form and how it is interconnected with navigation, wayfinding, and, consequently, the emotional attachment of individuals to the city.¹⁰⁹ Their analyses involved field studies where they interviewed long-term city residents and questioned them about their day-to-day experiences of navigating in the city. He requested them to make imagery trips while detailing specific areas from their recollection. They were then asked to create sketches of maps and travel routes.

Their aim to define the urban landscape and its visual qualities into an easily intelligible coherent whole, together with the completion of their meticulous analyses, resulted in some new definitions. Legibility and imageability (see *Place and Image*). While the first notion pertains to the ability to comprehend the urban landscape, and the skill to identify and arrange its components into a coherent whole, the second notion concerns itself with the creation of a powerful image in an individual observer. It encompasses the depiction of the distinct elements within the urban surroundings.

¹⁰⁸ Nan Ellin, *Postmodern Urbanism*, rev. ed. (New York, NY: Princeton Architectural, 1999), 61, 62.

¹⁰⁹ Maarten Overdijk, "Monuments and Mental Maps: Narrating the City and Its Periphery" *Journal for Architecture OASE*, no. 98 (2017): 31.

2.4.1 Reading the Image

Yoshinobu reminds us that the perception of space and creating an image of a townscape within a specific social and cultural context involve distinct processes. While a townscape is a tangible entity and can be directly perceived, whether it takes shape as a recognizable, stable image is an entirely separate issue of significance.¹¹⁰ So, how the parts/objects of the environment are assembled and amalgamated into a whole is as substantial as the ability to read the image and its components.

For Lynch, these components, or parts of the cityscape, have to be combined into a coherent pattern. If these patterns constructed by the observable symbols can be grouped accordingly, for easy identification, then the city's evident clarity, its legibility, can be comprehended.¹¹¹ This comprehension, the ability to read the city results in the creation of the image of the city. Which according to Lynch is not only how the city and its components are seen but are introduced to the observer and their senses, in clear appearance. He states that, if the city's appearance is well-formed, the distinctiveness of its image would encourage both the visual and auditory senses to be more attentive and engaged.¹¹² With these words, Lynch's approach to visuality sets itself apart from that of Cullen's. Lynch's interest in visual perception roots itself in an anthropological tendency in research while Cullen interprets the environment through the views created by the visual tradition of the picturesque.

It is now clear that the identification of its objects, and having them placed in meaningful pattern/s work as keys to building a well-formed and feasible image of the environment. However, the formation of experiential and emotional relations to

¹¹⁰ Yoshinobu Ashihara, *The Aesthetic Townscape*, trans. Lynne E. Riggs (Cambridge, Mass.: MIT Press, 1983), 121.

¹¹¹ Lynch, *The Image of the City*, 2, 3.

¹¹² *Ibid.*, 10.

the objects and patterns, the third component of the analyses of the image, the provoked meaning, is as decisive.

These given meanings are not instances of feelings or impressions but are the collective and successive gathering of those feelings and impressions. Or as in Lynch's own words: "Nothing is experienced by itself, but always in relation to its surroundings, the sequences of events leading up to it, the memory of past experiences".¹¹³

But how does the individual structure these past experiences in their minds? And how are the identifiable parts and patterns merging into a mental image? What kind of tools does the individual use and invent to first keep the image present and open to follow and second how do these tools convey themselves into the medium of narration and expression?

The extensive surveys on citizens, in requests of quick sketches of the city, and detailed descriptions, helped Lynch and his team to use the method of cognitive mapping to transcribe the mental images of the observer into the physical realm of the two-dimensional paper.

Other than their clear objective to determine the identities and structure of the perceptual environment, their aim was also to implement the capacities of a coherent image into the shifting urban environment, to seek an open-ended, adaptable image. Where the image would allow the individual to pursue their investigation of it. And where they can re-organise their image accordingly to the image's new and reintroductions through new experiences.¹¹⁴

¹¹³ Ibid., 1.

¹¹⁴ Ibid., 9, 10.

2.4.2 Interpreting the Image

While each individual and their experiences produce a unique environmental image, the overall overlap of them constitutes a public image, which Lynch elaborates into five elemental classifications; paths, edges, districts, nodes and landmarks.¹¹⁵

Accordingly, to the thesis's aim, I will not dive into their corresponding definitions but will focus on the interrelation of the elements to one another, their formation into a perpetual image and the sequential interconnectedness forming a base to articulate the complexity and changes image of the environment.

The organisational pairings of the elements, with their potential to get into conflict or perform in clear resonance, can only be observed if the elements are to be brought together in a fulfilling form, into a total system. This need is also evident in the surveyed individuals who performed their images by sets, and or the overlapping of those, rather than one comprehensive one. There are differentiations in their interpretation and description of scale, that of the street, district or neighbourhood, or contrast to the period they are surveyed and the one they depicted, like the joint depictions of day and night views, secondly, to the way of what they choose to indicate is their formatting of the order they recall and tell their images. Ranging from the starts in the usually preferred line of motion, to outlining the selected region or the patterns of the street layout, and to a few preferred ways of originating by relating to one point to which other depictions are attached.¹¹⁶ They all show the individual preferential distinction the respondents had chosen to give meaning to or had an idea of.

¹¹⁵ Ibid., 46-83.

¹¹⁶ Ibid., 83-87.

The structural means how the individuals have arranged and related themselves to these elements and their pairing will consequently give grounds to open discussions on the individual's inclination to move within the environment and the way they relate themselves to it.

Lynch dissects the images, and the structure of relatedness according to the mental maps, into four: one, in which elements stood disjoint and unrelated to other ones and formed no direct structure – movement, therefore, was hard to achieve without outside help. Second, is the structure where elements positioned themselves distantly – movement can only be made by searching into the general direction the elements stood. Next is the flexible structuring of elements in their loose relatedness to one another – movement in this structure could be executed in differing sequences but as the elements are in a free manner the mental map of the individual is partly disjointed. Last is the structure of interconnectedness – in which the individual can have a movement of freeness along the placed parts and dimensioning, the mental map forms itself into an image of the total field.¹¹⁷

2.5 Towards a Method of Visual Experience

2.5.1 Cognitive Mapping

As mentioned previously, in the surveys Lynch and his team conducted they asked citizens to narrate and sketch a selected area and line of motion. Thereafter the teams transferred the findings from the survey into a series of maps to explain their discoveries and examinations. Two performances are taking place here. One in thinking about the city and giving information on various issues related to it, and two, the collecting of data and embedding these into the city image. This two-way

¹¹⁷ Ibid., 88-89.

procedure is what many theoreticians have chosen to call cognitive mapping and cognitive map.

Roger M. Downs and David Stea, define cognitive mapping as a process in which a person gathers, encodes, retains, recalls, and interprets details related to locations and characteristics of elements within their everyday spatial surroundings. Cognitive maps, on the other hand, are known and recognised sets of symbols to be used, which differ from one group to another and from person to person, arising from preconceptions, biases and personal experiences. They summarise their definition of distinction as: "This process of acquisition, amalgamation, and storage is cognitive mapping, and the product of this process at any point in time can be considered as a cognitive map."¹¹⁸

The focus, or choice of inquiry, is usually the environment with all its entities. Its mental comprehension seeks an awareness of the spaces it constructs and embodies. Bacon, for that matter, believes that spatial recognition transcends mental processes. It encompasses all the senses and emotions, demanding the engagement of one's entire being to enable a complete response.¹¹⁹ The way the environment is perceived by different people in various ways depends on their individual experiences in their daily lives. There is not a single environment, but environments of individual mental constructions.¹²⁰ People are basing their actions on their mental constructions created by individual interpretations of the environment. They take inspiration from it,

¹¹⁸ Downs and Stea, "Cognitive Maps and Spatial Behaviour," 9, 10.

¹¹⁹ Bacon, *Design of Cities*, 15.

¹²⁰ Gary. T. Moore "Knowing About Environmental Knowing: The Current State of Theory and Research on Environmental Cognition" *Environment and Behavior*, Vol.1, no. 1 (March 1979): 35.

whether consciously or not. Varying in their occupational roles their experience changes, their interpretation gets altered and thus their actions transform.¹²¹

As definitions of the environmental image in one's mind differ greatly from individual experiences throughout their lifetimes, the ways the mental image is being built and its structural integrity are of question.

Milgram investigates mental maps under some subtitles, like distortions of maps due to personal experiences, organising of mental maps in relation to spatial qualities, or their applications to city design. His inquiry starts by asking which units of the physical environment are to be mapped. He questions if the maps are strict in their dimensions or do they get distorted by experiences or info/graphics like maps. He points out Saarinen's description of a Finish boy who drew Finland by an exaggerated cartographical depiction where the boy saw and drew Finland to be 'large', mostly not because of his lack of knowledge of formal maps and atlases but evidently due to his familiarity to his native land.¹²² Milgram states that: "The size distortions in mental maps may in some way represent an amount proportional to the molecular storage units used for different realms of the environment."¹²³ He underlines the psychological dimension one imparts from the environment, our additions to our mental maps concerning our attitudes and feelings. He says that it is possible to have a map of a city in which its parts may be sized by psychological dimensions like perceived level of danger and safety, or anxiety and fearfulness.¹²⁴

¹²¹ Allan B Jacobs, *Looking at Cities* (Cambridge, Mass: Harvard University Press, 1985), 6.

¹²² Stanley Milgram, "Introduction" in *Environment and Cognition*, ed. William H. Ittelson. (New York: Seminar Press, 1973), 22, 23.

¹²³ *Ibid.*, 23.

¹²⁴ *Ibid.*, 24.

Subsequently, raises the issue of externalising the mental map out of an individual's subjective experience onto a paper for the public to scrutinise - like Lynch's approaches - and the issue of aggregating findings from the collected mental maps into a group order and generalised conclusions. He asks how can individual maps be integrated into group map/s that would recognise some generalizations when even the development process and thus the composition of an individual's mental maps is not pre-specified and differs from individual to individual. The mental map can be oriented towards a landmark, it can be transcribed as directional or remarked as spatial, according to the weight the individual regards their environment.¹²⁵

Once maps are obtained, dissected and combined into coherencies, how will these mental maps be used for certain applications? What are their potentials? What are these mental maps for? He sees a possibility where city planners with insight into mental maps are better able to arrange cities. For him, these cities would "communicate a sense of place to the individual, help him to orient himself in a new city, and contribute to his aesthetic delight."¹²⁶

2.5.2 Line of Motion

Movement in the environment while seeing and experiencing it, can also be categorised, and named as the act of exploration. It is the activity in which an individual spares a deliberate amount of time to make an egocentric or collective investigation into the environment. If the trip of exploration is realised in the same selected path, the structure and image of the environment will be imprinted repeatedly, the image will evolve and will gather new details and will place them by the former image. But these repeated actions of exploration of the same line of

¹²⁵ Ibid., 24, 25.

¹²⁶ Ibid., 26.

motion can result in two consequences. One is that the exploration line might get monotonous in experience, it may lose its ability to give newness to the explorer, and it has fulfilled its time. Consequence two opens up new experiences, the line is integrated into other lines of motion where their intersections and overlaps form new experiential potentials for the explorer, and their involvement gets more intricate.

Where does Lynch's search for a coherent image stand in this questioning? His idea of a coherent image should be encouraging to basic performances and experiences, and by the interplay and combinations of the five elements and the sequential experience they provide, to explorations and newness. The sensing of the urban environment as a whole, by its parts, built into the image, can be elaborated through Lynch's descriptions of visual identification and structuring. Even if the other four elements can serve for actions related to movement, the element path is to be understood as the materialisation of the line of motion.

Lynch details that some paths should be singular and serve as key lines. They have the qualities to provide concentration for activities to occur along them. If used correctly, these qualities give continuity to the main paths. Their continuity, in return, gives means to regularity and helps to construct a familiar continuous image in a visual hierarchy. If provided with a strong endpoint, termini to relate one's sense of progression to, and with gradients in differentiation, like topographical changes forming a slope or winding of the street viewing various silhouettes, the line of motion provided by the key path becomes a journey, a simplistic direction to move about. Just like that, our position along the line of motion is articulated. If the line gives sufficient clues, they become measurements of one's relatedness and orientation, they serve as checkpoints along the way. Alike to Cullen's phrases of "I am entering IT", Lynch uses these markers to frame phrasings of "I am almost there", or "just before the street narrows down very rapidly".¹²⁷

¹²⁷ Lynch, *The Image of the City*, 96-97.

Another example of clues in this kinaesthetic experience in interpreting direction and distance can be in the use of landmarks. The sequential ordering and anticipation to see the successive landmarks render the series of landmarks into trigger points for the explorer to use as guide marks, to relate themselves to their sense of position in the followed line of motion.¹²⁸

In concluding his word for his search for a vivid but still coherent image, Lynch accentuates his concerns about the resilience the image has to scale up to;

It is clear that the form of a city or of a metropolis will not exhibit some gigantic, stratified order. It will be a complicated pattern, continuous and whole, yet intricate and mobile. It must be plastic to the perceptual habits of thousands of citizens, open-ended to change of function and meaning, receptive to the formation of new imagery. It must invite its viewers to explore the world.¹²⁹

However, that may be, the idealisation of a visual image but the acceptance of its inevitable change propels Lynch, debatable, into a proposal of a visual plan of the selected environments, with a set of points for the guidance of any change to occur, for municipalities to work on. Even though these sets are to be created by reference to his and his team's elaborate studies, and even though the visual-oriented spatial arrangements are established through the hearings of long-term residential citizens, there seems to be a lack in its search for accumulation of data for the liveability, the vitality the cities offer.

Mappings may show intricate work on the way people name and perceive some fundamental components of the environment and perform their daily routines in and about them, yet they are inadequate, in this stage, to relate the more complex activities the environments that are offered to them. Therefore, while the images may

¹²⁸ Ibid., 83.

¹²⁹ Ibid., 119.

have emerged in an anthropogenic sense and are examples of narrative telling on the environment, their outcomes still seem incomplete to alter the entanglement of variant and deviant experiences of a city.

2.5.3 Narrating the Urban Landscape

In the so far covered chapters, we have examined the potentials and qualities of sequential experiencing of the townscape via serial vision by Gordon Cullen's analyses, we have reviewed Kevin Lynch's approach to reading and mapping the city by its corresponding structural elements revealed through his analyses on series of cognitive maps. These distinct yet complementary approaches to investigating the urban landscape through individuals' experiences in it are to be coupled by the narrative technique. Cullen's explanatory phrasings like "I am in IT or above IT or under IT" and Lynch's inquiries and surveys with the citizens highlight their need and use of the supplementary technique of narration.

Bruno Notteboom underlines the technique's human-centred manner of looking at the urban landscape where the experiences of people are made relevant. For him, the narrative technique is positioned between reading and writing about the city, it changes the detached bird's-eye view approaches of modern architecture and urban planning.¹³⁰ This concern supports that of Shanken who sees urban planning to be a "form of narration about cities, one whose likeness to textual narratives is woefully understudied".¹³¹

¹³⁰ Bruno Notteboom, "Of Strangers and Junkyards: Landscape Magazine between Lived Experience and Systems Theory" *Journal for Architecture OASE*, no. 98 (2017): 43.

¹³¹ Andrew M. Shanken, "Plot Lines A Story about Edmund Bacon" *Journal for Architecture OASE*, no. 98 (2017): 19.

While Cullen's use of the narrative technique can be open to discussion, as he the author and observer is the only one to explain his examinations and findings in his kinaesthetic experiences, Lynch's use of it helps him to combine the relations between the urban space to the experiences of the individuals in it. His structural elements of paths, edges, districts, nodes and landmarks thus support the image of the city as legible visual grammar.¹³²

Another example of narration is its use by Allen B. Jacobs and his team. As explained in the book *Looking at Cities* Jacobs and the team make thorough observations by walking the streets of San Jose and Cincinnati, USA, and record their initial findings through narrations - basic tellings of the reading of the street form, building typology, the people using those spaces and the activities they do - by photographing and doing map-like sketches. They name their notes and inspections, gathered through critical interpretations of their findings, as clues. In each step the teams take, they question the interrelation of the elements of the environment and the meaning they provide together. Sometimes by piecing clues together and reading them as patterns, and by hypothesizing them, they try to learn what the neighbourhood or city gives them to observe - the dynamics of the area with its history and present.¹³³ Allen summarises his aim by stating: "The more conscious we are of the relationships between what is observed and what actions are taken, the more likely we are to have better, more humane, more liveable cities."¹³⁴ The term action here is not related to the activities people make in the cities and neighbourhoods they observe, but to the actions the planner and designer have to take according to their findings.

In the literature review, three main uses for the comprehension of the urban landscape become apparent, the use of serial vision and line of motion in their

¹³² Overdijk, 'Monuments and Mental Maps,' 35.

¹³³ Jacobs, *Looking at Cities*, 5-6, 26, 28.

¹³⁴ Jacobs, *Looking at Cities*, 9.

relation to the sense of position, cognitive mapping and maps, and lastly narration. Their collective applications are to be thought to form a base for the search for representations of Ulus's urban landscape. The sense of position serves to understand individuals' perception and awareness of the environment they move in. In the kinaesthetic experiences one partakes, consciously or not, the individual makes choices about his or her preferences to explore according to some certain spatial qualities. The choice of 'this and that' or one's inquiry and curiosity about 'here and there' are comprehended via our sense of position in relation to optics and place. Narration on the other hand gives clues and information about the individuals' ideas and understanding of the environment, on their comprehension of the urban landscape with their spatial, sentimental, and sensory concerns. The togetherness of these two to be mapped in their cognitive reading of the city and its legibility and imageability is realised by mapping. Cognitive maps of each individual and the joint reading and examination of them are what guide the to-be-explained case study and its search for Ulus's image. The case study's methodology is therefore supported and founded by these three approaches.

Ulus as an urban landscape has been subject to various means of representation. As discussions in Chapter 3 will review, Ankara and its castle, and other elements in significance are represented and tried to be made visible by different approaches. The distinct ways of representing and choices to narrate the urban landscape of Ankara and Ulus are to be elaborated for the research to be conducted in Chapter 4, Case Study with Students.

CHAPTER 3

REPRESENTING THE URBAN LANDSCAPE

3.1 Representations of Ankara

Ankara and its historical centre of Ulus have been the subject of many drawings, and engravings, by travellers of various countries visiting the city. Together with old maps and plans, Semavi Eyice finds these drawings and engravings invaluable.¹³⁵ The to-be-listed drawings and engravings depict Ankara together with the Castle.

For Eyice, there are ‘‘classicized’’ travellers, like Pitton de Tournefort or Paul Lucas, from various European countries who have visited the Orient and collected and given information on Ankara in their drawings, since the beginning of the 18th century.¹³⁶

¹³⁵ Semavi Eyice, *Ankara'nın Eski Bir Resmi : Tarihi Vesika Olarak Resimler Ankara'dan Bahseden Seyyahlar Eski Bir Ankara Resmi* (Ankara: Türk Tarihi Kurumu Basımevi, 1973), 65.

¹³⁶ *Ibid.*, 73.

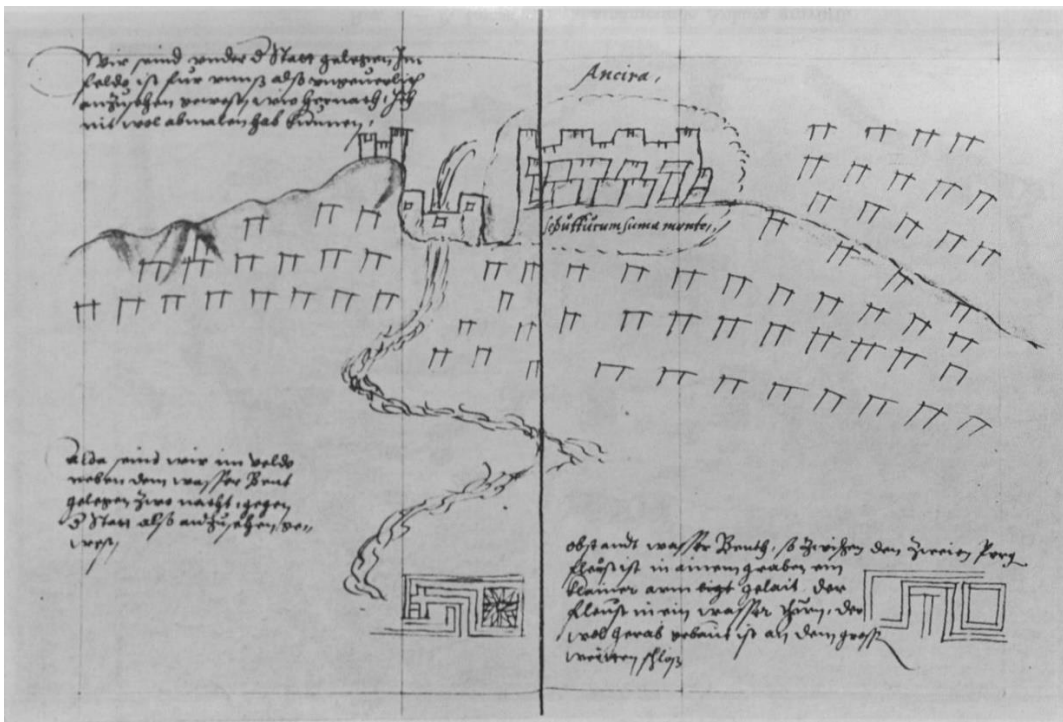


Figure 3.1 Ankara Drawing by Hans Dernschwam.

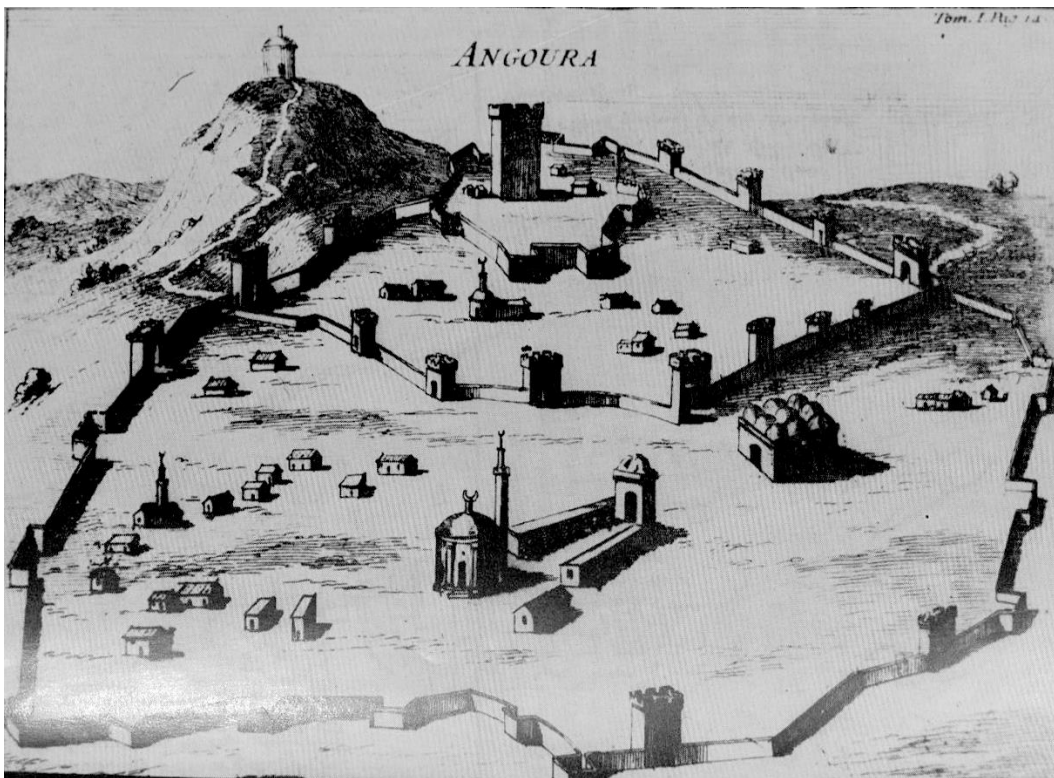


Figure 3.2 Engraving of Ankara in Paul Lucas's travel book.

Dated to circa 1555, the drawing of Ankara as a basic sketch in the travel book of Hans Dernschwam gives clues on the castle, the major monuments, Hızır İlyas Hill (Hıdırlık Hill) and a cemetery outside and surrounding the city.¹³⁷

Another example is the drawing of Ankara in one of the travel books by Lucas. Dated as 1712, this representation according to Eyice, even though has features of the actual city, leaves also an impression of fabrication. He states that the Hıdırlık Hill is seen with an (islamic) lodge, and the castle is depicted lower as it is with its various levels.¹³⁸

Eyice sees the engraving by Tournefort, although belonging to the same dates, 1717, as more valuable in terms of reflecting Ankara. He explains:

Here, we see the castle with its various levels: the first wall, the second wall, and the main grand castle at the top. Inside, various buildings and mosques are visible, and finally, we can observe the outer wall mentioned in Evliya Çelebi's writings. The outer wall, which has no traces left today, is seen with its gates. Around it, a scattered cemetery is marked. Similar to Dernschwam, the outer part of the wall was entirely a cemetery. Additionally, a large prayer area is also visible. This open prayer area on Namazgâh Hill, corresponds to the height where the Ethnography Museum is located. In this way, it is easy to understand from which direction the picture was drawn and how it reflects the view of Ankara.¹³⁹

¹³⁷ Ibid., 97.

¹³⁸ Ibid.

¹³⁹ Ibid., 98. Translated by the author.

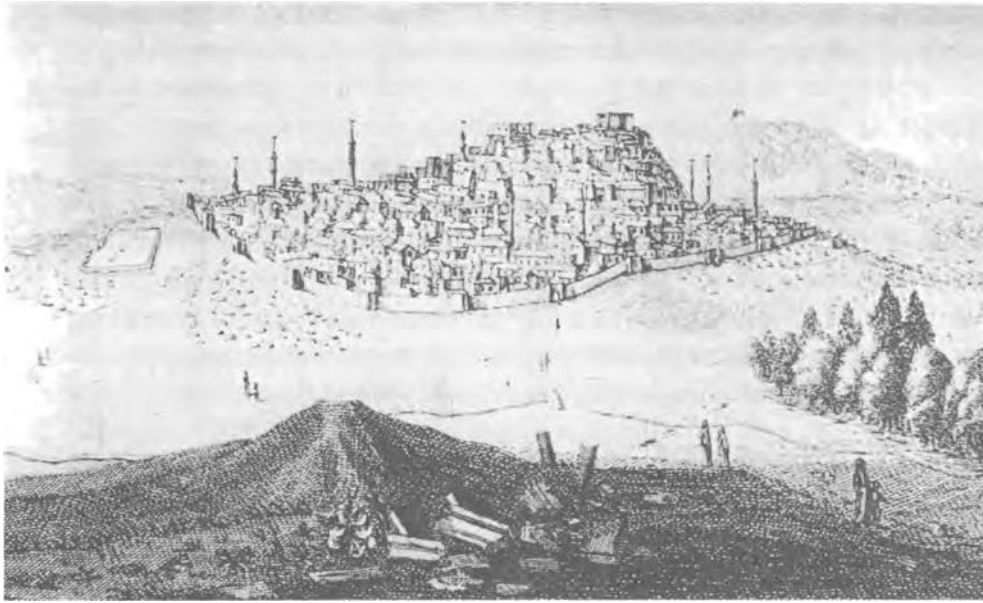


Figure 3.3 Engraving of Ankara in Pitton de Tournafort's travel book.

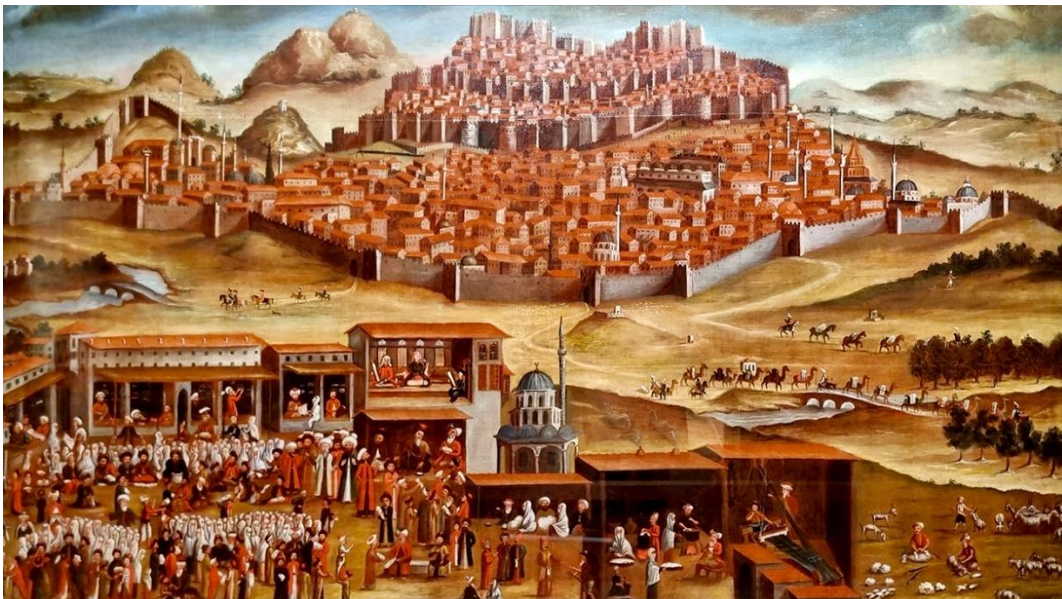


Figure 3.4 Oil Painting of Ankara, Rijksmuseum.

The last example Eyice describes is the anonymous oil painting, estimated to be from the years 1700-1799. Named View of Ankara, the painting is part of the collections of Rijksmuseum in Amsterdam but is given to Rahmi M. Koç Museum for a specific period to be showcased in Ankara.

The painting's depiction was thought to be of Aleppo, however, Semavi Eyice's analyses have proven that the painting is the representation of the city of Ankara. He clarifies¹⁴⁰: "The oil painting depicts Ankara as it was in the 17th or 18th centuries, not Aleppo. This painting accurately represents the city's topographical features and historical artefacts that have survived to the present day, as well as capturing the vitality of its industrial and commercial life, and even its ethnography."

Eyice analyses the painting due to its distinctions in composition and concept in two parts, the upper part depicting the topographical appearance of Ankara and the lower part, the life in the city.¹⁴¹ With representations of Hacı Bayram Mosque and Augustus Temple, Julian Column, Zincirli Mosque, the covered bazaar (today, Museum of Anatolian Civilizations), Ahi Şerafeddin/Arslanhane Mosque, Karaca Bey Turkish Bath and more, the upper part details Ankara. The lower section is a separate painting. The trade, industry, commerce, and associations of artisans and skilled workers in Ankara are depicted, with no relevance to geographical features.¹⁴²

All these representational drawings, paintings and engravings highlight the significance of Ankara Castle. The castle is not separate from the city or its topography. The city is represented by the castle as the main focal point looked from afar. If, like in the case of the oil painting View of Ankara, life in the city is to be represented, it is juxtaposed with the castle and city view.

The argumentation on the importance of the castle is not only related to ancient paintings but was also a subject to the planners for the Republic of Türkiye and its new capital city. Carl Christoph Lörcher's records and documents on his projects and plans for Ankara emphasise the importance he attributed to the castle. He

¹⁴⁰ Ibid., 117.

¹⁴¹ Ibid., 99, 104.

¹⁴² Ibid., 101, 102, 105.

narrates: “The idea of capturing the beautiful castle (citadel) and pulling the city towards it is frequently reiterated. The north-south road ends in an open area south of the railway, and Çankaya, with its splendid villas, is visible. ... The view from here to the city and the Citadel is extraordinary.”, “The desire to incorporate the elegant (beautiful) castle (citadel) into the city's panorama from as many viewpoints as possible has also been realized in other places.”¹⁴³

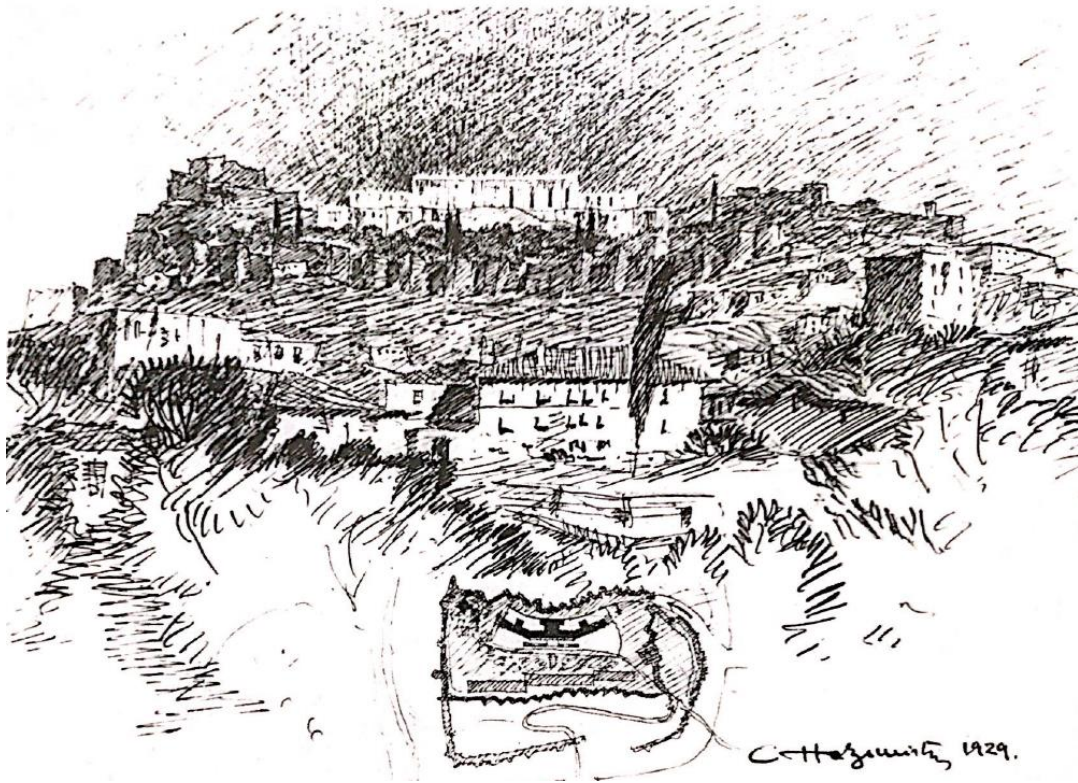


Figure 3.5 Parliament Project in Ankara Citadel.

¹⁴³ Ali Cengizkan, *Ankara'nın İlk Planı: 1924-25 Lörcher Planı, Kentsel Mekan Özellikleri, 1932 Jansen Planı'na Ve Bugüne Katkıları, Etki Ve Kalıntıları* (Ankara: Arkadaş Yayınevi, 2004), 85. (See pages 165, 166, 169, and 170 for the mentioned documents.)

Lörcher's plans' influence on the castle's importance is to be seen in Hermann Jansen's 1928 Competition plans in its naming in 'the crown of the City'.¹⁴⁴ This conceptualisation is evident also in Clemens Holzmeister's anecdote about the unrealised plans for the new parliament building:

Decisions for the Governmental District took yearlong discussions, for which I had to present revision plans over and over again, including the one prepared together with Professor Egli. The very first one was a plan for the new House of Parliament. The building was to crown the old town like an Acropolis. The oldest part of the city was located on the top of a rocky hill stretching about 300 meters long and 100 meters wide. This area, densely packed with houses was surrounded from north and west by a thick fortification; from south and east it was protected by the abruptly descending rocky territory. To this 'Crown' nestled the historical neighbourhoods of the city. The plan for erecting the Parliament building up there, while keeping the walls surrounding the fortress was soon dropped. Jansen decided to preserve the old city as it stood, and save whatever there was left to save, except opening a few new streets to connect the traffic of the old city with the newly growing districts around it.¹⁴⁵

However, in the course of approximately one hundred years, the castle's singular significance as the sole big element in the view of Ankara seems to be lost, as the city got larger in scale and its centre have been moved to Yenışehir (Kızılay). The composition of the silhouette of Ankara is no longer dominated by the castle only. Ela Alanyalı explains this change by stating:

About the general image of the city; the silhouette is no more dependent on one dominant symbolic element like the castle as it was in history. The silhouette is rather chaotic, the relation among the urban elements and the importance of these elements in the image is questionable. The variety in

¹⁴⁴ Ibid.

¹⁴⁵ Aydan Balamir, *Clemens Holzmeister: Çağın Dönümünde Bir Mimar* (İstanbul: Boyut Yayıncılık, 2010), 292.

the urban forms has brought a richness yet not handled deliberately and meaningfully.¹⁴⁶

Her claims seem to align with the discussions to be held on the case study with students, in Chapter Four, the validity of the castle's significance and its perception as a focal point among the various architectural and urban elements in the urban landscape of Ulus.

3.2 Mapping and Ankara

3.2.1 A Brief on Map and Mapping

The enthusiasm to analyse and interpret the various conditions and notions of the urban landscape seeks a visualisation of it by other means than the conventional way of the bird's eye view, or the previously mentioned, engravings, drawings and paintings from travellers. To conduct an inquiry into the urban landscape and to express arguments and outcomes of it, new techniques of representation need to be developed.

Giambattista Nolli's map's colouring of 18th Century Rome's public space with white and private spaces with black, in which the interior spaces of publicly accessible places are also made visible in its visualisation with white can be considered as representing the existing urban landscape through introductions of new information. This technique is also used in the examination of Las Vegas by Robert Venturi, Denise Scott Brown and Steven Izenour, to represent features, like signs and their relation to speed and perception, of its urban landscape that would have not

¹⁴⁶ Ela Alanyalı, 'Aspects of Visual Structuring of Urban Form in Ankara,' Master's Thesis, (Middle East Technical University, 1994), 113.

been able to be rendered by conventional methods.¹⁴⁷ They have created new techniques like sequential photographing, and video recording, to convey their aim and inquiries of their studies.

As formerly mentioned, Camilo Sitte in his examination of ancient cities uses numerous examples of drawings of maps for his representation of public spaces' specific parts and their interrelation to monumental buildings and landmarks. He couples them with elaborate sketches and thorough explanations, creating a detail-oriented analysis. Alike to Sitte's perspective drawing to enhance the representations of the two-dimensional maps, Gordon Cullen uses sketches and photographs to represent his examinations of serial movement in space, as his ideas could have not been conveyed by basic techniques of map production. Likewise, Kevin Lynch has developed new means of visualising the urban landscape by transferring people's cognitive awareness of it into mental maps through new techniques of representation via the five elements he had named as essential in the construction of a city's image.

This quick summary of a search for new visualisation techniques, together with the previously cited narrative techniques, highlights the need to expand the conventional means into various customisations and appropriations to form new techniques of representation. Mapping and its various implications can be used and appropriated for these new ways of representation.¹⁴⁸

Mapping, for James Corner¹⁴⁹, is a creative activity. With its participatory qualities, mapping enables the presentation of experiences in broader terms. Unlike the map,

¹⁴⁷ Leo Van den Burg, et. al. *Urban Analysis Guidebook: Typomorphology* (Delft: TU Delft, Faculty of Architecture, 2004), 74-77, 96-101.

¹⁴⁸ The creative mapping techniques discussed in this thesis were introduced during the course Arch535 Creative Mapping Techniques in Architecture, taught by Associate Professor Dr. Ela Alanyalı Aral in the spring semester of the 2020-2021 academic year.

¹⁴⁹ James Corner, "The Agency of Mapping: Speculation, Critique and Invention." In *The Map Reader: Theories of Mapping Practice and Cartographic Representation*, ed. by Martin Dodge, Rob Kitchin and Chris Perkins (John Wiley & Sons, Ltd., 2011).

which according to him presents only one version of the earth's surface, mapping is a form of abstraction, by selections, isolation, omitting and codification and exposing of potentials by their scaling, framing, projection, naming and more, of what seems to be implicit to human perception.¹⁵⁰ Corner explains mapping in its ability to unfold potential:

it re-makes territory over and over again, each time with new and diverse consequences. Not all maps accomplish this, however; some simply reproduce what is already known. In other words, the unfolding agency of mapping is most effective when its capacity for description also sets the conditions for new eidetic and physical worlds to emerge. The hidden traces of a living context. The capacity to reformulate what already exists is the important step. And what already exists is more than just the physical attributes of terrain¹⁵¹

He identifies four thematic ways of mapping to produce maps that differentiate themselves in the effects they offer; drift, layering, gameboard and rhizome.

The drift is the activity to go through the city in a "dream-like" manner of performance, by a gaze that does not focus only on the dominant direct perception of events and experiences but also on the momentary and fleeting aspects of places and their cognitive construction in images.¹⁵²

Mapping through layering is realised by the superimposition and amalgamation of various parts and layers into a coherent relationship and "thickened" surface, where the layers do not present an existing site but offer a potential or intent for a programmatic evaluation of it.¹⁵³

¹⁵⁰ Ibid., 89-91.

¹⁵¹ Ibid., 89, 90.

¹⁵² Ibid., 95.

¹⁵³ Ibid., 95, 96.

Game-board, on the other hand, is aimed to visualise the continuous remaking and orchestrating of the urban spaces by its ‘‘players and agents’’ – citizens, planners, designers etc. – to construct a ‘‘shared working surface’’ where various scenarios of the urban spaces are acted on together with the differences they might possess. It is like a continuous game where the structure is made constantly evolved and redrawn by the planner to give grounds for new emergences.¹⁵⁴

Lastly, the technique of Rhizome can be defined as the mapping of intermediate and open-ended characteristics of the urban space into a ‘‘plane of consistency’’ where qualities of the urban space can be extended into new suggestions and projections of them. It constructs a differentiation between the static order of authoritarian practices of map-making and its aim of self-reflexive organisation. Ela Alanyalı summarises the mapping techniques by Corner in stating: ‘‘What is common for these four techniques is that they all define mapping both as an instrument which is revealing the unseen spatial agenda and as a means of projection for the less determinate, thus open-ended processes of change which are not detached from the actual or proposed living.’’¹⁵⁵

3.2.2 Existing Experience Maps of Ulus

As it is the case study area for this thesis, the urban landscape of Ulus has been the subject of other studies and has been represented by various examples that have used maps to visualise its urban landscape's architectural and urban values.

¹⁵⁴ Ibid., 96-98.

¹⁵⁵ Ela Alanyalı Aral, ‘‘Mapping–An Instrument for Visualising ‘‘Lived Space’’ In Architecture,’’ in *Is it Real? Structuring Reality by Means of Signs*, ed. Zeynep Onur, Eero Tarasti, İlhami Sığircı, Papatya Nur Dökmeci Yörükoğlu (UK: Cambridge Schoolars Publishing, 2016), 238.

The examples to be listed are maps that aim to guide citizens, tourists, and explorers to experience by giving them maps that feature points of attraction, places of historical importance and meaning, and events and activities to be performed in certain places, for the participants to drift about. These are examples of maps which illustrate and reference places for participants to visit. As most of the maps are organised with a line of motion, where their referential places are ordered in sequences along it, the maps possess the quality to introduce performative and experiential layers and thus become guidelines for the citizen, tourist, and explorer to read and be acquainted with the urban landscape.

Realised by the Ministry of Culture and Tourism and named ‘‘Bařkent Kltr Yolu Festivali’’ (a literal translation would be: Capital Culture Path Festival) and this year to be transformed into ‘‘Trkiye Kltr Yolu Festivalleri’’¹⁵⁶ (Trkiye Culture Path Festivals), with their addition of other cities other than Ankara and İstanbul, is an example of a digital events’ calendar in which places with cultural activities are introduced to the public to attend and participate. Places are pinpointed on a Google-Maps integrated digital map. By clicking on a selected point, the site directs the user to an information segment, with a short text and a photograph, about the place and the activities it will host.

¹⁵⁶ <https://kulturyolufestivalleri.com/kultur-yolu> (last accessed 17.08.2023)

Although the digital platform seems to be equipped with interaction for its users among the various places by selecting it gathering information on it and moving to the next point on the map, the map itself and the information on the places do not provide any instruction about the places' position in the urban landscape, like the walking or car-ride distances among neighbouring places and events. Places on the map are only singular points, no recommendations are offered for experiencing the places and events in a particular order.

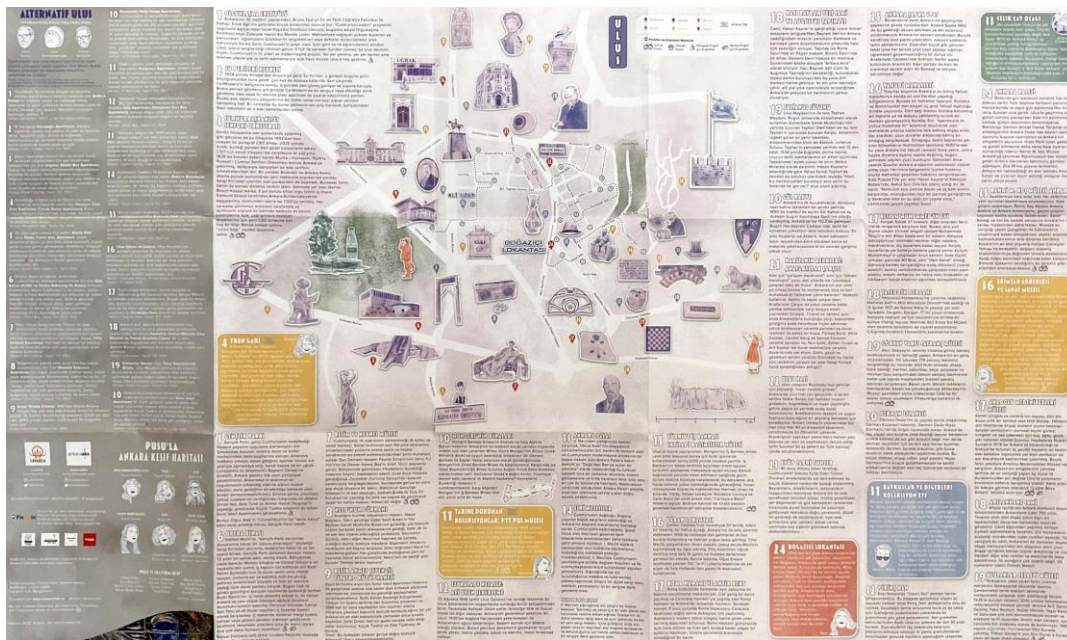


Figure 3.8 Discovery Map of Ankara: Compass 2.

There are two examples of pamphlets in which a particular route for walking and experiencing the places along it is suggested to a potential explorer. Lavarla's two maps¹⁵⁷ are named ‘Ankara Keşif Haritası: Pusula (Discovery Map of Ankara: Compass) and concentrate on Çankaya and Altındağ (Ulus). The other examples of

¹⁵⁷ <https://www.rotapusula.co/> (last accessed 17.08.2023)

maps produced by participants in the organization of UMÖB 21,5 Ankara¹⁵⁸ (National Architecture Students Meeting) focus on Ulus in distinct but border-wise alike two routes. The maps are designed as foldable and easy to carry along one's exploration – or in Lavarla's words, in the discovery.

The three variations present a fixed route on a map of Ulus for the explorer. Specific locations – places - are pinpointed by markers or numbers along it. Then, usually at the back side of the pamphlet, the places are listed with their corresponding numbers by illustrations and short descriptions. The descriptions on the maps give information on the places' history and recommendations for activities one can perform in them, adding an elemental tone of narration to them. As the places are presented as points along one precise route, the map does not portray any means of a possibility where the explorer with these maps can drift to desired deviations and new routes. The illustrations and descriptions are also concentrating on one point only, general depictions of their surrounding are not of concern.

Figure 3.5 differentiates itself from the other two (Lavarla's Ulus map and UMÖB's second map) by choosing to arrange the listed places onto a line of motion. They are not re-numbered but are placed along a line with their names and illustrations as if all of the points are intertwined, creating an image where one expects the places – not points – to be close to one another and thus intermingled with each other. Trials for narration are also evident in this example. They frame the line of motion with the phrase “This is a story of Ankara” and make short explanations with phrases like “by Atatürk's order” or “Atatürk's testament”.

Another experiential route is the example by Urban Walks Ankara.¹⁵⁹ Led by two narrators, participants are being walked in a fixed route in Ulus. The narrators inform

¹⁵⁸ <https://www.arkitera.com/etkinlik/umob-215-ankaradan-yurutucu-basvurulari-icin-acik-cagri/> (last accessed 17.08.2023)

¹⁵⁹ <https://www.kaatolye.com/urbanwalksankara> (last accessed 17.08.2023)

the participants on how long the finishing of the route would take and start to explain their selection of architectural and urban values at their places – in front of a building, statue or in a park – but also in between their referential points. As the activity is conducted collectively and through walking, participants can ask their questions to the narrators, whenever they like, meaning at the selected places and in between them while walking. Before the walk begins, they hand you a piece of paper, again two-sided, with the name of the activity and at the back a basic map and the route and numbered and listed points of visit are indicated. Unlike the previous two examples this map seems not of great importance, it serves to check the places' names and locations – or to see what is listed and thus comes next in the walk – and if needed to re-orient the participants along the route's course.

The website and mobile application of KarDes by the Hrant Dink Foundation¹⁶⁰ provides many routes in the cities of Ankara, İstanbul and İzmir. The routes, together with their length in kilometres and the expected time one needs to complete them, are presented on top of a Google-Maps-like platform and the selected places are, again, numbered and listed. The significance of the example of KarDes is their aim to curate and present history and historical information not only through photographs and text but through narration. With their references listed, information about a particular place, historical event or figure of importance is narrated through text, series of photographs, sometimes by video and by a narrator's voice recording. The narrator in question is not just a voice actor but a person of knowledge, preferably by his or her direct life experience of the narrated place or event, or a person of the academic background of the presented subject.

¹⁶⁰ <https://hrantdink.org/tr/> and <https://turkiyekulturvarliklari.hrantdink.org/tours> (last accessed 17.08.2023)

CHAPTER 4

CASE STUDY WITH STUDENTS IN ULUS, ANKARA

The case study concerns itself with three main methods of experiencing, analysing and representing the built environment; kinaesthetic experience through serial vision and sequential movement, cognitive mapping and narrating of the experiences. The study aims to examine individuals' experience, more so, architecture students' way of experiencing the historic centre of Ankara, Ulus.

The individuals whose experiences are chosen to be obtained are selected by volunteer participation of students of the third and fourth grades of the Department of Architecture at Ankara Yıldırım Beyazıt University, in which the author works as a research assistant. Upon the call made, twelve people were selected to be the subjects of the case study with a survey asking information with questions about their age, length of residency in Ankara, frequency of visiting Ulus etc.

As participation in the case study was voluntary, and not as a part of any course, studio or workshop, the twelve students summed up to be all women. Ranging from twenty-one to twenty-five in age, most of the students had spent a significant period residing in Ankara and possess adequate knowledge of the city and its historical region Ulus through direct experience in the areas whether via a project or by personal preference. Hence all the participants possess a certain amount of familiarity with the case study area.

In selecting the participants, questions regarding their memory of Ulus and the frequency of their visits are asked. In addition to that, a retelling of a memory of a trip to the area is demanded. In doing so their general knowledge, admiration or unawareness of certain monumental buildings and areas have been attained. Another aim of those questions is to understand and determine participants' remarks on Ulus's outlines and borders.

The students are thus asked to complete a series of kinaesthetic experiences in the urban landscape of Ulus and are tasked to produce three cognitive maps, one before they visit the case study area and two with the information they are to gather from their kinaesthetic experiences.

The first stage asks them to draw a quick sketch-like map of Ulus. This mapping is to be done in the comfort of their home, so, without the active presence in the area. This stage aims to see what values in architecture and urban space are remembered and what places and roads are drawn. On top of the map, the participants are also urged to draw a 'line of motion' – an envisioned trip with a start and finish. The requirement of the line of motion serves to see if the participants have a subconscious fundamental idea of whether the values in question they chose to mention are in sequential order or not.

The second stage consists of two parts and is realised in the case study area. Stage 2.1 demands an individual drift in Ulus. With a start from Atatürk Statue, the participants move about Ulus freely. This time, they are asked to sketch, photograph, and narrate everything they seem worthy of, whatever pulls them towards it, or on the contrary repels them. They are encouraged to take notes on the places they choose to move to, stop by and see as compelling, and more. The aim of a drift and free walk is to see how and where the participants radiate – as the statue of Atatürk sits perfectly in the middle of their initial maps of Stage 1.

Stage 2.2 demands them to make sketches, take photographs and juxtaposition these with narratives of their own in a series of fixed points of pauses within a predetermined route they must partake in and finalise. Starting from Gençlik Park and ending in Ulus Bazaar, the route encompasses many architectural and urban values and scenes. The aim of this stage is thus to observe if the participants can detect certain values in their sequential positions within the urban landscape.

Stage 3 is mapping. On conventional paper or in its equivalent in digital, participants are to bring together their records and findings onto two distinct maps – one for Stage 2.1 and one for Stage 2.2. They are kindly reminded that they are not to use Internet

resources but only their own sketches, photographs and narrations of their experiences. The map should contain their ‘line of motions’, the starts stops and deviations, and whatever they seem of importance; together with the base of representation, sketch, photograph and narration.

It seems wise to note that all stages are accompanied by degrees of narration – ranging from the listing of some keywords for descriptions and feelings on Ulus to personal narratives in their kinaesthetic experience in the area.

As the second stage is performed in kinaesthetic experience in sequential order, unbeknownst to the participants, their maps together with their narrations will be used as a basis to collect data on the awareness of their sense of position and means of representation of their serial vision through the sense of being here and there.

4.1 Cognitive Mapping of Ulus

The case study area, Ulus the historic centre of Ankara, is a place to have faced many changes, whether in its physical environment, and thus in its image, or its sociological importance and relevance. As it has been the central area of successive civilisations¹⁶¹, it can be regarded as a field of layered history. From Galatians to Romans, to Ottomans and the establishment of the Turkish Republic, Ankara and Ulus can be considered as an important city and historic centre, throughout the changes it endured.

Despite its influence in the history of Ankara, Ulus now seems to be a place of disorder. Although it is like a home to many architectural and urban values of many eras, the coming together of those values to form a distinct image that would help describe Ulus in clearer definitions is missing. As we will see in the findings of the case study, today, Ulus seems to embrace the qualities of being a place of transit, a

¹⁶¹ See Chapter 3.

place to pass through and not a place to make a stop and look around. Even if this description is not accurate for everyone's idea on Ulus, its unseen potential is regarded as an issue within the scope of the thesis.

The fragmentation Ulus bears, with unconnected parts and areas with specific activities or groups of people, or in its inability to bring different architectural qualities of different periods together in a coherent image to look for, is one of the problems Ulus deals with. There seems to be no coherence between its parts, but a scattering of many singular elements throughout its urban landscape.

Of course, Ulus also displays many places of significance in the collective memory, like the First and Second Assembly buildings, the Atatürk Statue, Hacı Bayram Mosque with Augustus Temple, Gençlik Park or a series of banks turned into museums. These elements in the urban landscape of Ulus, although known and visited, are isolated from one another and other lesser-known elements. Their clear combinations in an individual's experience and mind would build a chance to establish an image of Ulus, where the holistic reading of its urban landscape could help citizens, travellers, tourists, and explorers to see Ulus with its many layers and blends and sequences of those.

The purpose of saying all these is not to picture Ulus as a vast field of nothingness with a few elements distributed on it but to highlight its hidden capacity to frame it into a coherent townscape one would get excited to explore.

The structural components of the area may have the aspects to build the frame. Its two axial roads, and the Atatürk Statue positioned in the junction of those, may help to identify a base to relate one's position and the location of scattered buildings and places to it. The Atatürk Boulevard and Çankırı Street reaching from Kızılay to Dışkapı and Cumhuriyet Street and Anafartalar Street connecting the old train station to the Ankara Castle seem to serve two purposes. They give axial directions with their corresponding endpoints, Cumhuriyet Street start with the train station and ends with the Atatürk Statue, Anafartalar Street starts with the statue, makes a turn, and redirects its path to other places but sets a direct view towards the Ankara Castle.

Secondly, they provide outlines and borders, Atatürk Boulevard connects the south, Kızılay, to the Atatürk Statue and Çankırı Street takes over from there and guides Ulus's north towards Dışkapı. As we will observe in the maps of Stage 1 the borders do not have a clear end in the north and south directions and are not cut by architectural, urban or topographical qualities, like the long rail strips of the train station or the high steep of the roads and hills leading towards the castle in the west and east.

While these axialities and the focal point of the statue construct semi-apparent border lines of Ulus, they can also be used as referential lines and points to relate one's position to them and the locations of other buildings sitting on the referential axes. Thus, as one moves through Ulus the Atatürk Statue can give clues on one's sense of hereness. They may see the statue in the far, as it is there, they may see another building that they know is on the boulevard and navigate themselves accordingly. These axialities and endpoints together with sets of points related to one another through sequential order and their collective formations into views can transform Ulus' main structure into a readable one, where individuals can move in its urban landscape with clear definitions regarding their sense of positions.

Ulus is indeed not only a place of transit by car or bus, or its connection to the metro network and train station, but is also a place that brings many activities together. People come to Ulus for shopping, cultural visits to the opera or museums or to old neighbourhoods like the Jewish Quarter, for walks and to spend leisure time in the park. It is not a place that is forgotten, but in my opinion, a place trying to revitalise itself. The formerly mentioned trips and maps¹⁶², with their indications to specified points, illustrating Ulus as an important place to visit and obtain information on, may be regarded as pieces of evidence for this reasoning. Field trips by universities too, especially by architectural faculties, show a renewed interest in the area.

¹⁶² See Chapter 3.

Ulus can be regarded as a place to conveniently walk in as a pedestrian, but the heavy car traffic, the sidewalks' relatively small dimensions, and the congestion of people can hinder this transitional, free, explorative walk. But still, Ulus is appropriate for and can be appropriated to accommodate pedestrian movement. It should rely on its continuity without breaks due to traffic or with a reasonable amount of one, to shape Ulus into an urban landscape where the movements of the individuals can be realised undividedly. The need for such continuity in movement is for an experience in the urban landscape, where its stops and breaks are not controlled by a hindrance but should be generated from the individual's own choices to make a pause or move on. The, thus far, stressed qualities of Ulus, its form and structure and the activities it hosts, seem to ask for a third component to identify Ulus to be a place where individuals can experience its urban landscape, its coherent perceptual form and image.

4.1.1 Cognitive Maps of Stage 1

In the first stage of the case study participants are asked to envision Ulus and produce a cognitive map of it. This stage is to be done individually, without revisiting the case study area. The physical gathering of the participants in the case study area is needed only in Stage 2. Their envisioning and remembering of the area should only be realised by recalling their memories. They are kindly asked to make no use of any means of reminders, like the use of the internet. The reason for this restriction is for the author to see their initial recollection of the area, to see which elements of the urban landscape they would remember, decide to select and transfer. Their remembering of certain elements and not recalling them, or remembering them but choosing not to describe them are also important to understand what kind of an image they have on Ulus, or what kinds of comprehensiveness these images possess.

The materials to produce the initial cognitive map are by request; to be done on an A4 paper(s) – portrait format or landscape irrelevant – with their preferred pens and pencils - coloured pencils, charcoal, fine markers etc.

The first request of Stage 1 is the making of a sketch map of Ulus as if they were to make a rapid description of the area to a stranger.¹⁶³ They are reminded that the map does not have to be an accurate drawing of Ulus but just a rough sketch of it. The sketch should, therefore, cover all the main features, what those features are is still up to them. They could be elements of distinction, anything that seems important or interesting for them, anything that would make up ‘Ulus’ in their minds.

In completing the initial map they are asked to envision themselves walking in it, making an actual trip in the area. They are to draw a line of motion describing that trip on the map. Their trip should encompass their elements of distinction. It should have a start and end and an intermediate where they wander about and place their selected elements in a sequence. Once marked and named, elements should be shortly described in terms of what kinds of space they are to them and what kind of activities they provide.

Lastly, they are asked to narrate their envisioned Ulus with approximately 150 words and with a list of at least three keywords and/or phrases. I chose not to directly tell them to combine their narratives onto the map. The result of this is that all participants have decided to submit the narration and keywords separately from the maps. Only three of the twelve participants have placed additional narrations next to, in between or within their drawings.

Most of the maps show the (formerly presumed) two main axis and their junction paired with the Atatürk Statue. There is no map where the statue is not drawn. Almost every map is positioned so that the direction of the north faces the upper part of the

¹⁶³ See Lynch, *The Image of the City*, 14, 15, 140-142, 155, 156 for Lynch’s methods of inquiry and use of cognitive mapping.

map. The general structuring seems to follow the main roads and their differentiation by thickness, hatch, or colour, the areas or points they want to identify, with mostly circles with colourings and dots/points, always accompanied by the name of the area and/or point, and the lines of motion drawn as straight, dashed lines dotted lines, or with arrows. There seems to be a tendency to illustrate places by circles and rectangles rather than points, as they seem to not know their exact location precisely or their bigness relative to their maps and their scale.

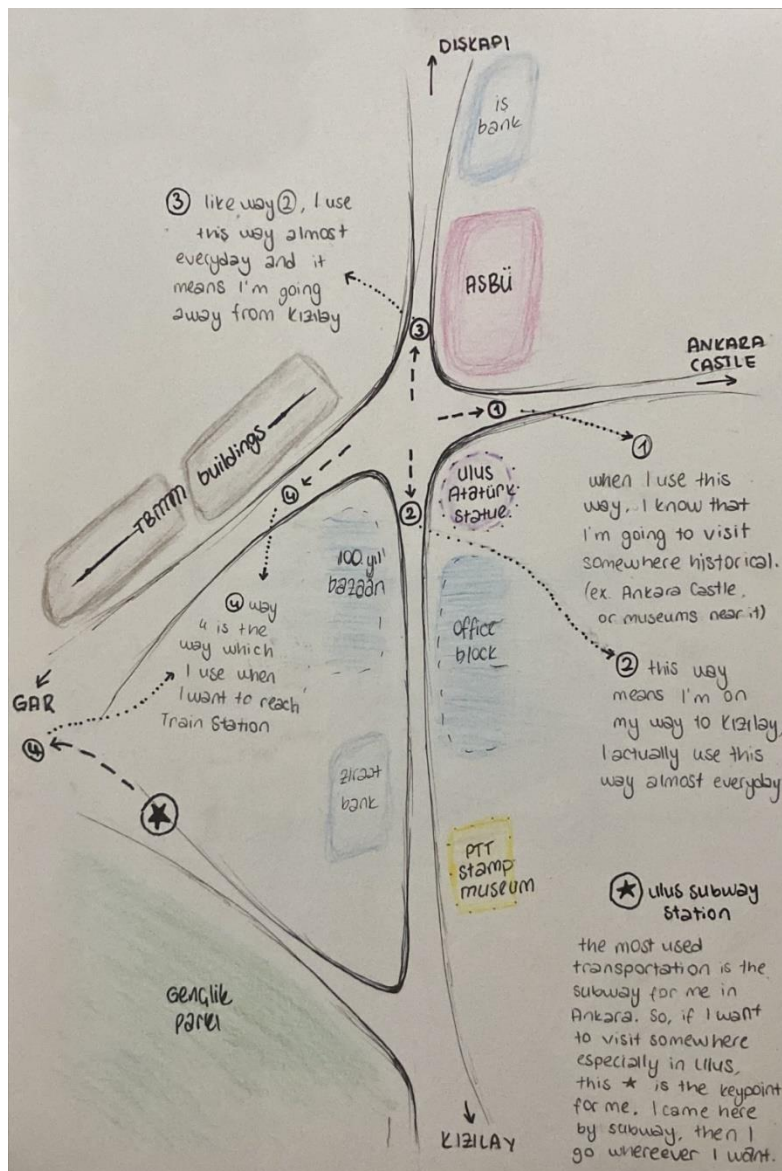


Figure 4.1 Map A1

The usual way of drawing the line of motion seems to be assigning points and numbering them along the line. Some participants did not draw only one line but many for specific routes concerning their activity (A1), or the spreading of different routes from one pointal reference. These choices to structure in minimal complexity are clarified by Appleyard¹⁶⁴: “In cognitive representation of large cities, people have to schematize drastically if they are to fain any overall comprehension or urban structure. They extract dominant reference points, a group of districts, or a single line of movement on which to hang their recollections.”.

The places chosen most to be illustrated are the Atatürk Statue, the assembly buildings, the castle, Gençlik Park, ASBU (Social Sciences University of Ankara), Melike Hatun Mosque, PTT Stamp Museum, Anafartalar Bazaar, Türkiye İş Bank Museum of Economic Independence, Ziraat Bank. These places are either on the two main axes or located very near to them, as likewise depicted. Except for one map (A2), all other eleven have chosen to name relatively the same buildings and monuments. No recollection or choice of description is made of other commonly known places, like Suluhan, which happens to be narrated in this stage by two participants but is not drawn.

¹⁶⁴ Appleyard, “*Notes on Urban Perception and Knowledge*” 113.

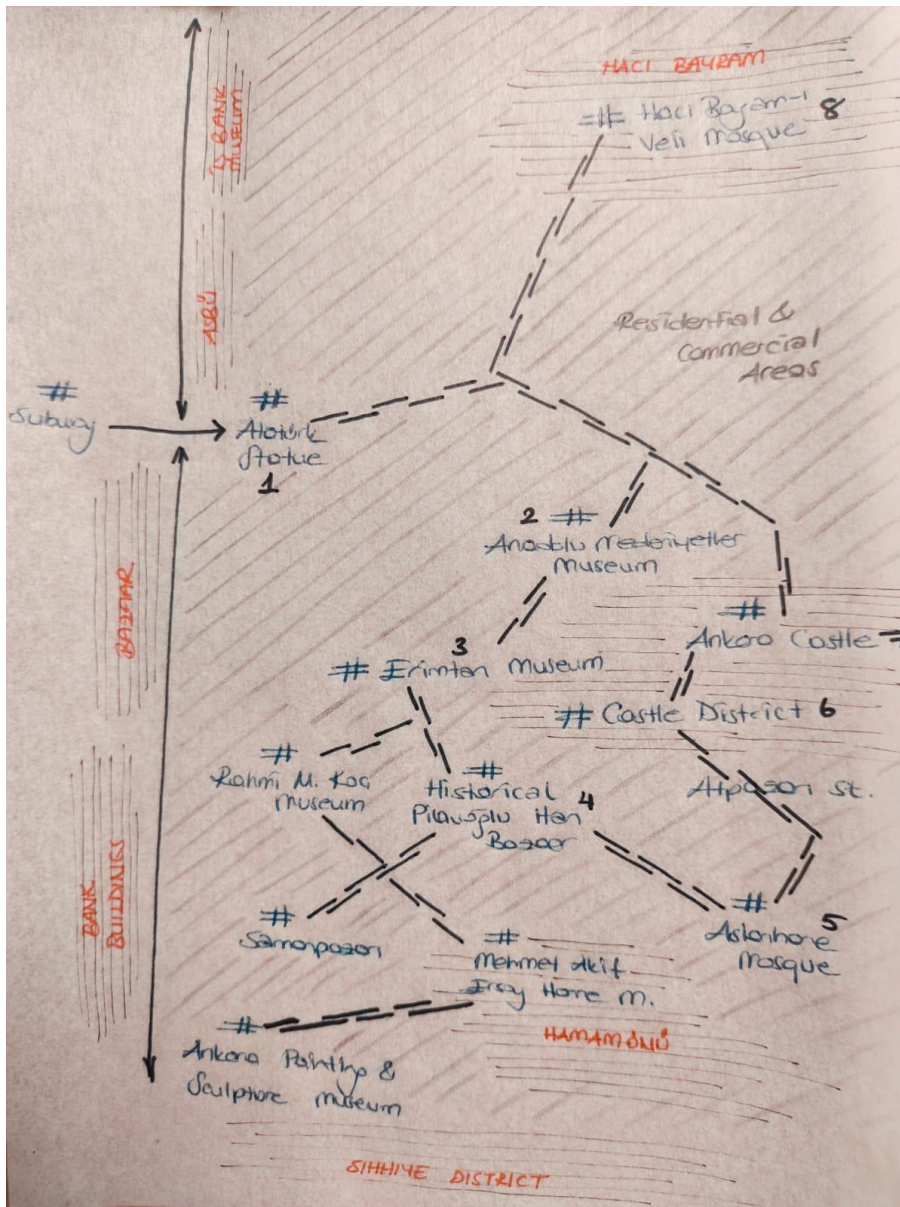


Figure 4.2 Map A2

One other recurring element is the bus stops. Four participants have drawn the bus stops almost the same sizes as other elements (A3), and others have mentioned them in their narrations on the maps. This may give information on their use of Ulus usually as a means of transit, in their daily life. What is depicted here are therefore not only places of relatively known but places referencing individual usage in reference to the participants' daily interactions. It is important to underline that as

the main roads are usually the most used lines of transit, we cannot for sure determine if the initial maps show only the most commonly known places or if they are places of significance because of daily passing, seeing and interacting. This becomes evident in one of the participants explaining her route: “ I use (this) path by bus. It is my way from home to somewhere generally. I use this way about four times a week.” and “After my trip is over, I can go to the bus stop.”(A4).

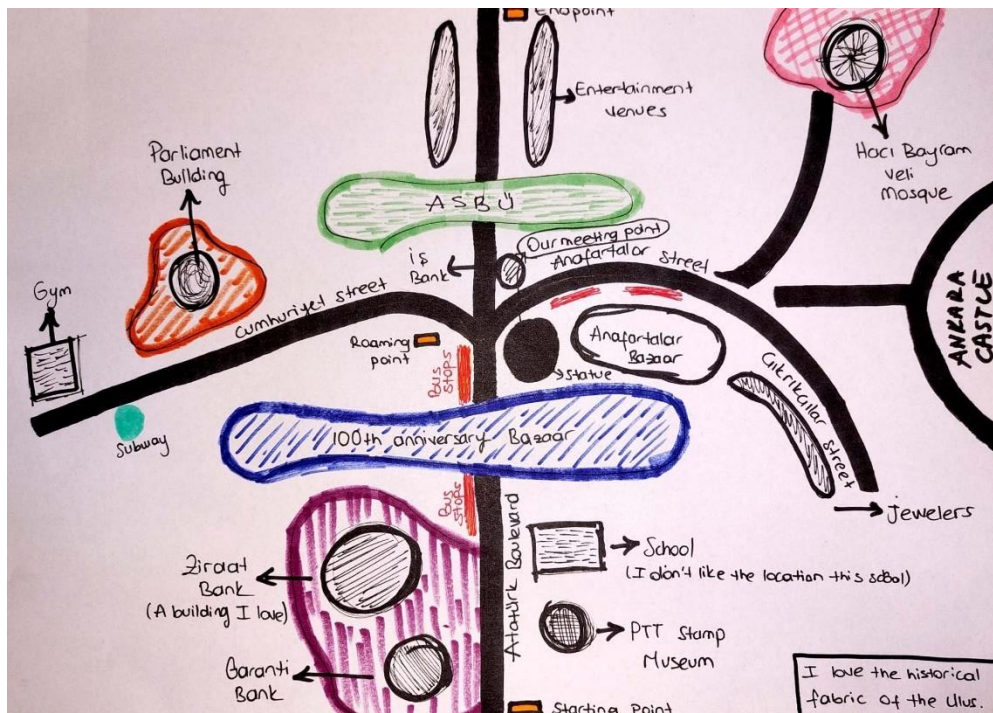


Figure 4.3 Map A3

There are other eye-catching phrases on the maps, like: “safe”, “lower class”, “evokes historical feelings for me”, “entertainment venues”, “I don’t like the location of this school”, “When I do not see, now, I cannot imagine these parts in my mind.”, “the street where the shops are”, “Indispensable for school trips since primary school.”. These all give certain clues for the participants’ ideas and given-meanings on Ulus and its places. The participants have chosen not only to describe the physical qualities of the urban landscape but also to narrate their understanding of its sociological aspects together with their feelings and personal attitudes. Their phrasings are also clues in producing a cognitive map. Wanting to recall an area but

not being able to be, and, to write this problem as it is, reconfirms that these initial maps are results of basic recollections of the urban landscape without the fourth-dimensional component of the kinaesthetic to be seen in Stage 2.

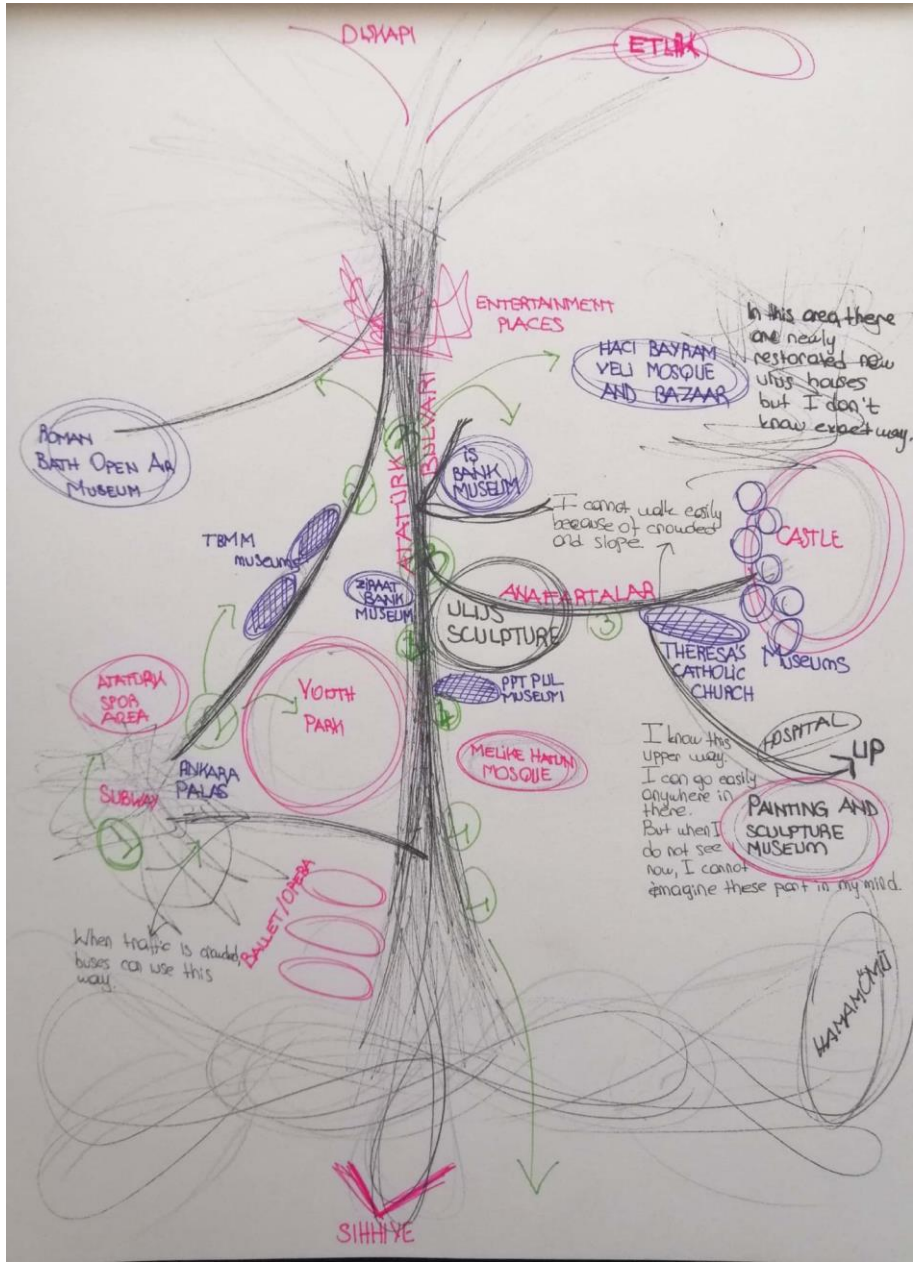


Figure 4.4 Map A4

The choices of keywords show a similar attitude and inclination to narrate their main opinions on Ulus. The keywords are; history, historical, combination of historical

and new, historical texture, historical places, historical buildings, historical texture, past, unique structures, hybridization, socio-cultural structure, museums, confused, transition, shopping, safety, discover, daytime visitable places, young people, handicrafts, commercial centre, busy, dowry, transportation.

The use of the word 'history' and its derivatives is quite notable, as the reoccurrence of 'safe/safety', with places to be visited in daytime, which are most prominent in the separated narrations, like: "I don't feel that it is safe.", "It has uncanny streets and districts.". The participants' ideas on Ulus in terms of safety issues can be regarded to be linked to their age, sex, and background, but to generalise this set of information is not within the scope of the thesis. These sociological attitudes shift noticeably in the following stages with direct experiences in the area and non-formal discussions with the participants among themselves and the author. Still, their initial concerns are not to be made irrelevant. They can be examined in further studies.

There is also a wish for another version of Ulus in the narrations. "I would like people my age to go there as often as Kızılay.", "People stop there for a 'stop' because of the rush of life. And they don't realize the Ulus.", "I would like Ulus road to Ankara castle to become more fun and remarkable", "There are some places that are not discovered", "People, places, buildings they are different compared to Ankara in general." And knowledge of the history of the area, " It is thought to be the first settlements of Ankara. Such as Konya Street and Çankırı street names tell us this.".

The initial stage of cognitive mapping and thus the initial inquiry of cognitive maps of Ulus demonstrates a common and fundamentally basic knowledge of the architectural and urban values of Ankara and Ulus, represented through essential yet elemental recollections of the urban landscape. The urban landscape's structure with its roads and junctions, together with the participants' daily experiences in the area, can be considered as influential references on their framing of their maps and Ulus.

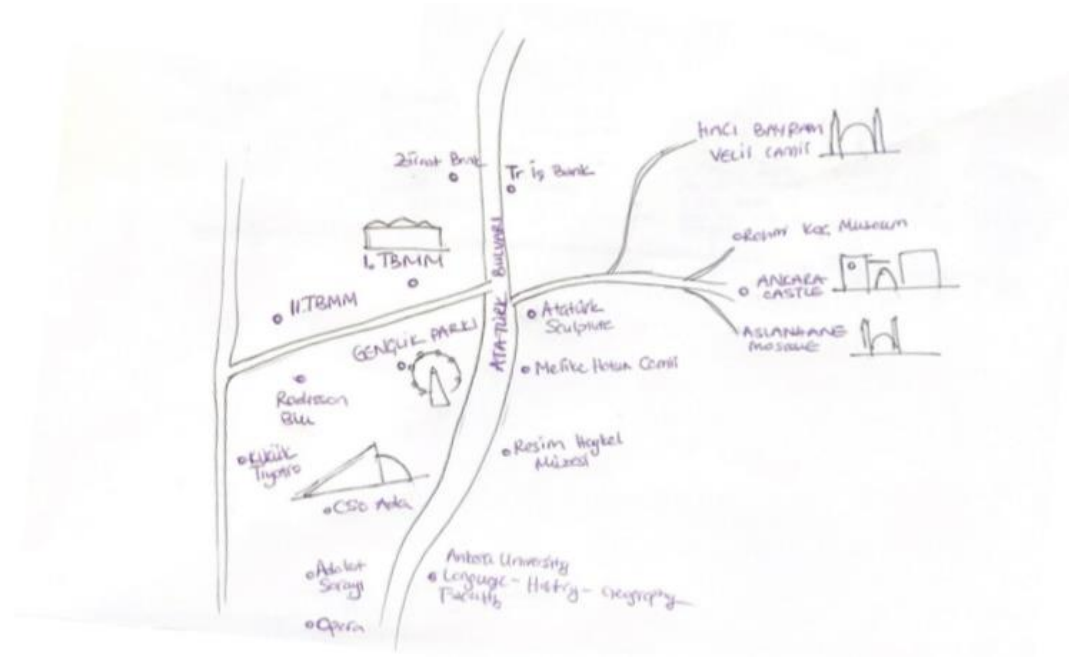


Figure 4.5 Map A5

Although most of their line of motion indicates points in certain sequential order, their means of sketching the map and its components with a bird's eye view and with a relatively fixed scale could be interpreted as eliminating any potential where they could search for a medium to show their points and their interrelation to one another other than connecting by two points by one line. Two participants try this by integrating elements of buildings like façades, or their illustrations onto their maps (A5). However, neither maps nor narrations indicate links or 'art of relation' – in Cullen's words - among the elements they chose to present.

4.1.2 Cognitive Maps of Stage 2.1

The second stage is where the fourth dimension of the case study is introduced, the kinaesthetic experience of the urban landscape. The stage is divided into two parts, in the first part, the participants are asked to walk about Ulus freely. The route starts from the Atatürk Statue and finishes in Gençlik Park. The second part is set by a predetermined route by the author.

In the first part the participants, individually or mostly in groups of not more than two, are to wander about to whatever destination/s they choose. They are reminded to not use their mobile phones, other than to take photographs, videos, notes, etc. The use of various kinds of paper, pencil or digital medium is not restricted – like drawing on a tablet or voice recording.

They are requested to take photographs and notes and make sketches along their line of motion and on their points of interest. They are encouraged to think about their movement within the urban landscape, and take notes on them – what seems compelling or not, what spaces make them stop or leave as soon as possible. They are asked to take notes on their experiences with short and long narrations by using their own words.

For both the first and second parts of Stage 2, the participants are to transfer and narrate their experiences into two different maps – two distinct experiences, two different maps. Again without the use of the internet and only by their personal experience and collections of memories from the area, the participants are to sketch, narrate, and draw in physical or digital media their experiences, by using sketches, photographs, videos, and notes they took in the area. This time, different from the initial stage, participants are asked to indicate their line of motion with starts, stops, deviations, lingerings and drifts, accompanied by the explaining and narrating of their movements in phrases like ‘I was there, saw that, did go there...’ to describe their sense of position.

The aim of this stage is to be able to read individuals’ experiences regarding their preferences of destination/s they take, and the directions and views they like to follow in the case study area. The desired outcome on the other hand is to evaluate how they perceive and represent their choices of said preferences. How an individual decides between options of views or sceneries before them and how he or she represents and narrates their sense of position according to these decisions.

In this stage, we see a shift in mapping style. The absence of a base map, seen almost always clearly in the maps of Stage 1, has given its place to a structuring around the

‘line of motion’. Places are now presented by sketches, photographs, and their combinations together with various kinds of narrations and not only by circles and rectangles or naming them with big titles.

Their line of motion helps them to locate places of reference in a sequence. But the lines are not strict or straight. Even though all of the participants used one line for their whole experience, its shifts turns, and curves serve three purposes, to fit everything they want to put onto a canvas with relatively fixed dimensions, to indicate their own turns in the environment or to differentiate certain locations by placing them close or apart to one another.

Although the pinpointing of places and roads by their literal name, written as it is on and beside the sketches and photographs or by naming the places or the roads they took in their narrations, exists in most of the maps, some examples show no place-naming whatsoever. It can be argued that, as there are adequate sketches and photographs and sometimes narrations to ‘know’ the place and therefore its location in relation to those and the places accompanying them, there is no need to restate it by redescribing them by their names. This attitude of excluding names shows not only an awareness of the places and their sequences but also their own position in the urban landscape – their sense of hereness - within their selected route of experience.

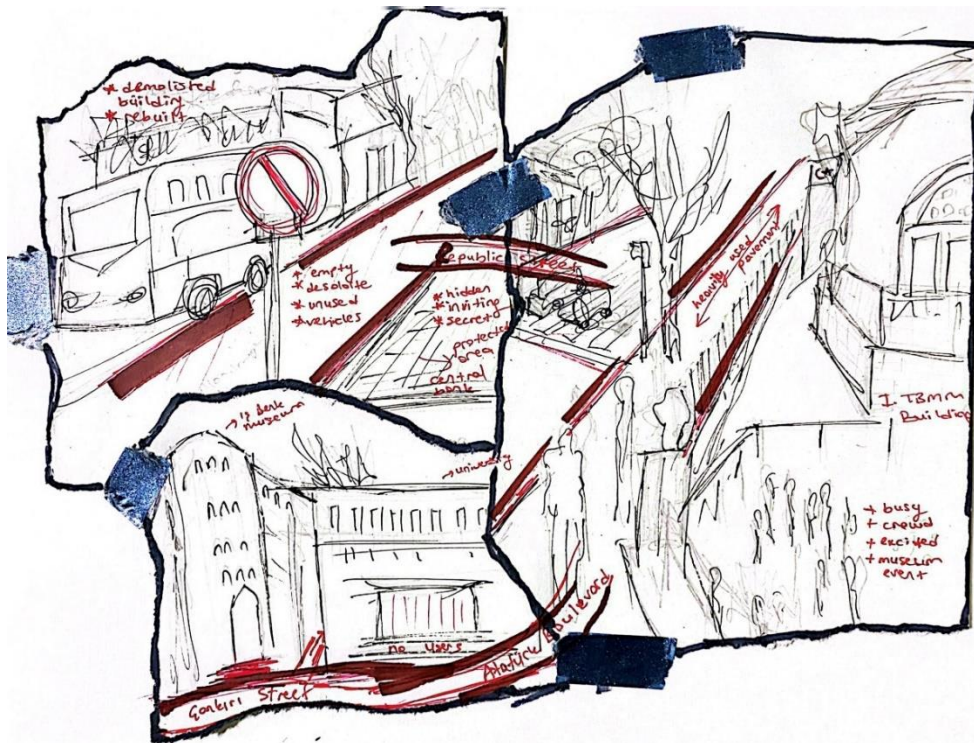


Figure 4.6 Map B1

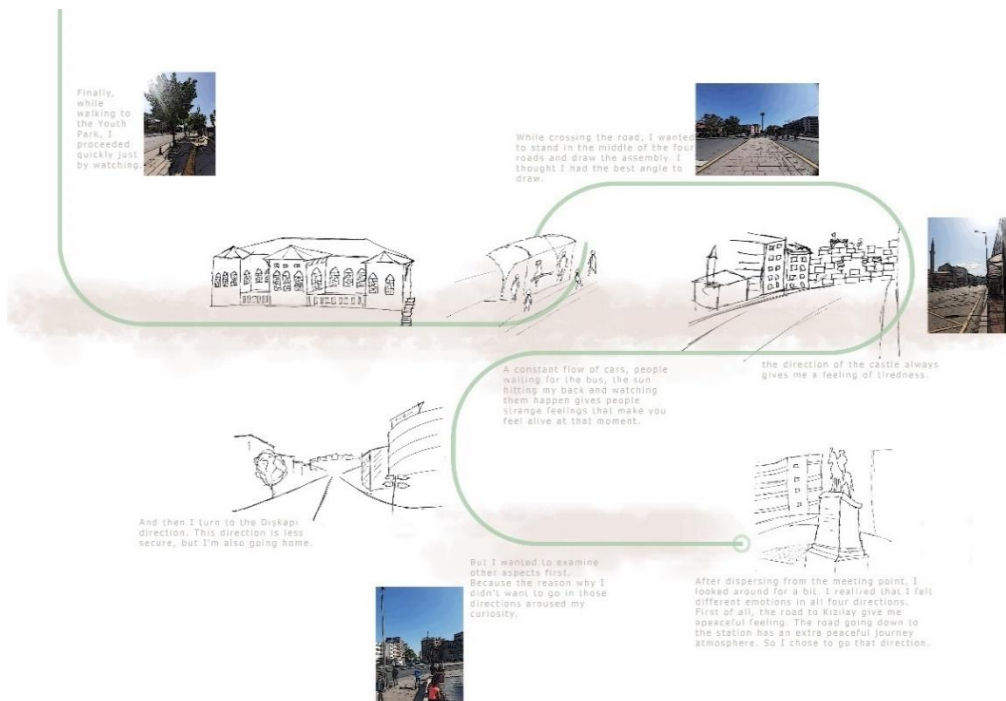


Figure 4.7 Map B2

In terms of sense of position, sketches open many examinations. Unlike the medium of photographing, while sketching the participants can and have chosen to represent what they see in layers, juxtapositions, they can bring objects opposite to one another nearer or superimposed, they may eliminate perspective, and can shift the background accordingly to their need of representation. B1 shows this possibility. Many sketches are combined so that various places, roads, and elements like foliage or road signs are interwoven together, the participant of the map B1 has even used tape to bring her sketches together. Maps of B2 and B3 on the other hand give examples of sketches where the elements are set on the ground, have been given properties of background and foreground and have been stretched to accommodate elements in far distance to one another into one single sketch. By doing these they emphasised specific elements, like the Atatürk Statue and the Ankara Castle. Another landmark that is seen from Ulus is Anıtkabir, but due to topography and building heights, it is visible only from a few locations and angles. Only one participant has taken a photograph of it.

When I arrived at the street where the building was located, I noticed that it was a sort of market. As I ventured further inside, I discovered a fruit and vegetable market. It was very crowded, and everyone was in a rush. The tense expressions on people's faces increased the feeling of unease created by the crowd. I stood at the beginning of the street, trying to observe the depths of the street.



For some reason, I felt hesitant about progressing further inside. Unlike the people around me who were caught up in the hustle and bustle, my lack of participation seemed strange to them, and everyone, including myself, seemed to be questioning why I was there. With this feeling of alienation, I thought it was best to distance myself from there.



As I was moving towards the castle, a building located at the corner of two streets on my right side caught my attention, and I wanted to walk towards it.

As I progressed along this axis, I embraced the castle and it always became a focal point for me. Throughout the journey, I observed the activities and people around me. I didn't hesitate to stop and change my direction when something caught my attention. In doing so, I believed that I would be able to experience the streets and avenues radiating from the axis that leads to the castle. This approach made me feel like it was the right method to explore the city of Ulus.



the other end feels unsafe and terrifying



Being in front of the Atatürk statue gives me a sense of being in the heart of Ulus. It feels like the center where my chosen path will shape my journey. Amidst the bustling surroundings, this place reinforces a sense of chaotic centrality. From here, I can see two main axes ahead.

leads to the crowded Kızılay

Figure 4.8 Map B3

There are obstacles to seeing and drawing some elements in the urban landscape, foliage, crowds of people, angles created by the roads, and encroachments to the street by various venues, roads and traffic. While the First Assembly Building is at the junction of the two main roads and stands opposite to the Atatürk Statue, the two are quite different in their visibility. The statue can be observed from almost four directions but the First Assembly Building is covered by trees, signs and traffic lights and has a narrow sidewalk in front of it that cannot accommodate any crowd while other people try to pass by them. In B2, we see the participant's explanations that she could not see the assembly building and chose to stand in the middle of the junction to draw it. Contrary to that, the sidewalk in front of ASBU is much wider, and is clear in view as no signs and trees are covering it, but is used only for passing by. In B1 both situations can be recognised by their sketches and narration, the assembly as "busy" and the latter with "no user".

In the maps, there are many examples of sketches and narration highlighting participants selecting between two elements, choosing either this or that.¹⁶⁵ Selection can occur for many reasons. There are some examples of deviations from the crowded main roads. Some students have chosen to drift to narrower streets, or streets distant from the main roads, that are lesser in crowd and noise. They narrated them as "isolated", "safe", "inviting", "no sound".

In B2, B4 and other examples, we can read narrations of feelings for exploration and curiosity. One participant forgoes to go to her first option of direction to "examine other aspects first", she reasons her choice by questioning why the other directions had not held or aroused her curiosity before the first one. Other narrations like "As I was walking I looked to my left and saw one very obviously ancient column. I really liked it and wanted to make a sketch of it." gives clues to the potential that a

¹⁶⁵ See Chapter 2: Gordon Cullen's Townscape.

framed view can catch a traveller's attention – it can have the quality of thereness one might like to explore.

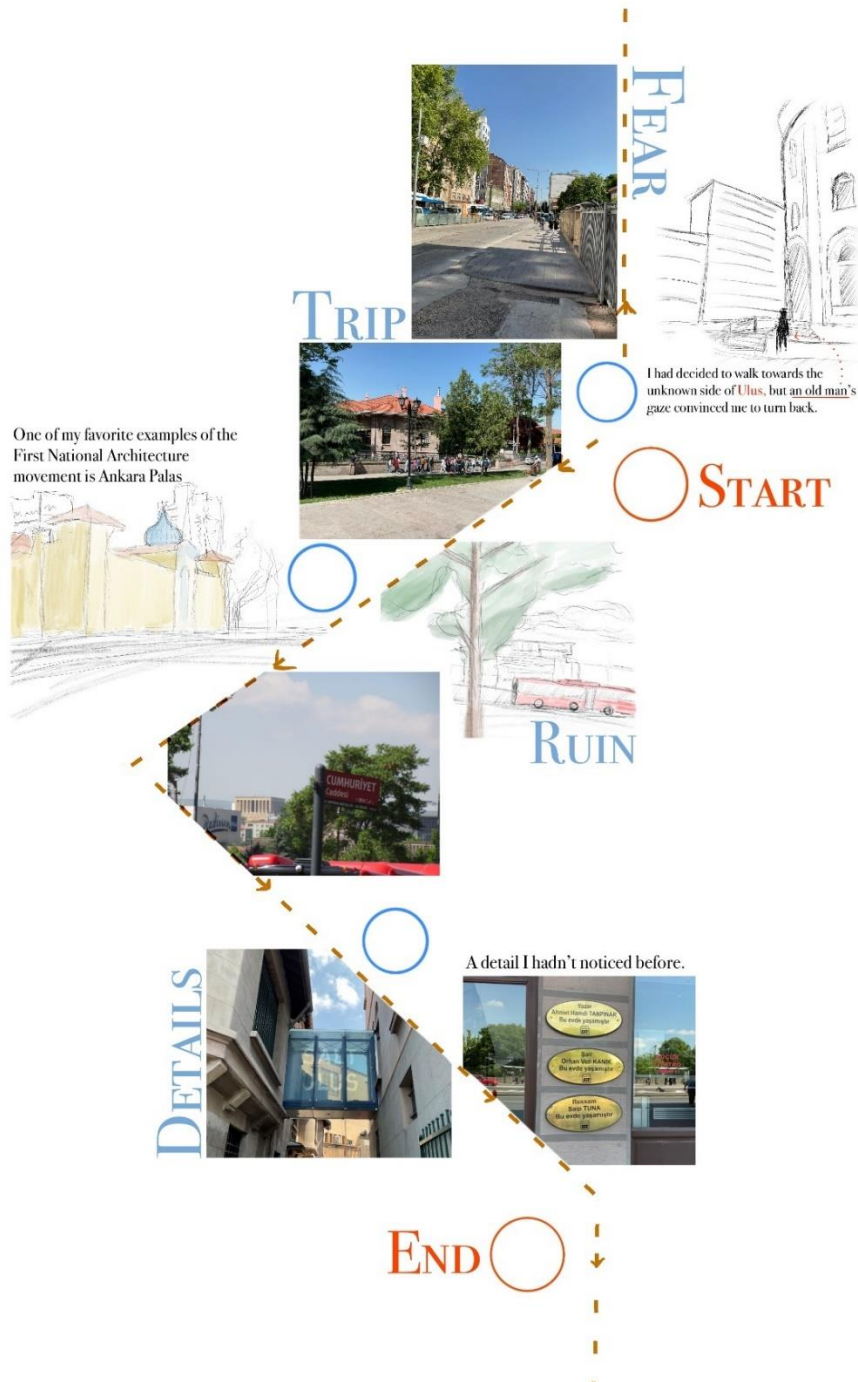


Figure 4.9 Map B4

The want to explore the unknown beyond, therefore choosing ‘that’ over a familiar and ordinary ‘this’, can also be a reason for a drift. One of the participants wanted to start her free route directly to her unknown, as she mentioned to me before we had begun our journeys. Yet as her narrations affirm, she could not accomplish her wish, she narrates: ‘I had decided to walk towards the unknown side of Ulus, but an old man’s gaze convinced me to turn back.’ Her unknown beyond is Çankırı Street. No participants have chosen to go in the direction of Çankırı street, it is plausible as they, in the initial stage, had narrated the street and its neighbouring elements – in their words - as ‘entertainment venues places’ or with ‘hotels’ or had not acknowledged that areas’ elements at all. The excluding of a whole area in the maps by all individuals may thus become a topic to be underlined and examined.

B3 shows another way of narrating, her inclinations to choose this other than that, and her sense of position by explaining where she stands and what she sees. She is aware that she is an explorer, and more so, that she is an architecture student with exploration set as her goal in her experiences. She narrates: ‘I didn’t hesitate to stop and change my direction when something caught my attention. In doing so, I believed that I would be able to experience the streets and avenues radiating from the axis that leads to the castle. This approach made me feel like it was the right method to explore the city of Ulus.’, ‘For some reason, I felt hesitant about progressing further inside. Unlike the people around me who were caught up in the hustle and bustle, my lack of participation seemed strange to them, and anyone including myself, seemed to be questioning why I was there. With this feeling of alienation, I thought it was best to distance myself from there.’.

Her feelings about a particular place and her retracting herself from the unknown beyond could only be understood by her narration. In one of her other narrations, we observe again a distancing from her surroundings but this time she chooses to explore the unknown by looking into its quality of thereness and making a sketch of it. She narrates: ‘The tense expressions on people’s faces increased the feeling of unease created by the crowd. I stood at the beginning of the street, trying to observe the

depths of the street.”. She both indicates where she stands and what she sees, she announces her hereness and the thereness she looks at.

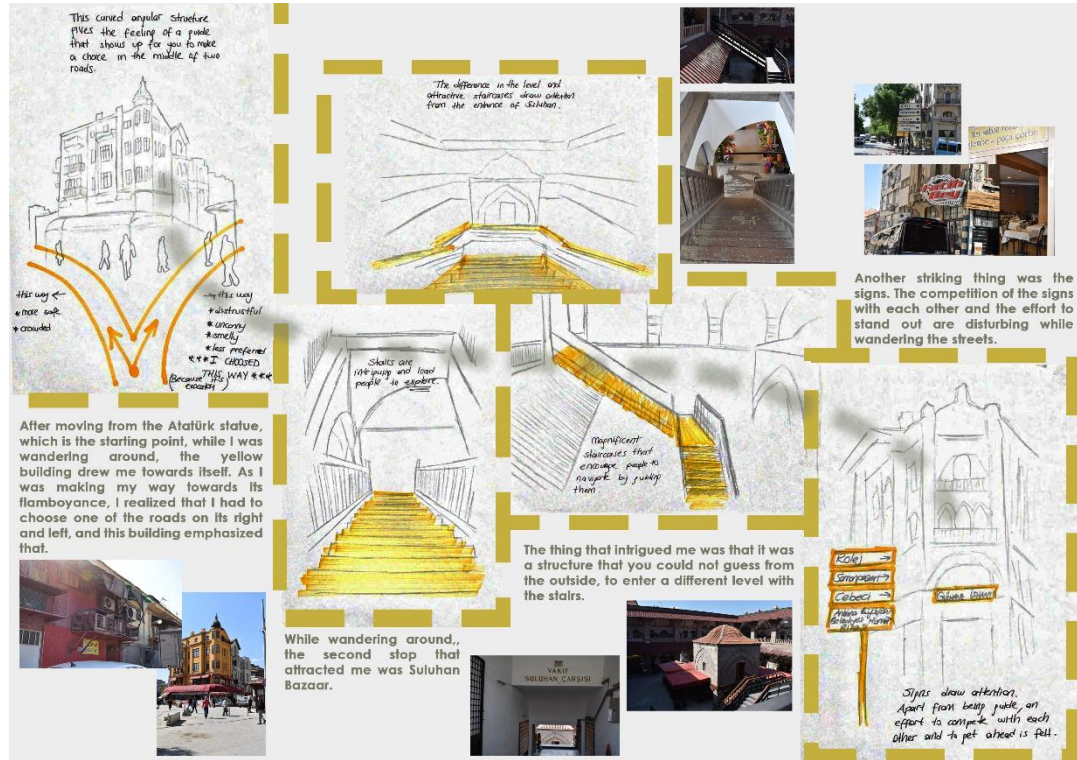


Figure 4.10 Map B5

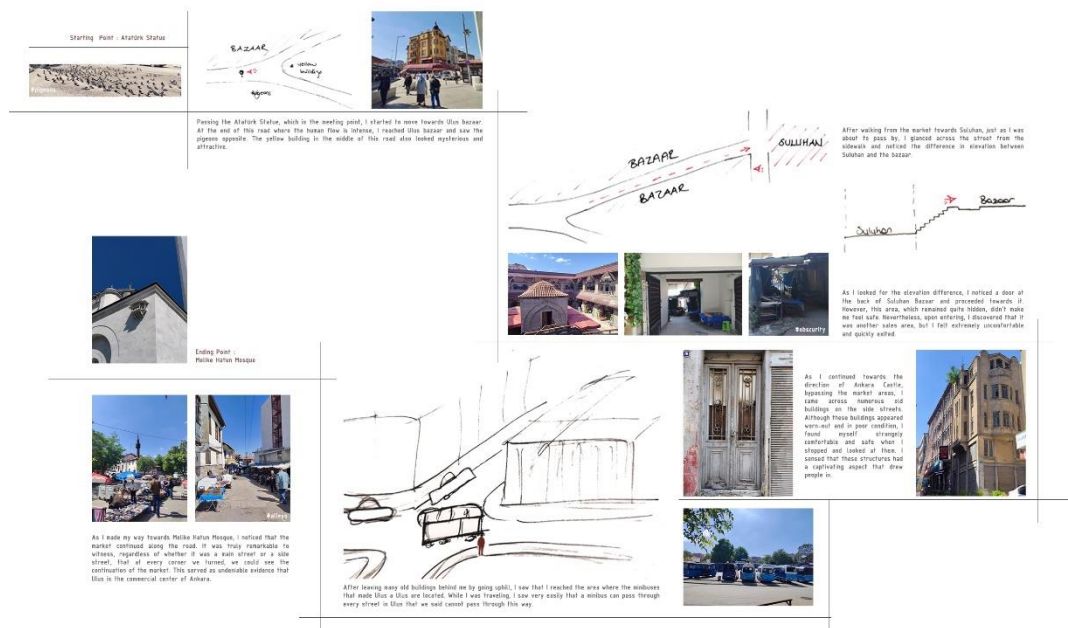


Figure 4.11 Map B6

The decision of this and that is exemplified by the sketches and narrations of the Erzurum Hotel. B5 and B6 have very similar sketches regarding the choice created by the location of the building and the road splitting into two by it. In B5 the participant narrates: “The curved angular structure gives the feeling of a guide that shows up for you to make a choice in the middle of two roads.” She even makes a list of her decisions and reasons it to them: “This way, more safe, crowded; this way distrustful, uncanny, smell, less preferred. I CHOSE THIS WAY (because it’s evocative)”. One other choice between this and that is illustrated by the example of the level difference in both maps. While B5 highlights stairs by sketch and colouring and some narrations, in the map of B6 we see that the participant has drawn a section to illustrate the level difference: “After walking from the market towards Suluhan, just as I was about to pass by, I glanced across the street from the sidewalk and noticed the difference in elevation between Suluhan and the bazaar.”.

In their walk along their line of motion, the sketches, photographs and narrations accompanying them are direct clues about where the individual has chosen to stop and about what they chose to represent. These are clues for the individuals' sense of hereness. We observe mainly three common elements in their representation that indicate their hereness, the sketching and photographing of façades, details and views.

Their sense of position, and therefore hereness, is illustrated by their stops to capture a desired view. For the most part, they capture objects and views that they find nice to look at or compelling. In this stage, very few examples show an inclination to represent an unwanted or uninteresting element/s. This is understandable considering that their line of motion consists of points where they are feeling a pull or attraction, whether due to their curiosity or aesthetic judgment.

In the maps, if the building is standing alone, the sketch of it is also made without its surroundings but if it is a neighbour to some other buildings or elements the sketch or photograph of it becomes a scene, nothing is isolated. This gives direct clues to the sequential order or their lack of, of the buildings/elements. The close-up angle photographs of the details on the façades, like signs showing the date a particular building was built or doors, or a close-up photograph of the pavement or a cluster of pigeons, may be regarded as pointers for the individuals' want to explore the element in question more in-depth – to position themselves nearer to the element.

Sense of hereness is usually mapped by "aesthetically pleasing" sketches and photographs, we do not see the narrated "unpleasant" sociological elements that they sometimes paired them with. It is observable by the maps that there is a tendency to indicate and narrate their sense of thereeness more clearly if there are obstacles, obscurity, or unwanted evoking of feelings present, like the gaze of people or a dark entrance. The individuals' sense of thereeness is thus connected directly to their sense of hereness. They are most probably standing still or making a quick stop to have a look at their surroundings. They need and have enough time to make more observations and to narrate them accordingly. On the other hand, when they have a

feeling of uneasiness in the places they stand in, they do not stop to sketch the dynamics of their surroundings like their eagerness to capture the views they like.

Although few, some of the maps of the first part of the kinaesthetic experience show no clear sequential order between the elements. Even if they are mapped with the individuals' representations of line of motion, their spare usage of points, and consequently, sketches and photographs make it hard to organise them into a sequence. What point of reference comes before or after, or juxtaposed to one another, is not possible to read. The narrations of their kinaesthetic experience are what combine the elements into a sequence on the map. Without narrations and only sketches and photographs the sequential telling of the participants' perception of the urban landscape cannot be understood properly. Narration is what makes the experience and the sequence of the urban landscape's elements readable.

4.1.3 Cognitive Maps of Stage 2.2

In the second part of Stage 2, the participants are asked to explain their movement within the places they are going to visit in regards to their position, like in/on/at/near/under etc – which the participants did not seem to have followed.

The participants are not instinctively walking and drifting to experience the area as individuals but are to follow a predetermined route. The walk along that route is realised collectively with the author, but all sketching, note-taking and photographing are done individually. Enough time and space have been given to them to finalise each sketch at each stop along the route.

The predetermined route¹⁶⁶ is not a strict one where the two main roads are followed but is designed by the author to accommodate numerous factors like variations in spaciousness, activities, changes of levels, and crowd density. The route allows for

¹⁶⁶ See Appendices C.4 Maps and Stops of the Predetermined Route

the participants to see many views in different conditions through the mentioned factors. It is not a non-stop journey but a steady pace one with places to take a break – to experience also the repose in the journey.¹⁶⁷

As Stage 1 demonstrates the participants possess only a general knowledge of the values of the urban landscape. They have no information on some parts of particular regions or places of architectural value. Seeing that not all Ulus can be seen and experienced in a limited time frame, I specified the route to certain areas of the urban landscape. The route consists of both commonly known buildings and places some of which the participants are most likely not know about, like the inner courtyard of ASBU (Socia Sciences University of Ankara) where the Julian Column and the glass floor with a view to underlayers of Ankara are opened to the public.

The route and its many stops are formed to allow the participants to make observations on many differing views, sceneries, and activities within the urban landscape of Ulus. The list of the stops along the route is specified in the appendices.

Although the second part of Stage 2 had been designed to search for more clues and data on the individuals' positions and therefore in their sequential kinaesthetic experience in the urban landscape, than the first part, the participants seem to have redirected their attention mostly to the narrations of the feelings each place along the route had evoked in them. Traces that would describe each stop and the links putting them in sequential order are missing or are few to make clear arguments on.

I had expected the participants to produce more sketches of the people within the places they had walked by, or narrations that described their sense of position with more spatial concerns and sensory observations and less sentimental concerns. These outcomes can be understandable as the participants are given a predetermined route with a fixed start and end and predetermined stops in between. The second part of

¹⁶⁷ See Chapter 2: Gordon Cullen's Townscape, Serial Vision. Bacon, *Design of Cities*, 322.

Stage 2 thus eliminates the individuals' possibility to choose for themselves the route or direction they would want to explore and experience. The choice of this and that and therefore their narrations for their sense of position – here and there – got to a minimum or has entirely disappeared in some maps.

This argument does not mean there are no results to analyse. The structuring and composition of the maps seem to be a mixture of Stage 1 and Stage 2.1. The line of motion got only slightly more complex than the first part of the second stage, it is coupled with indications of the stops by their numbers and names, similar to the maps of Stage 1. The guidelines given to the participants do not have a list of stops on the route, yet some participants have pinpointed the location of places by their names. This knowledge of the place and street names could have been obtained by taking notes of them in the experience itself or afterwards by checking their information on the internet. The second possibility reduces the maps' quality of cognition-based mapping.

Keywords and the indication of the start and end of the route have also made a comeback. Although there were many stops to represent along the route, and most participants have chosen not to include all of them in their maps, the starting and ending points are distinguishably visible in the maps where more stops are tried to be represented and made connections of.

In the kinaesthetic experience along the predetermined route, the group faced some difficulties. The first one to mention is the security measures of the Central Bank, the participants are asked by employees to not take much time near the place. One participant had to delete the photographs of the building she had taken. The second difficulty was the weather conditions, it was a hot sunny day. Although I had no trouble in completing the route and had designed it with knowledge of similar experiential routes of mine while keeping fatigue and exhaustion in mind, the participants got quickly tired. This resulted in less involvement in the assignment/experience and a shift from observations by sketching and photographing to only photographing and moving on. At some point, some of the

participants got disoriented and only followed the basic guidelines, the exploring factor of the experience was lost for them.

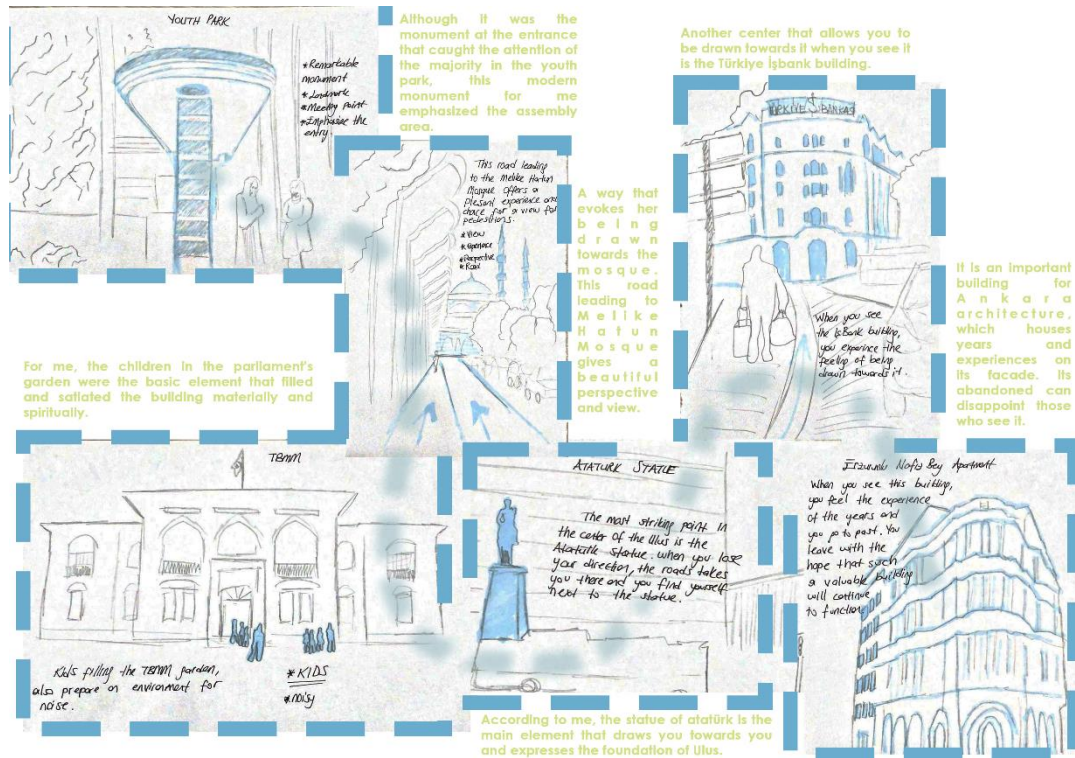


Figure 4.13 Map C1

Some participants have chosen to select and represent certain stops and their views, rather than a comprehensive representation of their links by their line of motion which is either absent or reduced to a simple line, to frame their selected views (C1). Although the map depicts only a particular selection of buildings and elements, the narration accompanying their description gives why and how these elements are perceived as focal points by the participant: "When you see the İş Bank building, you experience the feeling of being drawn towards it." or "When you lose your direction, the roads take you there and you find yourself next to the statue." Her explanation of orientation to the thereness of the Atatürk Statue is what I have discussed formerly under the structural guide of Ulus's two main axes and their junctions at the statue.

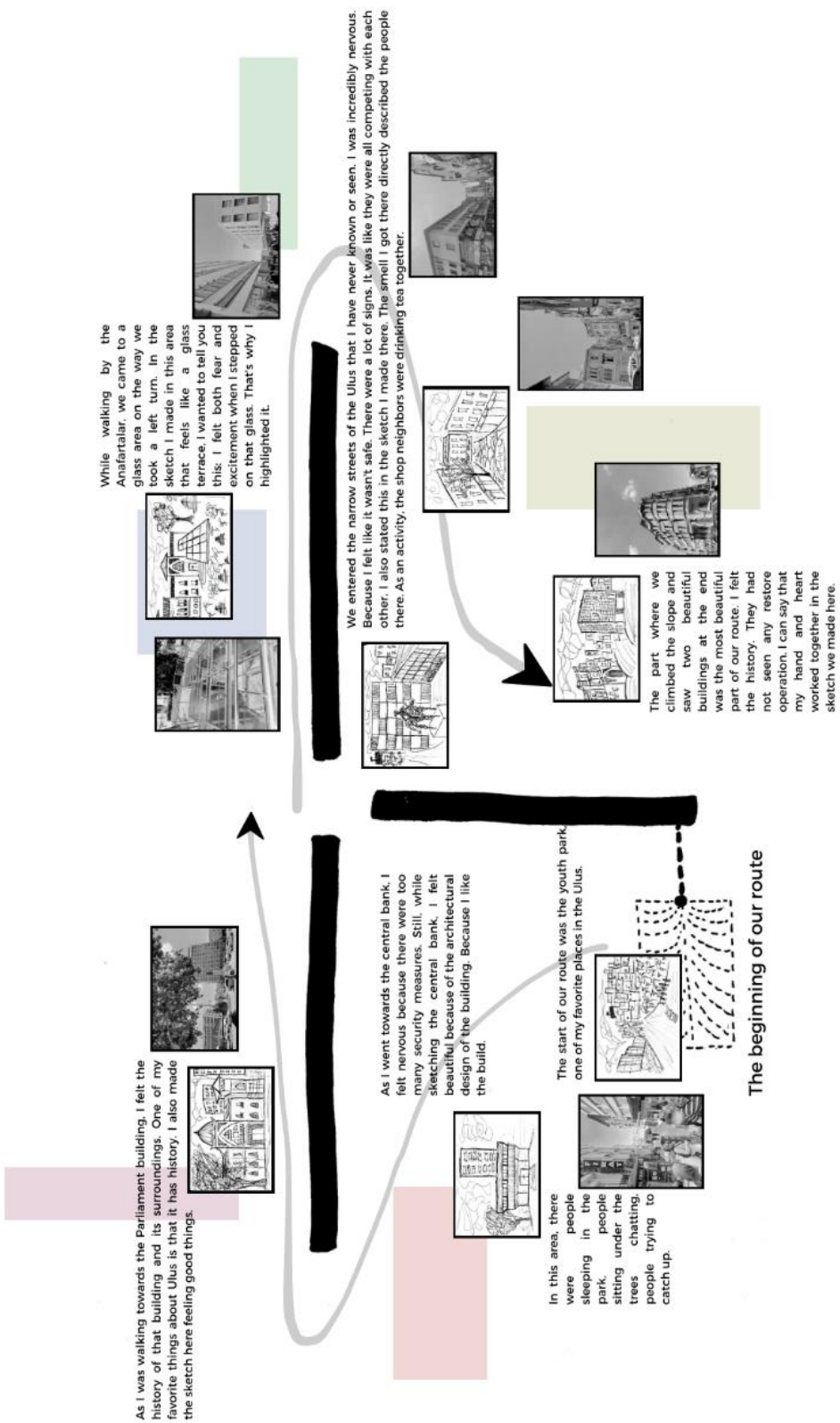


Figure 4.14 Map C2

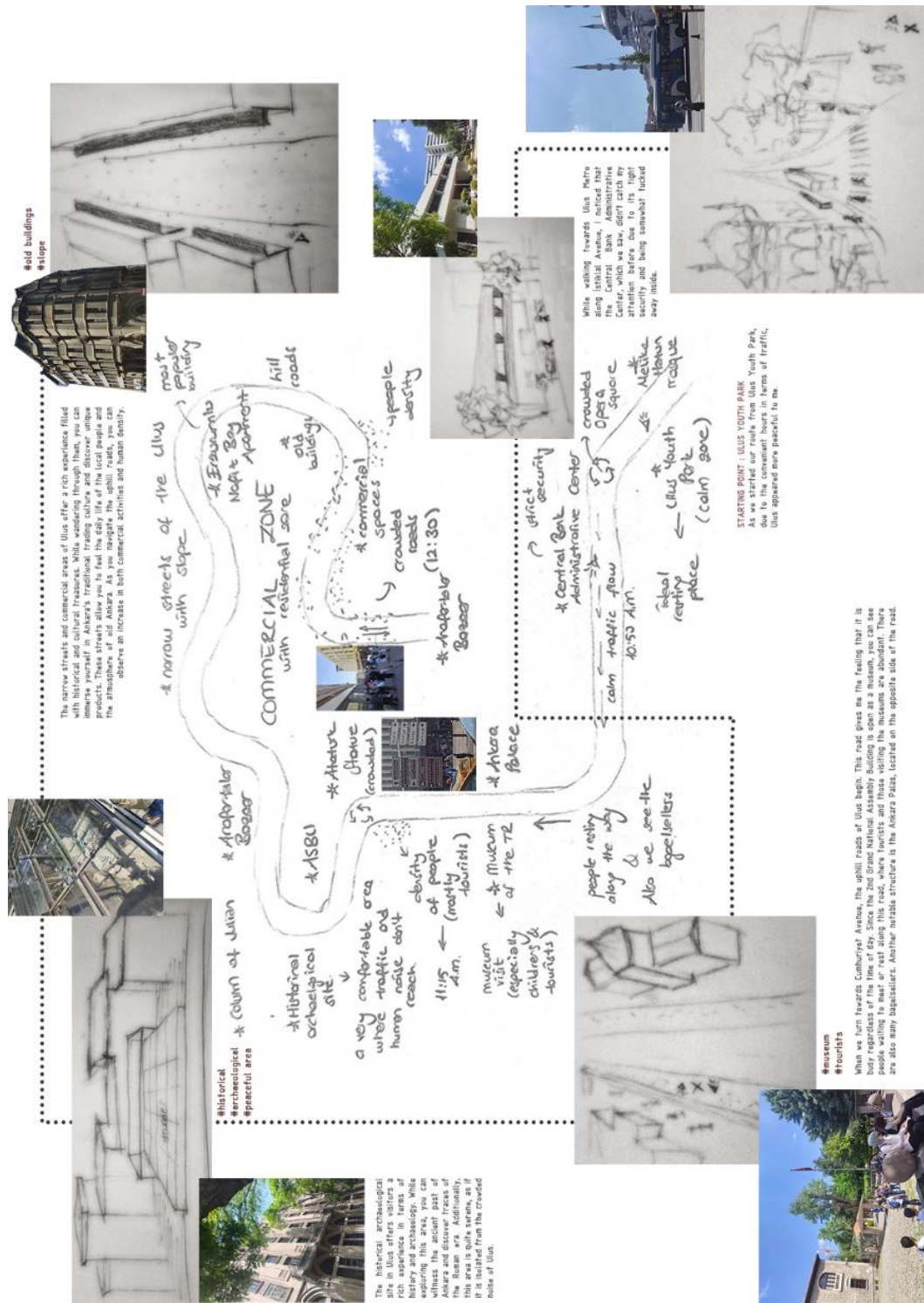


Figure 4.15 Map C3

In eight of twelve maps (C1, C2, C3) we see the Erzurumlu Nafiz Bey Apartment reoccurring as a focal point but it always stands alone, the building and the participants' position to it are not subjected to any representation and thus to any relation between its potential creation of hereness and thereness. The isolation of the building in its representation was expected as its neighbouring elements got no attention from the individuals. The areas and the building's lack of maintenance are only narrated.

Another expectation of mine was the representation of the First Assembly Building together with Ankara Palace. Only three maps show their standing opposite to each other. The relation between the two is represented by two maps in placing a sketch of one building with a photograph of the other. Just one example (C3) offers a sketch of the two together.

In C2 we observe the qualities of the medium of sketching. The participant has many examples where she uses elements of foreground and background together or represents separate elements more closely than they are or plays with the scale of some of them to signify their importance. By doing all of these she also plays with the elements' hereness and thereness. The two notions come together in the sketches to give a general idea of the whole place. Whether consciously or not, she accompanies the sketches with photographs of neighbouring places – their immediate sequence. This creates a comparison between the distorted scale of the sketches and the one of the photographs.

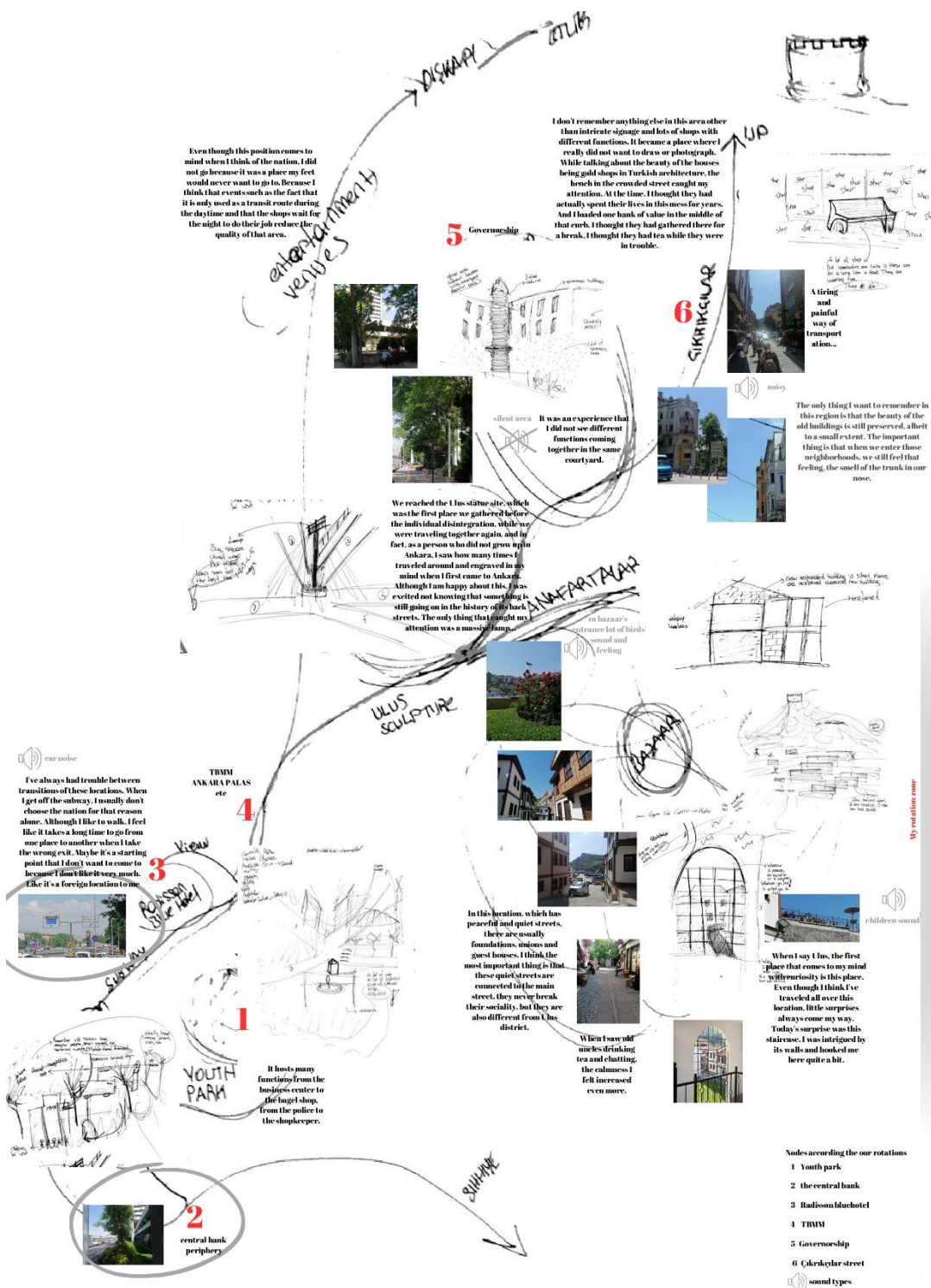


Figure 4.16 Map C4

The map of C4 also represents the places through the participant's shift in scale but in this example, there is no distortion like the bringing of two elements closer but a play in which she sketches all scenes or elements in the same bigness, the castle takes as much space in the map as a bench. Although a readable sequential order is not present in the map, the elements she chooses to focus on make the map an intriguing one, for instance, her focus on the big lamps in the intersection of the two main roads, between the Atatürk Statue, the First Assembly Building and ASBU. She is not concerned with the buildings' façades or the statue but with the lamp's visibility from many directions. She narrates: "Big square, usual ways, but HUGE lamp is seen from 1-2-3-4-5 ways for the first time." Appleyard has some explanations for the participant's focus on the big lamp, he states:

Many elements in the city are perceived because of their operational roles. As a person uses the city, performing various tasks, he selects particular aspects of the environment for the purpose of carrying out these tasks. The details of traffic circles, islands and intersections are often exaggerated far out of proportion in subjective maps. The noting of quite inconspicuous buildings at primary decision points appears to be part of the same orientational need. Some way of anchoring such points is essential, and the most salient element around, however small, is drawn in to perform that role.¹⁶⁸

There are some examples of narrating the noises in the urban landscape, sometimes with sketches of children or people and using keywords like "noisy" or "in bazaar's entrance, lots of birds' sounds". Narrating of the sense of sounds, therefore the sense of hearing, seems to be second to visibility. Yet in C3, we see another addition to the dimension of the maps, by noting and narrating the time slots the participant was present at a particular place at a particular time. With the performative act of walking in the urban landscape, the kinaesthetic involvement, the experience of the individuals was already four-dimensional but coupled with information on time, the

¹⁶⁸ Appleyard, "Notes on Urban Perception and Knowledge" 109.

experience gains another dimension in its performative qualities. Allen B. Jacobs elaborates on this performative act and the inspiring experience it may create: ‘‘Walking allows the observer to be in the environment with no barriers between the eye and what is seen. The sensual experience - noises, smells, even the feel of things - is a real part of walking. There is more than you can take in: sights, sounds, smells, wondering what it might be like to live there, what it used to be like, and much more. it is exciting, heady business.’’¹⁶⁹

4.2 Findings and Comparisons

The maps produced by the kinaesthetic experience on a predetermined route, in comparison to the maps of the free route, can be examined as pieces of evidence, that pinpointing a fixed set of places, can diminish the exploratory factor of the experience. The participants were not handed an actual map with the set points on which they were expected to stop and make observations. Maybe this approach to the case study could have resulted in more intricate information on the issues of sense of position and therefore hereeness and thereeness. But seeing that the free route maps do not give very complex information on the sequential perception of one’s position in space, the main issue may lie elsewhere.

The first possibility could be that the group of participants are not inclined to examine their environment in more tangled lines of motion and for this reason have given only one main line of motion and had narrated and sketched perception concerning the sense of position examples of views in straight directions or made scenery representation of a preferred place without given any information on the place’s neighbouring elements and surroundings. A second possibility is the complexity of Ulus’s urban landscape, which is to be experienced, explored, and examined in more layers of instances of visits and thus with much more time spent

¹⁶⁹ Jacobs, *Looking at Cities*, 13.

in the area. Appleyard's arguments help to clarify this potential outcome: "The wider our urban experience and the more conventional the structure of the city, the quicker and more accurate will be our acquisition of knowledge. Those items of the environment which occur more frequently will be more accessible in our reference system and will stand a good chance of being identified."¹⁷⁰

All these are not to say that there are no findings to be elaborated on. The aim of the study; the examination of the notions of hereness and thereeness, or generally speaking, an individual's sense of position in an urban landscape, can thus be carried out more elaboratively in further studies. The gained information on the selected group of this case study provides a thorough introduction to the examination of the relationship between their sense of position through individual experience with their perceived image of the urban landscape of Ulus, which we will discuss in detail in the conclusion part.

Another aspect of the case study is its usage of narration. The maps of Stage 2 are underlying the importance of narrating the experience within the urban landscape. The combination of sketch, photograph and narration allows the case study to be examined with refined scrutiny. The encouraging of the participants to be free in their explanations in both sentimental and spatial narration and retelling helps the thesis to inspect their kinaesthetic experiences more thoroughly and creates additional layers of meanings of sense of place on top of its four-dimensional qualities. Norberg-Schulz stresses the importance of the everyday use of language in our interpretation of space and thus in the experience in it:

Places are hence designated by nouns. This implies that they are considered real "things that exist", which is the original meaning of the word "substantive". Space, instead, as a system of relations, is denoted by prepositions. In our daily life we hardly talk about "space", but about things that are "over" or "under", "before" or "behind" each other, or we use prepositions such as "at", "in", "within", "on", "upon", "to", "from", "along",

¹⁷⁰ Appleyard, "Notes on Urban Perception and Knowledge" 110.

"next". All these prepositions denote topological relations ... Character, finally, is denoted by adjectives, ... A character is a complex totality, and a single adjective evidently cannot cover more than one aspect of this totality. Often, however, a character is so distinct that one word seems sufficient to grasp its essence. We see, thus, that the very structure of everyday language confirms our analysis of place.¹⁷¹

The initial list of keywords of Stage 1 are direct examples of this narrative quality. The narrations of the characteristics of the places were seen also in the second set of maps of Stage 2. While the first stage's keywords were concerned with their idea of Ulus and resulted in examples of 'history', 'shopping' and 'safety', the keywords in the second stage are more exploratory about sensory and spatial cognition, 'backgammon sounds', 'peaceful area', 'energetic', 'continuity', 'backstreets' and more. The first set of maps of the second stage provided more examples of the narration with prepositions, and therefore with the spatial qualities of the area: '... stand in the middle of the four roads.', 'people pass by the buildings unconsciously', '...from the street between the Small Theatre and the Central Bank', 'moving (away) from the Atatürk Statue', '... to enter (from) a different level', 'I wanted to walk towards it', 'I ventured further inside'.

The participants' use of sketch and photograph did unfortunately not provide rich material to discuss a search for a similarity between the maps' representations and Gordon Cullens's illustration on the art of relations of identifiable parts of the townscape, as thoroughly as I would have wished to. As underlined before, sketches and photographs did focus mainly on two kinds of representations, one where the place to be represented is depicted isolated or in its immediate surroundings, and secondly, with directional views to certain destinations. The interconnection of the

¹⁷¹ Norberg-Schulz, *Genius Loci*, 16.

elements is hard to link. Nevertheless, examples of focal points, changes in level, encountered incidents and many more are presented in the maps.

Maps B4, C4 and other maps of both parts of Stage 2 show the perception of the Julian Column as a focal point. They are intrigued by it so much that one of the participants narrates her reaction as: ‘‘I really liked it and wanted to make a sketch of it. I made a beautiful sketch in that peaceful environment.’’ Other examples of focal point are the formerly mentioned and discussed Erzurum Hotel and Erzurumlu Nafiz Bey Apartment Building. Maps B3, B5, C2 and many others indicate its gravitational pulls.

The art of relation created by change of levels can be examined and exemplified by many sketches and photographs but only two maps (B5 and B6) show clearly its connection to the sense of position and thus hereeness and thereeness, stating that other maps indicate no deliberate acknowledgement of various changes of levels could also be a mistaken assumption seeing that few but some maps have sketches and photographs in which perspective and change of floor materials.

One can easily speculate that the ground sketched or photographed is also thought, elaborated and perceived as the element of the floor with its qualities of linking, joining, and continuity but its deliberate use is seen only in two maps produced by the same participant, apart from the example of the glass floor.

This art of relations caused by the floor can be directly paired with those of multiple enclosures and netting, which Ulus Bazaar was chosen to be the main example of. As it was placed at the very end of the predetermined route, most of the participants seemed to have not represented the place.

We see not many examples of the glass floor, only three of twelve, which is surprising that many of the participants seemed to be intrigued by it and did not know its existence. This may have resulted as the glass floor and the Julian Column in the urban square of ASBU have been used as a repose in the sequential experience, participants have rested there for quite some time. Some of them have depicted and

narrated this place corresponding to Cullen's definition of defining space (C2, C3), with bigger as it is.

Salt Ulus's glass bridge on the other hand can be defined as a handsome gesture, in Cullen's words. It is hidden between two buildings. Due to its size and offset from the street, in a linear walk, it is not easy to see. But when encountered, with it and its ornament-like typography on its glass, the bridge embodies a quality of bringing change along the regular and linear façades of the İstiklal Street (B3 and B4).

One other common art of relation is the depiction of hazards, by signs, people, change of level, encroachment into the street by the sellers in the bazaar, traffic, and rarely by the foliage. The issue of hazards is photographed by many but most probably again without direct knowledge of the issues. Map B6 shows the participant's aim to depict the continuity of the street bazaar, but not its invasion into the street.

It is observable, yet debatable, that the participants have produced a series of sketches, photographs and sometimes narration of the interrelationship between the identifiable parts of the urban landscape but are not aware of their spatial qualities or their impact on their sequential kinaesthetic experiences.

CHAPTER 5

CONCLUSION

The study aimed to analyse the visual, kinaesthetic and sequential experiences of individuals in the urban landscape in its search for an image of Ankara, Ulus. By the three-staged case study in the selected urban landscape, individuals' understanding and perception of Ulus are evaluated. A discussion was held on the case study's participants' initial ideas regarding the historic centre's meaning and their knowledge of the architectural and urban values of the area. Although the initially attained information on the participants' familiarity and insight of Ulus expressed an elemental awareness of the area, the kinaesthetic experiences realised in the urban landscape demonstrated a deeper understanding of the area and the places they visited.

Their sense of place, and therefore, their interpretation of the urban landscape's image has shifted in their in-situ experience. As the case study findings have revealed their ideas on Ulus, the meanings they originally attached to it were of great importance in their comprehension of the urban landscape as a total entity. Their basic recollection of the urban form and structure, familiar places and their architectural qualities have given clues of an easily perceivable image. Combined with their sequential experiences and their tasks of inquiries about the urban landscape through sketches, drawings, photography and their juxtaposition with the narrative technique, the seek for a potential of a comprehensive image for Ulus can be reintroduced. The case study's use of sequential experiencing by serial vision, and thus sense of place, the collection of data by sketching, photographing and narrating in the urban landscape physically and lastly mapping these experiences into cognitive maps gave ground for the analysis of the relationship between legibility and imageability of Ulus, as well as how individuals consciously or subconsciously establish their sense of position.

Sense of position, with its connotations to optics and place, is examined via the notions of hereness and thereeness - individuals' presence in the urban landscape, whether as a visitor, traveller, tourist or explorer - and their ability to understand and relate to their sequential movement within it. The search for a coherent sequence and image of the urban landscape by the visual experience of the scattered or disconnected architectural and urban values, in which the explorers are aware of their position in the urban landscape by means of their serial vision, is therefore elaborated through hereness and thereeness.

5.1 Re-thinking Ulus

As discussed in the previous chapter, the findings of the cognitive maps of the participants of the case study are both effective and partially insufficient for the examination of hereness and thereeness. The two parts of Stage 2, the free and the predetermined routes, highlight different focuses regarding the participants' perception of the image of Ulus and their sense of position. It is evident that the case study's method constitutes a useful base for its inquiry.

Sketching and photographing, as the main means of observation and note-taking tools allowed the participants to take their time and consider their immediate and distant surroundings. Sketching, as mentioned before, has given them the freedom to stretch, re-dimension, re-scale, and superimpose their objects according to their desired style of representation. The objects, architectural and urban values, together with the social dimensions, like the depictions of the gathering of children, have been altered to give information on what he or she has chosen to give as an individual. Photography seems to be of use more in recollecting their experience while mapping it. Its use in serial vision has not been applied as effectively as expected, yet its ability to capture a quick presentation of one's surroundings has been used thoroughly by all participants.

The introduction of the line of motion helped the participants to arrange and rearrange their collections of sketches and photographs into their own compositional designs. As seen and discussed, maps present usually one line of motion and thus restrict the participants into following the steps of the predetermined route. It is a strict following of steps, an individual's instincts to a potential deviation is therefore not allowed. Examples of the other predetermined routes in the maps of Chapter 3 and their suggested line of motion seem to not be accomplished as well. When the participant is given a start and a finish point but is 'set free', then their kinaesthetic experience in the urban landscape becomes more explorative. For future studies, it can be advised to have the participants experience a free route with suggested points spread about in the selected areas of the urban landscape. In doing so findings and comparisons on exploration with a fixed yet open route can be examined. This examination could also help to understand the choices of the direction participants take in their experiences and the choices related to hereness and thereeness.

While both parts of Stage 2 have given clues on hereness and thereeness, a direct comparison of the participants' maps' sketches and photographs to the sketches and photographs of Cullen representing the two, could not be realised. Although places along the predetermined route have been chosen to present parallel qualities to that of Cullen's presentations and were intended that the participants would represent their own versions similar to his, the sketches and photographs' level of detailing have not matched the details of Cullen's comprehensive analysis. This does not mean that no parallelises and matches have been found. As mentioned in both stages' findings and comparisons, the most prominent in Cullen's evaluation of hereness and thereeness were by their representation and explanations on the examples of change of level, and focal point.

The examination of hereness and thereeness could not have been fully realised without the technique of narration. In allowing the participants to narrate their kinaesthetic experiences, findings both on their sensory response and that of spatial have been collected. While their sensory responses have given clues about the activities acted out in the urban landscape, their spatial responses helped to analyse the

interrelationships of the selected places along the route and those of non-chosen ones. Their narrations, sensory and spatial and combined with emotional, explain their thinking and decision process in their choices between this and that and also here and there. The narrations that depict a clear selection, whether by choices on this and that or here and there, highlight the importance of the togetherness of the emotional values and experiences with the formal and image qualities of the urban landscape. Only considering the visual aspects of the experiences within the urban landscape is inadequate to collect information on the sought image. Although visual comprehension through serial vision entails a wide range of data in the sequential relationship among the elements of the urban landscape, other dimensions, senses and emotional responses, need to be put alongside the kinaesthetic.

The kinaesthetic experiences acknowledge the human scale too. The urban landscape to be walked in has to provide a correct scale for its explorers, citizens and tourists to perceive it and its elements accordingly. Without the human scale, the search for an easily recognisable image and the building of meanings attached to it cannot be properly attained.

The case study's focus on analysing individuals' formation of a coherent image of the urban landscape by their sequential ordering of its elements is realised by the selected group of architectural students. Even though the group did not consist of a variety of citizens or a tourist profile, the participants' enthusiasm as a group to explore Ulus has given a wide range of information. As the participants are architectural students, their ability to analyse, transfer and represent a given subject thoroughly with spatial examination considered, helped the thesis to evaluate both the individual drift in the urban landscape and the shortcomings of the methods of the case study.

Their initial maps and thereafter the two experience maps have demonstrated that although the participants consisted of third and fourth-year students, their knowledge of the architectural and urban values of Ulus was more limited than expected. This finding is not to say that the participants have not been open to new experiences, on

the contrary, the narratives on their free route highlight their eagerness for new adventures and learnings by re-experiencing the places they already know and those of never encountered. Future studies with more diverse routes branching into the uncovered depths of the urban landscape of Ulus can therefore reveal unprecedented or unexpected findings on the sequential experience and consequently on the image of Ulus.

The participants of the case study did not rely only on the visual perception of the elements and place but as their sketches and narratives indicate they also made observations with aesthetic concerns. The reason to underline this in the conclusion is to emphasise the reconsideration of the aesthetic judgement based on an individual's perception of the urban landscape. Their choices between this and that or taking directions and orienting themselves according to here and there have taken place both in regards to direct want for inquiry, exploration and examination of places and in relation to their aesthetic concerns in which they seem to experience a pull to certain elements or push from undesired ones. As the suggestion for more sensory input in further studies, concerns about the aesthetic qualities of individuals need to be taken into account.

All the discussions and examinations of the case study's findings on cognitive maps and narrations, the influences of sense of place in them, correspond to the thesis's search for a coherent image in the urban landscape of Ulus. The individuals' experiences concerning their representations of hereness and thereeness demonstrate that an ideal image, to be observed perceived and encountered, is not present. More so an ideal image is not what Ulus seems to offer in its layers of historical background and many diverse activities, events and potentials of encounters. What is sought after is thus not one single image of Ulus but many where individuals are presented with endless suggestions for various experiences within it. Those individual and collective sets of experiences are the means to create a readable image, a coherent one in which one can easily relate his or her position and encounter the elements of the urban landscape. If Ulus is to be made more visible with a sensuous form in which the perception and recognition of its identifiable part are

made prominent, the relations between these parts are to be taken into consideration more deeply, as the case studies have demonstrated.

All these considered, the many potentials of explorations among the elements, architectural and urban values, of the urban landscape of Ulus, with the employment of hereness and thereness, do not bring out a finished image, instead emphasise Ulus's capacity to build an ever-evolving image, in which individuals' acquaintances to its elements would re-shape the image accordingly. This emphasis aligns with Bacon's statements on experiences: 'Life is a continuous flow of experience; each act or moment of time is preceded by a previous experience and becomes the threshold for the experience to come. If we acknowledge that an objective of life is the achievement of a continuous flow of harmonious experiences, then the relationship of spaces to one another, as experienced over time, becomes a major design problem.'¹⁷²

These flows of experiences and their association with the created meaning of the elements and their interrelations can generate a commitment to the urban landscape. A commitment where encounters in the urban landscape by its citizens could provoke a collective request to pursue a shared meaning and identity on the urban landscape's image.

5.2 Recommendations

The image of a city, the visual quality and its improvement, are related to its market quality for both its citizens and the tourists that come to visit it. Tourists' instinctive grasping of the fundamental qualities of place in the freedom they feel in experiencing and exploring it, is seen in their quest for old towns and cities like Venice. Their choices to explore cities like those are related to their urban

¹⁷² Bacon, *Design of Cities*, 19.

landscapes' compelling presentation of their sequences of spaces, textures and activities within it. There is a selection to experience the 'interesting' over the 'modern' urban landscape with no coherent image, where the explorer while walking could not encounter these legible sequential elements.¹⁷³ This instinctive exploration via freedom is what Ulus's urban landscape should offer in its images.

The maps discussed in Chapter 3 and findings on hereeness and thereeness, sequential experience, of the case study in Chapter 4 can thus help to re-map and re-present the elements within the urban landscape in more defined ways. As previously underlined all the examples of maps, whether currently in use or the cognitive ones from the case study, lack the interrelations in between the identifiable parts of Ulus. Their analysis has given information that a place's pointal reference on a re-sketched colourful or illustrative map by sketches and illustration of only the place itself and with no input of its surroundings is not the ideal way of presenting the values of the urban landscape. Accompanied, sometimes with narrations and numbered references the presented line of motion in a fixed route does not provide the in-between spaces and relations among the elements or any potential for exploration of new places or sceneries. It can be suggested that, if chosen to represent Ulus by an experience map, narratives and visual clues indicating other paths directed for additional places can be put on the map. As the indicators give information on other probabilities, the explorers can follow the offered route to visit new places. Therefore, if an individual is instinctively walking and wants to deviate from the fixed given route, the graphic symbols, sketches, and narrations can guide the explorer to experience his or her sensuous form of the urban landscape without the fear of losing the line he or she is supposed to follow and walk along.

The line of motion would serve as a guide and would not be a strict path. The urban landscape's identifiable parts and their in-betweens would be the guides to various potentials of visual experience and the corresponding image the individual would

¹⁷³ Relph, *The Modern Urban Landscape*, 239.

create in his or her mind. This suggestion reconfigures the simplified map where elements are aesthetically illustrated into a proposal of a series of complementary maps, where the city's form, structure, image and meaning are not tried to be squeezed into a single map but are given means to present their detailed aspects in many layers if needed.

As the visual, spatial and sentimental data in the sequential experience is accumulated by a four-dimensional encounter via walking and narration, the representation of the elements in the urban landscape by physical, digital, and augmented maps becomes at times constrictive. Comprehending the map and its two-dimensionality, and the juxtapositioned illustrations, sketches, photographs, signs and narratives on top of it, can be hard for people who are not familiar with the bird's-eye view presentation. While architects, planners, engineers and other professionals have no problem reading the maps, others may need easier ways to understand them.

One recommendation that can be introduced to tackle this issue is the implementation of small-scale models of the urban landscape. It can be set in potential places of encounter, like the Atatürk Statue or the wholesale market hall, where individuals could re-orient their sense of position according to the models. The models can be of differing scales and information loads and hierarchically placed in certain sequences within the urban landscapes. This would enable the individuals to associate and re-direct their position with the changes they see among the previous and following models and the fundamental and auxiliary elements on the models. The use of actual models opens the potential for a more accurate reenactment of explorative and experience-based learning to orient in the given urban landscape.¹⁷⁴

As indicated previously, the selected participants of the case study are third and fourth-year students from the Department of Architecture. Their skill sets to translate

¹⁷⁴ Gary Winkel, 'Introduction' in *Environment and Cognition*, ed. William H. Ittelson. (New York: Seminar Press, 1973), 57.

their gathering of information about the case study area, the urban landscape of Ulus, and transforming their visual and kinaesthetic experiences into cognitive maps has been beneficial to reading and discussing the participants' findings and experiences. The clarity in mapping their line of motions, their choices of this and that, with their preferences in regards to hereness and thereeness has helped to analyse the case study and its findings in more depth.

Together with the initial maps of stage 1 and the two cognitive maps of stage 2, the in-situ observations of the participants present a secondary commentary on the methodology of the thesis. As elaborated in the examinations on the case study, the participants' overall selection of architectural and urban values within the urban landscape, their visual and kinaesthetic relation to their choices of here and there, and their tendency to prefer the medium of taking photographs over sketching and narration on the later stop points of the predetermined route can be interpreted to evaluate the case study and its outcomes in regards to a pedagogical approach to be used in the (studio) courses in the department of architecture. The research and case study with their outcomes, thus, present a development of an educational methodology to be used in improving the mapping skills of architecture students.

This pedagogical approach explores both the direct experiences of the architecture student within the urban landscape and the techniques of cognitive mapping and narration. As the discussions on the differences in the findings on the two parts of stage 2, the free and predetermined routes, and the examinations on the selection of present experiences maps of Ulus demonstrate, suggestions of fixed referential points of architectural and urban elements onto a fixed line of motion to experience on, is eliminating the potential of drift and exploration of the participant. The students and explorer, are to be given a relatively free line of motion to follow where options on a selection of points for elements of the urban landscape are provided.

This thesis's case study did not record the types of movements of the individuals, meaning their pace, stops, shifts, turns and many more. The focus was on their motion along points and lines of reference but not the patterns constituting the

motion. Examination of individuals' choice between this and that and here and there together with their movements in orientation, re-direction, long and short pauses, fast or slow paces and the many places they perform these acts, can extend the thesis's aim and scope. It could allow the research to analyse the reading of the urban landscape's image by the individuals' selection of places in their patterns of movement. If executed properly this layer of inquiry can provide information on the daily and new interactions in the urban landscape. Their movements and use of space can present findings on why certain places are occupied by individuals more frequently and others are not, or why certain elements and their interrelation to one another are not chosen to be explored.

The push and attraction and curiosity of some of the elements radiate can be the result of the physical obstacles an individual has to get through to reach a particular place. Physical, spatial, and sentimental obstacles can refigure individuals' choices in movement and explorations. That is why incorporating the visual input of the kinaesthetic experience with the movement types and patterns can give new clues on the reasons certain places and paths are not preferred to be explored. If particular elements are not even approached and seen and thus acknowledged they cannot be integrated into the urban landscape's image. The thesis and the case study have demonstrated many instances of why these unintended or unexpected interventions of interference have occurred, along with the many anticipated choices the participants have carried out.

The notions of hereness and thereeness have underlined the influential relation of the sense of position to an urban landscape's image. Maps of the individuals' sequential experiences by their serial vision represented by sketches, photographs and the narrations accompanying them, demonstrated how an individual perceives specific elements of the urban landscape in relation to its sequential or spatial neighbours. The images constructed in the participants' minds and maps indicate a direct connection in their choices of places they wanted to explore and represent. The reoccurrence of certain elements, like the İş Bank Museum, Erzurum Hotel or the

Ankara Castle, and their illustrations highlight that Ulus's image is being framed with commonly seen and known elements and places.

Citizens of Ankara can be encouraged to explore and experience Ulus and its urban landscape with alternative methods than a basic guide of a two-dimensional map. Studies on new ways of representing understandable maps for the explorer should be rediscovered. Guides, maps, and representations of the urban landscape should complement the individual's sense of position to achieve a coherent yet ever-evolving image. Ulus and its image are to be enriched by new presentations and encounters of the many architectural and urban values, by rediscovering the urban landscape, its elements and their sequential orders one perceives in his or her explorative walks, drifts and daily experiences.

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APPENDICES

A. Permission Letter from Human Research Ethics Committee

UYGULAMALI ETİK ARAŞTIRMA MERKEZİ
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16 AĞUSTOS 2023

Konu: Değerlendirme Sonucu

Gönderen: ODTÜ İnsan Araştırmaları Etik Kurulu (İAEK)

İlgi: İnsan Araştırmaları Etik Kurulu Başvurusu

Sayın Prof. Dr. Cânâ Bilsel

Danışmanlığınızı yürüttüğünüz Sena TÜRE'nin "*Visual Experience of Urban Landscape in the Historic Center of Ankara: Hereness and Thereness*" başlıklı araştırmanız İnsan Araştırmaları Etik Kurulu tarafından uygun görülerek 0395-ODTÜİAEK-2023 protokol numarası ile onaylanmıştır.

Bilgilerinize saygılarımla sunarım.


Prof. Dr. S. Haldun Turgut
Başkan


Prof. Dr. Ali Ekrem Turgut
Üye


Prof. Dr. Serdar Özyürek
Üye


Prof. Dr. Mustafa Kemal Çelik
Üye


Dr. Öğr. Üyesi Ayşe Serap ÖZCAN KARADANAL
Üye


Dr. Öğr. Üyesi Özge Merve ÖZMİR
Üye

B. Case Study Participant Guidelines

STAGE 1

Hello dear participant. Your first task is simple and to be done in the comfort of your home within one hour.

Please envision Ulus and describe Ulus with the medium of sketching. How would you translate Ulus into a sketch map? Please do this mapping without any help from the internet etc. Use only your memory.

The frame of your sketch map and additional drawings and writings should be fitted into separate A4 papers. The usage of portrait or landscape format is up to you. Feel free to use any kind of material while drawing your map. You may use charcoal pencils and pair them with colored ones, etc.

1. Please make a quick sketch map of Ulus. Make it just as if you were making a rapid description of the city to a stranger, covering all the main features. It doesn't have to be an accurate drawing - just a rough sketch.

The map can have information on your preferences of features that are interesting and important. What are these elements of distinction? Show them on your map. Show anything that makes up "Ulus" in your mind.

2. Once you are satisfied with your map, envision yourself walking in it. Where does your line of motion start and end? Picture yourself actually making the trip, and think about the sequence of things you would see along the way. What features and elements are giving you clues of directions in your trip? Why did you envision this route? Think about these issues and indicate your preferred trip on your map. Give a start, an intermediate where you may wander about, and a finish, to your line of motion.
3. Why do these elements seem important to you? I want you to draw a line. This line is your line of motion. But the line doesn't have to be strict. it may

have branches and deviations, it is a re-demonstration of the trip you envisioned on the map. Feel free. On top of the line, I want you to mark and name your elements of distinction (Your individual preferences of importance in Ulus). Locate them on top of your line so that they would be in the sequence you would visit them. Add some short description of what kind of spaces those are to you, and what activities they provide.

4. Last but not least, I want you to narrate Ulus to me. Describe your envisioned Ulus with approximately 150 words. Please add a list of at least 3 keywords, and/or phrases.

STAGE 2

Hello dear participant. Here we are gathered in Ulus Atatürk Statue. This is the second stage in our series of mappings. Stage 2 consists of two steps.

Stage 2.1

You will be given 45 minutes to realize stage 2.1;

1. Please walk freely in Ulus. You are free to wander about, you may go to whatever destination/s you like. But please try to walk and have the experience as an individual, not in groups. This study is interested in your kinesthetic experience. Please, while walking do not use your mobile phone.
2. Take photographs and make sketches of points you may seem interested in. Take photographs and make sketches at those points within your line of motion. Think of ways to record your experience. You are not restricted, you may create your own medium. For example, you may record a video with verbal explanations.
3. Take notes on your movement. While you are walking think about what seems compelling to you, what spaces make you stop, what spaces make you

want to leave the area as soon as possible. Think about your movement within space.

4. Take notes on your experience with short/long narrations. Use your words.
5. Let us regroup at Gençlik Park entrance.

Stage 2.2

Let us start from here, Gençlik Park. This step will take approximately two hours with stops to catch our breath.

1. You are given a specific route by me. Let us walk along this route and its deviations.
2. While walking take notes on your movement and your position within the spaces/places you are in/on/at/near/under.
3. Think about your sense of position in your movement along the route. Accompany these thoughts with sketches, photographs, etc. What do you see in your movement, what are you approaching? What is compelling for you, what is repellent for you?
4. Take notes on your experience with short/long narrations. Use your words.

STAGE 3

The realization of stage 3 should take approximately 2 hours in the comfort of your home. Please do this stage individually.

Please do this mapping without any help via the Internet etc. Use only your experience of today and your collections of memories.

The frame of your sketch map and additional drawings and writings should be fitted into separate A4 papers. The usage of portrait or landscape format is up to you. Feel

free to use any kind of material while drawing your map. You may use charcoal pencils and pair them with colored ones.

Carry out the following steps as if you were to prepare a collage. Do not produce separate pages but try to superimpose the maps, sketches, photos, and narrations.

1. Please re-draw your map of Ulus. What have you observed? What stuck with you?
2. Draw your line of motion with your starts, stops, deviations, lingerings, and drifts. Pair those with your sketches, photographs, etc.
3. Narrate your experience. I want you to narrate Ulus to me again with approximately 150 words. Please add a list of at least 3 keywords, and/or phrases.
4. Explain your movement in words. Accompany these with activities you saw and participated in. Describe your 'sense of position'. 'I was here, saw that, did go there...'

C. Cognitive Maps of the Case Studies

1. Stage 1: Narrations

Participant 1

My route starts with Atatürk sculpture, Ulus Square because according to me Atatürk sculpture is the middle point of Ulus. It is a connection point for humans and transportation vehicles. Also, I think that Ulus is an intersection point because it is near everywhere. Lots of people are visiting Ulus every day. I didn't talk about lots of spaces such as Hacı Bayram Veli Mosque or Ulus Hal, bazaar, or Suluhan. Also, these spaces reflect Ulus. We can see different people (cultural, economic, etc.). So for me, Ulus is an intersection and a connection point.

Also, Ulus is kind of center. Cultural for economic also politic. Specific importance because of TBMM buildings I and II. And we can talk about hybridization. Historical and new combination.

Participant 2:

socio cultural structure
historical texture
confused

Experiencing Ulus starts from the Sıhhiye side for me because I usually come from this side. More than one function and experience welcomes me on the main axis on Atatürk Boulevard. My journey, which starts with the Ptt Pul Museum, ends in Ankara Castle. I carefully examine Suluhan, every time I go to see that the structure and courtyard are preserved and remain here. There is an intersection on the 4 roads where the main axis is, and they usually meet under the Atatürk Statue. Since it is a monumental statue, most people can envision Ulus as a statue of Atatürk. Multiple cultures at this intersection and texture. Most of the time, before starting my route, I sit under the statue and examine the people and their movements. To me Ulus means different socio-cultural structure, historical texture and confused for me. It evokes emotions.

Participant 3

transition
historical
shopping

It can be said that Ulus has been a station for me since my childhood. We used to go on trips during my primary school years. Also I used to go shopping with my family. As I got older, I began to travel or pass through the Ulus on my own, using buses. In fact, I realized that I get to know a city much more easily when I travel by myself. Ulus is actually a region that has a very beautiful texture with its museums and other historical buildings in my head. But in fact, it also has a different texture that appeals to the public, includes cheap shopping areas, is a kind of center of transportation, and hosts a daily crowd. The fact that these two textures are intertwined is exactly

the definition of Ulus for me. In fact, from a different point of view, it is a region between Dışkapı and Kızılay. In this case, it is as if Kızılay caters to the younger segment, while Dışkapı accommodates the older segment. Again, while Dışkapı is still underfoot, Kızılay is an area that is more difficult to reach for me. And as Ulus is located between these two centers, it is also an area that makes me feel this transition. In my dream Ulus, on the other hand, I would like historical buildings to be more prominent and to have a more well-kept environment. At the same time, I would want these constantly used areas to be separated from historical areas.

Participant 4

safety
historical places
discover
daytime visitable places

Ulus is a place of diversities. People, places, buildings they are different compared to Ankara in general. It has a lot of historical buildings which are really important for architecture. This place is a place of diversities, it is because of this place is center of Ankara. People who live in different neighborhoods they are all coming to Ulus to arrive to their houses. But is also creates some safety issues. Personally I don't go to Ulus that often because I don't feel that it is safe. Some entertainment places and some of the people who are walking in the streets makes people want to leave the neighborhood as soon as possible.

But if we look in a way of architecture I feel like there are some places that are not discovered. If I can go around Ulus without any safety problem I feel like I can meet with buildings I never heard before. It has a big potential. For me, municipalities should do something about Ulus.

Participant 5

Ulus is an important historical center for Ankara. In the first period when the center was formed, it had a more active role. Over time, due to the growth of the city, the center shifted towards Kızılay-Çankaya. Ulus has important landmarks in line with

its historical process and formation. Ulus, which reflects the texture of the city, lagged behind the city due to the slowdown in its development over time. It has uncanny streets and districts. The area with the highest human and vehicle flow is the four-way intersection of Atatürk Boulevard and Anafartalar Avenue. On these four roads, there are important attractions that those who want to visit-understand-know Ankara should see. Atatürk Statue, TBMM buildings, historical bazaars, Gençlik Park, CSO Buildings, Ankara Painting and Sculpture Museum, Ankara Castle and Hacı Bayram-ı Veli Mosque are some of them.

Participant 6

Ulus was a place which I don't know much about, on the route I used to take to reach Kızılay from the dormitory in Dışkapı, where I stayed during my first year as a student in Ankara. That's why the only memories had of Ulus were the ones I saw while passing by on the bus. I remember the buildings I saw back then, especially the Ataturk Statue. Later, during my first year of architecture education, we had trip to Ankara Castle for a project and it was my first time experiencing Ulus. After that trip "Ulus" started to give me a sense of historical texture as a whole. Although it is a place where many people's stop-ever and where businesses are located for lots of people, being in the center of Ankara, this has not made Ulus lose this historical texture. Ankara Castle and the surrounding museums support that.

If I'm not particularly visiting a place, Ulus is not a "place" I enjoy being in and I sometimes feel unsafe there. Usually, it remains as a "point" on my route to school. But if I want to visit somewhere in Ulus, I try to reach there using the transportation routes where I feel safe and secure, taking the shortest route possible. Although I enjoy the historical texture of Ulus and the landscape of Ankara from the castle, Ulus remains in my memory as a place I hesitate to go alone. It could be due to the influence of what I've heard about of it could be due to the fact that I have seen all kinds of people there. So, Ulus, even with mixed emotions, can sometimes be a place where I enjoy exploring.

Participant 7

young people
unique structures
historical texture

I first imagine the Ulus full of young people. I would like people my age to go there as often as Kızılay. Because in my opinion, Ulus reflects the history of Ankara. I would like today's young people to study the buildings, streets and artifacts knowing this history. At the same time, I wish there weren't so many (bus) stops on the way. People stop there for a 'stop' because of the rush of life. And they don't realize the Ulus. I wish there were no entertainment venues in the Ulus. When most people talk about Ankara, they think of these entertainment venues. However, Ulus means the unique structures of Giulio Mongeri for me, the historical texture of Ankara. Finally, I would like Ulus road to Ankara castle to become more fun and remarkable. Because I think the road to the Castle is a bit tiring and boring.

Participant 8

busy
museums
past

I always remember Ulus with my travel plans. When I travel Ulus, I realize that I will be too tired to do any other work that day. Because the narrow and heavily trafficked streets, hills and crowds, which cannot be reached by car, tire the body and brain of the person. We often followed the same route when I traveled to get to know myself, to introduce it to my friends and my brother, and to be introduced to us within the scope of the studio lesson. As I mentioned on the map, we started from the metro exit and Palas location and passed by seeing the old assemblies. When we reached Atatürk Boulevard, we walked down the street and passed the Is bank Museum. We returned to Anafartalar. And I would say here is the main crowd of Ulus. The crowd caused by the straw market and bazaars really peaks on the spinning wheelmen's street and is tiring enough. But if we think about Castle Street, we can get lost in Yahudi Street with its church in the past. Houses in a very different and old structure than we have experienced transfer us to that time and take us away from the noise of the place for a short time.

Participant 9

The Atatürk Statue has a meaning for me as the center and dispersal point of Ulus. İşbank Museum, it is a building that shapes the Ulus junction and I can feel all the history in it Kurtuluş Savaşı Museum and Cumhuriyet Museum, where history is kept. The area (Ankara Castle) and its surroundings constitute the starting point of the actual formation and positioning of the Ulus. Rahmi Koç Museum presents us with the important values of the time.

Participant 10

history
dowry
transportation

Ulus was a place for me where I took the bus since I was a kid and where we shopped for dowry if there was a wedding. When I started school, I met the historical places of Ulus. My first school trip I remember was the Museum of Anatolian Civilizations. I have been to this museum many times since then. In high school and even in college. Our first school trip at the university was again to Ulus, to Ankara Castle. Then I researched the restoration of Ziraat Bank. I fell in love with the architect of the building and the structure. These days, I often get off the Ulus metro and walk from Cumhuriyet Street to the bus stops. It is one of my favorite routes in the city. But I think the ones who can best describe Ulus are the old uncles who come here to buy bread!

Participant 11

historical buildings
museum
handcrafts (commercial center)

I described the Ulus in my mind along with the route. The numbered places from 1 to 8 are generally the routes I frequently use and visit. The other branches along the route are places I occasionally visit.

Ulus is a historical and vibrant district of Ankara. As we explore the area, we frequently encounter the traces of the past through numerous historical buildings. The combination of old and modern architecture can be found on every street. The monument in Ulus Square is a symbol of the district and a meeting point for many. Even while walking down any random street in Ulus, we can come across historical structures, old houses, and contemporary buildings. Ankara Citadel and Hacı Bayram Veli Mosque are significant landmarks. Along with its historical and cultural structures, Ulus is also an important commercial center. We can consider Ulus as the commercial center of Ankara.

Participant 12

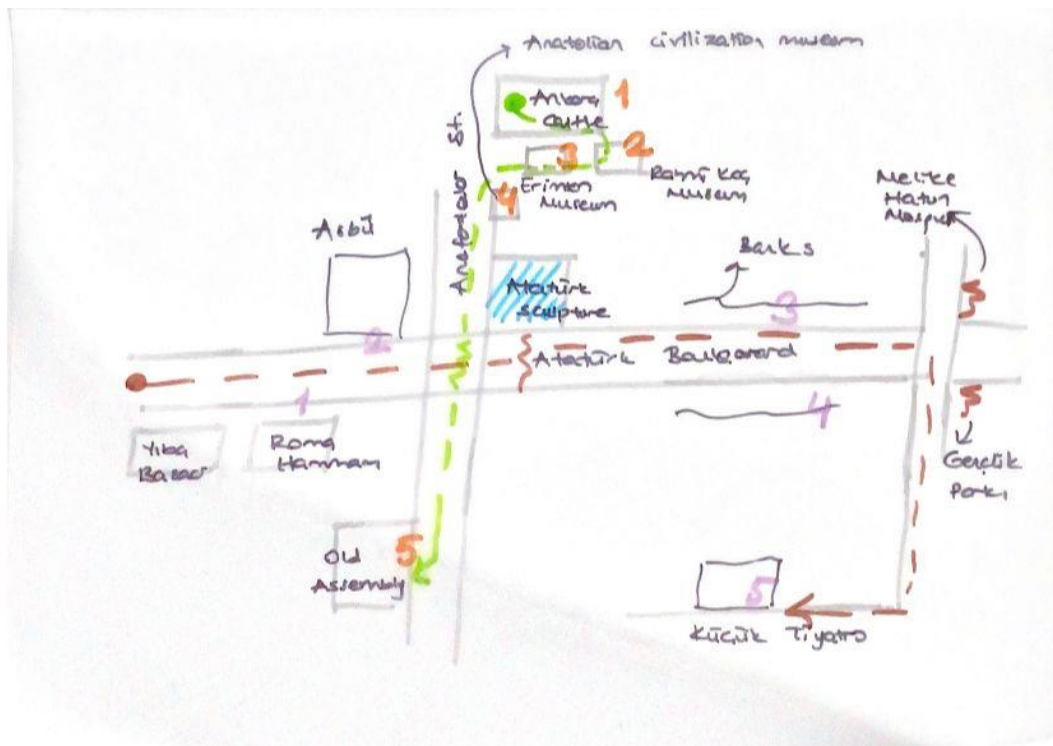
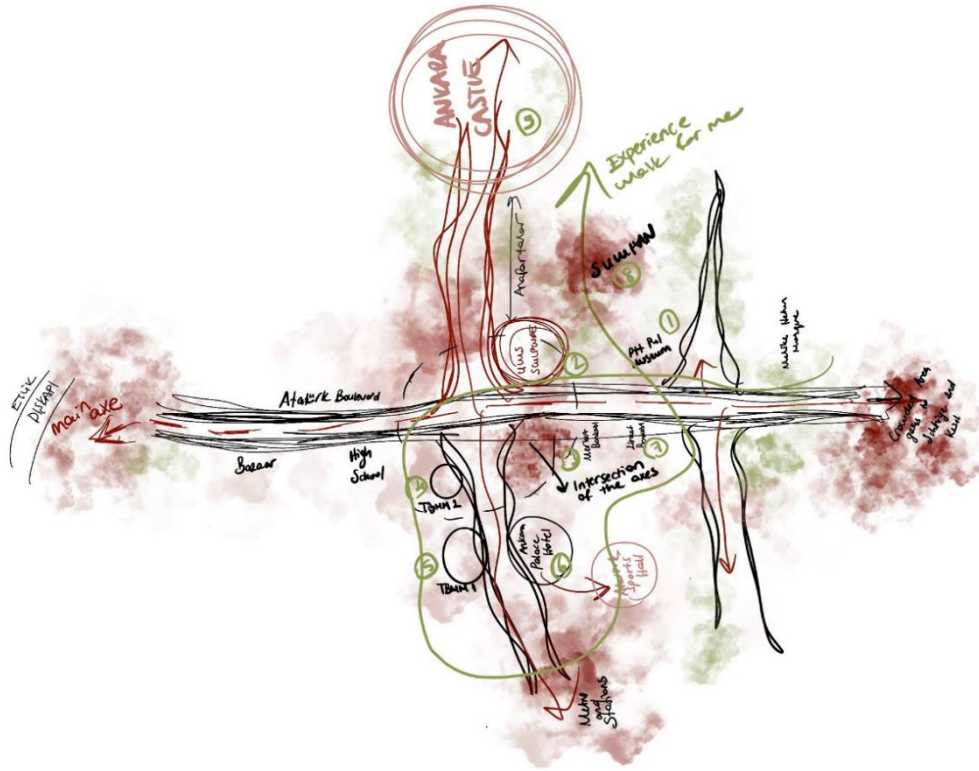
First of all, Ulus consists of two parts for me the axis coming from the outer gate and connecting to the Kızılay, and the axis perpendicular to it, is the axis coming from the castle and extending to the old parliament. The intersection of these axes is the square where the Atatürk statue is located.

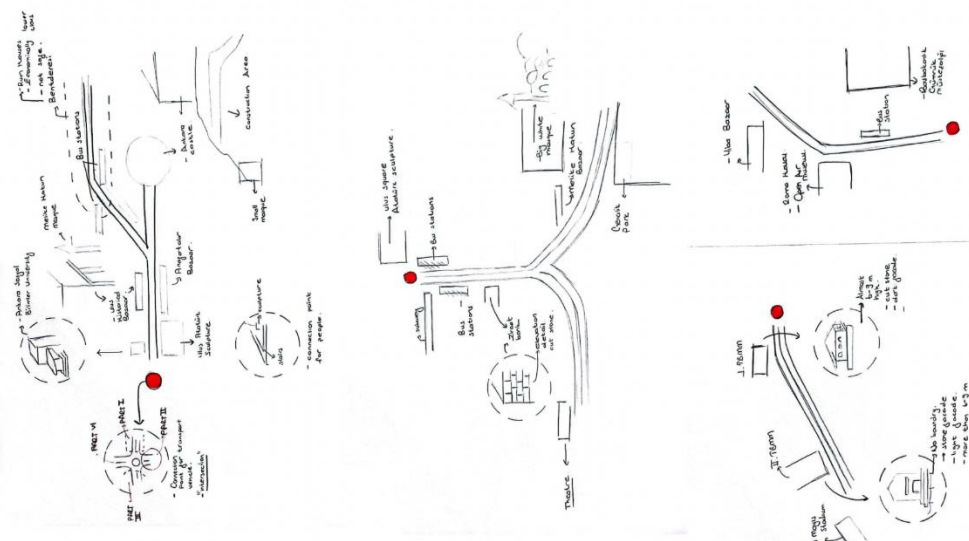
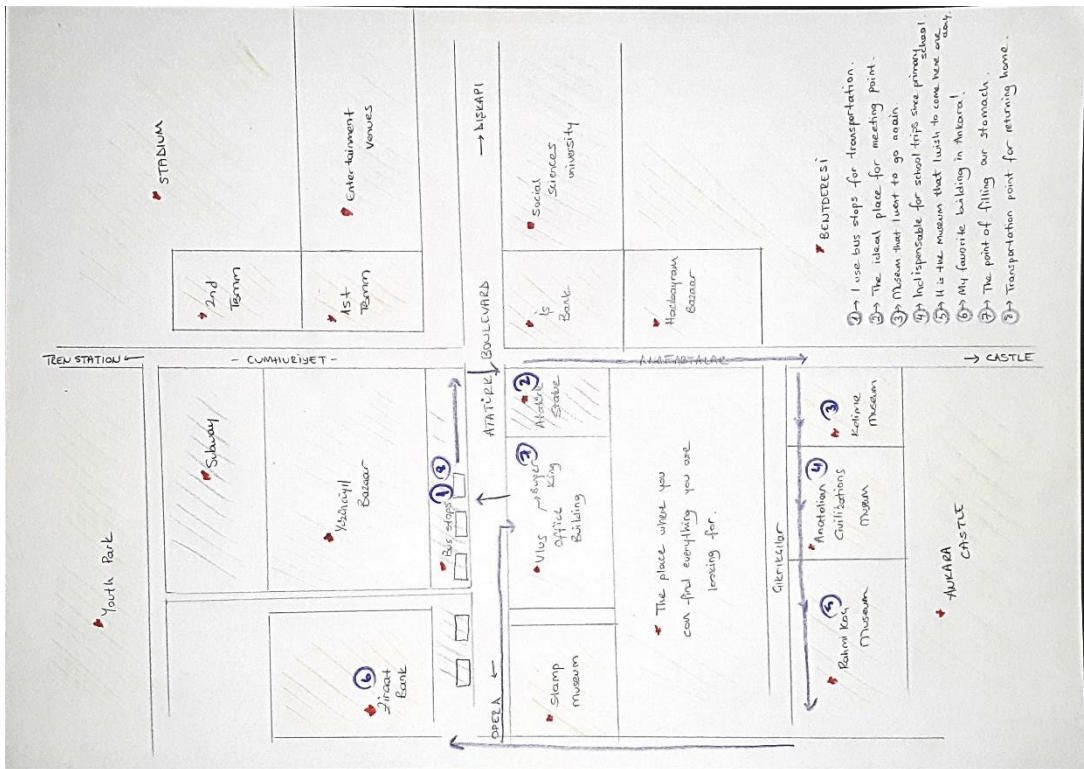
There are two different axes I mentioned and two routes to take. The intersection of both routes is the sculpture, that is, the intersections...

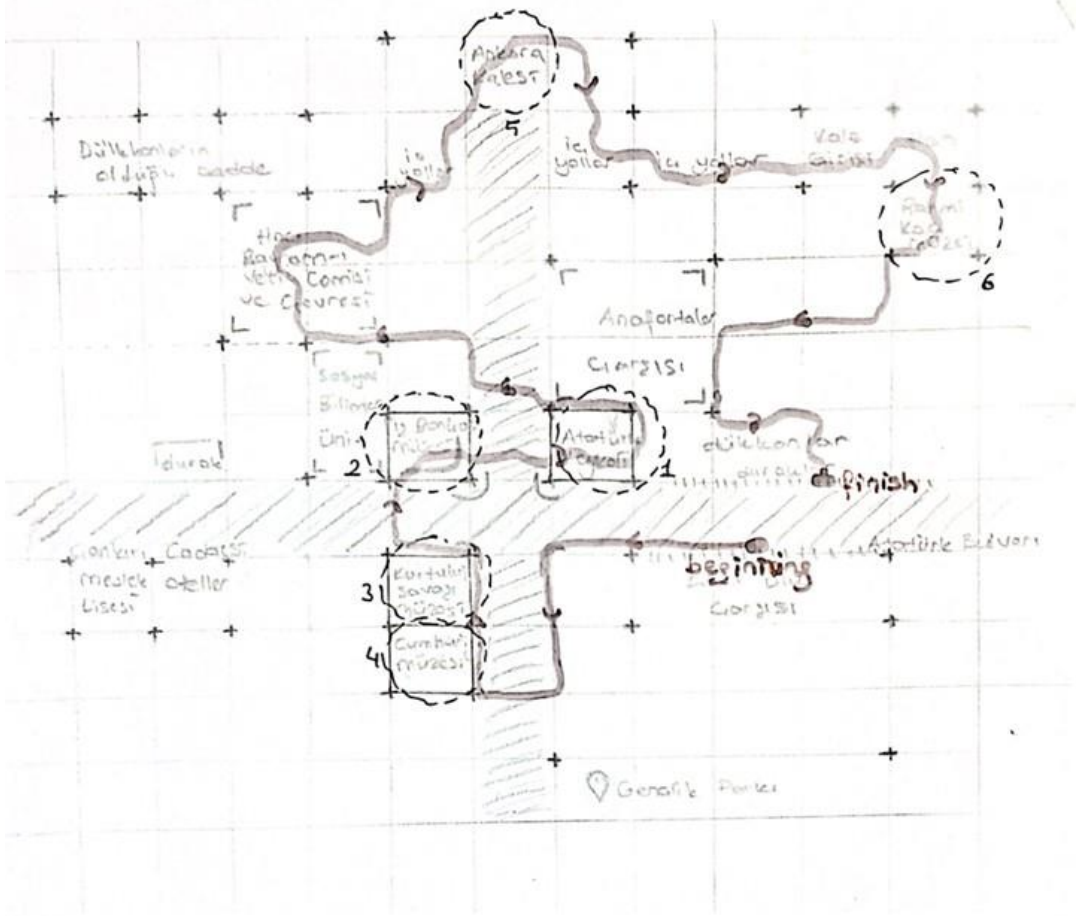
The places I have marked are important places not only in terms of architecture, but also due to the fact that they are located on the axes where Ankara, which represents a Ulus, is divided into Yenişehir and Eskişehir.

In fact, the route I created in determining as two axes will connect at one place and combine the old and the new. The reason why the Ulus is important is not only because it contains important structures, but also because it is thought to be the first settlements of Ankara. Such as Konya Street and Çankırı street names tell us this.

2. Stage 1: Cognitive Maps



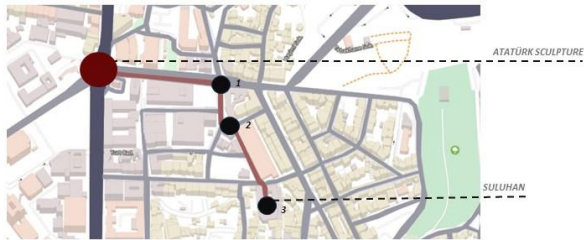




3. Stage 2.1: Cognitive Maps of the Free Route

VISUAL EXPERIENCE IN ULUS, ANKARA

ALEYNA ERBEK



ROUTE IN ULUS



-VISUAL CONNECTION AND RELATIONSHIP ULUS
-COMPOSITE



-ATATÜRK SCULPTURE



-CONNECTION POINT BECAUSE OF STREET



-CONNECTION POINT BECAUSE OF BAZAAR
-DENSITY MOVEMENT



-KIND OF CARAVANSERAI
-SPECIAL PURPOSE OF USE
-CONNECTED WITH HISTORY

ULUS IS ONE OF THE CONNECTING POINTS OF ANKARA; IT IS NOT ONLY JOINING WITH STREETS AND BUILDINGS, BUT IT ALSO HAS DIFFERENT USE OF PLACES WITH DIFFERENT CULTURES AND DIFFERENT ECONOMIC CONDITIONS. FOR THE NATIVES IT IS A PLACE OF TRANSITION.

Even in the early hours of the morning and on the last days of school, many young children come to visit there under the supervision of their schools. The museum garden is filled with the voices of children.



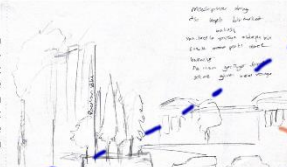
Two historic buildings located on the crowded street. But even if the street is crowded, people pass by the buildings unconsciously and as fast as possible, since this is one of the main transportation axes. The buildings do not seem to give density to the street.

Ankara Sosyal Bilimler University



Radisson Blu Hotel

It turns out that the back street of Ankara Palas is a street that I do not always go to, but that I am curious about. In addition to being an isolated street, it is a street where guests are not very welcome due to the building function. We had to move away from where we were sitting to draw due to the dense dust coming out of the building's ventilation and continue to draw while standing. Very few people pass from this street but it gives a very safe feeling.



I. TBMM Kurtuluş Museum



Atatürk Heykeli

Since I've never been in the side streets before. Perhaps the reason why it is so isolated is the function of the building.

Türkiye Central Bank



Ankara Palas

We can see the topography of Ulus very well from the street between the Küçük Tiyatro and the Central Bank.

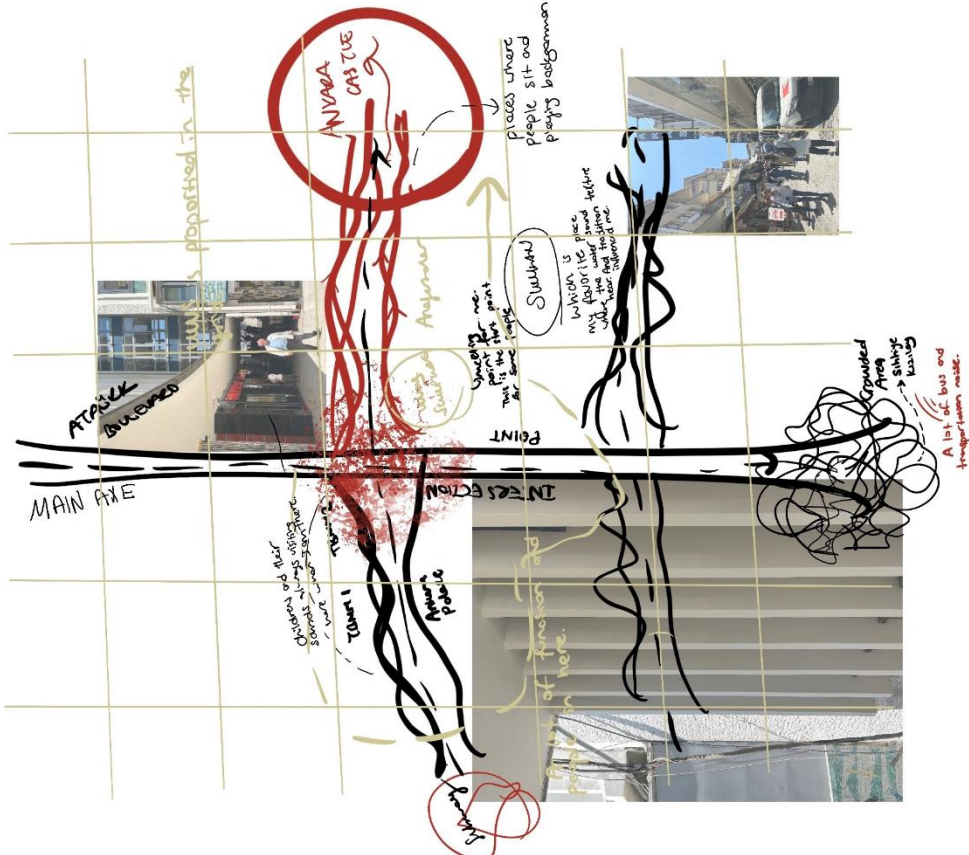
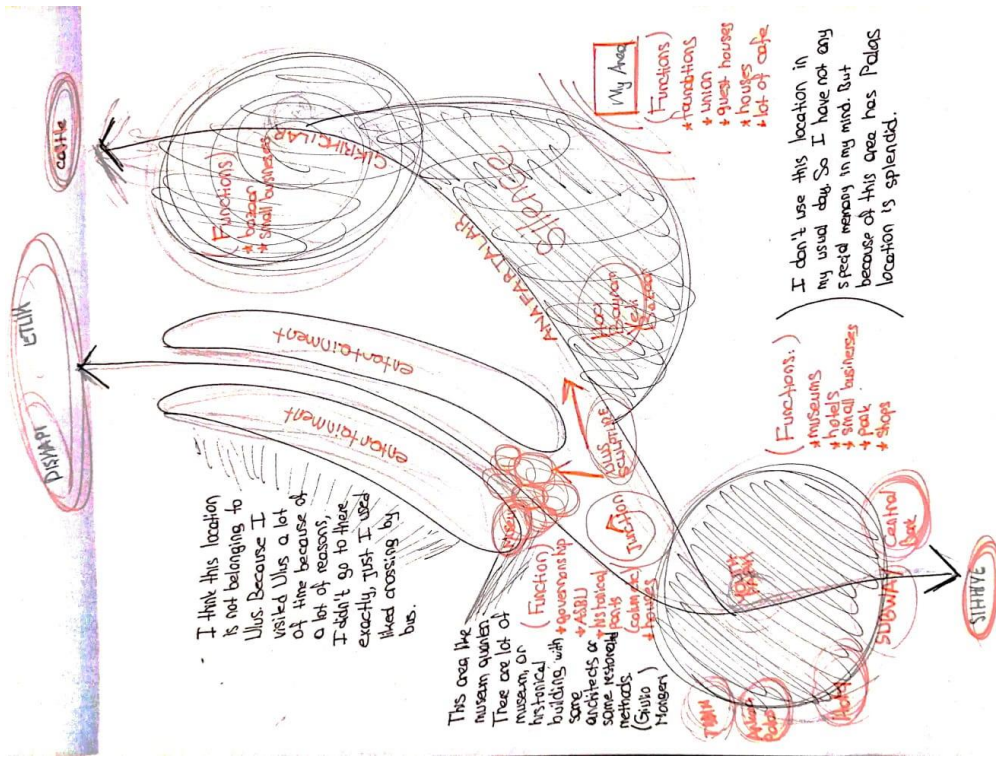


keywords:
backstreets,
safe zones,
historical buildings,
guests,
texture,
etc.

Küçük Tiyatro



This building is open to public but I didn't feel like it is welcoming for people.



First of all, I wanted to walk towards Anafartalar. Because I take the bus from here every day. I wanted to see a place I know to see if I would experience it like every day. At the same time, I wanted to notice things that I couldn't notice every day.



SCULPTURE

Meeting point

While taking my first steps, I observed the activities around. People selling tea and bagels, people sitting at the foot of the statue, people playing the Bute and people running in the hectic pace of life.



I wanted to draw this as a sketch. Because this field really impressed me. At the same time, the smell of bagel came from the person selling bagels at the stop and I imagined myself eating bagels in that square. It felt nice in the middle of the trees.



When I went there, I saw that there was a square right in front of the station. A challenge I hadn't noticed before. I saw that he combined the Ulu-city bazaar and the mosque.



Then I saw a holding company in the future. It got my attention. That's why I wanted to take a closer look. When I walked a little, a really bad sight was waiting for me. It was a horrible building that did not reflect the same language as the surrounding buildings. The density of cars in front of that holding company was also a reason for me to see this hotel badly. I felt uncomfortable because it made a lot of noise.



As I was walking I looked to my left and saw one very obviously ancient column. I really liked it and wanted to make a sketch of it. I made a beautiful sketch in that peaceful environment. At that moment, I wondered a little about the history of this column.



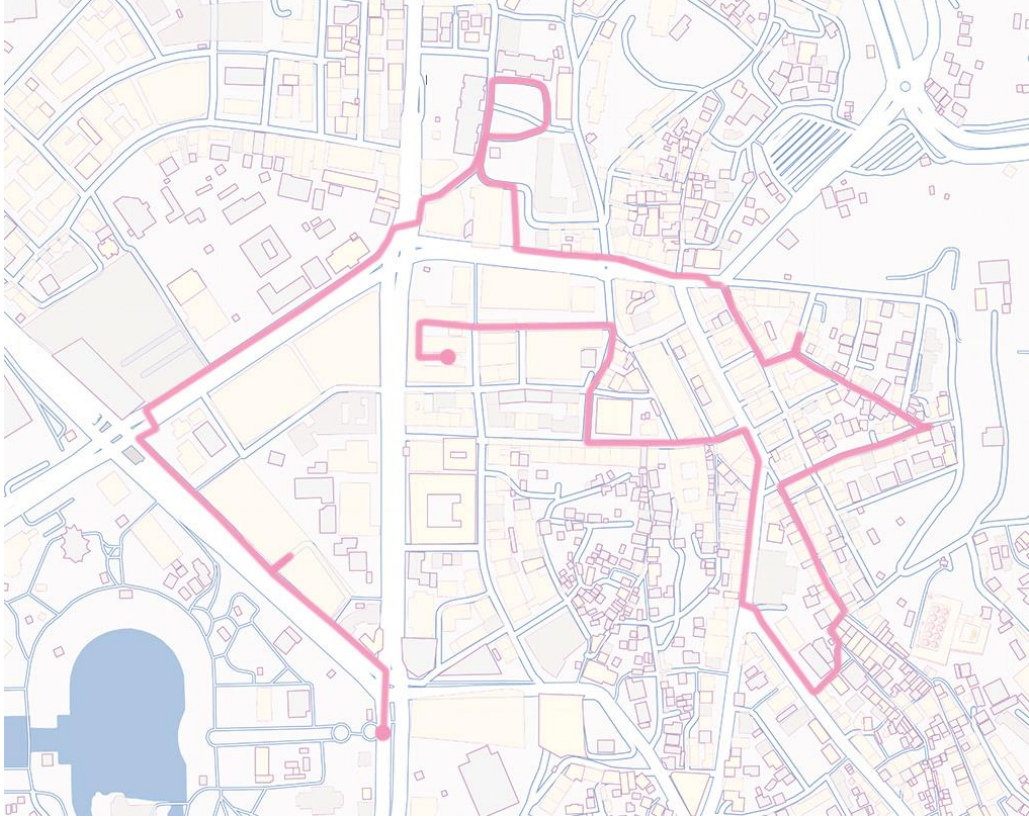
Hükümet Street



I wanted to get away from the noise crowd here. And I saw that there was a quiet area on the left. I headed there. People were just sitting there. There was no car. There was no sound. It was a very peaceful area.



4. Map and Stops of the Predetermined Route



Gençlik Park

Central Bank

Radisson Blu Hotel

Junction of Cumhuriyet and İstiklal Streets

Second Assembly Building and Ankara Palace

First Assembly Building

İş Bank Museum

ASBÜ

Zincirli Mosque

Anafartalar Street

Junction of Anafartalar Street to Susam Street

Konya Street

Çantacılar Street

Alataş Street

Nezih Bey Apartment Building

Işıklar Street

Çıkırcılar Street

Kastamonu Street

Stairs leading to Anafartalar Street

Gülhane Office Building

Wholesale Market Hall and Suluhan

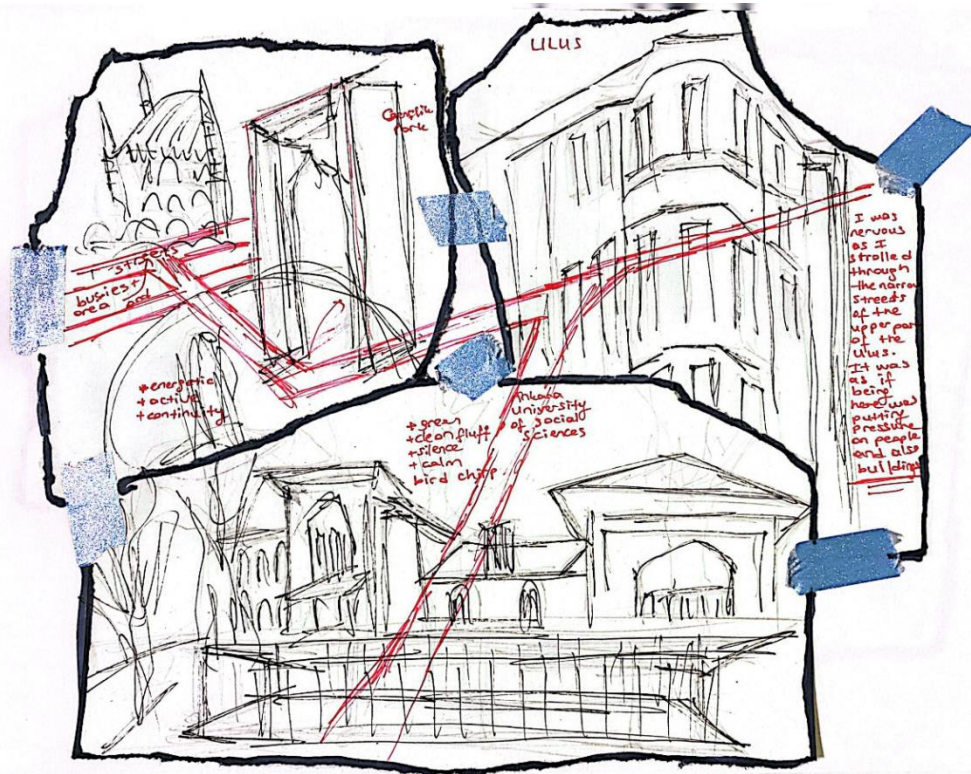
Temporary structure for the Wholesale Market Hall

Susum Street

Alsancak Street

Ulus Bazaar

5. Stage 2.2: Cognitive Maps of the Predetermined Route



This time we start our trip from Youth Park. When I was there, I felt so little. I was looking at an angle where I lost human scale.

Shops dominate the inner streets, and it is possible to see a shop under each building. This creates complex signs that try to dominate each



We pass in front of the Little Theater and I see Salt Uluş Bridge, which I had never noticed before.

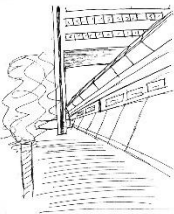


Afterwards, we move towards Uluş and its side streets. It's an area that feels more uneasy now.



We continue by walking up and down the streets of Uluş. We come across a historical hammam that I have never known before. Our tour ends in Uluş City Bazaar.

There is a central bank right across the small theatre. They face the same courtyard, but the warmer one is, the colder the other. We are not even allowed to draw the bank.



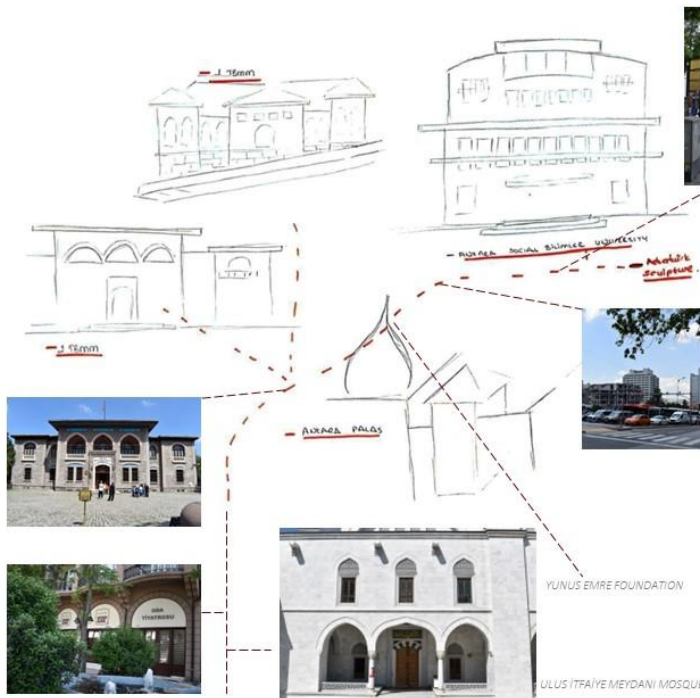
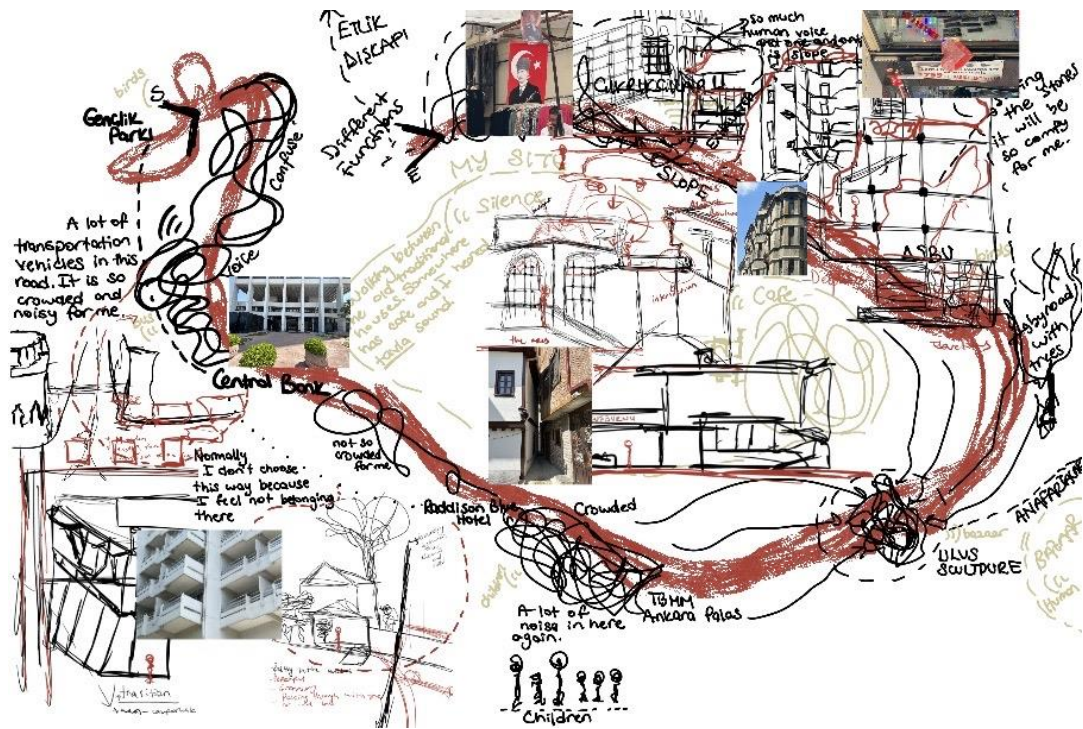
As we move towards the statue, I have the chance to draw the 2nd parliament building.



Although it looks like a single mass from the outside, ASBU is the only place in Uluş where I find greenery, peace and warmth when I go inside.



Then we come to the angle to see the ASBU building from the opposite side. We can observe the intense flow on the street from here.



ANKARA FACULTY OF SOCIAL SCIENCES, OPERATING AS A UNIVERSITY TODAY, IS LOCATED NEAR THE ATATÜRK STATUE AND THE HISTORIC ULUS BAZAAR. CONSISTING OF TWO LEVELS, FIRST, ITS STRUCTURE THAT SERVES CLOSER TO THE HUMAN SCALE, AND WITH ITS WIDE CANOPY AND STAIRS, IT CONNECTS DIRECTLY WITH THE AVENUE.

WE ARE STARTING FROM THE ATATÜRK STATUE, WHICH I STATED AS THE UNITING POINT OF THE NATION. HERE IS A HISTORICAL TEXTURE AND REPUBLIC PERIOD WORKS FOUNDED ON ONE SIDE, UNIVERSITY ON ONE SIDE, ULUS BAZAAR, WE ARE SURROUNDED BY OLD PARLIAMENT BUILDINGS, BANKS, VARIOUS TRANSPORTATION LINES.

ANKARA PALAS, FORMERLY KNOWN AS ANKARA FOUNDATION HOTEL, SERVED AS A SOCIAL FACILITY FOR DEPUTIES AND A GUESTHOUSE FOR OFFICIAL GUESTS IN ANKARA IN THE EARLY YEARS OF TURKEY; HE WITNESSED MANY IMPORTANT EVENTS OF TURKISH POLITICAL LIFE; IT IS A HISTORICAL BUILDING THAT IS STILL USED AS A STATE GUESTHOUSE TODAY. IT IS LOCATED DIRECTLY OPPOSITE THE SECOND PARLIAMENT BUILDING IN ULUS, ALTINDAĞ DISTRICT.

THE BEST BUILDINGS IN ANKARA

This is a cover structure, ideal location for shooting horror movies.

TIED

The Greater Stage is not as steep as I remember, but it is as windy as I remember.

KIDS

I don't know we could get into the Social Sciences University!

On this trip I learned that there is a John Lennon inside the wall, and we can see it because it is a public area, I have been living in Ankara for 22 years.

Christians in the center of Ankara??

START POINT → **END POINT**

I have always loved walking the view of Çankaya while walking in Ankara.

A mosque that among the new and old buildings seems to make us feel sad.

The central bank is really well guarded. Even taking pictures of the building is not allowed.

LA CASA DE PAPEL

Alataş Street

The street we entered feels like we are in a different world. It surprised me that it was like this unlike other streets in Ankara. The reason for this, I thought it was the floor covering that changed when we entered the street. The street also gives this effect don't know.

Çankaya Caddesi

Although Çankaya Street is crowded and narrow, the fact that the shops overflowed to the sidewalks makes the street makes it difficult for people to walk a straight route on this street.

Ulus Halii

The shops going towards the Ulus Hall are full of many people. The atmosphere doesn't get too insecure during the day. The daily life of Ankara is revealed in this area from the Ottoman era to the present.

Anafartalar Çarşısı

There is a hidden courtyard behind a crowded street. Contrary to expectations, it is a quiet area. Usually there are many people here, but they also contain historical places that others should see.

Hisar Main Street

ASBU

I. TBMM

II. TBMM

Ankara Palası

Küçük Tiyatro

Atatürk Heykeli

Gençlik Parkı

Çantaclar Street

Keywords: backstreets, historical buildings, guests, texture, etc.