

REGENERATING THE HISTORICAL FABRIC: A PROPOSAL FOR A  
HYBRID INFILL IN MARDIN

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## ABSTRACT

### REGENERATING THE HISTORICAL FABRIC: A PROPOSAL FOR A HYBRID INFILL IN MARDIN

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Mardin's unique stone architecture has evolved within various ethnical and religious communities. Regardless of its hybrid nature, with the effect of topography, the fabric has a uniform character.

The interventions made to the city during the last century have repeated fragments of stereotype apartment building instead of sustaining traditional typologies (building types with *living unit*, *aiwan*, *arcade*, *terrace* and *courtyard*). Typological difference of these interventions has caused an incongruous hybridization and deterioration in the fabric.

Hybridization in architecture, for Felipe Hernandez, is not only diversity of architectural styles and materials. Furthermore, it is a cultural issue related with changes in the society. Mardin confronts hybridization because the traditional buildings are incapable of embracing contemporary functions. This has been exemplified with *Gözü House* and neighboring buildings. Late interventions are distinguished from the historical ones according to typological differences.

This study accepts hybrid as a problem but also as a fact; thus aims to regenerate it. The historical types, accepted as original, are interpreted with a contemporary sense in reference to debates on sustaining urban form with new



buildings and theories on typology which define it as open to creativity, vague in form and reproducible. This is exemplified by a proposal, an infill in the fabric.

Spatial sequence of the proposal refers to traditional plan typologies while these spaces embrace contemporary functions and their architectonic expression refers to contemporary architecture. So, in relation to the facts of the present context the proposal fulfills its spatial expectations while respecting physical context.

Keywords: Hybrid, Type, Contemporary Interpretation, Infill

## ÖZ

### TARİHİ DOKUNUN YENİLENMESİ: MARDİN'DE BİR MELEZ DOLGU ÖNERİSİ

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Mardin'in özgün taş mimarisi, çeşitli etnik ve dini grupların bir arada yaşamasıyla oluşmuştur. Bu kültürel çeşitlilikle melezleşen kent dokusu, topografyanın da etkisiyle bütünlük içerisinde gelişmiştir.

Geçtiğimiz yüzyıl boyunca kente yapılan müdahalelerin kentteki tarihi yapı tipolojisini (revaklı, eyvanlı yaşama birimi, avlulu ve teraslı yapı) sürdürmek yerine her coğrafyada karşımıza çıkabilen apartman tipini tekrar etmesi, yani tipolojik farklılıklar taşınması, kent dokusunun bütünlüğüne aykırı bir melezleşmeye, dolayısıyla da tahribata neden olmuştur.

Mimaride melezleşme, Felipe Hernandez'in ifadesiyle sadece farklı mimari üslupları ve malzemeleri barındırma durumu değil, aynı zamanda toplumsal değişime bağlı kültürel de bir olgudur. Mardin'de bahsedilen bu son yüzyıldaki melezleşmenin özünde, eski yapıların değişen yaşam koşullarını, alışkanlıklarını ve bunların mekânsal gereksinimleri karşılayamaması yer alır. Bu durum, bu çalışmada Gözü Evi ve yakınındaki yapılarla örneklendirilmiştir. Geç müdahalelerin özgün olarak kabul edilen eskiden ayırıştırılması, tipolojik farklılıklara dayandırılarak yapılmıştır.

Bu çalışma Mardin'de melez yapılaşmayı problemlili olduğu kadar, gerçekçi bir olgu olarak kabul etmiş ve yapısal olarak ehliştirmeyi amaçlamıştır. Bugünkü

haliyle özgün olarak kabul edilen geleneksel tiplerin çağdaş yorumlarını, tarihi kent dokularında yeni yapı yapma, kent kimliğini ve biçimini bu yapılarla devam ettirme tartışmaları çerçevesinde, tipoloji tartışmalarının ortaya koyduğu, yaratıcılığa açık ve biçiminin son halini betimlemekten çok tekrar edilebilen bir yöntemle, tahrip edilmiş bir alana dolgu önerisi getirerek örneklemiştir.

Öneride, Mardin konutunun tipolojileri tekrarlanırken mekanların çağdaş yaşam alışkanlıklarını barındırması da amaçlanmıştır. Mekanların mimari biçim olarak son halini almasında da çağdaş mimari üslup kullanılmıştır. Neticede fiziksel bağlama uymakla beraber yeni mekansal beklentilere cevap veren öneri, bağlamın bugünkü gerçekleriyle de ilişki kurmuştur.

Anahtar Kelimeler: Melez, Tip, Çağdaş Yorum, Dolgu

To my grandmothers

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## TABLE OF CONTENTS

PLAGIARISM.....	iii
ABSTRACT .....	iv
ÖZ .....	vi
ACKNOWLEDGMENTS .....	ix
TABLE OF CONTENTS.....	x
LIST OF TABLES .....	xiii
LIST OF FIGURES .....	xiv
LIST OF ABBREVIATIONS .....	xvii
CHAPTER	
1. INTRODUCTION.....	1
1.1 Defining the Problem .....	1
1.2 Solving the Problem: A Research on Related Debates .....	4
1.3 Reasons Behind Choosing the Topic.....	6
1.4 Scope of the Study .....	7
2. EVOLUTION OF HYBRID IN MARDIN .....	9
2.1 History of Mardin.....	9
2.2 Urban Architecture of Mardin .....	10
2.2.1 Architecture in Mardin.....	10
2.2.2 The Effect of Topography on the Urban Form.....	11
2.2.3 The Effect of Topography to the Buildings .....	13
2.2.4 The Evolution of Buildings in Time.....	13
2.2.5 The Effect of Culture to Buildings .....	15
2.2.6 The Effect of Climate to Buildings.....	16
2.3 Discontinuity in Building Tradition .....	16
2.4 Hybridization within Mardin .....	18
2.4.1 Architectural Hybridization .....	18
2.4.2 Hybrid Buildings in the Urban Fabric .....	19
2.5 The Site of the Proposal .....	23

3. POSITION OF THE ARCHITECT CONFRONTING THE PROBLEM.....	30
3.1 Old & New .....	30
3.2 Regionalism.....	32
3.3 Frampton’s “Critical Regionalism” .....	34
3.4 Typology in Architecture .....	36
3.4.1 Neo Rationalism (Tendenza) .....	38
3.4.2 Rossi’s “Architecture of the City” and Typology .....	40
3.4.3 “Typology as a Form of Convention” (Bandini, 1984)..	42
4. ANALYZING THE HYBRID.....	46
4.1 The Framework.....	46
4.2 Analysis of the Traditional Houses .....	47
4.2.1 Plan Configuration .....	47
4.2.2 Structure.....	52
4.2.3 Surface Treatments .....	52
4.3 Analysis of Incongruous Additions .....	54
4.3.1 Plan Configuration .....	54
4.3.2 Structure.....	58
4.3.3 Surface Treatments .....	60
5. THE HYBRID INFILL .....	61
5.1 Removal of Late Interventions from the Site .....	62
5.2 Plan Configuration .....	63
5.2.1 Determination of Closed, Semi-Open & Open Spaces.	64
5.2.2 Reconfiguration in Plan .....	65
5.3 Interpretation of Structure .....	67
5.3.1 Interpretation of Closed Spaces.....	68
5.3.2 Interpretation of Semi Open Spaces.....	68
5.4 Interpretation of Surface Treatments.....	69
5.5 The Resulting Form of Interpretation: The Proposal.....	71
6. CONCLUSION .....	78

REFERENCES .....	81
SELECTED BIBLIOGRAPHY .....	85



## LIST OF TABLES

### TABLE

5.1 Table showing building ratios of three traditional houses and the three buildings of the proposal.....	64
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## LIST OF FIGURES

### FIGURE

2.1 View of Mardin from the south .....	10
2.2 Section from the urban fabric .....	12
2.3 Examples of <i>Kabaltı</i> .....	14
2.4 The urban fabric of Mardin today .....	16
2.5 A hybrid building with a reinforced concrete addition to a historical masonry building .....	20
2.6 A hybrid building and the experience of it within the street .....	21
2.7 An example of a minor intervention: an addition of a toilet to the structure .....	22
2.8 Location of the site in Mardin .....	23
2.9 Top view of the site in the present .....	24
2.10 Site perspectives in the present condition .....	24
2.11 Views from the site .....	25
2.12 Views from the site .....	26
2.13 Section A1 .....	27
2.14 Section A2 .....	27
2.15 Section A3 .....	28
2.16 Section A4 .....	28
2.17 Section A5 .....	29
2.18 Section A6 .....	29
3.1 Frank O. Gehry's Nationale-Nederlanden Building (Fred & Ginger) in Prague ..	31
3.2 The three typologies: The primitive hut by Laugier, the geodesic dome by Fuller, revival of the forms of pre-industrial period by Rossi .....	36
4.1 The <i>living units</i> .....	48
4.2 Plan types of the <i>living unit</i> .....	48
4.3 Plan types of the <i>living unit</i> and the <i>aiwan</i> .....	49
4.4 Plan types of <i>arcades</i> in the upper floors .....	50
4.5 Diagram of the formation of the terrace and courtyard .....	51
4.6 The terrace, <i>Gözü House</i> .....	51

4.7 The staircase ascending in the <i>aiwan</i> , <i>Gözü House</i> .....	51
4.8 The vaults of the <i>aiwan</i> and the living unit, <i>Gözü House</i> .....	52
4.9 The window and the top window ( <i>kameriye</i> ) embraced in the frame, <i>Gözü House</i> .....	53
4.10 One of the many entrance doors of <i>Gözü House</i> elaborated with ornamentation.....	53
4.11 The floor and roof lines of a house utilized also for framing windows elsewhere.. .....	53
4.12 Diagram of transformation of the property patterns in the vertical direction .....	55
4.13 The locked door of the staircase to prevent passage between floors, <i>Gözü House</i> .....	55
4.14 The prevented passage and the late division of the terrace, <i>Gözü House</i> .....	55
4.15 Addition and transformation of spaces with reference to contemporary living habits.....	56
4.16 The closed <i>aiwan</i> transformed into a living room, <i>Gözü House</i> .....	57
4.17 The <i>living unit</i> transformed into a living room, <i>Gözü House</i> .....	57
4.18 The addition of a toilet to the main structure, elsewhere .....	57
4.19 A historical building with an additional balcony, elsewhere.....	57
4.20 Comparison of space making possibilities between the two construction systems, masonry and reinforced concrete.....	58
4.21 Façade of a hybrid building .....	59
5.1 The three buildings in parcels A, B and C respectively.....	62
5.2 Site perspectives after removal.....	62
5.3 Development of the plan .....	63
5.4 Maximum storey determination .....	64
5.5 The floor plans of the proposal.....	66
5.6 The difference between closed spaces of masonry and reinforced concrete construction .....	68
5.7 The difference between semi open spaces of masonry and reinforced concrete construction .....	69
5.8 The transition from masonry to plaster .....	70
5.9 Top view of the proposal.....	71
5.10 Section B1 .....	71
5.11 Section B2 .....	72

5.12 Section B3 .....	72
5.13 Section B4 .....	73
5.14 Section B5 .....	73
5.15 Site Perspective 1 .....	74
5.16 Site Perspective 2 .....	74
5.17 Site Perspective 3 .....	75
5.18 Site Perspective 4 .....	75
5.19 Site Perspective 5 .....	76
5.20 Close-Up View 1 .....	76
5.21 Close-Up View 2 .....	77
5.22 Close-Up View 3 .....	77

## LIST OF ABBREVIATIONS

### ABBREVIATION

A.....	AIWAN
AR.....	ARCADE
C.....	COURTYARD
E.....	ENTRANCE
GR.....	GUEST ROOM
K.....	KITCHEN
KA.....	KABALTI (ABBARA)
LR.....	LIVING ROOM
LU.....	LIVING UNIT
R.....	ROOM
S.....	STREET
ST.....	STORAGE
T.....	TERRACE
WC.....	BATHROOM / WC

## CHAPTER 1

### INTRODUCTION

#### 1.1 Defining the Problem

Urban identity is a collective outcome of various factors that constitute the city throughout its history until the present. Kevin Lynch (1981: 18) defines identity of a place as “the extent to which a person can recognize or recall a place as being distinct from other places”.

Sustaining urban identity, especially in historical cities, has become a critical issue since Modernism. Architects of the era have freed themselves from all the historical precedents and developed the new language referring to the industrial ways of building production. The counterpart of Modernism in urban design had similar ideals. For instance, Le Corbusier considered demolishing a district in Paris and developed the Plan Voisin for building high rise apartment blocks. Anthony Vidler (1998:437) regarded the urban projects of Modernism as a threat to the historical and urban continuity of the city. The reacting proposals to these projects have been made by Post Modern architects. Among them Aldo Rossi, Giorgio Grassi, Vittorio Gregotti, Rob Krier and James Stirling pioneered the reaction to the urban ideals of Modernism. Instead they advocated the continuity of urban identity. Kenneth Frampton explains their reaction:

It cannot be denied of course that the tabula rasa reductivism of the Modern Movement has played a salient role in the wholesale destruction of urban culture. Thus the emphasis that the ‘Post-Modernist’ critique has placed on respecting the existing urban context can hardly be discredited (Frampton, 1980: 289).

Colin Rowe and Fred Koetter (1978: 2) perceived the coexistence of old and new buildings as a “collage” of architectural eras in the city. Despite this merit, the coexistence of old and new is a challenging task as buildings of the pre-industrial age differ from the ones of the post-industrial age in terms of formal character which is based on different construction techniques. As mentioned before, this difference can interrupt urban identity.

New buildings in historical context flourish when there is a demand for re-building and building with traditional craft methods is no longer possible, preferable, feasible, etc. Although architects advocating progression in the historical context employ contemporary architecture and its building techniques in their projects, they do not necessarily reject the significance and existence of the physical context. Instead they can seek for the coexistence of different architectural styles. For Altay (2000: 1), designing new buildings in historical contexts requires a “critical dialogue” that incorporates “an alternative way to evaluate existing attitudes” that incorporates the analysis of “design issues” that can be “identified and reinterpreted” of the existing context”. For Sebastian Loew (1998: 3), these attempts contribute to the context “in terms of their physical form in that particular place. So the connection between new architecture and historic areas is thus made: the new building is the latest ‘layer’ in the evolution of place”. Loew uses the term “layer” in reference to Kevin Lynch’s (1972: 1) definition, that is “the visible accumulation of overlapping traces from successive periods, each trace modifying and being modified by new additions, to produce something like a collage of time”. Lynch defines “collage” as:

A collage is no simple mix of old and new. It is the product of esthetic judgment, the deliberate juxtaposition of seemingly disparate elements so that the form and meaning of each is amplified and yet a coherent whole is maintained (Lynch, 1972: 173).

This study does not aim to discuss the subject in reference to the arguments of Modernism and Post Modernism. Nevertheless, the debates on sustaining urban identity will contribute to our study of a concrete example, Mardin, which faces urban deterioration because of the incongruous new buildings that have evolved during the last century.

Mardin is a city having a unique stone architecture. Throughout its history, dating from the first centuries A.D. until the present, Mardin has housed various communities with different ethnical and religious origins (Alioğlu, 2000: 13). Within this heterogeneity one would expect great differences in the architectonic expression of each community. However, there is a common architectural language in Mardin that is unique to itself. As architectural historian Füsün Alioğlu (2000: 61) states, not only it is because of the construction techniques based on stone, in fact it is the topography as the general design generator that creates the variety in unity. Atilla Yücel describes the uniqueness of the city in its poetic sense:

Mardin is one of the most unique cities in Turkey. It is both its physical and social topography that renders its unique identity. Leaning against a steep slope of a hill, the city, looks at the vast fertile Mesopotamia plain lying under it. Almost "undisturbed" with greenery, it is an excellent example of masonry that rises with terraces and at the climax of the hill, the city is crowned with a castle (Yücel, 2001: 96).

The city preserves its beauty today but the urban fabric suffers deterioration. This is mainly due to the changes in the social and economic context of the city. These changes have caused a discontinuity in the building tradition which has evolved throughout ages. The deterioration of the urban fabric can be generalized in two major types:

1. Interventions were made to historical buildings by incongruous additions of reinforced concrete. These interventions fall into two categories, being major and minor. The major ones are addition of stories to the building and the minor ones are addition of certain spaces to the structure or transformation of existing spaces. The addition of stories takes great effect in the city silhouette. These buildings ruin the city silhouette as they dominate it with their improper rise.
2. In certain places historical buildings have been totally demolished and they were either left as a ruin or they have been replaced with incongruous



reinforced concrete ones. Most of these late buildings resemble an apartment building that can be seen elsewhere in Turkey.

So today, we have hybrid buildings and a hybrid fabric because of the mentioned interventions. Each of these interventions ruins the urban fabric in the sense that they are both irrelevant to the urban form and are also poor in terms of production and craftsmanship. Contrary to the common architectural language that has evolved throughout history, the resulting urban fabric of Mardin today has a hybrid nature in which the historical and the awkward present coexist.

There is a wide range of reasons why hybridization occurs in a certain place. According to Felipe Hernandez (2002: 77), hybridization is a consequence of economic, social and political changes. Moreover, it is an issue “associated with cultural merging that results from the simultaneity of our global culture”. The “economic, social and political changes” in Mardin are associated with migration that the city started to face during the second half of the 20<sup>th</sup> century. Native communities have emigrated to other regions and countries while immigrants from the rural areas, who were not accustomed with the building traditions, came to the city.

## **1.2 Solving the Problem: A Research on Related Debates**

We have defined the problem that deteriorates the urban fabric of Mardin as the hybrid. So the inevitable questions arise: How can we contribute to the regeneration of the urban fabric of Mardin? Does hybrid have any significance for our contribution? What are the theories developed in other contexts to sustain urban form? What is the relevance of debates on old and new? In the context of Mardin, how can these concepts contribute to the study?

Lewis Mumford (1967: 18), during the second half of the 20<sup>th</sup> century, stated that the architect should practice within the contemporary world: “Our task is not to imitate the past, but to understand it, so that we may face the opportunity of our own day and deal with them in an equally creative spirit”.

Opposing the ideals of the modern city, architects of the Neo Rationalist movement advocated sustaining urban form. Aldo Rossi has been one of the most known architects of the movement. Rossi (1982: 40-41) claims that the essence of

“urban artifacts” was the type which he defines as “something that is permanent and complex, a logical principle that is prior to form and that constitutes it”. Rossi explored the type within the existing urban artifacts. So he defined the architect as an “autonomous researcher”, that utilized these types to build in a particular urban context (Eisenman, 1982: 4). Anthony Vidler explains the use of the typology in his essay, “The Third Typology”:

Following the essays of Argan and Rossi in the sixties, an increasing number of architects have seen typology as the agent of architectural regeneration in an era of dispirited functionalism and eclecticism. The new theories of type unite around a critique of programmatic determinism in architecture and radiant city images in urbanism. Thus, a new sensibility toward formal precedent is joined to an effort to reconstitute a city demolished by the disurbanist projects of the Modern Movement (Vidler, 1998: 437).

Rossi while accepting type as a valid tool also refers to Quatremère de Quincy’s distinction between type and model:

The word “type” presents less the image of a thing to copy or imitate completely than the idea of an element which ought itself to serve as a rule for the model. (...) The model, as understood in the practical execution of art, is an object that should be repeated as it is; the type, on the contrary, is an object after which the [artist] can conceive works of art that may have no resemblance. All is precise and given in the model; all is more or less vague in the *type* (Quatremère de Quincy, 1998: 618).

Following the debates that opposed, as Frampton (1982: 289) describes, the “tabula rasa reductivism” of Modernism, Alexander Tzonis and Liane Lefaivre have put forward the idea of “Critical Regionalism” (Eggener, 2002: 228). After a few years later, Kenneth Frampton (1983) elaborated on the issue. The aim of critical regionalism was to “eschew both the placeless homogeneity of much mainstream modernism and the superficial historicism of so much postmodern work” as summarized by Eggener (2002: 228).

This study aims to contribute to the regeneration of the urban fabric of Mardin by making a proposal for a hybrid infill. The content of the infill will be developed according to the analysis on hybridization in Mardin and the architectonics will be formed according to the debates on regionalism, critical regionalism and typology while regarding the problems of old and new.

Mardin houses are composed of spaces like the *living unit*, *aiwan*, *arcade*, *terrace* and *courtyard*. It is possible to make a typological analysis on the ways these spaces are formed and come together. With reference to the analysis, the theories on typology and how it can function in a design process will guide the development of the proposal.

The discussions on hybridization will enable us to understand the circumstances of its existence in Mardin within a broader perspective rather than regarding it as an esthetic problem.

### 1.3 Reasons behind Choosing the Topic

Cities also believe that they are a work of the mind or of chance, but neither the one nor the other suffices to hold up their walls. You take delight not in a city's seven or seventy wonders, but in the answer it gives to a question of yours.

Or the question it asks you, forcing you to answer, like Thebes through the mouth of the Sphinx" (Calvino, 1972: 44).

It was back in year 2001 when we first visited Mardin for developing a project in the architectural design course.<sup>1</sup> Apart from fulfilling the program requirements,

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<sup>1</sup> The project was given in the "Architectural Design IV" studio which was in the second semester of our undergraduate education in M.E.T.U., Department of Architecture. The studio critiques were Aydan Balamir and Ali Cengizkan.

Being in Mardin and tackling its architectural problems was a privilege in every sense as the city was unique and experiencing it was wonderful. However, these visits have always taken place in the Department of Architecture in M.E.T.U. Thus, it has always been stressed in its education policy. In every level of the architectural design studio, there is an effort to consider potential sites outside Ankara. This is very interesting for both students and instructors. Firstly it is a good opportunity for students to see places they have not seen before. Thus it is also very refreshing and motivating for them as it starts with a journey and numerous visits are taken to places within the proximity of the final destination.

the project aimed to give us a notion of designing in a historical context. We were required to analyze the architectural patterns, discuss their significance and interpret them within the design process.

At the end of the semester, the project not only broadened our perspective on architecture but also triggered a desire for further research. Curiosity on what actually was the problem of Mardin and how, in a contemporary thinking, could this be solved regarding the present situation was the initial feeling before beginning the research. This will, in asking the appropriate question and finding the relevant answer and thus handling the subject in a broader sense motivated this study during the last 4 years.

One might think that regenerating the urban fabric is possible only by employing a restoration program. Replacing the ruins with new ones that are carried out within a traditional practice will definitely regenerate the urban fabric. However, this is not enough. Atilla Yücel (2001: 98) director of the Participative Urban Rehabilitation Project in Mardin (Merdinar [UNDP-ITU Project], 2000-2004) claims that the physical restoration of the historical city is not sufficient in rehabilitating the city of Mardin. It is also crucial to introduce contemporary interpretations of this historical context so that the building tradition continues to evolve within history. In this way, urban consciousness can be restored and designs for the future can be created so that the city and its heritage will extend to its future.

#### **1.4 The Scope of the Study**

We will first start our study in the next chapter with examining Mardin. Briefly, the history of the city will be reviewed. Following its history, we will talk about the uniqueness of its architecture and how it evolved. For years, a unique tradition has governed the building practice in the city. However, this building tradition has been interrupted during the last century. This discontinuity in the building tradition and its

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During the visit, general analysis and site surveys were held in groups that enhanced cooperative working and sharing responsibility. After the visit was over, the spirit of the place carried on within the discussions held in the studio. These discussions created a collective notion of the context. Moreover, it constructed the framework of all the criteria that was to guide the student throughout his/her individual design endeavor.

At the end of the semester the Mardin project was completed. Within the framework of the discussions and the historical precedents, students have displayed their projects in the final jury. Students had benefit from the criticisms, comments from the jury and the discussions held.

reasons will be reviewed in order to understand why the city has been ruined by the formation of the hybrid buildings. The evolution of the hybrid will be explained in its context and will be illustrated. In order to consider the issue in a broader sense, discussions on architectural hybridization will be held.

In the 3<sup>rd</sup> chapter, we will study the debates on the position of the architect confronting the constraints of designing a building in an urban context. Then we will study the theories on typology. Types will be the generative design tool which will guide the architectonic formation of the proposal.

In the 4<sup>th</sup> chapter, we will analyze the hybrid. This analysis will be held in two phases and will be carried out according to the classification of “formal architectural types” of Gulio Carlo Argan (1996: 244). These are: “configuration of buildings”, “major structural elements” and “decorative elements”.

In its first phase, we will analyze the historical house with its references to the climate, physical topography and the urban form of Mardin. This analysis will be carried out on a significant mansion, *Gözü House*. The relation of the building spaces with the social patterns will also be explained in order to understand how the occupants have utilized the spaces that the building has embraced.

In the second phase, the incongruous additions/buildings will be analyzed in both the *Gözü House* and several other buildings within its proximity. We will illustrate how and why these additions were made. The additions will be considered with both their formal and their functional aspects. They bear the clues for the inadequacy of the traditional Mardin house to fulfill contemporary needs. So they have a significant value that will influence the proposal.

In the 5<sup>th</sup> chapter we will reconsider the discussions in the 3<sup>rd</sup> chapter in order to make interpretations from the analysis carried out in the 4<sup>th</sup> chapter. After the interpretation is explained in the same framework of the analysis, the proposal will be presented.

## CHAPTER 2

### EVOLUTION OF HYBRID IN MARDIN

#### 2.1 History of Mardin

Mardin is located at the South East Anatolian region in Turkey. Throughout its history it has been an intersection node of trade and transportation routes in Mesopotamia. The city has been controlled by Persians, Romans, and Byzantines successively until the 7<sup>th</sup> century. After these powers Arabs ruled the city until the 9<sup>th</sup> century and followed the reign of Seljukids. In the 12<sup>th</sup> century Artukids ruled the city. At the beginning of the 16<sup>th</sup> century the city was taken under Ottoman authority (Çerme, 2000: 15).

Mardin has been established as a citadel. It was located on the plain surface at the top of the mountain which the city rests on its skirts today. By whom and exactly at which date the city has been founded is not certain. After a certain period, the city started growing outside the citadel. It grew down the steep slope to the south, towards Mesopotamia. Within this slope, the city extended along the east and west (Fig. 2.1).

The origins of the urban form as we still observe today were founded during the Artukids (Alioğlu, 2000: 21). Lots of buildings were built then and have been built during the Ottoman period. According to Tomas Çerme (2000: 16), the Ottoman period has been the period that architecture and urban form has developed significantly.

## 2.2 Urban Architecture of Mardin

### 2.2.1 Architecture in Mardin



**Fig 2.1** View of Mardin from the south (photograph: Adnan Avuka).

Mardin has housed different communities of ethnical and religious origins. Looking at Mardin from a distance, especially from the south, we observe buildings with varying scale and function. All of these types of buildings inherit a common architectural language. (Fig. 2.1) There are two reasons for this. Firstly they were all constructed out of the same material that is the yellow calcareous stone. Secondly, regardless of their functions all buildings are designed according to more or less similar space types like the *living unit*, *aiwan* and *arcade*. In terms of enclosure, spaces can be classified as closed spaces, semi open spaces and open spaces.<sup>2</sup>

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<sup>2</sup> Füsün Alioğlu (2000) has made an extensive research on traditional Mardin Houses and the urban fabric. In her book, she explains the role of topography, climate and culture on the house and on the urban form. She also makes a pioneering work, typological analysis on the space types that illustrates how these spaces come together and form the floor plan of the house (2000: 55-102).

The closed spaces are the *living units* and their support spaces, the *workshop*.<sup>3</sup> Semi open spaces are *aiwans* and *arcades* which maintain the transition between open and closed spaces or between closed spaces. Finally, the open spaces are the *terraces* and the *courtyards*.

From a distance, the view of the urban form has a uniform character. However, the experience while walking around the city is different (Balamir & Uraz, 2003: 590). Nowhere resembles any other place because none of the buildings or the streets between them is the same. So the fabric is “uniformity in variety” as Gülşen Özaydın (2001: 98) describes the city in terms of its perception.

### **2.2.2 The Effect of Topography on the Urban Form**

Due to the sloping topography the streets along the slope, sometimes, have changed direction in order to soften it. So the urban parcels vary both in size and shape which makes the fabric, in plan, organic. This is also another reason why nowhere resembles any other place. The buildings and the streets are reciprocals of each other. Together they constitute the organic urban fabric.

The uniqueness of the stone architecture in Mardin is due to the sloping topography of the city. So more than the organic plan, the “sectional patterns”, as Balamir and Uraz (2003) term it, and volumetric relations of buildings make the urban form of Mardin very unique.

In section, buildings mostly set back and make terracing as they rise. Terraces and courtyards are the open spaces of buildings that outdoor daily life can be carried out in a private environment. (Fig 2.2)

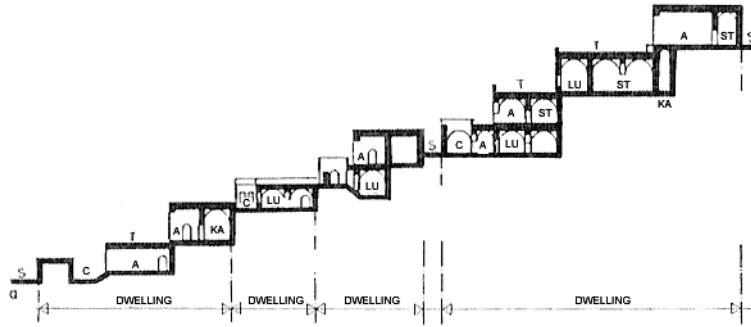
Every house in the city is intended to have a view towards the Mesopotamia plain that is towards the south. It is both a pleasant view and generally the only open one among the other three views. Balamir & Uraz (2004), in this respect explain how this has affected the distinction of open spaces from other examples in the region:

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<sup>3</sup> The living unit designates the closed space particularly for a dwelling. The closed spaces of functions other than dwellings, say for a religious building, are similar in formal features. However, they are named differently as their functions differ.



While culture and climate compel the archetypal scheme in its introvert form, topography and scenery conditions work against the rule of strict enclosure. (...) The steep slope and the splendid view, both oriented to the south, have thus dictated an adjustment in the courtyard scheme. Contrary to the typical courtyard house, which is structured around an enclosed space, Mardin house incorporates exposed terraces as well, presenting a fusion of introvert and extrovert plan schemes (Balamir & Uraz, 2004: 1).



**Fig 2.2** Section from the urban fabric (Alioğlu 2000: 67, trans. Mert Kayasü).

The streets are narrow so the houses are very close to each other. Thus, the views from the east and west directions have not been possible. As Mardin communities have been keen on preserving the privacy between their homes and the outside, the side views to the next house haven't been preferred. However, in these façades we observe small windows for ventilation or doors to enter either the courtyard of the house or a terrace of an intermediate storey. Considering the north elevation, as the buildings lean against the slope, the north side of the building mostly faces land and partially the preceding house that is above and behind.<sup>4</sup> Thus the south elevation of the house has been the primary façade that has been elaborated and articulated (Alioğlu, 2000: 93).

Although the urban form has not evolved according to a predetermined urban plan, there are some agreed building patterns in common (Alioğlu, 2000: 56). The most apparent one is that a building generally intends not to block the view of the other house that is above and behind it. In other words, every successive house

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<sup>4</sup> Variations of such sectional relations between successive houses can be found in Alioğlu's (2000: 55-60) illustrations.

built along the slope would not prevent the sight of the preceding house so that every building benefits equally from the only view that is towards the plain.

### **2.2.3 The Effect of Topography to the Buildings**

The determination of the number of stories a certain building can have is in relation to the site it is intended to be built. Alioğlu (2001: 108-109) claims that the level difference between the north and south ends of the parcel is what determines the amount of stories a house can have. There are some buildings that are at the same level and even below the street on the northern side of the parcel. That means the building preserves its right to be raised another level which is a preference of its occupants. In this case, the street has an open view to the plain. Thus, as buildings vary according to the level differences of parcels so does the spatial experience of streets.

The main entrance of the house is within the courtyard. However, houses with crowded families may have multiple entrances. For instance, there are entrances to intermediate stories on the east or west directions while descending through the streets on the sides of the parcel. In fact there are also entrances to houses from the north side.

Since the entrance floor consists of the courtyard and some service spaces (main kitchen, storage, stables, etc.) the entrance floor of the house doesn't have a regular window for view. These spaces mostly have small windows for ventilation purposes. So it is not necessary to have an open vista at the ground level.

### **2.2.4 The Evolution of Buildings in Time**

A house in Mardin may not have been completed in a single construction process. That is, stories may be added in time in order to fulfill the increasing spatial requirements of a crowded family (Alioğlu, 2000: 61). It is possible to trace the additions made to the building throughout its lifespan via the changing style, differences in material aging, etc. This historical layering can be conceptualized in relation to Kevin Lynch's (1972: 1) definition on layering that is "the visible accumulation of overlapping traces from successive periods, each trace modifying and being modified by new additions, to produce something like a collage of time".

Furthermore, the historical layers in a traditional Mardin house constitute the hybrid nature in the fabric. In other words, what we observe today as the original is actually composed of many other origins that constitute the architecture of Mardin.

Expansions of houses have been in both directions. Making vertical expansion is more reasonable than lateral expansion due to the sloping topography and the level difference of the parcel. Still, the building can expand laterally. In other words, the building may not stay within the boundaries of the parcel. It can bridge across the street and unite with the neighboring parcel. This type of under passage is called *kabaltı* or *abbara*.<sup>5</sup> (Fig 2.3)



**Fig 2.3** Examples of *Kabaltı* (photographs 1, 2: Mert Kayasü, photograph 3: Aydan Balamir).

Considering these expansions, Aliođlu (2000: 63) claims that a typological analysis of Mardin houses similar to the ones carried out on the traditional Turkish

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<sup>5</sup> The *Abbara* is not only built during expansion of the house but it can also be built from the beginning. In our conversation with Cevdet Gözü, we have been informed on the *abbara* their house had. Mr. Gözü informed us that his relatives have had the *abbara* constructed as a gesture for the public. The Gözü house is a big family house and it allocates relatively a big land in the east west direction thus interrupts a person from descending streets. One will have to make a greater amount of lateral walk in order to continue descending. So the *abbara* that they had underneath their house was built deliberately for the benefit of the public. Mr. Gözü is a native inhabitant of Mardin and member of a wealthy family. Currently he lives in one of the many living units in the house. The conversation was held on 26 July 2004 in Mardin.

house by researchers like S. Hakkı Eldem and Doğan Kuban will not be relevant.<sup>6</sup> The entrance floor of these houses was reserved for service spaces and the upper floors constituted the living spaces. So Eldem and Kuban have classified the plan typologies of the upper floors. Whereas in the Mardin house, the building may be constructed as a single storey house so that the single storey will have both the living and the service spaces. When a storey is added, the living spaces are moved to the upper floors reserving all space available on the ground floor for service. Thus all the stories may be equally significant. Considering that traditional Mardin houses evolve in time, Alioğlu concludes that it is not possible to deduce general planning principles of houses. Instead it is possible to make a typological analysis on the way the space types, namely the *living unit*, *aiwan*, *arcade*, *terrace* and *courtyard* are formed and come together in several different shapes.<sup>7</sup>

### 2.2.5 The Effect of Culture to Buildings

As mentioned before, Mardin communities have been keen on preserving the privacy of their homes. The courtyard in this respect is an important space where outdoor daily life is carried out especially for the women. It is separated from the street with tall walls so that it is not possible to see the courtyard while approaching the house. Moreover; there are also houses that the courtyard is accessed through an initial courtyard which makes it impossible for a person to see the major courtyard unless he or she is admitted to the house. However, this is seen in big family houses. Another effect of culture to the evolution of the houses is the patriarchal family traditions where married males remain in the house with their families. The reason for expansion of houses in time is a consequence of the family getting crowded (Alioğlu, 2000: 61). As a result of this expansion and addition of stories, entrances from other streets and levels are provided to the house.

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<sup>6</sup> For further information on the formal analysis of Traditional Turkish Architecture, see: Eldem, S. Hakkı. (1984). *Türk Evi I, Osmanlı Dönemi*, İstanbul: Taç Vakfı Yayınları; Kuban, Doğan. (1995). *Türk "Hayat"lı Evi*, İstanbul: Eren Yayıncılık.

<sup>7</sup> Plan typologies of closed, semi open and open spaces can be found in Alioğlu's (2000: 76-85) illustrations.

### 2.2.6 The Effect of Climate to the Buildings

The harsh climatic conditions have also been an important factor in determining the formation of the houses and their intricate relationships. Mardin is located in a hot arid region and the urban form has evolved in order to minimize the harsh effects of the weather. Streets are narrow, thus buildings are near to each other. The walls of two buildings cast shadows on the streets especially on the streets along the north and south axis. The *abbara* is a perfect place for a cool atmosphere as it hardly takes in sunlight most of the times. The climatic benefit of masonry construction is seen both inside and outside the houses. Stone, as a low heat capacity material, hardly gets hot throughout the sunny day and after warming up, hardly cools down until the cool night ends.

The roofs of the buildings are mostly flat as it also plays a substantial role in the daily life of the occupants. In hot summer nights, the occupants sleep at the terraces and the roofs. Women use the roof to expose goods to the sun in order to dry them. Children use it as a playground for playing with kites and some people tame and play with pigeons.

### 2.3 Discontinuity in Building Tradition



**Fig 2.4** The urban fabric of Mardin today (photograph: Selcen Tuncer).

The urban form of Mardin that we observe today has developed between the 12<sup>th</sup> and the 15<sup>th</sup> century. At the end of the 19<sup>th</sup> century, during the political reforms made by the Ottoman State, state and public buildings were built (Tutal, 2001: 105)

but until then, there was not much intervention in the urban form. Towards the first quarter of the 20<sup>th</sup> century the main road along the east-west axis of the city was widened as a motorway which started transforming the surrounding buildings rapidly (Tutal, 2001: 105). In the following years two other roads were built extending along the east-west axis. Especially the one in the south has had great effect on the urban fabric where lots of buildings were either demolished or hybridized with incongruous additions made to the historical buildings. (Fig 2.4)

After the Turkish Republic was founded, Mardin had become a border city. All of its commercial and agricultural hinterland was left outside of Turkey. So it was no longer a crossroad between Anatolia and Mesopotamia. This fact made Mardin lose its economic power. During the 1950s the native and wealthy families emigrated to other regions where they could continue their prosperity. On the other hand, Mardin started to accept immigrants from villages that were looking for a proper settlement (Tutal, 2001: 105).

Syrian orthodox communities were the major groups that carried on the building tradition. They started moving to other regions and countries during the 1<sup>st</sup> World War. The emigration of these groups to other territories is the main reason of the discontinuity in the building tradition.

The migration in South-Eastern Anatolia during the 1970s continued to increase the population of the city. As a result, the historical settlements became inadequate to fulfill the increasing demand on dwelling. This fact triggered interventions to the fabric.

The remaining buildings were corrupted and reinforced concrete additions were added to them. In fact these additions not only ruined the physical appearance of the city but also violated the sectional principle that Füsün Alioğlu had analyzed. Additions were made to historical buildings which had reached their vertical limit. Thus these additions started avoiding the view of the buildings behind. Among the fabric, buildings especially near the three vehicular roads and at the peripheries were totally demolished and buildings with reinforced concrete structures were built. Today, the city is under protection since 1979. Since then the city started growing towards the west and a new district developed; namely *Yenişehir*.<sup>8</sup>

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<sup>8</sup> This new district started developing along the west side of the main road. However, it developed quite differently from the historical city. It was another example of the rapidly urbanizing cities, the same apartment block type settlement that we can observe elsewhere in Turkey. There is no sign for an effort in utilizing, interpreting the historical patterns and types in the new district.

Today, there is an important deterioration in the historical urban fabric due to the hybrid buildings of masonry and reinforced concrete and the incongruous reinforced concrete buildings. This situation is an outcome of the discontinuity in the building tradition. Moreover, the reason for such discontinuity is because of the change in the economic and social structure in the city during the last century that we have tried to summarize up to now.

## **2.4 Hybridization within Mardin**

### **2.4.1 Architectural Hybridization**

Before elaborating on hybridization, some definitions of the word itself should be given. Definitions taken from the Merriam-Webster Online Dictionary include:

1. an offspring of two animals or plants of different races, (...)
2. a person whose background is a blend of two diverse cultures or traditions
3. something heterogeneous in origin or composition

This definition (Cited in Yazgan, 2004: 22) of the word hybrid includes heterogeneity which implies variety and diversity that actually is a fact in the history of Mardin. In fact the urban form of Mardin is based on this heterogeneity. However, the hybrid formation in Mardin during the past decades differs from the urban form and deteriorates it. From the architectural point of view, Güven Sargin defines hybrid:

Despite the discrepancies in its definition and all the ambiguities in its relation to space, the term hybrid refers to an interaction of two unlike genes that breed a kind of its own, different and unique in nature. And yet deeper inside, the term reveals more: to characterize both the process and the end-product at once with which the boundaries of infinite programs, bodies, spaces, and spheres can now merge for construction interconnected structures, systems, relations, materials, and representations. As a result, the hybrid is the amalgam of differences for the separation of incompatible elements for further interactions, and a course of action of its own where interconnected processes are believed to be the variable capital of systemic organizations. The hybridization is thus not an end in itself, but a constantly evolving progression for simultaneous fragmentation, superimposition, de-formation, de-configuration and so on (Sargin, 2004: 4).

The reason of its occurrence is as important as its definition. In this respect Sargin (2004: 5), states that hybrid shouldn't be regarded: "as a lone theme to generate a form of space-making in order to respond to those contradictions as well as the most needed expectations". Instead he suggests that:

(...) it should be chosen as a kind of activity that would continue to confront the nature of recent developments (exploitation, land-allocation, commodification, private ownership, and so on), and that would critically engage with issues of contemporary needs (emancipation, appropriation, use-value, public ownership, and so on) (Sargin, 2004: 5).

#### **2.4.2 Hybrid Buildings in the Urban Fabric**

Hybrid buildings in Mardin are composed of traditional masonry houses and their incongruous reinforced concrete additions. However, there is a similarity between them. Houses in Mardin were built with similar spatial types. Still, none of them are alike. The same is true for their additions. They belong to the same typology of rapid urbanization, stereotype apartment building. Growing from a house that is particular itself, the addition also becomes particular. Similar to the problems of classification of plans in the traditional houses, it is not possible to make a



typological analysis of incongruous additions. Thus the hybrid buildings of masonry and reinforced concrete structure have various formal appearances.

The incongruous reinforced concrete buildings replacing demolished historical buildings, although are not hybrid by nature, belong to the same typology of the additions. The only difference between them is that the additions, whether minor or major are instances of the stereotype apartment building. Whereas the incongruent reinforced concrete building is the stereotype apartment itself. Together with these additions, the incongruous reinforced concrete buildings constitute the hybrid nature of the fabric. So in our analysis on hybridization, we will refer to both of them.



**Fig 2.5** A hybrid building with a reinforced concrete addition to a historical masonry building. Notice the style difference between the two, how the addition exceeds the height of the house next to it and avoids the view of the house behind it (photograph 1: Mert Kayasü, photograph 2: Aydan Balamir).

The visual aspect of the hybrid buildings is the improper look of poor quality reinforced concrete work with historical and ornamental masonry. Reinforced concrete additions have not been employed with any consideration of congruity with the urban form. (Fig 2.5) Firstly, there was no quest for repeating urban patterns by employing space types such as the *living unit*, *aiwan* and *arcade* or provision of open spaces like *courtyard* and *terrace*. Instead, additions were made similar to the stereotype apartment. An example for this is evident in Fig 2.6 where the illustrated hybrid building has additional stories with balconies extending lengthwise

resembling the stereotype apartment building. Secondly in these buildings, we observe various color usage which contaminates the unity of the fabric in color.



**Fig 2.6** A hybrid building and the experience of it within the street. It is easy to distinguish the addition made reference to the stereotype apartment building (photographs: Mert Kayasü).

The additions in the hybrid buildings can be generalized under two categories. The first types are major interventions that are additional stories built to an existing historical building that we have mentioned. The second types are minor interventions. They are either small extensions to buildings (i.e. addition of a balcony) or infills made to semi open spaces for a necessitation of extra space. According to Kerem and Begüm Yazgan (2004: 23), such extensions are analogous to an “epiphyte”. An “epiphyte” is “a plant growing on another plant and using it only for support” (Cited in Yazgan & Yazgan, 2004: 27). The authors add that “every new organization grows out of its host structure and borrows peculiarities from that structure” and regard such additions as “small-scaled interruptions to the uniform urban fabric”.<sup>9</sup> (Fig 2.7)

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<sup>9</sup> The Yazgan’s explorations on hybridization were carried out in an Albanian city, Pogradec. This study was carried out in the ARCH 505 Advanced Design Studio in METU, Department of Architecture during 2002-2003 academic year. The theme of the studio that semester was “hybrid”. The circumstances that brought hybridization were discussed by the studio critiques Baykan Günay, Ayşen Savaş, Güven Arif Sargın, Kerem Yazgan and 7 graduate students. The work developed at the end of the studio was compiled in a book that became very influential for this study. See: Sargın, Güven Arif. ed., (2004). *Hybrid Spaces*, Ankara: M.E.T.U. MF.



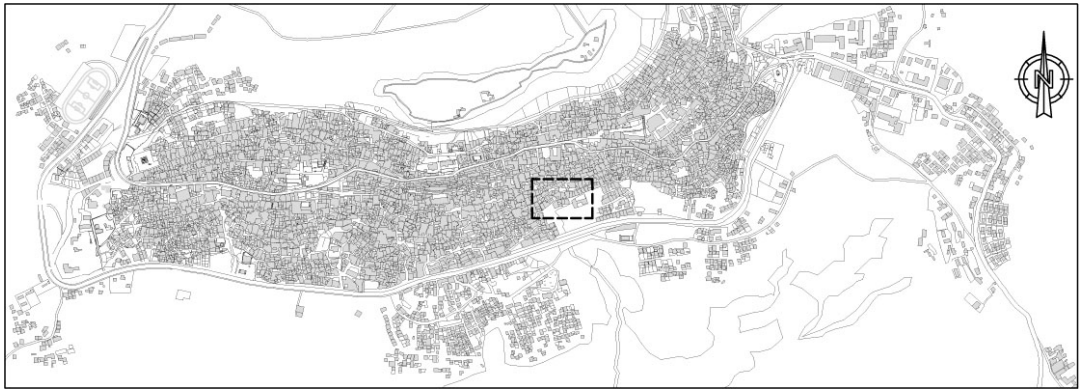
**Fig 2.7** An example of a minor intervention: an addition of a toilet to the structure (photograph: Mert Kayasü).

Though the appearances of these buildings are explicitly hybrid, appearance is also the most literal aspect of hybridization. It is rather an issue of social, cultural and economic changes in a certain place. As Felipe Hernandez (2002: 77) claims, hybridization involves “the inevitable process of cultural merging that results from the simultaneity of our global culture.” It is also related with the “debates on migration, diaspora, global economy and information technology.” So the notion of hybridization is a “trans-disciplinary” issue that cannot be “reduced to a problem of aesthetic syncretism.” In other words, the notion is not just a problem of the combining spaces and materials of different origin but rather a process that ends up as such.

The basic distinctions between the incongruous additions and the historical buildings are in terms of typology and color. This situation causes inappropriateness of these additions within the “sectional patterns” of the urban form. However, hybridization is a fact in Mardin that we can not neglect especially when thinking on the issue with respect to Sargin’s statement that hybridization faces “the nature of recent developments” and “critically” engages “with issues of contemporary needs”. The hybrid in Mardin is another example of this statement that reflects certain realities of its own context. So it inevitably has significance for our proposal. Moreover, the proposal for an infill will embrace the realities of the hybrid but it will regenerate its spatiality while sustaining urban form. Thus, being both contemporary and contextual for Mardin, it merges with hybridization as regenerating the fabric involves consideration of the present reality that the context inevitably confronts.

## 2.5 The Site of the Proposal

The site of the proposal is located in Teker Mahallesi (Fig 2.8) where there are all three instances of urban deterioration. These are the hybrid building, the incongruous reinforced concrete building and the ruin. Thus the selected site is composed of 3 parcels. (Fig 2.9) The hybrid building with a single storey masonry construction and three stories of reinforced concrete addition is in parcel A. The three storey incongruous building is in parcel B and the ruin is in parcel C.

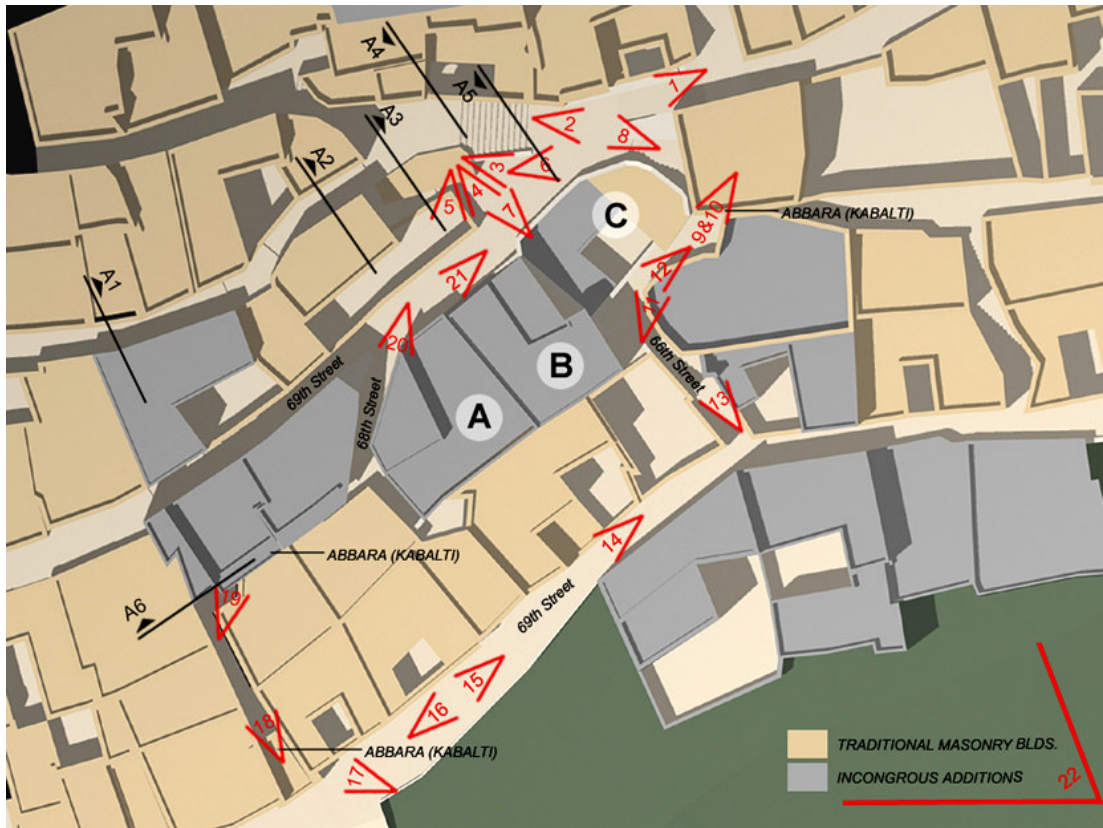


**Fig 2.8** Location of the site in Mardin (CAD Drawing of Map: Merdinar, modified: Mert Kayasü).

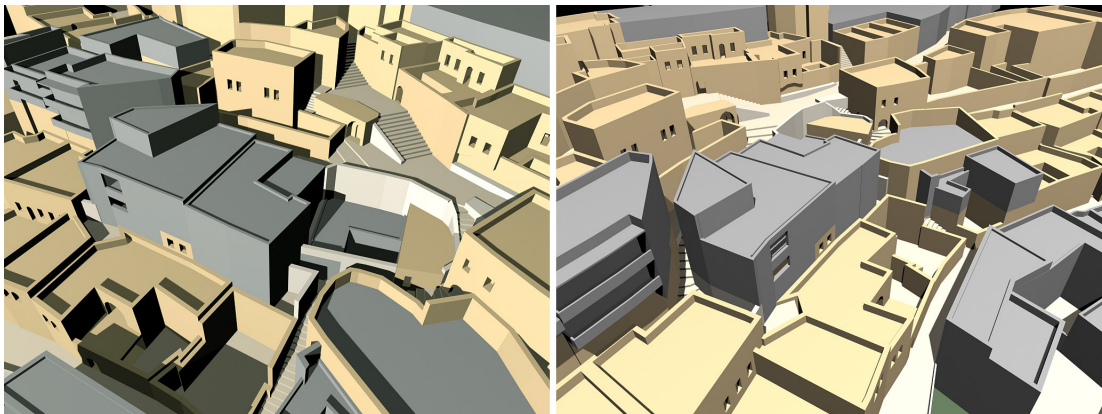
On the northern and eastern side of the site, there are old historical buildings. (Fig2.9) The site is accessed through four streets on the north. These four streets converge at a relatively bigger area, a small scale urban space. There is also a fountain in this area. (View 7 in Fig 2.11)

There is an *abbara* on this 66<sup>th</sup> street which is located at the point where the street starts passing next to parcel C. (View 8, 9, 10, 11 in Fig 2.11). The 66<sup>th</sup> street descends to the 69<sup>th</sup> street that extends along the east and west. The buildings here have an open vista towards the Mesopotamia plain and are in good condition. (View 14, 15, 16, 17 in Fig 2.12)

The 68<sup>th</sup> street descends along the eastern side of the site. It has two *abbaras* (View 17, 18, 19 in Fig 2.12) before it becomes the periphery of parcel A.



**Fig 2.9** Top view of the site in the present (The top view, sections and perspectives of the site were generated by Mert Kayasü from the map of Mardin, in CAD format, obtained from Merdinar).



**Fig 2.10** Site perspectives in the present condition.



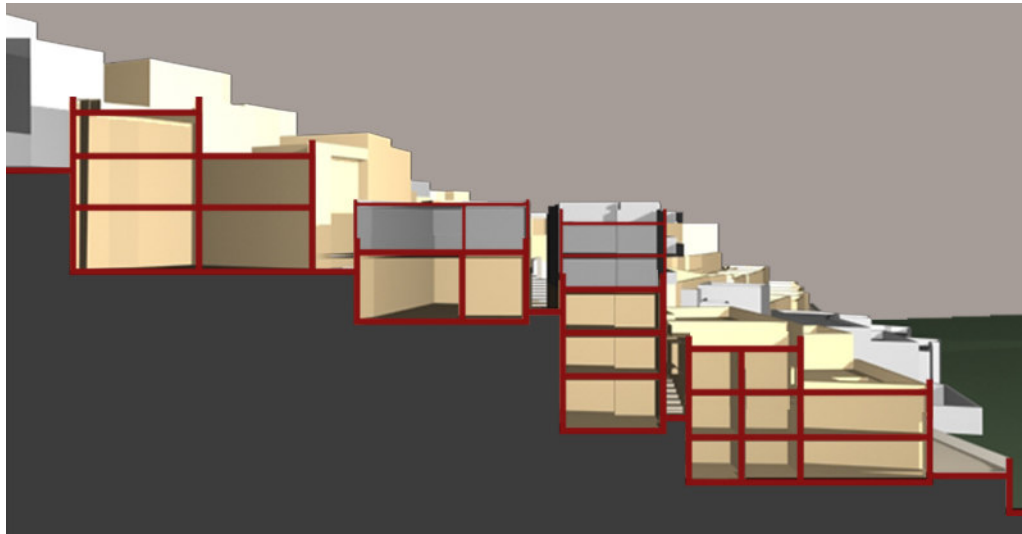


**Fig 2.11** Views from the site (photographs: Mert Kayasü).

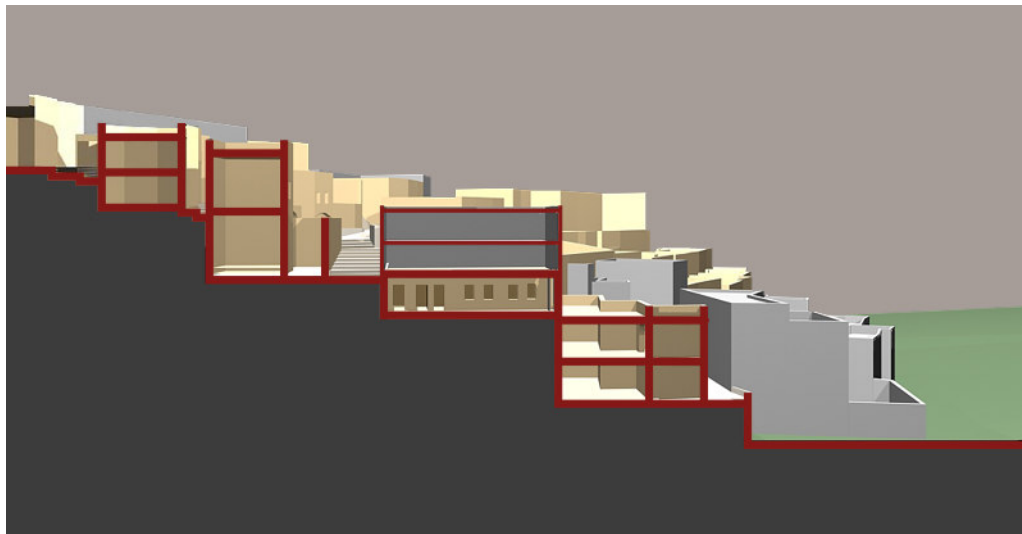




**Fig 2.12** Views from the site (photographs: Mert Kayasü).



**Fig 2.13** Section A1: The hybrid building avoids the view of the building behind with the additional stories.

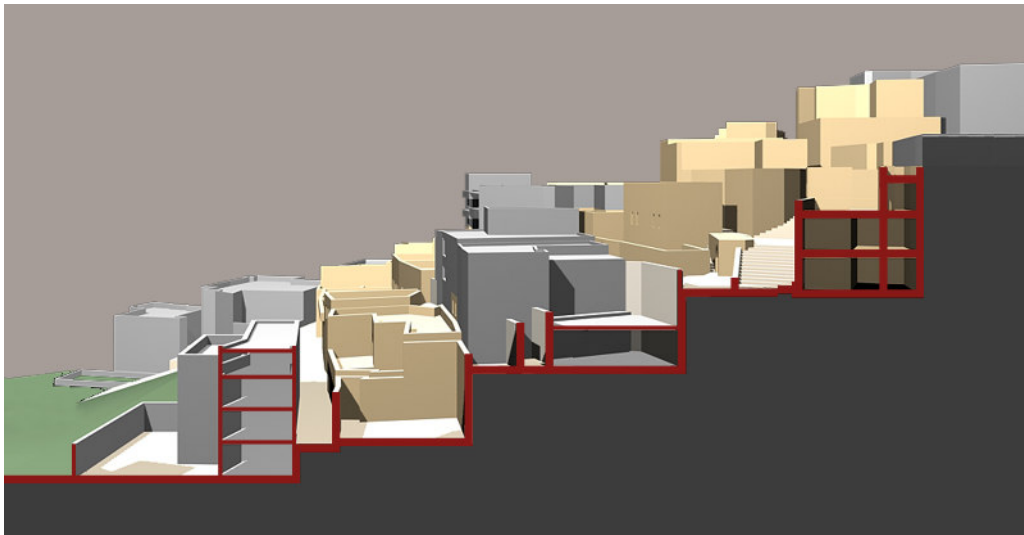


**Fig 2.14** Section A2: The hybrid building in parcel A with a single masonry storey and a three storey addition in reinforced concrete avoids the view of the buildings behind.

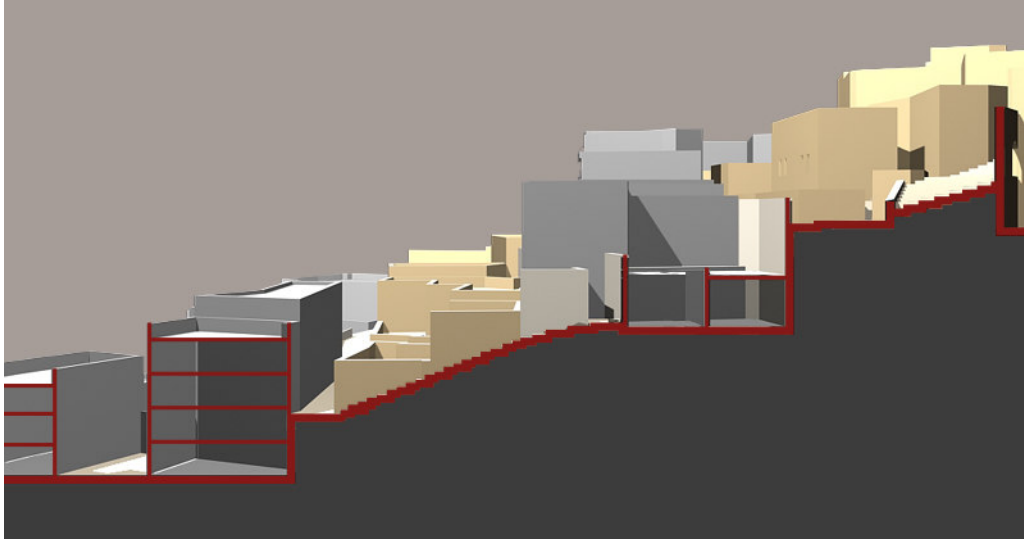




**Fig 2.15** Section A3: The incongruent reinforced concrete structure in parcel B. See also view 12 and 22 in Fig 2.12.



**Fig 2.16** Section A4: The single storey fragment of the house in parcel C, completed from the ruins of the periphery. See View 11 Fig 2.11.



**Fig 2.17** Section A5: The single storey fragment of the house in parcel C, completed from the ruins of the periphery. See View 11 Fig 2.11.



**Fig 2.18** Section A6: Passage from the 2<sup>nd</sup> Abbara (View 19 Fig 2.12) in 68<sup>th</sup> Street and the buildings in parcel A & B respectively.

## CHAPTER 3

### POSITION OF THE ARCHITECT CONFRONTING THE PROBLEM

Proposing an infill in the historical urban fabric of Mardin requires not only a careful analysis on the city but also requires a notion on the how the contemporary architect should regard existing physical context, local culture, while responding to the present.

Architects, since the Modern Movement, have been anxiously considering the problem of sustaining the urban environment. Following the theories that have been developed against the “tabula rasa reductivism” (Frampton, 1980: 289) of Modernism, namely the Post Modern critique, theories were developed that tried to mediate between them.

Today, there is no consensus on how contemporary architecture can sustain urban form in a certain historical context. In fact there may be no reason why there should be a consensus as each problem may have its own particularity. So in this chapter, we will review these debates and try to bring together a theoretical framework for our proposal.

#### 3.1 Old & New

The problem of old & new is the primary issue a contemporary architect confronts while designing in a historical context. It flourishes when there is demand for re-building in a historical fabric and building with traditional craft methods is no longer possible, preferable, feasible, etc. Kevin Lynch (1972: 1) in this respect regards the new building as the latest “layer” of the city. These “layers” constitute the “collage of time”. He defines “collage” as:

A collage is no simple mix of old and new. It is the product of esthetic judgment, the deliberate juxtaposition of seemingly disparate elements so that the form and meaning of each is amplified and yet a coherent whole is maintained (Lynch, 1972: 173).

James Biddle (1980: 11) states that “change is inevitable”. He reminds that present buildings will constitute historical references for the future and claims that progress is collective between past, present and the future. Otherwise we will isolate the past from present and future developments.



**Fig 3.1** Frank O. Gehry's Nationale-Nederlanden Building (Fred & Ginger) in Prague. It is a good example of a new building in an old context that respects it while being new. However, the building still has its own peculiarities that differentiate it from the others (photographs: [Internet, WWW] Address: <http://lava.ds.arch.tue.nl/gallery/praha/tgehry.html>, last accessed: 10 July 2005).

Contemporary interpretation of existing historical urban form plays the primary role in designing a new building regarding the old context. The architect can redefine forms of the past, refer to aesthetic norms, proportions, interpret texture with new materials etc. (Fig 3.1) However, this kind of interpretation may be very personal that not everyone may perceive it the way the architect has sought. Whereas in historical fabrics like Mardin, we do not see too much individualization of the architect. In other words, the architect is concerned within a formal tradition and independent from personal passion. The difference of the final appearance of dwellings in Mardin is mainly because of the urban form and topography.

### 3.2 Regionalism

Peter Buchanan (1983: 15) defines the concept of 20th century Regionalism as:<sup>10</sup> “Rooted in the specifics of situation and the mystiques of local culture, Regionalism is the dialectical counter-trend to the rational and universalizing force of modern architecture, especially as found in its reductive Rationalist extremes”. In addition to Buchanan’s definition Chris Abel (2000: 163) explains its purpose: “Regionalism attempts to put back into architecture what orthodox Modernism conspicuously took out, namely, continuity in a given place between past and present forms of building”.

According to Buchanan (1983: 15) “True Functionalism”, in essence, was regional in the sense that it evolved within the daily local life under climatic and geographic constraints. However, after the industrial age it has changed. Buchanan adds:

“Nevertheless Functionalism denied, or at least downgraded the role of symbolism and tended to treat the particulars of local culture as mere backwardness, or irrational, superstitious and obstinate resistance to a modern and utopian age” (Buchanan, 1983: 15).<sup>11</sup>

Sustaining an environment, place or urban identity has been a concern not only for Regionalist architects but also for Post-Modern architects. The latter have ended up being, as Frampton (1983: 19) criticizes their buildings as “pure scenographic”. That is for the sake of sustaining urban form within historic nostalgia, Post-Modern architects, in certain cases, has yielded with the kitsch. Whereas Regionalism never aims merely style repeating. Instead, it aims to consider the essence of place and preserve the “difference” of it that distinguishes the particular place from any other place (Colquhoun, 1997: 20). Furthermore, Regionalist architecture:

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<sup>10</sup> In his essay “The Concept of Regionalism,” Alan Colquhoun (1997: 13) traces the roots of Regionalism back to the 18<sup>th</sup> century but we will consider the concept, which Colquhoun mostly focuses, with its connotations during the 20<sup>th</sup> century.

<sup>11</sup> Peter Buchanan also claims that the buildings of the Modern Movement before the 1950’s were much more successful in terms of being regional as the influence of traditions on buildings had not yet been surpassed by the reluctance of architects for incorporating aspects of developing technology in the building.

“(…) is a synthesis of what is most commonsense, dignified and enriching-sensually and symbolically-from tradition with the freedom, comforts and securities offered by industrial civilization. But to create a successful and convincing synthesis of the best of tradition and scientific modernism requires faith in both” (Buchanan, 1983: 15).

There are different contexts that Regionalism has evolved.<sup>12</sup> Among them, its appearance in the third world countries is relevant with our case. In this respect, Alan Colquhoun (1997: 22) states that Regionalism has become a much more relevant concept for the Eastern societies than for the Western “post-industrialized” culture:

With these questions we come to the core of the problem. What is the relation between cultural patterns and technologies? The problem is, to some extent, obscured in the West, because industrialization evolved out of local cultural traditions, and adaptation to a post-industrialized culture is already quite far advanced. The problem is glaring, however, in the East and in Africa because of the friction between two worlds and two times: the agrarian and the industrial (Colquhoun, 1997: 22).

This is also the basic dilemma that the architect of the contemporary world confronts as he/she wishes to build in historical sites. Architects feel obliged to make an initial decision between the “two worlds and two times” in terms of architectural style, space, and material. However, for some like Kenneth Frampton, the architect may not necessarily dwell in the poles. Certain mediation can be achieved between them. This “friction” as Colquhoun names, can make architecture more progressive while challenging it.

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<sup>12</sup> North America is one of the places where the debates on Regionalism have taken place. Lewis Mumford puts forward regionalism as an alternative to “The International Style” exhibited in the Museum of Modern Art, in New York 1932 by Phillip Johnson and Henry-Russell Hitchcock. Considering the works in the exhibition and their celebration among architects, he describes “The International Style” as “despotism” of “the mechanical order” (Cited in Tzonis & Lefaivre, 2003: 19) Instead he desires an architecture that reinterprets “place” with “achievements in science”. Thus, Liane Lefaivre (2003: 24) points out the irony in the birth of Regionalism: “The Museum of Modern Art is the last place in the world one would have expected regionalism to thrive in”.

### 3.3 Frampton's "Critical Regionalism"

In his essay, "Towards a Critical Regionalism: Six Points for an Architecture of Resistance", Kenneth Frampton explains the role of architecture in the present and in the future with historical events and buildings of some architects. These six points are related with the consequences of the clash of Modernism and Post-Modernism. The relevance of this essay with our research is that it advocates interpretation of local values within a context while establishing a connection with the universal context.

Frampton's first point is "Culture and Civilization." In this respect he starts explaining his point claiming that:

Modern building is now so universally conditioned by optimized technology that the possibility of creating significant urban form has become extremely limited. (...) Today the practice of architecture seems to be increasingly polarized between, on the one hand, a so-called "high-tech" approach predicated exclusively upon production and, on the other, the provision of a "compensatory facade" to cover up the harsh realities of this universal system (Frampton, 1983: 17).

Referring to Paul Ricoeur and speaking of the modern building, Frampton (1983:16) states that the culture of civilization, its universally accepted values, surpasses local culture if a local culture aims to become universal.<sup>13</sup> There is a contradiction in this situation because it is not possible to sustain local values while trying to catch up with the modern civilizations (Frampton, 1983: 17).

His second point deals with "The Rise and Fall of the Avant-Garde" he makes a very informative summary of the 20<sup>th</sup> Century events in art and architecture, which forms the background of his following points.<sup>14</sup> The third point of Frampton is "Critical Regionalism and World Culture" as he explains:

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<sup>13</sup> Before starting his essay, Frampton cites Paul Ricoeur's essay, *History and Truth*, which constitutes the basis of his own essay.

<sup>14</sup> Frampton (1983: 18-19) explains the liberal aspect of avant-garde and Modernism. In addition, he explains their social impacts. Within the "domination of mass culture by the media-industry" after the industrialization and all the political events took place including the two world wars, he states that we cannot speak of a liberal modern movement any more.

Architecture can only be sustained today as a critical practice if it assumes an *arrière-garde* position, that is to say, one which distances itself equally from the Enlightenment myth of progress and from a reactionary, unrealistic impulse to return to the architectonic forms of the preindustrial past. A critical *arrière-garde* has to remove itself from both the optimization of advanced technology and the ever-present tendency to regress into nostalgic historicism or the glibly decorative. It is my contention that only an *arrière-garde* has the capacity to cultivate a resistant, identity-giving culture while at the same time having discreet recourse to universal technique (Frampton, 1983: 20).

In this respect he adds (1983: 21), referring to Tzonis and Lefaivre, “critical regionalism is a bridge over which any humanistic architecture of the future must pass”. He adds that “critical regionalism” should seek to set a consensus between the universal culture of architecture and architectural aspects of a particular context.

His fourth point is on “The Resistance of the Place-Form”. He claims (1983: 24) that the formation of a built environment is a political and social event. Within the “placelessness” of the modern city, referring to his first point, urbanism becomes a singular formation that serves primarily for “allocation of land” (1983: 25). Whereas in the condition of the pre-industrial city, the notion of place is more or less a natural outcome of the physical and social topography.

Frampton’s fifth point “Culture Versus Nature: Topography, Context, Climate, Light and Tectonic Form” stresses on the physical parameters that govern a design process. He claims:

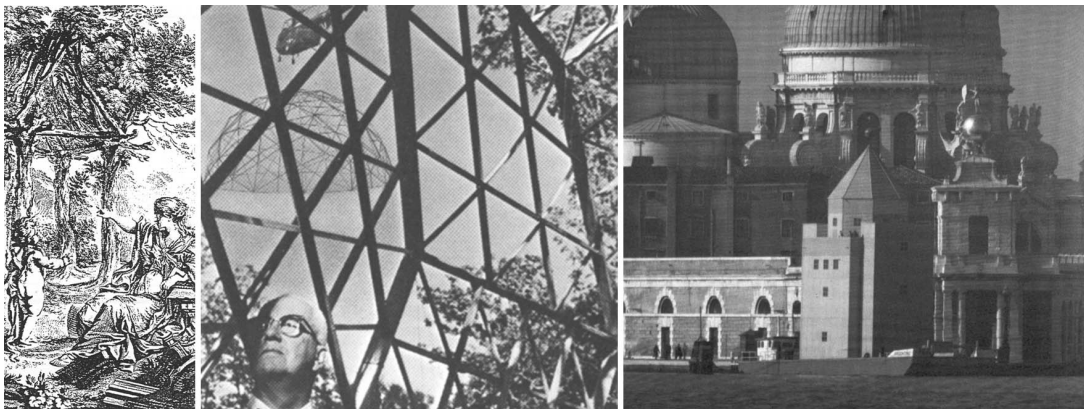
Critical Regionalism necessarily involves a more directly dialectical relation with nature than the more abstract, formal traditions of modern avant-garde architecture allow. It is self-evident that the *tabula rasa* tendency of modernization favors the optimum use of earth-moving equipment inasmuch as a totally flat datum is regarded as the most economic matrix upon which to predicate the rationalization of construction. Here again, one touches in concrete terms this fundamental opposition between universal civilization and autochthonous culture. The bulldozing of an irregular topography into a flat site is clearly a technocratic gesture which aspires to a condition of absolute *placelessness*, whereas terracing of the same site to receive the stepped form of a building is an engagement in the act of “cultivating” the site (Frampton, 1983: 26).



Frampton (1983: 26) continues to explain his fifth point regarding climate, light control and the tectonic form. He states that considering climate and available light already bears the notion of considering the inputs from the place. What he draws further attention is the most important condition to attain “architectural autonomy” attained by tectonics instead of “scenographic” (1983: 27). By “sceneographic”, we understand the facade treatments with naïve nostalgias to the past.

The last point that Frampton (1983: 28) defines is “The Visual Versus the Tactile”. He claims that architecture can not only be perceived by its visual qualities, it should bear other aspects that we may feel with other senses. The tactile aspects embodied in the material preferences of a building are very important in the perception of the building. The perception of a transition within two spaces of a building can be perceived through its tactile difference as much as their spatial differences.

### 3.4 Typology in Architecture



**Fig 3.2** The three typologies: The primitive hut by Laugier, the geodesic dome by Fuller, revival of the forms of pre-industrial period by Rossi (Primitive Hut: Viddler (1998: 443); Geodesic Dome by Fuller: Jencks (1969: 269); Teatro del Mondo by Aldo Rossi: Jencks (1988: 176).

Typology by definition is the “study of or analysis or classification based on types or categories” (Merriam-Webster). In architecture, it designates “taxonomic classification of characteristics common to groups of buildings including shape, organization of parts, construction, symbolic meaning, and use” (Cohen, 1999).

Anthony Vidler (1996: 260) claims that there are three typologies in architectural history. The first one was developed in the 18<sup>th</sup> century by Abbe Laugier. It was the counterpart of the rationalist thinking of the Enlightenment philosophy. He states that Laugier had “proposed that a natural basis for design was to be found in the model of the primitive hut”. The primitive hut was the abstraction of the primary function of shelter.

The celebrated “primitive hut” of Laugier, paradigm of the first typology, was founded on a belief in the rational order of nature; the origin of each architectural element was natural; the chain that linked the column to the hut to the city was parallel to the chain that linked the natural world; and the primary geometries favored for the combination of type-elements were seen as expressive of the underlying form of nature beneath its surface appearance (Vidler, 1996: 261).

The second typology evolved during the Modern Movement. The industrial age brought new technologies that were incorporated within building practice:

The second typology of architecture was now equivalent to the typology of mass production objects. (...) The link established between the column, the house-type, and the city was seen analogous to the pyramid of production from the smallest tool to the most complex machine, and the primary geometrical forms of the new architecture were seen as the most appropriate for machine tooling (Vidler, 1996: 261).

The second typology was pretty much distinct from the previous one in terms of formal character. However:

(...) both typologies were firm in their belief that rational science, and later technological production, embodied the most progressive “forms” of the age, and that the mission of architecture was to confirm to, and perhaps even master these forms as the agent of progress (Vidler, 1996: 260).

The third typology evolved with Neo Rationalism. Architects of the movement preferred to revive the “interest in the forms and fabric of pre-industrial cities” (Vidler, 1996: 260). Vidler explains the third typology:

In the third typology, (...) there is no such attempt of validation. The columns, houses, urban spaces, while linked in an unbreakable chain of continuity, refer only to their own nature as architectural elements, and their geometries are neither scientific nor technical but essentially architectural. It is clear that the nature referred to in these recent designs is no more nor less than the nature of the city itself, emptied of specific social content from any particular time and allowed to speak simply of its own *formal* condition (Vidler, 1996: 261).

Vidler’s explanations on typology show that among the three, the last one is relevant with the physical development of our proposal. The space types that constitute the architecture of Mardin, as Vidler explains the third typology, “are neither scientific nor technical but essentially architectural”.

### **3.4.1 Neo Rationalism (Tendenza)**

It cannot be denied of course that the tabula rasa reductivism of the Modern Movement has played a salient role in the wholesale destruction of urban culture. Thus the emphasis that the ‘Post-Modernist’ critique has placed on respecting the existing urban context can hardly be discredited (Frampton, 1980: 289).

The Italian Neo-Rationalist movement has brought important questions for understanding the city and sustaining urban form.<sup>15</sup> Kenneth Frampton explains this movement, namely Tendenza:

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<sup>15</sup> While Aldo Rossi named the works of himself and other architects sharing the same ideals as “Rational”, Frampton (1980: 290) used “Neo-Rational” instead. He argues that the meaning of “Rational” is ambiguous for Rossi. Frampton adds, “Rossi structured his work about historical architectonic elements that could recall and yet transcend the rational if arbitrary paradigms of the Enlightenment; the pure form postulated in the second half of the 18<sup>th</sup> century by Piranesi, Ledoux, Boullée and Lequeu” being “aware of the tendency of interested rationality to absorb and distort every significant cultural gesture”.

The Italian Neo-Rationalist movement, the *Tendenza*, (...) is clearly an attempt to save the discipline of architecture from being undermined as a discourse by the all-pervasive forces of megalopolitan technique and economy. This return to 'reason' has meant, at least in part, a return to the concerns of the pre-war Italian Rationalist Movement (Frampton: 1980: 290).

Aldo Rossi and Giorgio Grassi are the pioneers of this movement.<sup>16</sup> Although the *Tendenza* was not initiated by Aldo Rossi alone, it became internationally known with the translation of his book, *L'architettura della città* (1966), to English (*Architecture of the City*) 16 years after its first publication in Italian.<sup>17</sup>

Neo-Rational architecture was primarily concerned with the continuity of the urban form. This idea evolved as a rejection to the insight of the Modern movement which regarded the city "as an organization of individual building types, each surrounded by space" (Colquhoun, 1975: 367).

In order to sustain urban form, Neo-Rational architects made studies on urban morphology and building types that evolved throughout history. However, they did not classify and define the evolution of building types according to function. Instead, Rossi (1982: 40-41) claims that the essence of "urban artifacts" is the "type"

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<sup>16</sup> There are also other architects that share the similar ideology. Each of them have considered problems within their own contexts and generated their solutions accordingly. Besides Italian architects like Aldo Rossi, Giorgio Grassi, Vittorio Gregotti and Carlo Aymonimo, James Stirling from England and Leon Krier from Luxemborg are significant names that dwelled on the same ideals. Colquhoun (1975: 367) generalizes the approaches in two types. "The first is to make insertions into the city, which although they consist of strong figures against the ground, allow the empirical irregularities of the city to modify these figures, or their relationship to each other. Their models seem to be those Baroque and Neo-classical plans. (...) They respect the existing institutions and patterns, and show a desire to overlay them with additional meanings, so that the city remains continuous in time as well as in space. The second way, exemplified in the projects of Leon Krier is concerned with the city as it exists, than with creating a new urbanism with its own, self-sufficient dynamism and unity". Colquhoun, in his essay, displays the urban projects of these architects.

<sup>17</sup> Rossi's *L'architettura della città*, was among the two books that Kenneth Frampton (1980: 290) considers as the initiation of the Neo-Rationalist Movement. The other book was Giorgio Grassi's, *La costruzione logica dell'architettura*. Grassi's book was not translated to English so it is inevitable that the Neo-Rationalist Movement is mostly referred to Rossi.

After publishing his book, during the 1970's, Aldo Rossi organized an exhibition in the 15<sup>th</sup> Milan Triennale which he called *Architettura Razionale*. The exhibition displayed the works of Rationalist architects in Italy (Colquhoun, 1975: 365). Although the content of the exhibition was new, the term used to define it referred to the past.

Alan Colquhoun explains how Rossi re-utilized the term Rational: "The term 'Rational' has had different connotations for different historical periods, and its ambiguity no doubt appealed to Rossi when assembling the material for the Triennale, which relied more on imagery than on argument. But in a general sense it has always been associated with the classical and the normative and this is also true of Rossi's approach".

which he defines as “something that is permanent and complex, a logical principle that is prior to form and that constitutes it”.

### **3.4.2 Rossi’s “Architecture of the City” and Typology**

It was after all, modernism which focused on the city as one of architecture’s central problems. Prior to modernism, cities were thought to have evolved over time through a process which was an imitation of natural law. But in the view of the polemicists of the Modern Movement, this natural time had run out, and in its place succeeded the time of historicism (Eisenman, 1982: 3).

Aldo Rossi rejected this criticism. For Rossi (1982: 64) a city cannot be reduced to a “single basic idea” or a certain “formal law”. It is rather a “sum of many parts, of quarters and districts that are highly diverse and differentiated in their sociological and formal characteristics”.

Before proposing the adequate methodology for sustaining urban form, it was important for Rossi to first define it. His definition of “architecture of the city” inhabited two aspects which he explains:

By architecture of the city we mean two different things: first, the city seen as a gigantic man made object, a work of engineering and architecture that is large and complex and growing over time; second, certain more limited but still crucial aspects of the city, namely urban artifacts, which like the city itself are characterized by their own history and thus by their own form (Rossi, 1982: 64).

While referring to the significance of urban artifacts, Rossi claims that their role in constituting the architecture of the city is not related with their function. He exemplifies this argument with the buildings we experience in most European cities:

In almost all the European cities there are large palaces, building complexes, or agglomerations that constitute whole pieces of the city and whose function now is no longer the original one. (...) In particular, one is struck by the multiplicity of functions that a building of this type can contain over time and how these functions are entirely independent of the form. At the same time, it is precisely the form that impresses us; we live it and experience it, and in turn it structures the city (Rossi, 1982: 29).

A certain urban artifact builds its own memory by the events taking place within its history. The memory and the physical form together constitute the significance of an urban artifact. So, Rossi summarizes the contribution of artifacts to the urban identity as “our most general memory of it as a product of the collective, and what relationship it affords with this collective”.

Rossi (1982: 40) formulates his method for sustaining the urban identity in two steps. The first step is, understanding the city that we have mentioned up to now. It is important to understand the city and its morphology. The second step is defining the fragments in the city that he can utilize in design process. In both of these steps he uses typology.

Before Aldo Rossi the term “type” has been defined by Quatremère de Quincy; in his dictionary *Encyclopedie Methodique*. In fact Rossi, while reintroducing and redefining “type”, refers to this definition. For Rossi, “type” means “the basic principle of the architecture that emerges from not only practical or utilitarian intentions, but also esthetical ones” (Altay, 2000: 26). Rossi (1982: 40) defines “type” as a “logical principle that is prior to form that constitutes it”. So “type” does not necessarily imply a concrete architectonic form. Rossi elaborates on this issue:

The type developed according to both needs and aspirations to beauty; a particular type was associated with a form and a way of life, although its specific shape varied widely from society. The concept of type thus became the basis of architecture, a fact attested to both practice and treatises (Rossi, 1982: 40).

Rossi (1982: 41) derives typology from the existing urban artifacts and utilizes it as the valid tool during his design process. “Thus typology presents itself

as the study of types of elements that cannot be further reduced, elements of a city as well as of an architecture”.

For Rossi, architecture is an “autonomous” discipline that is confined with the existing types of the collective. Thus the architect is the “autonomous researcher” that explores and employs these types in his/her design process (Eisenman, 1982: 8). With these ideals, Aldo Rossi rejected the two important aspects of Modernism. That is, as Frampton (1980: 290) summarizes, “the positivistic logic and a blind faith in progress”. In addition he “rejected the principle by which form is supposed to follow function – ergonomics – and asserted instead the relative autonomy of architectural order”. He accepted the “type” as a constant that he deduced from the city. Thus the “type” constitutes the inventory of the autonomous architect that uses it for designing a building in an urban context.

### **3.4.3 “Typology as a Form of Convention” (Bandini, 1984)**

In recent years typology has been at the forefront of the cultural debate, and its influence as a critical and functional tool has grown to the extent that it is now impossible for architectural commentators to ignore it. In fact, the notion has become conventional, hence an easily recognizable and transmittable password (Bandini, 1984: 73).

Although typology in architecture emerges as a scientific “tool”, totally objective, for grasping a certain place it also functions as a proposal for new production (Panerai, 1979: 72). Speaking of the use of typology, Attilio Petruccioli (1998: 62) claims that “typological process is a concept that acknowledges the progress of type and regards a critical knowledge of the urban palimpsest to be a scientific instrument for formulating answers to questions of context”. Thus typology becomes a significant concept for our research where on the one hand we have architecture of Mardin, which is based on typology, and on the other hand we have the question that asks how its ruined urban fabric can be regenerated with a contemporary language. Similarly, Argan (1996: 245) states that the architect, either

theoretical or practical, should take the notion of typology as a basis to achieve his goal.<sup>18</sup>

Despite its importance in architectural theory and practice, Micha Bandini claims that there is still no exact definition to the concept but she believes that Quatremère de Quincy's definition is the most easy to understand.

The word "type" presents less the image of a thing to copy or imitate completely than the idea of an element which ought itself to serve as a rule for the model. (...) The model, as understood in the practical execution of art, is an object that should be repeated as it is; the type, on the contrary, is an object after which the [artist] can conceive works of art that may have no resemblance. All is precise and given in the model; all is more or less vague in the *type* (Quatremère de Quincy, 1998: 618).

Bandini adds that the diversity of definitions on the concept is a merit. Despite the fact that there is "vagueness" in its definition, "typology seems to thrive on it".

Although Quatremère de Quincy is clear in this distinction Giulio Carlo Argan's (1996: 245) elaboration on the issue is also very informative. In his essay, *On the Typology of Architecture*, he claims that "type is accepted and cannot be imitated". Furthermore, acceptance of type involves a creative process. Thinking on "vagueness", he adds that the type cannot "directly affect the design of buildings or their formal quality" (1996: 243). Furthermore, type "is never formulated *a priori* but always deduced from a series of instances".

Panerai (1979: 74) claims that until the 19<sup>th</sup> century, types have been produced with traditional craftsmanship. These traditions have evolved in relation to their physical and historical context and have become accepted patterns throughout the society. Thus the ways that spaces are organized are not coincidental. Typology, develops very slowly and not from scratch by specific designers of a certain era. Rather it evolves anonymously within generations.

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<sup>18</sup> As Bandini mentions, the use of typology in a design process for sustaining urban identity has been discussed since the 1960's. For a more recent publication on the issue which includes a wide range of researches with both theoretical and practical aspects see: Petruccioli, Attilio. ed., (1998). *Typological Process and Design Theory*, Cambridge, Mass.: Aga Khan Program for Islamic Architecture.



Similarly, Argan explains the evolution of types:

The birth of a “type” is therefore dependant on the existence of a series of buildings having between them an obvious formal and functional analogy. In other words, when a “type” is determined in the practice or theory of architecture, it already has an existence as an answer to a complex of ideological, religious or practical demands which arise in a given historical condition of whatever culture (Argan, 1996: 243).

For Argan, (1996: 243) the process of determining the “type” includes simplification of particularities of each building to a common denominator. So it “is formed through a process of reducing complex formal variants to a common root form”. Argan also warns us that we must not consider the “type”, which is an outcome of such a “process of regression”, as “an analogue to something as neutral as a structural grid”. Instead, he suggests that it is perceived “as the interior structure of a form or as a principle which contains the possibility of infinite formal variation and further structural modification of the ‘type’ itself”.

Rossi regards typologies as the “inventory” of the autonomous architect (Frampton, 1982: 291). Although his anxiety on sustaining urban identity is appreciated he is criticized in certain aspects. For Eisenman (1982: 4-5) Rossi’s “redefinition of the architect as a neutral subject” is problematic. Rossi redefines the architect as an “autonomous researcher” that abandons individual creativity. So the architect “no longer believes in science and progress”. Instead, proceeds in building for the city with predetermined types rather than resorting to any personal passion.

This criticism of Rossi’s theory intersects with the primary issue that we confront within our study in Mardin. How will the contemporary architect interpret the typologies of Mardin houses within a “process of regression”? Since typology, when utilized as a tool for analyzing a historical urban fabric, reveals the logic of space arrangement then the form may be developed within a contemporary language as type, by definition, is formally ambiguous.

The contextual approach of the proposal requires that the spatial “inventory” be derived from the types because these types have evolved according to all aspects of the physical and social context of Mardin.

Mere regression of types will not fulfill the answers of the problem, the hybrid, because hybrid represents relevant contemporary changes while lacking formal quality and relevance. So these changes need to be incorporated within the interpretation of the types in the proposal. Otherwise we would yield with making only a “formal gesture” which Alan Colquhoun (1975: 370) criticizes Rossi for his work. He questions Rossi’s consideration of the “type” looking at his “stripped classical windows, pediments and columns” and regards these as an imitation. Furthermore, Rossi falls into the “model” rather than the “type”, in reference to Quatrèmere de Quincy’s distinction. Considering Rossi’s work Colquhoun states that:

This new insertion no longer adds to the archeological layering of the city, in the manner of a collage, but brutally proposes an alternative-not, as with the modern movement, an alternative whose aim is the radicalization of society, but merely the radicalization of perceptual space (Colquhoun, 1975: 370).

Colquhoun (1975: 366) also adds that Rossi’s “type” is such a general concept that it is “no longer vulnerable to technological or social interference, it stands frozen in a surreal timelessness”. However in Mardin, “our task is not to imitate the past, but to understand it, so that we may face the opportunity of our own day and deal with them in an equally creative spirit” (Mumford, 1967: 18). So our position inevitably believes in progress regarding Yücel’s (2001: 98) statement that contemporary interpretations of the historical context should be produced. The “successive periods” of architecture in Mardin will, as Lynch (1972: 1) explains, “produce something like a collage of time”.

Since this study aims to propose a hybrid infill that will correspond to the present context of the historical urban fabric of Mardin, it will necessarily consider the reasons of hybridization in addition its incongruous physical aspects. The description of the proposal will embrace keywords such as being new and contemporary. However, it will not be new in the sense that it contrasts the old and seeks for its own rational, but rather it will be new in the sense that it responds to the present situation, the hybrid, with all its aspects.

## CHAPTER 4

### ANALYZING THE HYBRID

The city is considered as a whole, its past and present revealed in its physical structure. It is in itself and of itself a new typology. This typology is not built up out of separate elements, nor assembled out of objects classified according to use, social ideology, or technical characteristics: it stands complete and ready to be decomposed into fragments. These fragments do not re-invent institutional type-forms nor repeat past typological forms: they are selected and reassembled according to criteria derived from three levels of meaning- the first, inherited from meanings ascribed by the past existence of forms; the second, derived from choice of the specific fragment and its boundaries, which often cross between previous types; the third, proposed by a re-composition of these fragments in a new context (Vidler, 1998: 437).

#### 4.1 The Framework

Gulio Carlo Argan (1996: 244) claims that “formal architectural typologies” can be classified as “configuration of buildings”, “major structural elements”, and “decorative elements”. He explains:

Examples of the first category are centrally or longitudinally planned buildings; of the second, flat or domed roofs, trabeated or arcuated systems; and of the third, orders of columns, ornamental details, etc. Now it is clear that a classification so constituted follows the succession of the architect’s working process (plan, structural system, surface treatment) and that it is intended to provide a typological guide for the architect to follow in the process of conceiving a building (Argan, 1996: 244).

This framework will guide our analysis on traditional Mardin houses as well as the incongruous additions that constitute the hybrid. First, we will analyze the fragments of the traditional Mardin house. The analysis will be carried out in reference to Füsün Alioğlu's (2000) extensive research. Then we will analyze the incongruous additions. Generally, both analyses will be exemplified with photographs taken from the big family house which is near the project site, *Gözü House*.<sup>19</sup> This house bears various examples and variations of the space types. Examples of incongruous additions will be illustrated from both Gözü House and buildings elsewhere.

## 4.2 Analysis of the Traditional Houses

### 4.2.1 Plan Configuration

Füsün Alioğlu (2000: 63) states that it is not possible to deduce general planning principles from the plan of Mardin houses. Rather she makes her analysis on how the closed, semi open and open spaces come together. Apart from Eldem and Kuban, she carries out her analysis by accepting every storey of the house equally significant.

The most significant closed space is the *living unit*. (Fig. 4.1) There are also other closed spaces such as stables, storage areas, kitchen for general cooking which are mainly located at the entrance level. Alioğlu (2000: 64) defines the *living unit* as a sufficient space for fulfilling the necessary requirements for the single nuclear family in a patriarchal family house. These requirements are sleeping, storage, and in the most minimal sense, cooking and bathing. There is no separate space reserved for cooking and bathing because the general kitchen and bathing space is usually reserved in the ground floor. In the living unit, cooking is done with

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<sup>19</sup> Gözü House is a significant house in the urban fabric of Mardin. It is a large mansion of a large and well known family. The house has not been analyzed extensively. The only reference available on the house is the façade published in: Akın, Günkut. (1985). *Doğu ve Güneydoğu Anadolu'daki Tarihsel Ev Tiplerinde Anlam*, Ph.D Thesis, Istanbul Technical University, Istanbul.

However, in July 2004, a research on "Urban Mansions" in Mardin, initiated by Aydan Balamir and Türkan Uraz, has included the analysis of *Gözü House*. The house has been partially measured and drawn by Nilay Ünsal, Ceren Kürüm and Mert Kayasü who concentrated on the drawings of the urban parcels and buildings around the house. Recently the research is in process of publication.

a stove, and bathing takes place either in the room or in the space concealed in the wardrobe called *gusülhane*. The living unit has two levels, *sekialtı* and *sekiüstü* (Alioğlu, 2000: 64). The former is at the entrance of the space where preparation for entrance takes place and the latter, higher in level, is the place where the living activity takes place.

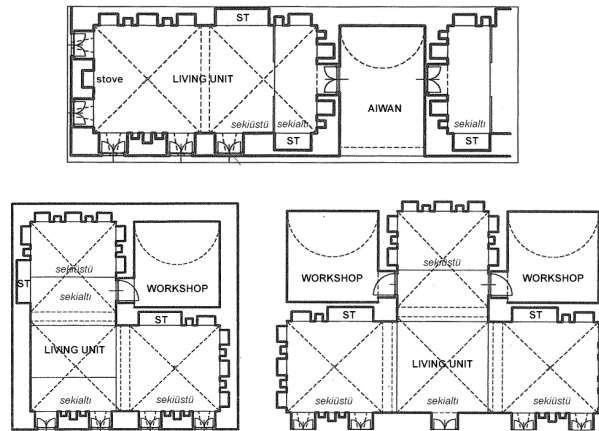


Fig. 4.1 The *living units*, (Alioğlu, 2000: 66-68, trans. Mert Kayasü).

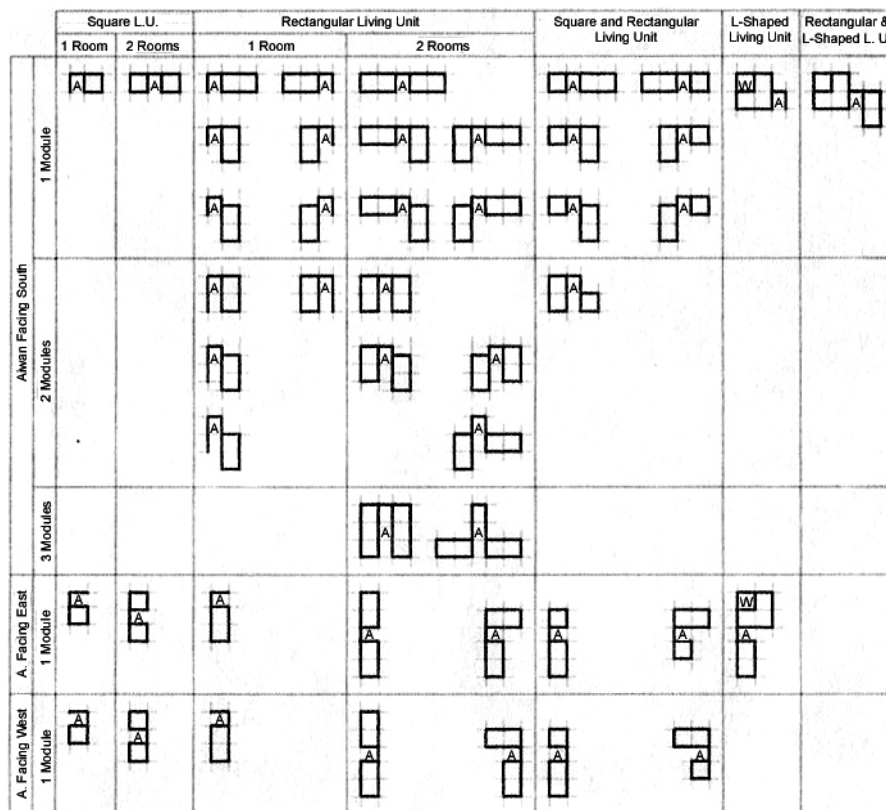
A living unit consists of a series of modular subunits. A subunit, in a general sense, is mostly a square planned masonry structural unit with either a barrel or a cross vault in the ceiling. It is the primary essential form of the shelter. The ways these subunits come together and form the *living units* are summarized by Alioğlu (2000:65). These are square, rectangular, L and inverted T shaped living units. (Fig. 4.2)

	Square L. U.	Rectangular Living Unit			L-Shaped L. U.	Inverted T-Shaped Living Unit
	1 Module	1.5 Modules	2 Modules	2.5 Modules	3 Modules	3 Modules
w/o Workshop						
w/ Workshop						

Fig 4.2 Plan types of the *living unit* (Alioğlu, 2000: 66, trans. Mert Kayasü).

In some cases there are also auxiliary subunits, *workshops* that are utilized as a storage room, work room and sometimes even for both. These rooms are mostly located on the northern side in the plan and they mostly don't have windows. Thus they stay cool in the summer and warm in the winter (Alioğlu, 2000: 65).

The semi open spaces are *aiwans* and *arcades* which appear as a transition between closed spaces and open spaces. (Fig. 4.3) *Aiwans* are located next to living units and the depth of the living unit determines their depth. However, their span is lesser than the width of the primary structural subunit (Alioğlu, 2000: 72).

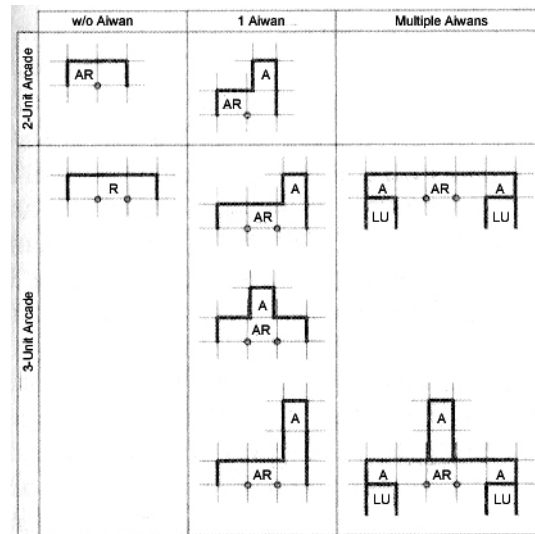


**Fig 4.3** Plan types of the *living unit* and the *aiwan* (Alioğlu, 2000: 72, trans. Mert Kayasü).

Besides being a transition zone, *aiwans* are pleasant spaces having shade during the daytime in summer when it is not possible to stay in the terrace or the courtyard. The *aiwan* mostly faces the south just as the living units do but in some cases where the orientation of the house is towards the west, regardless of how

deep the *aiwan* is, sunlight can still penetrate in it. In that case, the *aiwan* was not built for shading purposes but rather for circulation between spaces or entrance to the house (Alioğlu, 2000: 72).

Similar to *aiwans*, *arcades* are also semi open spaces that provide shading throughout the day. (Fig. 4.4) The span of the arcade is similar to the primary structural subunit and its depth is mostly less than it (Alioğlu, 2000: 74).

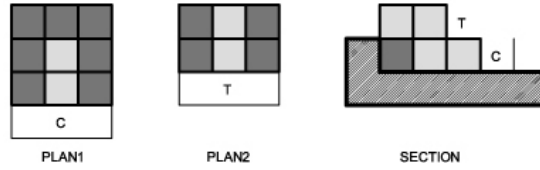


**Fig 4.4** Plan types of *arcades* in the upper floors (Alioğlu, 2000: 73, trans. Mert Kayasü).

Both the *aiwan* and the *arcade* have a significant effect on the mass of the house and also the urban form. They are volumes carved out the bulky masonry building. These voids contrast the solid mass of the building.

The open spaces are *terraces* and *courtyards*. The *terraces* are formed by the backing up of the upper floors. (Fig. 4.5) They are spaces for outdoor pleasure as most of them have an open view towards the Mesopotamia plane. (Fig. 4.6)

The upper floors are mostly accessed by staircases in the *terrace*. However a certain floor may have separate access from the streets if the site conditions permit it. In addition to staircases, toilets are mostly located in the *terraces*.

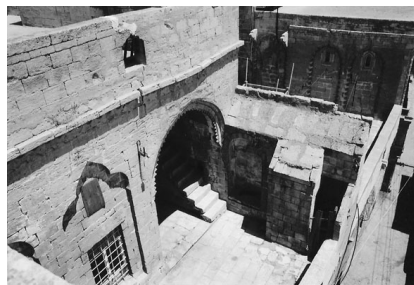


**Fig. 4.5** Diagram of the formation of the terrace and courtyard.



**Fig. 4.6** The terrace, *Gözü House* (photograph: Mert Kayasü).

Staircases are outside either in the *courtyard*, *terrace* or in the *aiwan*. (Fig. 4.7) They are not enclosed in a stair well that links the whole house in the vertical direction. This is probably a consequence of both the terraced house type as there is plenty room for locating the staircase and also because the house evolves organically throughout its lifespan.



**Fig. 4.7** The staircase ascending in the *aiwan*, *Gözü House* (photograph: Mert Kayasü).

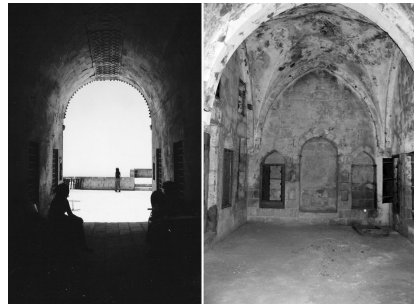


### 4.2.2 Structure

Structural expression of space types in traditional Mardin buildings is determined by the constraints of masonry construction. Since all walls are load bearing, the openings in the walls are limited. Thus the window areas are small compared to the façades. A benefit of this situation is that the limited window size prevents too much sunlight to penetrate inside the *living unit*.

In the case of the *aiwan* and *arcade*, where the opening is relatively large, an arch has been used. The terracing and roofing of the building is mostly flat and as mentioned before it also plays a substantial role in the daily life of the occupants.

The flat roof or *terrace* above a singular subunit is supported by a barrel or cross vault. In the case of the cross vault one easily identifies the single subunit from ground to top. However in an *aiwan*, the barrel vault is utilized enhancing the unity of the space. (Fig. 4.8) There are also cases where roofing is domed but these are mostly constructed in religious buildings like *madrasahs* and *mosques*.



**Fig. 4.8** The vaults of the aiwan and the living unit, *Gôzû House* (photographs: Mert Kayasü).

### 4.2.3 Surface Treatments

As the major orientation of the Mardin house is towards the south, surface treatments are mostly employed in that façade. Although the space types are more or less similar, their final appearance varies with the way these types are

“processed” within ornamentation and scale.<sup>20</sup> The ornamentation in façades of the houses designates space transitions, scale transitions in the mass and level transitions of the floors. So texture is a significant feature in these houses. The “transitions from one medium to another are by means of frames, mouldings, stringcourses, crenellations, decorative carvings, flutes, recessions and revetments—all that give relief characteristics to the surfaces” (Balamir & Uraz, 2003: 591-592).

Scale transitions carried out by the carvings that frames the windows and doors. As these openings occupy a relatively less area in the façade, the contrast between the solid and the void is softened by these frames. So it both provides a transition and a double scale in the façade. These frames also embrace small top windows, namely *kameriye*, located at a higher level that is used for ventilation and partial illumination purposes (Tutal, 2001: 107). (Fig. 4.9)



**Fig. 4.9** The window and the top window (*kameriye*) embraced in the frame, *Gözü House* (photograph: Mert Kayasü).

**Fig. 4.10** One of the many entrance doors of *Gözü House* elaborated with ornamentation (photograph: Aydan Balamir).

**Fig. 4.11** The floor and roof lines of a house utilized also for framing windows, elsewhere (photograph: Aydan Balamir).

Ornamentation in space transitions are observed between significant spaces of the house like courtyard entrance and living unit doors, *aiwans*, *arcades*, etc. (Fig. 4.10)

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<sup>20</sup> An extensive study on ornamentation in Mardin buildings can be found in: Kaş, Senem. (2003). *Mardin Merkez'de Sivil Mimari Süslemelerinde Tipolojik Çözümleme*, Master's Thesis, Marmara University, Istanbul.

Level transitions of the floors are expressed with small projections from the walls, the floor lines and rooflines. Floor lines designate the floor levels and also the different phases of construction. Since roofing is flat the roofline ends the building in the vertical direction. (Fig. 4.11)

### **4.3 Analysis of Incongruous Additions**

#### **4.3.1 Plan Configuration**

We have classified interventions made to the fabric as minor and major. However, these interventions are instances (fragments) of the stereotype apartment building that is reproduced for replacing the demolished historical buildings.<sup>21</sup> All of the interventions whether minor, major or replacement, are incongruous to the urban fabric.

The plan configuration of these interventions is totally different from the traditional Mardin house because they belong to a different typology and the traditional houses are incapable of housing contemporary needs of the occupants. So in some cases the plan of the traditional house is forced to change. These changes become possible with the decomposition of the house in terms of property which is a consequence of the change in the structure of families.<sup>22</sup>

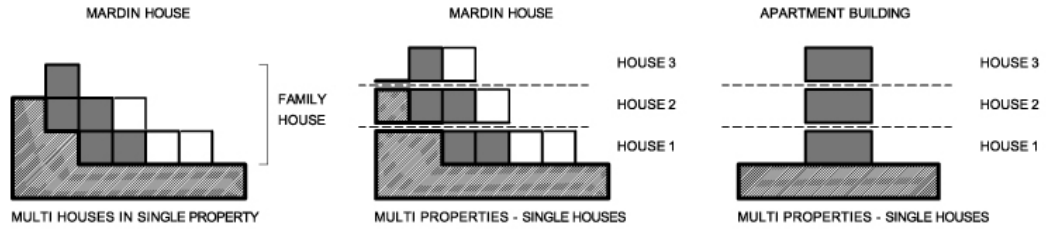
Müfit Gözü, a native Mardin citizen, has informed us that the emigration of especially the young members of native citizens broke the patriarchal family traditions.<sup>23</sup> Thus children who started seeking for their lives in other places no longer continued to live with the family. This decomposition of the patriarchal family also decomposed the property of the house within the scattered inheriting generations. Thus the big family houses decomposed into small properties. Whereas in the past, elder members of the family had the property of the house. So Mr. Gözü concluded that this transition from the patriarchal family traditions to the

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<sup>21</sup> In fact along the main vehicular road, *Cumhuriyet Street*, these types of interventions have been made even by the institutions of the Turkish state. So it is not only the inhabitants that have ruined the fabric but also the state itself.

<sup>22</sup> A broad research on the social structure of the inhabitants of Mardin within its history can be found in Aydın, Sibel. et al. (2001) *Mardin: Aşiret-Cemaat-Devlet*, Istanbul: Tarih Vakfı Yayınları.

nuclear family has decomposed its unity thus enhanced physical ruining of the house. That is why in the *Gözü House* there are members from the family still living in the house and also renters that live in certain parts. There are also ruined parts that are not used by anybody at all. During this transition, the property patterns of house became similar to the stereotype apartment building. (Fig. 4.12)



**Fig. 4.12** Diagram of transformation of the property patterns in the vertical direction.

In *Gözü House*, the decomposition in the vertical direction was obtained by avoiding access to staircases that connected the terraces. (Fig. 4.13) This decomposition can also be observed in the horizontal. Passages within terraces on the same levels were either prevented by locked doors or terraces of multiple living units were divided by addition of walls. (Fig. 4.14)

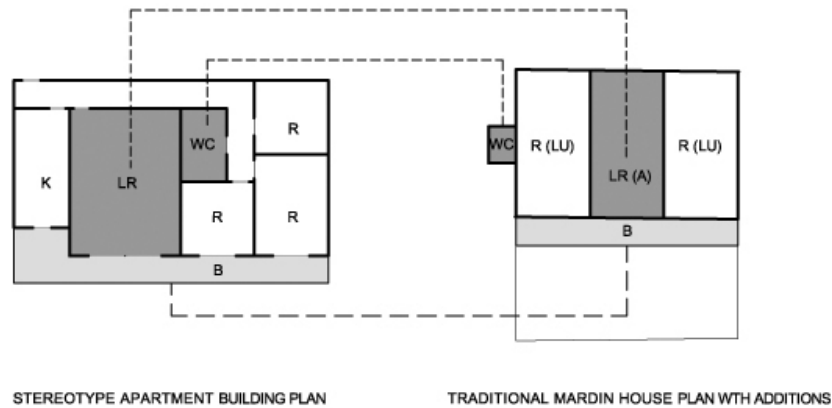


**Fig. 4.13** The locked door of the staircase to prevent passage between floors, *Gözü House* (photograph: Mert Kayasü).

**Fig. 4.14** The prevented passage and the late division of the terrace, *Gözü House* (photographs: Mert Kayasü).

<sup>23</sup> The conversation was held on 26 July 2004 in Mardin.

After the decomposition, every remaining living unit has been redefined as a single house. However, the remaining house did not embrace all the functions required for a contemporary nuclear family; thus unlike to the single apartment flat. In other words, they couldn't correspond to the living habits of the new occupants that have been formed according to contemporary needs. For example, they didn't have a separate bathroom or a kitchen; nor they had a space that could embrace the function of the living room that we are accustomed today in an apartment flat. This inadequacy of the remaining spaces to house contemporary habits is solved in two ways by the new occupants. (Fig. 4.15)



**Fig. 4.15** Addition and transformation of spaces with reference to contemporary living habits.

Firstly, the occupants have started transforming the spaces according to their living habits. An example of this type of transformation is illustrated in Fig. 4.16. This is an example of enclosing semi open spaces to achieve closed spaces that will embrace the necessary function. The *aiwan* has been transformed into a *living room* where modern daily life takes place. So the *living room* concept has been introduced to the historical Mardin house. In addition to the *living room*, the *living units* which, in the past have served for a single nuclear family are now rooms for children and parents separately. Another example of the *living room* concept being introduced into the traditional Mardin house is illustrated in Fig. 4.17 where the living room is attained from the *living unit*.



**Fig. 4.16** The closed *aiwan* transformed into a living room, *Gözû House* (photographs: Aydan Balamir).

**Fig. 4.17** The *living unit* transformed into a living room, *Gözû House* (photograph: Mert Kayasü).

Secondly, when the remaining functions in the isolated unit become inadequate to fulfill a particular need for the new occupants, additions are made to the building. For instance, a certain common space may remain in one of the units after separation. Thus the other unit may require a similar space. As illustrated in Fig. 4.18, a toilet has been added to the structure that changes both the plan and form of the house. Another example is illustrated in Fig. 4.19. Balconies have been added to certain buildings which is not a common type in Mardin architecture. Apart from this example the reason for a balcony related with a living unit can be found in the separation of the house in the horizontal direction. The remaining unit may not have access to the terrace that it used to share with the living unit next to it. Thus, after separation, it creates its own open space.



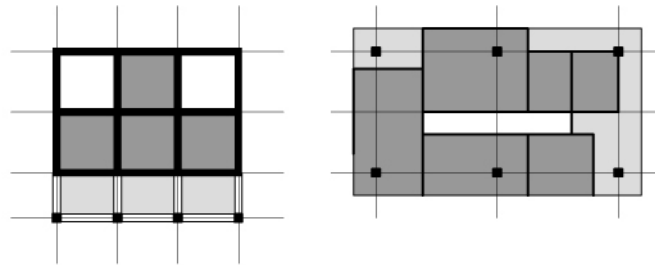
**Fig. 4.18** The addition of a toilet to the main structure, elsewhere (photograph: Mert Kayasü).

**Fig. 4.19** A historical building with an additional balcony, elsewhere (photograph: Aydan Balamir).

### 4.3.2 Structure

The difference between the traditional building and the incongruous addition in terms of form results from the typological differences between masonry and reinforced concrete buildings.

The plan of the masonry building is restricted with its structural system. In other words, the boundaries of the structure define the boundaries of the plan. So every subunit in a *living unit*, *arcade* or *aiwan* is essential both to create the space and also to support it. This rigid relation between space and structure of the subunit is independent of the function it will serve for. Rather, it is the primary form that can be multiplied in various ways in order to embrace a certain function. That is why these space types, as Vidler (1996: 261) explains, “refer only to their own nature as architectural elements, and their geometries are neither scientific nor technical but essentially architectural”. For Rossi, this reference of the type only to itself and the urban form it had been creating until the threat of Modernism had lead him to return analyzing the urban morphology in order to sustain it. It is this reason why he omitted function of buildings while judging them. Instead he believed, as Frampton (1980: 290) describes, in “the relative autonomy of architectural order” in order to sustain urban form.



**Fig. 4.20** Comparison of space making possibilities between the two construction systems, masonry and reinforced concrete.

Contrary to the masonry building, in the reinforced concrete structure the distribution of spaces are independent of the structural system.<sup>24</sup> (Fig. 4.20) In other words, every space created within this system may not be structurally essential so there is no rigid relation between space and structure. Thus the space is not a structural subunit. It develops according to its function. So this structure enables various spatial possibilities that transcend space types of masonry construction. The new occupants can easily transform existing spaces types, omit and demolish them etc. by constantly producing poor stereotypes of the “second typology” that Vidler (1996: 261) has defined. The debates of Neo Rational Architecture and its criticism of the “second typology” to cause discontinuity in the urban form become relevant in the unique context of Mardin.



**Fig. 4.21** Façade of a hybrid building (photograph: Aydan Balamir).

The façades of the traditional Mardin houses play an important role in the urban form of Mardin. The visual balance between solid and void within space types have been interrupted by the incongruous appearance of the additions because

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<sup>24</sup> As Le Corbusier (1991: 123) defined the revolutionary plan of the modern house, he described the plan of the masonry house as “paralyzed” and explained the achievements of steel and reinforced concrete structures as “the free plan, the free façade, the independent structure, ribbon windows or window walls, pilotis, roof gardens and the interior furnished with cabinets and rid of the congestion of furniture”.



similar to the plan, the façade is also freed from the structure in reinforced concrete buildings. (Fig 4.21) Thus the window sizes and their proportions have also been transformed.<sup>25</sup> There are no signs of balance between solid and the void. In fact, the incongruous additions are highly solid. Thus, probably, there have not been any attempts in interpreting the existing spaces such as *aiwan* and *arcade*. The balcony has replaced the semi open and open spaces. So the façades of incongruous additions are, again, examples of stereotype apartment buildings.

### 4.3.3 Surface Treatments

In addition to the incongruity that results from differences between their typologies, the traditional buildings and the late interventions in the fabric differ in terms of surface treatment and color.

Elements of decoration are a matter of wealth and traditional craftsmanship. Thus they are mostly omitted in these late additions because of the discontinuity of the building tradition and the inability of the new occupants to afford or achieve such craftsmanship in order to interpret existing ornamentation traditions that designate and emphasize space transitions, scale transitions and level transitions.

The historical buildings are constructed from the yellow calcareous stone. The yellow stone maintains the organic relation of the fabric with the topography. Whereas in these interventions, the building material is replaced by reinforced concrete, which has a grey color when exposed. Furthermore, in the plastered surfaces of concrete, we observe a wide range of colors. The variety of colors in these interventions highly enhances the interruption of visual unity in the fabric.

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<sup>25</sup> The window proportions in traditional Mardin buildings are approximately 1:2.

## CHAPTER 5

### THE HYBRID INFILL

The existing conception of urban space must not be destroyed, but complemented by new building. If such a conception of urban space does not exist, the new building must create it. (Krier, 1979: 68)

Spatial requirements due to contemporary needs and changing living habits are the primary reasons of the occupants to make additions. However; it is not directly the contemporary functions that render hybridization incongruous.

The incongruity of the interventions made to the historical urban fabric is firstly because that they lack any employment of the space types. In other words they are totally different building types. Secondly it is the conflict between the two materials, namely stone and reinforced concrete, in terms of color and texture.

This study aims to reconsider hybridization and reformulate it so that, as a relevant fact, it may no longer deteriorate the urban fabric. So the key issues of the proposal, the hybrid infill, is reconfiguring the plan of the Mardin House so that it houses contemporary needs; interpreting the space types and surface treatments within the new material; establish congruity with the urban form especially in terms of “sectional patterns”.

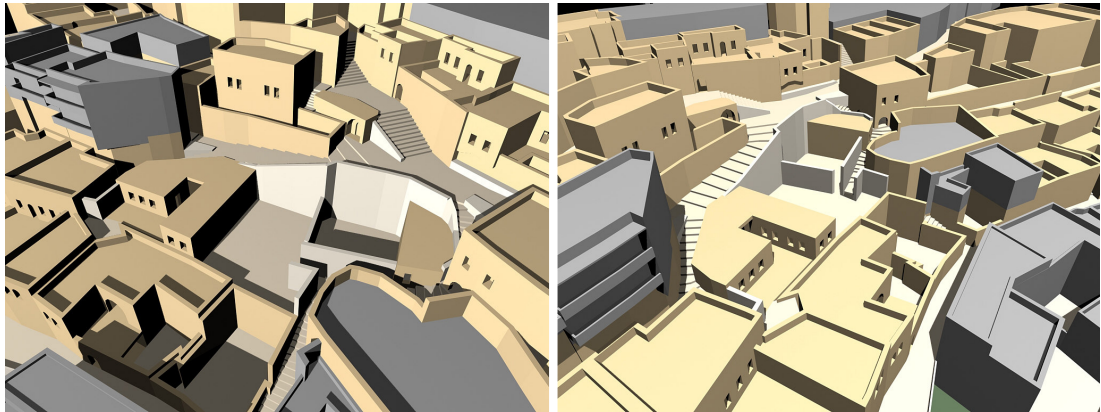
The proposal will be developed within the framework of the discussions on designing contemporary buildings in historical contexts and sustaining urban identity with these new buildings. The architectonic development of the infill will be guided by theories on typology and will be explained within the same framework used to analyze both the traditional and hybrid buildings in the last chapter as “it is clear that a classification so constituted follows the succession of the architect’s working process” (Argan, 1996: 244).

## 5.1 Removal of Late Interventions from the Site

The site of our study has all three examples of urban deterioration. The first one is a hybrid building of masonry and concrete (parcel A). The second one is an incongruous building of reinforced concrete (parcel B) and the last one is a ruin (parcel C). (Fig.5.1) In order to develop the proposal, this study assumes the removal of the incongruous addition in parcel A, the building in parcel B and the reinforced concrete roofing of the ruin in parcel C. The walls between and surrounding the parcels are preserved. (Fig.5.2)



**Fig. 5.1** The three buildings in parcels A, B and C respectively (photographs: Mert Kayasü).

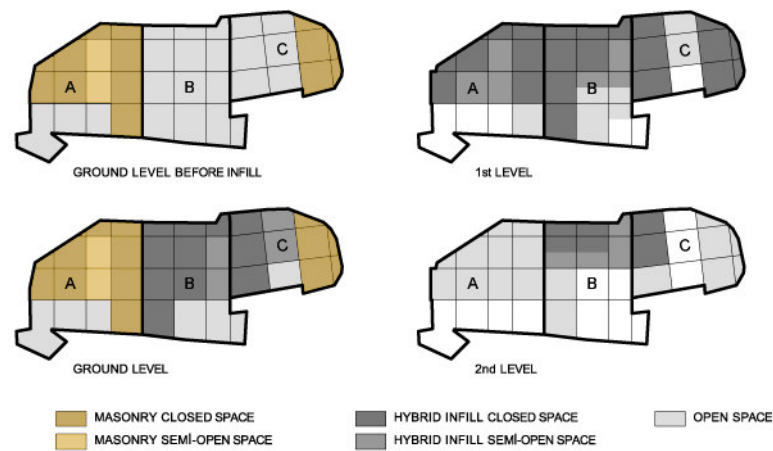


**Fig. 5.2** Site perspectives after removal (Perspectives of the site were generated by Mert Kayasü from the map of Mardin, in CAD format, obtained from Merdinar).

## 5.2 Plan Configuration

### 5.2.1 Determination of Closed, Semi-Open and Open Spaces

With the remaining two masonry structures and the original parcel boundaries, regulation lines of the proposed formal types have been superimposed on the plan. In reference to the historical buildings, the dimensions of the modulation have been determined as 4m by 4m.<sup>26</sup> (Fig. 5.3)



**Fig. 5.3** Development of the plan.

The regulating lines have determined the geometric relation of the architectural types both to the site and also to the south which is the orientation of utmost importance. In each storey effort has been spent on the provision of adequate amount of closed spaces, semi open spaces and open spaces.

To examine the adequacy of the three types of spaces a comparison has been made, in terms of TFAR (Total Floor Area Ratio) and GAR (Ground Area Ratio), between the three buildings of the proposal and three significant houses in

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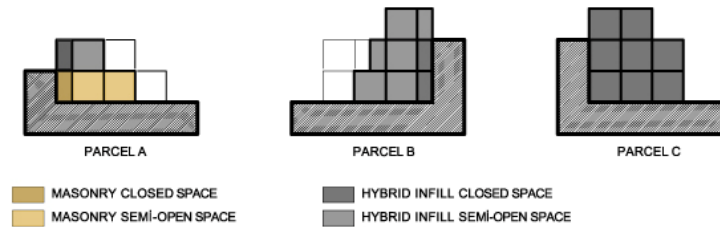
<sup>26</sup> This assumption was done in reference to a participation in a workshop called "Grammar Based Design: Housing Design in Mardin" supervised by Birgül Çolakoğlu in UIA 2005 Istanbul Conference.

Mardin. (Table 5.1) These houses are Erdoba, Gözü, and Mungan.<sup>27</sup> As seen in the table, values of the proposal are more or less in the range of these houses. So the amount and balance of these spaces in each building of the proposal is adequate.

**Table 5.1** Table showing building ratios of three traditional houses and the three buildings of the proposal

	ERDOBA	MUNGAN	GÖZÜ	A	B	C
w/ semi-open spaces						
GAR	0.48	0.63	0.87	0.70	0.75	0.84
TFAR	0.86	1.41	2.54	1.28	1.70	1.39
semi-open spaces only						
GAR	0.11	0.03	0	0.10	0.11	0.11
TFAR	0.34	0.10	0.18	0.30	0.38	0.11

The decision of the number of stories in each parcel was made in order not to prevent the view of the preceding house. Thus, they were determined according to the level difference between the northern and southern side of the parcel (Alioğlu, 2001: 108-109). (Fig. 5.4)



**Fig. 5.4** Maximum storey determination.

<sup>27</sup> The calculation of the building ratios were carried out on the CAD drawings of the houses. The survey drawings of Erdoba House are drawn by Mehmet Ata İletmiş, Fethullah Duyan, Şeyhmus Dinçel; restoration project by Şeyhmus Dinçel. Working drawings processed by Nilay Ünsal for publication. The Mungan House was drawn by Nilay Ünsal with reference to the drawings in Alioğlu's (2000: 132-133) book, completing the missing floors in Alioğlu. The updated drawings of Erdoba & Mungan Houses can be found in Balamir & Uraz (2004).

The Gözü House was measured and drawn by Nilay Ünsal, Ceren Kürüm and Mert Kayasü who concentrated on the drawings of the urban parcels and buildings around the house. All three drawings of the houses are works carried out for the reseach on "Urban Mansions" in Mardin, initiated by Türkan Uraz and Aydan Balamir.

### 5.2.2 Reconfiguration in Plan

The contemporary needs of the occupants have forced the redefinition of spaces in the plan. The reconsideration of functions has been determined with reference to the analysis carried out in the previous chapter. The distribution of the spaces is as follows: (Fig. 5.5)

- The *living unit* is decomposed in terms of function. Instead it serves as a living room, guest room or rooms for children and parents. So it is not a space that embraces primary functions for a nuclear family. It is redefined as a space for individuals in a single nuclear family.
- The living room is a common space where the family gathers in the modern dwelling and the kitchen is mostly related with it. In the proposal, both of the dwellings in parcel A and parcel B have this relation. It is only in parcel C where the living room is in the intermediate floor and the kitchen is in the ground floor but additional space is provided for dining.
- Bathing no longer takes place in rooms. Instead, a bathroom is introduced that is located between closed spaces.
- There are multiple entrances in the dwellings similar to the historical ones. The primary entrance is from the southern side through the courtyard and the secondary one is from the northern side, from the upper street. The multiple entrances provide entrance of family members through alternative ways.
- The connections between stories are provided by staircases in the *courtyards* and *aiwans*. Storage spaces have been provided on the northern side of the parcel and are usually in connection with the kitchen.

In this stage we have only considered the distribution of spaces with reference to the “relative autonomy of architectural order” (Frampton, 1980: 290). The building configuration became clear without considering the functions. After determining the spatial order, we reconfigured the plan and distributed the functions. However, the form of the spaces has not been determined yet.

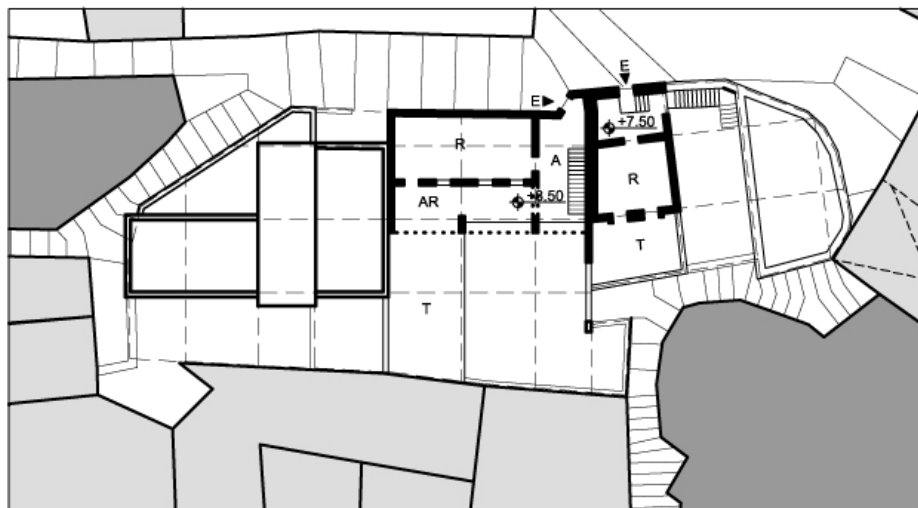
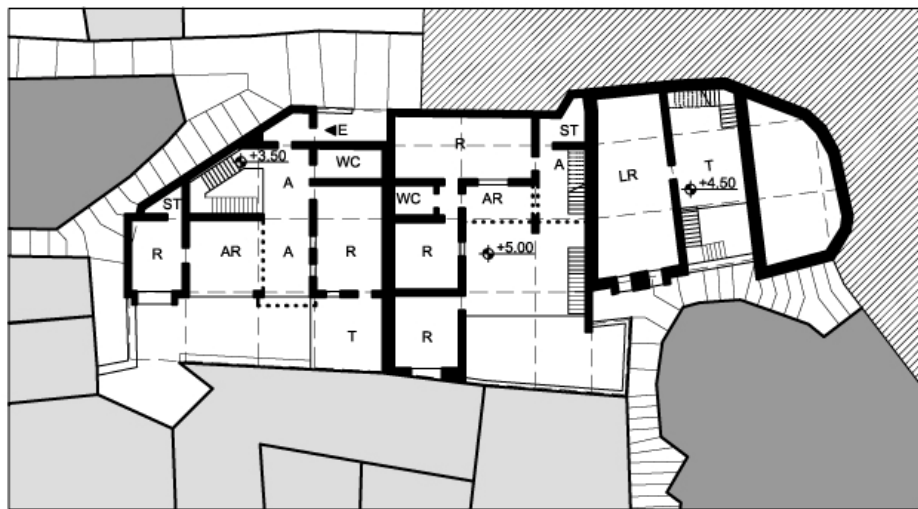
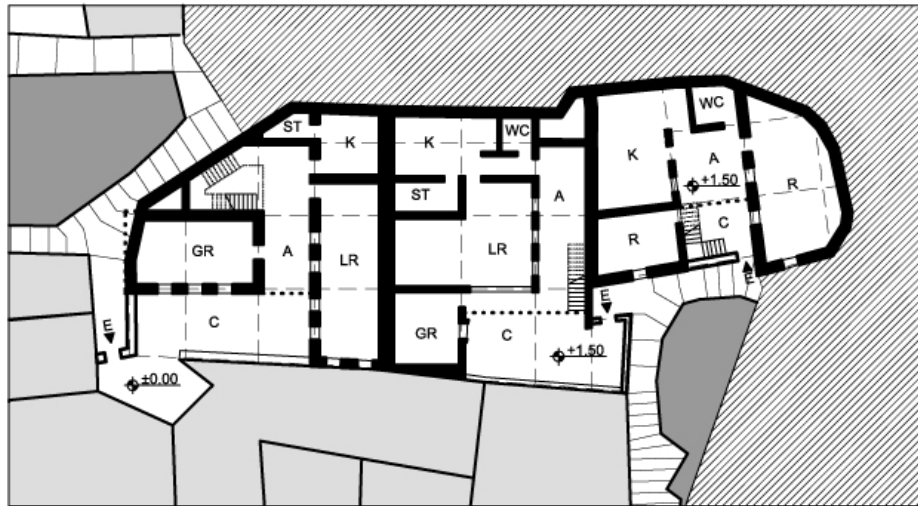


Fig. 5.5 The floor plans of the proposal (CAD Drawing of Map: Merdinar, modified: Mert Kayasü).

The indeterminacy of the form in this stage is related with the definition of the word “type” itself: “The word ‘type’ presents less the image of a thing to copy or imitate” (Quatremère De Quincy, 1998: 618). In our analysis in the previous chapter we studied the features and the possible relations of the space types. If this study aimed to regenerate the urban fabric by “imitation” of historical precedents rather than interpretation, then the correct term would be “model”. So at this first stage we would seek for the architectonics of the building because “all is precise and given in the ‘model’; all is more or less vague in the type”.

### **5.3 Interpretation of Structure**

Typology more often suggests a distinction between the particular and the general. It is a manner of interpretation which is historically, theoretically and associationally determined. Topology in architecture, on the other hand, more exclusively involves measure and/or procedure of transformation of elements from one building to another (Cohen, 1999).

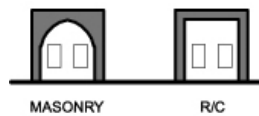
The next issue is interpreting the space types in a contemporary sense. The space types in Mardin are confined with the constraints of masonry construction. Thus architectonic formation starts with the consideration of the material. Today, we have reinforced concrete structures in the fabric that are incongruous to the urban form because they are reproduced according to a totally different type that has evolved with reinforced concrete.

Micha Bandini (1984: 73) states that the word type has been defined in many different ways. So there is no clear definition of the term. However, she adds that “typology seems to thrive on” the ambiguity in its definition. Similarly Argan (1996: 243) claims that the acceptance of type involves creative process thus it cannot “directly affect the design of buildings or their formal quality”. Furthermore he perceives type “as the interior structure of a form or as a principle which contains the possibility of infinite formal variation and further structural modification”. Now we shall explore how these types can be interpreted with the new structural system.



### 5.3.1 Interpretation of Closed Spaces

The spatial characteristics and the volume of closed spaces do not change drastically with the reinforced concrete structure as they are composed of walls and a ceiling. The major difference between the traditional and the reinforced concrete can be within the ceiling. In the former, we necessarily have the vault supporting the roof; in the latter we do not need to have it. Instead the flat slab can function as both the ceiling and the roof. (Fig 5.6)



**Fig. 5.6** The difference between closed spaces of masonry and reinforced concrete construction.

### 5.3.2 Interpretation of Semi Open Spaces

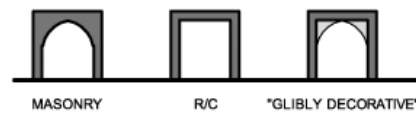
The interpretation of semi open spaces is more interesting than closed spaces because structure is revealed in these types. For example the barrel vault in the *aiwan* is structurally essential and the void it creates actually defines and distinguishes the *aiwan* from the mass of the building.

The inevitable question in the interpretation of such a space, say the *aiwan*, is: To what extent can we refer to the existing masonry *aiwan* in terms of form? In reference to the discussions on type we do not need to refer to it at all. Otherwise the *aiwan* turns out to be a “model” whereas we accept it as a “type” that cannot be imitated. Frampton (1983: 20), in this respect, suggests that architects should avoid themselves from “the ever-present tendency to regress into nostalgic historicism or the glibly decorative”. Thus, in order to begin interpretation, we should regard the spatial aspects of the *aiwan* rather than how it looks like as an end product:

- The *aiwan* in the traditional masonry building is a semi open space that links closed spaces and open spaces.
- It mostly faces the south just as the living units do.

- It is a pleasant place to stay during the day when it is not possible to stay in the terrace or the courtyard.

As seen in these items, there is no description of the form. So the *aiwan*, as a space, is not necessarily incorporated with an arch. The arch in the *aiwan* was structurally essential for the masonry structure but it is not necessary for the interpretation in reinforced concrete structure. (Fig 5.7) Then we start to seek for a possible form that fulfills the functions above and structurally, spatially distinguishable from the rest of the building mass.



**Fig. 5.7** The difference between semi open spaces of masonry and reinforced concrete construction.

Similar to the *aiwan*, the *arcade* is also a distinct space type. The interpretation of the *arcade* requires similar attention with the *aiwan* where the arch can be omitted in order avoid to structural irrelevance.

#### 5.4 Interpretation of Surface Treatments

(...) building industry has now been rationalized to such a degree that it is increasingly difficult to maintain high-quality craft production as a normative standard. At the same time there seems no apparent reason why a project (...) could not have been realized by using a hybrid of craft and rationalized building methods (Frampton, 1982: 293).

In addition to the differences between typologies, the incongruous buildings and traditional buildings differ in terms of surface treatment and color. The transitions between spaces can be expressed with the new material by employing

differences in material and texture regarding Frampton's (1983: 28) sixth point of architecture. Besides the transitions mentioned, the transition from the masonry building to the reinforced concrete addition particularly in the hybrid buildings is a problem that requires consideration. Fig. (5.8)



**Fig. 5.8** The transition from masonry to plaster (photograph: Mert Kayasü).

The second difference to be considered is the color. Stone is an exposed material in construction. Thus the color is determined by the material itself. Exposure of concrete is well known in contemporary architecture however its natural color is not yellow. In order to use the yellow color in exposed concrete Emre Kuzlu, Mehmet Saner and Ertuğul Yurdakul (2004), in their project "Adaptable Use of Concrete: Proposal For Historical Urban Development Areas, Case of Mardin" for the "International Concrete Design Competition for Students", suggest that exposed concrete be aggregated with the yellow calcareous stone. Furthermore, they explore the possibilities of creating various tones of yellow concrete by combining the regional stones. By incorporating various mould techniques, they illustrate the variety of surface textures that yellow concrete can have.

Considering the potentials of such technical developments, the "frames, mouldings, stringcourses, crenellations, decorative carvings, flutes, recessions and revetments-all that give relief characteristics to the surfaces carvings" (Balamir & Uraz, 2003: 591-592) can be interpreted in reinforced concrete structure with projections, recessions and textural differentiations functioning for similar purposes with the traditional ones by employing appropriate formwork.

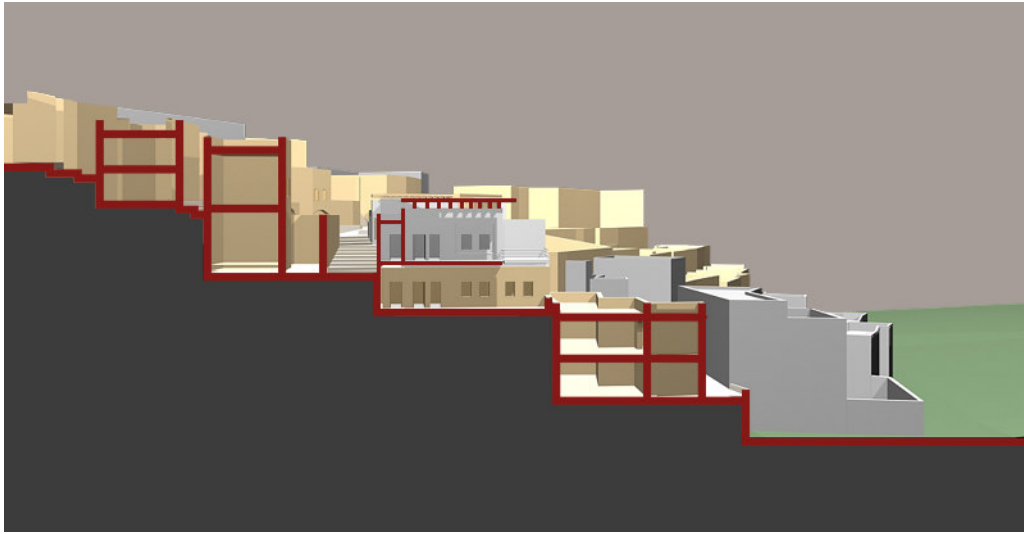
## 5.5 The Resulting Form of Interpretation: The Proposal



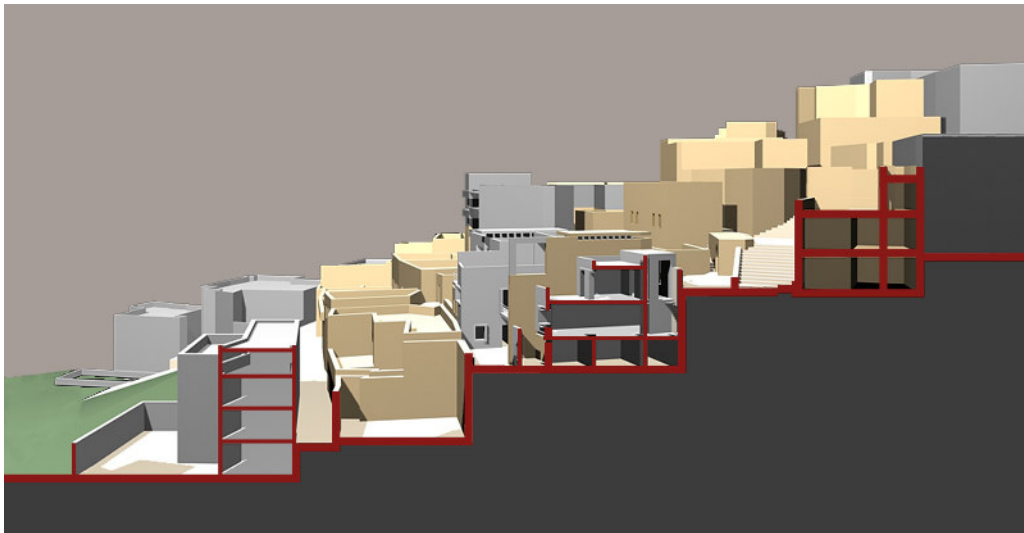
**Fig. 5.9** Top view of the proposal (The top view, sections and perspectives of the site were generated by Mert Kayasü from the map of Mardin, in CAD format, obtained from Merdinar).



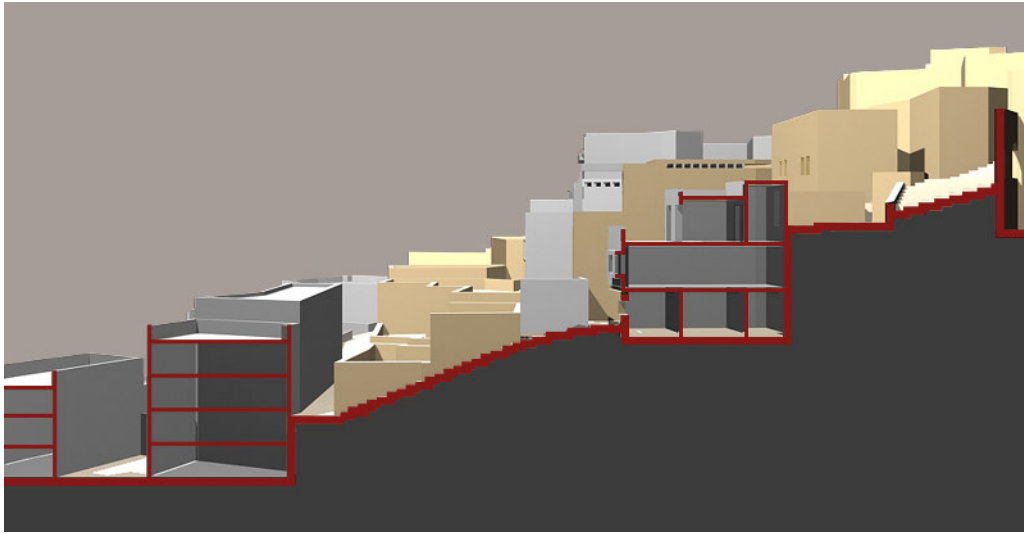
**Fig. 5.10** Section B1.



**Fig. 5.11** Section B2.



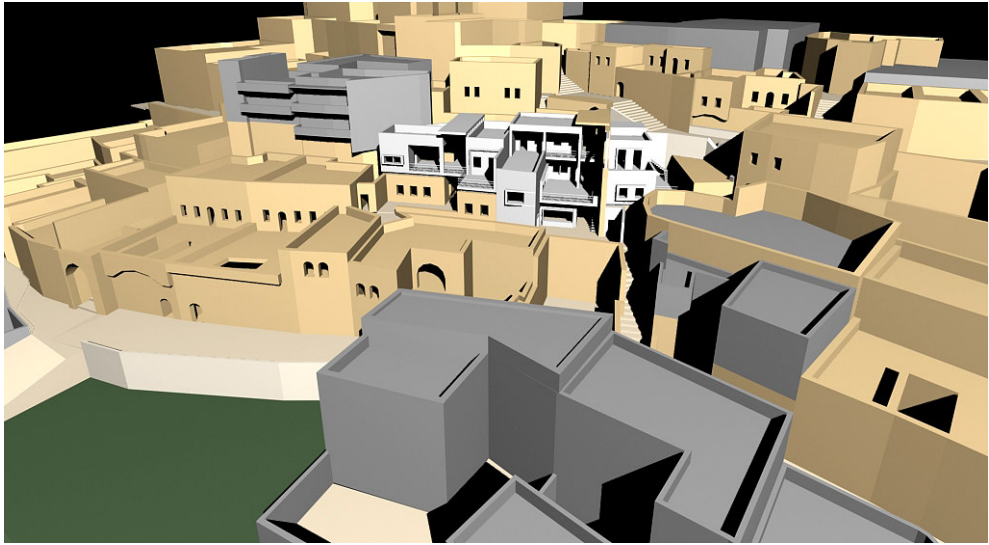
**Fig. 5.12** Section B3.



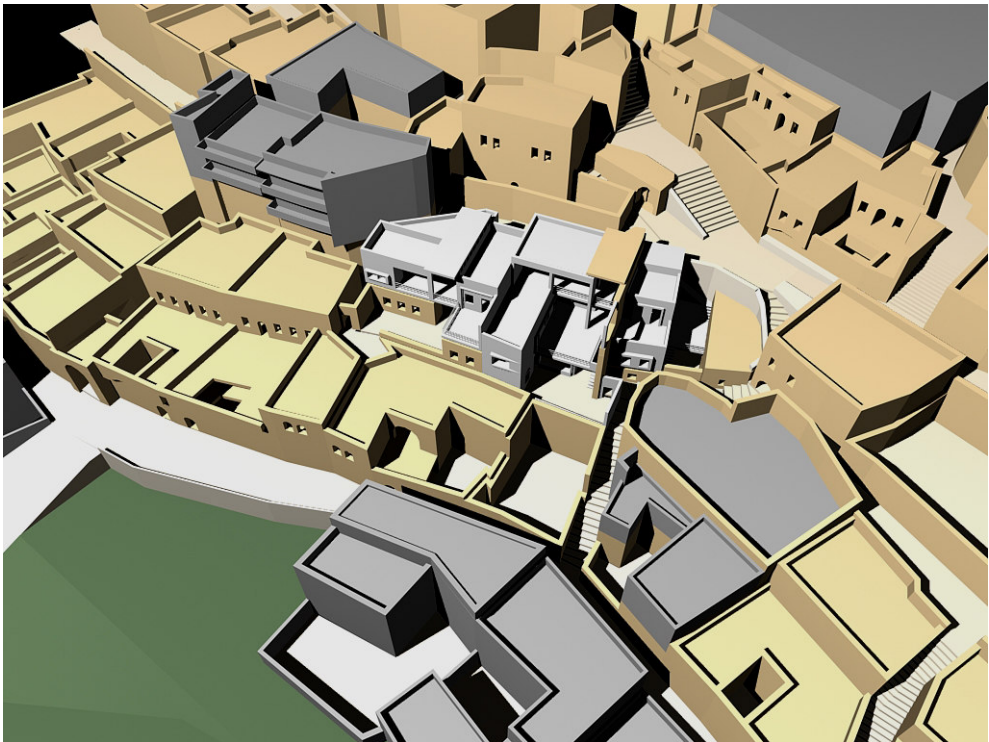
**Fig. 5.13** Section B4.



**Fig. 5.14** Section B5.

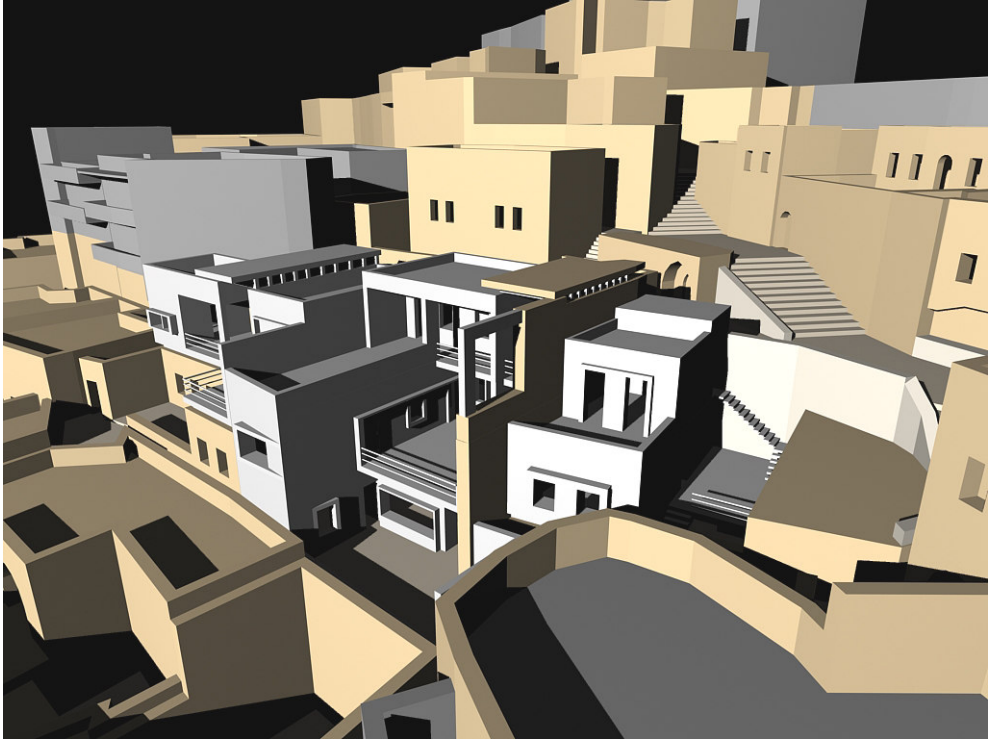


**Fig. 5.15** Site Perspective 1.

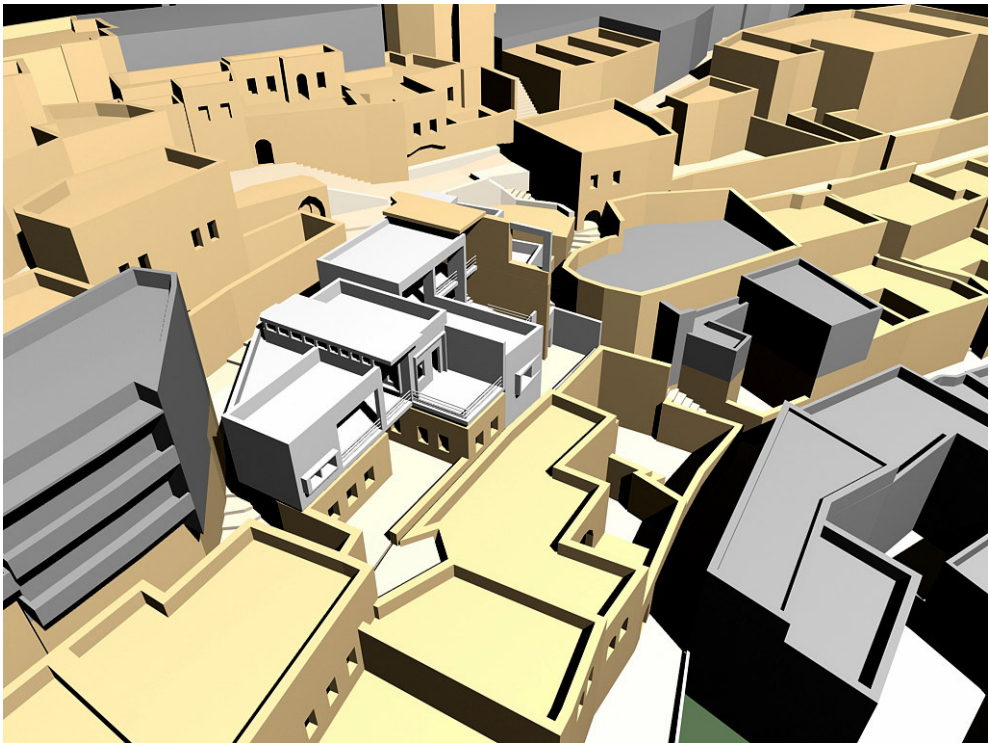


**Fig. 5.16** Site Perspective 2.



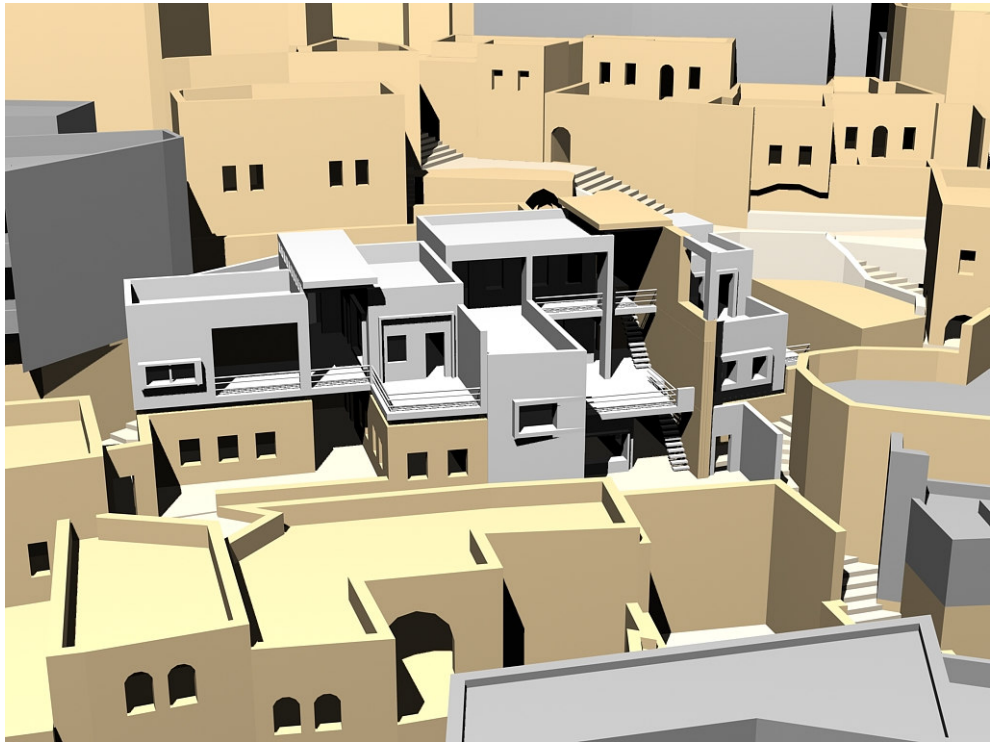


**Fig. 5.17** Site Perspective 3.

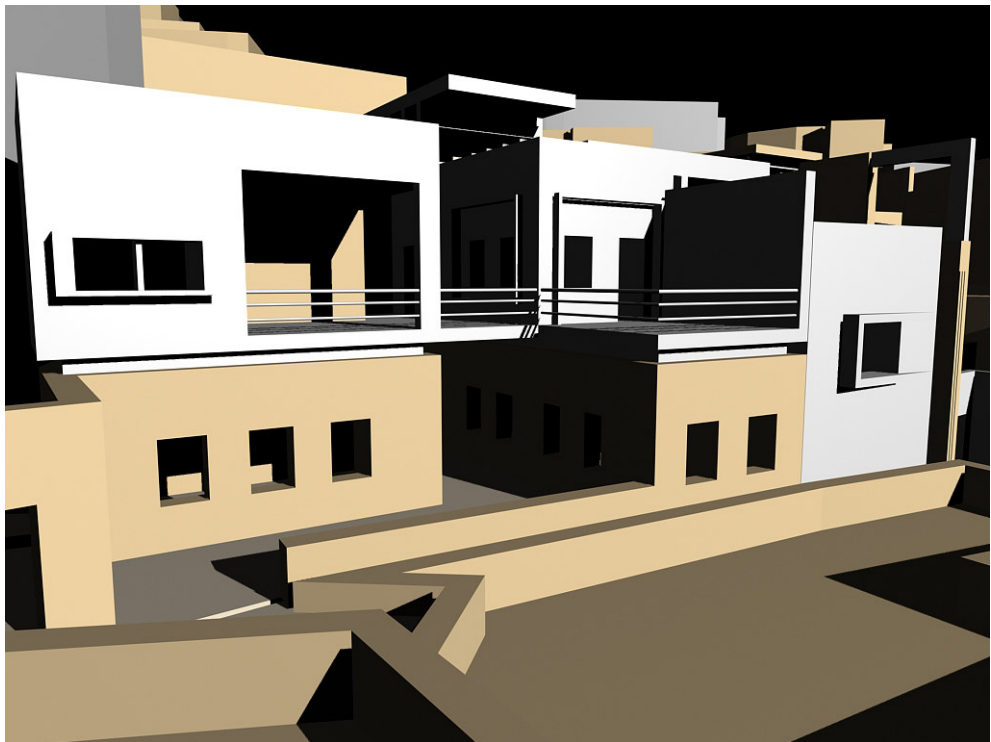


**Fig. 5.18** Site Perspective 4.





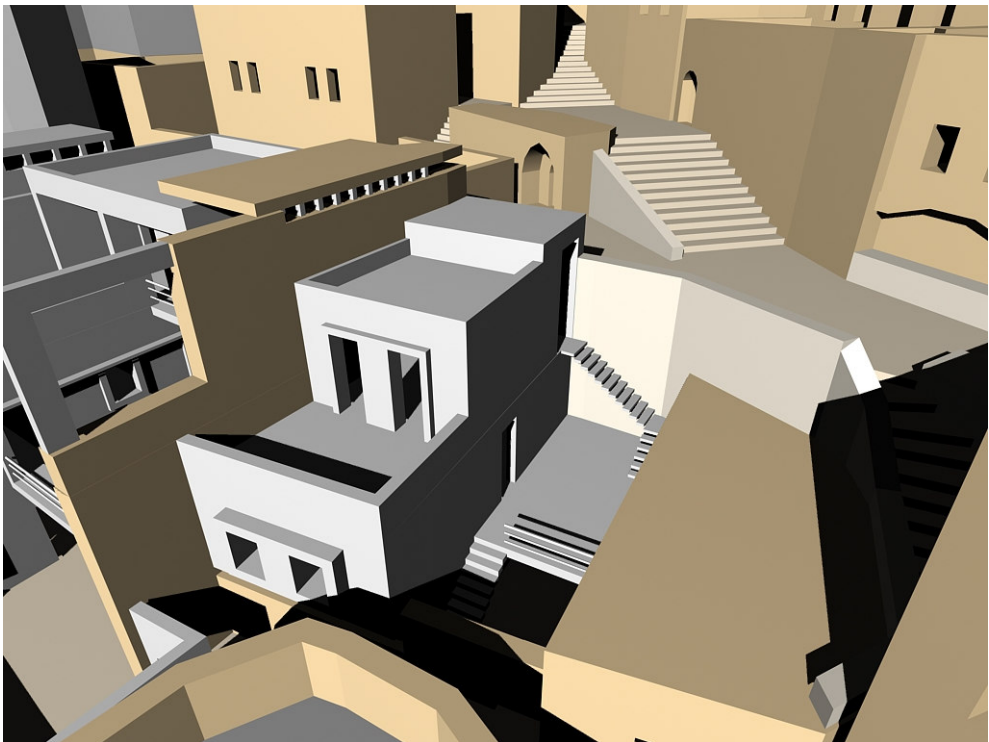
**Fig. 5.19** Site Perspective 5.



**Fig. 5.20** Close-Up View 1.



**Fig. 5.21** Close-Up View 2.



**Fig. 5.22** Close-Up View 3.

## CHAPTER 6

### CONCLUSION

At the very beginning, this study asked several questions. How can we contribute to the regeneration of the urban fabric of Mardin? Does hybrid have any significance for our contribution? What are the theories developed in other contexts to sustain urban form and identity? What is the relevance of debates on old and new? In the context of Mardin, how can these concepts contribute to the study?

To find relevant answers and determine possible approaches to the subject, literature survey was carried out on researches on the urban fabric. Space types and instances of late interventions were analyzed and exemplified with the *Gözü House*. These analyses showed the horizontal and vertical decomposition of the traditional Mardin house and the yielding private units that was inadequate to embrace contemporary needs. These needs were fulfilled either by transformation of existing spaces or by making certain spatial additions. All of these instances reflected the realities of hybridization.

Hybridization, in the present situation, causes urban deterioration in terms of form, color, texture, etc. but it is a fact that cannot be overlooked. So the question became: As a contemporary reality of Mardin, can the hybrid be reshaped so that it is no longer incongruous to the fabric? Regarding this question, we have proposed a reconfiguration in the plan, an interpretation of spatial types and the surface decoration with the new material.

In the proposal, reconfiguration in plan was made in order to fulfill contemporary needs. Interpretation of form was made regarding the potentials of the new material instead of imitating the space types of the traditional construction. With its own potentials, we sought for reutilizing the new material in order to interpret the

types because type, not necessarily is an object defined by its visual aspects (Rossi, 1982: 40).

So this study aimed to regenerate the urban fabric of Mardin by reconsidering the hybrid. The hybrid in Mardin today, is the incongruous “new”. Similarly, the hybrid infill proposed in this study is also “new” in the sense that it brought contemporary interpretations of its precedents. This aspect of the proposal required that the proposal be discussed within the debates on old and new.

Debates on the coexistence of old and new buildings share the common idea that the new building must regard the physical context and present interpretations derived from it. Speaking of infill, Özlem Karakul (2002: 154) states that “new buildings to be built as infill within a fabric should have a sensitivity for continuing” the “evolutionary process of life culture” that is “a complex entity formed by physical and social aspects particular to its context”. The concern for “life culture” in this study is the reason why architectural hybridization in Mardin is analyzed in a broader perspective regarding contemporary living habits and the changes in the structure of families.

Colquhoun (1975: 366) criticizes Rossi’s conception of “type” that it is “no longer vulnerable to technological or social interference, it stands frozen in a surreal timelessness”. This study doesn’t position the architect as a person who “no longer believes in science and progress” as Eisenman (1982: 4-5) criticizes Rossi’s work. Instead, the architect involved in typology is involved in a “creative process” (Argan, 1996: 243). So this study aimed, just as Atilla Yücel sought for the restoration of urban consciousness in Mardin, progression within contemporary examples while sustaining urban form and identity.

The crucial point in developing a hybrid infill in Mardin is the effort to sustain urban form within the realities of the present context. Thus the hybrid infill replaces its own precedents, the present incongruous hybrid. It is not only a contextual approach in the sense that it interprets the formal architectural types. It considers all the aspects of hybridization which, for Hernandez (2002: 77), is an issue of social, cultural and economic changes in a certain place. The consideration of hybridization within this extended definition automatically relates the hybrid infill with the social and economical context in Mardin.

The relevance of progression can be explained in another way. The hybrid, as being a problem of the present, can only be regenerated with the agents of today's architecture. So our proposal becomes a relevant work for the present problem of Mardin, the hybrid.

The architectural language incorporated in the proposal bears international influences but simultaneously encloses space, relates these spaces to other spaces with reference to all its precedents and the resulting form respects urban form which is the crucial point in the regeneration of the fabric.

Finally, we will need to answer the question: Can the hybrid infill become a "type" for cases elsewhere in Mardin? The answer is yes. The methodology developed during the proposal is not case dependant. In fact the selected site for the proposal has all instances of urban deterioration that is the hybrid building, incongruous reinforced concrete building and the historical ruin. This means that all instances have been illustrated that render the methodology of the study as relevant. Architectonic expression is open to other influences during interpretation because the type, in terms of appearance, is still "vague".

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