

RECONSTRUCTION OF GHOST BUILDINGS:  
TAKSIM ARTILLERY BARRACKS

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BERRAK KIRBAŞ

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TAKSIM ARTILLERY BARRACKS**

submitted by **BERRAK KIRBAŞ** in partial fulfillment of the requirements for the degree of **Master of Architecture in Department of Architecture, Middle East Technical University** by,

Prof. Dr. Canan Özgen  
Dean, Graduate School of **Natural and Applied Sciences**

\_\_\_\_\_

Assoc. Prof. Dr. Güven Arif Sargin  
Head of Department, **Architecture**

\_\_\_\_\_

Instructor Dr. M. Haluk Zelef  
Supervisor, **Architecture Dept., METU**

\_\_\_\_\_

**Examining Committee Members:**

Prof. Dr. Zeynep Mennan  
Architecture Dept., METU

\_\_\_\_\_

Instructor Dr. M. Haluk Zelef  
Architecture Dept., METU

\_\_\_\_\_

Assoc. Prof. Dr. Namık Günay Erkal  
Architecture Dept., METU

\_\_\_\_\_

Assoc. Prof. Dr. Elvan Altan Ergut  
Architecture Dept., METU

\_\_\_\_\_

Assoc. Prof. Dr. Neşe Gurallar  
Architecture Dept., Gazi University

\_\_\_\_\_

**Date: 25.06.2014**

**I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.**

Name, Last Name: Berrak, Kırbaş

Signature :

## **ABSTRACT**

### **RE-CONSTRUCTION OF GHOST BUILDINGS: TAKSIM ARTILLERY BARRACKS**

Kırbaş, Berrak

M.Arch., Department of Architecture

Supervisor: Inst. Dr. M. Haluk Zelef

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This thesis is a critical assessment of the re-construction project of Taksim Artillery Barracks in the place of Taksim Gezi Park. In the meantime, it is an attempt to discuss the tendency of re-construction in architecture in relation to the “ghosts” in architectural discourse. In the scope of the thesis, the stimulation behind the resurrections of the “ghost” of the barracks and other “ghost buildings” are examined within three themes; “ghosts” in architectural discourse, “ghost building” as the haunted re-constructions, and the case study: Taksim Artillery Barracks; current controversial “ghost building” project in Turkey. Thus, the “ghosts” in architecture are revealed, while the re-constructions and the replica project of the Barracks are studied within the framework of the “ghost building” concept.

Several “ghost building” examples from Turkey and all around the world are grouped and analyzed into different categories. The researches on diverse cases demonstrate the process of a building to transform into a “ghost building”, and expose the “ghosts” behind their re-constructions. Likewise, Taksim Artillery Barracks is studied in the context of its urban setting along with its “ghosts” which have impact on its

“resurrection” process. Besides, the replica project of the barracks is discussed in comparison to other examples as the conclusion of the study.

**Keywords:** re-construction, ghosts, ghost buildings, Taksim Artillery Barracks

## ÖZ

### **HAYALET BİNARLARIN YENİDEN İNŞA EDİLMESİ: TAKSİM TOPÇU KIŞLASI**

Kırbaş, Berrak

Yüksek Lisans, Mimarlık Bölümü

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Bu tez Taksim Topçu Kışlası'nın Taksim Gezi Park'ına yeniden inşa edilme projesinin eleştirel bir değerlendirmesidir. Aynı zamanda, mimarlıkta yeniden inşa etme eğilimini mimarlık yazınındaki “hayaletlerle” birlikte tartışmayı amaçlamaktadır. Tez kapsamında, kışlanın “hayaletinin” ve diğer “hayalet binaların” yeniden diril(til)mesinin arkasındaki etmenler üç ana başlık altında incelenmiştir; mimarlığın içindeki “hayaletler”, yeniden inşa edilen perili “hayalet bina” örnekleri ve güncel bir “hayalet bina” projesi olan Taksim Topçu Kışlası projesi. Böylece mimarlığın içindeki “hayaletler” ortaya çıkarken, yeniden inşa edilen örnekler ve kışlanın replika projesi “hayalet bina” kavramı çerçevesinde tartışılır.

Dünyadan ve Türkiye'den birçok “hayalet bina” örneği farklı kategoriler altında gruplandırılarak incelenir. Farklı örnekler üzerine yapılan bu incelemeyle, binaların replikalarının yeniden yapılmasının arkasındaki sebepler ve onların birer “hayalet yapıya” dönüşümü ortaya konmuştur. Aynı şekilde, tezin odak noktası olan Taksim Topçu Kışlası yeniden inşa projesi kentsel bağlamında yeniden “diriltirme” sürecine

etki eden hayaletleri ile birlikte incelenir. Çalışmasının sonucu olarak ise, incelenen diğer örneklerle Taksim Topçu Kışlası projesi karşılaştırmalı olarak tartışılır.

**Anahtar Kelimeler:** yeniden inşa etmek, hayaletler, hayalet binalar, Taksim Topçu Kışlası

To My Family

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## TABLE OF CONTENTS

ABSTRACT .....	v
ÖZ.....	vii
ACKNOWLEDGMENTS.....	x
TABLE OF CONTENTS .....	xii
LIST OF TABLES .....	xiv
LIST OF FIGURES.....	xv
CHAPTERS	
1. INTRODUCTION .....	1
1.1 The Aims of the Thesis.....	3
1.2 Research Methods .....	4
1.3 Organization of the Thesis.....	7
2. "GHOSTS" IN ARCHITECTURAL DISCOURSE .....	11
2.1 Architecture as a Body: Emergence of the "Ghosts" .....	11
2.1.1 Ghost as Potential for Future "Yet to Come" .....	11
2.1.2 History .....	26
2.1.3 Mourning and Memory .....	28
2.2 Architecture as a Haunted Discipline .....	29
2.2.1 The Ghosts in Architectural History .....	29
2.2.2 Ghost Buildings as a Part of the Culture of the City .....	36
3. GHOST BUILDINGS .....	43
3.1 Concept and Content of the Term "Ghost Building" .....	43
3.2 Ghost Building Examples in Turkey and All Around the World. ....	45

3.2.1 The Ghosts of Trauma.....	46
3.2.2 The Ghosts of Consumerism.....	57
3.2.2.1 “Use” of the Ghosts .....	58
3.2.2.2 “Re-use” of the Ghosts .....	61
3.2.2.3 “Abuse” of the Ghosts .....	65
3.2.3 The Ghosts of Exposition.....	65
3.2.4 The Ghosts of Politics .....	71
<b>4. AN EVALUATION OF RE-CONSTRUCTION PROJECT OF TAKSIM ARTILLERY BARRACKS.....</b>	<b>91</b>
4.1 History of the Site: From Military District to Republican Square .....	91
4.1.1 Taksim Artillery Barracks and its Surroundings / 1800-1910s.....	91
4.1.2 Events on 31 March and the Changing Functions of Taksim Artillery Barracks / 1910-1930s .....	97
4.1.3 Demolition of Taksim Artillery Barracks and Organization of Gezi Park /1930-1950s .....	103
4.1.4 Taksim Republican Square / 1950-1970s.....	115
4.1.5 International Design Competition for Taksim Square in 1987 .....	119
4.1.6 Taksim Square and Gezi Park before the project / 1970s to 2010 .....	124
4.2 Taksim Pedestrianization Project .....	124
4.2.1 Announcement of the Ghost Building Project .....	129
4.2.2 Counter Arguments on the Re-construction of Taksim Artillery Barracks .....	133
4.2.3 Resistance Movements against Construction.....	143
4.3 Overview of the Case Study.....	148
<b>5. CONCLUSION .....</b>	<b>151</b>
<b>REFERENCES.....</b>	<b>157</b>
<b>APPENDICES</b>	
<b>A: GHOST BUILDING EXAMPLES IN THE THESIS.....</b>	<b>171</b>
<b>B: UNREALIZED PROJECTS FOR TAKSIM SQUARE AND GEZI PARK .</b>	<b>173</b>

## **LIST OF TABLES**

### **TABLES**

Table A-1 Ghost Building Examples in the Thesis

## LIST OF FIGURES

### FIGURES

Figure 2.2.1-1 Villa Rotunda (A), Chiswick House (B) .....	37
Figure 2.2.1-2 Thomas Jefferson, Rotunda and Lawn (northside), University of Virginia Charlottesville, Virginia, 1819–1826.....	37
Figure 2.2.1-3 St Paul’s Cathedral, London/England (A), St Peter’s Basilica, Rome/Italy (B), and Pantheon, Paris/France (C) .....	38
Figure 2.2.1-4 Altes Museum, Berlin/Germany.....	38
Figure 2.2.1-5 Palais Garnier, Paris/France, entrance façade of the building (A), interior of the building (B) .....	39
Figure 2.2.1-6 Hungarian Parliament Building, Perspective from the Danube .....	39
Figure 2.2.2-1 The Images of Taksim Artillery Barracks in the Ghost Buildings Exhibition 2010.....	41
Figure 2.2.2-1 Ghost Structure by Robert Venturi, Pennsylvania/USA .....	44
Figure 3.2.1-1 Warsaw/Poland in 1945.....	47
Figure 3.2.1-2 Part of Old Town and Royal Castle, Warsaw/Poland in 2012 .....	47
Figure 3.2.1-3 Old Town of Warsaw up to bottom; during the War, and after the re-constructions .....	48
Figure 3.2.1-4 The demolished bridge Ponte alla Corraia in 1944 (A), The re-constructed bridge in 1948 (B).....	49
Figure 3.2.1-5 The original Mostar Bridge in 1974 (A), The re-constructed Bridge in 2006 (B) .....	49
Figure 3.2.1-6 Dresden Frauenkirche in 1890 (A), The reconstructed Dresden Frauenkirche in 2012 (B) .....	50
Figure 3.2.1-7 Dresden Silhouette (Canaletto) in 1748, depicted by Bernardo Bellotto .....	51
Figure 3.2.1-8 Dresden inner city after the bombardment in 1945 .....	52

Figure 3.2.1-9 Ruins of Dresden Frauenkirche in 1945 .....	52
Figure 3.2.1-10 Remaining empty area of the Church .....	53
Figure 3.2.1-11 World Trade Center before its destruction (A),.....	56
Figure 3.2.2-1 Disney World, Florida/USA .....	58
Figure 3.2.2-2 An example of Gaikoku Muro.....	59
Figure 3.2.2-3 Venetian Hotel, Las Vegas .....	60
Figure 3.2.2-4 Kremlin Palace, Antalya/Turkey .....	60
Figure 3.2.2-55 Venezia Office Project, İstanbul/Turkey .....	60
Figure 3.2.2-6 Replicas of Statue of Liberty in France (A), Brazil (B), and China (C) .....	61
Figure 3.2.2-7 Replicas of Eiffel Towers in USA: Texas-scale: 1/16 (A), Tennessee- scale: 1/20 (B), Las Vegas-scale: 1/2 (B).....	62
Figure 3.2.2-8 Replicas of Eiffel Tower in Europe: Russia-scale: 1/16 (A), Romania- scale: 1/6 (B), Greece-scale: 1/18 (C) .....	62
Figure 3.2.2-9 Replicas of Eiffel Tower in China: Shenzhen-scale: 1/3 (A), Hangzhou- scale: 1/3 (B) .....	62
Figure 3.2.2-10 Tianducheng, a Paris replica.....	63
Figure 3.2.2-11 Las Vegas City .....	63
Figure 3.2.2-12 London Bridge in London 1870 (A), London Bridge in Lake Havasu, Arizona/USA in 1971 (B) .....	64
Figure 3.2.3-1 Grand Duke Palace of the Lower Castle in Vilnius, after its reconstruction 2010.....	66
Figure 3.2.3-2 Zeus Altar in Pergamon Museum, Berlin/Germany.....	67
Figure 3.2.3-3 The remnants of Zeus Altar in Bergama/İzmir.....	68
Figure 3.2.3-4 Muang Boran, Thailand.....	69
Figure 3.2.3-5 Colonial Williamsburg, Virginia/ USA.....	70
Figure 3.2.4-1 <i>Stadtschloss</i> in the 1900s (A), Humboldt Forum Project (B).....	72
Figure 3.2.4-2 Berlin City in 1733 .....	73
Figure 3.2.4-3 A photo of <i>Stadtschloß</i> in 1912.....	73
Figure 3.2.4-4 The ruins of the Palace towards the end of the World War II around 1945.....	73
Figure 3.2.4-5 Marx-Engels Platz in the place of <i>Stadtschloß</i> in 1951.....	75

Figure 3.2.4-6 Palace of the Republic in 1974.....	75
Figure 3.2.4-7 The Model of Humboldt Forum first prize project in Humboldt Forum Exhibition in Berlin, Germany .....	78
Figure 3.2.4-8 Model of Berlin City, re-constructed <i>Stadtschloß</i> in the middle.....	78
Figure 3.2.4-9 The remnants of <i>Stadtschloß</i> (A, B), Floor Plans of Humboldt Forum (C) .....	79
Figure 3.2.4-10 Braunschweig Palace in the 1900s (A), <i>Schloss Arkaden</i> shopping center in 2008 (B).....	79
Figure 3.2.4-11 SS Soldiers in front of the Braunschweig Palace in 1939.....	80
Figure 3.2.4-12 The Ruins of Braunschweig Palace.....	81
Figure 3.2.4-13 Protest against the demolition the Palace .....	81
Figure 3.2.4-14 <i>Schlosspark</i> in 1973.....	82
Figure 3.2.4-15 A protest against the reconstruction of the Palace .....	82
Figure 3.2.4-16 <i>Schloss Arkaden</i> .....	83
Figure 3.2.4-17 The original Cathedral of Christ Savior (A), The reconstructed building (B) .....	84
Figure 3.2.4-18 The Cathedral of Christ Savior in 1890 .....	85
Figure 3.2.4-19 Le Corbusier, Palace of Soviets Competition Entry (1931) Phase II	85
Figure 3.2.4-20 The Winning Project of the Palace of Soviets Design Competition	86
Figure 3.2.4-21 Cathedral of Our Lady Kazan before its demolition in 1936 (A), Reconstructed Building in 1992 (B).....	87
Figure 3.2.4-22 The Photo of the Monastery in the early 1900s (A), The building after its reconstruction (B).....	87
Figure 3.2.4-23 The Original (A), and the new construction (B) of Iberian Gate .....	88
Figure 3.2.4-24 The Monument of Ayastefenos (San Stefano) .....	89
Figure 3.2.4-25 Karaköy Mosque in the 1950s.....	89
Figure 4.1.1-1 Taksim Artillery Barracks in Kauffer Map, 1807 .....	92
Figure 4.1.1-2 The illustration of Taksim Artillery Barracks in 1811 .....	93
Figure 4.1.1-3 Taksim Artillery Barracks in the 1900s .....	94
Figure 4.1.1-4 Taksim Artillery Barracks and its surroundings in the 1900s .....	95
Figure 4.1.1-5 Taksim Artillery Barracks and its surroundings 1913-1914 .....	96
Figure 4.1.2-1 Taksim Artillery Barracks and its surroundings in 1910-1930s.....	97

Figure 4.1.2-2 Hareket Army in front of Taksim Barracks.....	98
Figure 4.1.2-3 Taksim Artillery Barracks and <i>Talimhane</i> in Pervititch map (1925)	101
Figure 4.1.3-1 Taksim Artillery Barracks before its demolition and the area in between the 1950s and 1980s .....	103
Figure 4.1.3-2 Signs on the façades of Taksim Artillery Barracks (A), parasite buildings in front of the Barracks (B) .....	104
Figure 4.1.3-3 An Apartment Project in place of Taksim Artillery Barracks .....	105
Figure 4.1.3-4 Taksim Artillery Barracks before its demolition in the 1930s .....	107
Figure 4.1.3-5 Taksim in between 1936 and 1937 .....	107
Figure 4.1.3-6 Axonometric drawing of Henri Prost proposal .....	109
Figure 4.1.3-7 Taksim Casino .....	110
Figure 4.1.3-8 İnönü Gezi Park in 1942.....	111
Figure 4.1.3-9 Construction of Gezi Park .....	113
Figure 4.1.3-10 İnönü Gezi Park in its early years.....	113
Figure 4.1.3-11 Park No: 2.....	114
Figure 4.1.4-1 Gezi Park and its surroundings in between 1950s-1970s.....	115
Figure 4.1.4-2 Taksim in the 1950s.....	116
Figure 4.1.4-3 Taksim Square in 1956, construction of AKM behind.....	117
Figure 4.1.4-4 Celebrations in Taksim in 1960s .....	117
Figure 4.1.4-5 The Events of Labor Day, 1977 .....	118
Figure 4.1.5-1 The boundary of the Competition Area.....	120
Figure 4.1.5-2 Model of the first prize project designed by Vedat Dalokay.....	122
Figure 4.1.5-3 Model of the second prize project designed by Behruz Çinici.....	122
Figure 4.1.5-4 Model of the third prize project.....	123
Figure 4.1.6-1 Taksim Square and Gezi Park in between the 1970s and 2010.....	124
Figure 4.1.6-2 Rob Krier's design for Taksim Square in 1993 .....	125
Figure 4.1.6-3 Taksim Gezi Park in 2013, silhouette (A), top view of Gezi Park surrounded by buildings (B).....	126
Figure 4.2 Possible projects around Taksim Square .....	128
Figure 4.2.1-1 Representation of the Re-construction Project in 2011 .....	130
Figure 4.2.2-1 Marked trees in Gezi Park in February, 2012.....	135
Figure 4.2.2-2 Pruned trees in Gezi Park, June 2012 .....	140

Figure 4.2.2-3 Ice Ring in Taksim .....	141
Figure 4.2.2-4 The Foot Bridge before its demolition .....	141
Figure 4.2.2-5 Gezi Park Festival 1 .....	142
Figure 4.2.3-1 First protests against the Construction May 28-30.....	143
Figure 4.2.3-2 Confusions about the Project.....	144
Figure 4.2.3-3 Highlights of Occupy Gezi.....	146
Figure 4.2.3-4 New Taksim Project 04.02.2014 .....	147
Figure B-1 Project for Taksim İnönü Esplanade by Henri Prost in 1939, Sections (A), Site Plan (B) .....	173
Figure B-2 First Prize Project in the International Design Competition for Taksim Square in 1987 (by Vedat Dalokay).....	174
Figure B-3 Second Prize Project in the International Design Competition for Taksim Square in 1987 (by Behruz Çinici).....	175
Figure B-4 Third Prize Project in International Design Competition for Taksim Square in 1987 (by Necati İnceođlu, Mine İnceođlu, Hasan Şener, and A. Cengiz Yıldızıcı) .....	176
Figure B-5 Sketch for Taksim Square in 1993 ( by Rob Krier).....	177
Figure B-6 Design for Taksim Square in 1997 (by Enis Kortan) .....	178



# CHAPTER 1

## INTRODUCTION

*The boundaries which divide Life from Death are at best shadowy and vague. Who shall say where the one ends, and where the other begins.<sup>1</sup>*

This thesis is on a ghost story. And just like any other ghost story, it speaks on the uncanny presences of ghosts at the edge between life and death. Ghost stories constantly remind the possibility of existence after death, and drive us to believe reappearances of ghosts. Accordingly, ghosts surround us in numerous works in literature, cinema and theater. In the modern world, they commonly come out in the novels, movies and in the TV series, similar to their previous appearances in the anecdotes, folktales and legends in the medieval times. They emerge in many cultures from ancient Egypt to the modern world myths; they are accepted as a fact whereas the terminology and beliefs may be different.<sup>2</sup> As there is no scientific explanation about them, and their existence is dubious, this does not prevent them to be spoken overtly in the realm of metaphysics. The enigma of ghosts increases the tendency to think about them speak about them, and write about them, since they can be discussed into any field with any descriptions.

A ghost may be specified as factual or dreamy, devilish or angelic, narrated as dependent on experiences of witnesses or fictitious. Each haunted story discusses the

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<sup>1</sup> Edgar Allan Poe, "The Premature Burial", (USA: The Philadelphia Dollar Newspaper, 1844), Retrieved April 19 2014 from [http://books.eserver.org/fiction/poe/premature\\_burial.html](http://books.eserver.org/fiction/poe/premature_burial.html)

<sup>2</sup> Zachary Graves, "Phantoms of the Past", in *Ghosts: The Complete Guide to the Supernatural*, (Canary Press eBooks Limited, 2011), Retrieved May 13 2014 from <http://books.google.com.tr/books?id=C8ZKCunDWV0C&printsec=frontcover&hl=tr#v=onepage&q&f=false>

ghosts in a distinct way, while this study focuses on the ones which have already completed their embodiment.

Ghostly terms emerge in architectural descriptions such as “ghost town” and “haunted house”, and they generally emphasize a feeling of absence within frightening senses. While “ghost town” describes an abandoned city with its empty environment, “haunted houses” usually refer old and neglected, but sublime houses inhabited by angry shadows of their previous owners. On the contrary, the term of ghost in this study refers uncanny presences in architecture aside from the scary senses.

The main issue that inspires this study is the interrogation of the concept of re-construction in architecture. Rather than the creation of unique designs, re-construction of a replica of a building is a questionable issue in architecture, and so this thesis tries to clarify the reasons behind it with the metaphor of the “ghost(s)”. Throughout history, wars, natural disasters, architectural remnants, demolition by neglect or recreating familiar appearances have led architects and city planners to re-erect bygone buildings. Thus, the idea of re-construction has stayed as a contemporary debate on architecture, but no single universal approach or solution has been yet determined. The decision of a re-construction of a building is surely discussed within the framework of architectural conservation. However, rebuilding of a replica without sufficient physical traces brings out a “mystery” of architecture, such as in the example of re-construction project of Taksim Artillery Barracks in İstanbul/Turkey. Regarding such examples, Derrida’s insights on the ghosts may lead us to see the phenomena of replicas from a different perspective.<sup>3</sup> His philosophy of hauntology stresses the desire of ghosts to re-unite with their bodies, as similar to the demands upon the re-construction of non-existing buildings in architecture. On this association, this study concentrates on a “ghost story” of architecture which deciphers the “ghosts” in architecture and concludes with an inquiry on the idea of re-construction in relation to the “ghosts”.

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<sup>3</sup> The impact of the French philosopher Jacques Derrida’s concepts on architecture inspired me to discuss the idea of re-construction in architecture in relation to his work: Jacques Derrida, *Specters of Marx: The State of the Debt, the Work of Mourning & the New International*, Trans. Peggy Kamuf, (New York: Routledge, 1994)

While this study becomes a ghost story on architecture, dissimilar to general assumption on ghosts, the “ghosts” in architecture just appear once and gain continual visibility. Likewise, Derrida defines architecture as “the last fortress of metaphysics”<sup>4</sup>, due to constant stability of architecture, its ghosts can easily be materialized and never disappear. In this respect, this study is the awareness of the ghosts which can already be seen.

## 1.1 The Aims of the Thesis

Starting point of this thesis comes from a contemporary issue in Turkey: the current Urban Transformation Project of Taksim Republican Square. Although this project is extensive and contentious in different aspects, re-construction of Taksim Artillery Barracks in Gezi Park is the core of attention. This thesis focuses on this re-construction project. As the study unfolds, Taksim Barracks becomes the case study of the idea of re-construction in architectural theory.

This thesis is an evaluation of re-construction of a building as a nostalgic approach in architecture which reawakens the ghosts of the past. As the dictionaries give the explanation: “The spirit of a dead person, especially one believed to appear in bodily likeness to living persons” for the “ghost”,<sup>5</sup> the term initially coined to this reappearance of a vanished structure was the “ghost” of the original barracks. At this point, a re-construction project is interpreted as a resurrection of a “ghost”, whereas the new construction is a “ghost building”. In this respect, “ghost building” concept is developed thus, the replica of Taksim Artillery Barracks, and other re-construction projects are examined within this theoretical framework. Consequently, it is aimed to explicate the reasons behind the idea of resurrection of the “ghost” of Taksim Artillery Barracks and other “ghost buildings” which were rebuilt long time after they had been destroyed.

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<sup>4</sup> Jacques Derrida “Point de Folie: Maintenant l’architecture. In N. Leach (ed) (ed.)”, in *Rethinking Architecture: A Reader in Cultural Theory*, (London: Routledge, 1986), pp. 305-3017.

<sup>5</sup> <http://www.thefreedictionary.com/ghost>

## 1.2 Research Methods

In its scope, this study does not argue for the authenticity and the similarity of re-constructed buildings to the originals, or compare them with their initial constructions. Rather, it discusses the re-construction of a building replica after its complete destruction as similar to a ghost to gain a body. In that sense, this study focuses on three themes; "ghosts" in architectural discourse, "ghosts buildings" as the "dead-alive" re-constructions, and the case study, the current controversial "ghost building" project in Turkey: Taksim Artillery Barracks.

Before starting to write, in order to define the issue more clearly, a general review of the resources are determined with respect to three themes mentioned above. About the "ghosts" which will take places in the debates on architecture, hauntology, the philosophy of Jacques Derrida, is explicated via focusing on his book *Specters of Marx: The State of the Debt, the Work of Mourning and the New International*. Moreover, secondary readings and commentaries of this book, such as: *Ghostly Demarcations a Symposium on Jacques Derrida's Specters of Marx*<sup>6</sup> are studied to elaborate more about hauntology. In addition, related books, articles in academic journals and online platforms with the visions of philosophers, historians, literary critics and Marxist theorists contribute to the study on Derrida's approach. In order to elaborate the "ghost" issue into the architectural discussions, Anthony Vidler's book *Architectural Uncanny* is examined.<sup>7</sup>

Regarding the determination of the "ghost building" concept and content, Ghost Building Exhibition 2010 and its related resources have played an inspirational and fundamental role from the early stages of this study.<sup>8</sup> As it will be discussed in more

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<sup>6</sup> Fredric Jameson, Aijaz Ahmad, Terry Eagleton, Pierre Macherey, Warren Montag, Antonio Negri and Jacques Derrida contributed this symposium. See: *Ghostly Demarcations a Symposium on Jacques Derrida's Specters of Marx* edited by Michael Sprinker, (London & New York: Verso, 2008)

<sup>7</sup> Anthony Vidler, *The Architectural Uncanny, Essays in the Modern Unhomely*, (USA: MIT Press, 1992).

<sup>8</sup> The exhibition was coordinated by the founders of PATTU Architecture: Cem Kozar and Işıl Ünal. See the exhibition book: Cem Kozar, *Ghost Buildings*, (Istanbul: Robinson Crusoe Press: 2011), and the web site: <http://www.hayal-et.org/>

detail in the following parts of the thesis, this exhibition was interpreted as one the pretexts of the decision of the re-construction project of Taksim Artillery Barracks.

About the research on “ghost buildings”, this study briefly highlights the transformations of the buildings and their surroundings. The aim of this analysis is to reveal the “ghosts” behind the decision of re-construction. Therefore, main topics in the research are: functions of the original buildings, empty sites after the demolitions, and the replicas, besides related projects and design competitions instead of rebuilding the replicas. In that sense, in addition to written sources, “ghost buildings” are studied with visual materials; illustrations and photos from different time periods, drawings and photos of the models of unrealized projects. The analysis on the case study is similar to the other “ghost building” examples. Differently, Taksim Artillery Barracks re-construction project is still a controversial issue in Turkey, thus historical archives related to this building are revealed in online platforms, newspapers and journals. Despite its positive side, online sources are full of contradictory statements, and incorrect information. In order to eliminate the subjective information, this study only refers to reliable sources like articles of the scholars in the architectural journals and new in a few reliable online platforms as cross-checking the information with other sources.

Within these resources, I have encountered “subconscious” but continuous usage of ghostly concepts. Especially the terms of “ghost” and “haunted” come out as the emphasis to the unexplained and unsolved debates behind the decisions of the re-construction of replicas. Surely, this study inspires from these terminology, but it also develops its own definition on “ghosts” in relation the architecture and re-constructed replicas. In that sense, it begins with the explanatory parts on the determinations of “ghosts” and “ghost buildings” before the analysis on the architectural cases.

“Ghosts” have been interpreted in architectural debates within several approaches, but this study mainly focuses on hauntology and nostalgia within the framework of ‘architecture as a body’. To begin with, Derrida’s interpretations on the ghosts which have potential for the future are explained briefly. His philosophy of hauntology is discussed as a counter argument to nostalgia. Then, other concepts; history, memory

and mourning, which are relevant to emergence of the ghosts and architectural debates on re-constructions, are re-examined in relation to hauntology and nostalgia. The comprehension of history, memory and mourning in relation to both hauntology and nostalgia helped me to expose the connection between ghosts and architecture. Besides, the interpretations of these concepts in hauntology drive me to interpret architecture beyond the boundaries of time and being, while their impact on architectural design unveils the “ghosts” in architecture. As the study unfolds, architecture is determined as a haunted discipline while its materialist impasse disconnects its relationship with hauntology and mostly connects with nostalgia. At this point, Ghost Buildings Exhibition 2010 is discussed as an example of the usage of the ghostly terminology in relation to the idea of re-construction. Hereby, after establishing the relationship between architecture and the “ghosts”, the idea of re-construction in architecture as the return of a “ghost” is studied in a separate chapter.

When the study shifts its focus to the resurrection of the “ghosts” in architecture, “ghost building” concept and content is generated in order to discuss the rebuilding of Taksim Artillery Barracks and other replicas. The term of “ghost building” is defined in connection with hauntology, and also reference to the exhibition of Ghost Buildings of Istanbul in 2010. The determination is explained further with various cases from Turkey and all around the world, and the examples are analyzed within different categories according to their relationship with hauntology.

Taksim Artillery Barracks is studied after the examination of the various examples of “ghost buildings”. The re-construction project of Taksim Artillery Barracks is the main focus of this thesis, thus it is evaluated under the determination of “ghost building” concept along with its ghosts. As a similar approach to analysis of the other cases, the historical survey of Taksim Artillery Barracks was made including transformations of the building and its surroundings from the nineteenth century to the present, previous functions of the barracks, different design approaches related to the site after its demolition and the projects in the International Design Competition in 1987.<sup>9</sup> From

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<sup>9</sup> About International Design Competition in 1987 See: *Announcement of an invited Urban Design Competition Redesign of Taksim Square*, (Istanbul: The Municipality of Istanbul, 1987).

the Nineteenth century to present, the illustrations and photos, historical maps, the sequential transformations in the site of Taksim Artillery Barracks and its surrounding, and the unrealized projects designed for Taksim Square and Gezi Park hint the ghosts of the re-construction project.

Afterwards, the study concentrates on the re-construction of the replica of Taksim Artillery Barracks and Taksim Pedestrianization project<sup>10</sup> in general. About the project, the main aim is to display the repercussions of the notion of re-construction in the professional and social spheres. Therefore, this part of the study confines distinctive opinions and criticisms of scholars especially city planners and architects about the re-construction project and Taksim Pedestrianization Project in general. The research also continues with the latest resistance movements against the re-construction, and it examines the process of the re-construction project until June 2014. In this manner, the re-construction project of Taksim Artillery Barracks is discussed with the previous “ghosts” in its past, reborn ghosts in the occupy Gezi events, and the possible future “ghosts”. Besides, as a conclusion, Taksim Artillery Barracks project is discussed in comparison to other “ghost building” examples.

### **1.3 Organization of the Thesis**

This thesis consists of five chapters. After the introduction part, the second chapter (“Ghosts” in Architectural Discourse) exposes the “ghosts” in architectural discourse within the framework of the analogy of human body with architecture. After the informative parts on the respective issues of Derrida’s ghosts, the concepts of history, mourning and memory, architecture is determined as a haunted discipline and the ghosts in architecture are discussed with various examples in architectural history. Then, the examination of Ghost Buildings Exhibition 2010 is used as a transition to the discussion of “ghosts” in architectural debates with respect to the idea of re-construction.

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<sup>10</sup> About Taksim Pedestrianization Project See: <http://www.ibbtube.com/2955-taksim-meydani-duzenleme-animasyonu.html>

The third chapter (Ghost Buildings) focuses on the return of the ghosts in architecture under the determination of the “ghost building” term. Ghost buildings are analyzed into four categories as their relationships with hauntology. The first examples in *The Ghosts of Trauma*, is related to the mourning, and the unhealed traumas of society. *The Ghosts of Consumerism* and *The Ghosts of Exposition* parts are both related with memory but in a different way. *The Ghosts of Exposition* includes additive re-constructions to the sites along with the ghosts of the context. On the other hand, *The Ghosts of Consumerism* demonstrates that a ghost may appear freely and independently their context. The last and the most important part *The Ghosts of Politics* indicates the political intentions on the re-constructions.

The section, *The Ghosts of Trauma*, analyses the re-construction of buildings after their traumatic destructions in wars and disasters. Thus, this section first focuses on Warsaw/Poland which is the most significant example of the cities in Europe re-constructed after the Second World War. Moreover, Ponte alla Carraia in Florence/Italy, and The Mostar Bridge in Mostar/Bosnia and Herzegovina are the other important re-constructions which were rebuilt soon after their demolitions during the Wars. The re-construction of Dresden Frauenkirche in Dresden/Germany is a unique example, since it was rebuilt about sixty years after its demolition in the Second World War. Besides, the re-construction of Noto Cathedral Sicily/Italy eleven years after its collapse in the fire is studied as similar to Dresden Frauenkirche.

The examples in *The Ghosts of Consumerism* do not include historical analysis, because the buildings have no relationship with the site before their constructions, and their re-constructions mostly related with financial benefits. This part of the study includes three subcategories as “use”, “re-use” and “abuse” of the ghosts. “Use” of the ghosts indicates themed environments as in the examples of Disney World, Florida /USA and Gaikoku Muras in Japan. Moreover, hotels in the form of historical and popular buildings like: Kremlin Palace, Antalya/Turkey, Venetian Hotel in Las Vegas/USA, Venezian Office İstanbul/Turkey are the other examples in this part, since they also express “use” of the ghosts of consumerism for financial benefits. “Re-use” of the ghosts points out reproduction of popular structures as such replicas of Eiffel Tower and The Statue of Liberty in different places. London Bridge at Havasu,

Arizona/USA is an example which indicates re-use of a bridge which was sold and transported to another country. Furthermore, the case of Paşalimanı, Üsküdar/İstanbul is an example of “abuse” of the ghosts while the main purpose of this re-construction is the legalization of the buildings with the help of the ghosts.

*The Ghosts of Exposition* concentrates on the re-construction of historic buildings which re-building indicates informative and educated purposes. The cases of Muang Boran, Thailand and Colonial Williamsburg, Virginia/USA indicate rebuilt buildings in open-air museums. Besides, Grand Duke Palace of the Lower Castle in Vilnius/Lithuania and Zeus Altar in Berlin Pergamon Museum Berlin/Germany are the other examples discussed in this category. In addition, the re-construction project of Beylik Han İnegöl, Bursa/Turkey is also examined as an example of the ghosts of exposition in Turkey which is in the process.

The examples in *The Ghosts of Politics* basically focus on two types of reconstructions. Firstly, it the re-constructions after the reunification of Germany is discussed with the examples of *Stadtschloss*, Berlin/Germany and *Braunschweiger Residenzschloss*, Brunswick/Germany. Moreover, the re-constructions after the collapse of the Soviet Union: The Cathedral of Christ Savior, Moscow/Russia, Cathedral of Our Lady Kazan, Red Square, Moscow/Russia, The monastery in Kiev/Ukraine and Iberian Gate and The Chapel, Moscow/Russia are considered as the resurrected ghosts of politics. In Turkey, the re-construction projects of The Monument of Ayastefanos (San Stefano) and Karaköy Mosque are currently debated ghost buildings examples related to the ghosts of politics, similar to the re-construction project of Taksim Artillery Barracks.

After displaying several ghost building examples, the fourth chapter (An Evaluation of Reconstruction Project of Taksim Artillery Barracks) concentrates on the main case of the thesis: the re-construction project of the Taksim Artillery Barracks. The chapter starts with the historical analysis of the building site and its surroundings since nineteenth century and continues chronologically. The urban projects and architectural competitions related to the site, and then the re-construction project are examined.

The fifth chapter is the conclusion of this study. It summarizes the whole study and concludes with the differences and similarities of the re-construction of Taksim Artillery Barracks project in comparison to all the aforementioned examples.

## CHAPTER 2

### ”GHOSTS” IN ARCHITECTURAL DISCOURSE

#### 2.1 Architecture as a Body: Emergence of the “Ghosts”

*[F]irst we observed that the building is a form of a body.<sup>11</sup>*

Anthony Vidler emphasizes that architecture has always been discussed with the analogy of the human body and in bodily terms since Vitruvius, and continues by stating that the body analogy reveals a more complex relationship to previous “embodiments” from Renaissance to the outbreak of modernism.<sup>12</sup> According to him our understanding of architecture evolves over time similar to the evolution of our bodies, thus the debates on architecture with body analogy always changes.<sup>13</sup> He also states that a body may be interpreted in numerous different approaches; while it may be perceived as a building, it may refer to a “state” of the body, besides the environment may also be considered as the body itself.<sup>14</sup> In that sense, architecture as a “body” has always been a complex broad discussion material in architecture which may lead us to evaluate architecture from various different perspectives. At this point, as aforementioned before, this thesis is a ghost story on architecture, and it chooses to speak on after the “death” of the body.

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<sup>11</sup> Leon Battista Alberti, *On the Art of Building, Prologue and Book 1*, pp. 31, Retrieved July 16, from [http://marywoodarchtheory.files.wordpress.com/2013/10/on-the-art-of-building\\_alberti.pdf](http://marywoodarchtheory.files.wordpress.com/2013/10/on-the-art-of-building_alberti.pdf)

<sup>12</sup> Vidler, “Architecture Dismembered”, in *The Architectural Uncanny, Essays in the Modern Unhomely*, pp. 69-74

<sup>13</sup> *Ibid.*

<sup>14</sup> *Ibid.*

Architectural discussions have been surrounded with ghostly terms, while ghosts may be used as in the descriptions of absence and ignorance on specific buildings or the parts of the city. On the other hand, ghosts also imply emergence of “uncanny” presences after “death” in architecture. In the *Architectural Uncanny*, Vidler describes the “dismembered” body of architecture in “post-modern” period in relation to the terminology of Sigmund Freud’s *Uncanny*, as the “return of the repressed”.<sup>15</sup> He explains the “uncanny” of architecture in relation to the physical qualities of space as haunted houses, and he declares as follows:

The house provided an especially favored locus for uncanny disturbances: its apparent domesticity, its residue of family history and nostalgia, its role as the last and most intimate shelter of private comfort sharpened by contrast the terror of invasion by alien spirits.<sup>16</sup>

In other words, through the unusual feeling existing inside the haunted houses, Vidler refers to “*unheimlich*”<sup>17</sup> presences of the concealed history in modernism, and their return in “post-modern” period. According to him, architectural uncanny is “ambiguous, combining aspects of its fictional history, its psychological analysis, and its cultural manifestations”.<sup>18</sup>

Another important discussion that can be referred in this respect is that by architectural theorist Reinhold Martin in *Utopia’s ghosts*, where Martin defines the “post-modern” period as a “discursive formation” of modernism instead of a new style.<sup>19</sup> Thus, in his book he reveals the ghosts of Utopia, and criticizes “post-modernism” and returns to

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<sup>15</sup> Vidler, “Architecture Dismembered”, *The Architectural Uncanny, Essays in the Modern Unhomely*, pp. 69-74

<sup>16</sup> *Ibid.*

<sup>17</sup> *Unheimlich* is a German word used by Sigmund Freud. It is usually translated as uncanny, but as Anthony Vidler pointed out, the word also means unfamiliar, uncomfortable and unhomely.

<sup>18</sup> Vidler, “Introduction”, in *The Architectural Uncanny*, pp. 11.

<sup>19</sup> Reinhold Martin, “Architecture: Utopia’s Ghost”, in *Utopia’s Ghost: Architecture and Postmodernism, Again*, (USA: University of Minnesota, 2010), pp. 147-181

the architectural history with the determination of “uncanny aperiodicity”.<sup>20</sup> Hereby, the metaphor of ghost can be utilized to see the beyond of any idea and phenomenon, but especially to inquire on the return? to the history in architecture. There has always been one more ghost story on architecture to tell, yet the important point is that ghostly discussions on architecture are always based on the same idea, that architecture is a human body.

While the return to architectural history exposes the “ghosts” of history, memory and mourning. Derrida draws an unusual perspective on the ghosts within his philosophy of hauntology. In his works, Derrida talks about ghosts as in his philosophy the body was dismembered and seemed ambiguous. His perspective on the “haunted” can be discussed for architecture, but Derrida never specifically talks about the haunted houses or any forms of architecture. Architect Mark Wigley states that Jacques Derrida never speaks on haunted houses, but still his philosophy is related with the haunted houses.<sup>21</sup> As he declares:

Haunting is always the haunting of a house. And it is not just that some houses are haunted. A house is only a house inasmuch as it is haunted. The sense of haunting that can be traced in so many of Derrida's texts, from the very first one on, cannot be separated from the sense of architecture they sustain, the architecture of the edifice as a tomb, and, specifically the house as tomb. Indeed, it can be argued that this subterranean argument about haunted houses, like the haunting it describes, structures the spaces of all the texts of Derrida within which its traces can be found.<sup>22</sup>

In other words, at the core of hauntology, the philosophy is tacitly related with “haunted houses”; space and architecture. Thus his philosophy became another tool for this study to interrogate “ghosts” in architecture; the ghosts of past caused by

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<sup>20</sup> *Ibid.*

<sup>21</sup> Mark Wigley, “Doing the Twist”, in *The Architecture of Deconstruction: Derrida's Haunt*, (London: The MIT Press, 1995), pp. 162-174

<sup>22</sup> *Ibid*, pp. 163

history, memory and mourning but also the ghosts of Derrida which, as will be explained, are the ghosts of future.

In this framework, this chapter explicates the “ghosts” in architectural discourse. It starts with the informative parts on hauntology and Derrida’s definitions of ghosts within the title of ghost as potential for a future “yet to come”. In this way, before taking the discussions into architectural debates, it displays different perspectives on the metaphor of ghost. Apparently, ghosts are generally associated with past and nostalgia, and at this point hauntology is discussed as a different approach against nostalgia. Nostalgia is interpreted as an attempt to retrieve back the ghosts of past, whereas hauntology is discussed as a broader perspective on the ghosts which is related with future apart from the nostalgic quests and strict relation with the past. The following sections explain more about Derrida’s ghosts and his philosophy, and continues with other relevant issues; history, memory and mourning. Then, architecture is discussed as a haunted discipline along with the various forms of ghosts which may or not be interpreted within architecture. Ghost Buildings Exhibition, the last part of the chapter, is an important example and shows the interpretation of the metaphor of ghosts in the culture of the city.

### **2.1.1 Ghost as Potential for Future “Yet to Come”**

This section of the thesis examines Derrida’s determinations on ghosts by mainly focusing on his book *Specters of Marx: The State of the Debt, the Work of Mourning and the New International* where he exposes his philosophy as hauntology. Derrida himself highlights three themes of his book: “politics”, “Karl Marx” and “philosophy”.<sup>23</sup> In the book, he criticizes both anti-Marxism and Francis Fukuyama, and responses Fukuyama’s book *The End of History and the Last Man*<sup>24</sup>. Moreover,

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<sup>23</sup> Derrida, *Ghostly Demarcations a Symposium on Jacques Derrida's Specters of Marx*, pp. 213-270.

<sup>24</sup> At that time in the 1990s, the Soviet Union collapsed, cold war ended, and capitalism defined the rules of world of economy. In this atmosphere, Francis Fukuyama wrote his book *The End of History and the Last Man* in 1992. According to him, history is not just a “routine flow of events”, history is an “evolutionary process”, thus he declared liberal democracy and free market capitalism as a final achievement of each government. Then, in 1993 Derrida’s book *The Specters of Marx* was published

he exposes his hauntology approach through specters of Karl Marx.<sup>25</sup> In addition, he elaborates more about his philosophy of hauntology including the meaning of the ghosts and their timeless demands to return. Clearly, *The Specters of Marx* is a political writing with its Marxist tune, but this study concentrates on its philosophy theme, and explicates Derrida's ghosts and hauntology independently from the other two themes.

Regarding to the explanation of hauntology and the ghosts, firstly the philosophy is discussed through its relationship with ontology as similar to Derrida himself argued in *The Specters of Marx*. The conflicts and similarities between hauntology and ontology provide us to comprehend the hauntologic approach, and reveal his approach on the ghosts.

Derrida evolves ontology into hauntology. Literary critic Murray states that Derrida declared his philosophy with discussing ontology and ghosts, and transforming it into hauntology.<sup>26</sup> He also highlights that the first attempt of Derrida was to re-claim specters of communism as an objection to the end of history, but he also turned his attention to *Hamlet*<sup>27</sup> and *The Communist Manifesto*<sup>28,29</sup> According to him, Derrida

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against Fukuyama's arguments. See: Francis Fukuyama, "Booknotes interview with Fukuyama on The End of History and the Last Man", (February 9, 1992).

<sup>25</sup> Derrida exposes a new philosophy with deconstruction of the death by rejecting the "end of history" that Fukuyama declared. Besides, together with the criticisms of Karl Marx, Derrida expresses hauntology as a different interpretation of ontology.

<sup>26</sup> Alex Murray, "Theory Essay: Hauntology", Retrieved May 1, 2014, from: [https://www.academia.edu/255777/Hauntology\\_Or\\_Capitalism\\_is\\_Dead\\_Lets\\_Eat\\_its\\_Corpse\\_](https://www.academia.edu/255777/Hauntology_Or_Capitalism_is_Dead_Lets_Eat_its_Corpse_)

<sup>27</sup> About *Hamlet*: While Derrida discusses ghosts he chooses *Hamlet* among any play. He stresses the entrances of ghosts with quotations from *Hamlet* again and again. In the play, Hamlet sees the ghost of his father, the King, and he claims that he is the spirit of the king. Besides, in the following parts of the play the ghosts of the king re-appears repeatedly. Regarding to the difference of *Hamlet* from other ghosts in any play F.W. Moorman explains that the ghosts of the King in *Hamlet* is different from other ghost stories, in that play the ghost was more "human", he does not appear just a second during a dream, or he isn't seen by his murderer, his apparition and voice is clear and existence is certain. See more: F.W. Moorman, "Shakespeare Ghosts", *The Modern Language Review* Vol. 1, No. 3, (Published by: Modern Humanities Research Association, April 1906), pp. 192-201.

<sup>28</sup> About *The Communist Manifesto*: In *Specters of Marx* Derrida quotes from *The Communist Manifesto* and reminds us the famous sentence of Marx: "A Specter is haunting Europe-the specter of communism", and he discusses Marx's explanation about ghosts through "living reality" and his philosophy of ontology, to see more: Karl Marx, *The Communist Manifesto*, (1848), and for Derrida's critics: Jacques Derrida, *Spectres of Marx*. Trans. Peggy Kamuf, (New York: Routledge, 1994), pp. 158.

<sup>29</sup> Murray, op cit.

used the term hauntology, near-homonym to ontology in French, as a “frankensteining” of haunt and ontology, in between presence and absence by defining the “ontological ambiguity.”<sup>30</sup> Derrida explains this relationship between ontology and hauntology as follows:

This logic of haunting would not be merely larger and more powerful than an ontology or a think-ing of being (of the "to be," assuming that it is a matter of Being in the "to be or not to be," but nothing is less certain). It would harbor within itself, but like circumscribed places or particular effects, eschatology and teleology themselves. It would comprehend them, but incomprehensibly.<sup>31</sup>

Derrida emphasizes here that ontology is embedded inside of hauntology. He criticizes ontology, yet does not eliminate it. Warren Montag explains more about the connection between ontology and hauntology as follows:

To speak of specters, the lexicon of ontology is insufficient. Ontology speaks only of what is present or what is absent; it cannot conceive of what is neither. Thus it is replaced by a 'hauntology' adequate to the task of interrogating the spirit, that which is neither living nor dead. The linear time of birth, life and death, of the beginning and the end, has no place in the hauntic, which latter alone allows us to speak of what persists beyond the end, beyond death, of what was never alive enough to die, never present enough to become absent.<sup>32</sup>

Apparently, ontology involves being and existence, and defines absence and presence in the regular flow of time. But on the contrary, a ghost, neither present nor absent, is related with non-being rather than being and existence. Therefore, ontology is “insufficient”, and Derrida transforms it on the basis of hauntology in order to explain “spectrality”. At this juncture, Derrida separates hauntology from ontology on the bases of two crucial points. He claims that similar to ontology, the essence of

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<sup>30</sup> *Ibid.*

<sup>31</sup> Derrida, *Specters of Marx*, pp. 10.

<sup>32</sup> Warren Montag, “Spirits Armed and Unarmed: Derrida's *Specters of Marx*”, in *Ghostly Demarcations a Symposium on Jacques Derrida's Specters of Marx*, pp. 68-83. Jacques Derrida also expresses his agreement to Montag's “perceptive essay” and emphasizes his satisfaction about his sentence: “To speak of specters, the lexicon of ontology is insufficient” See: Jacques Derrida, “Marx & Sons”, in *Ghostly Demarcations a Symposium on Jacques Derrida's Specters of Marx*, pp. 244.

hauntology is related with being and time, yet being turns into “beyond being” and time becomes “out of joint”.<sup>33</sup>

Different interpretations of being distinguishes hauntology from ontology, and also another fundamental difference between them lies in the conception of time in hauntology. Historian Berber Bevernage claims that from medieval ages to present, time and temporality have always been discussed with ontological determinations, and “timelessness” and “eternity” have been explained with time sequence as such before and afterwards.<sup>34</sup> On the contrary, in *Specters of Marx*, Derrida responds “the end” that Fukuyama declared, and refuses it through hauntology with “disjointed” time. Bevernage claims that through hauntology Derrida deconstructs the “metaphysical time and presence” and explains ghosts as “out of joint”.<sup>35</sup> In this regard, *The Specters of Marx* is started with Hamlet’s famous words:

Time is out of joint<sup>36</sup>

In his book, Derrida repeats this famous sentence of Hamlet over and over again, and emphasizes the disjunction of time in his philosophy. Ernesto Laclau explains that “out of joint” does not refer an end or a new start, it indicates the possibility that a ghost can appear any time.<sup>37</sup>

In short, hauntology concept arises as a refusal of the “end” declaring that even death is not the end.<sup>38</sup> Therefore, Derrida deconstructs the death itself, and brings the ghosts into focus. He finds necessary to speak about them, since the concept hauntology is hidden inside of his interpretation of the ghosts.

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<sup>33</sup> Derrida, *Specters of Marx*, pp. 28.

<sup>34</sup> Berber Bevernage, “Time, Presence, and Historical Injustice”, in *History and Theory*, Vol. 47, No. 2, (USA: Wiley for Wesleyan University, May 2008), pp. 149-167

<sup>35</sup> *Ibid.*

<sup>36</sup> William Shakespeare, *Hamlet Act 1*, scene 5, 186–190

<sup>37</sup> Ernesto Laclau, “The time is out of joint”, in *Diacritics*, Vol. 25, No. 2, Summer 1995, (USA: Johns Hopkins University Press, 1995), pp. 85-96.

<sup>38</sup> About the “end”, See also: Stuart Sim, *Derrida and the End of History*, (USA: Totem Books), 1999.

Rather than injection fear or strong sense of past, Derrida's definition of ghost represents destruction of the boundaries between life and dead. In this respect, Murray claims that in hauntology ghosts are not "actual" ghosts, and the term is used as a metaphor to refer any "possibility".<sup>39</sup>

Derrida claims that only ghosts can teach us how to live, since they have experience of life and death at the same time.<sup>40</sup> According to Derrida, a ghost, without any limits, stays in the borders of life and death, and he writes as follows:

To live, by definition, is not something one learns. Not from oneself, it is not learned from life, taught by life. Only from the other and by death. In any case from the other at the edge of life. At the internal border or the external border, it is a heterodidactics between life and death.<sup>41</sup>

Montag interprets the in-between situation of ghosts that the specter "never alive enough to die, never present enough to become absent."<sup>42</sup> Derrida also emphasizes here that the limitlessness of ghosts directs us to think beyond the knowledge and imagine further any limits.

Moreover, Derrida declares more about ghosts as defining the differences between ghosts and spirits. Derrida indicates as follows:

As soon as one no longer distinguishes spirit from specter, the former assumes a body, it incarnates itself, as spirit, in the specter. Or rather, as Marx himself spells out, and we will get to this, the specter is a paradoxical incorporation, the becoming-body, a certain phenomenal and carnal form of the spirit. It becomes, rather, some "thing" that remains difficult to name: neither soul nor body, and both one and the other.<sup>43</sup>

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<sup>39</sup> Murray, op cit.

<sup>40</sup> Derrida, *Specters of Marx*, Exordium xvii.

<sup>41</sup> *Ibid.*

<sup>42</sup> Montag, op cit, pp. 71.

<sup>43</sup> Derrida, *Specters of Marx*, pp. 5.

Derrida sees crucial to pursue the distinction in the definition of ghosts and spirits. He discusses that as a spirit reaches its appearance, it becomes a ghost in fact a “thing” which is neither a spirit nor a body.<sup>44</sup> At this juncture, Montag explains that a spirit is existent before its appearance, yet it never reveals himself until gaining ability to haunt.<sup>45</sup> Moreover, he also indicates that unlike sprits Derrida defines ghosts through the return of a body, yet an “abstract body”.<sup>46</sup> In Derrida’s words: “For there to be ghost, there must be a return to the body, but to a body that is more abstract than ever.”<sup>47</sup> Montag interprets that according to Derrida a sprit can only be seen when it gains a “material form” through visibility and materialized form.<sup>48</sup>

Instead of simplifying appearance of ghosts visible or invisible, Derrida expresses ghosts through visibility of invisibility. He determines that the ghost is invisible, but when it reappears, it reaches visibility, since it does not have any body or flesh, it becomes invisible between reappearances.<sup>49</sup> Similarly, Ernesto Laclau summarizes that the invisible spirits produces their own visibility, and the essence of specter stays in between body and spirit, visibility and invisibility.<sup>50</sup> Derrida says more about the visibility of the specters:

The specter, as its name indicates, is the frequency of a certain visibility. But the visibility of the invisible. And visibility, by its essence, is not seen, which is why it remains epekeinaesousias<sup>51</sup>, beyond the phenomenon or beyond being. The specter is also, among other things, what one imagines, what one thinks one sees

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<sup>44</sup> *Ibid.*

<sup>45</sup> Montag, op cit, pp. 66-83

<sup>46</sup> *Ibid.*

<sup>47</sup> Derrida, *Specters of Marx*, pp. 157.

<sup>48</sup> Montag, op cit, pp. 66-83

<sup>49</sup> *Ibid*, pp. 125.

<sup>50</sup> Laclau, op cit.

<sup>51</sup> *epekeinaesousias* means beyond substance

and which one projects-on an imaginary screen where there is nothing to see.<sup>52</sup>

As described by Derrida, when a spirit of the dead reaches his body, it gains visibility and return in the form of a ghost. Ghosts, in an abstract body forms, are invisible between their comings and goings, and never lose their desire to return back.

In addition to specifications about the ghosts above, in *Specters of Marx*, Derrida asks the time of ghosts as follows:

What is the time and what is the history of a specter? Is there a present of the specter? Are its comings and goings ordered according to the linear succession of a before and an after, between a present-past, a present-present, and a present-future, between a 'real time' and a 'deferred time'.<sup>53</sup>

And, he answers his questions:

If there is something like spectrality, there are reasons to doubt this reassuring order of presents and, especially, the border between the present, the actual or present reality of the present, and everything that can be opposed to absence, non-presence, non-effectively, inactuality, virtuality, or even the simulacrum in general, and so forth. There is first of all the doubtful contemporaneity of the present to itself. Before knowing whether one can differentiate between the specter of the past and the specter of the future, of the past present and the future present, one must perhaps ask oneself whether the spectrality effect does not consist in undoing this opposition, or even this dialectic, between actual, effective presence and its other.<sup>54</sup>

This question and its answer clarify that "spectrality" does not follow the rules of "reality of presence". According to Derrida, a ghost cannot be categorized, controlled or limited, therefore there is no definition of ghosts such as specter of past or specter of future. And if a ghost cannot be labelled with a specified time range, "spectrality" cannot be considered with any border of time as present, past or future. His ghosts do

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<sup>52</sup> *Ibid*, pp. 125

<sup>53</sup> Derrida, *Specters of Marx*, pp. 48.

<sup>54</sup> *Ibid*, pp. 42.

not belong to the past, and they may try to return any time. In that sense, Derrida defines the ghosts as “yet to come”.

[A] specter is always a *revenant*. One cannot control its comings and goings because it begins by coming back.<sup>55</sup>

When Derrida talks about ghosts, he certainly describes them through their re-appearances. Hauntology is originated with the uncontrolled returns of the ghosts. In this regard, Macherey denotes hauntologic approach as “a science of what returns”.<sup>56</sup> At this juncture, the returns of the ghosts do not obey any time order. According to Derrida a ghost may travel in between times, and can appear any time. He also states that there is no definition of ghosts such as specter of past or specter of future, and if a ghost cannot be labelled with a specified time range, “specterality” cannot be considered with any border of time as present, past or future.<sup>57</sup> Bevernage declares that “a spectral moment” does not fit synchronization of time, and he writes as follows: “A spectral asymmetry interrupts here all “specularity”. It de-synchronizes, it recalls us to anachrony.”<sup>58</sup> On this sense, Ernesto Laclau summarizes that anachronism is crucial to hauntology, and “spectrality” “desynchnizes”<sup>59</sup> the time, the specter is nor in present neither in absent, but it is still existent in past, present and the future all at the same time, and as Derrida’s words put: “[I]t begins by coming back”.<sup>60</sup> And when the ghost comes back, time becomes “out of joint”.

Through their re-appearances, ghosts interrupt chronological order of time. The returning of a ghost is always uncanny and mysterious, this creates a chaos in time. Colin Davis underlines that ghosts continue to come back again and again, since they

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<sup>55</sup> Derrida, *Specters of Marx*, pp. 11.

<sup>56</sup> Pierre Macherey, “Marx Dematerialized, or the Spirit of Derrida”, in *Ghostly Demarcations a Symposium on Jacques Derrida's Specters of Marx*, pp. 17-26.

<sup>57</sup> Derrida, *Specters of Marx*, pp. 42.

<sup>58</sup> *Ibid*, pp. 6.

<sup>59</sup> “desynchnize” refers that ghost is apart from regular chronologic, synchronic time period.

<sup>60</sup> Ernesto Laclau, *op cit*.

keep a “secret”.<sup>61</sup> Ghosts have something to tell, yet what they tell is not as important as their desire to speak with us, thus this desire keeps ghosts to come back again and again. Colin Davis defines Derrida’s ghost as a “deconstructive figure hovering life and death, presence and absence, and making established certainties vacillate”, and also he claims that Derrida suggests to hear them observing them, because their uncanny presence have always kept a secret, something else than we have already known.<sup>62</sup> He also says that this secret of ghosts are not to be solved, this secret itself makes ghosts special, secret is from the past or the “possibilities of future” drives ghosts to “boundaries of language and thought”.<sup>63</sup>

The tendency of the return of the ghost and their ability to disjoint the time are constituted the core of the hauntology. At this juncture, when the ghosts return, they always return as plural, and in his book, Derrida explains ghosts with their multiplicity. According to him even a single ghost is plural and will proliferate rapidly, thus multiplicity is essential for ghosts, since a ghost can be a ghost of other ghosts.<sup>64</sup> Derrida asks himself this plurality of ghosts from the title of his book to his philosophy and answers:

The specters of Marx. Why this plural? Would there be more than one of them? Plus d'un [More than one/No more one]: this can mean a crowd, if not masses, the horde, or society, or else some population of ghosts with or without a people, some community with or without a leader-but also the less than one of pure and simple dispersion. Without any possible gathering together. Then, if the specter is always animated by a spirit, one wonders who would dare to speak of a spirit of Marx, or more serious still, of a spirit of Marxism.<sup>65</sup>

As Derrida stated in these lines, after the death of Marx, it cannot be claimed that Marx has got only one specter, so only one spirit. Macherey also points out that Marx had

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<sup>61</sup> Colin Davis, “Hauntology, Specters and Phantoms”, in *French Studies*, Vol. LIX, No. 3, July 2005, pp. 373–379.

<sup>62</sup> *Ibid.*

<sup>63</sup> *Ibid.*

<sup>64</sup> Derrida, *Specters of Marx*, pp. 193.

<sup>65</sup> *Ibid.*

already been haunted by other ghosts, thus he cannot return back alone.<sup>66</sup> The multiplicity of ghosts is crucial, since they points out the interaction between ghosts. Ghosts in common definition usually explains re-appearance of a person who died in the past. However, through their multiplicity Derrida's ghosts represent the ghosts of broad and complex issues like the ghosts of Marxism which is a combination of several ghosts.

Ghosts, in plural, haunt us, but also they are affected with each other. According to Derrida when a ghost unites with a body, it turns into something else, it loses its originality, and in fact it becomes into a "ghost of a ghost".<sup>67</sup> In that sense, ghosts multiply rapidly as a result of interaction between the ghosts. Even if a ghost manages to return, it do not reach its original form. This does only create more ghosts.

In addition to all, Derrida associates ghosts with the question of whither, and he interrogates them through the sense of future. "Whither ghosts?" Derrida asks this question again and again. According to him it does not matter where they come from, the most important thing is where they are going. In his book he writes:

Why does it whisper to US to follow a ghost? Where? Whither?  
What does it mean to follow a ghost? And what if this came down  
to being followed by it always persecuted perhaps by the very chase  
we are leading? Here again what seems to be out front, the future,  
comes back in advance: from the past, from the back.<sup>68</sup>

This lines indicate that Derrida injects the sense of future into regular descriptions of ghosts. He talks about the re-appearances of ghost, but here, it is also important that how they come. Montag summarizes through *whither?* question; we can be prepared for what will happen next.<sup>69</sup>

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<sup>66</sup> Macherey, op cit.

<sup>67</sup> Derrida, *Specters of Marx*, pp. 158.

<sup>68</sup> *Ibid*, pp. 10.

<sup>69</sup> Montag, op cit.

Along with the *whither* question Derrida persistently reminds us that his concern about ghost is the ghost itself. He explains the characteristics of ghost and their influence on our lives. He embraces the death and teaches us how to live together with the ghosts. According to him, hauntology concentrates on ghosts and their endless desire to return, and trying to resurrect them is not included in its scope. On the other hand, the reminiscent essence of ghosts drive us to ask other questions that why the ghosts come and where they come from. At this juncture, the misinterpretation of the ghosts causes misunderstanding of hauntology as a nostalgic approach to retrieve the ghosts of the past. The association of the metaphor of ghost as only with the past is the reason of this misapprehension. The discussion between Antonio Negri and Jacques Derrida enlightens the difference between nostalgia and hauntology with Derrida's own responses.

An Italian Marxist sociologist and political philosopher Antonio Negri interprets *Specters of Marx* as a nostalgic book which mourns after the fall of Communism.<sup>70</sup> He declares that Derrida is “a prisoner of the ontology he critiques” and his ghosts and Marx's ghosts are the same.<sup>71</sup> Through his perspective, he also asks these questions below:

Why does deconstruction accompany the efficacy of this critical move with a regressive pause (the immersion in the 'work of mourning')? Why does deconstruction want an aura of nostalgia which renders the ontological consistency of the new spectral dimension elusive and frankly ungraspable?<sup>72</sup>

Negri asks these questions, because he interprets hauntology as equal to nostalgia and conflicted with Derrida's philosophy of deconstruction. Negri underlines that time is disjointed in hauntology, yet it is always jointed in deconstruction.<sup>73</sup> He adds that hauntology is not dissimilar from ontology, and not compatible with the idea of

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<sup>70</sup>Antonio Negri, “Specter's Smile”, in *Ghostly Demarcations a Symposium on Jacques Derrida's Specters of Marx*, pp. 5-17.

<sup>71</sup>*Ibid.*

<sup>72</sup>*Ibid*, pp. 8.

<sup>73</sup>*Ibid*, pp. 5-17.

deconstruction.<sup>74</sup> Shortly, Negri sees hauntology as the repetition of Karl Marx's ontology, and interprets the ghosts of Marx another nostalgic attempt to bring the communism back. In that sense, he changes the title *Specters of Marx* to *Specters of Capital* in his essay.

Derrida responds that statements of Negri as follows:

First of all, I believe, and have often emphatically stated, that deconstruction, which is affirmative right down to this conception of the messianic without messianism, is anything but a negative movement of nostalgia and melancholy (this is so clearly what I think, and I have said it so often, that I will perhaps not be required to do so again).<sup>75</sup>

Simply, Derrida disagrees with Negri's arguments and states here that no philosophy can be found without nostalgia, melancholy and work or mourning, yet this does not make a movement completely nostalgic. Derrida also continues:

I do not myself mourn, and feel no nostalgia at all, truly none at all, for what has just vanished from the face of the earth after having usurped the figure of communism. But that does not prevent me from analyzing the paradoxical symptoms of a geopolitical mourning, or trying to articulate them with a new logic of the relations between the unconscious and politics.<sup>76</sup>

Clearly, Derrida's book as it is understood from its name *Specters of Marx: the State of the Debt, the Work of Mourning and the New International* includes melancholy, nostalgia and mourning, yet hauntology does not include any nostalgic quests. Nostalgia and hauntology are entirely different approaches; in fact hauntology is a resistance to nostalgia. Here, in order to explain more about the philosophy, it is aimed to focus three important issues: **history, mourning and memory**. The proper understandings of these concepts help us to avoid confusions with nostalgia, and evaluate any discipline with hauntology.

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<sup>74</sup>*Ibid.*

<sup>75</sup> Derrida, *Ghostly Demarcations a Symposium on Jacques Derrida's Specters of Marx*, pp. 259

<sup>76</sup> *Ibid.*

### 2.1.2 History

In *Specters of Marx*, Derrida emphasizes the historical attitude of hauntology. Through its unique perspective on history, hauntology embraces the death and teaches us how to live together with the ghosts, since death is not the “end”. Michelle Ballif states that according to Derrida, history is “burying the dead as ontologizing remains” and it finalizes the death by showing “past is past”.<sup>77</sup> She continues that despite Derrida’s definition of history as a “closure”, all bodies do not remain buried as it is proven in hauntology.<sup>78</sup> Expressly, Derrida accepts that hauntology is historical, but he refuses the end of history by declaring that even dying is not the last stage of existence.

Meanwhile hauntology encourages us to live with the ghost, nostalgia comes out as a denial to the death and attempts to resurrect the ghosts. In his book, Svetlana Boym defines nostalgia as “a sentiment of loss and displacement, but it is also a romance with one’s own fantasy”, and she also states:

At first glance nostalgia is a longing for a place, but actually it is a yearning for a different time- the time of childhood, the slower rhythms of our dreams. In a broader sense, nostalgia is rebellion against the modern idea of time, the time of history and progress. The nostalgic desires to obliterate history and turn it into private or collective mythology, to revisit time like a space, refusing to surrender to the irreversibility of time that the plagues human condition.<sup>79</sup>

These lines clarify that nostalgia is a “rebellion” against the time and death. It stays in the chronological process of time, yet it tries to bring back the non-existent one into the present. Besides, even though historicism and the sense of history are dominant in hauntology, this does not include repetition like nostalgia suggested.

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<sup>77</sup> Michelle Ballif, “Hauntology: History, Historiography, Violence”, in *Print of Engaging Theory Conference*, (October 2008).

<sup>78</sup> *Ibid.*

<sup>79</sup> Svetlana Boym, “Berlin, The Virtual Capital”, in *The Future of Nostalgia*, (New York: Basic Books, 2001), pp. 173-218.

“Haunting is historical, to be sure,” Derrida says, “but it is not *dated*, it is never docilely given a date in the chain of presents, day after day, according to the instituted order of a calendar” also continues:

What exactly is the difference from one century to the next? Is it the difference between a past world—for which the specter represented a coming threat—and a present world, today, where the specter would represent a threat that some would like to believe is past and whose return it would be necessary again, once again in the future, to conjure away?<sup>80</sup>

As indicated above, historicism in the concept of hauntology is not dependent on the past, and it is not limited by any time order. On this sense, historicism in hauntology concept is similar to Karl Popper’s approach in his book *Poverty of Historicism*. Popper underlines that historicism is related with future as well as it related with past, as he states: “every version of historicism expresses the feeling of being swept in the future by irresistible forces”.<sup>81</sup> Popper refuses the evaluation of historicism only with the previous experiments in the framework of the methods of science. He states that although our mistakes are related to our experiences, the history always in the process of change, and he emphasizes: “the evolution of life on earth, or of human society, is a unique historical process”.<sup>82</sup> In other words, future may occur independent from the ghosts of past. As it was mentioned before, Derrida always highlights the disjunction of time, therefore history and its ghosts belong to present, past and future at the same time. He refuses the chronological limitations of time, and only the ghosts can stay in between borders. In this respect, historicism evolves into hauntology through ghosts. But unlike nostalgia, historicism in hauntology indicates that history never captured by the ghosts of past, as it never ends.

In brief, despite any confusion, hauntology interprets history without allowing nostalgia. Hauntology concentrates on occasional re-appearances of ghosts, and trying

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<sup>80</sup> Derrida, *Specters of Marx*, pp.48.

<sup>81</sup> Karl Raimund Popper, “The Anti-Naturalistic Doctrines of Historicism”, in *Poverty of Historicism*, (New York: Routledge, 1957), pp. 9.

<sup>82</sup> *Ibid.*

to resurrect them is not included in its scope. Unlike nostalgia, historical relations are not the reasons of ghosts to appear at first, since time is already “out of joint”. At this point, the question is what the reasons of ghost to try to come back again and again are. And the answer gives two main subjects **mourning and memory**. History haunts us through with our memories, and under the effect of mourning, a ghost may reach a “body”.

### 2.1.3 Mourning and Memory

Memories are the reasons of the ghosts to exist in the first place, because they survive after the death and haunt us while mourning is trying to ontologize the ghosts. According to Derrida:

[L]ife is survival. To survive means to continue to live, but also to live after death. In regard to translation, Walter Benjamin underlines the distinction between afterlife, on the one hand, to survive death, as a book can survive the death of an author, or a child the death of parents, and, on the other hand, living on, to continue to live....<sup>83</sup>

As focusing on maintaining our lives, Derrida shows complete acceptance about death, and he teaches us how to mourn in order to control our memories. Philosopher Eduardo Cadava examines mourning in his article as referring to Derrida and claims that mourning is crucial, because “there would be no work, no friendship, no love, no time without mourning” and Derrida attempts to teach us how to mourn and speak, live and survive after death even if it starts before the death.<sup>84</sup> In addition, he depicts that according to Derrida being fully prepared for death is not possible, because it leaves an impact that the world has come to an end, and only memory lives after the death as a survival.<sup>85</sup> About memory as cited by Tammy Clewell, Sigmund Freud argues that in the mourning stage after the death, memory fills the physical loss through

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<sup>83</sup> Jacques Derrida, "Je suis en guerre contremoi-mome with Jean Birnbaum", in *Le Monde*, Translated by Eduardo Cadava, August 19, 2004, Retrieved May 1, 2014 from: <http://www.lemonde.fr>.

<sup>84</sup> Eduardo Cadava, “Re JD: Remembering Jacques Derrida: Derrida's Futures”, in *Grey Room*, No. 20, (Cambridge: MIT Press, Summer 2005), pp. 74-79

<sup>85</sup> *Ibid.*

“imaginary presence”, thus heals the destruction of the death and helps us to survive.<sup>86</sup> In short, memories causes the first appearances of ghosts, then the re-appearances of ghosts keep alive our memories, and prevent us to feel absence. Thus, Derrida recalls the existence of the ghosts in order to manage the mourning.

If the ghosts are underestimated, the feeling of absence causes uncontrollable mourning. Dominic LaCapra who has several books about trauma and psychoanalysis states that past always leaves a trail in the form of a revenant, and never completely lost, however the loss may be confused with absence.<sup>87</sup> He continues that when the loss is understood like absence, this trauma calls revenants into existence and desires a recovery with an alternative of the lost object.<sup>88</sup> Apparently, the ignorance to the ghosts causes confusion with loss and absence.

The proper understanding of hauntology aims to control mourning in any discipline. Ghosts appear freely in history, memory plays an important role to ghosts to appearance in fact memories are hauntings. And, mourning is the one that brings back ghosts to present. At this point, how to deal with mourning help us to continue our lives. Hauntology comes out to teach us how to mourn and learn to live after the death. It stands against nostalgia, since it chooses to live with the ghosts rather than retrieving them back. In this respect, hauntology may be interpreted in any discipline without any confusion. However, when it comes to architecture, on some points hauntology and architecture cannot be discussed together.

## **2.2 Architecture as a Haunted Discipline**

This part of the chapter clarifies architecture as a haunted discipline. But first, it starts with the interpretations of hauntology in different disciplines. Then, by expressing the

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<sup>86</sup> Tammy Clewell, “Mourning beyond Melancholia: Freud’s Psychoanalysis of Loss,” in *Journal of the American Psychoanalytic Association*, Vol. 52, No. 1 (2004), pp. 43–67.

<sup>87</sup> Dominic LaCapra, “Trauma, Absence, Loss”, in *Critical Inquiry*, Vol. 25, No. 4, (Chicago: University of Chicago Press, Summer, 1999), pp. 696-727

<sup>88</sup> *Ibid.*

difference of architecture, it discusses the relationship between architecture with hauntology.

Since we are all haunted, hauntology takes a place in the center of several debates. Philosophy, science and art never vanish completely, and eventually they return in the form of ghosts, and haunt us. Even though it may be possible to encounter with the ghosts everywhere and all the time, this brief analysis of the interpretations of hauntology has limited it into two significant fields: **music and cinema**.

Hauntology develops into music by two senses. First of all, the ghosts of old recordings turn music into a haunted discipline. Previously, music could only be saved with the written notes. Through the developments of technology, it started to be saved as audible recordings, therefore old recordings gained the power to come back as pastiches<sup>89</sup> and cover versions. Jamie Sexton summarizes that thanks to technological improvements, we're able to obtain old recordings, and thus these advances have evoked the sense of hauntology in music.<sup>90</sup> In other words, the ghosts of old records haunted music, and the ghosts start to re-appear today's songs.

Secondly, the relationship between hauntology and music created a new musical movement. Sexton states that around 2006 drawn from Derrida's hauntology concept, a new musical movement came out with the contributions of the critics of Mark Fisher (aka-KPunk) and Simon Reynolds, moreover the label of Ghost Box<sup>91</sup> took place in the center of this musical trend.<sup>92</sup> Through its ghostly sound and mysterious essence at the heart hauntological music represents the notion of ghosts in music.<sup>93</sup>

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<sup>89</sup> Pastiche: a literary, musical, or artistic piece consisting wholly or chiefly of motifs or techniques borrowed from one or more sources. (<http://dictionary.reference.com/browse/pastiche>)

<sup>90</sup> Jamie Sexton, "Weird Britain in Exile: Ghost Box, Hauntology and Alternative Heritage Ongoing Effects of Reification," in *Popular Music and Society iFirst 2012*, (London and New York: Routledge, 2012), pp. 1-24.

<sup>91</sup> Ghost Box: according to the official web site [www.ghostbox.co.uk](http://www.ghostbox.co.uk), Ghost Box is defined as "a record label for a group of artists exploring the musical history of a parallel world." And, the artists of Ghost Box are: The Focus Group, The Advisory Circle, Benbury Poly, Pye Corner Audio, Roj, Mount Vernon Arts Lab, Eric Zann

<sup>92</sup> *Ibid.*

<sup>93</sup> As an example to hauntological music, listen: <http://www.ghostbox.co.uk/content/listen.htm>

Consequently, music became haunted when we acquired the ability to reach old recordings, and the interaction between hauntology and music brought out hauntological music.

Cinema is another haunted platform for the ghosts, and just like music hauntology has evolved into cinema in two ways. First of all, the screenplays of the film can make cinema haunted in general. Mark Fisher claims that the correlative relationship between hauntological music and film promotes the progress of the discussion of hauntology into cinema and television, for example: *The Caretaker*, as a hauntological music project of James Kirby, has been inspired and named from the name of the leading part in Kubrick's film *The Shining* (1980).<sup>94</sup> Fisher also adds that *The Shinning* (1980), inspired from Stephen King's same named novel, exposes clues of hauntology in the twentieth century:

[T]he quality of (dis)possession that is proper to human existence as such, the way in which the past has a way of using us to repeat itself. But it also engages with a specific historical crisis— a crisis of historicism itself—that would only intensify in the years since it was released.<sup>95</sup>

Secondly, aside from the music and the scenario of the film, cinema itself is haunted because of its technology. As in *The Shining* (1980) and its “anachronic ghost story”, cinema can be haunted due to its script, visual effects and sounds. On the other hand, there is also another argument about hauntology and cinema. Kevin Riordan argues that cinema is haunted inherently, since cinematic enunciations makes films anachronic and both dead and alive at the same time.<sup>96</sup> More importantly, Derrida himself explains the “uncanny” essence of cinema in his words. In the film named as *Ghost Dance* he is asked if he believes ghosts or not, and he replies:

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<sup>94</sup> Mark Fisher, “What is hauntology?”, in *Film Quarterly*, Vol. 66, No. 1, (California: University of California Press, Fall 2012), pp. 16-24.

<sup>95</sup> *Ibid.*

<sup>96</sup> Kevin Riordan, “Cinema’s Life-and-Death”, in *The time machine and the ghost: Attending to life-and-death in literature, cinema and theater*, (University of Minnesota, Unpublished Doctor of Philosophy Thesis, 2011), pp. 28.

That is a difficult question. Firstly you are asking a ghost whether he believes in ghosts. Here is ghost is me, since I've been asked to play myself in a film which is more or less improvised. I feel as if I'm letting a ghost speak for me. Curiously, instead of playing myself without knowing it I let a ghost ventriloquize my words or play my role which is amusing. The cinema is the art of ghosts a battle of phantoms. That is what I think the cinema is about, when it is not boring. It is the art of allowing ghosts to come back.<sup>97</sup>

In the examples above, cinema and music both can be recorded, and their old recordings continue to haunt us after their disappearance. Since the records have temporary effect on people, their ghosts unite with the "body" occasionally. As a cover version of an old track or reshooting of an old movie, the ghosts of music and cinema re-appear. On the contrary, the records of architecture never disappear easily, and seeing them is not optional unlike music, cinema or any art. Likewise, regarding to ontological dominance of architecture, Derrida defines architecture as "the last fortress of metaphysics"<sup>98</sup>. However, architecture is still a field of ghosts in spite of its permanent materialization.

Architecture has been inquired as a haunted discipline by scholars, since the metaphor of the ghosts reveals the reasons behind the production of architecture. Nothing disappears in architectural history, and through an "unfamiliar" feeling architecture becomes a haunted discipline because of its constant relationship with the history. In that sense, authors of the article: *The Ghost of Architecture: The Project and Its Codification* claims that although architectural styles have changed throughout the history, projects from the past still connect with us, thus after their death they do not disappear, and the uncanny relationship between past and present continues.<sup>99</sup> At this point, similar to a haunted house, city is haunted with full of uncanny presences. An architectural style spreads several buildings and places, and even the style lost its expressions on the buildings still remain. Consequently, in a city, various architectural

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<sup>97</sup> Jacques Derrida plays himself in the movie. Ken Meehan, *Ghost Dance*, (1983).

<sup>98</sup> Derrida, *Rethinking Architecture: A Reader in Cultural Theory*

<sup>99</sup> Antoine Picon, Emmanuel J. Petit and Lucia Allais, "The Ghost of Architecture: The Project and Its Codification", in *Perspecta*, Vol. 35, Building Codes, (Cambridge: MIT Press behalf of Perspecta, 2004), pp. 8-19.

styles which belong to different time periods become observable. Hereby, the authors also state that architecture is haunted and its ghosts hover around telling old stories, because architectural history never ends and always exert its power from past to future.<sup>100</sup> Thus, the *unheimlich* feeling of architecture never vanishes in a city as the architectural history never ends.

Architecture has always been affected by history, as Elvan Altan Ergut emphasizes that the influence of history on architecture has always been continual, even if it is accepted or denied, it never disappears.<sup>101</sup> In this respect, Alan Colquhoun examines historicism and architecture by dividing it into three kinds: theory, attitude and artistic practice.<sup>102</sup> The *theory* is a relativist perspective on historicism which may change from “case to case”, the *attitude* is the acceptance of the impact of history on present while *artistic practice* is the usage of historical forms in new designs with or without relationship to *theory* and *attitude*. Colquhoun points out that although an architect may have historicist approach without using historical forms, artistic practice is a certain proof of historicism.<sup>103</sup> Besides, he adds that recovering of old forms is like “crossing a chasm” of the past in the present, it awakes the old memories and carries them into present.<sup>104</sup> On this sense, as architecture is affected by different time periods at the same time, the ghosts of architecture reappears as artistic practice referring to any time that architects desire. Therefore, the time order is disturbed, and time becomes “out of joint” in architecture. At this point, unlike any other artistic discipline time is always “disjointed” in architecture, as a result of its constant relationship with history.

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<sup>100</sup> *Ibid.*

<sup>101</sup> Elvan Altan Ergut, “Historicism and Architecture”, in *Historicism and Architecture A Conceptual Fram work for Interpretation of Historicism in Contemporary Turkish and Western and Architecture*, (METU, Unpublished Master Thesis, 1991), pp. 16-19.

<sup>102</sup> Alan Colquhoun, “Three Kinds of Historicism”, in *Theorizing a New Agenda for Architecture, an Anthology of Architectural Theory 1965-1995*, edited by Kate Nesbitt, ( New York: Princeton Architectural Press, 1996)

<sup>103</sup> *Ibid.*

<sup>104</sup> *Ibid.*

Through its endless relationship with history, architecture reserves several memories and so several ghosts. Thus, these ghosts easily materialized, and reaches permanent visibility. However, referring to Derrida a ghost can never gain its original form. Likewise, as a past element of architecture turns into an artistic practice, it becomes more concerned with present than the past. Ergut claims that artistic practice is related with the using of historical forms despite the fact that this does not provide historical styles to resurrect, more or less new combinations are created.<sup>105</sup> When the ghosts come back, they transform into something different than their essences, but this change does not lessen their desire to resurrect. Similar to hauntology, the arrival of the ghosts of architecture is related with memory.

The concept of collective memory leads the argument into architecture, since it describes the ghosts of our physical environment and architecture in general. Memory itself is life as historian Pierra Nora declares, and defines memory as an “external present”, while time passes in moments, memory is the only one has left, thus memorialization is a way of keeping on living after the death.<sup>106</sup> He also adds that memory cannot be spontaneous, when the time disappears three groups of memory will be kept: **collective, plural and individual.**<sup>107</sup> Maurice Halbwachs claims that our physical surroundings evoke our remembrances, and spatial images help us to retrieve the past into present, since our habitual images of the external world are inseparable from our self.<sup>108</sup> In relation to the surrounding objects and their imprints on people, Halbwachs writes down that “neither the group nor the collective memory remains the same, but neither have the physical surroundings.”<sup>109</sup> On this sense, he explains “the stones of the city”, with its buildings, roads and green zones cities are always in a transformation process of history, through the course of time.<sup>110</sup> Buildings and road

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<sup>105</sup> Ergut, op cit.

<sup>106</sup> Pierra Nora, “Between History and Memory,” in *Realms of Memory: Rethinking the French Past* (New York: Columbia University Press, 1996–1997), pp. I.

<sup>107</sup> *Ibid.*

<sup>108</sup> Maurice Halbwachs, “Space and the collective memory”, in *On Collective Memory*, (Chicago: University of Chicago Press, 1992)

<sup>109</sup> *Ibid.*

<sup>110</sup> *Ibid.*

changes and sometimes even with a fire or a war a whole area can be disrupted.<sup>111</sup> However, stones are alterable and the relationships that have been created between people and stones cannot be changed easily. That's because, people who have lived there have had their own memories and seek for them. Architect Aldo Rossi states how he sees the relationship between city and memory as follows:

One can say that the city is the collective memory of its people, and like (individual) memory it is associated with objects and places. The city is the *locus* of the collective memory.<sup>112</sup>

According to Halbwachs, the past is reminded due to our physical surroundings because space and its characteristics evoke the sense of collective memory, religious space, economical space, legal space. Furthermore, Boyer explains collective memory in a few words:

In the city of collective memory, we found that different layer of historical time super-imposed on each other or different architectural strata (touching but not necessarily informing each other) no longer generate a structural form of the city but merely culminate in an experience of diversity.<sup>113</sup>

Christine Boyer puts up an idea which underlies the anachronistic sense of collective memory in architecture. The city through its history and memory grows out of the experiences of both life and death. While a city is experienced, the ghosts of architecture may be sensed in every corner. Since the ghosts of architecture are easily visible and noticeable.

To sum up, architecture is a haunted discipline with its “uncanny” relationship with history. With or without usage of historical forms, historicism within architecture always refers haunted aspects of architectural design. Besides, the memories are the hauntings of architecture, they represents the ghosts hovering over the city. At this juncture, along with the materialist impasse of architecture, the ghost of architecture

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<sup>111</sup> *Ibid.*

<sup>112</sup> Aldo Rossi, “Collective Memory”, in *Architecture of the City*, (Cambridge: MIT Press, 1982), pp. 130.

<sup>113</sup> M. Christine Boyer, *The City of Collective Memory: Its Historical Imagery and Architectural Entertainments*, (Cambridge: MIT Press, 1994), pp. 19.

may re-appear within constant visibility. In terms of hauntology, a ghost re-appears with its abstract body between times. On the other hand, the ghost of architecture can easily gain a “body”, thus architecture is haunted, but with its permanent stability.

### **2.2.1 The Ghosts in Architectural History**

Throughout the history, architecture witnessed the re-appearances of the ghosts. Repeating forms has always been an important discussion on architectural history, but most explicitly starting from the mid-18<sup>th</sup> century in the era named as neoclassicism, architecture and art had been inspired from previous styles.<sup>114</sup> The archeological discoveries at that time and longing for democracy of Antique Rome and Greece during the American War (1776) and French Revolution (1779) triggered the idea of inspiration from the classics.<sup>115</sup> The era was followed with romanticism, and then with Gothic Revival. Through different movements, the resurrections of the ghosts in architecture have continued.

The ghosts of architecture may be returned in any form of historicism. Sometimes, they re-appear in specific architectural elements, or sometimes they return only their traces. As it is indicated before, architecture is always haunted through its relationship with history and memory. Thus, it contains numerous ghosts inside. The examples in this section are the ghosts of architecture which are succeed to unite with a “body”.

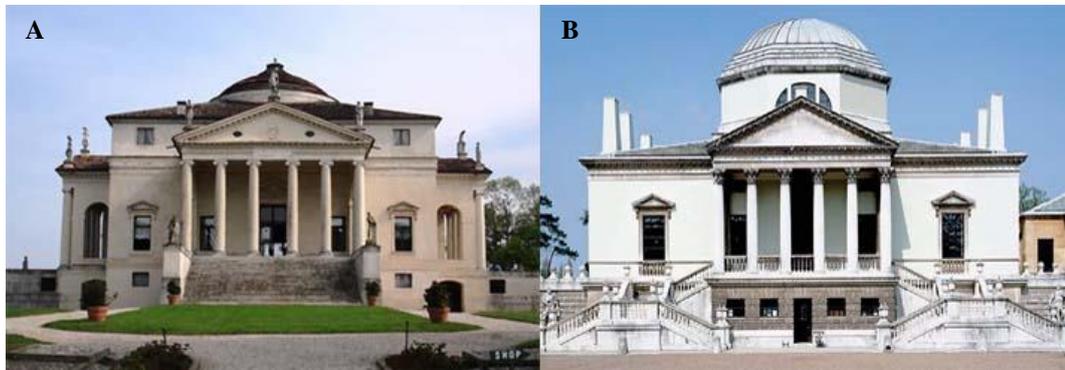
In England, the ghosts of the architect Andrea Palladio had a serious impact, called neo-Palladianism thus his ghosts re-appeared in many buildings. Chiswick House (1729, London Borough of Hounslow/England) with the serious resemblance of Palladio’s famous building Villa Rotunda (1591, Vicenza/Italy) is the most well-known example of this attitude (Fig. 2.3.1-1). The Chiswick house was constructed as a “folly building”, as an “instrument of art”, and it was not aimed to be lived in. What

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<sup>114</sup> Regarding neoclassical aesthetic in literature and Johann Wolfgang von Goethe’s perspective on the rebirth of the architecture from its grave see: Clark Muenzer, “Goethe's Haunted Architectural Idea”, in Goethe’s Ghosts: Reading and the Persistence of Literature edited by Simon Richter, (USA: Camden House, 2013), pp. 37-56

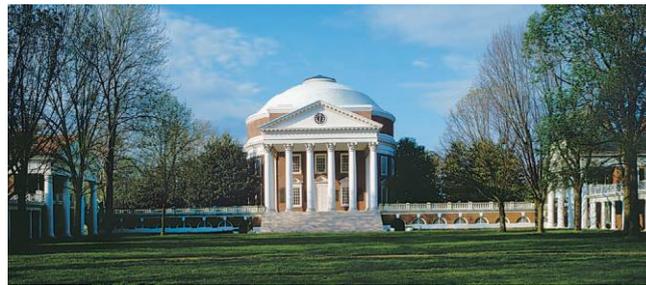
<sup>115</sup> See further information about neoclassical art and architecture: Richard Tansev, Fred S. Kleiner, Horst De LA Croix, Gardner’s art through ages, 10th Reiss edition, Usa: Harcourt College Publish, August 1995.

is important here is that the building recalled the ghosts and it materialized them. Interestingly, it both represented the resurrection of the ghosts of an architectural movement and also an architect, and it was not the only inspired building from Palladio's Villa Rotunda.



**Figure 2.2.1-1 Villa Rotunda (A), Chiswick House (B)**

(Sources: [www.panoramio.com](http://www.panoramio.com), <http://www.studyblue.com/notes/note/n/2nd-midterm-hochstrasser/deck/6161465>, accessed June 3, 2014)



**Figure 2.2.1-2 Thomas Jefferson, Rotunda and Lawn (northside), University of Virginia Charlottesville, Virginia, 1819–1826**

(Source: Richard Tansev, Fred S. Kleiner, Horst De LA Croix, Gardner's art through ages, 10th Reiss edition, Usa: Harcourt College Publish, August 1995, pp.749 , accessed June 3, 2014)

Another significant example in United States, the Rotunda of University of Virginia designed by the architect Thomas Jefferson, the building resembles Villa Rotunda, yet it differs with its Doric columns unlike Corinthian columns of Villa Rotunda (Fig. 2.3.1-2). At this juncture, it should be underlined that Villa Rotunda originally resembles Pantheon (126 BD, Rome/Italy), and then the other buildings were constructed with inspiration from it. Thus, Villa Rotunda is a significant example of multiplicity of the ghosts of Derrida.

Another example of multiplicity of ghost, Parisian church of Sainte-Genevieve presently named as Pantheon (1755-1792, Paris/France) was built with neoclassical approach as a combination of portico based on an ancient Roman temple and a dome. The building is similar to both St. Peter's Basilica in Rome and also Saint Paul's Cathedral in London (Fig. 2.3.1-3).



**Figure 2.2.1-3 St Paul's Cathedral, London/England (A), St Peter's Basilica, Rome/Italy (B), and Pantheon, Paris/France (C)**

(Sources: [www.plazilla.com](http://www.plazilla.com),  
<http://citizenship.typepad.com/.a/6a00d8341cb34753ef0133f47638b0970b-popup>,  
 from the Book: Gardner's art through ages, pp.749, , accessed June 3, 2014)

The examples above are haunted by specific buildings. However, the examples can also be expanded with the addition of more general resemblances. The example of Altes Museum (1930, Berlin/Germany) cannot be identified with a particular building, yet it is also a haunted example through its Greek revival style with ionic temple appearance (Fig. 2.3.1-5).



**Figure 2.2.1-4 Altes Museum, Berlin/Germany**

(© Staatliche Museen zu Berlin, Antikensammlung / Maximilian Meisse from:  
[http://www.smb.museum/en/museums-and-institutions/altes-museum/home.html?tx\\_smb\\_pi1%5Benabled%5D=1&cHash=395ac52715e0a271f35c94321b5fb669](http://www.smb.museum/en/museums-and-institutions/altes-museum/home.html?tx_smb_pi1%5Benabled%5D=1&cHash=395ac52715e0a271f35c94321b5fb669),  
 accessed June 3, 2014)

The *Palais Garnier* which is the setting of the *Phantom of the Opera* (1875, Paris/France) was built through Neo-Baroque style, since compelled with the ghosts of baroque (Fig. 2.3.1-6). The figure below also shows the ghosts of baroque architecture in the interior design of the building.



**Figure 2.2.1-5 Palais Garnier, Paris/France, entrance façade of the building (A), interior of the building (B)**

(Source: © Jean-Pierre Delagarde, <http://visitepalaisgarnier.fr/en/media-library>, accessed June 3, 2014)

The construction of Hungarian parliament building (1904, Budapest/Hungary) clearly shows the ghosts of gothic with its gothic revival style (Fig. 2.3.1-7).



**Figure 2.2.1-6 Hungarian Parliament Building, Perspective from the Danube**

(© Bakos, Agnes and Tihanyi, Bence from: <http://www.parlament.hu/angol/eng/kepgaleria.htm>, accessed June 3, 2014)

There will always be more buildings to tell, because there is numerous ghosts in architectural history. The previous architectural movements haunt those buildings, and

inspire new constructions under the name of new styles such as neoclassicism, neo-baroque or neo-gothic. Even though some of them are related with specific buildings, the examples show the influence of former styles' ghosts on new constructions. They determine the return of architectural movements one more time with different reflections of history and memory on architecture. Contrarily, this study concentrates on the idea of re-construction as similar to resurrection of a building after its lost. The following section examines an architectural exhibition which focuses on this idea.

### **2.2.2 Ghost Buildings as a Part of the Culture of the City**

The exhibition of Ghost Buildings was organized as a part of the events of İstanbul European Capital of Culture 2010. In the content of the exhibition, twelve demolished historical buildings from İstanbul were selected.<sup>116</sup> After a research on the architectural history and the reasons of the destruction of each building they were re-created in computer environment. Due to 3D models, ghosts of the 12 buildings re-appeared, and then possible scenarios were improvised as if the buildings were still existent. Hereby, the exhibition visualized the images of the specters of the past, and also interrogated the phenomenon of destruction in architecture by re-following the traces of history. At this juncture, the exposition was unique with its unusual content, but what makes it so crucial for this study is the determination of the term of “ghost building”.

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<sup>116</sup> These 12 historical buildings are, Antiochos Palace, Polyuktos Church City walls of Galata, Çandarlı Bath, İncili Köşk, Direklerarası, Sadabad Palace, Taksim Artillery Barracks, Old Çırağan Palace, Darülfünun, Monument of Ayastefanos, Squibb Building.



**Figure 2.2.2-1 The Images of Taksim Artillery Barracks in the Ghost Buildings Exhibition 2010**  
(Source: Cem Kozar, “Ghost Buildings”, in *Ghost Buildings*, (Istanbul: Robinson Crusoe Press: 2011), pp. 114,119)

The exhibition emphasized the meaning of ghost building term both in English and Turkish. Architect Turgut Soner states that the original name of the exhibition was *Hayalet Yapılar*, and noted the double meaning of the term. As *hayalet* is ghost in Turkish, it was also used as “Hayal-et<sup>117</sup>” that means “imagine it”.<sup>118</sup> He claims that forgetting a building completely is worse than a building to become a ghost, therefore this exhibition tried to recall the ghosts of twelve buildings by imagining them.<sup>119</sup> In this manner, similar to Derrida’s purpose of teaching us to live with the ghosts, this exhibition summed the ghosts in order to imagine their presence.

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<sup>117</sup> In the Turkish definition of ghost, *hayalet* represents image that appears as if it is not actually existing. Although ghost is synonym to phantom, spook or specter, it has more positive meaning and includes ambiguity. Moreover, when the world is examined as dividing into two words “hayal-et” and becomes a verb “imagine”.

<sup>118</sup> Turgut Saner, “Buildings Out of Sight”, in *Ghost Buildings*, pp. 11.

<sup>119</sup> *Ibid.*

This exhibition has a limited ghost building definition which refers only to demolished historical structures as only the ghosts of pasts. On the other hand, this study expands limited description of ghost building term by injection of hauntology, and turns it into a new comprehensive explanation. Unlike the examples of the exhibition, the examples below are not imaginary scenarios, but completed or planned re-constructions.

Cem Kozar declares the starting point of this project is the question “what would have happened if these destructions never took place?”<sup>120</sup> On this sense, the exhibition did not suggest the resurrection of these buildings. According to Cem Kozar, city is a collection of stories and each story has a particular importance, so in the exhibition, historical researches and possible scenarios were created as if the buildings were still existent.<sup>121</sup> Kozar also highlights that this project was not an offer to reconstruct those buildings in nostalgic approach; the agenda was to re-tell their existence and to remember them.<sup>122</sup> However, the relationship between the exhibition and the ghosts of the past evoke the nostalgic sense of architecture.

Along with the high tendency of materialization of architecture, the exhibition diverted from its original aims. Two buildings from that exhibition are considered to be re-constructed. Although there are only speculations about the Monument of Ayastefanos (San Stefano), the re-construction project of Taksim Artillery Barracks, one of the selected twelve buildings in the Exhibition has already been started in 2012.<sup>123</sup> Rather than staying as an imaginary scenario of a demolished building, Taksim Artillery Barracks gained a chance to be real.

This exhibition bases on one crucial question that “what if they were still existed?” and this thesis examines the cases which buildings were actually re-constructed once again.

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<sup>120</sup> Kozar, *Ghost Buildings*

<sup>121</sup> *Ibid*, pp. 11.

<sup>122</sup> *Ibid*.

<sup>123</sup> The following chapter also explains the relationship between re-construction project of Taksim Artillery Barracks and the exhibition in more detail.

## CHAPTER 3

### GHOST BUILDINGS

#### 3.1 Concept and Content of the Term “Ghost Building”

The examples in the previous chapter “ghosts in architectural history” indicate new buildings inspired by historical styles, and the embodiment of the ghosts through architectural history. They unveil the return of an architectural period with its specific features in new buildings. In that sense, ghosts in architecture do not explain the resurrection of a building after its death. They do not include the ghosts of a building which may refer related experienced events and memories of people and mourning after the “building loss”. The ghosts of architecture represent haunted aspects of architecture in general. However, a building may individually return from its “death”.

The term of “ghost building” determines resurrection of the ghosts of a building together with its new construction as a result of nostalgic quests. “Ghost buildings” are the rebirth of “dead” building forms, but they are also haunted by a variety of ghosts. At this juncture, their resurrections include revival of several ghosts not only the building itself. Accordingly, “ghost building” term in this study indicates the reawaking of several ghosts using architecture as an “instrument”.

In the scope of “ghost buildings”, this study concentrates on the idea of re-construction in architecture. Architect Winfried Nerdinger declares that every form of reconstruction, even restoration, is a “product of its time”, since each building is unique as one of them may sustain history while the other creates a break.<sup>124</sup> In this

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<sup>124</sup> Winfried Nerdinger, “Construction and Reconstruction and historic Continuity”, in *The Berliner Schloss Post*, 11. Edition, (Berlin: Förderverein Berliner Schloss E. V., February 2013), pp. 17-24

manner, each form of re-construction always demonstrates a return of the ghosts. For example, *Ghost Structure* by Robert Venturi is the materialized form of Benjamin Franklin's house at Franklin Court in Philadelphia which was destructed in 1812 (Fig. 3.1.2-1). *Ghost Structure* is an example of a ghost building, since it specifies return of the non-existing building. However, this study mainly concentrates on replicas, because it is usually assumed that replicas have the ability to create continuity in history more than any others sophisticated means of architectural references to the historical structures.



**Figure 2.2.2-1 Ghost Structure by Robert Venturi, Pennsylvania/USA**

(Source: <http://www.bluffton.edu/~sullivanm/pennsylvania/philadelphia/venturighost/ghost.html>, accessed June 3, 2014)

Replicas are the extreme forms of re-constructions with the same appearance of the original form of the building. The concept of re-construction of the original building form is always a controversial topic, and the architects, archeologists, preservationists and surely historians discuss re-construction, especially with its ethical and historical aspects. Despite many advocates, replicas are defined “fake” or “fraud” by several scholars, and the idea conflicts with the principles of heritage preservation. Nerdinger states that a reconstructed building is a “new building” related with memory and culture as a production of “living history”.<sup>125</sup> Likewise, this thesis admits that although a reconstructed building is a new construction, the new one always reminds of the original building. The new construction preserves the previous building's effects on cultural memory, and tries to continue the history of the demolished one. They pretend

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<sup>125</sup> *Ibid*

being the original constructions. Ironically, the new constructions of old building forms are defined as ghost buildings within this study.

In addition to historical re-constructions, replicas in general are always ghost buildings. In case of the nonexistence of a building, the roads, the adjacent buildings and generally the whole city recalls the loss of the demolished one. After its “death”, a building leaves its traces over the entire city, and also in the memories of citizens. And sometimes, the building reaches a “body” through its replica. The vestiges of the demolished buildings in their previous sites increase the desire on the re-construction of the buildings after their loss. Besides, a replica may appear without a trace even though the original building was never demolished before. In some cases, replicas of symbolic structures are constructed in different sites regardless from the original context. Hereby, re-constructions, either in relation with their contexts or independent from their sites, always represent the resurrection of ghosts.

### **3.2 Ghost Building Examples in Turkey and All Around the World.**

The examples here explain more about the ghost buildings. As it was indicated before, the ghosts are always multiple, thus the ghost buildings are compelled to haunt by various ghosts. In this way, each example demonstrates a resurrection of several ghosts through re-construction of a building. However, this study examines the ghost buildings by classifying them according to their most influential ghosts on their resurrection. The four categories below confirm the mutual ghosts that dominantly haunts the replicas, and cause their re-constructions in the first place. Besides, each category connects with hauntology in a different way. Surely, these categories can be increased, and the examples may be studied within different titles. Here the main purpose is to compose an academic study with the examination of the re-constructions by grouping them according to their similarities.

The first category, *The Ghosts of Trauma* is related with mourning and melancholy. Therefore, it focuses on re-constructions of buildings as a consequence of inevitable mourning after disasters. The second category, *The Ghost of Consumerism*, does not include mourning, yet it is related with memory. It includes re-constructions

independent from their context. The third category *The Ghost of Exposition* is also related with memory rather than mourning it is related with the context. The last and the most important category is *The Ghosts of Politics* which is related with both mourning and memory, and explains the re-construction of buildings as a result of political purposes.

### 3.2.1 The Ghosts of Trauma

The destructive disasters like war, earthquakes and fires, obviously leaves their ghosts behind and cause serious mourning and traumas. The ghost building examples in this part play curative roles in order to heal mourning. The examples here shows the success of ghost buildings in order to rehabilitate society after disasters. Especially, the first examples are the immediate re-constructions of the demolished buildings, thus they help to erase devastating memories of war.

During the Second World War European cities were seriously damaged, and the monumental and significant buildings were demolished. Soon after the War, damaged cities recovered through re-constructions of these buildings. Warsaw was the most damaged city in the Second World War, with its entire city center was torn down the ground by the bombings (Fig. 3.2.2-1). According to the book *Rebuilding Europe's Bombed Cities*, nine hundred fifty seven historic building existed before the War, then seven hundred eighty two of them entirely demolished, and the a hundred forty one buildings partly damaged.<sup>126</sup> “Every building must be razed to its foundation” as stated SS Chief Heinrich Himmler.<sup>127</sup> Thus, reconstruction campaign of the buildings was immediately begun after the war, and in 1957 the new construction of Old Town was completed except the Royal Castle *Zamek Królewski*, (Fig. 3.2.2-2).<sup>128</sup>

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<sup>126</sup> Stanisław M. Jankowski, “Warsaw: Destruction, Secret Town Planning, 1939-44, and Postwar Reconstruction”, in *Rebuilding Europe's Bombed Cities*, Jerry M. Diefendorf (ed.), (Basingstoke: Macmillan, 1990)

<sup>127</sup> SS Chief Heinrich Himmler, “SS Officers Conference, 17 October”, retrieved from Krystyna Wituska, Irene Tomaszewski, *Inside a Gestapo Prison: The Letters of Krystyna Wituska, 1942–1944*, (Wayne State University Press, 2006)

<sup>128</sup> In 1980, reconstructed Old Town including Royal Castle was registered as a UNESCO World Heritage Site.



**Figure 3.2.1-1 Warsaw/Poland in 1945**

(Source: Rocare Conference Brochure, The Urban Structure of Historic Part Of Warsaw City - Necessity of Maintenance & Restoration Historic Buildings as the City's Major Heritage, Vienna 16-17 Sep. 2009)

Royal Castle, first built in the 17<sup>th</sup> century, was also re-constructed, but unlike the buildings in the city center its re-construction was delayed until 1980 (Fig. 3.2.2-3).



**Figure 3.2.1-2 Part of Old Town and Royal Castle, Warsaw/Poland in 2012**

(Source: [www.cnn.org](http://www.cnn.org), accessed June 3, 2014)



**Figure 3.2.1-3 Old Town of Warsaw up to bottom; during the War, and after the re-constructions**

(Source: <http://collections.yadvashem.org/photosarchive>, accessed June 3, 2014)

After the re-constructions were completed in Warsaw, German cities also were re-constructed inspired from the rebirth of the Old Town. Winfried Nerdinger emphasizes that after the Second World War no reconstruction was held in Germany as result of the “guilt” of the destructive actions of Nazis, but when 1959 Rudolf Hillebrecht visited Warsaw he declared his observation about the historical lack of new modern constructions in Germany after the War like in Hanover.<sup>129</sup> Likewise, several re-constructions were made also in Frankfurt, Luxemburg and Nurnberg in Germany. Moreover, during the same years, the re-construction of the historical monuments was also on the agenda of all of the European Countries.

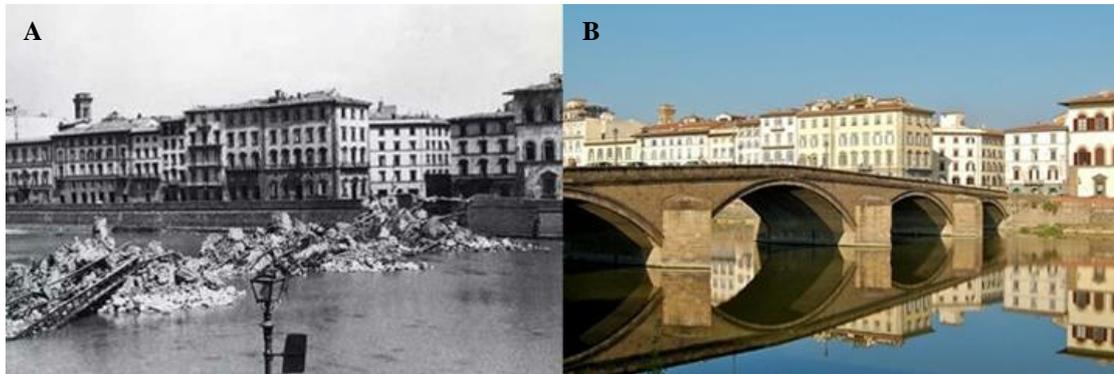
Besides the buildings with historical and artistic significance, utilitarian structures were a part of the campaign of creating replicas. For example, Ponte alla Corraia in Florence/Italy was firstly constructed in 1274, throughout the history the bridge was

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<sup>129</sup> Winfried Nerdinger, op cit.

See further information about the new constructions and “new old town” in Hanover after the Second World War: <http://www.ibnm.uni-hannover.de/IUTAM/hannover.html.en>

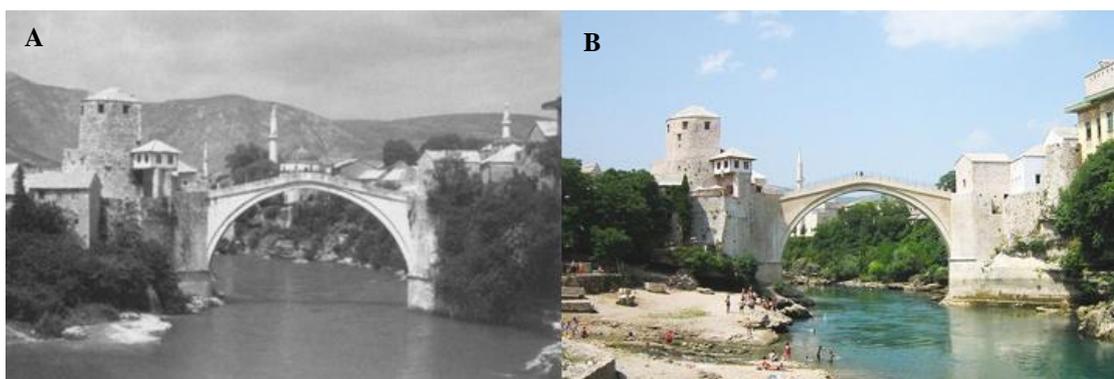
restored and partly re-constructed. During the Second World War it was seriously damaged and collapsed, yet it was rebuilt immediately in 1948. (Fig. 3.2.2-4).



**Figure 3.2.1-4 The demolished bridge Ponte alla Corraia in 1944 (A), The re-constructed bridge in 1948 (B)**

(Sources: <http://www.florence-on-line.com/monuments-bridges/ponte-alla-carraia.html>, <http://www.anpioltrarno.it/archivio-storico/foto/truppe-alleate-entrano-in-oltrarno-liberata-dai-partigiani/img040.jpg/view>, accessed June 3, 2014)

The re-constructions in order to heal the traumas are not exclusive to Second World War. The traumatic events in the consecutive wars continued leave their ghosts, thus the traumas continued to be recovered through re-constructions. The Mostar Bridge, designed by Architect Hayreddin<sup>130</sup> and originally constructed in 1566 and was seriously damaged by the 1990s civil war. The bridge that also named the city was rebuilt in 2004 (Fig. 3.2.2.-5).



**Figure 3.2.1-5 The original Mostar Bridge in 1974 (A), The re-constructed Bridge in 2006 (B)**  
(Sources: [www.alangellerphotography.com](http://www.alangellerphotography.com), [http://en.wikipedia.org/wiki/File:Puente\\_de\\_Mostar.JPG](http://en.wikipedia.org/wiki/File:Puente_de_Mostar.JPG), accessed June 3, 2014)

<sup>130</sup> The Architect Hayreddin is one the student of Mimar Sinan

Christina Cameron claims that Mostar city with its pre-Ottoman, eastern Ottoman, Mediterranean, and western European architectural features was reconstructed with the contributions of UNESCO in 2005 similar to the example of Warsaw as focusing on its authenticity.<sup>131</sup>

At this point, all of the re-constructions above were aimed to rehabilitate the society as fast as it's possible. Ghost buildings were resurrected in order to heal the traumas. On this sense, these destroyed buildings were built without much delay, and healed the wounds of war, and did not allow the hauntings of ghosts. However, the example of Dresden Frauenkirche was erected 60 years after its destruction in 2005, and the ghosts of past haunted constantly (Fig. 3.2.1-6).

Dresden Frauenkirche originally built in 1743, then demolished during the Second World War, and its site was turned out to be the grounds for demonstrations. In 2005, it was re-constructed piece by piece as using the original stones of the building.



**Figure 3.2.1-6 Dresden Frauenkirche in 1890 (A), The reconstructed Dresden Frauenkirche in 2012 (B)**

(Sources: <http://www.exordio.com/blog/otros-temas/la-catedral-de-dresden-ha-sido-una-inspiracion-para-millones.html#axzz2t25Q064S>, [http://travel.nationalgeographic.com/travel/best-trips-2012/dresden-germany-photos/#/01-gallery-dresden-church\\_41269\\_600x450.jpg](http://travel.nationalgeographic.com/travel/best-trips-2012/dresden-germany-photos/#/01-gallery-dresden-church_41269_600x450.jpg), accessed June 3, 2014)

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<sup>131</sup> Christina Cameron, “From Warsaw to Mostar: The World Heritage Committee and Authenticity”, in *APT Bulletin*, Vol. 39, No. 2/3, (USA: APT Bulletin, 2008), pp. 19-24

Today, still Dresden is called the “Florence on the Elbe” along with the historical monuments, despite the fact that most of the buildings were seriously damaged or irreversibly demolished like Dresden Frauenkirche. Andre Harrmann states that before the Second World War Dresden was a spectacular city with several baroque churches, palaces and squares: Brühlische Terrasse, Sächsische, Kunstakademie, Residenzschloß, Hofkirche, Zwinger Palace, Semperoper (Opera House by G. Semper), and Dresden Frauenkirche.<sup>132</sup>



**Figure 3.2.1-7 Dresden Silhouette (Canaletto) in 1748, depicted by Bernardo Bellotto**  
 (Source: Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen Dresden, Photographed by Elke Estel, accessed June 3, 2014)

Wolfram Jager, the author of the book *The Revival of Dresden*, emphasizes that the construction of Frauenkirche was unique, since the dome of the church was constructed with sandstone masonry and its bell form dominantly affected the skyline of Dresden city (Fig. 3.2.1-7).<sup>133</sup> However, the glorious silhouette of the city was destroyed in the Second World War as an outcome of the bombings and consequent fire storms in 1945 (Fig. 3.2.11-8, Fig. 3.2.1-9). The church was endured the bombardment, yet it was collapsed as a result of fire. Wolfram Jaeger states that after the war the rebuilding of the Dresden began straight away, yet the re-construction of

<sup>132</sup>Andre Harrmann, “The Case Of The Frauenkirche In Dresden “, in *Architectural Reconstructions: The Current Developments In Germany*, (University Of Georgia, Unpublished Master Thesis, 2006), pp 34-48.

<sup>133</sup> Wolfram Jaeger, “A short summary of the history of the Frauenkirche in Dresden”, in *Construction and Building Materials* 17, (2003), pp. 641–649,

Frauenkirche would wait many years because of economic reasons.<sup>134</sup> Although not rebuilt in several years to come, the ruins of the church were protected, and the area was used for the memorial place of Dresden (Fig. 3.2.12.1-10).



**Figure 3.2.1-8 Dresden inner city after the bombardment in 1945**

(Sources:[http://www.bild.bundesarchiv.de/archives/barchpic/search/\\_1392150786/?search%5Bform%5D%5BSIGNATUR%5D=Bild+146-1994-041-07](http://www.bild.bundesarchiv.de/archives/barchpic/search/_1392150786/?search%5Bform%5D%5BSIGNATUR%5D=Bild+146-1994-041-07), accessed June 3, 2014)



**Figure 3.2.1-9 Ruins of Dresden Frauenkirche in 1945**

(Source: <http://www.exordio.com/blog/otros-temas/la-catedral-de-dresden-ha-sido-una-inspiracin-para-millones.html#axzz2t25Q064S>, accessed June 3, 2014)

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<sup>134</sup> *Ibid.*



**Figure 3.2.1-10 Remaining empty area of the Church**

(Source: <http://www.skyscrapercity.com/showthread.php?t=250017&page=95>, accessed June 3, 2014)

Harrmann highlights that the Church was the last missing building in the silhouette of Dresden, but its re-construction was always controversial because of political debates.<sup>135</sup> He adds that GDR (German Democratic Republic) government did not support the rebuilding the Church as it's ideological and atheist political attitude.<sup>136</sup> Similar to the following examples in *The Ghosts of Politics* Braunschweig Palace and Berlin Royal Palace, the re-construction of the building was started after the unification of Germany. In 1994, the re-construction of the original building was started with archeological works (Fig. 3.2.1-9).<sup>137</sup> After 10 years of building process the replica of the church was completed in 2005. The remains of the building were noticeably used, and the inner design of the church was preserved (Fig. 3.2.1-11).

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<sup>135</sup> Harrmann, op cit.

<sup>136</sup> *Ibid.*

<sup>137</sup> Volker Stoll, "The Soil Condition, the Foundation and the Basement of the Frauenkirche In Dresden", in *Construction and Building Materials*, Vol 17, (2003), pp. 669–677.



**Figure 3.2.1-11 Completed reconstruction of Dresden Frauenkirche in 2013**  
 (Photos taken by the author)

Architect Stephen Tobriner claims that similar to Dresden Frauenkirche Noto Cathedral was also designated to be reconstructed, since both symbolic buildings were demolished by catastrophic events.<sup>138</sup> The first construction of Noto Cathedral was started in 1693 and completed in 1776 century. In 1990, the earthquake Santa Lucia damaged the structure of the cathedral, and caused its collapse in 1996. The reconstructed building was opened in 2007.

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<sup>138</sup> Stephen Tobriner, “Building the Cathedral of Noto; earthquakes, reconstruction and building practice in 18th-century Sicily” in *Construction and Building Materials*, Vol 17, (2003), pp. 521–532.



**Figure 3.2.1-12 The ruins of Noto Cathedral**

(Source:[http://www.cattedralenoto.it/index.php?option=com\\_content&view=article&id=118&Itemid=75](http://www.cattedralenoto.it/index.php?option=com_content&view=article&id=118&Itemid=75), accessed June 3, 2014)



**Figure 3.2.1-13 The re-constructed Noto Cathedral**

(Source: [http://www.italian-connection.com/destinations/all\\_trips/walking\\_tour\\_experience\\_sicily.html](http://www.italian-connection.com/destinations/all_trips/walking_tour_experience_sicily.html), accessed June 3, 2014)

The re-constructions after disasters are related with the mourning, and the replicas aim to rehabilitate society. The replicas could never be the exact copy of original structures, yet with the same function and same appearance they continue the history of the original buildings, and collect new memories in addition to the old ones.

As considering with the examples which will be mentioned in the following parts, re-constructions because of the ghosts of trauma may be studied with a positive approach to the idea of re-construction in architecture. On the other hand, still they are all

nostalgic attempts in architecture, and surely re-construction of a building after its sudden destruction is not the only way to rehabilitate society. As one of the example in which planning a “memorial” place was chosen instead of the re-construction is the site of the demolished Twin Towers in New York/ USA. Towers were demolished because of a catastrophic sudden event in 2001, and then One World Trade Center was constructed with seven skyscrapers surrounding the memorial places in the two original sites of the towers (Fig. 3.2.1-11). About the debates on the re-construction of Twin Towers in New York/USA after their demolitions, architect Sunil Bald states that “rebuilding enacts a form of amnesia onto the city.”<sup>139</sup> According to him re-construction is the erasing of the “scar” of the event; in fact it is an attempt to hide the trauma, whereas “memorial” is the place for the facing with the trauma and a way to overcome it. <sup>140</sup> In that sense, while the re-constructions become ghost buildings and related with the nostalgia, memorial places which demonstrates acceptance to the mourning more related with hauntology rather than nostalgia.



**Figure 3.2.1-11 World Trade Center before its destruction (A),  
One World Trade Center 2014 (B)**

Source: en.wikipedia.org, <https://isardasorensen.wordpress.com/2012/04/29/1-world-trade-center-about-to-be-nycs-tallest-skyscraper/#comments>

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<sup>139</sup> Sunil Bald, Memories, Ghosts, and Scars: Architecture and Trauma in New York and Hiroshima, in *Journal of Transnational American Studies*, 3(1), Retrieved July 14 from <http://escholarship.org/uc/item/40x3p8dr>

<sup>140</sup> *Ibid.*

The examples in this category indicates the effects of the ghosts of trauma on the re-construction of the buildings, however the resurrections of a building do not depend on mourning.

### 3.2.2 The Ghosts of Consumerism

All over the place, from the popular culture to the propaganda system, there is constant pressure to make people feel that they are helpless, that the only role they can have is to ratify decisions and to consume.<sup>141</sup>

Chomsky implies here that as we all live in capitalist world, we desire to consume more and more. In that sense, ghosts of consumerism haunt us and manipulate architecture as another product to consume. Ghost Building examples in the previous parts were the resurrected constructions into their original sites, because buildings left their ghosts behind after their loss. However, the following examples have no relationship with their original context. Besides, they are re-built for leisure, and entertainment instead of mourning and melancholy. Replicas in this part are the product of the endless demand of society to consume, and they refer an attempt of capitalist world to provide economic benefits.

Ghost buildings may freely appear in any site, since their relationship with memory is ineradicable and independent from their context. Winfried Nerdinger states as follows:

The image and history of a city are often condensed into a few buildings that stand in to represent the whole. In the same way that the Colosseum, the Eiffel Tower and the Brandenburg Gate represent Rome, Paris and Berlin, most people associate their home town with specific buildings, roads or squares.<sup>142</sup>

In other words, symbolic buildings represent the memories of the inhabitants that they are originally belonged. At this point, ghost of consumerism drive us to re-construct haunting buildings also in different environments, since they have marketable ready

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<sup>141</sup> Noam Chomsky, Interview with Prof. Noam Chomsky January 2010, Retrieved April 1, 2014 from: <http://www.spunout.ie/action/Be-inspired/SpunOut.ie-cha...omsky>

<sup>142</sup> Nerdinger, op cit.

made history and memory. Rather than the construction of new designs, new buildings with old forms habitually attract people's attention more. Although they are new buildings, they are easily adopted by any society due to their familiar appearances. The examples in this category are examined under three subcategories.

### 3.2.2.1 "Use" of the Ghosts

"Use" of the ghosts indicate themed environments where the ghosts of stories and legends, and also different styles and cultures were awoken. A Sociologist Bella Dicks declares that instead of an exhibition of collections, a theme park displays its concept with re-constructions and themed places as a recreation of history, film or legends.<sup>143</sup> In that sense, theme parks are the visual ghosts of legends, stories, and films. Therefore, Disneyland, the most well-known theme park, is a haunted example of ghost of consumerism (Fig. 3.2.2-1).



**Figure 3.2.2-1 Disney World, Florida/USA**  
(Source: <http://tourists360.com/disney-world/>, accessed June 3, 2014)

In addition to Disneyland, *gaikoku mura*, several architectural theme parks in Japan, is another example of haunted theme parks. Bella Dicks explains that 28 theme parks (*gaikoku mura*) in Japan represent the foreign cultures with replicas of famous

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<sup>143</sup> Bella Dicks, *Culture on Display The Production of Contemporary Visibility*, (UK: Bell Bain Ltd, 2004), pp. 98-99.

buildings constructed by native architects (Fig. 3.2.2-2).<sup>144</sup> Theme parks ‘uses’ architecture as an artifact on display, thus the ghost of consumerism helps the ghosts of several themes to gain their “bodies”.



**Figure 3.2.2-2 An example of Gaikoku Muro**  
(Source: <https://gaikokumura.wordpress.com/>, accessed June 3, 2014)

In addition to theme parks, ghosts are ‘used’ in the design of several functions as such as hotel and office (Fig. 3.2.2-3, 3.2.2-4, 3.2.2-5). They create themed attractive environments in order to gain financial benefits.

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<sup>144</sup> *Ibid*, pp.105,106.



**Figure 3.2.2-3 Venetian Hotel, Las Vegas**

(Source: <http://www.postaciniz.net/2013/02/22/venetian-hotel-las-vegas/>, accessed June 3, 2014)



**Figure 3.2.2-4 Kremlin Palace, Antalya/Turkey**

(Source: [www.wowhotels.com](http://www.wowhotels.com), accessed June 3, 2014)

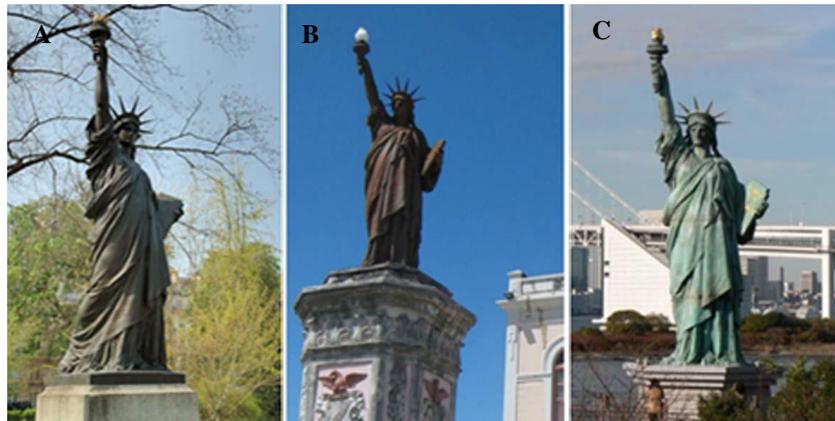


**Figure 3.2.2-55 Venezia Office Project, İstanbul/Turkey**

(<http://venedikofisleri.com/branding.html?gclid=CPyL1Oqmx4CFcLLtAodVmYAPQ>, accessed June 3, 2014)

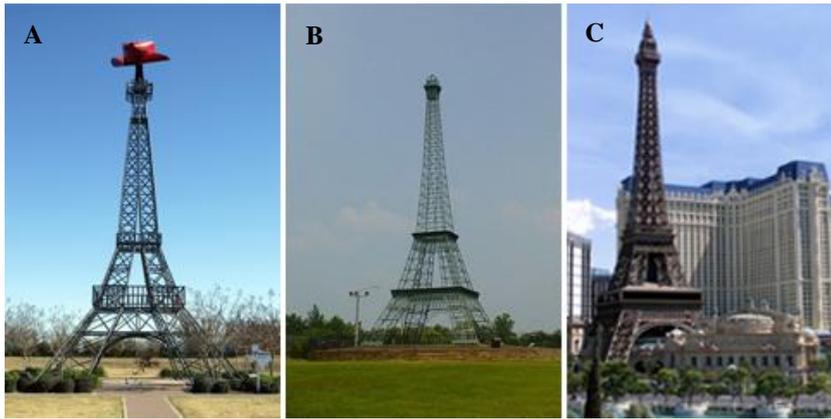
### 3.2.2.2 “Re-use” of the Ghosts

The examples in this category contain ‘re-use’ of the ghosts with re-construction of the replicas of popular structures. Replicas of Eiffel Tower and The Statue of Liberty, demonstrate the power of ghost of consumerism through their numerous replicas. There are several of copies of Statue of Liberty in different scales in the United States. But interestingly, the structure which is a symbol of the US also re-appear outside of the country (Fig. 3.2.2-7).



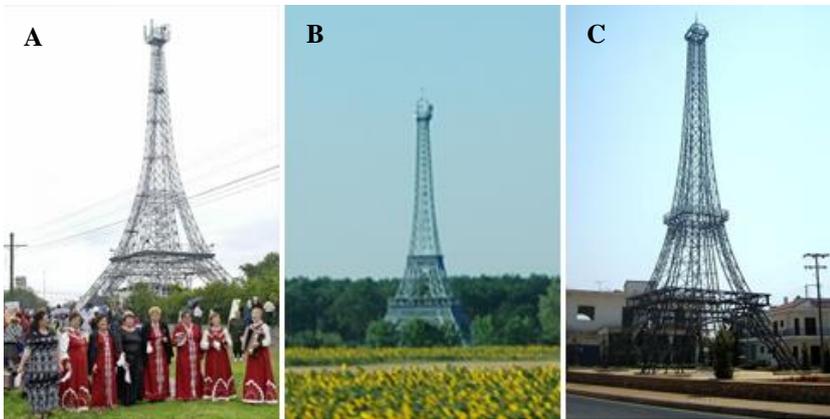
**Figure 3.2.2-6 Replicas of Statue of Liberty in France (A), Brazil (B), and China (C)**  
(Sources: [http://en.wikipedia.org/wiki/File:Statue\\_de\\_la\\_liberte.jpg](http://en.wikipedia.org/wiki/File:Statue_de_la_liberte.jpg),  
<http://www.fansshare.com/gallery/photos/11018602/statue-of-liberty-nyc-black-and-white-photography-black-and-white/>, <http://coolinsights.blogspot.com.tr/2006/12/walking-in-winter-wonderland.html>, accessed June 3, 2014)

Eiffel Tower also has over 30 replicas in all over the world. The figures below (Figures 3.2.2-8, 3.2.2-9, 3.2.2-10) are the copies of Eiffel Towers with minor differences, and in different scales. There are more towers with extreme resemblances with the Eiffel Tower in Paris.



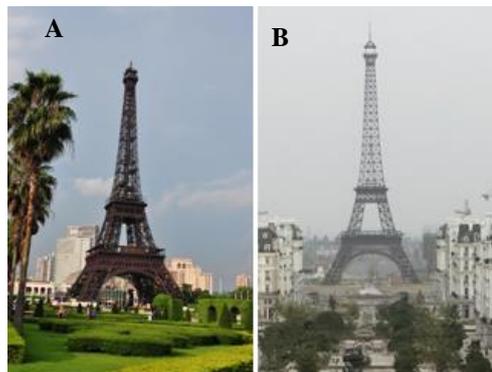
**Figure 3.2.2-7 Replicas of Eiffel Towers in USA: Texas-scale: 1/16 (A), Tennessee-scale: 1/20 (B), Las Vegas-scale: 1/2 (B)**

(Sources: [http://www.huffingtonpost.com/2013/08/19/replicas-eiffel-tower\\_n\\_3721294.html](http://www.huffingtonpost.com/2013/08/19/replicas-eiffel-tower_n_3721294.html), <http://blog.vegas.com/more-las-vegas-news/reality-vs-vegas-8376/>, accessed June 3, 2014)



**Figure 3.2.2-8 Replicas of Eiffel Tower in Europe: Russia-scale: 1/16 (A), Romania-scale: 1/6 (B), Greece-scale: 1/18 (C)**

(Sources: [http://www.huffingtonpost.com/2013/08/19/replicas-eiffel-tower\\_n\\_3721294.html](http://www.huffingtonpost.com/2013/08/19/replicas-eiffel-tower_n_3721294.html), accessed June 3, 2014)



**Figure 3.2.2-9 Replicas of Eiffel Tower in China: Shenzhen-scale: 1/3 (A), Hangzhou-scale: 1/3 (B)**

(Sources: <http://www.thebookoftravel.com/6-great-fakes-of-the-eiffel-tower-around-the-world/3/>, <http://www.businessinsider.com/tianducheng-a-paris-replica-in-china-2013-8?op=1>, accessed June 3, 2014)

In some examples, ghosts of consumerism might have influence on larger parts of the city. Tianducheng in Shanghai is the replica of Paris with various re-constructions including Eiffel Tower (Fig. 3.2.2-11). Furthermore, Las Vegas is a “ghost town” haunted by the ghost of consumerism with its several replicas (Fig. 3.2.2-12). While ‘use’ of the ghosts of consumerism tries to create fantastic environments, ‘reuse’ of ghosts indicate construction of replicas of popular structures to create realistic environments.



**Figure 3.2.2-10 Tianducheng, a Paris replica**

(Source: <http://www.businessinsider.com/tianducheng-a-paris-replica-in-china-2013-8?op=1>, accessed June 3, 2014)

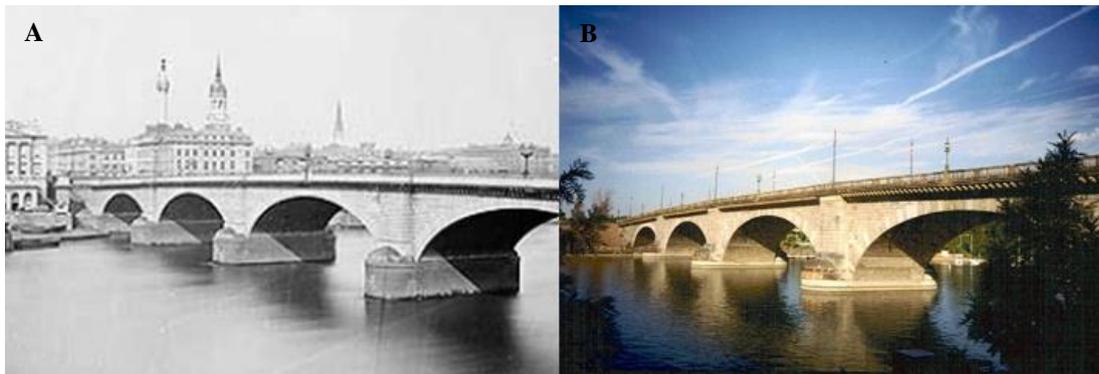


**Figure 3.2.2-11 Las Vegas City**

(Sources: <http://www.enjoyyourholiday.com/2011/10/25/las-vegas-series-new-york-new-york/>, accessed June 3, 2014)

These examples draw attraction to the cities by manipulating the memories of symbolic buildings. They are the “doppelgangers” of real buildings with the same appearances, but they represent different identities.

The example of London Bridge at Havasu, Arizona/USA defines another aspect of the re-use of the ghosts. The bridge originally crossed the River Thames in London, but it was sold to Americans about 7.5 million dollars in 1825.<sup>145</sup> A canal was constructed in the desert landscape of the town of Havasu, and the bridge was transported and re-constructed stone by stone. In 1971, the canal and the re-construction of the bridge which connects an island in the Colorado River with the main part of Lake Havasu City were completed (Fig. 3.2.2-4). In this respect, this structure was not originally re-constructed as a ghost building, but when it transported into another country it turned into a one. The bridge was rebuilt exactly with the original materials, but as its context changed it became a new building which used the “corpse” of the original building for consumerist purposes.



**Figure 3.2.2-12 London Bridge in London 1870 (A), London Bridge in Lake Havasu, Arizona/USA in 1971 (B)**

(Source: [http://en.wikipedia.org/wiki/File:London\\_Bridge\\_circa\\_1870.jpg](http://en.wikipedia.org/wiki/File:London_Bridge_circa_1870.jpg), <http://structurae.net/structures/data/index.cfm?id=s0001393>, accessed June 3, 2014)

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<sup>145</sup> *Anywhere*, (New York: Rizzoli, 1992), pp. 84-86

### 3.2.2.3 “Abuse” of the Ghosts

A significant example from Turkey shows different aspect of ghost of consumerism as an attempt of legalization of the constructions. Currently, five non-existent villas were planned to re-construct in the green area of Paşalimanı, Üsküdar/İstanbul, although Bosphorus Laws were prohibited new constructions in that area.<sup>146</sup> In this manner, ghost of consumerism was tried to be ‘abuse’ for the demands of consumerist society, but the project was cancelled for now.

The re-construction project of Taksim Artillery Barracks also indicates “abuse” of the ghosts. Mücella Yapıcı, a member of Taksim solidarity and general secretary of Chamber of Architects of Istanbul Metropolitan Branch declares that Gezi Park is the only official tent area in Taksim that can be used after the earthquake.<sup>147</sup> In this respect, this re-construction project suggests destruction of Gezi Park where any building cannot be constructed, since it is the only refuge area for earthquake in Taksim. At this point, ghosts of consumerism are inside of the reasons of the re-construction project of the Barracks, but as it will be mentioned later several ghosts emerge in this project.

### 3.2.3 The Ghosts of Exposition

Ghost building examples in this category are used as display materials. As the replicas have ability to visualize history, the reasons of these re-constructions include expository purposes. Besides, rather than purely economic reasons as in the ghost of consumerism examples, these replicas aim to remind past memories, experienced life styles, changing identities of the society within informative and educative senses. The examples below demonstrate resurrection of the ghosts of exposition into different cases. In some examples, the remnants of the buildings their original sites may trigger the re-construction process, but ghosts of exposition can also appear freely aside from the context.

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<sup>146</sup> See the news of the Paşalimanı Project :  
<http://v3.arkitera.com/news.php?action=displayNewsItem&ID=56538>

<sup>147</sup> <http://haber.sol.org.tr/devlet-ve-siyaset/evet-mesele-3-5-agac-degil-haberi-79708>

Ghosts of the exposition generally appear in museum buildings. One the example of ghosts of exposition, The Royal Palace of Lithuania (Grand Duke Palace of the Lower Castle in Vilnius/Lithuania), archeological remnant played an important role in the re-construction of the building (Fig. 3.2.3-1) The history of the palace dates back to the fourteenth century, and the castle maintained its importance until its demolition in the beginning of nineteenth century.<sup>148</sup> Then, in 2002, the first archeological excavations on the site were started. Although there was not sufficient remnant to re-construct the entire building, the building was rebuilt with new materials.<sup>149</sup> In 2009, the reconstruction was finished, and the Castle was opened to public as a new national museum. In that sense, the historical background of the re-construction contributes the new function of the building, while the replica itself is on the display.



**Figure 3.2.3-1 Grand Duke Palace of the Lower Castle in Vilnius, after its reconstruction 2010**  
(© National Museum Palace of the Grand Dukes of Lithuania, Photo, Mindaugas Kaminskas, 2010, from <http://arttattler.com/architecture/reconstructions.html>, accessed June 3, 2014)

Another example in this category, Zeus Altar Pergamon Museum in Berlin/Germany was not constructed as a ghost building, yet it turned into one. (Fig. 3.2.3-3). Historian Can Bilsel states that Zeus Altar, the masterpiece of late Greek art, was moved in 1870s

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<sup>148</sup> Through the centuries the Palace had been restored and partly reconstructed. See the history of the palace: [http://www.valdovurumai.lt/en/palace-history/important-dates#.Uu5kYfl\\_vVI](http://www.valdovurumai.lt/en/palace-history/important-dates#.Uu5kYfl_vVI)

<sup>149</sup> At this point, it should be underlined that the archeological re-constructions here are different from *anastilosis* in archeology. In *anastilosis* approach only the remains of the buildings are used, and the new construction techniques are only used for strengthening the construction of the ruins. However, this example is a new construction that triggered with archeological excavations, and the ghost of the original building resurrects from its remains, while it is completed with new materials. See further information: Winfried Nerdinger, “Construction and Reconstruction and historic Continuity”, in *The Berliner Schloss Post*, 11. Edition, (Berlin: Förderverein Berliner Schloss E. V., February 2013), pp. 17-24

by a German engineer Carl Humann, from Ottoman Empire to German Empire.<sup>150</sup> He notes that although the re-construction was usually considered in connection with the Ancient Greece, it was re-constructed as a new symbol of Germany.<sup>151</sup>

When building is moved from its original context, it loses its identity. In this regard, Zeus Altar become a ghost building even it is the exact re-construction from its own ruins. Zeus Altar was not constructed as a ghost building, yet it turned into one. While the site in Bergama/İzmir was cursed to recall the loss of the building, Zeus Alter in Pergamon Museum became haunted by the ghosts of the original identity of the building in its previous site. The site in the figure still summon Zeus Altar through its previous traces, and maintain to haunt the re-construction in Berlin (Fig. 3.2.3-2).



**Figure 3.2.3-2 Zeus Altar in Pergamon Museum, Berlin/Germany**

(Source: [http://www.smb.museum/uploads/tx\\_templavoila/01\\_Pergamonaltar\\_Kopie.jpg](http://www.smb.museum/uploads/tx_templavoila/01_Pergamonaltar_Kopie.jpg), accessed June 3, 2014)

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<sup>150</sup> S. M. Can Bilsel, “Zeus in Exile”, in *Working Paper Series*, Vol: 13, (USA: Princeton University Press, Fall 2000). See also S. M. Can Bilsel, *Architecture in the Museum: Displacement, Reconstruction And Reproduction of the Monuments of Antiquity In Berlin’s Pergamon Museum*, (Princeton University, Unpublished Doctorate Thesis, 2003)

<sup>151</sup> *Ibid.*



**Figure 3.2.3-3 The remnants of Zeus Altar in Bergama/İzmir**

(Source: <http://bleon1.files.wordpress.com/2010/03/altar-of-zeus-pergamum.jpg>, accessed June 3, 2014)

The example of Lower Castle indicates re-erection of one ghost building in order to be used as a museum, while Zeus Altar itself is a display material. Furthermore, in the examples of open-air museums ghosts of exposition may also cause resurrection of multiple ghost buildings. About the example of Ancient Siam, Mueang Boran, in Thailand, the museum includes 71 replicas as duplicated from original buildings or created from historical remains.<sup>152</sup> Moreover, it contains 20 re-constructed buildings that removed from their original site and rebuilt again in the site of Mueang Boran, and there are also 29 new designed buildings in the museum.<sup>153</sup> Lek Viriyaphant, the creator of the museum, declares that the initial purpose of museum was only the construction of miniatures, but the remains of original structures directed him to construct replicas (Fig. 3.2.3-4).

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<sup>152</sup> <http://ancientcitygroup.net/ancientsiam/en/acontent/21.html>

<sup>153</sup> *Ibid.*



**Figure 3.2.3-4 Muang Boran, Thailand**

(Source:<http://www.guidetothailand.com/thailand-attractions/muang-boran.php>, accessed June 3, 2014)

Colonial Williamsburg is the most significant example of this category, since it is an open-air living museum which replicates not only the buildings, but also a life style, and environment (Fig. 3.2.3-5). Historian Hillel Schwartz highlights that museums with military and political remains did not have life before, yet though “live interpretation”, open air museums become “living museums” with all the memories.<sup>154</sup> Likewise, in the environment of Colonial Williamsburg the memories of the past are aimed to be visualized. The museum has a motto that “so that the future may learn from the past.”<sup>155</sup> In this respect, the missing buildings were re-constructed in the area in order to create continuity in the history, while the historical lifestyle is stimulated inside of the buildings and around the area.

<sup>154</sup> Hillel Schwartz, “Once More With Feeling”, in *The Culture of the Copy*, (New York: Zone Books, 1996), pp.269.

<sup>155</sup> John d. Rockefeller, Jr. retrieved from <http://www.stickley.com/CatalogPDFs/ColonialWilliamsburg.pdf>



**Figure 3.2.3-5 Colonial Williamsburg, Virginia/ USA**

(Sources: <http://world-visits.blogspot.com.tr/2012/12/colonial-williamsburg-private.html>, accessed June 3, 2014)

There is not any completed re-construction project in Turkey like the examples above, yet a current project is associated with the ghosts of exposition. Beylik Han in İnegöl, Bursa was seriously damaged by fire in October 2013, and the building was demolished. Traumatic effects of fire do not trigger the reconstruction project of this building, since the building was actually altered in 1950. After the fire archeologist found 450 years old remnants. As a consequence of the excavations in the ruins, the authorities declared that Beylik Han will be re-constructed again.<sup>156</sup> In this way, the fire of the building was concluded with unexpected results when the remains awaken the 450 years old ghosts, and after the completion of the replica the building will visualize and expose 450 years old history.

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<sup>156</sup> <http://v4.arkitera.com/haber/index/detay/tarihi-han-kullerinden-dogacak/17939>

### 3.2.4 The Ghosts of Politics

“[T]here is a politics of space because space is political”, as the philosopher and sociologist Henri Lefebvre states.<sup>157</sup> Architecture embodies an intricate relationship with politics, and by this relationship the regimes of power effects architecture via space production. Therefore, the impact of politics always remains on the agenda of architecture. Lefebvre also states that:

Castles, palaces, cathedrals, fortresses, all speak in their various ways of the greatness and the strength of the people who built them and against whom they were built.<sup>158</sup>

These lines confirm architecture’s instrumental use as political power, since the buildings remind clashing ideologies over the course of history. At this point, the question is what happens all of this power after the demolition of a building. As architecture is political, after the demolition of building the ghosts of the politics haunt us and try to come back. In this sense, the power of the politics is resurrected using architecture as a “body”.

As similar to the examples in the ghosts of trauma, the ghost buildings in this part indicate serious mourning and traumatic results. However, ghosts of politics have relative effects on society in comparison to the mourning after disasters and wars which have impact on the entire society. Political change may cause trauma in the majority of society whereas some parts of the society celebrate these changes.

The most important example of this part, re-construction of Berlin Royal Palace *Stadtschloß* is undoubtedly the most controversial and highly political project in Germany today. Sixty three years after its demolition, decision of rebuilding was made by German Bundestag in 2002 (Fig. 3.2.4-1).<sup>159</sup> The first construction of Berlin Royal

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<sup>157</sup> Henri Lefebvre, “Reflections on the Politics of Space”, in *State, Space, World: Selected Essays*, Translated by Gerald Moore, Neil Brenner, Stuart Elden (USA: University of Minnesota Press, 2009) pp. 168.

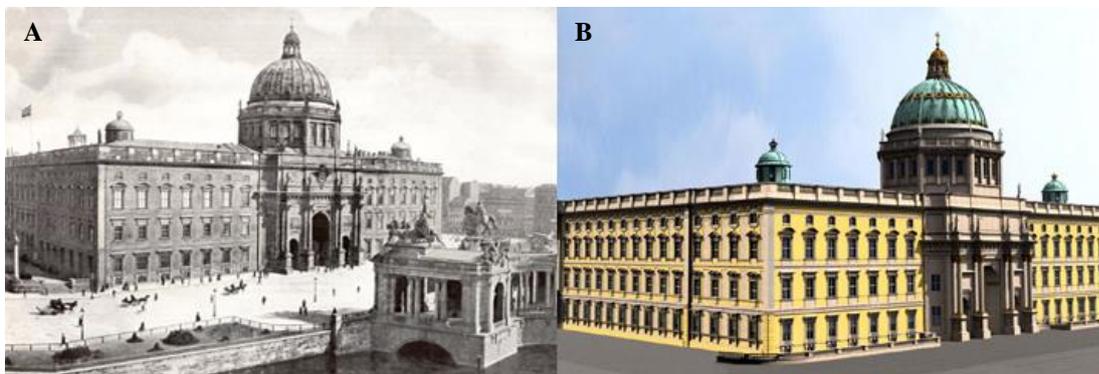
<sup>158</sup> Henri Lefebvre, “What is Possible”, in *Critique of Everyday Life*, Translated by John Moore, (London, New York: Verso Publishing, 1991), pp. 232

<sup>159</sup> Wolf Siedler, “The Berliner Schloss”, in *The Berliner Schloss Post op cit*, pp. 3-8.

Palace *Stadtschloß* was founded in 1443 in the historic heart of the Berlin presently named as Museum Island. The construction of the palace was as old as the establishment of Berlin City. “The Schloss did not lie in Berlin- Berlin was the Schloss” as Wolf Siedler states, and continues:

“The Schloss dominated the center of Berlin, the square that was created for it, and the streets that led to it. It is the very essence of Berlin for those who would like to see Berlin’s past recreated”.<sup>160</sup>

He states that *Stadtschloss* is a unique example, because the other palaces in Europe were constructed after the foundation of the cities such as *Palais des Tuileries* in Paris (Fig. 3.2.4-2).<sup>161</sup>



**Figure 3.2.4-1 *Stadtschloss* in the 1900s (A), Humboldt Forum Project (B)**  
(Sources: <http://aboutberlin.wordpress.com/tag/berliner-stadtschloss/>,  
<http://www.modocom.de/belfas/belfasbildschloss.htm>, accessed June 3, 2014 )

The design of the building was altered by mainly two important architects; Karl Frederich Schinkel and Andreas Schlüter. In 16<sup>th</sup> century, through the designs of the German baroque sculptor and architect Andreas Schlüter, Stadtschloss Palace had gained its baroque appearance. In 1851, the dome designed by Karl Friedrich Schinkel was constructed. Furthermore, over the centuries the Palace had been changed through

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<sup>160</sup> *Ibid.*

<sup>161</sup> The re-construction of *Palais des Tuileries* is also a current debate since 2003. Before its demolition *Palais des Tuileries* was inseparable building with Louvre. However, as a result of German-French War the building was seriously harmed, and then it was completely demolished. See further information: <http://www.tuileries.org/>

several restorations and partly reconstructions, yet *Stadtschloss* still stood as a symbol of the city until its destruction in 1950.



**Figure 3.2.4-2 Berlin City in 1733**

(©Jean Babtiste Broebes, Source: Guido Hinterkeuser, *Das Berliner Schloss*, Germany: Siedler; 1ST edition, 2003, pp. 202)



**Figure 3.2.4-3 A photo of *Stadtschloß* in 1912**

(Source: [http://samlib.ru/f/fost\\_j\\_n/prc.shtml](http://samlib.ru/f/fost_j_n/prc.shtml), accessed June 3, 2014)



**Figure 3.2.4-4 The ruins of the Palace towards the end of the World War II around 1945.**

(Source: Haubrich: *Kein Lehrstück*, pp. 202)

*Schloss* was seriously damaged during the Second World War (Fig. 3.2.4-4), yet it might have been restored after the Nazi's surrendered. At that time, the cost of the restoration was about 32 million East German Marks while the demolition cost eight million Marks, in other words one quarter thereof could have been used for long term restoration of the building.<sup>162</sup> However, one year after the split of Germany into two in 1949, the ruins of the Palace was completely demolished on the order of SED Chairman Walter Ulbricht. Architect Manfred Klinkott defines the demolition of the building as an "arbitrary act", and he claims that in accordance to the ideological and political aims of the German Democratic Republic (GDR), Prussian history tried to be eradicated, thus Berlin Royal Palace was destroyed just like Potsdamer Platz.<sup>163</sup> Moreover, he points out that the decision of demolition was protested, yet the GDR government did not consider the counter arguments.<sup>164</sup> In 1950, art historian Ernst Gall declared his dismay as follows:

If the Berliner Schloss is destroyed, we will lose one of the most creative archeological works of art that the world can still call its own, today, after so much has been lost. From the time around the turn of the 17<sup>th</sup> century, there are a few buildings in Europe that can surpass this edifice in its power and its façade treatments with their vivid sculptural clarity.<sup>165</sup>

Despite all opposing views, the Palace was destructed, and its plot was used for the demonstrations of GDR (Fig. 3.2.4-5). Then, in between 1973-1976 Palace of Republic was constructed in the place of the Schloss.

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<sup>162</sup> <http://berliner-schloss.de/en/the-ancient-berlin-palace/short-architectural-history>

<sup>163</sup> Manfred Klinkott, *The Berliner Schloss Post*, pp. 3-8.

<sup>164</sup> *Ibid.*

<sup>165</sup> *Ibid.*



**Figure 3.2.4-5 Marx-Engels Platz in the place of *Stadtschloß* in 1951**

(Source: Photograph: Fritz Tiedemann, digitally interpreted and reconstructed by Arwed Messmer, from: [http://www.anonyme-mitte-berlin.de/presse\\_english.html](http://www.anonyme-mitte-berlin.de/presse_english.html), accessed June 3, 2014)

Architect Anne Kuhrmann declares that the Palace of Republic in Berlin is one of the crucial constructions of the GDR and was not only the Palace it was the house of East German Parliament and a house of culture at that time as well.<sup>166</sup> However, she also emphasizes that the Palace of Republic was incompatible with the area in sense of its modernist design where Berlin's historical center was its location (Fig. 3.2.4-6).<sup>167</sup>



**Figure 3.2.4-6 Palace of the Republic in 1974**

(Source: <http://www.dw.de/the-return-of-berlins-city-palace/g-16870945>, accessed June 3, 2014)

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<sup>166</sup> Anne Kuhrmann, "The palace of the republic in berlin – the demolition of a politically and aesthetically burdened building", Retrieved May 20, 2013, from: [http://www.aicomos.com/wp-content/uploads/2009\\_UnlovedModern\\_Kuhrmann\\_Anke\\_Palalce-of-Berlin\\_Paper.pdf](http://www.aicomos.com/wp-content/uploads/2009_UnlovedModern_Kuhrmann_Anke_Palalce-of-Berlin_Paper.pdf)

<sup>167</sup> *Ibid.*

Later on, in 1990 Palace of the Republic was closed because of high degree of asbestos content of the materials used in its construction.<sup>168</sup> And just six week after the close of the Palace of the Republic, East and West Germany were reunited. Adrian Von Buttlar declares that the unification of Germany brought the problem of “how to treat” the heritage of GDR especially the Palace of Republic.<sup>169</sup> In 1997, Palace of the Republic was stripped down to its structure, thus it lost its symbolic appearance. According to Buttlar the ruined appearance of the Palace of the Republic increased the debates of the reconstruction of the old Palace *Stadtschloß*, since Palace of the Republic had already lost its identity.<sup>170</sup> In other words, after the Palace of the Republic lost its original look, the ghosts of the old palace are strengthened along with the political changes. Then, the demolition of the Palace of the Republic was completed, and the re-construction of the *Stadtschloß* was designated by the federal government. Humboldt Forum architectural design competition was held for the new construction of the Palace, but participants were obligated to preserve the design of the façades. The first prize awarded to Italian architect Franco Stella, and decided to be built in 2008.<sup>171</sup>

Similar to the destruction of *Schloss* its re-construction was interpreted in different ways. Svetlana Boym claims that reconstruction of Berlin Royal Palace (Stadtschloss) which was built in 1695 and demolished in the 1950s was seen as “microcosm” of the ideal united city since, it’s the last memory of citizens before the division of Germany into East and West.<sup>172</sup> “I realize that replicating historic buildings should not be a rule for architects,” Culture Minister Bernd Neumann stated. “Architects work in their own

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<sup>168</sup> In order to protect steel skeleton of the building from fire, the surfaces of the steel structures were covered by asbestos.

<sup>169</sup> Adrian Von Buttlar, “Berlin’s Castle Versus Palace: A Proper Past for Germany’s Future?”, in *Future Anterior*, Volume IV, Number 1, (Colombia: University of Minnesota Press, Summer 2007)

<sup>170</sup> *Ibid.*

<sup>171</sup> In the first-prize project of Humboldt-Forum the three façades were replicated, and one façade of the building was newly designed. The interior design of the building is organized through the new functions of the building: museum, library and cultural activities.

<sup>172</sup> Boym, op cit.

era. But this is a unique project.”<sup>173</sup> About the reconstruction project, the architect of the Humboldt Forum, Franco Stella highlights that:

The new structure is designed to fulfil these requirements to such a degree that it will give the impression that Berlin Palace had always been there. To avoid any misunderstands let me stress that this will not be a case of manipulating history, of acting as if the palace had not been demolished, as if there has been no World War, no GDR and no Palace of the Republic. Rather it is about the concept and design per se being so in keeping that the building feels totally natural in its overall appearance and on this site.<sup>174</sup>

Moreover, an American diplomat and political scientist Henri Kissinger declares as follows:

During the 20th century, the Schloss witnessed the collapse of German democracy and the rise of both facism and communism. Its eventual destruction in 1950 was an act of cultural retribution by East German communist regime. Nearly 20years after its reunification, democratic Germany also has opportunity to return the center of Berlin to its historic unity. The reconstruction of Berliner Schloss will restore to Berlin and Europe a legacy of European heritage which crosses geographic and ideological frontiers. Rebuilding this great place will give back to Berlin its cultural heart and a good part of its soul.<sup>175</sup>

The construction of Humboldt Forum was started in June 12, 2013, yet the project has financial problems. The cost of the re-construction is approximately 590 million euros (\$787 million), and the building is scheduled for completion in 2018.<sup>176</sup> Besides, the exhibitions were held in many cities around the Europe including Ankara and İstanbul, in order to demand financial support by demonstrating the project.

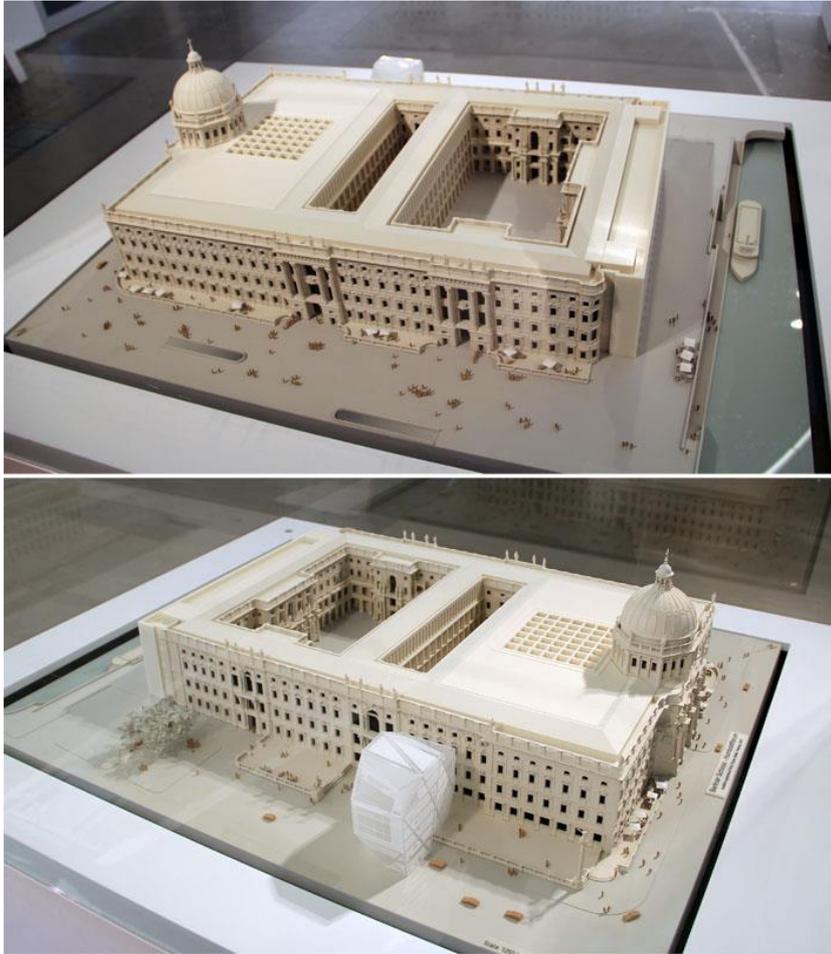
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<sup>173</sup> <http://www.bloomberg.com/news/2013-06-12/berlin-palace-rebuilding-begins-63-years-after-explosion.html>

<sup>174</sup> Franco Stella, "The Berliner Schloss-Humboldtforum", in *The Berliner Schloss Post*, pp. 9-16.

<sup>175</sup> Henri Kessinger, "The Berliner Schloss-Humboldtforum", in *The Berliner Schloss Post*, pp. 9-16.

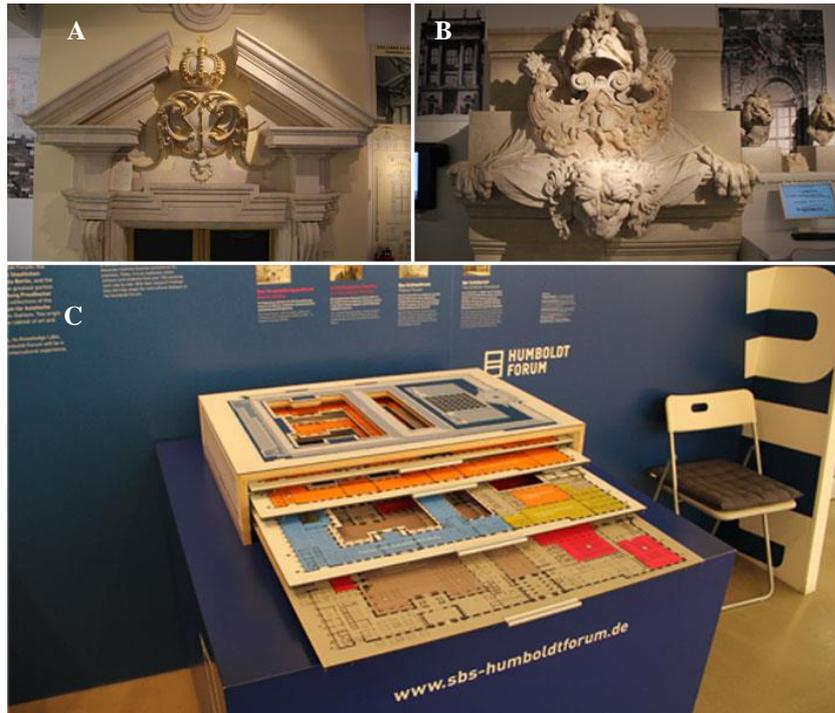
<sup>176</sup> <http://www.bloomberg.com/news/2013-06-12/berlin-palace-rebuilding-begins-63-years-after-explosion.html>



**Figure 3.2.4-7 The Model of Humboldt Forum first prize project in Humboldt Forum Exhibition in Berlin, Germany**  
(Source: Personal Archive of Assoc. Dr. N. Oğuz Özer)



**Figure 3.2.4-8 Model of Berlin City, re-constructed *Stadtschloß* in the middle**  
(Source: Personal Archive of Assoc. Dr. N. Oğuz Özer)



**Figure 3.2.4-9** The remnants of *Stadtschloß* (A, B), Floor Plans of Humboldt Forum (C)  
 (Source: Personal Archive of Assoc. Dr. N. Oğuz Özer)

Another controversial re-construction of historical structure in Germany is Braunschweig Palace (*Braunschweiger Residenzschloss*) which was built in 1754, demolished in 1960 and was erected again in 2008.



**Figure 3.2.4-10** Braunschweig Palace in the 1900s (A), *Schloss Arkaden* shopping center in 2008 (B)  
 (Sources: <http://www.tram-braunschweig.de>, <http://www.braunschweig.de>, accessed June 3, 2014)

Architect André Harrmann notes that Braunschweig Palace was a crucial building in the area, because it was the last large residential place that was designed up to its smallest details by a single architect Carl Theodor Ottmer.<sup>177</sup> Similar to other historical examples, throughout the history the building was restored a few times, and partly reconstructed. The functions of the Palace had also changed, yet it preserved its importance until its demolition. Harrmann asserts that the Palace was used for different functions such as: hospital, museum or library, and stayed as a major identifying symbol for Braunschweig.<sup>178</sup>



**Figure 3.2.4-11 SS Soldiers in front of the Braunschweig Palace in 1939**

(Source: <http://www.ns-spurensuche.de/index.php?id=4&topic=23>, accessed June 3, 2014)

During the years of the Second World War, Braunschweig Palace became an important base for Nazis, thus changing processes made the building a significant “target” for the Allies (Fig. 3.2.4-11).<sup>179</sup>

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<sup>177</sup> Harrmann, “The Case of the Berlin Palace”, pp. 130-172.

<sup>178</sup> *Ibid.*

<sup>179</sup> *Ibid.* In 1932, Adolf Hitler was delegated as Braunschweig’s representative in economic matters to Berlin.



**Figure 3.2.4-12 The Ruins of Braunschweig Palace**

(Source: <http://www.arge-deutsche-geschichte.de/neuzeit/braunschweig-residenzschloss.htm>, accessed June 3, 2014)

Harrmann summarizes that at the beginning the discussions about the Palace was close to the restoration of the building, then all of the discussions was concluded with the demolition of the building in 1959.<sup>180</sup> Nevertheless, the decision of destruction was not accepted well by society, and reacted with several protests (Fig. 3.2.4-13). Despite demonstrations, the Palace was completely demolished in 1960, thus *Schloßpark* (Palace Park) was organized in the empty area (Fig. 3.2.4-14).



**Figure 3.2.4-13 Protest against the demolition the Palace**

(Source: Wedemeyer: *Das ehemalige Residenzschloß zu Braunschweig* (1986), 121)

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<sup>180</sup> *Ibid.*



**Figure 3.2.4-14 Schlosspark in 1973**

(Source: Wedemeyer: *Das ehemalige Residenzschloß zu Braunschweig* (1986), 121)

In 1990, similar to reconstruction debates of Berlin Royal Palace, the reconstruction project of Braunschweiger was on the agenda of new unified federal government of Germany. Harrmann describes the situation of the Palace as “a wolf in sheep’s clothing”, and emphasizes that emotionally the demolition of the Palace had never been accepted.<sup>181</sup> On the other hand, the reconstruction project was also protested when the re-construction process began in 2005 (Fig. 3.2.4-15).



**Figure 3.2.4-15 A protest against the reconstruction of the Palace**

(Source: *Braunschweiger Zeitung*, 16 May 2005.)

According to Harrmann protests against the reconstruction were too late as similar to the demonstrations against destruction in 1960, thus they never succeed.<sup>182</sup> Hereby,

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<sup>181</sup> *Ibid.*

<sup>182</sup> *Ibid.*

the Palace was re-constructed in 2006 as a multiple use complex with the historical façade of the Palace and shopping in the behind, and it named as *Schloss Arkaden* (Fig. 3.2.5-16).<sup>183</sup>



**Figure 3.2.4-16 Schloss Arkaden**

(Source: <http://www.f1online.pro/en/image-details/3524970.html>, accessed June 3, 2014)

In Germany, through the unification of East and West Germany, the political changes evoked the ghost of past. More importantly, these ghosts were provoked purposely. Similar to Germany, after the collapse of the Soviet Union haunted buildings of Russia were resurrected with the help of new political purposes. Alexander Etkind claims that while history was about to be obsession in European countries, in Russia historical “amnesia” was dominant although the memories of terror of Soviet Union are still alive.<sup>184</sup> Clementine Cecil, the journalist and co-founder of MAPS (Moscow Architectural Preservation Society) through reconstruction of the religious buildings,

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<sup>183</sup> *Ibid.*

<sup>184</sup> Alexander Etkind, “Post-Soviet Hauntology: Cultural Memory of the Soviet Terror”, in *Constellations*, Vol. 16, No. 1, (Blackbell Publishing on behalf of The American Society for Aesthetics, 2009), pp 182-200.

the past wounds created by Communist authorities were tried to be healed.<sup>185</sup> That's why, in Russia, cathedrals started to be reconstructed especially the ones in sacred sites that were demolished by Soviet Government.

In 2000, The Cathedral of Christ Savior which was originally built in 1837-1883 and destroyed in 1931 was re-constructed, and re-consecrated.



**Figure 3.2.4-17 The original Cathedral of Christ Savior (A), The reconstructed building (B)**

(Sources: <http://www.opendemocracy.net/od-russia/clementine-cecil/mayor-luzhkov-and-reconstruction-of-moscow>, <http://www.minube.net/place/the-christ-the-saviour-cathedral--a158191>, accessed June 3, 2014)

The original building was erected in order to celebrate the victory against Napoleon, and the iconic building stayed as a symbol of the city until the Bolsheviks came. In the Soviet period, the golden dome of the building was stripped down, and also the valuable parts of the building like marbles, paintings, gold and sculptures were moved. Later in 1931 the building was entirely destroyed.

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<sup>185</sup> Clementine Cecil, "Major Luzhkov and reconstruction of Moscow", Retrieved May 10, 2013 from: <http://www.opendemocracy.net/od-russia/clementine-cecil/mayor-luzhkov-and-reconstruction-of-moscow>



**Figure 3.2.4-18 The Cathedral of Christ Savior in 1890**

(Source: <http://www.moscow-russia-insiders-guide.com/cathedral-of-christ-the-savior-in-moscow.html>, accessed June 3, 2014)

The reason of the demolition of the building was not only about the destruction of the sacred buildings by Soviets. Josef Stalin ordered the construction of Palace of the Soviets in the site of the cathedral. In 1931, three architectural competitions were hold for the design of new symbol of the city.<sup>186</sup> Several architects including Le Corbusier participated this competition (Fig. 3.2.4-19).



**Figure 3.2.4-19 Le Corbusier, Palace of Soviets Competition Entry (1931) Phase II**

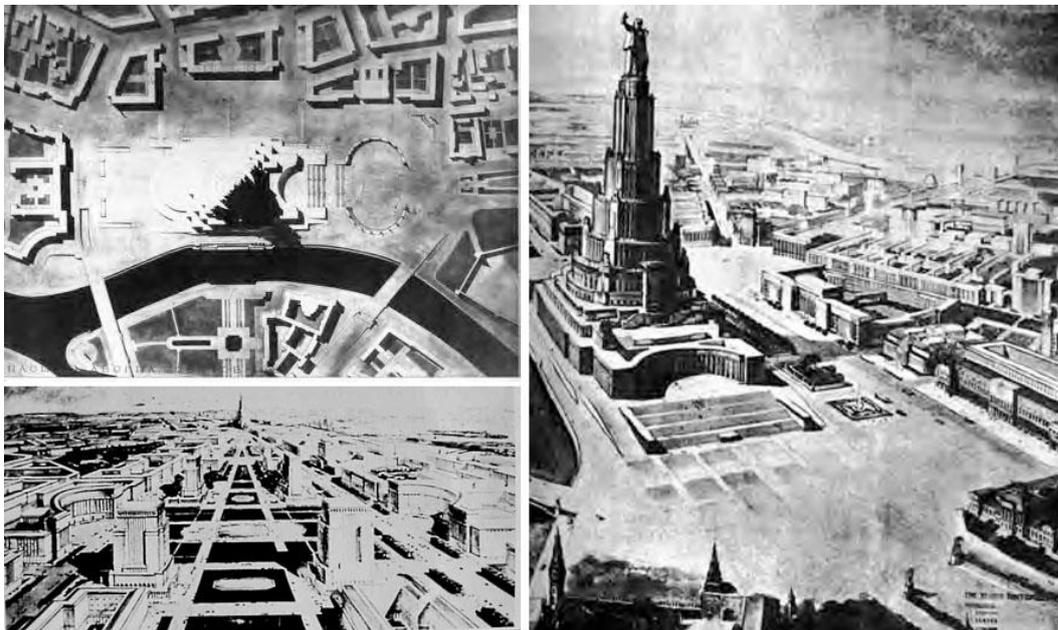
(Source: Fondation Le Corbusier, *Le Corbusier Archive*, 1982)

After three phases of the competition, the group of the architects Boris Iofan, Vladimir Schuko and Vladimir Gelfreikh won the competition in 1936 (Fig. 3.2.4-20). Ekaterina V. Haskins claims that the Palace of Soviets was designed as an equal symbol to

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<sup>186</sup> Hazem Ziada, *Gregarious Space, Uncertain Grounds, Undisciplined Bodies The Soviet Avant-Garde and the 'Crowd' Design Problem*, (Georgia Institute of Technology Unpublished Doctorate Thesis, 2011)

Cathedral of Christ Savior, and Stalin aimed to change the identity of Russia in line with the Western Modernity rather than the history of Russia.<sup>187</sup> However, the Palace of the Soviets was never built. The foundation of the building was completed in 1939, and when the building started to arise it was demolished in the Second World War. The area was preserved, yet the construction had never have chance to begin. After the death of Stalin the remains of the foundation was cleared, and in 1958 the area housed a heated outdoor swimming pool. Later in 1990, the Soviet Union collapsed, and the old Cathedral was decided to be built once more. According to Haskins through the replacing the monuments Russia it is aimed to regain Russian national identity back.<sup>188</sup> Many buildings were reconstructed in Russia in the same years of re-construction of Christ Savior Cathedral.



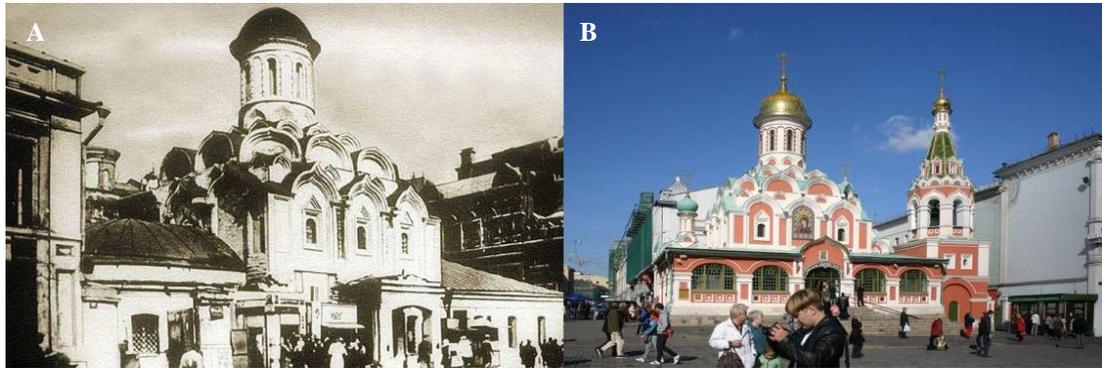
**Figure 3.2.4-20 The Winning Project of the Palace of Soviets Design Competition**  
(Source: <http://soviethistory.org>, accessed June 3, 2014)

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<sup>187</sup> Ekaterina V. Haskins, “Russia's Post-communist Past: The Cathedral of Christ the Savior and the Reimagining of National Identity”, in *History and Memory*, Vol. 21, No. 1 (Spring/Summer, 2009), pp. 25-62

<sup>188</sup> *Ibid.*

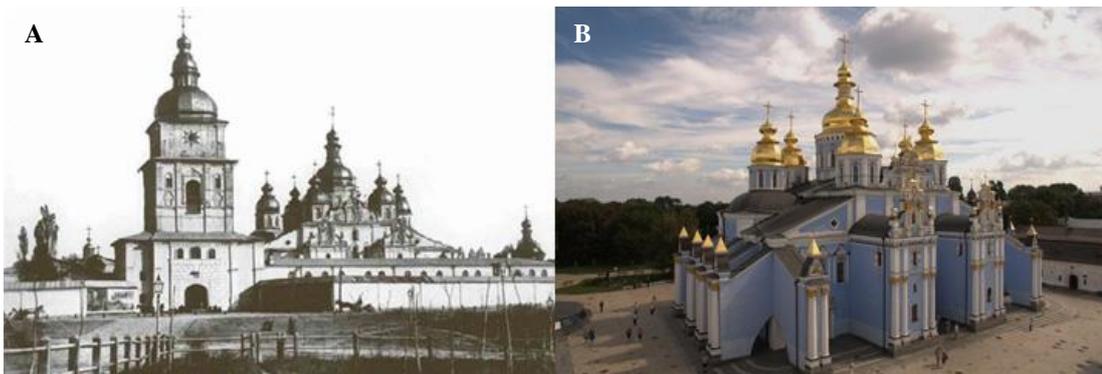
The original Kazan Cathedral in Red Square was built in 1636 and almost sixty years after its demolition, it was rebuilt in 1992 by following the collapse of the Soviet Union (Fig. 3.2.4-21).



**Figure 3.2.4-21 Cathedral of Our Lady Kazan before its demolition in 1936 (A), Re-constructed Building in 1992 (B)**

(Sources: <http://www.opendemocracy.net/od-russia/clementine-cecil/mayor-luzhkov-and-reconstruction-of-moscow>, accessed June 3, 2014)

The monastery in Kiev was constructed in 1108-1113, with several changes, restorations and re-constructions throughout the history the original monastery was preserved until 1930. However, during the Soviet era, Monastery was demolished similar to the other examples. The reconstructed building was completed in 1999.



**Figure 3.2.4-22 The Photo of the Monastery in the early 1900s (A), The building after its reconstruction (B)**

(Source:

<http://www.encyclopediaofukraine.com/display.asp?linkpath=pages%5CM%5CO%5CMonasteries.htm>, <http://ua-travelling.com/en/article/top-10-places-to-see-in-kiev>, accessed June 3, 2014)

Iberian Gate which was built 1680, was demolished in 1929, moreover the icon was moved Cathedral of the Resurrection in Sokolniki, Moscow/Russia, and the Gates completely erased in 1931 until its reconstruction in 1996.<sup>189</sup>



**Figure 3.2.4-23 The Original (A), and the new construction (B) of Iberian Gate**  
(Sources: [http://chestofbooks.com/travel/russia/John-Stoddard-Lectures/Moscow-Part-5.html#UvmCT\\_1\\_vGA](http://chestofbooks.com/travel/russia/John-Stoddard-Lectures/Moscow-Part-5.html#UvmCT_1_vGA), <http://walkmoscow.com/object-178-en>, accessed June 3, 2014)

These examples confirm that after 1990s, architectural re-constructions were encouraged by political motivations. These re-constructions also effected Turkey, not in 1990s yet after completion of some of these projects.

The monument of Ayastefanos (San Stefano), one of the buildings in the ghost building exhibition, is aimed to be re-constructed in these days. Dissimilar to any examples, the Monument of Ayastefanos was not aimed to resolve an identity question which became the central axis of the political debates in Turkey. On the contrary, it can cause controversy for its historical connotations. The Monument of Ayastefanos was erected in Ayastefanos (today's Yeşilköy) as a symbol of the Russian victory against Ottoman Empire in the War in between (1877-78). The building was designed as a commemoration burial church for 5000 Russian soldiers. Despite all, the re-construction project was considered in order to strengthen the relationships with Russia and Turkey (Fig. 3.2.4-24).

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<sup>189</sup> *Ibid.*

Another ghost building example from Turkey is the re-construction project of Karaköy Mosque (Fig. 3.2.4-25). The building, designed by Raimondo D’Aronco in 1903, was demolished in Menderes period as a result of new road system of the area. Actually, there was no obvious political reason of about demolition of re-construction this building. However, the current government has been supporting re-construction projects in Turkey, and using them to create its own history. Besides, this project can be considered one of the increasing religious building constructions which uses the ghosts of past.



**Figure 3.2.4-24 The Monument of Ayastefenos (San Stefano)**

(Source:

[http://www.yesilkoyum.com/YESILKOY\\_HAKKINDA/TARiHi\\_dosyalar/AYASTEFAQNOS\\_ANITI.htm](http://www.yesilkoyum.com/YESILKOY_HAKKINDA/TARiHi_dosyalar/AYASTEFAQNOS_ANITI.htm), accessed June 3, 2014)



**Figure 3.2.4-25 Karaköy Mosque in the 1950s**

(Source: <http://www.gezicirehber.com/karakoy-meydani-ve-tarihcesi.html#>, accessed June 3, 2014)

All to more, these days the re-construction project of Taksim Artillery Barracks is most controversial project in Turkey. In this respect, in accordance with all theoretical background and the several examples, the next chapter of the thesis concentrates on the re-construction project of Taksim Artillery Barracks.

## CHAPTER 4

### AN EVALUATION OF RE-CONSTRUCTION PROJECT OF TAKSIM ARTILLERY BARRACKS

#### 4.1 History of the Site: From Military District to Republican Square

For a more informed evaluation of the re-construction project of Taksim Artillery Barracks, this part of the study focuses on the historical analysis of the site. This research inquires transformations in the site since the nineteenth century, and also highlights unrealized design proposals related to the area through the years. In this respect, each part of this analysis exposes diverse ghosts that have already been haunting the site.

##### 4.1.1 Taksim Artillery Barracks and its Surroundings / 1800-1910s

In between 1683-1827, a period of stagnation and modernization for the Ottoman Empire, various reforms were made to catch up militarily and politically with the Western Powers. Especially in the era of Sultan Selim III, several improvements were planned in the military system of the Ottoman Empire. He organized a new army called as Nizam-ı Cedid, and constructed new barracks for the requirements of the new modern military.<sup>190</sup> In his period, Selimiye Barracks and Levent Çiflik Barracks were built for Nizam-ı Cedid army, and Beyoğlu Barracks later known as Taksim Artillery

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<sup>190</sup> Mustafa Cezar, “Beyoğlu Kışlası”, in Osmanlı Başkenti İstanbul, (İstanbul: Mas Press, 2002), pp. 480.

Nizam-I Cedid means new order

Barracks<sup>191</sup> was built in order to accommodate the re-organized the artillery of Kapıkulu army.<sup>192</sup>

Through the years the building was damaged from military rebellions and also natural disasters, thus several changes and partly re-constructions were made after its first construction.<sup>193</sup> In the map of F. Kauffer, Taksim Artillery Barracks and its mews on the front were in the end of Cadde-i Kebir Street (today's İstiklal Street). Moreover, there was a mosque in the center of the courtyard in the first construction of the barracks (Fig. 4.1.1-1).<sup>194</sup>



**Figure 4.1.1-1 Taksim Artillery Barracks in Kauffer Map, 1807**

(Source: <http://www.futuristika.org/hayalet-yapilardan-hortlaklara-taksim-topcu-kislası-vakasini-imageler-uzerinden-mekansal-politik-belirlenimi/>, accessed June 3, 2014)

<sup>191</sup> Taksim Artillery Barracks also known as Beyoğlu Kışla-i Hümayun and also Halil Paşa Artillery Barracks.

<sup>192</sup> Ibid, Kapıkulu army represents infantry unit of Ottoman Empire

<sup>193</sup> The architect Mahir Öztaş highlights that after its first construction, the building was seriously harmed by the Kabakçı Rebellion in 1807, then the architect Hafız Mehmet Eminağa restored the building with the alternation of the original plans. In that sense even the first design of the building had been changed. See further information: Mahir Öztaş, "Kışla", in *Taksim Bir Şenliği Yaşamak*, (İstanbul: Hayemola Press, 2011), pp 99-107.

<sup>194</sup> The mews of the barracks was in front of the barracks in the place of today's Taksim Square. The construction of mosque ordered by Mihrişah Valide Sultan, but the building did not remain until 1900s.

The oldest engraving of the building shows the situation of the building and its rural environment which is countryside with the graveyards at the end of the newly developing part of the city (Fig. 4.1.1-2).<sup>195</sup> Besides, since it was the location of the graveyards of different religious groups in the beginning of the nineteenth century, Cosimo Comidas De Carbognano describes this area as “death field”.<sup>196</sup>



**Figure 4.1.1-2 The illustration of Taksim Artillery Barracks in 1811**

(Source: <http://collections.vam.ac.uk/item/O1106659/atlas-des-promenades-pittoresques-dans-print-preaulx/>, accessed June 3, 2014)

In comparison to the photographs of in the 1900s, the illustration of Prévault<sup>197</sup> has crucial differences, since the building was changed and modified through the years. The design of barracks evolved over the years, and prospered during the periods of Sultan Abdülmecid and Abdülaziz in between 1861-1869.<sup>198</sup> Cezar highlights that

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<sup>195</sup> Cezar, op cit.

<sup>196</sup> Cosimo Comidas De Carbognano quoted by Mahir Öztaş, “Ölüler Alanı”, in *Taksim Bir Şenliği Yaşamak*, (İstanbul: HayemolaPress, 2011), pp 46.

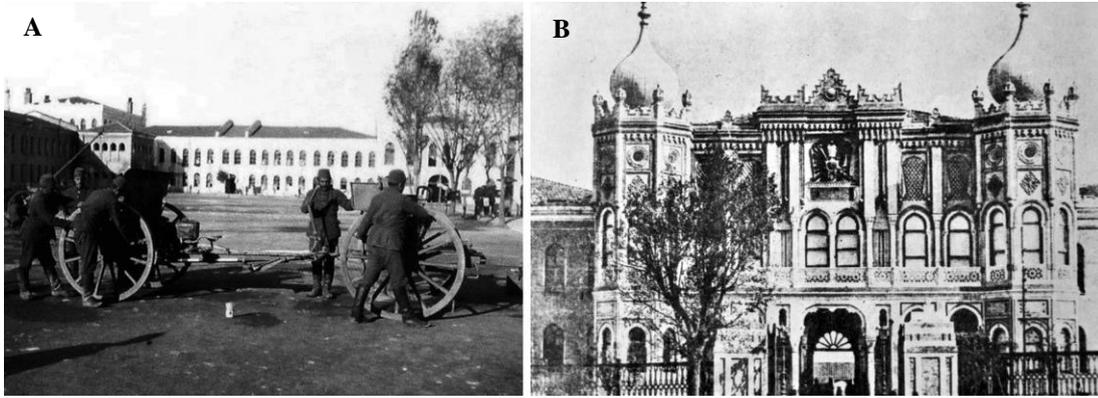
<sup>197</sup> The illustration was depicted by Michel-François Prévault in the book of Charles Pertusier. Michel-François Prévault was a French visual artist who lived in between 1787 and 1827. In 1796, Prévault came to İstanbul for working as an architect in a project of Ottoman Navy. Although the project did not realize, he stayed in İstanbul and depicted watercolor paintings of several places in İstanbul and Anatolia. See further information: <http://erolmakzume.com/wp/?p=1644>

Charles Pertusier was an artillery officer and embassy attaché in İstanbul, and the author of the book: *Promenades pittoresques dans Constantinople et sur les rives du Bosphore*(1815).

<sup>198</sup> Cezar, op cit, pp. 480-483..

Taksim Artillery Barracks gained its final outlook with the addition of the orientalist figures in the period of Sultan Abdülaziz when the building was experiencing its glorious days.<sup>199</sup> Afterwards, the importance of Taksim Barracks decreased day by day.

The architectural style of the building was apparently different than the classic Ottoman Architecture. Çelik Gülersoy describes the building as “lashy but impersonal”, and points out the resemblance of the building with Russian and Indian architecture with its onion domes and ornaments.<sup>200</sup> Architect Mahir Öztaş also considers it as one of the most western orientalist buildings of İstanbul at that time and unique in this regard with its exotic appearance.<sup>201</sup>



**Figure 4.1.1-3 Taksim Artillery Barracks in the 1900s**

(Source: Gülersoy, Ç., “Kışla”, *Taksim Bir Meydanın Hikayesi*, TTOK Yayınları, İstanbul, 1986, pp. A, 84, B, 79)

Although it has a different architectural style, the architect of the building is not known. At the time of the construction of Taksim Barracks in the early 1800s, the chief royal architect was İbrahim Kamil Ağa, thus it is guessed that he may be the architect of the building. However, it is also claimed by several historians and architects that it is ascribed also to Krikor Balyan, because the entrance façade (Photo B in the Fig.

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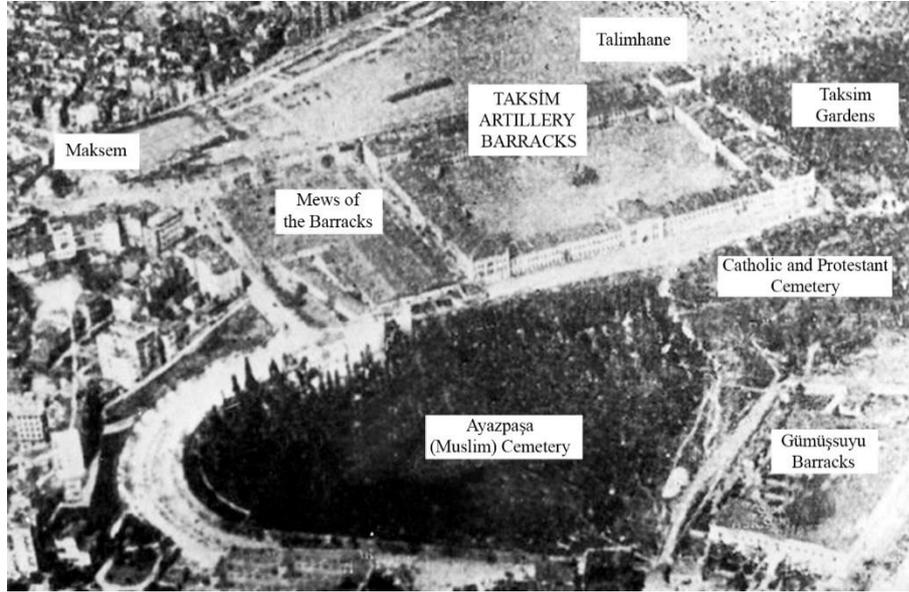
<sup>199</sup> *Ibid.*

During this renovation process it is assumed that Agos Balyan or Sarkis Balyan took place.

<sup>200</sup> *Ibid.*

<sup>201</sup> Öztaş, “Kışla”, op cit, pp. 99-104.

4.1.1-3) looks like the façade of Valide Sultan Mosque. In brief, there is lack of information about the architect and design concerns of architectural features of the building.



**Figure 4.1.1-4 Taksim Artillery Barracks and its surroundings in the 1900s**

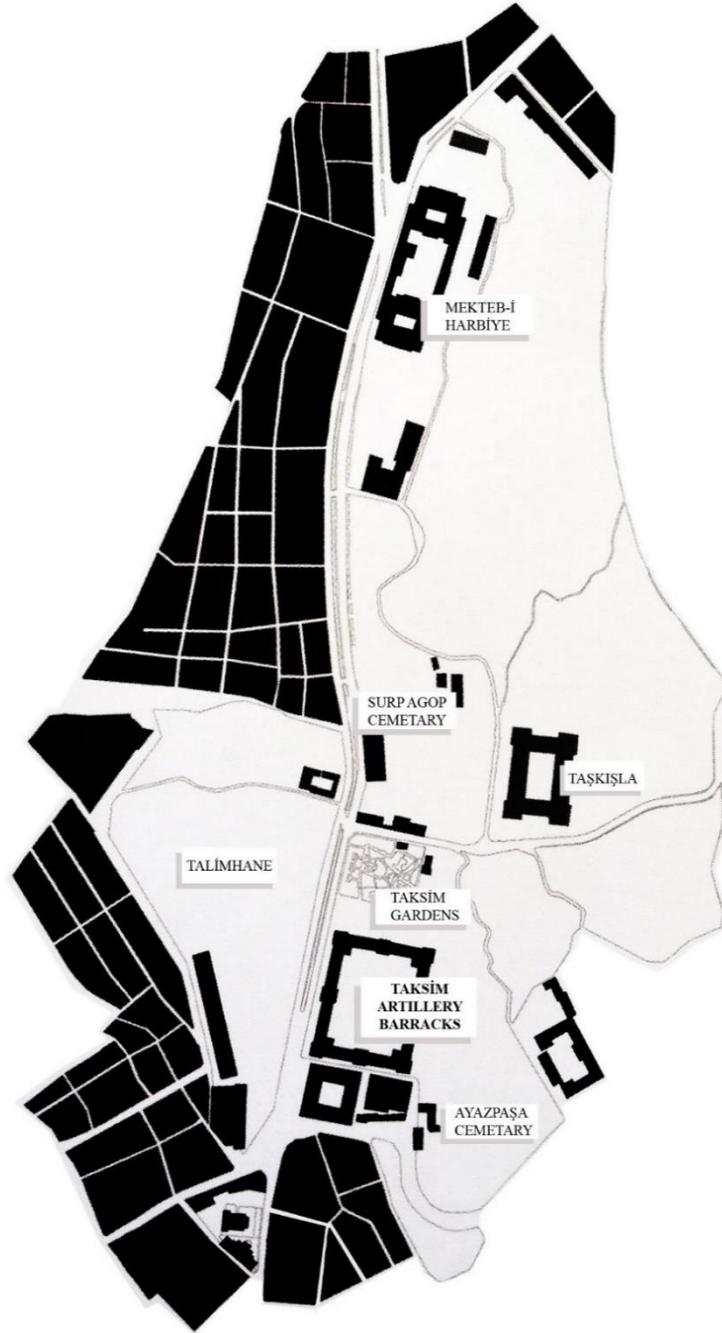
Source: (Çelik Gülersoy, “Alana Genel Bakış”, *Taksim Bir Meydanın Hikayesi*, İstanbul:TOK Yayınları, 1986, pp. 37)

At this point, rather than its architectural appearance, the impact of the building on its environment demarcates the importance of the Barracks. After the construction of Taksim Artillery Barracks, the region started to change and the settlement of Beyoğlu spread from Pera to Taksim. Later on, in the era of Abdülmecid, *Taşkışla* (Mecidiye Barracks) and Gümüşsuyu Barracks (Muzıka-i Hümayun Kışlası) were constructed in Taksim, and the area became an important military district of İstanbul. Zeynep Çelik highlights that in 1870 with the order of the Sultan, Taksim Gardens on the north of the Taksim Barracks was organized as the first “green public space” in İstanbul.<sup>202</sup> Furthermore, on the west side of the Barracks there was a large empty area for military trainings and also transportation of the cannons. Gülersoy claims that although

<sup>202</sup> Zeynep Çelik, “Regularization of Urban Fabric”, in *The Remaking of İstanbul: Portrait of an Ottoman City in the Nineteenth Century*, (USA: University of California Press, 1986), pp. 69. Öztaş claims that, the place of Taksim gardens was a catholic and protestant cemetery, then it turned into garden. See further information: Öztaş, “Taksim Bahçesi”, op cit, pp 77-81.



#### 4.1.2 Events on 31 March and the Changing Functions of Taksim Artillery Barracks / 1910-1930s



**Figure 4.1.2-1 Taksim Artillery Barracks and its surroundings in 1910-1930s**

(Original source: İhsan Bilgin, Günkut Akın, Burak Boysan, Sibel Bozdoğan, Murat Güvenç, Tansel Korkmaz, Eda Ünlü Yücesoy, “Where the City Ends”, in *City, Built Environment and Architectural Culture Exhibition*, (İstanbul: İstanbul Bilgi University Press, 2010), also edited by the author)

The figure (Fig. 4.1.2-1) demonstrates Taksim Artillery Barracks with its mews on the front in between 1910-1930s. Although the military service was about to change, *Talimhane* stayed an empty training area until the end of the 1920s. Ayazpaşa and Surp Agop were still cemeteries in the area. Besides, *Taşkışla* and Mekteb-i Harbiye continued their military service in those years.

In 31 March 1325 (13 April 1909), the rebellion started in Taksim Artillery Barracks and *Taşkışla*, but *Hareket Army*, the soldiers under the leadership of M. Kemal Atatürk had suppressed the rebellion before the revolt had grown further.<sup>204</sup> Öztaş explains that after the rebellion the building was restored, but still the 31st March was the beginning of the end for the barracks.<sup>205</sup> Selçuk Gürsoy points out that although there were different perspectives to the riot, it is possible that if the rebellion had succeeded, the republic wouldn't have been established at all.<sup>206</sup>



**Figure 4.1.2-2 Hareket Army in front of Taksim Barracks**  
(Source: [www.taksimdenelinicek.org](http://www.taksimdenelinicek.org), accessed June 3, 2014)

After the events on 31 March, during the continued wars; the battle of Tripoli and then the Balkan Wars, the future of the barracks remained uncertain. Gulersoy states that

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<sup>204</sup> Cezar, op cit.

<sup>205</sup> Öztaş, “31 Mart Olayı”, *Taksim Bir Şenliği Yaşamak*, pp. 105-110.

<sup>206</sup> Selçuk Gürsoy, “Dede Hasan’ın Vicdanı”, in the journal of *Toplumsal Tarih*, (Published by: Türkiye İş Bankası Press, April 2013) pp 41.

the building continued to be used by military, yet most of the soldiers of the barracks died in the wars.<sup>207</sup> Architect Tuğba Üzümkesci states that the building was decided to be sold for a few times, but these attempts were cancelled.<sup>208</sup> She adds that in 1911 it was planned to transform the building into new city museum, but again it was also declined.<sup>209</sup> During the occupation of İstanbul, Taksim Artillery Barracks was used for different sport activities. The courtyard of the building and *Talimhane* were used for football matches and also unusual sports for Ottomans like golf, baseball, tennis, boxing, cricket by French, British and also Turkish people. Then in November 13 1918, Taksim Barracks became the premises of the French forces, and was named as Macmahon Barracks. Senegalese soldiers stayed in the barracks for a while, but still the courtyard of the building was continued to be used for sport activities, even horse races took place in the courtyard of Macmahon Barracks.<sup>210</sup> In the following years, after the Turkish War of Independence, İstanbul was saved from occupation forces, but Taksim Barracks was never used by military again.

According to Gülersoy in the 1920s the building was not related with military anymore, since it was transformed into a new activity space.<sup>211</sup> Through the foundation of Republic, the capital of the new country became Ankara, so the military system also moved there. Cezar notes that after this relocation, the building lost its military service irreversibly, it became empty and neglected.<sup>212</sup> He also declares that three important barracks became dysfunctional similar to *Taşkışla* and *Gümüşsuyu* Barracks which became dysfunctional but started to be used by İstanbul Technical University (İTÜ).<sup>213</sup>

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<sup>207</sup> Gülersoy, op cit, pp. 69-76.

<sup>208</sup> Tuğba Üzümkesci, “Kışla’nın Satılması ve Yeni İşlevlerde Kullanılması”, in *Taksim Topçu Kışlasının Çevresel Dönüşümü*, (İTÜ, Unpublished master thesis, 2010), pp. 31-40.

<sup>209</sup> *Ibid.*

<sup>210</sup> Senegalese Soldiers stayed in the Barracks, but there is not enough information if the building became a headquarter of the occupation forces.

<sup>211</sup> Gülersoy, op cit.

<sup>212</sup> Cezar, op cit.

<sup>213</sup> *Ibid.*

*Gümüşsuyu* Barracks was started to be used by İTÜ (*Yüksek Mühendis Mekteb-i*) in 1928, since its previous building was damaged from British army during the War of Independence in 1920. In the early

Yet no solution found for Taksim Barracks, and since football was the most popular sport in those years, Taksim Artillery Barracks was transformed into Taksim Stadium in 1921(Photo D in Fig. 4.1.2-1).<sup>214</sup> In Taksim Stadium, the first international football match was played between Romania and Turkey in October 23, 1923. Moreover, the barracks and the courtyard were used for exhibitions, concerts, festivals and several sport activities until its demolition (Photos A, B, C in the Fig. 4.1.2-2).

The changes in the barracks also affected *Talimhane*. Firstly, the empty space was served like the courtyard of the barracks. The photos below demonstrates the how that space was used for flight tests and biking (Photos A in the Fig. 4.1.2-3). Afterwards, apartments were designed for the area of *Talimhane*. The Pervititch Map shows the parcels of the apartments in 1925, while the photos demonstrate the rising of apartments in filling in the empty area with several blocks (Photo B Fig. 4.1.2-3).

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years of the Republic, Taşkışla was transferred to *Maârif Vekâleti* (today's Ministry of Education, MEB). Later on, Taşkışla was restored by German architect Paul Bonatz in 1943-1950, and started to be used by Istanbul Technical University (ITU).

See: <http://www2.itu.edu.tr/?itu-hakkinda/tarihce>, and also: Erol Kulaksızoğlu, "Taşkışla Olayı", Retrieved May 15, 2014 from <http://dergi.mo.org.tr/dergiler/4/532/7847.pdf>

<sup>214</sup> Öztaş, "Taksim Stadyumu", op cit, pp. 109.



Figure 4.1.2-3 Taksim Artillery Barracks and *Talimhane* in Pervititch map (1925)  
 (Sigorta Haritalarında İstanbul, İstanbul: Tarih Vakfı Press)

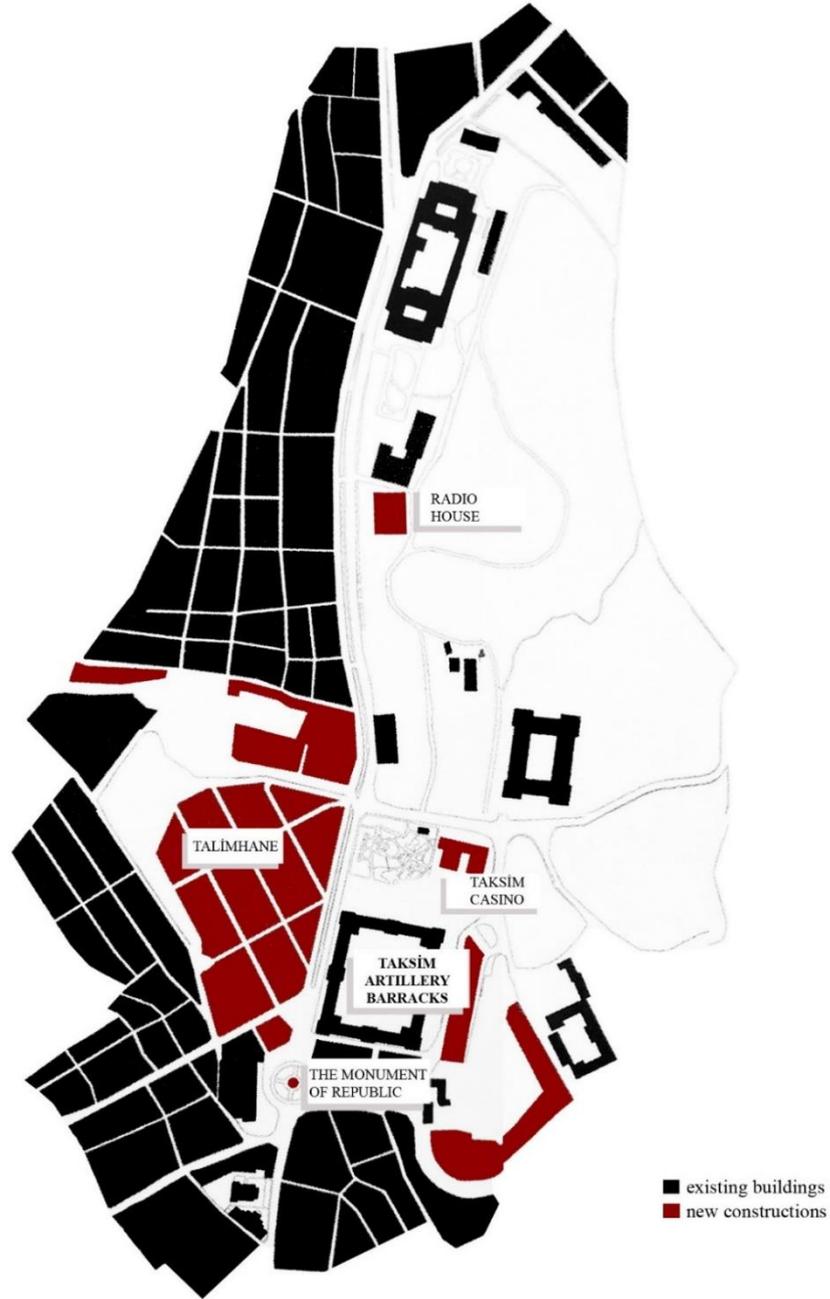


**Figure 4.1.2-2 Changing functions of the Barracks**  
 (Source: [www.taksimdenelinicek.org](http://www.taksimdenelinicek.org), accessed June 3, 2014)



**Figure 4.1.2-3 Activities in *Talimhane* in 1910s (A), Rising apartments in 1920s (B)**  
 (Sources: <http://www.arkitera.com/gorus/268>, accessed June 3, 2014 on the top, Çelik Gülersoy, “*Talim Yeri*”, *Taksim Bir Meydanın Hikayesi*, (İstanbul: TTOK Yayınları, 1986), pp. 69-76 .on the bottom)

#### 4.1.3 Demolition of Taksim Artillery Barracks and Organization of Gezi Park /1930-1950s



**Figure 4.1.3-1 Taksim Artillery Barracks before its demolition and the area in between the 1950s and 1980s**

(Original source: İhsan Bilgin, Günkut Akın, Burak Boysan, Sibel Bozdoğan, Murat Güneç, Tansel Korkmaz, Eda Ünlü Yücesoy, “Square of Republic”, in *City, Built Environment and Architectural Culture Exhibition*, (İstanbul: İstanbul Bilgi University Press, 2010), also edited by the author)

In between 1930-1950s, *Talimhane* was a residential area with several apartments. The Monument of Republic which was constructed in 1928 was in the middle of Taksim. Ayazpaşa was not a cemetery anymore, since it was sold parcel by parcel. Moreover, in 1939 Surp Agop Cemetery evacuated and the empty area became available for new constructions. Taksim Radio House was constructed as a first building in the remained area after the cemetery. Furthermore, Taksim Gazinosu was built nearby Taksim Gardens in 1940 before the demolition of Taksim Barracks.

In the early years of the Republic, Taksim Artillery Barracks could not be restored because of the financial inadequacies.<sup>215</sup> Therefore, in the 1930s the future of the barracks was still uncertain, when the building had lost its identity due to billboards, signs on its façades (Photo A in Fig. 4.1.3-2).



**Figure 4.1.3-2 Signs on the façades of Taksim Artillery Barracks (A), parasite buildings in front of the Barracks (B)**  
(Sources: [www.taksimdenelinicek.org](http://www.taksimdenelinicek.org), accessed June 3, 2014)

<sup>215</sup> Gülersoy, op cit.

Gülersoy highlights that the entire building was neglected and some parts of the barracks was demolished, besides “parasite” buildings were built in front of the façades of the barracks and also in the demolished parts of the mews and the building (Photo B in the Fig. 4.1.3-1).<sup>216</sup> According to Gülersoy the building might have been restored, only the mews should have been demolished.<sup>217</sup> He also stresses that in case of preserving the barracks, *Talimhane* apartments should be re-organized according to monumental entrance façade of the building.<sup>218</sup> However, the projects related to the site of the barracks had already been on the agenda for many years (Fig. 4.1.3-3).



**Figure 4.1.3-3 An Apartment Project in place of Taksim Artillery Barracks**

(Source: Lorans Tanatar Baruh, “Karaköy Borsa Hanı, Taksim Kışlası ve Talimhane” in the journal of *Toplumsal Tarih*, İstanbul: Türkiye İş Bankası Press, April 2013, pp 30-36.)

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<sup>216</sup> *Ibid.*

<sup>217</sup> *Ibid.*

<sup>218</sup> *Ibid.*

Historian Lorans Tanatar Baruh claims that in the early 1900s through integration attempts to the market economy, new constructions were built depending on new property laws, and new apartment blocks were planned in the place of Taksim Artillery Barracks.<sup>219</sup> However, that project was not started until the 1930s, and then Henri Prost defined these plans as a complete urban planning failure.<sup>220</sup>

New Turkish Republic aimed major changes to attain new modern society from its foundation in 1923 onwards. Henri Prost<sup>221</sup> was one of the urbanist who was invited to Turkey, and he made master plans for İstanbul and also a new project for the site of Taksim Artillery Barracks.

In 1936, Henri Prost describes Taksim Square in those years as follows:

The area included remains of an old cemetery, several jerry built garage buildings, a barracks in ruins, and a number of shops and cafes around the square where the monument was located.<sup>222</sup>

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<sup>219</sup> Lorans Tanatar Baruh, “Karaköy Borsa Hanı, Taksim Kışlası ve Talimhane” in the journal of *Toplumsal Tarih*, (Published by: Türkiye İş Bankası Press, April 2013) pp 30-36.

<sup>220</sup> *Ibid.*

<sup>221</sup> Henri Prost worked in Muslim countries in Africa: Morocco, Algeria and Tunisia in between 1910 and 1927. In that sense, he was chosen to work on İstanbul plans because of his experiences in both western and eastern countries. See further information: Burak Boysan, “Aron Angel ile Söyleşi”, in *Mimarlık*, Vol. 285, (1999), pp. 39 Retrieved May 18, from: <http://dergi.mo.org.tr/dergiler/4/526/7714.pdf>

<sup>222</sup> F. Cana Bilsel, “Escapes Libres: Parks, Promenades, Public Squares..” in *From Imperial Capital to Republican Modern City: Henri Prost’s Planning of İstanbul (1936-1951)*, (Istanbul: Istanbul Mas Press: 2010), pp. 349-371.



**Figure 4.1.3-4 Taksim Artillery Barracks before its demolition in the 1930s**  
(Source: Şener Özler, *Cumhuriyet Dönemi İstanbul Planlama Raporları 1934-1935*, İstanbul: İstanbul Büyükşehir Chamber of Architects, 2007, pp. 118)



**Figure 4.1.3-5 Taksim in between 1936 and 1937**  
(Source: Burak Boysan, "Aron Angel ile Söyleşi", in *Mimarlık*, Vol. 285, 1999, pp. 39 Retrieved May 18, from: <http://dergi.mo.org.tr/dergiler/4/526/7714.pdf>)

Henri Prost worked on İstanbul's master plans depending on his approach as "city beautiful". Regarding to the designs of Prost, İpek Akpınar declares that protection of the monuments, expansion of existing roads, beautification of "neglected and old neighborhoods" were among Henri Prost proposals of İstanbul to design economic, healthy and functional environment.<sup>223</sup> She also claims that Henri Prost's "espaces libres" concept which provides open public space for both men and women to spend time together freely was crucial for the new secularist society of new Turkish Republic.<sup>224</sup> Architect Zeynep Uludağ highlights that the meaning of the urban landscape in the first years of the Republic was much different from the current sense; at that time the purpose of these parks was to re-organize the social life.<sup>225</sup>

Along with all these purposes in this atmosphere in 1939, Prost presented his first design about the site of the barracks (Fig. 4.1.3-6 and further drawings in Appendix B Fig. B-1).

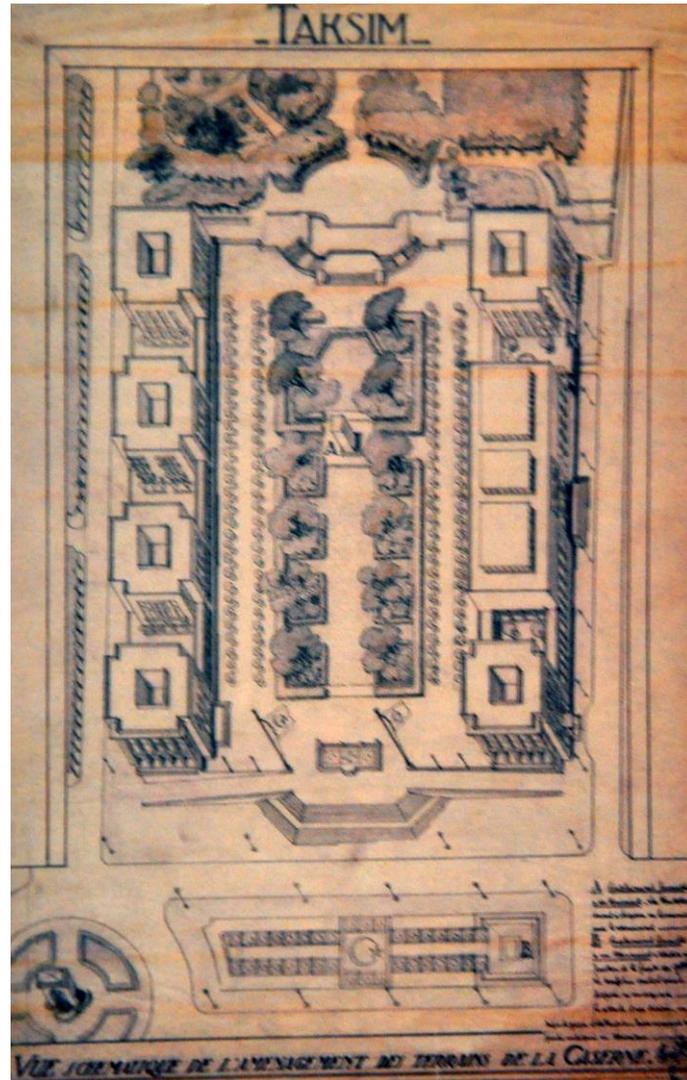
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<sup>223</sup> İpek Akpınar, "İstanbul'u (yeniden) inşa etmek: 1937 Henri Prost Planı", in *Cumhuriyetin Mekanları Zamanları İnsanları*, (Ankara: Dipnot Press, 2010) pp. 107-124.

Further information about the designs of Henri Prost see also: İpek Akpınar, The rebuilding of Istanbul after the plan of Henri Prost, 1937-1960 : from secularization to Turkish modernization, (Unpublished Doctorate Thesis, University College London, 2003)

<sup>224</sup> *Ibid.*

<sup>225</sup> Zeynep Uludağ, "Mimarlık Tarih Yazımına Eleştirisel Bakış: Cumhuriyetin Modern Kent Peyzajını Okumak", in *Cumhuriyetin Mekanları Zamanları İnsanları*, (Ankara: Dipnot Press, 2010) pp. 153-168.



**Figure 4.1.3-6 Axonometric drawing of Henri Prost proposal**

(Source: Cana Bilsel, *From Imperial Capital to Republican Modern City: Henri Prost's Planning of Istanbul (1936-1951)*, Istanbul Mas Press: 2010, pp. 377)

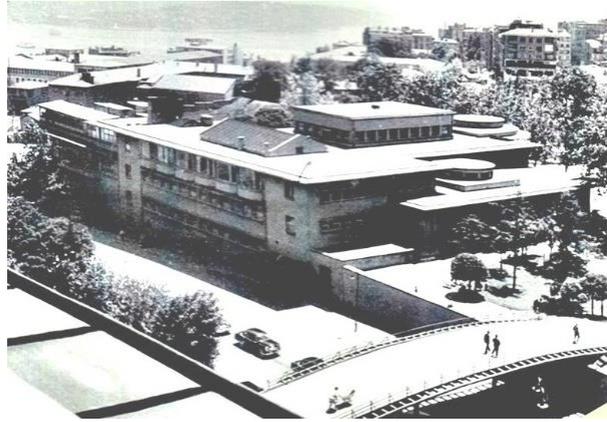
In his plans, he proposed the demolition of the Taksim Barracks, and designed Taksim İnönü Esplanade defined by two rows of buildings. About the Prost planning, architect Cana Bilsel explains that Henri Prost designed a terrace towards Taksim Square, and an esplanade in the large empty area after Taksim Artillery Barracks's destruction.<sup>226</sup> In his drawings, two rows of buildings surrounding the park and a theatre building named as "Great Theater" designed by Aguste Perret were planned.<sup>227</sup> While

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<sup>226</sup> Bilsel, op cit.

<sup>227</sup> *Ibid.*

exhibitions, conferences, social clubs and associations were assigned to the buildings on northern side of the park, buildings on southern side were functioned as mix-use of commerce and dwelling.<sup>228</sup> Moreover, although it was never literally placed in Gezi Park, a sculpture of İnonü was also proposed to be made.<sup>229</sup>



**Figure 4.1.3-7 Taksim Casino**

(Source: <http://www.eskiistanbul.net/semtler/2taksim-harbiye.htm>, accessed July 3, 2014)

In 1940, Taksim Artillery Barracks was demolished, but Prost design was never applied in the area (Fig. 4.1.3-8). Bilsel says that buildings proposals of Henri Prost were not constructed in 1942 when the organization of Gezi Park was started, yet Taksim Gazinosu designed by Rüknettin Güney was placed in the northern side of the park as the only building (Fig. 4.1.3-7).<sup>230</sup> According to her instead of new constructions more green spaces were desired for the area, thus the buildings in the original design were never built.<sup>231</sup>

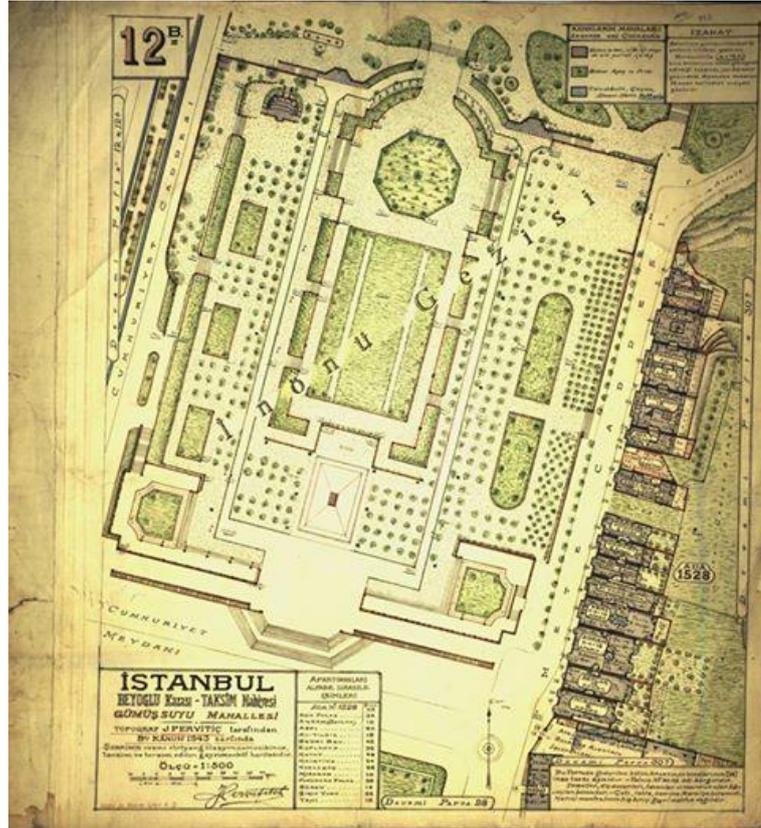
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<sup>228</sup> *Ibid.*

<sup>229</sup> *Ibid.*

<sup>230</sup> *Ibid.*

<sup>231</sup> *Ibid.*



**Figure 4.1.3-8 İnönü Gezi Park in 1942**

(Source: <http://ocx.me/blog/2014/2/12/taksim-square-at-1-5000>, accessed June 3, 2014)

At this juncture, Prost's formalist design very much resembles the outline of the barracks building. One can read the Courtyard and the corners of the original building. The base of the park is elevated, the periphery wall also brings to mind contours of the barracks. Besides, architect Aron Angel underlines that Henri Prost did not suggest the demolition of the barracks, but the building was already in ruins.<sup>232</sup> Angel also states that Prost suggested to preserve the walls of the barracks in the side of Cumhuriyet Street, but when the shops were built there, the remnants were destroyed.<sup>233</sup>

<sup>232</sup> Burak Boysan, "Aron Angel ile Söyleşi", in *Mimarlık*, Vol. 285, (1999), Retrieved May 18, from: <http://dergi.mo.org.tr/dergiler/4/526/7714.pdf>

Aron Angel was an important architect who worked with Henri Prost in the organization of Gezi Park. The buildings were suggested by Prost were not constructed to the area, but in the side of Cumhuriyet Street several shops, cafes were constructed through the years as such PTT, McDonalds, and a few cafes.

<sup>233</sup> *Ibid.*

Bilsel claims that in its early years, Gezi Park received negative reactions from press, but in the note behind the photo by Prost gave the most meaningful answer, as the note says:

Children and mothers give the best reply to the question directed at the urbanists: ‘What purpose do these parks serve?’<sup>234</sup>

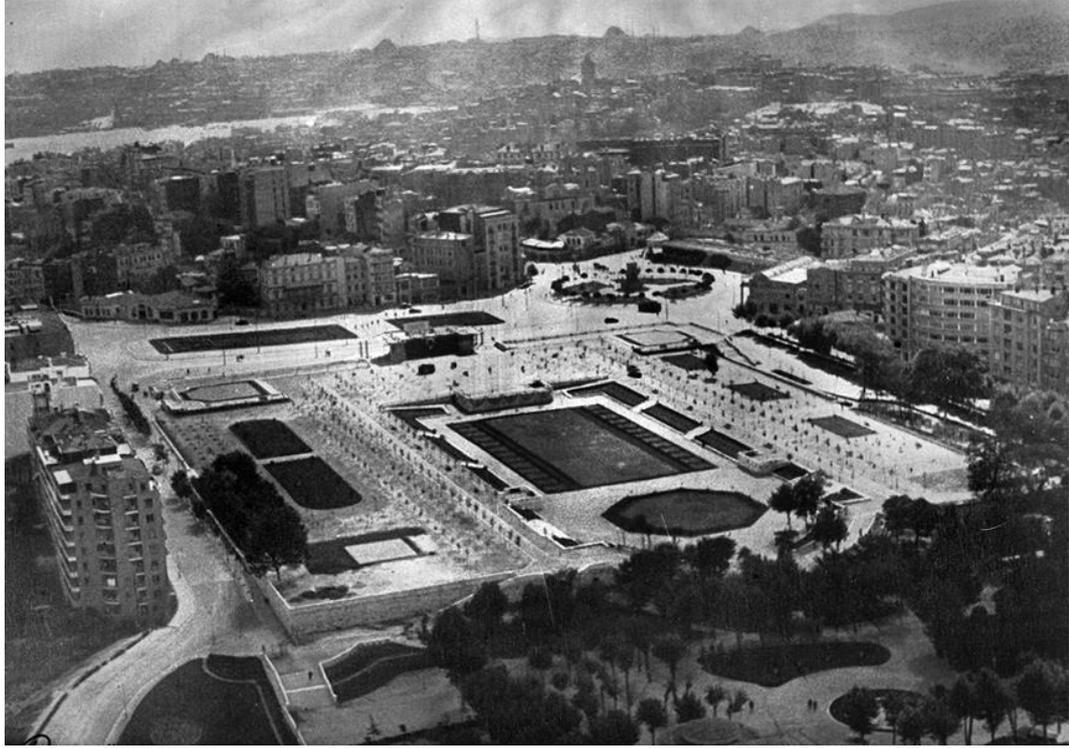
In other words, aside from the first negative responses, society gave the best answer to the project by using the Park (Photos A and C in Fig. 4.1.3-10) . Prost’s early design did not apply the area so the park did not serve as a place for exhibitions, concerts and social organizations. On the other hand, it became a public open space where the men and women can spend time together freely.

Later on, Gezi Park was connected with Park no: 2, considered for the exhibitions and sports. The chain of green areas was designed by Henri Prost, and Gezi Park linked to each other (Fig. 4.1.3-11).<sup>235</sup>

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<sup>234</sup> *Ibid*, pp. 362.

<sup>235</sup> *Ibid*.



**Figure 4.1.3-9 Construction of Gezi Park**

(Source: Abidin Daver, Safa Günay, Mazhar N. Resmor, *Güzelleşen İstanbul*, İstanbul: Maarif Press, 1944)



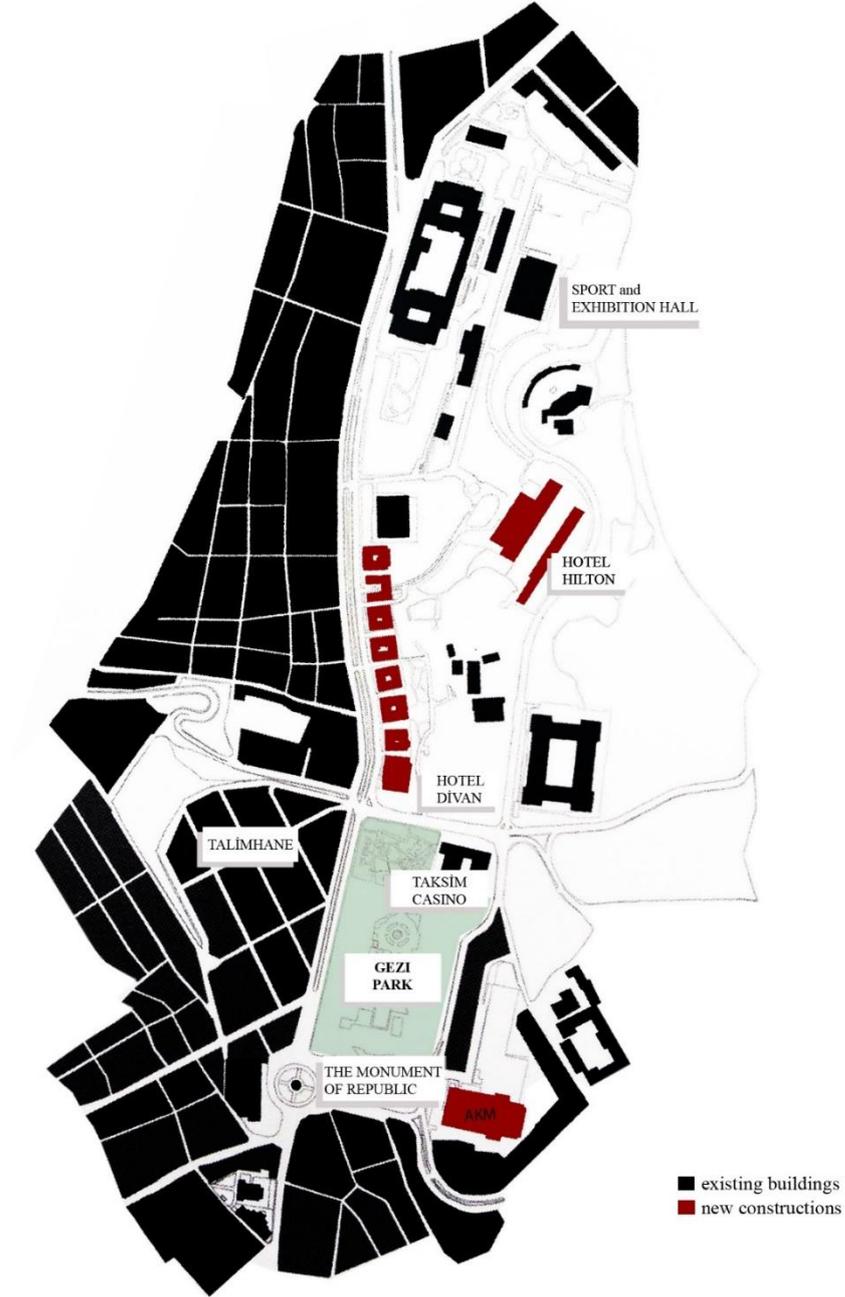
**Figure 4.1.3-10 İnönü Gezi Park in its early years**

(Sources: Cana Bilsel, “Escapes Libres: Parks, Promenades, Public Squeres..” in *From Imperial Capital to Republican Modern City: Henri Prost’s Planning of İstanbul (1936-1951)*, (İstanbul Mas Press: 2010), pp. 349-371, Cumhuriyet Devrinde İstanbul, [www.taksimdenelinicek.org](http://www.taksimdenelinicek.org), accessed June 3, 2014)



**Figure 4.1.3-11 Park No: 2**  
(Source: *Cumhuriyet Devrinde İstanbul*, İstanbul: Milli Eğitim Basımevi, 1949)

#### 4.1.4 Taksim Republican Square / 1950-1970s



**Figure 4.1.4-1 Gezi Park and its surroundings in between 1950s-1970s**

(Original source: İhsan Bilgin, Göküt Akın, Burak Boysan, Sibel Bozdoğan, Murat Güvenç, Tansel Korkmaz, Eda Ünlü Yücesoy, “Square of Politics”, in *City, Built Environment and Architectural Culture Exhibition*, (İstanbul: İstanbul Bilgi University Press, 2010), also edited by the author)

The figure above shows that in the 1950s, Taksim Square became a departure point, but also began to be more crowded more than ever. Thus, the growth in population of İstanbul brought out new constructions. In the beginning of 1950s Hilton Hotel was built in a green area designed by Prost in Park No:2. Although this project has controversial aspects, since it disconnected the link between green areas, other projects were followed the construction of Hilton Hotel. In 1958, Divan Hotel was constructed together with other constructions on the side of Cumhuriyet Street in Elmadağ, Taksim. In addition to new constructions, after the demolition of Taksim Artillery Barracks several buildings were demolished around Taksim Square.



**Figure 4.1.4-2 Taksim in the 1950s**

(Source: <http://www.denizce.com/taksimkislası.asp>, accessed June 3, 2014)

The figure above (Fig, 4.1.4-2) indicates the historical buildings around the Taksim Square. Photo A demonstrates Ottoman Bank in the place of today's The Marmara Hotel. Photo B is a photograph from the 1960s and shows a police station near Maksen which was demolished later. Photo C shows the building which belonged to Electricity Authority in the place of AKM (See also Fig. 4.1.4-4). The building in the photo D

was a historical building remained from the 1900s which were in the place of today's Taksim Square Hotel. In addition Taksim Gazinosu was also demolished in 1965 (Fig. 4.1.4-7).

Through the years, Taksim Square witnessed several demonstrations, protests and celebrations (Fig. 4.1.4-4). Gülersoy describes Taksim as a meeting point and the new symbol of Turkish Republic, and he says that Taksim Square has the best location for many groups for demonstrations and protests.<sup>236</sup>



**Figure 4.1.4-3 Taksim Square in 1956, construction of AKM behind**  
(Sources: [www.taksimdenelinicek.org](http://www.taksimdenelinicek.org), accessed June 3, 2014)



**Figure 4.1.4-4 Celebrations in Taksim in 1960s**  
(Sources: [www.taksimdenelinicek.org](http://www.taksimdenelinicek.org), accessed June 3, 2014)

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<sup>236</sup> Gülersoy, op cit.

Along with the construction of Atatürk Cultural Center (AKM), an opera house, and a modernist symbol for Istanbul strengthened the connotation of Taksim Square with the Republic. Unfortunately, in May 1 1977, in the events of Labor Day thirty four people died and hundreds of people were injured because of the gun fires from upper floors of todays The Marmara Hotel and Taksim Republic Art Gallery.<sup>237</sup> Afterwards, demonstrations in the area has usually controlled with strict police force.<sup>238</sup>



**Figure 4.1.4-5 The Events of Labor Day, 1977**

(Source: Gülersoy, Ç., *Taksim Bir Meydanın Hikayesi*, TTOK Yayınları, İstanbul, 1986)

Increasing projects also brought out new problems. Thus in 1987 an international design competition was held about re-organization of Taksim Square including the site of Gezi Park.

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<sup>237</sup> Rengin Arslan, “1 Mayıs 1977: Yaşayanlar ve arşivler anlatıyor”, Retrieved May 1, 2014 from: [http://www.bbc.co.uk/turkce/haberler/2014/04/140430\\_1\\_mayis\\_1977.shtml](http://www.bbc.co.uk/turkce/haberler/2014/04/140430_1_mayis_1977.shtml)

<sup>238</sup> In 2010, 1 May was declared as a national holiday by the Prime Minister Recep Tayyip Erdoğan, thus Labor Day started to be celebrated in Taksim Square. However, in 2013 together with the Taksim Pedestrianization Project, Erdoğan also declared that Taksim will not be available for demonstrations any more. Also see his declaration in the section: *Counter Arguments on Re-construction*.

#### 4.1.5 International Design Competition for Taksim Square in 1987

In 1987, an invited Urban Design Competition for the Redesign of Taksim Square was organized, thus Turkish and foreign architects presented their designs for Taksim Square.

In the program brief, the competition area was defined as including Taksim Gardens, Maksem and AKM (Fig. 4.1.5-1). The invited designers were suggested to solve the increasing traffic problem of the Square, add new functions, organize the area for celebrations and establish the relationship between Gezi Park and the Square.<sup>239</sup> The participants were also proposed to design their projects as considering the importance of Taksim Gezi Park and its lost relationship with Prost's park 2, and the symbolic value of Taksim Square with the Republic.<sup>240</sup>

This competition one of the Design Competitions for the prominent Squares of İstanbul: Üsküdar and Beyazıt. According to municipality, all three squares should have been re-organized for the new requirements of the developing society.<sup>241</sup> However, there were significant problems related to the competitions. First of all, these competitions were restricted for the participation of invited architects and city planners as only ten design teams for each competition.<sup>242</sup> Secondly, the municipality of İstanbul had right to change the design of the winning projects, moreover some of the specifications in the agreement of the competition did not release to the public.<sup>243</sup> Therefore, some of the jury members had resigned from their duties, and the Chamber of the Architects did not approve the competition.<sup>244</sup> About the problems of

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<sup>239</sup> Competition Program, *Announcement of an invited Urban Design Competition Redesign of Taksim Square*

<sup>240</sup> *Ibid.*

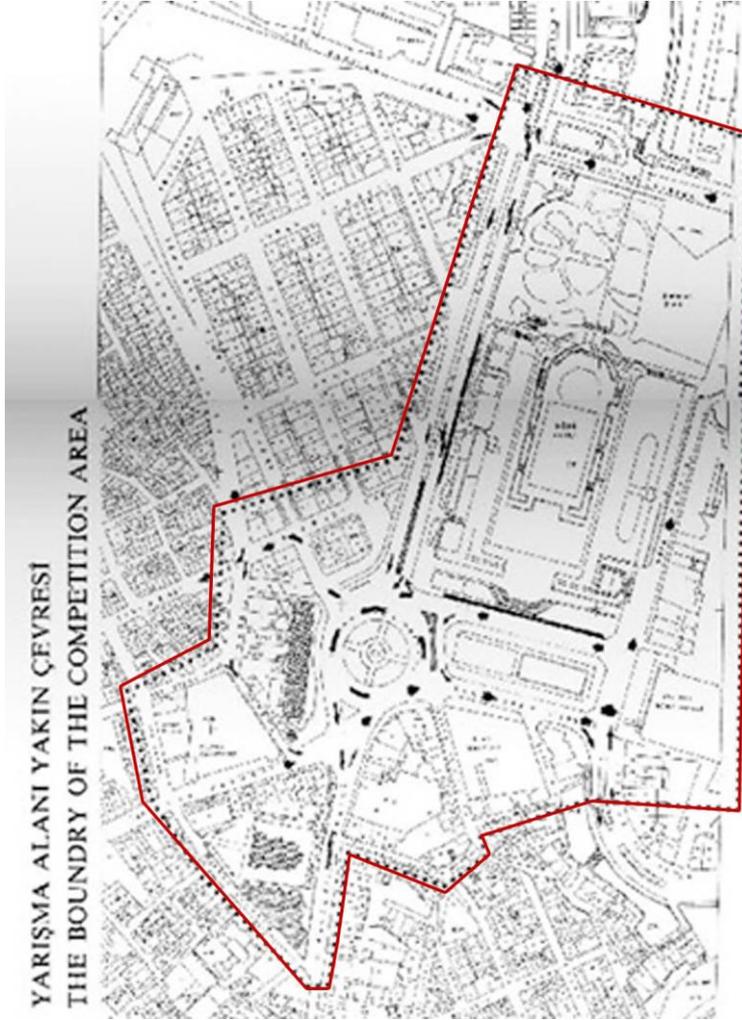
<sup>241</sup> "Uluslararası Sınırlı Proje Yarışması", in *Yapı*, Vol 75, (İstanbul: Yem Press, October 1987), pp. 2-10

<sup>242</sup> *Ibid.*

<sup>243</sup> *Ibid.*

<sup>244</sup> *Ibid.*

competition, Behruz Çinici criticizes that invited designers were not defined by jury, they were selected by the Mayor and politicians.<sup>245</sup> Çinici also points out that four months were not sufficient such a large scale project, moreover the sources were related to the area were full of mistakes.<sup>246</sup>



**Figure 4.1.5-1 The boundary of the Competition Area**

(Source: Announcement of an invited Urban Design Competition Redesign of Taksim Square, The Municipality of Istanbul, 1987, also edited by the author)

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<sup>245</sup> Behruz Çinici was the only architect who was invited to participate two competitions. Çinici won the second prize award in Taksim, and became a jury member in Üsküdar Square Competition. “2. Ödül, Taksim Meydanı Proje Yarışması”, in *Yapı*, Vol 78, (İstanbul: Yem Press, April 1988), pp. 29-40.

<sup>246</sup> *Ibid.*

According to the results of the competition, the team of Vedat Dalokay<sup>247</sup> was the winner of the competition. Behruz Çinici<sup>248</sup> won the second prize, and the team of Necati İnceođlu, Mine İnceođlu, Hasan Őener, and A. Cengiz Yıldızcı won the third prize awards. In addition to first three prizes, three honorable mention awards were presented, and a famous architect Charles Moore awarded with an honorable mention. None of the eleven submitted projects suggested the re-construction of Taksim Artillery Barracks.<sup>249</sup>

In the project report of the winning prize, Vedat Dalokay suggested to solve the vehicle traffic with the underground tunnels. He states that his design separates the Square from traffic, and directs İstanbulites to the designed viewing points (Fig. 4.1.5-2, and Fig. B-2 in Appendix B).<sup>250</sup>

According to Behruz Çinici Taksim Square in 1987 was a “disorganized square with its desolated monument in the middle”, and it had lost its artistic and cultural events.<sup>251</sup> Moreover, Çinici defines the demolitions of Taksim Artillery Barracks, old Ottoman Bank and historical police station as mistakes.<sup>252</sup> In his project, Çinici suggests an “axis of culture” with cultural buildings, waterways and amphitheater around the Monument of Republic in order to solve the lack of cultural and historical spaces (Fig. 4.1.5-3, Fig. B-3 in Appendix B). About his project, he highlights that his design approach is to solve environmental and infrastructural problems of the area with regaining historical and cultural elements.<sup>253</sup>

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<sup>247</sup> The team of the first prize project: Vedat Dalokay, Hakan Dalokay

<sup>248</sup> The team of the second prize project: Behruz Çinici, Altuđ Çinici, Can Çinici

<sup>249</sup> Erhan İŐsözen was the reporter of the competition,  
<http://www.hurriyet.com.tr/gundem/20104461.asp>

<sup>250</sup> *Ibid.*

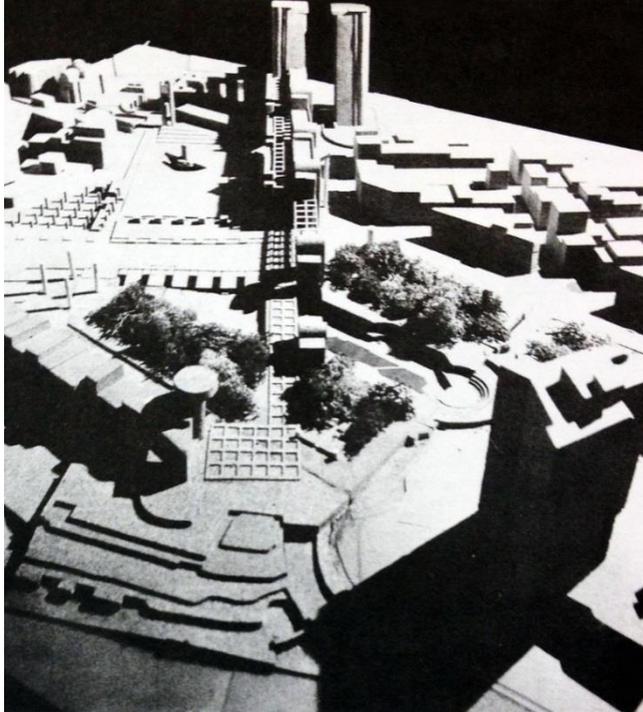
<sup>251</sup> Behruz Çinici, op cit.

<sup>252</sup> *Ibid.*

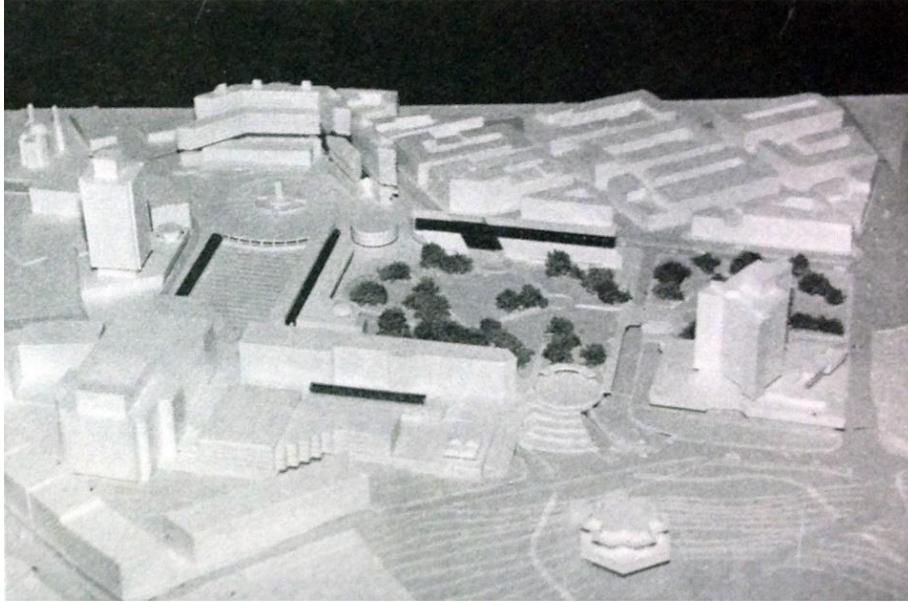
<sup>253</sup> *Ibid.*



**Figure 4.1.5-2 Model of the first prize project designed by Vedat Dalokay**  
(Source: 1. Ödül, “Taksim Meydanı Proje Yarışması, in *Yapı*, Vol 78, (İstanbul: Yem Press, April 1988), pp. 29)



**Figure 4.1.5-3 Model of the second prize project designed by Behruz Çinici**  
(Source: 1. Ödül, “Taksim Meydanı Proje Yarışması, in *Yapı*, Vol 78, (İstanbul: Yem Press, April 1988), pp. 29)



**Figure 4.1.5-4 Model of the third prize project**

(Source: 1. Ödül, “Taksim Meydanı Proje Yarışması, in *Yapı*, Vol 78, (İstanbul: Yem Press, April 1988), pp. 29)

In the project report of third prize design, the relationship between shops in İstiklal Street and the Square is highlighted.<sup>254</sup> It is noted that Taksim Square had lost its identity as a square and became a meaningless empty space.<sup>255</sup> Thus, the architects proposed cultural activities, open and semi-open recreational spaces, restaurants, cafes in order to make Taksim Square and Gezi Park a “living square” (Fig. 4.1.5-4, Fig. B-4 in Appendix B).<sup>256</sup>

Although Dalakoy won the first prize, his project remained on the drawing boards. Therefore, the problems, defined in 1987, increased more throughout the years and none of them genuinely brought a solution. In the following years, Gezi Park, symbol of secularist modern society, was trapped in between the intense traffic, and new hotel constructions.

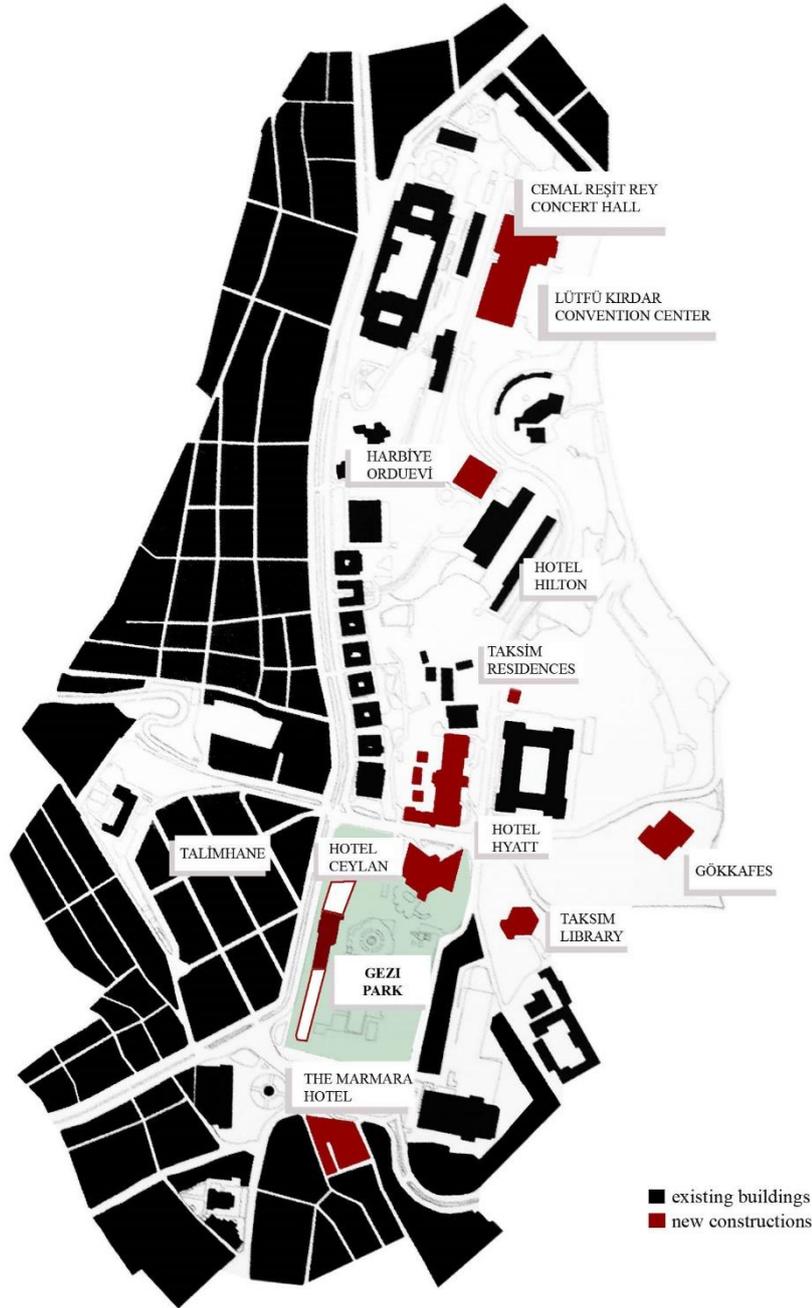
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<sup>254</sup> The team of the third prize project: Necati İnCEOđlu, Mine İnCEOđlu, Hasan Őener, A. Cengiz Yıldızcı

<sup>255</sup> “3. Ödül, Taksim Meydanı Proje Yarışması”, in *Yapı*, Vol 78, (İstanbul: Yem Press, April 1988), pp. 29-40.

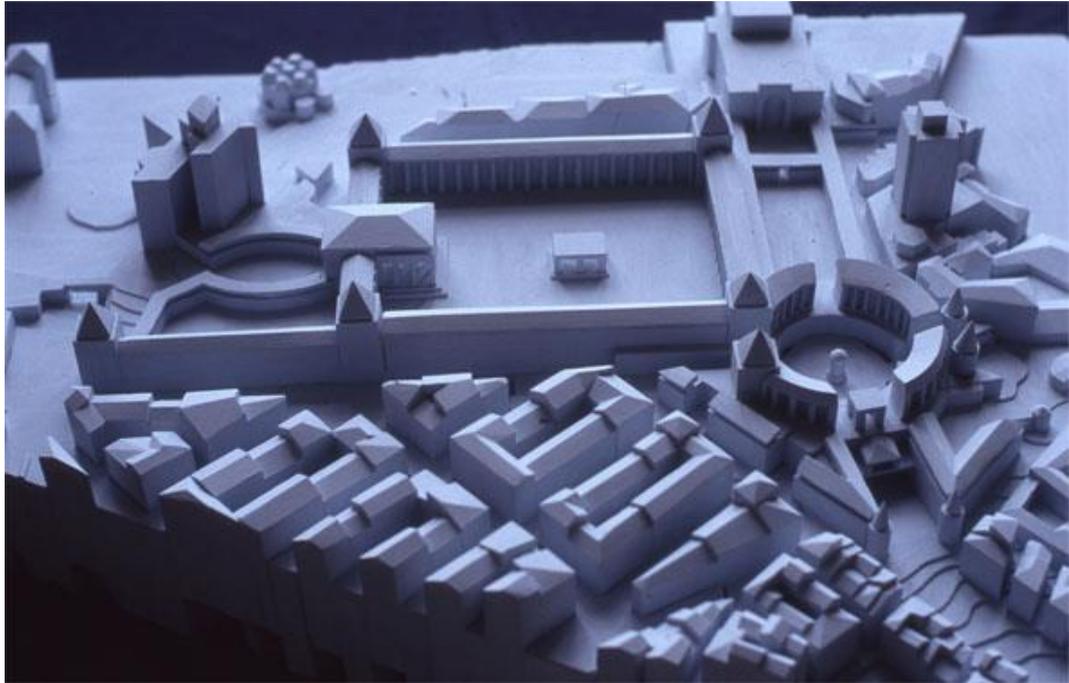
<sup>256</sup> *Ibid.*

#### 4.1.6 Taksim Square and Gezi Park before the project / 1970s to 2010



**Figure 4.1.6-1 Taksim Square and Gezi Park in between the 1970s and 2010**  
(Original source: İhsan Bilgin, Günkut Akın, Burak Boysan, Sibel Bozdoğan, Murat Güvenç, Tansel Korkmaz, Eda Ünlü Yücesoy, “Square of Everything”, in *City, Built Environment and Architectural Culture Exhibition*, (İstanbul: İstanbul Bilgi University Press, 2010), also edited by the author)

After the construction of Hilton Hotel in 1950s, the constructions in Taksim area were increased (Fig. 4.1.6-1). Sheraton Hotel, currently named as Hotel Ceylan Intercontinental (in the place of Taksim Casino) was constructed in 1968. Harbiye Officers Club (hotel for officers and their families) was built in 1974. The construction of The Marmara Hotel was completed in 1976. Atatürk Library was built in 1981. Hotel Hyatt (Grand Hyatt and also known as Hyatt Regency) was built in 1991. In 1998, *Gökkafes* (Süzer Plaza) was built in a green space in between Taksim and Gümüşsuyu where it is determined that any building cannot be constructed since Sultan Abdülhamid II. Despite all of the constructions, the winning project of the Taksim Square Competition did not apply, and the area of Taksim Gezi Park remained its uncertainty. There were small shops such as McDonalds, several cafes and PTT (named as Gezi Shops) in the parts of Gezi Park on the side of Cumhuriyet Street, moreover in 1990 Taksim Municipal Art Gallery was also built. Thus, architects and city planners continued to discuss the future of Gezi Park and Taksim Square, and new designs were suggested.



**Figure 4.1.6-2 Rob Krier's design for Taksim Square in 1993**  
(Source: Personal Archive of Assoc. Prof. Dr. N. Oğuz Özer)

In 1993, a symposium was organized about Taksim Square and a famous architect Rob Krier was participated as a speaker.<sup>257</sup> Moreover, in 1993 Krier designed a project for Taksim Square (Fig. 4.1.6-2 and Fig. B-5 in Appendix B). Later on in 1997, a design proposal of Taksim Square drawn by Enis Kortan was also published (Fig. B-6 in Appendix B).<sup>258</sup>

In the following years, the green esplanades that Prost designed were largely destroyed while Gezi Park survived as one of the limited green open area in the region (Fig. 4.1.6-3). Around the 2010s, Taksim Republican Square became the main gathering space of the city for every social occasion. At this moment a radical decision was given as reconstruction of Taksim Artillery Barracks in Gezi Park.



**Figure 4.1.6-3 Taksim Gezi Park in 2013, silhouette (A), top view of Gezi Park surrounded by buildings (B)**

(Source: <http://ocx.me/blog/2014/2/12/taksim-square-at-1-5000>, accessed June 3, 2014)

<sup>257</sup> Taksim Tartışmaları-1, in *Mimarlık*, (İstanbul: Press of the Journal of the Chambers of Architects 1993)

<sup>258</sup> Kortan's project which was a self-assigned work preserves Taksim Gezi Park the way it was, his project is much more related to the relationship between AKM and the Monument of Republic in Taksim Square. See: Enis Kortan, "Taksim Meydanı için bir Öneri", in *Yapı*, Vol 186, (İstanbul: Yem Press, May 1997), pp. 44,45.

## 4.2 Taksim Pedestrianization Project

The aforementioned historical overview confirms that Taksim Square and the site of Gezi Park have always been a controversial place. Throughout the years, projects related to the site have been continued, and the area surrounding Gezi Park was transformed considerably. Despite all projects, Gezi Park and Taksim Square had remained the same since 1950s. However, in 2010 a major decision was made for the area. In the scope of the Taksim Pedestrianization project the ghosts of Taksim Artillery Barracks were reawakened, and after then everything changed.

Currently, with the name of beautification and rehabilitation, many urban transformation projects have been taking place in all over the Turkey. In this manner, İstanbul especially with its center Taksim/Beyoğlu was aimed to be re-organized according to urban transformation project of Taksim Square. In Beyoğlu, there are several ongoing projects in Tarlabası Street, and other projects in Kasımpaşa and Sötlüce. The “moving” of Emek Cinema is also another debated project in the same district. Taksim Pedestrianization project with re-construction of Taksim Barracks is only the small, but crucial part of the Urban Transformation Project of Beyoğlu. However, parallel with the importance of Taksim Square, re-construction of Taksim Artillery Barracks become the most controversial project among the others. The project with the replica and the new road system are only the part of a bigger project. The figure below demonstrates the other intended projects in the surrounding area (Fig. 4.2 -1).

In its scope, the project aimed to pedestrianize the area with two crucial plans. The first part of the project is already completed, and Taksim Square now is closed to vehicular traffic by new road system and tunnels are placed under the ground. The other part of the project suggests re-construction of Taksim Artillery Barracks after 70s years its demolition for the sake of architectural conservation. Even though there was not any measured drawings, depending on a few photos of two façades and the location of the building in Pervititch Map, is the authorities declared that the replica of Taksim Barracks should be preserved and it will be re-constructed.<sup>259</sup> However, the

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<sup>259</sup> [http://www.radikal.com.tr/turkiye/hayal\\_etti\\_gercek\\_olacak-1051623](http://www.radikal.com.tr/turkiye/hayal_etti_gercek_olacak-1051623), accessed June 3, 2014

Barracks was neither the only demolished historical building in İstanbul, and nor the most significant one.



**Figure 4.2 Possible projects around Taksim Square**

(Original Source: <http://t.co/hHCQWLKRAu>, accessed June 3, 2014, also edited and translated by author)

In 2010, in the book *İstanbul'un 100 Kaybolan Eseri* which was published during the events of İstanbul Capital of Culture, top hundred of demolished buildings in İstanbul were determined, and Taksim Artillery Barracks was not even on the list.<sup>260</sup> The author of the book, Fatih Gürdal states that most of the sites of the demolished buildings still stay empty and neglected.<sup>261</sup> At this point, instead of re-construction of a building into its empty site, the decision on the re-construction of Taksim Barracks caused confusions. Besides, the building was tried to be presented as a cultural building, which may be a city museum. However, from the early stages of the project the function of the building remained its uncertainty, and the authorities especially the mayor of İstanbul Kadir Topbaş made contradictory statements.

The problems in the re-construction of Taksim Artillery Barracks started from its first announcement. Thus, this study begins with the analysis of the re-construction project through its first public disclosure.

#### **4.2.1 Announcement of the Ghost Building Project**

In April 27, 2011, Prime Minister Recep Tayyip Erdoğan explained his “crazy” İstanbul project in the scope of his election campaigns.<sup>262</sup> Then, the second “crazy” project was also announced on 1st June. Taksim Pedestrianization Project was presented by Erdoğan with images below and an animation (Fig. 4.2.1-1).<sup>263</sup> In the background of his presentation computer rendering of Taksim Artillery Barracks which were created for the Ghost Building Exhibition to show what would happen if the barracks still existed, were also used (Fig. 4.2.1-2).<sup>264</sup>

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<sup>260</sup> Fatih Gürdal, *İstanbul'un Kaybolan 100 Eseri*, (İstanbul: Kültür A.Ş., 2009)

<sup>261</sup> *Ibid.*

<sup>262</sup> Crazy project also known as canal İstanbul aims to construct an artificial canal which will be an alternative to Bosphorus.

<sup>263</sup> See the animation film of the project: <http://www.akparti.org.tr/site/video/8291/taksim-meydani-projesi>

<sup>264</sup> About the images in the background of the presentation of Erdoğan, Cem Kozar points out that the images were used without any permission, besides the re-construction of Taksim Artillery Barracks was not a new idea, it was on the debate since 2000. See further information:



**Figure 4.2.1-1 Representation of the Re-construction Project in 2011**

(Source: [http://www.radikal.com.tr/turkiye/hayal\\_etti\\_gercek\\_olacak-1051623](http://www.radikal.com.tr/turkiye/hayal_etti_gercek_olacak-1051623), accessed June 3, 2014)

After 2011 election, Recep Tayyip Erdoğan became the Prime Minister again, thus Taksim Pedestrianization project re-appeared on the agenda. In September 16, 2011, Turkish Parliament was approved the re-construction project. Later in January 4, 2012, Taksim Artillery Barracks was determined to be reserved as a historical monument. In continuation of these approvals, February 4, 2012 the project was re-announced to public under the name of “New Taksim Project”, and declared that the details of the project was confirmed.<sup>265</sup> However, even the function of the Barracks was uncertain, and the information was barely given about the interior design of the building. Contradictions and disputes related to the project continued even inside of the government itself. Former ministry of culture Ertuğrul Günay states that 70 year old trees themselves are more important than the eclectic style building, furthermore the building will not increase any cultural function of the area, and on the contrary commercial spaces will be intensified.<sup>266</sup>

The reactions against the project were increased after the re-announcement. In addition to the other problems, the main problem was the lack of explanation about the project.

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[http://www.radikal.com.tr/turkiye/hayal\\_etti\\_gercek\\_olacak-1051623](http://www.radikal.com.tr/turkiye/hayal_etti_gercek_olacak-1051623)

<sup>265</sup> <http://www.sabah.com.tr/Ekonomi/2012/02/04/yeni-taksim-onaylandi>

<sup>266</sup> [http://www.radikal.com.tr/hayat/kultur\\_bakani\\_gunay\\_da\\_topcu\\_kislasina\\_karsi-1107018](http://www.radikal.com.tr/hayat/kultur_bakani_gunay_da_topcu_kislasina_karsi-1107018)

Over two hundreds signatures were collected from important architecture faculties of Turkey: ODTÜ, YTÜ, İTÜ, Mimar Sinan Fine Arts and Gazi University. About the arguments; Mete Tapan, the city planner and the former chairman of the Preservation Committee Number 2, declares that even he did not know that why this project was planned, and there was an obvious problem that the project was not discussed openly to public.<sup>267</sup> As a counter argument, the mayor of İstanbul Kadir Topbaş says that Taksim Artillery Barracks is a “historical monument” and their mission is to protect the building.<sup>268</sup> Topbaş also clearly stated that “Taksim Artillery Barracks will not be a shopping center”. According to Topbaş, Gezi Park is a nonfunctioning area, on the other hand the re-constructed building will become new art and cultural center that the region has always required.”<sup>269</sup>

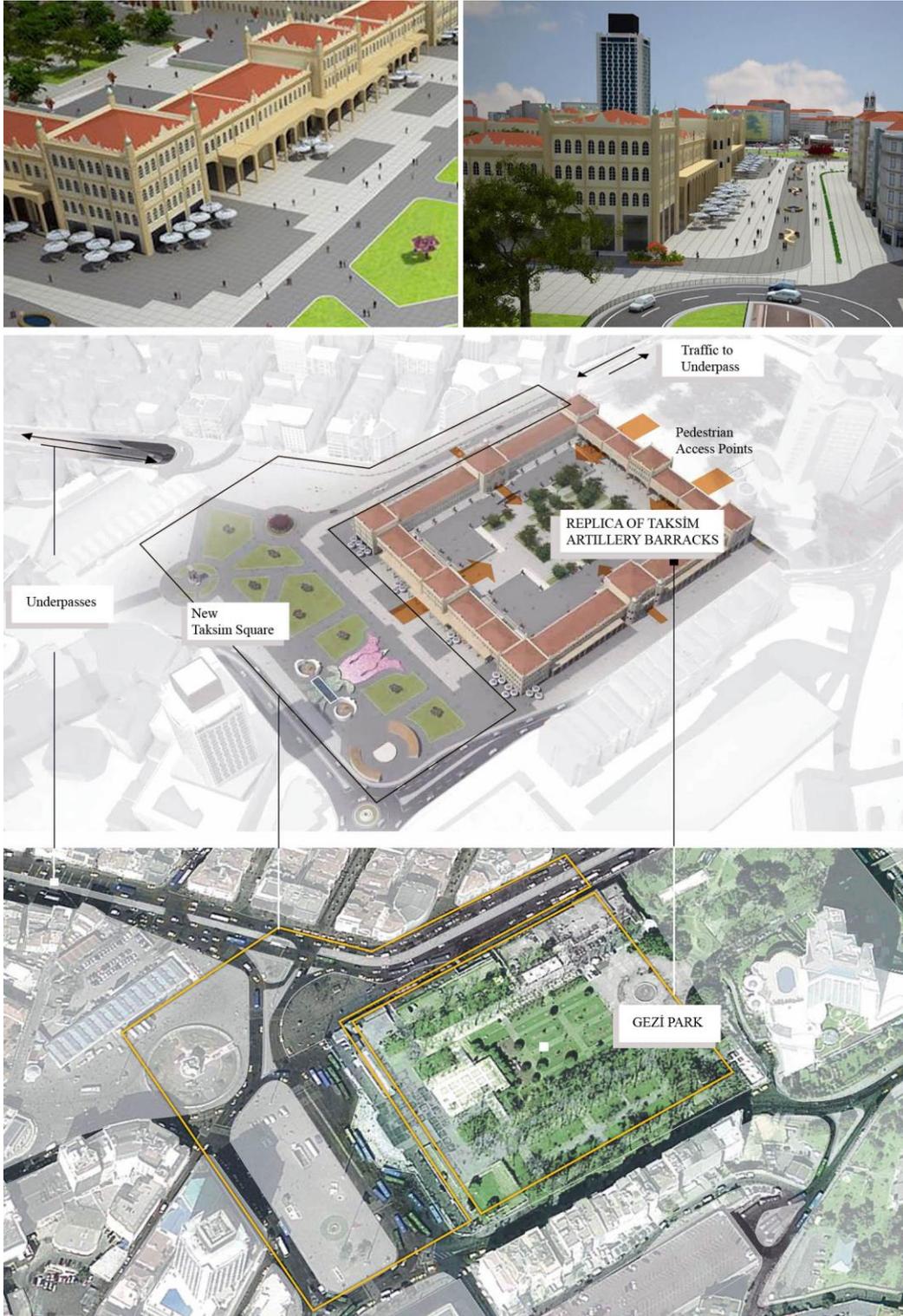
The explanations of Kadir Topbaş did not satisfy architects or the city planners. Contradictory statements also continued, and the first protests began. Against the project, a major civil society organization *Taksim Platformu* was founded in January 16 2012.

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<sup>267</sup> [http://www.radikal.com.tr/turkiye/mimarlar\\_ve\\_sehir\\_plancilari\\_gezi\\_parki\\_icin\\_harekete\\_gecti-1077827](http://www.radikal.com.tr/turkiye/mimarlar_ve_sehir_plancilari_gezi_parki_icin_harekete_gecti-1077827)

<sup>268</sup> <http://www.sabah.com.tr/Gundem/2012/02/07/taksimde-avm-cami-olacak-mi>

<sup>269</sup> *Ibid.*



**Figure 4.2.1-2 Taksim Pedestrianization Project**

(Sources: two images above [www.ibb.gov.tr](http://www.ibb.gov.tr), [http://www.nytimes.com/interactive/2013/06/07/world/europe/The-Plan-to-Change-Taksim-Square.html?\\_r=0](http://www.nytimes.com/interactive/2013/06/07/world/europe/The-Plan-to-Change-Taksim-Square.html?_r=0), accessed June 3, 2014)

#### 4.2.2 Counter Arguments on the Re-construction of Taksim Artillery Barracks

The method of announcement of the project is not the only problem; the content of the project is also problematic in several ways. After the erection of the replica, a large portion of the green area will be vanished. Besides, Gezi Park will be transformed into restricted courtyard inside of a historicist building, and lose its identity as a symbol of the secularist state. Furthermore, the re-construction of Taksim Artillery Barracks project was released as a historical preservation project. At this point, unlike any other ghost buildings examples, there is not even enough data for re-construction project, in fact there is not any photo or drawing of two façades of the building. But still, this ghost building is required to be built by government.

The re-construction project is discussed and evaluated in its different aspects especially by urban planners and architects. Since the information about the project was so limited, the counter arguments were focused on same issues over and over as: the understanding of green spaces in Turkey, historical value of Gezi Park and the ideological and economical purposes of this project. In other words, we had hardly information enough in order to construct the building or to criticize the construction.

In Taksim Symposium, December 8, 2012, Taksim Pedestrianization project was discussed in “field of the dead” symposium. Uğur Tanyeli, Düccane Cündioğlu, Cengiz Aktar, Haluk Gerçek, Tavit Köletavitoğlu and Korhan Gümüş were some of the contributors. In the symposium, writer Düccane Cündioğlu declares that this re-construction project is the product of “fear of gap”, government considers squares and also parks as empty, useless spaces, and tries to fill in and have them controlled.<sup>270</sup> Architectural historian and critic Uğur Tanyeli defines the problems of the projects as: “hypsographic, ideological and the attempt of aestheticization of history”, and he also highlights that about a hundred and sixty more replica projects are planned to be built, and none of those buildings have measured drawings like the Taksim Barracks.<sup>271</sup> In

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<sup>270</sup> <http://player.vimeo.com/external/55279000.sd.mp4?s=2e0dc47801ac72a32ad46a7e4e356314>, Retrieved April 12, 2014 from: <http://www.arkitera.com/haber/11197>, <http://www.arkitera.com/gorus/325>

<sup>271</sup> *Ibid.*

the continuation of the symposium Taksim Solidarity was found by the chamber of architects and city planners (TMMOB), and meetings and conferences began in February 15, 2012 in order to raise the awareness of society.<sup>272</sup>

About the project, each architect may have his or her own unique perspective of opinions, but the main problem is all the same. This project was/wasn't announced and performed in a very anti-democratic way from the beginning, and in its design architects and city planners did not play any role, in fact all objections were ignored. Korhan Gümüş, architect and the founder of Taksim Platform points out as follows:

If the barracks weren't demolished in the past and someone wanted to demolish it now, we would have showed the same reaction. There is no difference between destroying something that exists now, building a counterfeit building, and destroying the barracks in the past.<sup>273</sup>

Uğur Tanyeli defines the project as “political fight with childish tools”, and he states that insisting on the re-construction project is a childish stubbornness, regarding it is a redundant project and attach more importance to Gezi Park than Taksim Barracks.<sup>274</sup>

He also declares:

Firstly, I can say that those who frequently visit Gezi Park are generally humiliated. They often utter the sentence “Transvestites and homosexuals go there”. Does this project involve their removal from that park and their withholding from social life? Yes it does. It's not only that, if you ask me... Who are seen as politically opposing groups are generally targeted here. Anyone saying “this urban transformation should not happen in Taksim” is targeted.<sup>275</sup>

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<sup>272</sup> <http://www.mimarist.org/2012-08-13-16-09-05.html>

<sup>273</sup> <http://gundem.milliyet.com.tr/taksim-projesi-mimarlariboldu/gundem/gundemdetay/27.02.2012/1508065/default.htm>, translated in <http://whatshappeningintaksim.com/>

<sup>274</sup> Uğur Tanyeli, “Tarihselci Tahayyülün Çocuksu Aşırılıkları”, in *Arredamento Mimarlık*, Vol 277, (İstanbul: Boyut Press, March 2014), pp. 6, See also: <http://www.milliyet.com.tr/-taksim-den-once-beyazit-meydani-nin-yarim-kalan-projesini-tamamlayin/pazar/haberdetay/19.02.2012/1504942/default.htm>

<sup>275</sup> <http://www.milliyet.com.tr/-taksim-den-once-beyazit-meydani-nin-yarim-kalan-projesini-tamamlayin-pazar/haberdetay/19.02.2012/1504942/default.htm>, translated in <http://whatshappeningintaksim.com/>

Surely, a few architects supported the decision of re-construction. According to architect Hakan Kıran a new project is required for the area, but the execution of the project was problematic, thus he argues:

I find the project to be meaningful, especially as its place in urban planning because of its quality as a square for the city. The ideological, structural, historical and a bit egotistical titles assigned to the square from recent history to the future need to be gotten rid of immediately and the topic should be analyzed within the criteria of urban science [sic].<sup>276</sup>

A city planner Akif Burak Atlar notes that the objections of the Chamber of City Planners are ignored, and while the project is being discussed trees in the park have already been marked (Fig. 4.2.2-1).<sup>277</sup> Derya Karadağ, architect and a member of Taksim Solidary, points out that after February 15 people from several work branches stated their arguments about the project, since this project is not logical in any sense of science, law or architecture.<sup>278</sup> According to Karadağ this project is refused by several people since this public space has been under the service of all kind of different people by evoking different memories.<sup>279</sup>



**Figure 4.2.2-1 Marked trees in Gezi Park in February, 2012**

(Source: <http://www.sendika.org/2012/02/dayatilmis-bir-akp-hayali-taksim-projesi/>, accessed June 3, 2014)

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<sup>276</sup> <http://gundem.milliyet.com.tr/taksim-projesi-mimarlarini-boldu/gundem/gundemdetay/27.02.2012/1508065/default.htm> translated in <http://whatshappeningintaksim.com/>

<sup>277</sup> <http://www.sendika.org/2012/02/dayatilmis-bir-akp-hayali-taksim-projesi/>

<sup>278</sup> Derya Karadağ, “Taksim Meydanı Yayalaştırma Projesi, “3-5 Ağaç” ve Taksim Dayanışması”, in *mimar.ist.*, Vol. 48, (İstanbul: TMMOB Press, September 2013), pp. 49-52.

<sup>279</sup> *Ibid.*

The project aimed to be finished as soon as possible, so the architects and planners tried to make themselves heard in many ways. The architects as the members of İstanbul *Serbest Mimarlar Derneği (ISMD)* made a public announcement about Taksim Project in March 2 2012, four topics were reconciled:

1. The Project should be stopped immediately.
2. The program of new project should be determined together with the contribution of participants
3. National or international architectural design competition should be organized
4. Finalist projects will be evaluated in a transparent manner for the last time, and the accepted project will be the most agreed on.<sup>280</sup>

Later on, in March 18 2012, a letter from 40 architects to the mayor Kadir Topbaş was published.<sup>281</sup> According to architects, Taksim project is just a beginning and the actions of this project will determine the destiny of other projects.<sup>282</sup> Thus, the architects proposed to create new designs which will provide the requirements of this era. However, the mayor and a former architect Kadir Topbaş did not give his respond to the demands of the architects.

Halil Onur, the architect of the project, made his first explanation in 20 March 2012.<sup>283</sup> He states that Taksim Artillery Barracks will be re-constructed preserving its original

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<sup>280</sup> <http://ismd.org.tr/istanbulmdnin-taksim-meydani-yayalastirma-projesi-ile-ilgili-gorusu/>.

<sup>281</sup> Names of the architects: İpek Akpınar, Murat Aksu, Burak Altınışık, Deniz Aslan, Emin Balkış, Sevince Bayrak, Sedat Bayrak, Ömer Selçuk Baz, Özgür Bingöl, Elvan Çalışkan, Alişan Çırakoğlu, Ufuk Demirgüç, Alper Derinboğaz, Bünyamin Derman, Ali Eray, Arzu Erdem, Eylem Erdiñ, İsmail Kerem Erginoğlu, Mert Eyiler, Ervin Garip, Oral Göktaş, Korhan Gümüş, Doğu Kaptan, Selva Gürdoğan Thomsen, Tünde Tülin Hadi, Cem İlhan, Ahmet Arda İnceoğlu, Umut İyigün, Hüseyin Lütfü Kahvecioğlu, Haydar Karabey, Cem Kozar, Ahmet Turan Köksal, Emine Merdim Yılmaz, Meriç Öner, Sibel Özdoğan, Nurbın Paker Kahvecioğlu, Nevzat Sayın, Cem Sorguç, Murat Şahin, Hakan Tüzün Şengün, Ertuğ Uçar, Aydan Volkan, Burçin Yıldırım, Ömer Yılmaz, İpek Yürekli

<sup>282</sup> <http://www.arkitera.com/haber/7304>.

<sup>283</sup> Although the project was announced as anonymous design, the architect was chosen as Halil Onur. İstanbul municipality also tried to find other architects and city planners to work with Halil Onur, thus important architecture firms and city planners like Tabanlıoğlu architects and city planner Aykut Karaman were suggested to involve the project. However, they are all opposed the re-construction project of Taksim Artillery Barracks.

eclectic design in Abdulaziz Period.<sup>284</sup> He also declares that in 1911 the building was planned to become a city museum, but then it was demolished, this project will give the lost function to Taksim back and will become an important attraction center.<sup>285</sup> The problem here is that Taksim Square is already an important attraction center minus the replica.

In addition to symposiums and meetings, several articles were published in newspapers, journals and online platforms. The history of Taksim Artillery Barracks was introduced in many sources, besides the history of Gezi Park is highlighted. Architect Nur Akın claims that Gezi Park, a seventy years old public green place, has been an important place since it is one of the first designed parks of Turkish Republic.<sup>286</sup> She declares that if the Taksim Barrack had reached to the present, it could have been protected, but the new historical building will be solely, a mere imitation that's to say a pseudo urban appearance.<sup>287</sup> Gülşen Özaydın, emphasizes that rather than solving a problem this project itself aspires a problem, and she stresses on the resemblance of Taksim pedestrian project to nineteenth century urban planning approach: *sventrament*.<sup>288</sup> In that sense, she says that this project creates urban discontinuities by destroying Gezi Park which is a “memory place” and historic landscape part of Park 2.<sup>289</sup>

“The problems of Gezi Park may easily be solved” as İpek Yada Akpınar claims, and she continues that rather than a few simple applications, it is chosen the “methods from

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<sup>284</sup> <http://www.arkitera.com/haber/7353>

<sup>285</sup> *Ibid.*

<sup>286</sup> Nur Akın, “Yeni Tarihî Yapi?, Taksim Topçu Kışlası”, in *Mimarlık*, Vol 364. Retrieved April 12, 2014 from: <http://www.mimarlikdergisi.com/index.cfm?sayfa=mimarlik&DergiSayi=378&RecID=2898>

<sup>287</sup> *Ibid.*

<sup>288</sup> *Sventrament* is a medicine term which means unloading, and also explanation of an urban planning approach applied in 19<sup>th</sup> century. See Gülşen Özaydın, “Taksim’in Üstü Altına İniyor!”, in *Mimarlık*, Vol 364, (March-April 2012), Retrieved April 12, 2014 from: <http://www.mimarlikdergisi.com/index.cfm?sayfa=mimarlik&DergiSayi=378&RecID=2895>

<sup>289</sup> *Ibid.*

the 1970s".<sup>290</sup> He notes that the identity of the space is related with its intensity of usage Gezi Park does not have very widely shared positive memories. However it is for the reason that Gezi Park was consciously ignored and consequently became idle.<sup>291</sup> Ali Cengizkan states that AKM is closed and out-of function, Tarlabası is dangerous, they prevent the usage of those places, and it is said that the government will save those areas.<sup>292</sup> Korhan Gümüş suggests that rather than re-construction of the Barracks, preservation and re-planning of Gezi Park for disabled people, for the organization of concerts, exhibitions and other functions may also solve the current problems of the Park.<sup>293</sup> Apparently, the main aim of this project was not to solve the problems in the area.

İhsan Bilgin states that instead of re-organizing the green area the authorities preferred to resurrect an old, forgotten "ghost".<sup>294</sup> Korhan Gümüş also declares that "Taksim re-construction project was completely ideological".<sup>295</sup> Gümüş says that today's İstanbulites have no memories related to barracks, since people under 70s years old do not remember them, thus this project do not try to bring history back instead it aims to re-create it.<sup>296</sup> Architect Ersen Gürsel stresses that this project does not consider to revive history, instead the main attempt is to build a shopping center to Taksim Square since AKM can't be transformed into a mall.<sup>297</sup> Briefly, the aim of this re-construction

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<sup>290</sup> İpek Yada Akpınar, "Güncel Dosya #gezi parkı", in *Yapı*, Vol 380, (İstanbul: Yem Press, June 2013), pp. 73-84

<sup>291</sup> Ali Cengizkan, "Taksim, Ankara Atatürk Bulvarı gibi Olmasın!", in *Mimarlık*, Vol 364, March-April 2012. Retrieved 12 April 2014 from <http://www.mimarlikdergisi.com/index.cfm?sayfa=mimarlik&DergiSayi=378&RecID=2899>

<sup>292</sup> *Ibid.*

<sup>293</sup> Korhan Gümüş, İpek Akpınar, "Taksim Dün-Bugün: İdeolojik bir Okuma", in *Dosya 28*, (Ankara: Desen Ofset Press, June 2012), pp. 38-46

<sup>294</sup> İhsan Bilgin, "Taksim'in Cazibesi", in *Dosya 28*, (Ankara: Desen Ofset Press, June 2012), pp. 47-49.

<sup>295</sup> Gümüş, op cit..

<sup>296</sup> *Ibid.*

<sup>297</sup> *Ibid.*

project is to build a shopping center in Taksim which will affect the identity of the Square.

This reconstruction project is reflecting our perspective on green areas, as architect Doğan Hasol states, for us “green space” only refers to an area for possible constructions, and this re-construction project is similar to any other skyscraper project on green space.<sup>298</sup> Furthermore, Doğan Kuban emphasizes that only 3% of Istanbul is green space, and criticize the desire to construct more and more buildings to green spaces, particularly to the ones in the Taksim area which needs more oxygen more green space.<sup>299</sup>

In addition to all, re-construction project was compared to other re-constructed examples. Zeynep Ahunbay, a leading Turkish scholar of antiquities, points out that historical monuments, demolished as a result of disasters and war may be re-constructed with their original form in order to rehabilitate society, like the re-constructions after the Second World War, or even re-construction of Dresden Frauenkirche after sixty years its destruction has curative aims.<sup>300</sup> On the other hand, Taksim Barracks re-construction project suggests construction of “pseudo” historical monument as she states, and highlights that for re-construction projects certain documents are required, this project cannot be re-constructed only with a few photos, moreover even the new project and the original building in Pervititch map is different than each other.<sup>301</sup> By comparing the re-construction of Berlin Royal Palace and the barracks Cem Kozar highlights that after its rebuilding Berlin Royal Palace will serve today’s German with its developed and transformed interior design, but in our case, even the function of the Barracks is unknown.<sup>302</sup> Besides, Uğur Tanyeli underlines that

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<sup>298</sup> Doğan Hasol, “Taksim’e Kışla(!), Retrieved 12 April 2014 from [http://www.cumhuriyet.com.tr/koseyazisi/408508/Taksim\\_e\\_Kisla\\_\\_\\_\\_.html](http://www.cumhuriyet.com.tr/koseyazisi/408508/Taksim_e_Kisla____.html)

<sup>299</sup> Doğan Kuban, “İstanbul’un en çirkin kışlasını inşaa etmek”, in *Yapı*, Vol 364, (İstanbul: Yem Press, March 2012), pp. 26-27

<sup>300</sup> Zeynep Ahunbay, “Taksim Meydani Ve Topçu Kışlası’nin Yeniden Yapimi: Rekonstrüksiyon Tutkusu / “Hortlatılmak” İstenen Yapılar”, in *Mimarlık*, Vol 364. Retrieved 12 April 2014 from <http://www.mimarlikdergisi.com/index.cfm?sayfa=mimarlik&DergiSayi=378&RecID=2898>

<sup>301</sup> *Ibid.*

<sup>302</sup> [http://www.acikradyo.com.tr/default.aspx?\\_mv=a&aid=29652](http://www.acikradyo.com.tr/default.aspx?_mv=a&aid=29652)

the example in Germany has been discussed since 1990s as a necessity of democracy in modern countries.<sup>303</sup>

As an answer to all these arguments, it is claimed that the green area, practically it's Gezi Park, it will be preserved. As a counter argument authorities also claim that green area will be protected even though the Barracks is built. However, it is impossible to protect the green space, with 35.000 square meters of construction and the underground parking occupying the total site. In the first phase of the project, it was declared that the trees will just be moved. Despite all, the first interventions to trees began immediately, after the project went into bidding process in June 2012 (Fig. 4.2.2-2).<sup>304</sup>



**Figure 4.2.2-2 Pruned trees in Gezi Park, June 2012**

(Source: [http://www.radikal.com.tr/turkiye/taksim\\_gezi\\_parkinda\\_bir\\_garip\\_budama-1094742](http://www.radikal.com.tr/turkiye/taksim_gezi_parkinda_bir_garip_budama-1094742), accessed June 3, 2014)

About the transportation of trees, landscape architect Faruk Dıđış points out that considering how old the trees are, it is not possible to move most of them, furthermore in order to transport the trees, the applications should have started about one year in advance.<sup>305</sup> Later on, another announcement, declaring that courtyard of the new building will be an ice rink while the original trees are kept in their own places, was made (Fig. 4.2.2-3).

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<sup>303</sup> <http://www.arkitera.com/gorus/257>

<sup>304</sup> The interventions to trees were declared as pruning by the authorities. See [http://www.radikal.com.tr/turkiye/taksim\\_gezi\\_parkinda\\_bir\\_garip\\_budama-1094742](http://www.radikal.com.tr/turkiye/taksim_gezi_parkinda_bir_garip_budama-1094742)

<sup>305</sup> [http://www.radikal.com.tr/turkiye/taksim\\_in\\_agaclari\\_tasiniyor-1110912](http://www.radikal.com.tr/turkiye/taksim_in_agaclari_tasiniyor-1110912)



**Figure 4.2.2-3 Ice Ring in Taksim**

(Source: <http://bianet.org/bianet/kent/144084-basbakan-in-topcu-kislasi-israri>, accessed June 3, 2014)

The public debate proliferated and the citizens of İstanbul reacted to the project, but the position of the authorities did not change. 50.000 signatures were collected for preserving Gezi Park, but Mayor Kadir Topbaş declared that “Prime Minister desires, the project will be done”. February 17, 2013 Preservation Committee refused the project, thus re-construction project stopped. Prime Minister Erdoğan criticized this decision, and then, another Committee rejected the previous rejection. Then, the footbridge, the only connection of the Gezi Park with Park No:2 was demolished as the first phase of the re-construction (Fig. 4.2.2-4).



**Figure 4.2.2-4 The Foot Bridge before its demolition**

(Source: <http://t24.com.tr/haber/taksimdeki-70-yillik-tarihi-kopru-bir-gecede-yikildi/223430>)

When the bridge was demolished, in addition to ghosts of the barracks other ghosts have already awakened. Citizens were encouraged to use park, and the first Gezi Park

festival was organized. About Gezi Festival the founder of *Taksim Gezi Parkı Koruma ve Güzelleştirme Derneği*, Kağan İşçimen declares that fifty thousand people were invited, and for this organization a thousand people worked voluntarily about three and a half months, and this event became the starting point of all occupy Gezi protests.<sup>306</sup>



**Figure 4.2.2-5 Gezi Park Festival 1**

(Source: <http://taksimdenelinicek.org/gezi-parki-festivali>, accessed June 3, 2014)

In spite of all the efforts of architects, city planners and then citizens, the construction decision did not change. Mücella Yapıcı, a member of Taksim solidarity and general secretary of Chamber of Architects of Istanbul Metropolitan Branch declares that thousands of petitions were submitted by the Chamber of Architects, Chamber of Landscape Architects and Chamber of City Planners, and every possible legal objections were made, lawsuits were opened.<sup>307</sup> However, in April 29, 2013, the Prime Minister Erdoğan confirmed that re-construction project will be executed and the function of the building will be a shopping center.

<sup>306</sup> Kağan İşmen, “Öncesi ve Sonrası”, in *mimar.ist.*, Vol. 48, (İstanbul: TMMOB Press, September 2013), pp.62

<sup>307</sup> [https://www.youtube.com/watch?v=\\_x3FYgzHqbl](https://www.youtube.com/watch?v=_x3FYgzHqbl)

### 4.2.3 Resistance Movements against Construction

The protest against the re-construction started on May 27, 2013 with the plunging of excavators into the Park. According to statements of Mücella Yapıcı, at the night May 27, 2013, excavators went into park and five trees were demolished, the members of Taksim solidarity stopped them and a few people started to camp in the Park.<sup>308</sup> The following day, the number of the protestors increased and many of them continued to camp, but at about 5.00 a.m police began invading the area (Fig. 4.2.3-1).



**Figure 4.2.3-1 First protests against the Construction May 28-30**

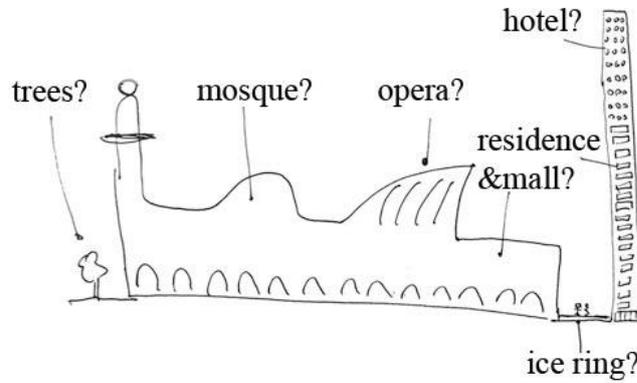
(Sources: <http://occupygezipics.tumblr.com/>, <http://taksimdenelinicek.org/30-mayis-2013>, accessed June 3, 2014)

First protests started peacefully against the destruction of the trees in Gezi Park. Then, each time as the intensity of police intervention increased as did the number of people, and the protests spread all over Turkey, especially after the overdosing police force on May 31, 2013. During the protests, rather than calming down the citizens, the government continued to make contradictory statements about the project, thus these confusions increased the resistance movements (Fig. 4.2.3-2). In the following days, Gezi Park gained a unique identity as a symbol of “resistance place”. Architect Ertuğ Uçar points out that architects and planners have known the project and its problems, but the citizens learn them with their own experiences, thus the other face of the government is revealed.<sup>309</sup> In this respect, İstanbulities did not want one more shopping

<sup>308</sup> <http://www.arkitera.com/index.php/haber/17361>

<sup>309</sup> Ertuğ Uçar, “Süreç İktidarın Baskıcı Yüzünü Ortaya Çıkardı”, in *mimar.ist.*, Vol. 48, (İstanbul: TMMOB Press, September 2013), pp.58.

center which will destroy Gezi Park. These protests were not only against the re-construction project, they are the reactions of the citizens against any non-democratic implementations of the government.



**Figure 4.2.3-2 Confusions about the Project**

(Source: <http://creativegezi.wordpress.com/2013/06/05/2/>, accessed June 3, 2014)

The protest with the participation of millions of people, occupy Gezi became the world's greatest solidarity on protecting the environment. After the protests, the arguments about the re-construction project focused on the relation of politics and space. Urban historian İlhan Tekeli determines that another political culture emerged in Gezi Park, and these protests confirmed that public spaces are still alive despite the “computer age”.<sup>310</sup> According to Tekeli Gezi protests proved that people come and leave in any designed demonstration area, but with camping and the interaction between protestors Gezi Park is a public space where people may socialize easily.<sup>311</sup> He stresses that even though intense protests are already finished, the area will always remain as a “place for democracy”.<sup>312</sup>

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<sup>310</sup> İlhan Tekeli, “Taksim Gezi Parkı’nda Yeni Bir Siyaset Kültürü Uç Verdi”, in *Mimarlık*, Vol 372, (June-July 2013). Retrieved April 12, 2014 from: <http://www.mimarlikdergisi.com/index.cfm?sayfa=mimarlik&DergiSayi=386&RecID=3167>

<sup>311</sup> *Ibid.*

<sup>312</sup> *Ibid.*

The sociologist Tevfik Usluoğlu declares that today's changing cities isolate people, lock them home and prevents communication, but Gezi Park retrieved this lost spirit of organization and interaction among people by creating a domino effect and demonstrating other problems in the city and government.<sup>313</sup> In that sense, Uğur Tanyeli emphasizes that in Turkey it is the first time that a rebellion started because of architecture, since this project is the imposition with space, Gezi became the symbol of all democratic rights and freedom.<sup>314</sup> All to more, through these resistance movements a new spirit was born the “spirit of Gezi”.

The spirit of Gezi emerged against non-democratic attitude of the government. It raised the awareness of the society on public green spaces, and triggered several resistance movements against construction of green spaces. Women played active roles in these protests, since our rights were to be restricted (Fig. 4.2.3-3). The protests continued for many days, and even today it cannot be declared that they are over. Thousands of people had been injured, and eight people died during the protests and in the continuing protests because they were not finished. These protests saved Gezi Park, and the Preservation Committee rejected the re-construction project.<sup>315</sup> However, the rights of Chamber of Architects were also limited.

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<sup>313</sup> Tevfik Usluoğlu, “Ağaçtan Büyüyen İsyân”, in *mimar.ist.*, Vol. 48, (İstanbul: TMMOB Press, September 2013), pp. 71,72.

<sup>314</sup> <http://www.arkitera.com/haber/14869>

<sup>315</sup> <http://www.arkitera.com/haber/11715>



**Figure 4.2.3-3 Highlights of Occupy Gezi**

(Sources: <http://taksimdenelinicek.org/>, <http://occupygezipics.tumblr.com/>, accessed June 3, 2014)

In February 2014, the mayor Kadir Topbaş published the new designs of Taksim Square without the replica building (Fig. 4.2.3-4). Besides, in the place of the demolished foot bridge it was decided to build a new one. However, in March 12 2014, the rejection was rejected again, and the project has approval for construction. Later on then again this decision was cancelled.

It is impossible to estimate what will happen next, since the rejections are responded with other rejections. For now, the ghosts of Taksim Artillery Barracks lapsed into silence, yet this does not mean that the decision of re-construction is completely cancelled. Just like Derrida says:

[A]ghost never dies, it remains always to come and to come back.<sup>316</sup>

In that sense, the one thing is certain there, Gezi Park and Taksim Square became a haunted place with the numerous of ghosts.



**Figure 4.2.3-4 New Taksim Project 04.02.2014**

(Source: <http://t24.com.tr/haber/yayalastirilan-taksim-meydani-icin-gezi-sonrasi-yeni-proje/250209>, accessed June 3, 2014)

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<sup>316</sup> Derrida, *Specters of Marx*, pp. 123.

### 4.3 Overview of the Case Study

All of the information in the chapter above confirms that several spirits were born from the beginning of the first construction of the Barracks, thus through the years most of them turned into ghosts and started to haunt İstanbulites. At this point, all changes and events in connection to the site and its surroundings caused the emergence of the ghosts, but each of them had led an effect on the people in different aspects.

According to research, unlike most of the examined ghost buildings, the demolition of the Barracks did not cause much impact on the people, since it was a planned decision for the sake of the new urban plans of İstanbul. However, the events on March 31 changed the function of the building, and arrived up to present as one of the reasons like mourning after the loss of the building for a particular part of the society. The events on March 31 were the turning point for the Barracks, and according to a few scholars that “rebellion” had also changed the fate of the Ottoman Empire. Interestingly, at that time Taksim Barracks became a “new activity space” with the usage of its courtyard for exhibitions, sport activities and concerts. In that sense, before its destruction the building had already been turned into a public green space with its courtyard only surrounded by the remnants of the buildings. Besides, in the first designs of Henri Prost these traces were considered, while he preserved the contours of the barrack in his designs. Prost’s design could not be applied to the area because of several reasons and most probably for the economical inadequacies. Thus, that project remained as a ghost which may still have to change “yet to come” in the future. On the other hand, new organized Gezi Park preserved some of the spirits in the place in the 1920s.

Through the years, Gezi Park managed to remain same since the 1950s, but the surroundings of the Barracks considerably altered. Identity of the Square had various alterations since the demolition of the building. The number of the hotels in Taksim was increased day by day, while new requirements were desired for the area. Increasing problems brought out new possibilities for the site of Gezi Park, and lead architects and city planners to re-design Taksim Square with Gezi Park. However, none of the projects were realized, and various ghosts started to hover above the park.

Each ghost of the unrealized projects has already been haunting the society with its desire to return. However, Taksim Artillery Barracks the most dominant ghosts of the site were desired to be resurrected for nostalgic attempts by the authorities in 2011.

Dissimilar to other re-construction examples, the barracks building still stay as cloud of ghosts and it hasn't turned into a ghost building so far. Instead of that, the spirits which were born in the early days of Gezi Park, the spirit for a secularist, modern and democratic society resurrected from past and to occupy Gezi events began. At this point, the question of the barracks turned into whither?, since it is impossible to make any prediction concerning the future of the site.



## **CHAPTER 5**

### **CONCLUSION**

This study speaks after the “death” of buildings, and analyses their re-materializations. Ghost buildings are the haunted replicas of historic and symbolic buildings which cannot resist the desire of their ghosts to return. They indicate a nostalgic approach in architecture which prefers resurrection of non-existing buildings instead of creating new designs for the altered spirit of the place. Although a replica seem to have the ability to continue the history of the original building with the same appearance, it is always cursed to be haunted. Ghost buildings in this regard are the haunted products of nostalgic attempts. Each re-construction includes numerous ghosts while those ghosts multiply day by day. Studied examples in the study expose demolished and sometimes non-existing buildings to become ghost buildings with their increasing ghosts in the process. Different reasons and purposes lie behind their re-constructions, but the entire ghost buildings are haunted. Memories are haunting elements, and mourning is the main reason to bring them back. Besides, ontological remains may have effect on this transformation.

The case study of the thesis, the re-construction of Taksim Artillery Barracks, is an important ghost building example which is in the half way process. However, in comparison to the other ghost buildings, the decision of the re-construction of the barracks has dubious relationship with memory and mourning, since the building does not have any physical trace or remnants in its site and surroundings. In order to have a comparative understanding of the re-construction project of the Taksim Barracks further, the thesis grouped similar examples under four different categories.

The first category, *The Ghosts of Trauma* indicates the rehabilitative attempts of the re-constructions in order to heal the wounds of a mourning society. A traumatic event always leaves behind numerous ghosts. The re-constructions in Warsaw/Poland aimed to erase the trauma of the Second World War by healing the traumatic memories of the demolished buildings. Similarly, the other ghost building examples: the re-constructions of Ponte alla Corraia and the Mostar Bridge soon after their destructions in the wars also have curative aims. Dresden Frauenkirche is a different example in this group, since it was re-constructed with fifty years delay. A traumatic event always leaves behind numerous ghosts.

All of these re-constructions in the *ghosts of trauma* were the products of long-term intensive work for decades based on measured drawings, photos, and the memories of the local citizens. Besides in the example of Dresden Frauenkirche, archeological excavations, and the preserved stones contributed the re-construction process of the building. The demolition of Taksim Artillery embodies the modernization movements of the newly established Turkish Republic, thus it does not recall traumatic events like a war, or a disaster such as a devastating fire or an earthquake. On the contrary, as it was a military building, the barracks had been previously associated with the wars and the event named as 31 March. A public park in the place of the barracks was the latest of the proposals in the 1940s that transforms the site into a civil usage. This process started when the barracks became dysfunctional and the courtyard started to be used for concerts, exhibitions and sport activities. Later on exhibition buildings, museums and small shops were suggested for this site by the planner Henri Prost. As the building was demolished about seventy two years ago, the people who can remember the barracks are about eighty years old, less than 2% of the population. Those people can only recall the exhibitions, concerts and football matches in the courtyard of the barracks in ruins. Moreover, as in the example of Dresden Frauenkirche, the building was the last missing piece in the silhouette of the city, and so the church was re-constructed and the silhouette was completed. However, the silhouette of Taksim and so İstanbul had remarkably changed through the years, and Taksim Artillery Barracks has never been the long lost part of Taksim. In this manner, rather than the destruction

of the building, the re-construction of the replica is much more traumatic, since it proposes the replacement of a public space with a shopping center.

The examples in the other category, the *Ghosts of Consumerism*, contains three subcategories; *use*, *reuse* and *abuse* of the ghosts. Re-constructions facilitated by the ghosts of consumerism in general are open to manipulation, because they are only related with popular associations regardless of the memories of the original and its context. Theme parks try to visualize the legends, stories, films and scenarios such as in the case of Disneyland, thus they indicate ‘use’ of the ghosts. *Re-use* of ghosts refers multiple re-constructions of structures for economic benefits and touristic attractions like in the numerous replicas of Eiffel Tower and The Statue of Liberty. “Ghost of consumerism” also refers to the utilization of history to gain building rights in some places, as the *abuse* of the ghosts. Especially for the acquisition of construction permits in the areas covered by “Boğaziçi Koruma Kanunu”, it becomes a strategy to exploit. Paşalimanı Project is an important case, which demonstrates the “abuse” of the ghost of consumerism for the legalization of the buildings. The examples in this category include variety of purposes, but the main aim remains the same; making more money for the consumerist society.

It is necessary to note that the Taksim re-construction project serves to such a legitimization function that consequently serves to an ideological function as well. As the surroundings of Taksim Artillery Barracks have been transformed throughout the years, the building lost its previous relationship with its environment. Thus, in case of the re-construction, the replica would be a new building, having an appearance to a military building which might evoke glorious days of the Ottoman Empire to some people. This ghost would increase the financial benefits of the building with its mock interiors and exterior. In that sense, the re-construction project was surrounded by the ghosts of consumerism since its first announcement. Taksim Artillery Barracks is not a theme park like Disneyland, but it indicates the visualization of a “historic tale” of the Ottoman Empire. Besides, as it was mentioned before, Taksim Barracks re-construction project indicates “abuse” of the ghosts, since the site of Gezi Park is the only green space of the area available for refuge after earthquake where any construction cannot be realized.

*The Ghosts of Exposition* is another category which comprises re-constructions having informative and educative purposes by imitating the ghosts of history. The re-construction of the Royal Palace of Lithuania, the building resurrects from its “corpse”, and turns into a haunted museum. Zeus Altar in Berlin Pergamon Museum is an odd example. Unlike the re-construction of many historical edifices on their original sites, re-constructions of the buildings in different locations transform these buildings into “duplicate ghosts”. In the example of Ancient Siam, archeological remains triggered the re-construction of the buildings instead of building the small scale replicas. As in the example of Colonial Williamsburg, the main attempt was to visualize history by completing the missing structures in the historical district. This category was mentioned in the discussions about the re-construction of Taksim Barracks. The authorities declared that the replica of the barracks would be a city museum, while the building itself was a part of history. Although the function of the barracks would be most likely a shopping center and a hotel complex, even in the case of a city museum the barracks would never indicate the resurrection of the ghosts of exposition. As Taksim Square transformed throughout the years, the influences of the traces so the ghosts of the building decreased. In that sense, Taksim Artillery Barracks lost its impact on the visualization of history.

*The Ghosts of Politics* category underlines political aspects of re-constructions. Changes in politics may cause both the demolition of a building and its re-construction, because political purposes converge with the memories of the buildings and the mourning after their loss. The re-constructions of the sacred buildings after the collapse of the Soviet Union are amongst the prominent examples of this category. Moreover, along with the unification of Germany, several demolished buildings were rebuilt in order to erase the memories of the GDR (German Democratic Republic). Dresden Frauenkirche is one such example of the re-constructions after the unification, yet it is much more related with rehabilitation of the society after the Second World War. In the re-construction project of Berlin Royal Palace, the destruction of the building after its damage during the War also brought out traumas, since the palace had the connotation of the Berlin City itself. These traumas merged with the division of Germany, thus after the unification of the country, the debates on the resurrection

of the building increased. In other words, Berliners have never overcome the traumas of both the war and the political changes. About the re-construction of the building, there were sufficient data such as the illustrations, photos, measured drawings, in fact preserved pieces of sculptures. Besides, the surroundings of the building remained similar as the building was demolished. But still the debates of re-construction took several years, and the decision was concluded with an architectural competition. Consequently, the decision of re-construction was supported by architects and city planners. Furthermore, in the rebuilding of Berlin Royal Palace the façades and the major dome of the building were decided to be re-constructed, but the functions of the new building were decided in order to satisfy the changing demands of the society.

Not all the re-construction projects in Germany were welcomed by the society. The re-construction of Braunschweig Palace evoked serious repercussions in the social spheres. However, the building was re-constructed despite all the resistance movements. Braunschweig Palace was transformed into a mixed use cultural center with the re-constructed façades and a mall at its behind. This re-construction is the only protested ghost building example similar to the re-construction project of Taksim Artillery Barracks. In both cases, re-constructions were planned as shopping centers in replace of the green spaces. In that sense, the ghosts of consumerism conflicted with the ghosts of politics, while the interfering ghosts brought out resistance movements.

As many people note, in the re-construction project of Taksim Artillery Barracks, the ghosts of consumerism were tried to be presented as the ghosts of exposition and the trauma, like a “wolf in sheep’s clothing”. The building was tried to be presented more important than it was, although it was not in the memories of the majority of the population. The building was not even mentioned in an important book about the lost buildings of the city, *İstanbul’un Kaybolan 100 Eseri*.<sup>317</sup> Or, the demolition of the building was not an important date which would take a place in the memory of İstanbulities.<sup>318</sup> But still, the ghosts of the Barracks were in Taksim, and so those

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<sup>317</sup> See: Fatih Güldal, *İstanbul’un Kaybolan 100 Eseri*, (İstanbul: Kültür A.Ş., 2009)

<sup>318</sup> In addition to book *İstanbul’un Kaybolan 100 Eseri*, in another important book *İstanbul’un 100 Önemli Olayı* top hundred crucial dates of İstanbulities were gathered together. However, the demolishment of the building was not included in the top hundred events. Interestingly, these books were published by the municipality of Istanbul.

ghosts were “abused” and the politicians desire to resurrect them were tainted by economic purposes.

On the contrary, Gezi Park has been included in the memories of İstanbulites since its first organization to the present. However, it was introduced as “a few trees” as ignoring to its secularist identity, and historical value. Thus, the rejection of the building by the society evoked the existing ghosts of Gezi Park, and suppressed the ghosts of politics and consumerism. The ghosts of protests joined the existing ghosts in the park, and through the resistance movements the “spirit of Gezi” was born. As the spirit turned into numerous ghosts, Gezi Park became a haunted place more than it had been ever before. In other words, the re-construction project did not manage to materialize the ghosts of the barracks, on the contrary, it concluded with the multiplication of the ghosts in Gezi Park.

Several projects were designed for Taksim Square through the decades after and before the first organization of Gezi Park in the 1940s, but none of them was materialized. Since these projects do not consider the demands of the various parts of the society as Gezi Park did, Taksim will remain haunted. This thesis covers the analyses until June 2014, and for now the ghosts of Gezi took over Taksim Square. The ghosts in the park multiply day by day, but this does not imply that the “battle of the ghosts” has ended. The uncanny presences in the site will never vanish, and the history never ends. Just like Derrida says:

After the end of history, the spirit comes by coming back [revenant].  
It figures both a dead man who comes back and a ghost whose  
expected return repeats itself, again and again.<sup>319</sup>

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<sup>319</sup> Derrida, *Specters of Marx*, pp. 10.

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## APPENDIX A

### GHOST BUILDING EXAMPLES IN THE THESIS

**Table A-1** Ghost Building Examples in the Thesis

	Analyzed Examples	Date of the Demolition	Date of the Rebuilt	Location of the Original Building	Location of the Reconstruction	Reason of the Demolition	Function of the Original Building	Function of the Reconstruction
The Ghosts of Trauma	Reconstructions in Warsaw City	1939-1945	1957	Warsaw/Poland	Warsaw/Poland	World War II	Various	Various
	Royal Castle	1944	1980	Warsaw/Poland	Warsaw/Poland	World War II	Castle	Museum
	Ponte alla Carraia	1944	1948	Florence/Italy	Florence/Italy	World War II	Bridge	Bridge
	Mostar Bridge	1990	2004	Mostar/Bosnia and Herzegovina	Mostar/Bosnia and Herzegovina	Civil War	Bridge	Bridge
	Dresden Frauenkirche	1945	2005	Dresden/Germany	Dresden/Germany	World War II	Church	Church
	Noto Cathedral	1996	2007	Sicily/Italy	Sicily/Italy	Fire	Cathedral	Cathedral
The Ghosts of Consumerism	The Statue of Liberty	-	-	New York/USA	France, Brazil, China	-	Symbolic	Symbolic
	Eiffel Tower	-	-	Paris/France	USA, China, Russia, Romania, Greece	-	Symbolic	Symbolic
	Disney World	-	-	Florida /USA	-	-	-	Theme Park
	Gaikoku mura	-	-	Japan	-	-	Various	Architectural Theme Park
	Venetian Hotel	-	-	Las Vegas/USA	-	-	-	Hotel
	Kremlin Palace	-	-	Antalya/Turkey	-	-	-	Hotel
	Venezia Office Project,	-	-	İstanbul/Turkey	-	-	-	Office
	Five Villa Projects in Paşalimanı	-	-	Üsküdar/İstanbul	Üsküdar/İstanbul	-	Dwelling	Dwelling
	London Bridge	1831	1971	London/UK	Havasü, Arizona/USA	-	Bridge	Bridge

**Table A-1 (Continued)**

	Analyzed Examples	Date of the Demolition	Date of the Rebuilt	Location of the Original Building	Location of the Reconstruction	Reason of the Demolition	Function of the Original Building	Function of the Reconstruction
The Ghosts of Exposition	The Royal Palace of Lithuania (Grand Duke Palace of the Lower Castle)	1801	2009	Vilnius/Lithuania	Vilnius/Lithuania	War	Palace, and cultural center	Museum
	Muang Boran,	Various	Various	Ancient Siam/Thailand	Ancient Siam/Thailand	-	Various	Open-air Museum
	Colonial Williamsburg	Various	Various	Virginia/USA	Virginia/USA	-	Various	Open-air Museum
	Zeus Altar	197-159 BC	1870s	Bergama, İzmir/Turkey	Berlin/Germany	-	Altar	Historical Monument in Pergamon Museum
	Beylik Han	1563	2014(start)	İnegöl, Bursa	İnegöl, Bursa	-	Khan	Unknown
The Ghosts of Politics	Berlin Royal Palace (Stadtschloß)	1950	2018 (estimated)	Berlin/Germany	Berlin/Germany	Political	Palace	Museum and Cultural Complex
	Braunschweig Palace (Residenzschloss)	1960	2008	Braunschweig/Germany	Braunschweig/Germany	Political	Palace	Museum and Shopping Center Complex
	The Cathedral of Christ Savior	1931	2000	Moscow/Russia	Moscow/Russia	Political	Cathedral	Cathedral
	Cathedral of Our Lady Kazan	1936	1992	Moscow/Russia	Moscow/Russia	Political	Cathedral	Cathedral
	The Monastery of Kiev	1930	1999	Kiev/Ukraine	Kiev/Ukraine	Political	Monastery	Monastery
	Iberian Gate	1931	1996	Moscow/Russia	Moscow/Russia	Political	Symbolic	Symbolic
	The Monument of Ayastefanos (San Stefano)	1914	is still being debated	İstanbul/Turkey	İstanbul/Turkey	Political	Symbolic	Symbolic
	Karaköy Mosque	1958	is still being debated	İstanbul/Turkey	İstanbul/Turkey	Urban Growth	Mosque	Mosque
	Taksim Artillery Barracks	1942	2011(planned start of the project)	İstanbul/Turkey	İstanbul/Turkey	Urban Planning	Barracks	Shopping Center, Opera, Hotel and Mosque Complex

APPENDIX B

UNREALIZED PROJECTS FOR TAKSIM SQUARE AND GEZI PARK

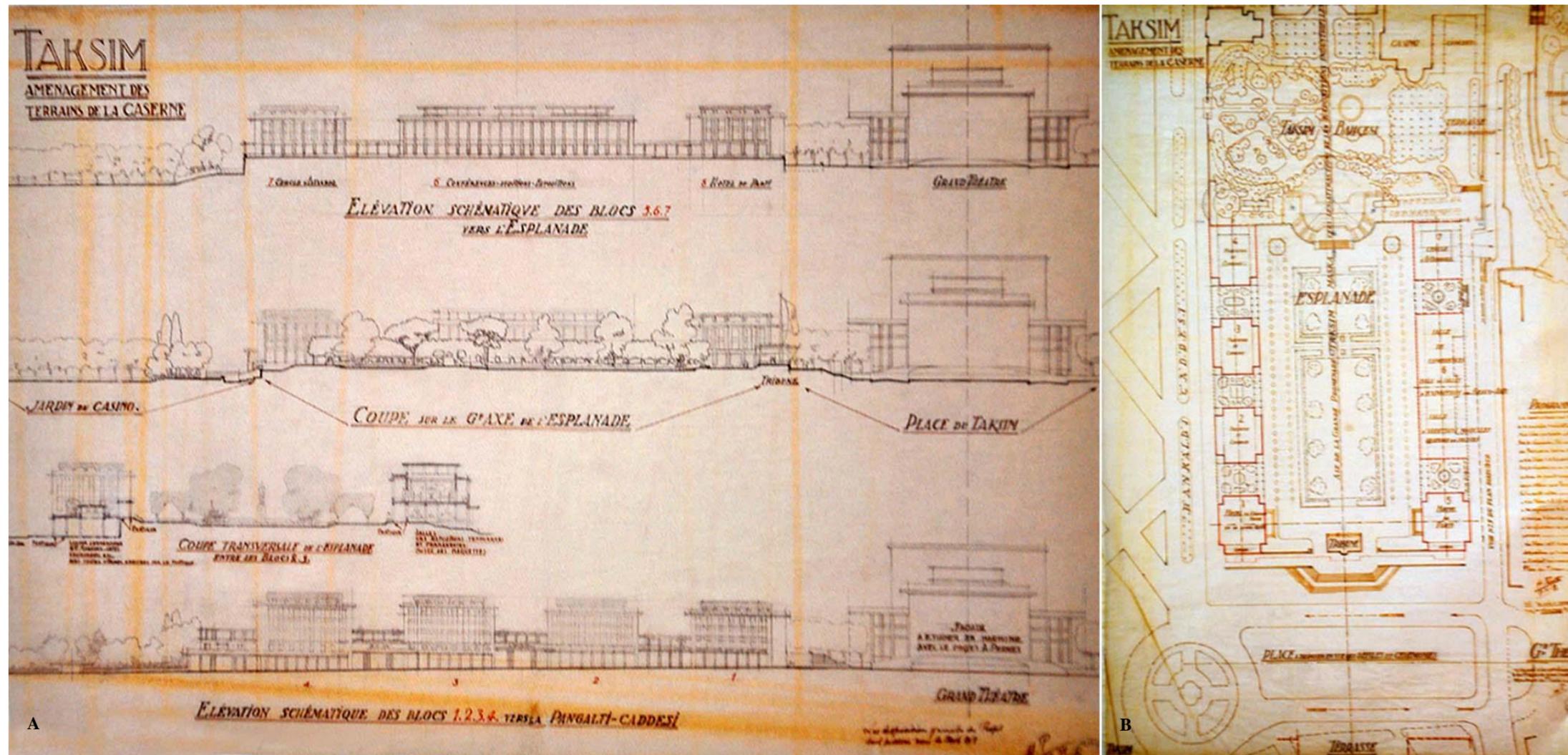


Figure B-1 Project for Taksim İnönü Esplanade by Henri Prost in 1939, Sections (A), Site Plan (B)  
(Source: Cana Bilisel, *From Imperial Capital to Republican Modern City: Henri Prost's Planning of İstanbul (1936-1951)*, Istanbul Mas Press: 2010, pp. 375-376)

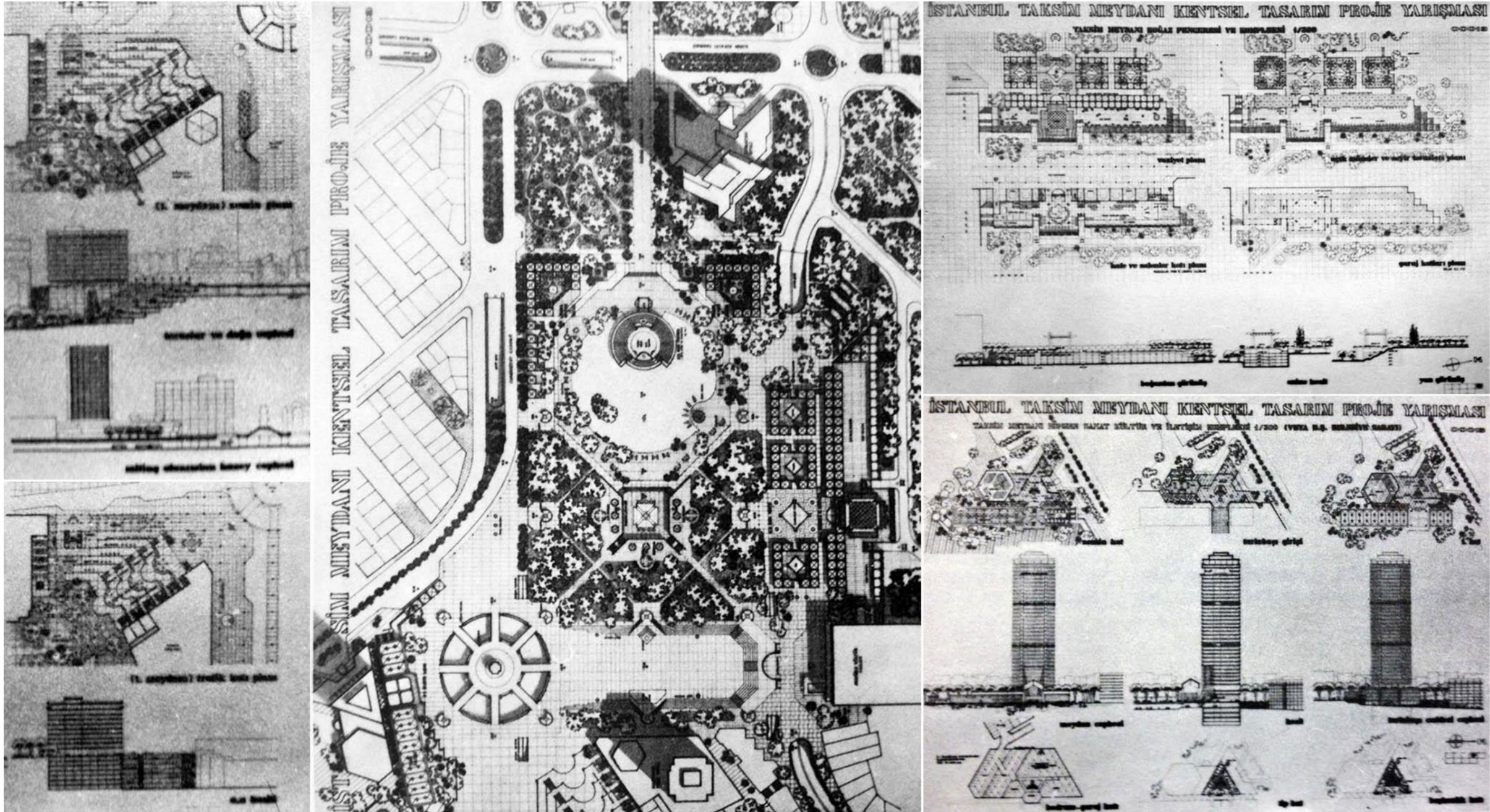


Figure B-2 First Prize Project in the International Design Competition for Taksim Square in 1987 (by Vedat Dalokay)  
 (Source: Yapı, Vol 78, (İstanbul: Yem Press, April 1988), pp. 29-40)

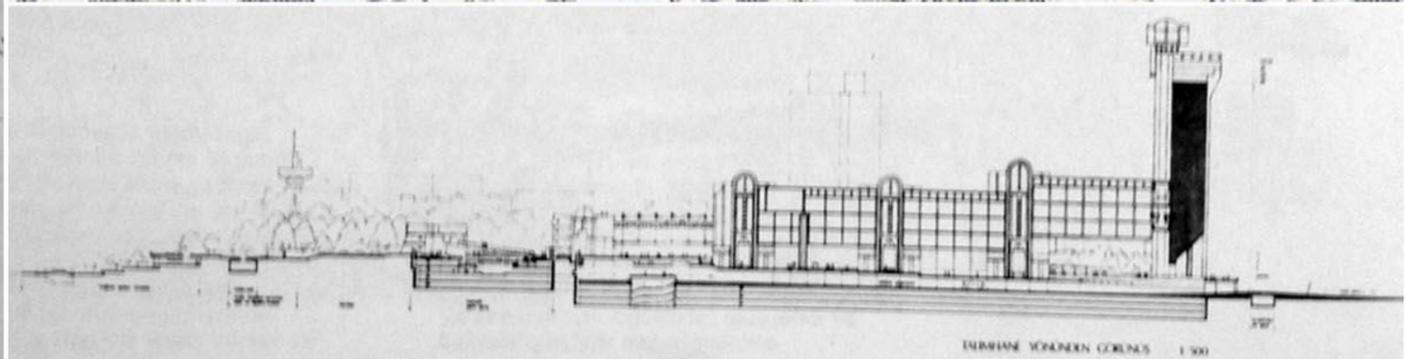
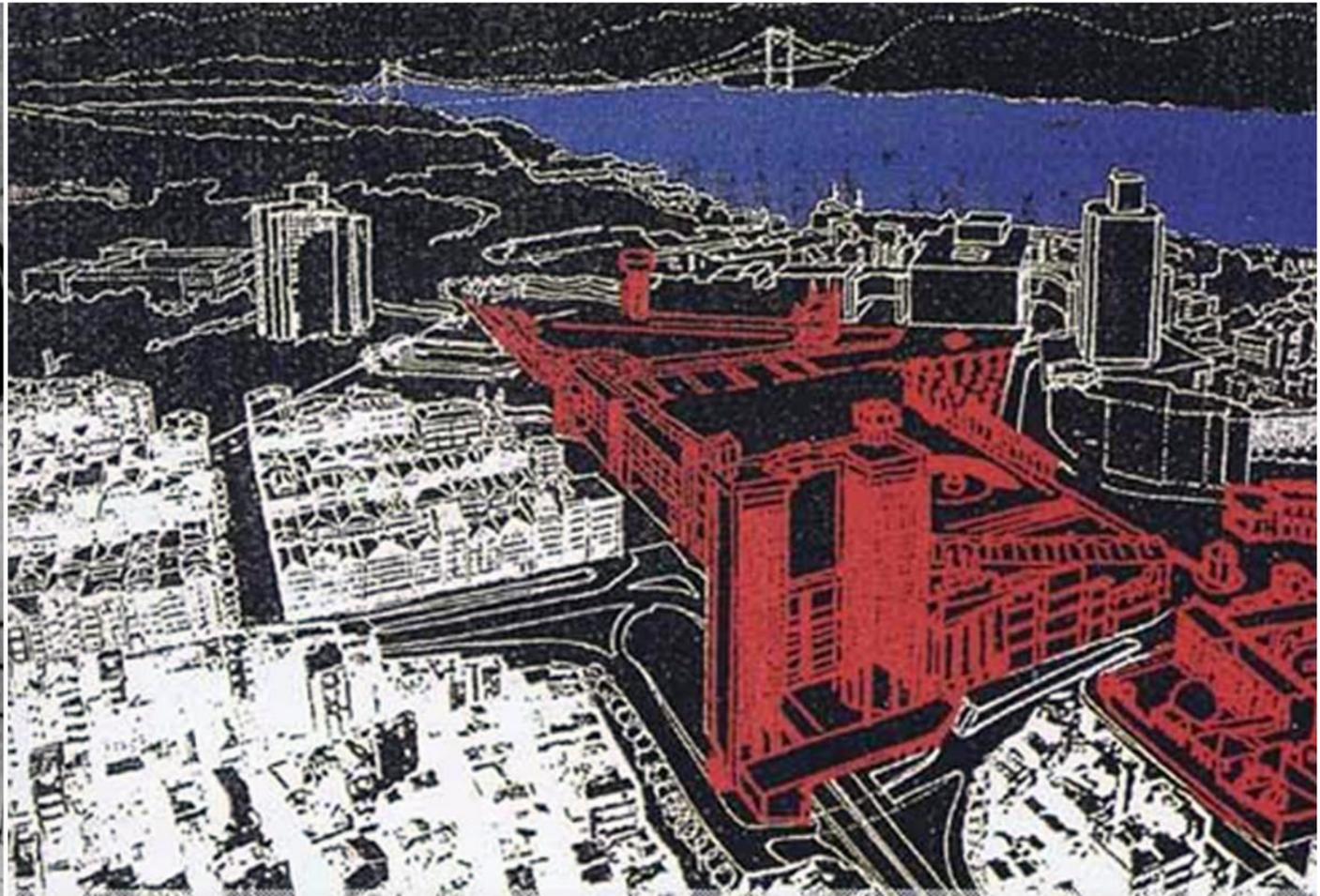
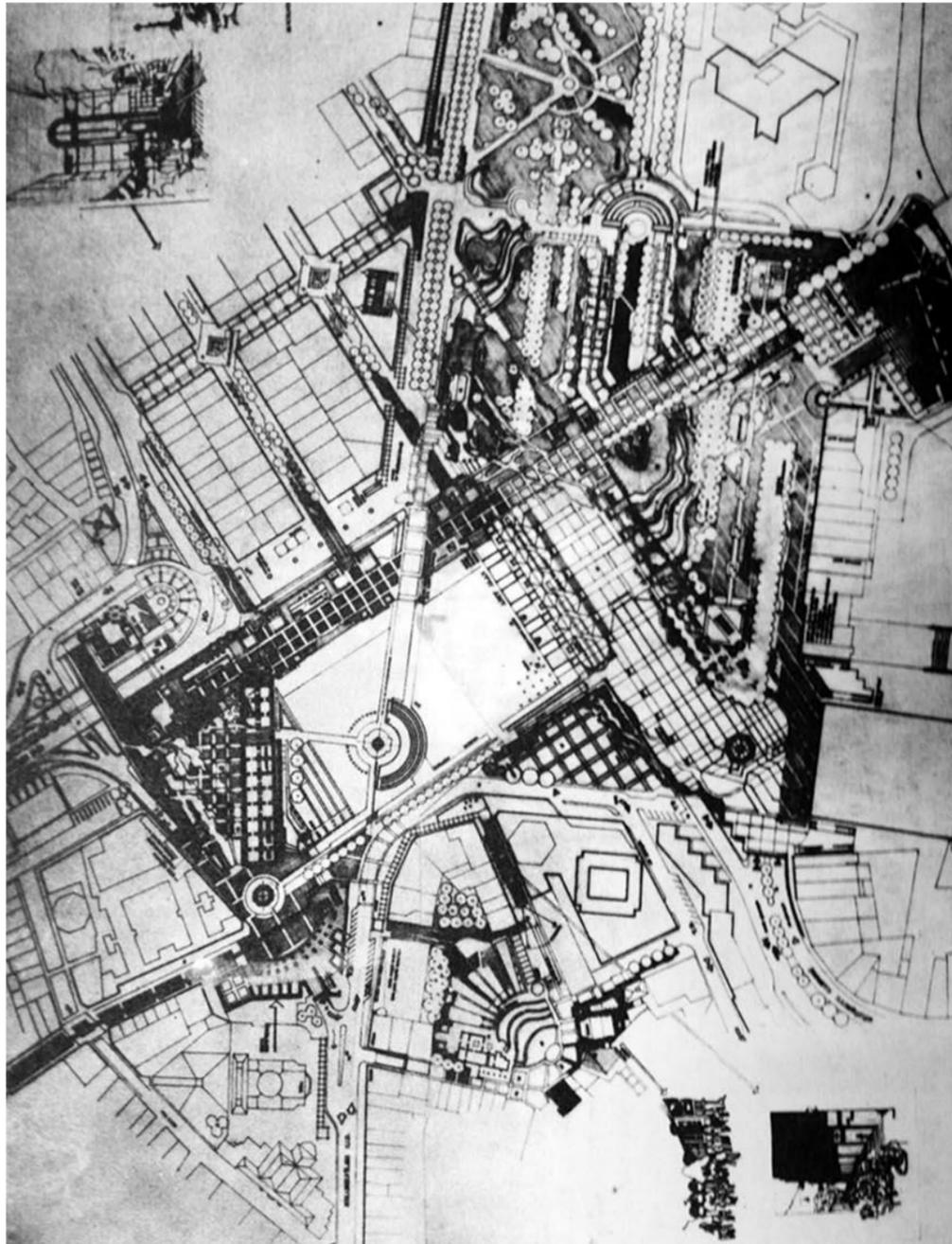


Figure B-3 Second Prize Project in the International Design Competition for Taksim Square in 1987 (by Behruz Çinici)  
(Source: *Yapı*, Vol 78, (İstanbul: Yem Press, April 1988), pp. 29-40)

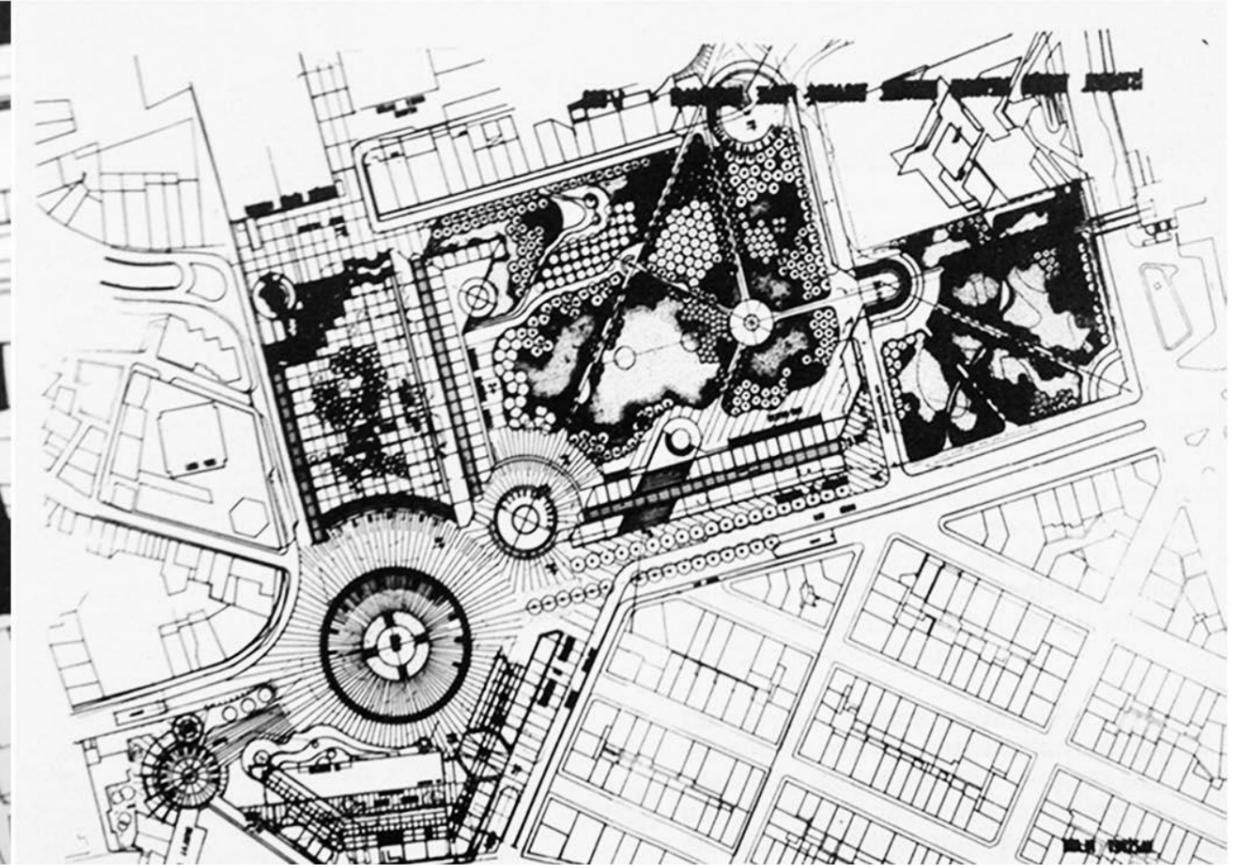
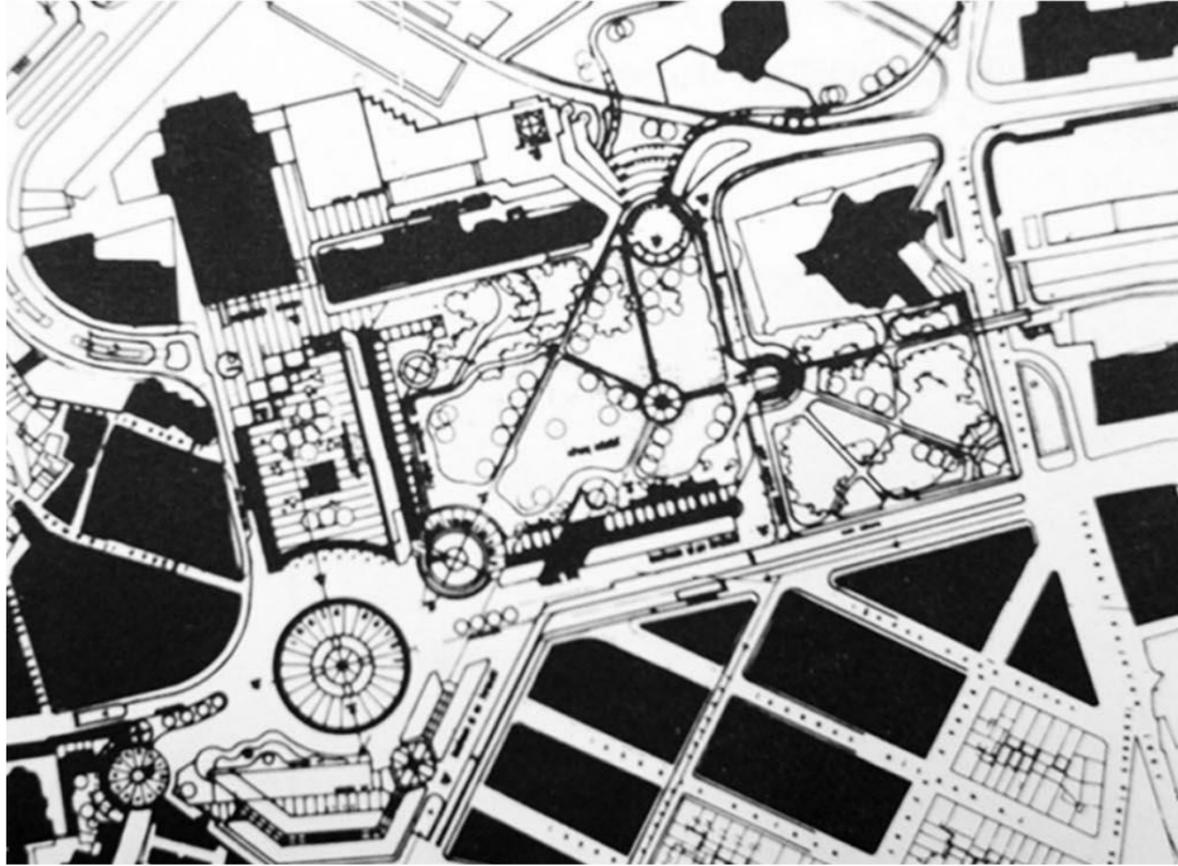
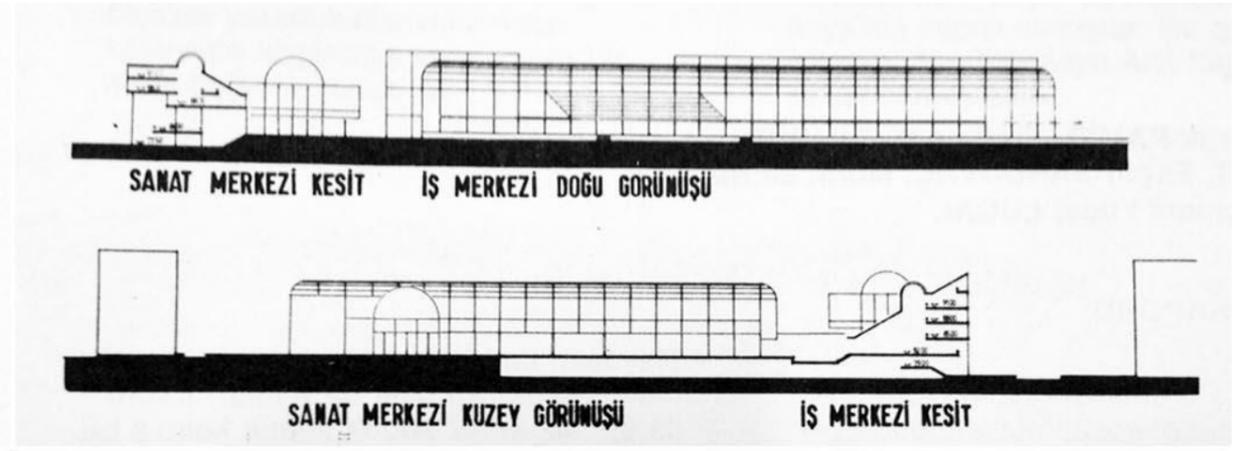
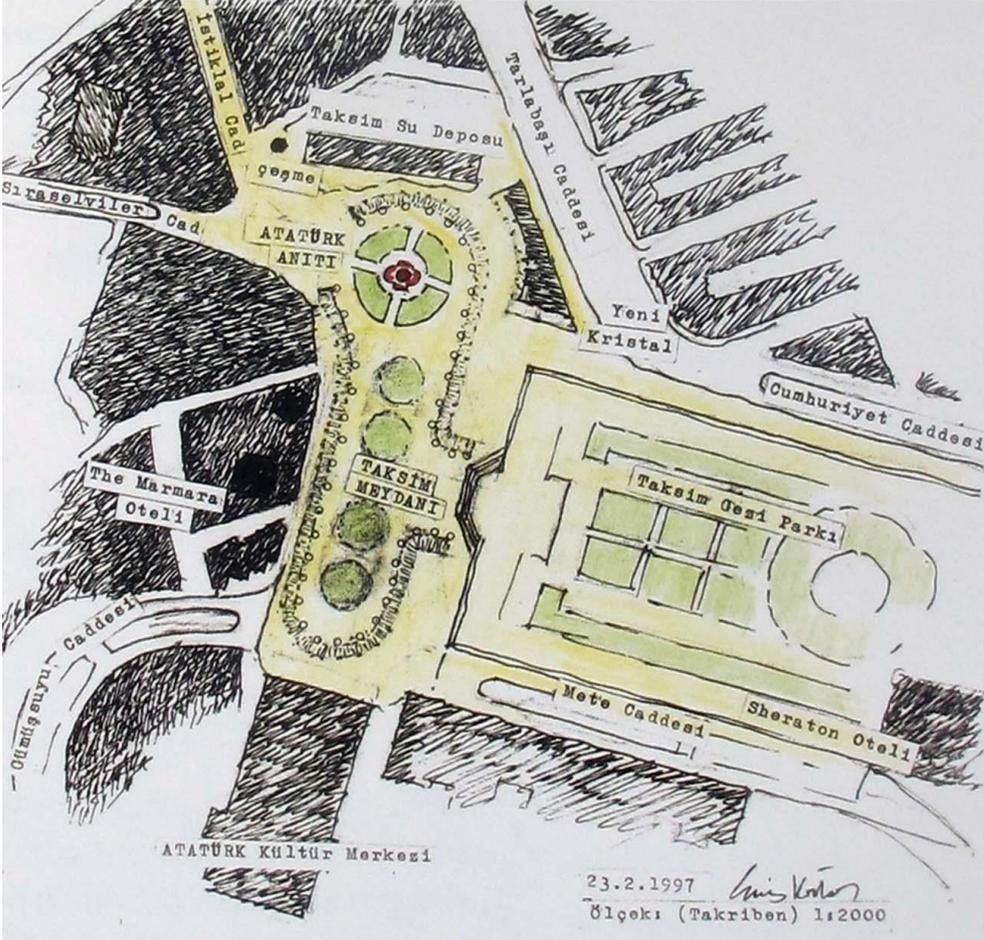
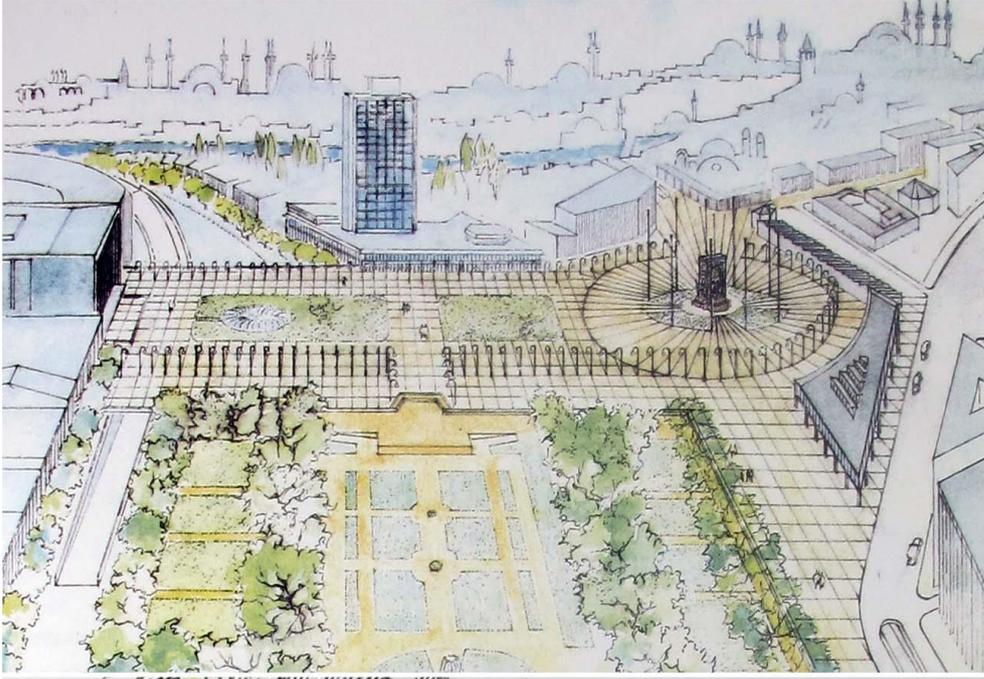


Figure B-4 Third Prize Project in International Design Competition for Taksim Square in 1987 (by Necati İnceoğlu, Mine İnceoğlu, Hasan Şener, and A. Cengiz Yıldızcı)  
(Source: *Yapı*, Vol 78, (İstanbul: Yem Press, April 1988), pp. 29-4)



**Figure B-5 Sketch for Taksim Square in 1993 ( by Rob Krier)**  
(Source: Assoc. Prof. N. Oğuz Özer Personal Archive)



**Figure B-6 Design for Taksim Square in 1997 (by Enis Kortan)**  
 (Source: <http://www.milliyet.com.tr/taksim-e-kisla-yapmali-miyiz-gundem/gundemyazardetay/30.11.2012/1635051/default.htm>)