

A PHILOSOPHY OF VOID:
ANKARA HIPPODROME AND AFTER

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES
OF
MIDDLE EAST TECHNICAL UNIVERSITY

BY

MEHMET SANER

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF DOCTOR OF PHILOSOPHY
IN
CITY AND REGIONAL PLANNING

SEPTEMBER 2014

Approval of the thesis:

**A PHILOSOPHY OF VOID:
ANKARA HIPPODROME AND AFTER**

submitted by **MEHMET SANER** in partial fulfillment of the requirements for the degree of **Doctor of Philosophy in City and Regional Planning Department, Middle East Technical University** by,

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

Prof. Dr. Melih Ersoy _____
Head of the Department, **City and Regional Planning**

Prof. Dr. Baykan Günay _____
Supervisor, **City and Regional Planning Dept., METU**

Examining Committee Members:

Prof. Dr. Adnan Barlas _____
City and Regional Planning Dept., METU

Prof. Dr. Baykan Günay _____
City and Regional Planning Dept., METU

Prof. Dr. Güven Arif Sargin _____
Architecture Dept., METU

Assoc. Prof. Dr. Ela Babalık Sutcliffe _____
City and Regional Planning Dept., METU

Assist. Prof. Dr. Bilge İmamoğlu _____
Architecture Dept., TED University

Date: _____

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 : Mehmet Saner

Signature :

ABSTRACT

A PHILOSOPHY OF VOID: ANKARA HIPPODROME AND AFTER

Saner, Mehmet

Ph.D., Department of City and Regional Planning

Supervisor: Prof. Dr. Baykan Günay

September 2014, 182 pages

Void is a concept introduced by Greek philosophers to define utterly empty spaces. It has been subject to a number of texts in philosophy, assumptions and studies in sciences, particularly in physics, and exercises in spatial design education. However, once its use in architecture and urban design is replaced with that of space, it is hardly referred to define spaces of any quality. This study aims at exploring the use of void in various realms, and then at reintroducing the term to understand and treat unintentional voids emerging in urban patterns, where spatial terminology and the tools and methods of design fail to develop satisfactory explanations and appropriate approaches.

The case to be studied here is Ankara Hippodrome, which is recorded as the First Division of Atatürk Cultural Center Areas today. It is proposed analyzing the area in three consecutive phases: first as a void, which may as well be described as a proto-space with some potential in Ankara in the early 20th century, second as void becoming space, which was used as the hippodrome of the capital city with all spatial qualities as integrated into daily life, and finally as an unintentional void lacking spatial qualities despite the planning decisions and architectural projects to retain its spatiality.

Ankara Hippodrome is an unintentional void today. Lacking established spatial relationships, and being detached from the everyday urban experiences, it is no longer a space, but a void that is constantly desired to fill. Yet, neither trying to fill the void is the appropriate method, nor just establishing spatial relationships is enough to turn the void into space. Therefore, before utilizing the tools and methods of spatial design, the ways to make it engage with everyday urban experiences must be sought after so to make the void social as space again.

Keywords: Void, Spatial Relationships, Everyday Urban Experiences, Ankara Hippodrome, Atatürk Cultural Center

ÖZ

BOŞLUĞUN BİR FELSEFESİ: ANKARA HİPODROMU VE SONRASI

Saner, Mehmet

Doktora, Şehir ve Bölge Planlama Bölümü

Tez Yöneticisi: Prof. Dr. Baykan Günay

Eylül 2014, 182 sayfa

Boşluk, Yunan filozofları tarafından tamamen boş olanı tanımlamak üzere öne sürülmüş bir kavramdır. Kavram, pek çok felsefi metne, fizik başta olmak üzere bilimsel varsayımlara ve çalışmalara ve mekan tasarımı eğitimindeki alıştırmalara konu olmuştur. Ancak, mimarlık ve kentsel tasarımda, boşluk yerine mekân kavramı kullanılmaya başladığında, herhangi bir nitelikteki mekânı tanımlamak üzere boşluk kavramında başvurulduğunu söylemek güçtür. Bu çalışmada öncelikle boşluk kavramının farklı alanlardaki kullanımını araştırmak ve sonrasında mekâna ilişkin terminolojinin ve tasarım araç ve yöntemlerinin tatmin edici açıklamalar getiremediği ve uygun yaklaşımlar geliştiremediği, kentsel dokuda istemsiz ortaya çıkan boşlukları anlamak ve ele almak üzere, boşluk kavramı yeniden ön plana çıkarmak amaçlanmaktadır.

Çalışmada incelenecek örnek, bugün Atatürk Kültür Merkezi Alanları Birinci Bölge olarak kayıtlara geçen Ankara Hipodromu'dur. Alanın birbirini izleyen üç safhada incelenmesi önerilmektedir: ilk olarak, öncül-mekân da denebilecek, erken 20. yüzyıl Ankara'sında bazı potansiyellere sahip bir boşluk olarak, ikinci olarak tüm mekânsal nitelikleriyle gündelik hayatın bir parçası haline gelen, başkentin hipodromu olarak kullanılan, böylece mekânlaşan boşluk olarak ve son

olarak da mekânsallığı korumaya yönelik planlama kararları ve mimari projelere rağmen bu niteliğini kaybetmiş, istemsiz bir boşluk olarak.

Ankara Hipodromu bugün istemsiz bir boşluktur. Kurulu mekânsal ilişkilerden yoksun ve günlük kentsel deneyimlerden ayrılmış haliyle artık bir mekân değil, sürekli doldurulmaya çalışılan bir boşluktur. Ancak ne boşluğu doldurmak uygun yöntemdir, ne de sadece mekânsal ilişkileri kurmak boşluğu mekân haline getirmek için yeterlidir. Bu yüzden, mekân tasarımı araç ve yöntemlerini kullanmaya başlamadan önce, boşluğu yeniden günlük kentsel deneyimlerin bir parçası haline getirmenin ve böylece boşluğu mekân olarak toplumsallaştırmanın yolları aranmalıdır.

Anahtar Kelimeler: Boşluk, Mekânsal İlişkiler, Günlük Kentsel Deneyimler, Ankara Hipodromu, Atatürk Kültür Merkezi

To Prof. Dr. Yüksel Öztan (1933-2010)
who wished the void to be filled with plants

ACKNOWLEDGEMENTS

I would like to express my gratitude to my supervisor Prof. Dr. Baykan Günay for his guidance, and encouragement throughout the study. I also would like to thank members of my dissertation committee Prof. Dr. Güven Arif Sargın, and Assoc. Prof. Dr. Adnan Barlas for their continuous support, and other members of the examining committee, Assoc. Prof. Dr. Ela Babalık Sutcliffe, and Assist. Prof. Dr. Bilge İmamoğlu for their constructive comments.

I will always be thankful to Prof. Dr. Yüksel Öztan for shedding light on a relatively unknown period of the studied case by providing documents from his personal archive; may he rest in peace. I also would like to thank Prof. Dr. Halim Perçin, Assoc. Prof. Dr. Özcan Altaban, Kadri Atabaş, Semra and Özcan Uygur, Coşkun Erkal, and Özgür Ecevit for sharing valuable documents related to Atatürk Cultural Center projects.

I am grateful to my colleagues in Abant İzzet Baysal University, Assoc. Prof. Dr. Leyla Alpagut, and Inst. M. Ümit Meterelliyoğ for providing me an undisturbed environment especially at the final period of writing down this dissertation, and also to Assoc. Prof. Dr. Nusret Karakaya for the invaluable stimuli that made me focus on my work again. I would also like to thank other few yet real friends in Bolu, who made this city a second home for me for the past seven years.

Finally, thanks to Burcu, for her liveliness, sympathy, and confidence in me, but especially for her endless patience.

TABLE OF CONTENTS

ABSTRACT	v
ÖZ	vii
ACKNOWLEDGEMENTS	x
TABLE OF CONTENTS	xi
LIST OF FIGURES	xiii
CHAPTERS	
1. INTRODUCTION: WHY VOID?	1
2. WHAT IS VOID?.....	9
2.1 The Concept of Void in Western Philosophy.....	9
2.2 The Concept of Void in Sciences	19
2.3 The Concept of Void in Design.....	27
2.3.1 Deliberate Voids.....	29
2.3.1.1 Solid-Void Concepts in Basic Design Education.....	29
2.3.1.2 Solid-Void Concepts in Practice: Architecture	39
2.3.1.3 Solid-Void Concepts in Practice: Urbanism	48
2.3.2 Unintentional Voids	65
2.4 Void and Space.....	80
3. ANKARA HIPPODROME AND AFTER.....	91
3.1 A Void in Ankara as Proto-Space	93
3.1.1 1892-1924: A Period of Spontaneous Development:.....	94
3.1.2 1924-1932: Lörcher Plans Period.....	97
3.2 Void Becoming Space	102
3.2.1 1932-1957: Jansen Plan Period	103
3.2.1.1 The Design of Sports Areas in Jansen Plan.....	104

3.2.1.2 The First Hippodrome of Ankara	105
3.2.3 1957-1969: Yücel-Uybadın Plan Period	111
3.3 Voids Emerging in Space	115
3.3.1 1969-1980: Master Plan Bureau and Ankara Municipality	118
3.3.1.1 Cultural Center Project.....	118
3.3.1.2 Expansion of Cultural Center Project.....	121
3.3.1.3 Displacement of Hippodrome and Refill	122
3.3.2 1980-... <i>Coup d'état</i> and National Committee Refills.....	129
3.4 Hippodrome Today: Space, or Void?.....	139
4. SPACE, OR VOID	149
5. CONCLUSION	161
BIBLIOGRAPHY	165
CURRICULUM VITAE	179

LIST OF FIGURES

FIGURES

Figure 1 - The principle of Torricelli's experiment	22
Figure 2 - Diagram of the Bauhaus curriculum.....	33
Figure 3 - Generic figure-ground example.....	37
Figure 4 - The French Open logo	37
Figure 5 - Jussieu Libraries Model.....	44
Figure 6 - Jussieu Libraries perspective drawing	44
Figure 7 - Jewish Museum Berlin by Libeskind on the left, and old <i>Kollegienhaus</i> on the right	45
Figure 8 - The Memory Void	46
Figure 9 - The art installation in the Memory Void by Kadishman	46
Figure 10 - Holocaust Tower.....	47
Figure 11 - Inside the void, Holocaust Tower.....	47
Figure 12 - The plan of Pantheon, Rome	49
Figure 13 - Inside the Pantheon, Rome	49
Figure 14 - Aerial view of Pantheon and surroundings.....	50
Figure 15 - Pantheon and surroundings on figure-ground map.....	50
Figure 16 - Le Corbusier's project for Saint-Dié, 1946. Figure-ground plan.....	51
Figure 17 - Parma figure-ground plan as an example to traditional pattern.....	51
Figure 18 - Plan Voisin, Paris - Le Corbusier, 1925. Model photograph	52
Figure 19 - Plan Voisin, Paris - Le Corbusier, 1925. Figure-ground plan	52
Figure 20 - Pantheon and surroundings in the Nolli Map of Rome (1748).....	53
Figure 21 - <i>Museuminsel</i> and environs, Berlin. Aerial view.....	56
Figure 22 - Figure-ground plan of the <i>Museuminsel</i> and environs, Berlin	56
Figure 23 - Main streets and railroads (with contours) displayed on figure-ground plan.....	56

Figure 24 - Urban open spaces (<i>Lustgarten</i> in red contours) indicated on figure-ground plan.	58
Figure 25 - <i>Altes Museum</i> . Schinkel (1830).....	59
Figure 26 - <i>Berliner Dom</i> (1905)	59
Figure 27 - <i>Lustgarten</i> (highlighted) and surrounding public buildings in 1936..	59
Figure 28 - Rally in <i>Lustgarten</i> , August 1936, Summer Olympics.	59
Figure 29 - Lower Manhattan skyline with(out) the twin towers of World Trade Center.....	62
Figure 30 - WTC Site Plan.....	63
Figure 31 - Freedom Tower and the Memorial	63
Figure 32 - Aerial rendering of the memorial	64
Figure 33 - Memorial pool	64
Figure 34 - Memorial section	64
Figure 35 - Berlin figure-ground map (2010)	68
Figure 36 - <i>Potsdamer Platz</i> and <i>Leipziger Platz</i> map at the turn of the century .	71
Figure 37 - <i>Potsdamer Platz</i> aerial view looking towards southeast (1925)	71
Figure 38 - <i>Potsdamer Platz</i> and <i>Leipziger Platz</i> after World War II	72
Figure 39 - The void extending from Brandenburg Gate towards south	72
Figure 40 – Processed on an aerial view of Ankara Train Station environs in the 1930s.....	75
Figure 41 - Redevelopment ideas for the site in Yücel-Uybadın plan (1957)	75
Figure 42 - Processed on a photograph taken from the new Palace of Justice looking west direction.....	76
Figure 43 - The site and the building as proposed in 1992	77
Figure 44 - How the site looked like until 2011, as a void	77
Figure 45 - Current aerial view of Ankara Hippodrome and environs	92
Figure 46 - First known map of Ankara by von Vincke (1838).....	93
Figure 47 - A map of Ankara dated to the early 1920s	95
Figure 48 - 1924 Ankara <i>Şehremaneti</i> (Municipality) Map.....	98
Figure 49 - 1924 Lörcher Plan for the Old Town	98

Figure 50 - 1924-25 Lörcher Plans.....	99
Figure 51 - <i>İstasyon</i> Street in 1928 (Today Cumhuriyet St.)	100
Figure 52 - Lörcher Plan superimposed on the current aerial view of the site....	101
Figure 53 - Jansen's proposal (1928).....	103
Figure 54 - Jansen Master Plan (1932).....	103
Figure 55 - Document for the new location of the horse race site and the stadium (February 1930).....	105
Figure 56 - Jansen development plan	106
Figure 57 - Hippodrome and stadium in Jansen Plan (1932).....	107
Figure 58 - Vietti-Violi Project for the Hippodrome, Stadium, and other sports facilities	107
Figure 59 - Jansen Plan and Vietti-Violi Project superimposed on the current aerial view of the site	108
Figure 60 - President's Platform in the hippodrome.....	109
Figure 61 - President Atatürk on the platform	109
Figure 62 - Spectator platforms of the stadium.....	110
Figure 63 - Spectators and a parade in the stadium.....	110
Figure 64 - 1957 Yücel-Uybadın Plan	111
Figure 65 - The areas around the train station in 1957 plan.....	113
Figure 66 - Yücel-Uybadın plan superimposed on the current aerial view of the site	115
Figure 67 - Diagram of cultural center area as a part of a linear zone between Ulus and Kızılay	119
Figure 68 - Structures present on and around the site	120
Figure 69 - Axis of History, Green, Culture, and Recreation by Ankara Municipality (1978)	122
Figure 70 - First landscape project for the hippodrome area (1978).....	123
Figure 71 - The second document for the landscape project of the hippodrome, also showing the relationships with other recreational areas (June 1979)...	124
Figure 72 - Focus on hippodrome landscape design (June 1979).....	126

Figure 73 - Folder Cover for Preliminary Project Presentation	127
Figure 74 - Model of the cultural center preliminary project by Cansever	127
Figure 75 - Site plan of the preliminary cultural center project by Cansever	128
Figure 76 - A perspective drawing of Cansever's project	128
Figure 77 - Atatürk Cultural Center Areas diagram (1981)	130
Figure 78 - Atatürk Cultural Center overall building program (1981)	130
Figure 79 - Cross section of AKM Building	131
Figure 80 - AKM Ground floor plan	132
Figure 81 - Erkals' sketch for site plan	132
Figure 82 - AKM Site plan as of 1981	132
Figure 83 - AKM Areas Master Plan as of 1983	133
Figure 84 - Congress and Cultural Center project model	136
Figure 85 - Congress and Cultural Center	136
Figure 86 - Hippodrome site plan as including Congress & Cultural Center project (1996)	136
Figure 87 - AKM Aerial View	137
Figure 88 - AKM Building and Areas Aerial View	137
Figure 89 - AKM Areas Master Plan (as of 2001)	140
Figure 90 - Aerial view of the stadium and Ankara Arena	141
Figure 91 - Ankara Arena (from east)	141
Figure 92 - Ankara Arena	141
Figure 93 - The project for AKM Areas as prepared by the Greater Municipality of Ankara in 2005	143
Figure 94 - President's platform in Republic Day celebrations (2013)	146
Figure 95 - Military parade and AKM building	146
Figure 96 - Front cover of the related issue	146
Figure 97 - A concert in the "Grand Festival" of 2013	146
Figure 98 - An aerial view of the hippodrome void (after 2010)	147
Figure 99 - Diagram for void-space relationships	152

Figure 100 - Proposals for the hippodrome area in METU Faculty of Architecture
report 158

CHAPTER 1

INTRODUCTION: WHY VOID?

The first instance a student comes across with the concept of void at a design school should be during his/her Basic Design courses, when it is introduced together with its contra-concept, solid, given that a curriculum based on Bauhaus tradition supported by Gestalt principles. Middle East Technical University (METU) Faculty of Architecture follows such route in Basic Design courses at the first years of both architectural and city planning education. That must have been why I, a graduate of Department of Architecture of METU, had never asked my supervisor, a member of the same faculty of the same university, the critical question of what void was, when he suggested constructing this study as “a philosophy of void”.

The question I had never asked him is critical indeed: what is void? Many philosophers, as well as physicists, have asked this question for over two thousand years. Most of the time the question was not even what void was, but whether there was void. The answer still remains ambiguous. It is most probably because void is about not being rather than being, or about nothing rather than a thing. Nevertheless, we can speak of a common understanding that describes void as “emptiness”. Is this description sufficient? I guess no. Because if void and emptiness were the same, why would we even need two etymologically unrelated words? Emptiness is a noun derived from the adjective, empty. Should we consider that void is so vague to define that its primary attribute, being empty, is utilized to describe void instead of defining it? If so, would it be more appropriate to define void as “empty space”, or as “completely empty space” in the way some choose to do by emphasizing its emptiness? Then another question appears in mind: are there levels of emptiness? For instance in contemporary astronomy,

voids are not entirely empty. The regions in space that contain far fewer bright galaxies than average are called voids. Or black holes, which are known to be neither holes nor voids but enormous masses that even light cannot escape from, are still described as voids just for they are seen as empty black regions in space. On the other hand, in quantum physics, void is used to describe the inside of an atom. The entire region between the nucleus of an atom and its electrons orbiting at the edge is considered to be void. So, the definition of voids may vary not just between different fields of study, but even in the same discipline. As I shall attempt to reveal further in detail, nothing about the concept of void is less complicated.

Though complicated, and maybe even paradoxical in some respects, the concept probably has its clearest meanings in daily language. The various uses of void in modern English truly give hints about how it is conceived and included in everyday life. As a noun, it is used not only for physical emptiness, but also for emptiness caused by the loss of something. For example, when someone passes away, his/her loss may leave a void inside the relatives, close friends, and in the community as well, implying that neither the individuals, nor the community will ever be full, or whole again without him/her.

The most common meaning of void when used as an adjective is again related to emptiness. This may refer to a position, or to a place meaning that that position or place is vacant, not occupied. Another use in the adjective form gives the meaning of being free of, or lacking something when it is used in “void of” -or in “devoid of”- clause, i.e. “ideas void of common sense” means ideas lacked common sense. The common feature of both of these uses is their focus on emptiness. In some other uses as adjective, nothingness is implied though. For instance, when you come across with void in legal documents, or in banking terminology, void means invalid. If you receive a statement that reads, “your contract is void”, or if you see a check over which “void” is written, it means that these documents are invalid, as

if nothing. It applies the same for credit cards. If you see a notice on your card like “void after 09/14”, you can be sure that you cannot use that card on the first day of September 2014. Likewise, if you are curious enough, and at the same time ready to give up one of your credit cards, you can scrape the strip at the back until you see “void” instead of your signature. These instances where void means invalid actually warns you about an incident with or after which that document, check, or card will no longer be legally binding and be treated as if it is nothing, null.

The use of void as a verb, though not that common, is even simpler: to void means to make void, to empty, to invalidate. What may be related to void as a verb is another yet more common and widely used verb, to avoid. Originated in the concept of void, to avoid means to keep away from something or to stop one doing something. In other words, keeping away from something, or from someone, means making that thing as if it is nothing to you, or treating that person as if he is no one to you. That is nothingness of void referred, providing meaning to the verb “to avoid”.

In the realm of spatial design, the concept of void is hard to define but easier to grasp, thanks to Basic Design exercises where void is seen, observed, and created with reference to its contra-concept of solid. Although we are inclined to notice figures over a background in two-dimensional works, or explicit solids over implicit voids in three-dimensional ones, backgrounds and voids are still perceivable in Basic Design exercises. Furthermore, encouraging balanced compositions that pay the same attention to both of these opposing concepts, it is cultivated in future architects’ and urban designers’ minds an understanding that backgrounds and voids are at least equally as important as figures and solids and that they play equally as decisive roles in two-dimensional compositions and spatial designs.

Unfortunately, having Basic Design level successfully passed, those very basic elements of volumetric design are almost always forgotten. When the concept of space takes over the entire realm, void is hardly ever referred to in the rest of spatial design education, and in professional practice as well. There are actually not so many instances in architecture where the concept of void is remembered, and voids are designed for specific reasons. But when they are recalled to constitute at least some parts of a project, voids appear as the strongest elements of that particular design with their abstract, unconditioned, and neutral features to convey implicit meanings to the user, or the visitor. Voids could survive as void in architectural design. Yet in urban design, it is not always that possible. Although they might have been thought as voids among the solids when designing, voids need to turn into urban open spaces when implemented. They cannot survive as voids with special meanings in the urban field as they could do in the field of architecture. They should be public squares, parks, or gardens for instance, but not remain as voids. Why? Simply because when they are perceived as voids, not as urban open spaces with a defined function, they are immediately attempted to fill with various functions. Therefore they had better be assigned a function at the beginning, be it a park, a square, an urban garden, or even a courtyard, rather than awakening the *horror vacui* in every citizen's and every local agent's mind.

Voids for us, not particularly speaking of architects or urban designers but of human beings, is something to be filled. Similar to the notion of *horror vacui* in physics, which was based on Aristotle's postulate "nature abhors vacuum", we human beings also hate voids, or are even afraid of them. As embedded in our daily language mostly by expressions of feelings, it is unbearable for us facing a void and at the same time being not able to fill it. This behavior, or the instant response to try to or at least want to fill the voids applies the same in our treatment to empty spaces around us. If it is an interior, either a volume like a room or a plane like a wall or floor that is empty to us, we try to fill it with

furniture, posters, or carpets. If it is an urban empty space, we immediately start to think why it was empty and how it could be filled. That must be because we hate voids. And that is why open urban spaces had better designated with a function, not remain as voids.

However, voids always do emerge in urban patterns. Either as a result of displacement of a function that leaves a space empty longer than usual temporary period, or because of a change of function that was never accomplished, voids emerge in urban areas every now and then. How to recognize a void in an urban pattern is not as complicated as defining it though. If it is attempted to fill yet never filled, it sure is a void. It is like an unmistakable evidence for describing a particular area as a void. If everyone develops a project to fill the empty space, but nothing could ever fill it, it must be something different than an empty space; it is even no longer a space, but a void.

That will be the main objective of this study, to put voids on the agenda of architecture and urbanism again by differentiating them from urban open spaces. If voids are actually different than urban spaces, our tools and methods improved to work with spaces cannot be sufficient to treat voids. With such tools and methods in hand, we generally approach voids as empty spaces without questioning whether it is appropriate or not, and we try to fill them. Thus, as a central argument, I will discuss why our methods would remain insufficient to treat voids.

Rather than posing research questions at the beginning, I will have one big question that will thoroughly cover the second chapter: what is void? It is of great possibility that no clear definition will be achieved at the end. Thus, it had better be considered as an exploration of the use of the concept in history and in various fields of study by presenting some critical attempts to define it or to describe the common features of the void. This exploration will begin with the birth of the

concept in Western philosophy, if it could be called “the birth” of course, since the first uses of the concept had always been when denying voids. After paying a closer attention to atomism that had explicitly affirmed voids, I will try to explain how Aristotle rejected the notion, by exclusively focusing on his conceptions related to voids. From that point on, which approximately corresponds with the departure of the concept of void from the realm of philosophy to that of sciences, I will try to trace the conceptions of void in physics, which actually have continuously changed upon discoveries that proved what had been considered as voids were actually not voids for including some form of materials. My intention throughout this exploration will not be choosing and sticking to one use of void, nor will it be adding another definition, but comprehending how the void has been conceived, and how its conceptions have varied over time in different disciplines. As the third step, I will review how void is understood and practiced in the realm of design. This review will be done in two categories: first, deliberate voids, under which the role of the concept in Basic Design education, and the use of voids in architectural and urban design practice will be analyzed, and second unintentional voids, where the conditions of voids emerging mostly in urban spaces are discussed. At the final section of second chapter, the relationships between void and space will be questioned from a more perceptual point of view with reference to the conceptions presented in the previous sections.

The third chapter will consist of the examination of Ankara Hippodrome in three consecutive phases: void as proto-space, void becoming space, and void emerging in space. As a void at the beginning, which may as well be described as a proto-space, the area of the hippodrome had some potential in Ankara in the early 20th century. This potential was not activated until the 1930s, when the hippodrome was designed as a component of sports facilities. The entire process initiated by the design and resulted with the use of the hippodrome in the capital city with all spatial qualities as integrated into daily life was actually a process of void becoming space. The displacement of the hippodrome at the end of the 1970s

marked the beginning of the final phase of the area: an unintentional void lacking spatial relationships and detached from the everyday urban experiences. Despite attempts to retain its spatiality, the hippodrome could never turn into an urban space since. In this historical analysis of the hippodrome, not the planning periods of the city, but these phases that the hippodrome has passed through will be the first measure when differentiating among the sections, unless they overlap. At the final section of this chapter, the current situation of the hippodrome area will be presented alongside briefly discussing whether it should be considered as a space, or as a void.

In the fourth chapter the discussion will be enlarged to include formerly mentioned cases. It is aimed via this discussion at elucidating the differences as well as the relationships between voids and space, especially of those in urban terms. I will conclude with remarks on voids in the final chapter by at the same time questioning if voids could be approached differently than assuming them merely as something to fill.

There are certain points that I have to make clear before discussing the concept of void though. First of all, although the title, “a philosophy of void”, may promise a study in the philosophy, it should be remembered that neither am I a philosopher, nor this study aims at contributing to the realm of philosophy. It is rather an attempt, sometimes even a naïve one, to expand our knowledge on the concept of void strictly within the design field by inspirations from different perspectives. That is why I will prefer not to comment on conceptions of void in different fields of study other than spatial design. That is again why I sometimes will prefer longer quotations especially in the section where I will be exploring the subject through Western philosophy, to not to go beyond the limits of my knowledge in a misleading way.

Second, speaking of philosophy, I must mention that I had to limit the research of this study with the conceptions of void in Western philosophy. With all due respect to Eastern philosophy and culture, which actually may have a better understanding of voids, in this study it would be impossible for me to appropriately cross between different cultural approaches, or link related concepts between the Eastern philosophy and Western philosophy and sciences whenever needed. Thus, as long as they had not been cited in the texts I overviewed, I will prefer not to include Eastern philosophy and culture throughout the exploration of the concept.¹

Third, in addition to difficulty of writing on philosophical concepts, it is much harder to do it in a foreign language. Even though I will try to keep my sentences short and clear as possible, I must apologize in advance for any inaccuracy or confusion if there happens to be any.

Finally, although the disciplines related to design could never avoid the question of how, any scientific study, obviously including the ones in design-related areas should primarily answer the question of why, before asking how. Therefore, except for a few ideas on the current situation of the hippodrome void in Ankara, I will present my answers to the question of how as long as they could be related to theoretical conceptions like developing a method for approaching similar cases. I will be paying a closer attention to questions like why there emerge voids, why they are voids, and why our approaches to voids always shaped by negativity.

¹ For those who could be interested in Eastern, but especially in Japanese philosophy and culture, the concept of *Kū*, or the symbol of *Ma* may be good starting points for investigating the understanding of void, or of emptiness. *Kū* is one of the five basic elements in Japanese philosophy, and is often translated into English as void, while also meaning sky, or heaven. *Ma* in Japanese language represents void or space, while it is written with the same character as *Ken* that is a measurement and spacing unit in Japanese architecture.

CHAPTER 2

WHAT IS VOID?

This question has directly or indirectly been asked for over 2,500 years today. Several philosophers, who were at the same time first scientists of their era, were occupied with the question, or unavoidably faced with it in constructing their philosophies. When the sciences were separated with philosophy and began to appear as modern sciences, as we know today, the question concerning void was taken over mostly by physicists, who actually never ceased finding some kind of matter in what previously defined as void so to prove that it should not be called void any more. Any relevant response to the question necessitated void to be defined as something else. While void was endlessly gaining new definitions, the question has persisted. This chapter aims at reviewing the responses to the old question, and when necessary posing it again: “what is void?”

2.1 The Concept of Void in Western Philosophy

The very first use of concept of void, *kenon* in Greek, and *vacuum* in Latin (Honderich, 1995: 902) goes back to Greek philosophy, particularly to Presocratic era. The main questions for the 6th and 5th century B.C. nature philosophers were what the essence of every thing in nature was, how the changes in them were happening, and how they were gathering in a new order (Denkel, 1998: 13). The concept of void appeared primarily in relation to these questions.

Guthrie (1978: 1) argues that the Presocratic philosophy should be divided into two as pre-Parmenidean and post-Parmenidean. Parmenides (6th-5th centuries B.C.) of Eleatics as the threshold in Presocratic era aspired to bring together the basic concepts related to the essence, change, and order of things in a consistent

method, which is often considered as the effective and influential aspect of his philosophy. His quest for logical consistency, also regarded as the very first self-criticism in the realm of philosophical thinking, was actually what made Parmenides so critical in the history of western philosophy (Denkel, 1998: 37-38). For this logical consistency's sake, he built a monistic view by rejecting qualities of things that differentiated one from another, as well as rejecting changes in things, and movement:

In most cosmologies there is a tendency to seek a unity and homogeneity of the primary elements and to avoid discreteness and discontinuity. This tendency led to an early crisis in Greek philosophy, in the monism of Parmenides, which asserted that the first principle of all things must be "the one", without qualities or differentiation and without change or movement.

(Edwards, 1967: 217)

His monistic view, seeking the first principle of all things as "the one", was constructed upon the following marks, where "the one" is referred also as "what is" or "it is" to describe the one and the only thing (Guthrie, 1978: 26-35):

- a) It is eternal, neither coming into being nor perishing,
- b) It is continuous and indivisible,
- c) It is motionless.

With these assumptions, Parmenides reduced the choice related to being to "either it is, or it is not", which meant that there were no degrees of being: "it had to be either fully be or else not be" and "what is is close to what is". And since for him what exists was indivisible and continuous without any interstices between separate bits of being, there could be no void in or in between things. (Guthrie, 1978: 32-33) Parmenides denied void in the same logical framework that he denied change and movement.

Both his main assertion and the method he employed had made Parmenides so influential on following generations of Greek philosophy that the era between him and Socrates is called post-Parmenidean period of Presocratic philosophy. One of his followers, Melissus (5th century B.C.) of the same school, the Eleatics, defended Parmenides in the same fashion for denial of movement, where he had taken his standpoint from the absence of void:

Nor is there any void, for void is nothing, and nothing cannot be. Nor does it (what is) move, for it has no place to which it can withdraw, but is full. If there were void, it would withdraw to the void; but since there is no void, it has nowhere to withdraw to.

(Guthrie, 1978: 104)

Such demonstration of immobility is also significant for its clear negation of the void by name, which had actually not been apparent in Parmenides. Since Melissus used the void as name (*kenon*) repeatedly and prominently, he has even occasionally been considered to be first one to make use of the idea (Guthrie, 1978: 104). There were criticisms to Parmenides and to his followers in many respects, especially in terms of distrust in observations. However, these criticisms almost never questioned the denial of void. Both Empedocles (490-430 B.C.) and Anaxagoras (500-428 B.C.) seem to have accepted the basic assumptions of the Parmenidean tradition in the denial of void (Guthrie, 1978). Actually, the notion of void had never been affirmed until the atomists: Leucippus (early 5th century) as the master who put forward the principles, and Democritus (460-370 B.C.) who followed him in essentials, and developed and elaborated his theories.

It is evident that earlier contemporary thinkers were still far from grasping the notion of empty space or vacuum. Parmenides faced them with it, and showed that on their own monistic premises it was an impossible conception. Since being was still imagined as something physical and tangible, empty space could only be found where being was not. But where being is not, there can only be non-being, i.e. empty space is non-existent. So great and lasting was the

impact of this revolutionary thought that when Leucippus and Democritus wished later to affirm the existence of space they could only do so in the form of an audacious paradox – ‘What is not exists, just as much as what is’ – explaining that by ‘what is’ they meant body, and by ‘what is not’ void.

(Guthrie, 1978: 33-34)

In this paradoxical presumption “what is” refers to body, a corporeal existence that is made up of atoms. Against the monism of predecessors of Elea, who defended indivisible, not changing, and motionless “the one”, Leucippus and Democritus put forward the infinite numbers of different indivisible beings, which were called atoms. The word “atom” meant indivisible in Greek language. Yet, atoms were not only indivisible, but also invisibly small, and impermeable. In their perpetual motion, atoms were considered to contact, push, and turn each other so that “the most various forms of aggregation and interlacing of atoms of the same and of different kinds produce the infinite variety of material bodies, as we observe them, in their manifold interaction with each other” (Schrödinger, 1996: 76).

In the same presumption above, “what is not” refers to void, which implies the absence of any being. If there were a being occupying a place with its bodily existence, there could be no void there; but if there were not a being with its bodily existence, it could only be void there. To put it in a less complicated way:

a. Being excludes void.

The perpetual motion of atoms leads to another basic principle of atomistic view. If there were motion (and since “being excluded void”), there had to be void into which beings could move:

b. Without void, there can be no movement.

However, this principle was not peculiar to atomists. Melissus, one of the Eleatic defenders of Parmenides, had the same opinion: “without void, there could be no movement”. As mentioned above, he denied void in relation to denial of movement. The difference between him and the atomists in this respect was that atomists presumed the existence of void. Thus, there was no reason to deny movement, which they affirmed by relying on their observations:

c. There is movement.

Upon these three principles, Denkel (1998: 57) provides us with the following outcomes, and clarifies the relationship between the admittance of both void and movement in atomistic view:

d. As there is being, there is also void in which being can move.

e. Movement inside the being is impossible.

Even though he did not share the admittance of void, Aristotle explained the same relation between movement and void in atomic theory with reference to Leucippus as follows:

(...) there could be no movement without void, that the void was ‘not being’, and nothing of what is is not being; for what, strictly speaking, *is*, is completely full. But such being, he claimed, is not a unity. It consists of a plurality of things infinite in number and too small to be seen. They move in the void (for there is void), and their combination causes coming-to-be, their separation dissolution. They act and are acted upon as they happen to touch (for in this way they are not alone) and generate by coming together and interlocking. (...) he claimed that alteration and every form of being-acted-on takes place in this way: dissolution and destruction occur by means of the void, as also does growth when solid bodies slip in (to fill empty spaces).

(Guthrie, 1978: 390)

In this explanation, probably the part where it reads “dissolution and destruction occur by means of the void, as also does growth when solid bodies slip in” is the most remarkable for this study. Atomists affirmed the existence of void. But for them, it was not just surrounding beings; it was the very reason enabling, or even making them move (Dumont, 2011: 31). And it was nothing but the movement that consequently made atoms interact, form bodies, and after separate. That was how void became the means of dissolution and destruction, as well as growth. Thus, change was an indirect function of void.

Atomists, like all the nature philosophers prior to them, observed movement and change taking place all around them in the nature, and sought after the essence, or the constant within change (Copleston, 1990: 18). Their conclusion was significant for more than one realm. First, in philosophy, instead of monistic motionless and not changing “the one” quest, they developed a theory based on plurality. It was not only the plurality of atoms themselves, but also that of variations providing infinite combinations. The constant was the atoms, but it was their manifold interaction that created the change. Revealing its significance philosophical thinking, Guthrie (1978: 389) claims, “Atomism is the final, and most successful attempt to rescue the reality of the physical world from the fatal effects of Eleatic logic by means of a pluralistic theory”. Second, atomism is significant for sciences in general because of the fact that these conclusions have paved the way for development of modern sciences after the Renaissance. When an alternative to insufficient and ineffective sciences of Middle Ages was sought after, it was twenty hundred years old Atomism that was found, taken as a paradigm, and utilized for the development of sciences in the 17th century (Denkel, 1998: 54). And third, the principles of atomism are significant for the interface of philosophy and sciences. Neither philosophers, nor scientists could have immediately rejected movement and change after atomists.

However, unlike movement or change, the concept of void has always been questionable for them. The attention paid to void in atomic theory, and the critical role attributed to void in explaining other major concepts has never been witnessed in the history of western philosophy. Except for Epicurus who wedded atomism with skepticism (Hançerlioğlu, 2000: 87), the appearance of void in philosophical texts after Leucippus and Democritus was almost always when it was denied, rejected, or when it was replaced with another yet widely accepted notion like space.²

The disappearance of the concept in philosophical texts could be explained by its denial by Aristotle (384-322 B.C.), who has had a long lasting effect in the realms of both philosophy and positive sciences. Interestingly enough, -though not unexpected given that his predecessors (i.e. Melissus) followed a similar route- Aristotle denied void in relation to motion but in slightly a different fashion.

In his *Physics* he argues that a body would move with infinite speed through a void that offers no resistance to motion. Since he considers this impossible, Aristotle concludes that there can be no void. The existence of a void also runs counter to his concept of natural motion as directed toward a place, because Aristotle feels that one cannot define place in a (universal) void.

(Cushing, 1998: 21)

Unlike some Presocratic nature philosophers who denied motion, Aristotle affirmed it. His standpoint in the denial of void was not the motion itself, but its speed. In every motion he must have observed, the speed was decreasing, or at least not increasing. If there were no resistance, objects would move continuously so to reach an infinite speed. Where there is no resistance could only be where

² Honderich (1995: 902) states that Stoics have not denied void, yet gave it a marginal role in ontology: “it enabled them to posit a limited universe, for which the external void supplied a defining condition”.

there is nothing to create resistance. And where there is nothing could only be void. But, objects in motion were not moving with infinite speed; there was always a resistance slowing down the moving object, subsequently ending the motion. Thus, since there were always something creating resistance to motion, void was impossible, non-existent. (Cushing, 1998: 21-27)

Aristotle supposed that movement and change were always limited. Since there was no such thing as infinite speed, motion and change were also finite. A key conclusion he drew was not only on movement and change of bodies on earth, but also on the whole universe: there could be neither place, void, nor time outside of the *kosmos* (Gregory, 2007: 168). Thus, Aristotle rejected the possibility for void in general, and proposed his renowned assertion for the impossibility of it on earth: “nature abhors vacuum”.

Aristotle properly considered the physical setting (medium) as among the determinants of motion and speed, even though his conclusion was falsified later. Other than the medium, he also considered speed to be determined by the mass of the moving object itself. He argued that the movement speed of bodies were in direct proportion to their weight, which has occasionally been summarized as “heavier bodies fall more rapidly than less heavy ones” (Cushing, 1998: 20).³

As an early criticism, Lucretius (95-55 B.C.) opposed Aristotle’s assumption on the direct proportion between the weight and the speed of a moving object in his renowned poem *De rerum natura* (On the nature of things), and stated that void, in which the objects move, could not offer resistance to anything in any direction, at any time (Cushing, 1998: 20). His conception of void was kind of an independent background that only gives way, an infinite open space, in which

³ Though, it is made clear by Cushing (1998: 20) that such summaries has usually yet incorrectly taken Aristotle’s use of movement as referring to falling only.

“atoms rain down, collide, combine, and then eventually peel off back into the flow” while the void remains quite independent of atoms themselves (Webb, 2006: 128). Lucretius believed in Epicureanism, which was mostly based on atomism and especially on atomic materialism. Some scholars argue that his major work, *De rerum natura*, was actually written with the purposes of fostering rationality by explaining and disseminating atomism against spreading fallacious beliefs (Yıldırım, 2001: 52). Another Epicurean who lived in the same era with Lucretius was Asclepiades (124-40 B.C.) of Bithynia, who was a physician and who developed visionary healing methods besides medicine. Different than atomists who discussed the existence of void within universe, “Asclepiades was interested primarily in the physiology of the living body, to which his theory of pores was central” (Leith, 2012: 177). Against the Aristotelian view that rejected the growth and nourishment of bodies into void, he proposed “the pores”, which for him was one of the irreducible constituents of the human body, where the other to be *onkoi* (Leith, 2012: 172). His “*onkoi* and the pores” pair for the human body resembling that of “atoms and void” for the universe has thus created a completely different yet still disapproving perspective against Aristotle.

Lucretius and Asclepiades were not the only figures in Hellenistic and Roman periods to denounce Aristotelian philosophy. Having Alexandria established as the new center after Athens, the Hellenistic period was characterized by a synthesis of Greek and Egyptian civilizations. As a fruitful consequence of this synthesis, Hellenistic period witnessed a great advancement in mathematics, geometry, physics, astronomy, and medicine. This advancement was principally based on adopting empirical methods and observation, which had always been effective in Egyptian tradition, in favor of metaphysical and speculative approach of Greek tradition (Yıldırım, 2001: 37). A major figure in Roman period to criticize Aristotle for his ideas on motion and to utilize such empirical methods instead of speculative approach was John Philoponus (490-570) who put forward that there was not a direct proportion between weight and velocity. Moreover, his

criticism was not only about the velocity of masses of the objects in motion but also about the medium it moves in. Cushing (1998: 74-75) explains his conception as follows:

Philoponus takes the exception to the received Aristotelian dogma that a heavier body will fall more rapidly than a lighter one. He also denied that the medium through which an object moved was a causal factor in the way that Aristotle held it was. (...) Philoponus saw no difficulty with motion through a void.

Philoponus put forward his ideas in an age when the advancements of the Hellenistic period had already lost its pace. Even though there was improvement in engineering to satisfy the practical needs in Roman Empire, the Middle Ages were dark periods for theoretical problems under the oppressive Christian church.⁴

Whenever a definition of void is searched for in philosophy, they are almost always atomists Leucippus and Democritus who are referred, since they exclusively affirmed void. The dictionaries of philosophy often include void upon their conception as a term belonging to ancient Greek philosophy as “empty space” (Blackburn, 2005: 384), “passive and empty space” (Bunnin & Yu, 2004: 729), or “utterly empty space” (Honderich, 1995: 902). The reasons why the concept of void has usually been regarded as belonging to ancient Greek philosophy are apparent. First, the notion of void achieved its primacy when it was given a pivotal role in atomism; and the fall of atomism must have meant oblivion for the concept. Second, Aristotelian views had a long-lasting influence over philosophy and sciences until the Renaissance; and his denial of void overshadowed the future of the concept. Third, during the Middle Ages,

⁴ Nevertheless, this does not mean that the Middle Ages had no role in the history of philosophy and science. Leaving all the progress achieved in Islamic world aside, transcriptions and translations of Greek philosophers’ works made over the centuries as well as commentaries on them deserve an acknowledgement for conveying the whole corpus to next generations. (Yıldırım, 2001; Cushing, 1998)

philosophy was somehow restricted with human oriented new questions and could never escape the hegemony of the church. And finally, after Greek philosophy the notion of void has begun to be perceived as belonging to a newly emerging scientific field. The list of reasons may be extended. But here I prefer to take a step forward and investigate the traces of the concept of void in sciences, while keeping in mind -and also reminding- that the switch between the two realms, philosophy and sciences, has never been so sharp in history, and until very recently most of the scientists were also philosophers of their time, examples of whom will be found below.

2.2 The Concept of Void in Sciences

The modern sciences are often regarded to have stemmed from ancient Mesopotamian and Egyptian civilizations. The observations and empirical findings of this period were utilized to derive an early form of technical know-how about the environment and the circle of life. However, that sort of knowledge never went beyond presenting practical solutions to daily problems of life. There was neither a theoretical knowledge nor a systemic approach to accumulate knowledge about the structure of nature, or about the mechanisms of the universe. (Yıldırım, 2001: 19)

Unlike the Mesopotamian and Egyptian, a theoretical approach was born in Ancient Greek period, which was acknowledged with cosmological view and rational attempts to understand the universe thoroughly. The theoretical approach was not employed for scientific purposes *per se*, but for answering philosophical questions. In fact, there was not such separation between philosophy and science in Ancient Greece: what regarded scientific today essentially belonged to the realm of philosophy then. The will was not to solve problems practically, but to grasp the whole universe, nature, and the material substance as well as the mechanisms driving them. The daily problems and practical jobs to be carried on

by the technical know-how were left to slaves, or to lower classes in Greek society, while arts, philosophy, and politics were reserved for privileged upper classes. (Yıldırım, 2001: 21)

The questions posed by Ancient Greek philosophers to understand the universe, partly mentioned above in their relation to the concept of void, were also the early steps of natural sciences. To be exact, they were primarily Presocratic nature philosophers who took these steps while seeking logically coherent answers to questions about the material substance and the mechanisms of the universe. The atomic theory is generally considered as the most developed outcomes of nature philosophies to the extent that it is acknowledged as an untimely or even “premature” theory for its age (Yıldırım, 2001: 27), or as a “profound discovery that would later give birth to natural sciences” (Hançerlioğlu, 1999: 65).

Atomic theory was discovered two thousand years later as an alternative to insufficient and ineffective sciences of the Middle Ages (Denkel, 1998: 54). Obviously, since there was not a sharp distinction between sciences and philosophy at the time, it was also the realm of philosophy that was inspired by the discovery of atomism. Gottfried Wilhelm Leibniz (1646-1716), both a mathematician and a philosopher, believed that the revival of Democritus had rescued philosophers from unnecessarily resorting to God in explaining corporeal phenomena (Macintosh, 2001: 37). For him, what to be liberated from by the help of atomism was not limited to religious approach: “At first, when I had freed myself from the yoke of Aristotle, I look to the void and the atoms, for that is the view which best satisfies the imagination” (Leibniz quoted in Clemens, 2005: 97). Had Aristotle indeed been so influential on philosophers/scientists for almost twenty centuries that his ideas and propositions turned into dogma, a yoke that one should free himself from? Without any doubt, Aristotle’s ideas had been very influential until the Renaissance era. Moreover, there were many of his followers who took his works as dogma. Yet, this does not necessarily mean that Aristotle’s

views on physics have been frozen and never faced objection. There were still philosophers who did not share his opinions both in antiquity and in the Middle Ages, like Lucretius and Philoponus as mentioned above. (Cushing, 1998: 19)

As far as the concept of void is concerned, it must be noted that during the ages when science and philosophy were intertwined, whether there was void was solely a theoretical problem; but when experimentation joined logical analysis in the early 17th century, it began to be studied empirically (von Baeyer, 1987: 8).⁵ While the problem was still theoretical, Aristotle's understanding of nature and denial of void overshadowed the general approach except a few objections until the groundbreaking discoveries and methods applied by Galileo, which literally ended a period in the history of science and paved the way for modern science as we know it today. Galileo (1564-1642) developed the experimental method in sciences. Among his numerous experiments, the ones focusing on air resulted with two major outcomes: first, air had weight, and second, air could exert a force. Only after then could Aristotle's pervasive principle that "nature abhors vacuum" be proved misleading:

It was not until the seventeenth century, with the emergence of the experimental method, that Galileo's students showed belief in the abhorrence of a vacuum to be due to a misinterpretation of phenomena; the apparent abhorrence was the result of 10 tons of atmosphere weighing down on each square meter of everything on the ground, squeezing air into every available orifice.

(Close, 2007: 4)

A student of Galileo's, Evangelista Torricelli (1608-1647), performed a simple yet revolutionary experiment in 1643. In order to calculate the force created by

⁵ Although von Baeyer (1987) poses the problem as the search for nothingness, it is certain upon his references and background story that he points at the notion of void. See Introduction for interchangeably usage of nothingness and void.

air, he filled a meter-long tube with mercury (Hg), the densest of all liquids. Having the tube inverted and placed in the bowl of liquid, he observed that the mercury in the tube was falling until the column is 76 cm long, and then coming to rest. What left in the top 24 cm of the tube was nothing, not even air. It was vacuum created (Fig.1).

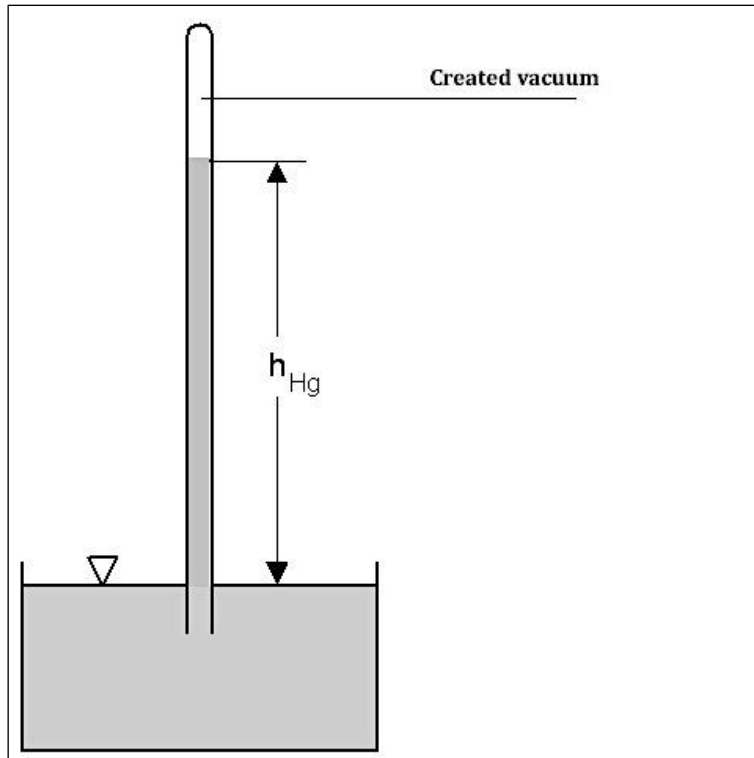


Figure 1 - The principle of Torricelli's experiment

(http://commons.wikimedia.org/wiki/File:Prinzip_Torricelli.jpg)

Torricelli's principal aim was not to create a vacuum, or void we may say, nor was his discovery limited with it. Yet, that tube he used in his experiment turned out to be a pioneering invention: the barometer, still used today to measure atmospheric pressure. In contemporary industrial usage of the term, any space at less than atmospheric pressure is considered to be a vacuum, and a common atmospheric pressure unit is "torr", named after Torricelli (Lafferty, 1981: 211). Shortly after the invention of the barometer, creating larger volumes of voids was

made possible by the invention of the air pump, which was devised to suck air out of closed vessels (von Baeyer, 1987: 9). It was Otto von Guericke who developed an initial form of air pump in the 1650s, and carried on the notable “Magdeburg Hemispheres” experiment to prove the power of atmospheric pressure (Lafferty, 1981: 212). Likewise, having vacuum created, thus putting an end to nearly two thousand years old question if there is void or not, scientists showed greater interest on the properties of void, such as its permeability, and its weight. For instance Robert Hooke (1635-1703) made some experiments on larger volumes of vacuum and first observed that light could travel across that empty space whereas sound could not (Close, 2007).

In France, Blaise Pascal (1623-1662) carried on a series of experiments to test the weight of vacuum and reached the conclusion that it had no measurable weight. In this series, Pascal repeated Torricelli’s experiment at different altitudes in order to verify the performance of barometer. What he observed was the fall in the height of the mercury column as the altitude increased. It was an important outcome that allowed Pascal to clarify Torricelli’s work by a general rule: air pressure decreases as the altitude increases. This statement also included some major implications about the atmosphere. First, earth was covered with a layer of air that is atmosphere as we call it today. Second, that air layer was not infinite. And third, that layer of air had a surface beyond which there was presumably nothing, or just void. (Close, 2007: 18-21)

The terminology regarding the emptiness has been established correctly since such discoveries in the realm of physics. Void was not to be confused with air, or atmosphere from then on. Though in considerably different ways than what Presocratic nature philosophers had argued, void was proved to be possible on earth, and was also presumed to be possible out of it.

The subjects dealt within the scientific realm were obviously never limited with the nature on earth, its laws and relations. Despite the differences of scale in scientific studies, the endless effort has always been to better understand and explain the universe as a whole. In early 16th century when Copernicus proposed a new model for the universe, he led to a such better understanding by placing the sun at the center instead of the earth and planets moving in circular orbits around it. They were Galileo and Kepler who publicly supported Copernican theory almost a century later. Galileo made several observations of sky with a recently invented telescope in 1609, thus providing astronomy a scientific character. Kepler modified Copernicus's model by suggesting the orbits of the planets to be in ellipses. Having more accurate models for the universe proposed by scientific methods depending on observation, the quest was for the universal laws explaining them. (Hawking, 1998)

Isaac Newton (1642-1727) published his *Philosophiae Naturalis Principia Mathematica* in 1687, which for Hawking (1998) has been probably the most important single work published in the realm of physics. In *Principia*, Newton presented universal laws of motion that radically altered the Aristotelian suppositions in physics and shaped the approach in modern sciences for centuries. Close (2007: 102) describes the long lasting impact of Newton's laws as follows:

In 300 years of careful experimentation their only failures are when applied to objects moving near to the speed of light, whence they are subsumed in Einstein's relativity theory, and at atomic length scales, where the laws of quantum mechanics replace them.

Today, Newton's laws of motion and theory of gravity are still in use because the difference between its predictions and those of new theories is ignorable for most practical purposes. However, apart for practical purposes, there are two basic partial new theories utilized to describe the universe today, as also hinted in the quotation above: the general theory of relativity and quantum mechanics. The

former describes the force of gravity and the large-scale structure of the observable universe, while the latter deals with the phenomena at atomic scales. (Hawking, 2005: 19-20)

As far as the concept of void concerned, it is mentioned by both general theory of relativity and by quantum mechanics today. In cosmic scales, where the general theory of relativity operates, there is more than a single description for void. When describing black holes, Hawking (2005: 63) refers to the theory that assumes light to be composed of particles, and thus to be affected by gravity.⁶ Due to this theory, there are massive stars whose light cannot escape the strong gravitational field of the same star and consequently fall back to it:

Any light emitted from the surface of the star would be dragged back by the star's gravitational attraction before it could get very far. Such objects are what we call black holes, because that is what they are: black voids in space.

(Hawking, 2005: 64)

In these words, it is apparent that Hawking does not mean black holes are empty. It is just the naming he is referring, because black holes are only “seen” as empty in space. To put it more correctly, areas in space that cannot be seen are named as “black holes”, while in fact they are neither empty, nor void. On the contrary, they are occupied by so great masses of stars, and are so full that even light cannot escape the gravity of the star.

⁶ There are two major theories about the substance of light. One claims that light is composed of particles, while the other assumes that light is made up of waves. Today it is known that both theories are valid; light is composed of both particles and waves. Hawking thus rejects any obligation to choose only one of them. Why he refers to the theory that assumes light to be composed of particles when explaining black holes is only due to the fact that it is not clear how light that is made up of waves would respond to gravity. See Hawking, 2005, Chapter 8.

Voids, not as a practical description or naming but as a term in modern astronomy refer to vast empty regions in space, surrounded by galaxies apparently arranged in superclusters (Hawley and Holcomb, 2005: 451). However, emptiness in this terminology is relative. A definition of voids for astronomy is as follows:

A huge region of space that is unusually empty of galaxies. Recent research has shown that voids are not entirely empty, but they are underdense and contain far fewer bright galaxies than average.

(Hawley and Holcomb, 2005: 534)

It is obvious that defining a space, or a part of space, does not necessarily require it to be utterly empty in cosmic scale. Containing “far fewer bright galaxies than average” is enough for those regions to be called voids. A similar situation is also valid for quantum mechanics, where most of an atom’s inner space is claimed to be a void although it cannot be proclaimed distinctly as utterly empty.

The latest discoveries of nuclear research reveal that an atom basically comprised of a nucleus at the center, containing positively charged protons and electrically neutral neutrons -except for hydrogen-, and a cloud of negatively charged electrons revolving at the edge so to define the outer limits of the atom. Although it varies from one element to another, it is known that the distance between the nucleus and the orbit of electrons is no less than ten million times the size of the electron. The in-between electromagnetic field is an empty space, which actually makes the ground to suggest atom to be a perfect void. (Close, 2007: 28-31)

Quantum physics cannot assert the existence of void unquestionably. If void is utterly empty, it should be free of any material substance. However, being free of matter is not enough for quantum theory to define that space as utterly empty. Because, even though there is no matter, there could at least be energy. Although it is impossible to prove that any space includes at least one thing, be that energy

or particles, the uncertainty principle of quantum physics rules out the possibility of void since otherwise cannot be proven either. However, if zero point energy, which could be exemplified with two energy sources with opposite wavelengths so to cancel each other, is accepted, void could also be redefined as “a quantum sea of zero point waves” (Close, 2007: 113).

2.3 The Concept of Void in Design

Moving from the realm of philosophy and of sciences to that of design, I find it necessary to present a disambiguation first. There was a common use and more or less a settled meaning of void when philosophy and sciences were intertwined. The distinction occurred when sciences were equipped with experimentation and observation in the early 17th century. What Torricelli created in a tube could not be exactly the void that Leucippus pointed at. In the modern era of sciences the issue has been dealt with at two extreme scales, either cosmic, or atomic. Not just a difference of scale at a given time, but what modern science calls void has altered from time to time too. What once called void was typically discovered to include something so to lose the quality of being void in the modern scientific realm. It is obvious that nature philosophers could have never thought of whether what they mentioned as void included energy waves, or some fewer bright galaxies. For philosophers, void has been empty enough as long as it was free of corporeal existence. In this respect, the concept of void in philosophy had a more stable definition than it has in sciences.

The concept of void in design resembles that in philosophy in terms of having a more stable and agreed meaning. Most mean and understand nearly the same notion without the need to an explicit definition. The general features and some basic differences between the meanings of void in different fields may be summarized as follows:

- a. Void in physics does not include anything except probable energy waves at atomic scale, or fewer bright galaxies than average at cosmic scale.
- b. Void in philosophy does not include other corporeal beings or objects.
- c. Void in design usually does not include any depiction on sheet (or on screen) at design phase. But once it is applied on earth, it definitely includes energy waves, but absolutely not any galaxies; it may witness temporary presences of human beings and some other living organisms as well as other unanticipated objects that do not disturb its being void.

Here, another clarification should also be made for the use of “space” to avoid confusion in the following chapters. What space largely refers to in physics, and eventually in astronomy, is the space where celestial bodies move. What space refers to in architecture and urbanism is the space where buildings and structures stand and human bodies move. Therefore, from this point on, when I mean space in architecture and urbanism, I will be using “space”; but when I mean space in physics and astronomy, if I need to, I will prefer to use the term “outer space”.

Leaving the comparison of void and space to further discussion, first I will briefly trace the use of void in architecture and urbanism. Unlike the concept in philosophy and sciences, where voids are not generated but found and then defined, in architectural and urban terminology void usually refers to generated empty spaces that occur as a result of intentional or unintentional human action, or of unexpected events.⁷ Thus, I will explore the concept of void in design,

⁷ Here may raise a proper yet hasty objection that the vacuum of Otto von Guericke for instance was also generated, not found and then defined. It is true that the vacuum inside Magdeburg Hemispheres was also generated; yet, the motive was completely different. It was, like most of the other vacuums of the same era, generated for the purpose of experimentation, to verify whether vacuum could exist, or to comprehend the properties of it. But in architecture and urbanism, the existence of void is out of question, it is already affirmed; its attributes are known. Thus, unlike scientific purposes, void is either generated consciously to utilize these attributes particularly in architecture, or empty spaces generally in urbanism are labeled as void after similar attributes.

particularly in architectural and urban design, in two categories: designed or deliberate voids, which are generated as a result of intentional human action, and unintentional voids mostly in urban patterns, which emerge as a result of unintentional human action or of unexpected events.

2.3.1 Deliberate Voids

Deliberate voids are intended and designed voids. But, can void really be designed? If it could, for what purpose should it be designed? Most architects, urban designers, and city planners would respond to the first question positively since they would be familiar with the concept from solid-void exercises performed during the Basic Design courses of their professional education. Provided that a curriculum based on Bauhaus tradition in combination with Gestalt theory is followed for Basic Design course in architecture or city planning departments, the concept of void would take place, together with its contra-concept of solid as an initial step of three-dimensional composition. If it is clarified why and how solid-void exercises took place in our professional education, not only would it shed light on how void is perceived among spatial designers but also pave the way to understand for what purposes void could be designed in professional practice of architecture and urbanism.

2.3.1.1 Solid-Void Concepts in Basic Design Education

Basic Design education is an applied process whose main objective is making students capable of turning their basic knowledge about a design problem into two and three-dimensional compositions by utilizing means and elements of design. It includes familiarizing the students with elements of design, as well as with rules and principles governing them.

The primary elements of design are often listed as four: point, line, plane, and volume.⁸ Based on the idea that a point grows into a line to create first dimension, a line into a plane to create the second, and finally a plane into a volume to create the third (Ching, 2007: 2), not only the kinship between the elements of design, but also the general flow of a regular Basic Design course is outlined. Within this flow, solid-void exercises take place at the threshold where the design problems shift from planar organizations to volumetric.

Three-dimensional design via the creation of volumes is essential in Basic Design education, since it leads to the design of spaces in the following stages of curricula, be it at architectural or urban. A volume may be in the form of either a solid, where space is displaced by mass, or a void, where space is contained or enclosed by planes (Ching, 2007: 28). Yet, the relationship between solid and void are more than being two detached forms of volumetric design. They define each other; they exist with reference to each other. It is actually this reciprocity between them that is explored in solid-void exercises in Basic Design courses. Students are expected to define voids via creating solids, and vice versa. Still, the ultimate goal is to equip the students with the ability to design space, which is formed by neither just solids, nor voids, but by both and also by their relationships. At the most abstract level, any space could be demonstrated by its components, as solids and voids in their volumetric relationships. But once created, “space is to be experienced as a unity, as a whole in its character [that is] determined by the inherent nature of the whole and not merely by detail components” (Sevely quoted in Saranlı, 1998: 42). Thus, what critical in solid-void exercises is not to create separate solids and voids, but to design the whole, which should be perceived as a unity.

⁸ See Acar (2003: 25-30) for some other slightly varying versions of list of elements of design.

The approach emphasizing the primacy of the whole is based on Gestalt theory, which is widely applied throughout the Basic Design education.⁹ According to Gestalt theory, the behavior of the whole is not determined by its individual elements, but the part-processes are determined by the intrinsic nature of the whole (Wertheimer, 1997: 2). In spatial terms, “the whole” stands for the environment that has a psychophysical unity. Kurt Koffka, one of the three founders of Gestalt psychology along with Max Wertheimer and Wolfgang Köhler, suggests that in order to study the behavior in the psychophysical field, the organization of the environmental field must be studied first (Koffka, 1963: 67). The conclusion he has drawn upon discussing the organization of the environmental field from the significance (or meaning) point of view reveals a basic principle of Gestalt theory in turn:

We could solve no problem of organization by solving it for each point separately, one after the other; the solution had to come for the whole. Thus we see how the problem of significance is closely bound up with the problem of the relation between the whole and its parts. It has been said: The whole is more than the sum of its parts. It is more correct to say that **the whole is something else than the sum of its parts**, because summing is a meaningless procedure, whereas the whole-part relationship is meaningful.¹⁰

(Koffka, 1963: 176)

Gestalt theory was “not only an outcome, but a device: not only a theory about results, but a means toward further discoveries” (Wertheimer, 1997: 3). Thus, it did not only explain the organization of the environmental field, but also provided

⁹ Thus it is no surprise that Marvin Sevely, who had formerly been trained in the Bauhaus tradition in the United States where it was strongly bound up with Gestalt theory, followed the same tradition and defended space to be experienced as a whole during his teaching years in Middle East Technical University (Acar, 2003). Also see Saranlı (1998: 42-43).

¹⁰ Bolles (2000: 308) stresses that the common use of the maxim “The whole is more than the sum of its parts” may lead to accusing Gestalt psychology of defying mathematics, which definitely would be inappropriate, and reminds the correct phrasing by Koffka. Emphasis in bold is mine.

an objective base for further organization of it. The rules of visual perception formulated by Gestalt theory such as proximity, similarity, continuity, closure, or common movement, were widely accepted as the principles to organize, or reproduce the environment in the realm of design and accordingly have taken place within the methodology of Basic Design. If all versions of Basic Design rest ultimately on the belief that there exist “elements and laws of design” (Jones, 1969: 157), and if elements of design were more or less the same in all versions, which consisted of points, lines, planes, and volumes, Gestalt theory provided “the laws of design” on a scientific basis.

The objective and more scientific base enabled by the application of such rules in the design process had always been sought after for Basic Design courses, even when they were first initiated at Bauhaus in the early 1920s.¹¹ Yet, in the first years of Bauhaus they were arts, artistic achievements, and unification of art with technology that were given much more emphasis. In 1919, Walter Gropius announced the founding ideas of Bauhaus as a manifesto as follows:

Today the arts exist in isolation, from which they can be rescued only through the conscious, co-operative effort of all craftsmen. (...) Architects, sculptors, painters, we all must return to the crafts! For art is not a “profession”. There is no essential difference between the artist and the craftsman. The artist is an exalted craftsman.

(Gropius in Conrads, 1970: 49)

Such cooperative effort was to be realized within workshops largely via a tandem system that was effectively implemented beginning with 1919 (Whitford, 1984: 30). On one side of the tandem were the Masters of Form, and on the other the

¹¹ Although there had been similar attempts in art education since the late 19th century in the United States, in Chicago School of the Art Institute (Frederick Richardson), Columbia University (Arthur W. Dow), and Harvard University (Denman W. Ross), Basic Design education is usually identified with Bauhaus in Weimar, Germany in the early 1920s (Özkar, 2009: 135-138).

Workshop Masters. The Masters of Form were artists, mostly painters, invited to take part as the head of each workshop. The Workshop Masters were skilled craftsmen who “were to equip students with manual skills and technical knowledge while painters were to stimulate their minds and encourage creativity” (Whitford, 1984: 48).

Of the first Masters of Form was Johannes Itten, a Swiss painter who was invited to Bauhaus by Gropius as early as 1919. “Particularly attracted by the studios and workshops”, he was given “complete freedom with the structure and the theme of the course” (Itten, 1964: 9). This freedom was not reserved for him though. As Denel (1979: 16) puts forward, “Basically, in the Bauhaus, whether under Itten, Klee, Kandinsky, or Moholy-Nagy, all that really changed in basic design approaches was dependent on instructors’ personalities and variances in interpretation”. Thus, at least the initial phase of Basic Course of Bauhaus was more of an experience, or a quest rather than a universal education program. Non-personal, objective, or scientific basis was not necessitated in such experiences.

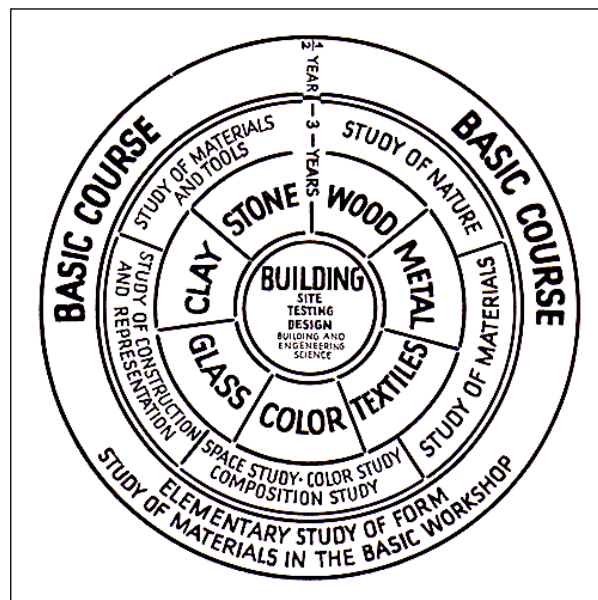


Figure 2 - Diagram of the Bauhaus curriculum
Published 1923 (Itten, 1964)

Findeli (2001: 6) points out that even though the emphasis was on the unification of art and technology in Bauhaus, the originally intended structure had been threefold including science as well besides art and technology. However, the scientific basis was never truly achieved during Weimar period of Bauhaus. There were some endeavors to provide general representations of the world, most of which resulted with holding onto geometry as a means to define the world in an abstract manner (Acar, 2003: 15). Since elements of design were simple as points, lines, and planes, the forms generated upon their composition were elementary in the third dimension, such as cubes, spheres, cones, cylinders, and pyramids (Jones, 1969: 157). Yet, pure geometry was not sufficient enough to explain design objectives, or rational reasoning, let alone providing the universal principles or rules organizing the environment.

The Dessau period of Bauhaus beginning with 1926 witnessed a tendency towards science and technology, or “a profound shift away from the mystical and toward the streamlined and industrial” (Galison, 1990: 715). The titles were altered from “masters” to “professors” as reflecting the new priorities; promotion of everything technical and scientific was ever more pronounced.

This tendency turned into an institutional shift toward rational and scientific under the direction of Hannes Meyer, who was in charge between 1928 and 1930 after Walter Gropius. He invited Herbert Feigl, a founding member of the logical positivist Vienna Circle, to the Bauhaus in July 1929 as the official representative of the Circle (Galison, 1990: 718). He also organized a series of guest lectures in order to “counteract the dangers of pseudo-scientific activity” (Boudewijnse, 2012: 88). Among the guest lecturers were also Gestalt psychologists, whose audience included Klee, Kandinsky, and Albers along with the students (Behrens, 1998: 300). Still, the immediate impact of these endeavors did not go beyond artists reassuring themselves by validating their methods and composition

principles on scientific grounds (Boudewijnse, 2012: 87). Further impact was not going to be seen before Bauhaus was reconvened in the United States where not only former masters of Bauhaus but also many scientists immigrated in the 1930s.

Behrens (1998: 301) states that, most artists learned about Gestalt laws of organization particularly from two books that had an enormous and lasting effect on art and design education: *Language of Vision* (1944) by György Kepes, and *Art and Visual Perception: A Psychology of the Creative Eye* (1954) by Rudolf Arnheim. Both printed in English, the books were received with great interest in art and education of art circles in the United States. Besides the books themselves, the authors also played a crucial role in responding the quest for scientific basis in Basic Design education. György Kepes was a Hungarian-born graphic designer who was a student and assistant of Moholy-Nagy, a former master of Bauhaus and also the founder of New Bauhaus in Chicago. While Kepes's interpretation of Gestalt theory was shaping the approach in the New Bauhaus, it was Rudolf Arnheim whose contribution satisfied the wish to integrate scientific and aesthetic expression in Harvard Graduate School of Design. As a Gestalt psychologist from Berlin who had actually visited Dessau Bauhaus in 1927, Arnheim taught Psychology of Art in Harvard University after he had immigrated to the United States (Behrens, 1998: 301). In his seminal work mentioned above, *Art and Visual Perception*, Arnheim has largely explored arts from a scientific perspective and discussed physical environment to be perceived essentially as a figure-ground relationship, in a way introducing Gestalt principles to not only art circles, but also to art education programs (Acar, 2003: 51). He was the key figure in the formulation of Basic Design education with respect to visual perception and Gestalt theory.

On the other hand, however important and influential figures they were, it would still be misleading to explain the development of Basic Design program in the United States only with reference to Bauhaus refugees or scientists fled the Nazi

regime. The milieu they were welcomed was already in need of an altered system of art education instead of old Beaux-Arts tradition in dissolution; and the new visual learning they brought filled such a gap in American art education (Varnelis, 1998: 215). With their fruitful settings for novelty, both New Bauhaus and Harvard Graduate School of Design turned into centers where a new science-reinforced Basic Design education developed and began to spread from. While the gap in American art education was filled by the visual perception fundamentals, the visual language was not promising much for its adoption into architecture.

A group of young faculty members at the University of Texas, including Colin Rowe, Robert Slutzky, Bernard Hoesli, and John Hejduk, who were going to be named the Texas Rangers afterwards, undertook the translation of the visual language into architectural terms and developed a substantive pedagogical method for teaching modern architecture beginning with the mid 1950s (Varnelis, 1998: 216). The translation of the visual language into architectural terms meant the translation of two-dimensional vocabulary of Moholy-Nagy, Albers, and Kepes into third dimension. In doing so, architecture was also abstracted and purified so to consist of basic architectonic elements like columns, walls, or surfaces, and to deal with the formal manipulation of spaces (Varnelis, 1998: 216-217). Gestalt theory played a key role in constructing an objective basis for such conception of space: it was a physical entity, defined, shaped, and contained via figure-ground relationships in continual reciprocity (Caragonne cited in Acar, 2003). Although the members went separate ways at the ends of the 1960s, their translation of the visual language into architectural terms spread widely and yielded new education programs that would inspire many schools of architecture. “By the 1980s, the visual language had become codified in a series of textbooks of principles of architectural composition, such as Francis D.K. Ching’s *Form, Space, and Order*” (Varnelis, 1998: 218).

So it is exposed how the elements of design, which were listed above still with reference to Ching (2007), and the laws of design, which were predominantly presented by Gestalt theory on the objective basis of perception, were joined together within Basic Design courses. Though not explicitly defined or placed among the elements or laws of design, solid-void exercises are commonly applied in Basic Design programs. They are generally considered as the three-dimensional version of figure-ground exercises depending on the basic figure and ground principle of Gestalt theory that suggests “all objects stand with reference to a background, which is as significant as the objects” (Günay, 2007: 96). While opposing each other, figure and ground create a unified whole together, with reference to and thus complementary to each other (Fig. 3-4).

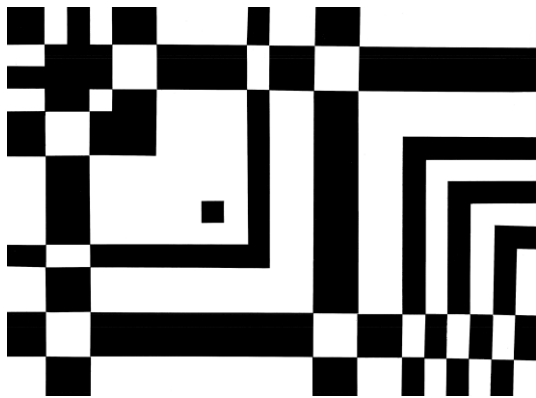


Figure 3 - Generic figure-ground example



Figure 4 - The French Open logo

The composition with the initials in the center is a basic figure-ground work

(<http://www.rolandgarros.com>)

Every image is based upon this dynamic dualism, the unity of opposites. Certain impulses are tied together in a stable visual whole, while other impulses are left in their unorganized fluid state and serve only as a background and are perceived as intervals. This organization of figures and backgrounds is repeated progressively until the whole visual field is perceived as a formed, ordered unit –the plastic image.

(Kepes, 1944: 31)

Though mostly referred to in two-dimensional organizations, figure and ground relationship is also valid in the third dimension. When discussing organization of space in Gestalt psychology, Koffka (1963: 161) puts forward “three-dimensional shapes are matters of organization in the same way as two-dimensional ones, depending on the same kind of laws”. As mentioned above, Arnheim also discussed physical environment to be perceived essentially as a figure-ground relationship, and the Texas faculty approached space as a physical entity, defined, shaped, and contained via figure-ground relationships in continual reciprocity. Thus, figure and ground relationship is the true basis on which both two-dimensional and three-dimensional organizations are explored in Basic Design education.

The three-dimensional version is held through solid-void exercises. The main objectives of these exercises are to enhance the spatial perception of students, and to improve their ability to anticipate the experience that will happen in their future designs as architects and planners. Students not only learn to change their vision to see the world differently with its spaces in between, and with its spatial relationships, but are also expected to create them in Basic Design education (Varnelis, 1998: 217).

Solid-void exercises are thus initial stages of designing spaces in an abstract manner, not as representations of spaces to be experienced in psychophysical environment, but as voids in one-to-one scale, as they are. These exercises are critical for they shape the attitude towards space in further phases of education and also in professional practice. Students realize via these exercises that it is not about designing buildings, or blocks, but about designing contained or defined spaces. They realize it is not just creating solids that are perceived as figures on a background, it is rather creating voids.

2.3.1.2 Solid-Void Concepts in Practice: Architecture

Thirty spokes meet at the hub,
But the void within them creates the essence of the wheel.
Clay forms pots,
But the void within creates the essence of the pot.
Walls with windows and doors make the house,
But the void within them creates the essence of the house.
Fundamentally:
The material contains utility,
The immaterial contains essence.

(Lao-Tzu quoted in Itten, 1964: 18)

Lao-Tzu (or Lao-tze, Laozi), the philosopher from ancient China, is remarkably often mentioned with his words quoted above in order to reveal the significance of the concept of void in the design realm. Alongside Itten, Kepes quoted the same passage in his seminal *Language of Vision*.¹² Peter Conrad not only quoted a summary of Lao-Tzu's words in the form of a maxim that "the reality of a vessel is the void within it", but also named the chapter where he discussed modern architecture after the same idea: "Vessels and Voids" (Conrad, 1998: 275-299).

If so, if it is actually the void that creates the essence or the reality, the question posed above "can void be designed?" remains somehow irrelevant. Yes, void can be designed, and furthermore, it must be designed. But is it really the void that is designed? Take the pot (or vessel) for example. Is it the void inside the pot, or the clay form containing the void that is designed? Void needs the containing clay form to be shaped. But the clay also needs the void inside to be a pot, which otherwise would be nothing but a massive sculpture of pot at its best. The

¹² However, in *Language of Vision*, it was interpreted with some differences as follows: "A vessel is useful only through its emptiness. It is the space opened in a wall that serves as a window. Thus, it is the nonexistent in things which makes them serviceable." (Kepes, 1944: 32)

resolution lies in their reciprocity. When the container is designed, it is also the shaped void that is designed; and when the void is designed, it is also the shaping container that is designed. In other words, both the container and the contained designed together at once, as a whole.

Second question posed above was for what purpose could void be designed. In the pot example the answer is obvious: for pot to functionally serve as a pot, to be filled with any liquid, then at some point to be emptied of it. But when it comes to more complex structures, the answer is not that simple. As another example quoted above, let us take the house. For a moment, everyone would agree with Lao-Tzu on void creating the essence of the house. Yet, no one calls his/her own house as a void. The negative connotations of void make them abstain from describing their houses so. But none would feel uncomfortable calling the contained void a “space”. On the contrary, everyone enjoys talking about the spatial qualities of the house. Then, we may assume that, even though it was void that once created the essence of the house, it is perceived as something else, say space in this case, in daily experience. From daily perception point of view, house example seems far from explaining for what purposes void is designed.

From architect’s point of view, designing any house, or other sort of buildings as voids is not something to abstain from. There was especially a period in the history of architecture when houses were deliberately designed and claimed to be voids. Conrad (1998: 289) argues that Frank Lloyd Wright was so fond of Lao-Tzu’s maxim that he applied the basic idea as a design principle in Prairie houses, which he designed for the suburbs of Chicago. Aiming at achieving a harmony with the extending landscape they were designed in, Prairie houses featured open plans inside, where cellular divisions were abolished and replaced with one big room, within which the surrounding landscape could be embraced without any obstacles, as if the void contained inside was constituting a whole together with the outside in spatial continuum (Conrad, 1998: 279). This approach was not

peculiar to Wright though. The spatial continuity between outside and inside was one of the tenets of Modern architecture, and the desire for universal space was backing up this continuity (Smithson and Smithson, 2001: 559).

Le Corbusier defined the modern virtues as “emptiness, cleanliness, absence”. Loos applied the same law to interior decoration, decreeing that rooms must be planned centrifugally. Furniture, Loos proposed, should be confined to the corners, and placed straight against the walls, not at an angle: “the center is empty, a space for movement”. This was his reproof to the *horror vacui* of the nineteenth century, which cluttered all available surfaces and choked space with gewgaws and keepsakes.

(Conrad, 1998: 286)

Void thus gained grounds in Modern architecture for being probably the most abstract condition of space. With new construction techniques and materials enabling new conceptions for architectural elements, like walls that do not have to be load bearing, flat roofs that could be taken as horizontal space definers, iron and glass partitions that provides unblocked vision, large openings within walls that blurred inside and outside, not only did solid hegemony over voids weaken, but also the voids were paid greater attention than solids. It was evident in Gropius celebration of “the growing preponderance of voids over solids” (Conrad, 1998: 287). The architectural elements that had gained such new conceptions were always to be displayed in modern architecture, and never to be hidden. Accordingly, space was to be bared and experienced as it is, in its most abstract condition, as a void. “The void praised by Wright and Gropius was serenely complete in itself; it did not want to be filled” (Conrad, 1998: 295).

When Peter Eisenman deconstructed the modern conventions in architecture, he referred to solid and void as one of the sets of integers that constitute conditions within the relationships in architectural space (Gandelsonas, 1998: 117). For him, solid and void were among irreducible formal oppositions that were

interdependent, abstract, and universal. Thus, similar to solid-void exercises in Basic Design education, architectural practice also utilized solid and void opposition primarily for the purpose of generating spatial relationships at the very basic level and particularly on the basis of spatial perception.

The collected works of Alison and Peter Smithson, the British architects couple, were published in two volumes, *The Charged Void: Architecture* in 2001 and *The Charged Void: Urbanism* in 2005. The couple introduced both their approach and the motive beyond publishing their works in the “Intention” section, where the following lines take place as common to both volumes:

In calling our collected works *The Charged Void* we are thinking of architecture’s capacity to charge the space around it with an energy which can join up with other energies, influence the nature of things that might come, anticipate happenings... a capacity we can feel and act upon, but cannot necessarily describe or record.

(Smithson and Smithson, 2005: 15)

Upon this assertion, we may deduct void as uncharged space. Since architecture is regarded to have the capacity to charge the space around, then the void should be uncharged. Since uncharged, void may also be described as stable, unconditioned. From this point of view void is not something to be designed, but to be found. It does not necessarily mean void lacking any qualities though. If architecture and urbanism has the capacity to charge, void must have the potential, the latent quality to get charged. Then the abstract, and universal void as described above is also stable, and unconditioned, but at the same time possessing a potential, a latent quality that cannot be defined or generalized, but can be activated.

Rem Koolhaas, the Dutch architect and co-founder of Office for Metropolitan Architecture (OMA), employs voids extraordinarily in his designs, almost as a manifesto for it. In 1989, he titled his statement for *Tres Grande Bibliotheque*

competition entry as “Strategy of Void” and described the major public spaces of the library as “absences of building, voids carved out of the information solid” (Eisenman, 2008: 202). The attitude that differentiated voids from other components was also a strategy in the Jussieu Libraries in Paris (1992-1993). One of the major concerns for OMA in the organization of spaces of Jussieu Libraris was the relationship between the floors: “Rather than stacking one level on top of another, floor planes are manipulated to connect; thus forming a single trajectory” (OMA Website) (Fig. 5). The manipulated planes, including both floor levels and the circulation within the building, thus became a continuous surface, while providing a spatial relationship between different layers on the one side, but not necessitating a functional contiguity on the other (Eisenman, 2008: 205-206) (Fig. 5-6). Instead of traditional multistoried library that is divided into separate floors, “a single, continuous experience” was sought after in the project, both in Jussieu Libraries and later in the Seattle Library (Buchanan, 2008: 9).

In his latest book *Ten Canonical Buildings 1950-2000*, Peter Eisenman acknowledged Jussieu Libraries among one of those ten and examined the project in a separate chapter titled “Strategies of Void”, borrowing Koolhaas’s former phrase (Eisenman, 2008: 200-228). He put forward that, instead of solidifying the void, Koolhaas conceives the void as an inversion of *poché* and “seeks to capture its energy by conceptualizing the void as a latent force contained between the layers of solid floors” (Eisenman, 2008: 201-202). Describing the voids as the only real, discernible volumes, as the interstitial spaces between floors, Eisenman (2008: 206-207) discusses the conditions of voids in the organization of Jussieu Libraries with respect to their latent forces and energies as follows:

The energies which figure the voids are equidistant from the edge and from the center, carefully balanced in a kind of dynamic equilibrium. The void produces a space of unresolved tension between center and edge. It is this irresolution that introduces what has been called here the idea of undecidability.

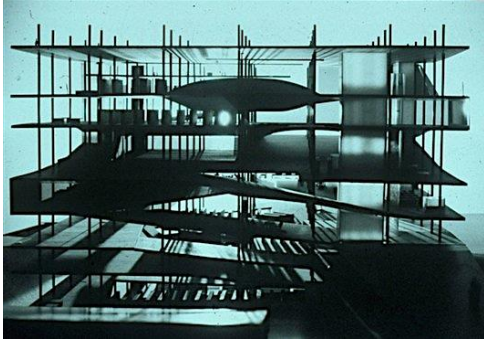


Figure 5 - Jussieu Libraries Model
(<http://www.oma.eu/projects/1992/jussieu-two-libraries/>)

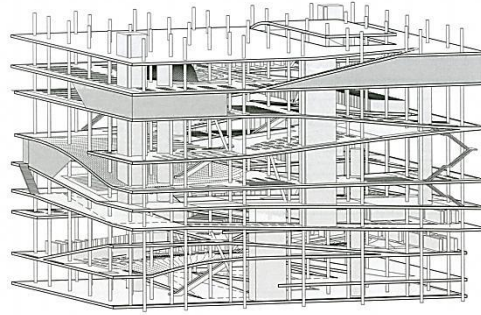


Figure 6 - Jussieu Libraries perspective drawing
(Eisenman, 2008: 214)

Similar to Smithsons' implicit characterization of void that suggests it to have a latent quality, or a potential, Koolhaas's use of the void, or at least Eisenman's interpretation of his use implies a latent force attributed to voids. For it is "latent", it would be misleading to try to define that quality, or force, which could appear in various forms in different spatial circumstances. In Jussieu Libraries case, Eisenman describes the outcomes of this latent force with unresolved tension, irresolution, and undecidability.

Thus, though still holding latent forces, we can at least speak of the neutrality of voids. If the tension is unresolved, and if there is undecidability, it could only be possible with neutrality, which would support the idea of being unconditioned mentioned above.

In 1989, Daniel Libeskind, Jewish architect from Poland, won the competition for the new Jewish Museum, which was to be an addition to old *Kollegienhaus* in Berlin. Completed in 1999, the museum displays mementoes of Berlin's exterminated Jewish population. The pieces belonging to Jewish history and culture are exhibited in the main spaces in a zigzag configuration (Fig. 7).



Figure 7 - Jewish Museum Berlin by Libeskind on the left, and old *Kollegienhaus* on the right
(http://en.wikipedia.org/wiki/Jewish_Museum,_Berlin)

Unlike the attitude in Jussieu Libraries for example, voids in the Jewish Museum Berlin design were actually voids designed to be voids, and are somehow distant from the rest of the museum. Libeskind claims that the voids added to this configuration are not really museum spaces (Jewish Museum Berlin Website). They are rather “resonant, echoing emptiness” devoted to “the absence” of Jewish population in the city (Conrad, 1998: 299).

The voids change the spatial configuration, the experience and meaning of the space significantly. Through these spaces, Libeskind managed to represent the crucial idea of the invisibility of the Jewish culture in contemporary Berlin. With the inclusion of the voids, the museum as a whole, i.e. design and exhibits, captures both the significance of Jewish culture to the history of Berlin (and Germany) and the invisibility of that contribution today.

(Doğan and Nersessian, 2012: 16)

Bare concrete walls enclosing the empty space on all sides define the designed voids of Jewish Museum. They are neither heated nor air-conditioned. Unlike the rest of the museum that serve for exhibitions, voids are largely without artificial light (Jewish Museum Berlin Website). Among them, the Memory Void is accessible to visitors through one entrance, but is visually accessible from different heights. The void in complete abstractness is even heard as in the Memory Void, thanks to the art installation “Fallen Leaves” by Kadishman, which creates an odd sound when visitors step up on them (Fig. 8-9).



Figure 8 - The Memory Void
(Author’s personal archive)



Figure 9 - The art installation in the Memory Void by Kadishman
(Author’s personal archive)

Among the voids, the one that is named Holocaust Tower is a perfect void that provides a unique experience. With its only two openings, one to be the door that lets you in and the other to be the opening through which daylight leaks, it creates the perception of being isolated (Fig. 10-11):

The door of the final void, devoted to the nihilistic notion of the Holocaust, thuds shut with dread finality. A faint, reflected light shines unreachably far above. The traffic murmurs outside, enjoying its freedom. The acoustics prepare a trap: your slightest murmur is amplified in the vault, and you soon learn to lower your voice.

(Conrad, 1998: 299)

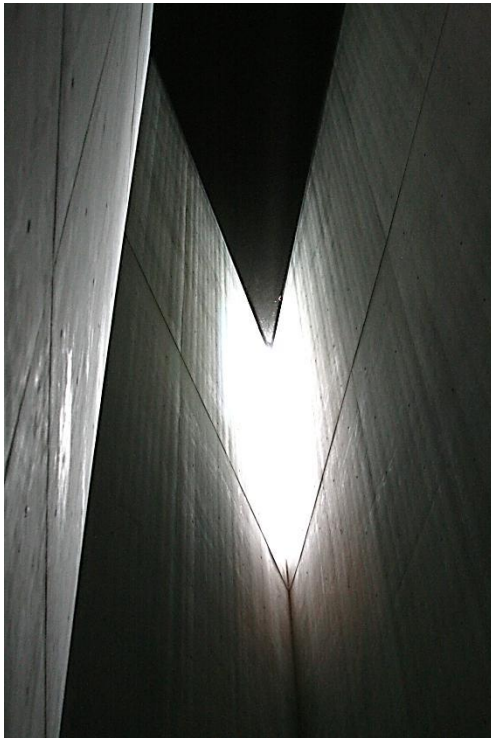


Figure 10 - Holocaust Tower
(Author's personal archive)

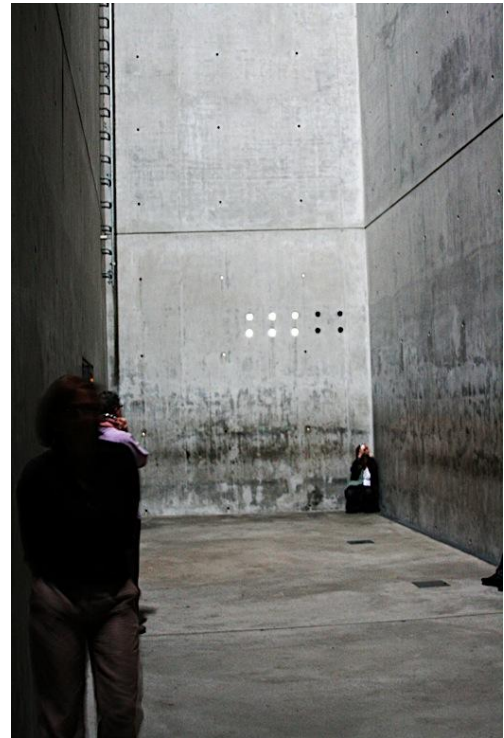


Figure 11 - Inside the void, Holocaust Tower
(Author's personal archive)

Libeskind's voids in the Jewish Museum must be distinguished from the previous examples for a basic reason, for the fact that they are designed to be voids. They are neither anticipated to turn into spaces of any other quality, nor are they attributed other properties. And this is actually the point where they gain the most of symbolic power. They do not contribute to any function that the rest of the museum serves; yet, they fulfill a task that the rest can never do: presenting the

absence. The mementoes tell a lot about the history; but they are there. To be able to grasp the fact that they are no longer there, the absence should be told. And the absence could only be told by the presence of nothing, by the voids.

As a conclusion to this section, the following are derived upon examined cases belonging to the field of architectural practice as responses to the second question posed above: for what purposes could void be designed?

- a. To generate spatial relationships at the very basic level and particularly on the basis of spatial perception.
- b. To capture latent qualities of the unconditioned so to generate the basis for further conditioning.
- c. To preserve neutrality, abstraction, and universality.
- d. To convey implicit meaning of absence.

2.3.1.3 Solid-Void Concepts in Practice: Urbanism

The concepts of solids and voids are mostly and widely referred to in the realm of urbanism when they are used in the analysis of urban patterns. Three-dimensional solids and voids are represented with two-dimensional figure-ground diagrams to analyze the solid-void distribution of a particular area in the city, and sometimes of the whole city. These diagrams are generally named as figure-ground maps, or figure-ground plans in urban terminology.

A basic distinction between solid-void perception in the realms of architecture and urban design must be mentioned here. At architectural scale and in architectural drawings, solids generally refer to the boundaries or to the structural elements of the container, namely to load bearing walls, columns, or slabs defining the space inside. Solid indications in drawings, either in plans or sections, are often named *poché* in architectural terminology. They are most of the time black figures on

white background, while the background is left blank to indicate the space contained, as well as the space outside of the boundaries. The contrast between figure and background in architectural representations is probably the most evident in historic buildings that had thicker boundaries with limited penetration. For instance in Pantheon, the only two penetrable openings are the entrance that lets visitors in and the oculus at the top (Fig. 12-13). The load bearing walls of Pantheon are represented as black solids in the plan drawing, where the interior is represented as white background, void.

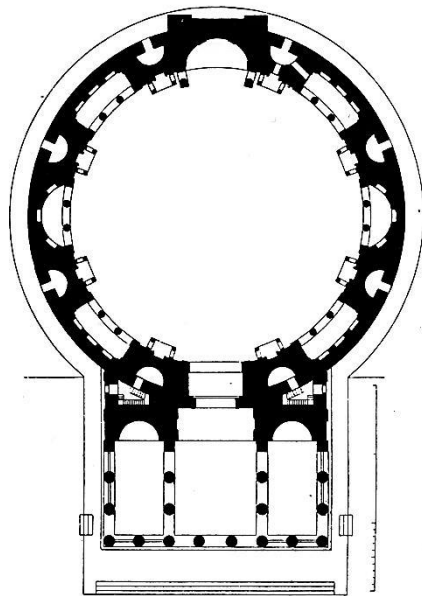


Figure 12 - The plan of Pantheon, Rome
(http://upload.wikimedia.org/wikipedia/commons/6/67/Dehio_1_Pantheon_Floor_plan.jpg)



Figure 13 - Inside the Pantheon, Rome
(Author's personal archive)

However, the containers of space enclosing a void inside at architectural scale are usually represented as total solids at urban scale. The two-dimensional figure-ground diagrams, also called figure-ground plans, organize primary urban elements into solids and voids. Black figures (solids) represent built areas and building blocks, where white background (voids) represents urban open spaces, streets, and other unbuilt areas. Thus, the building, or the block is regarded as a

complete solid at urban scale; it becomes the *poché*. Not the spaces inside the buildings, but the ones between the buildings are recognized as voids on figure-ground plans. If we have a look at Pantheon from above, we no longer perceive the void inside the building, which actually constitutes the essence of the historic monument (Fig. 14). Its translation into figure-ground plan would provide nothing but a massive block that is represented with a black figure, a complete solid without any hint of what is enclosed inside (Fig. 15).



Figure 14 - Aerial view of Pantheon and surroundings

(Google Earth Image)

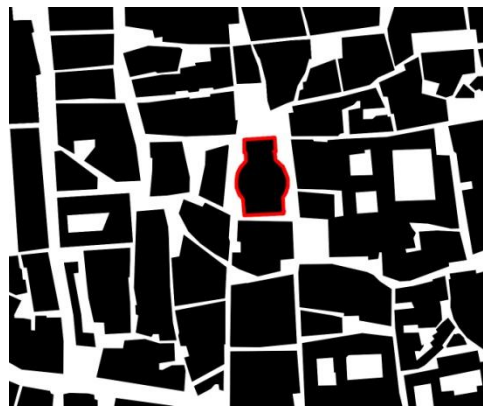


Figure 15 - Pantheon and surroundings on figure-ground map

(Processed on Fig. 14)

The basic function of figure-ground maps is to comprehend the solid-void distribution at a given portion of the urban land. Besides this main purpose, figure-ground maps also help to understand the characteristics of urban space, the context, while at the same time signifying the conception of space beyond.

Colin Rowe, the British born American architectural theoretician and a member of Texas Rangers who utilized Gestalt theory in constructing an objective basis for the conception of space, employed the use of figure-ground maps particularly in the critical analysis of modern city planning together with Fred Koetter in their seminal *Collage City* published in 1978. Analyzing the modern approach that disregarded the context and distrusted the social continuum in producing urban

spaces, Rowe and Koetter (1978: 38) criticized the utopian models of the Modern period, *ville radieuse* of Le Corbusier for instance, for assuming that the existing city would be made to go away so to provide a clear land for utopias. It was not peculiar to a single period though. Other approaches rooted in modern conception of space, like that of Archigram of the 1960s, also presented their townscape images in an ideal void, without and existing form, or pressure of the context (Rowe and Koetter, 1978: 39).

In *Collage City*, the basic difference between the conception of spaces in modern approach and that within traditional urban patterns was exemplified by two cases: the project for the town center of Saint-Dié by Le Corbusier, and the urban pattern of the city of Parma, whose figure-ground maps were used in order to compare the solid and void presence in both (Fig. 17-18).

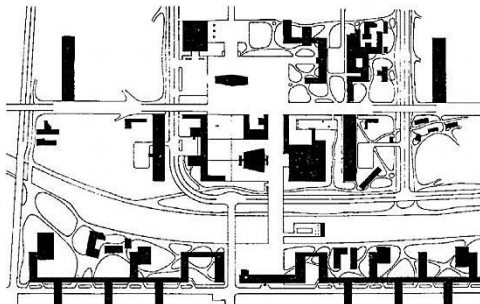


Figure 16 - Le Corbusier's project for Saint-Dié, 1946. Figure-ground plan

(Rowe and Koetter, 1978: 62)



Figure 17 - Parma figure-ground plan as an example to traditional pattern

(Rowe and Koetter, 1978: 63)

(...) the one is almost white, the other is almost black; the one an accumulation of solids in largely unmanipulated void, the other an accumulation of voids in largely unmanipulated solid; and in both cases the fundamental ground promotes an entirely different category of figure—in the one object, in the other space.

(Rowe and Koetter, 1978: 62)

Not just the difference between the conceptions of space, but the disregard of the context by Modern utopias was made even more apparent via figure-ground plans. *Plan Voisin* (1925) by Le Corbusier provides a perfect example in this respect (Fig. 18-19).



Figure 18 - Plan Voisin, Paris - Le Corbusier, 1925. Model photograph
(<http://www.fondationlecorbusier.fr>)

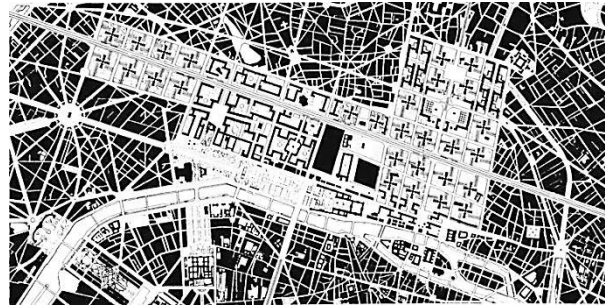


Figure 19 - Plan Voisin, Paris - Le Corbusier, 1925.
Figure-ground plan
(Rowe and Koetter, 1978: 74-75)

In general, modern approach conceived space as “a ubiquitous continuum without form, inhabited by an assembly of autonomous objects” (Peterson, 1979: 76), where in traditional cities space itself is assumed to be in an existent form that could generate ingredient. The modern approach favored more vertical, high-rise buildings (autonomous objects standing in an unmanipulated void) leaving larger portions of land open, while the traditional cities that were products of social continuum had more horizontal buildings, forming up masses of building blocks and covering a higher percentage of urban land. In the figure-ground plan of the former, individual buildings are figures, where in that of the latter, voids are. The former is a system of bodies that creates solids and generates “left out” negative spaces next to each other, while the latter is a system of spaces that carves voids out of solids and so generates “embraced” positive spaces defined in relation to each other, and in relation to solids that define them as well. As Peterson (1979: 76) put severely, the former that is an outcome of the modern conception of space is anti-urban, where the latter is genuinely urban.

If figure-ground diagrams helped comprehending what space was anti-urban and what space was genuinely urban, the Nolli Map must have gone a step further in depicting the urban space. Produced by Giambattista Nolli in 1748, the Nolli Map of Rome is akin to figure-ground diagrams. As an iconographic plan revealing both the topographic and spatial structure of Rome, the Nolli map displayed public and semi-public spaces of the city with its unique graphic convention (Tice, 2005). On the Nolli Map, private built areas are rendered as solids, and open public spaces are shown with white background similar to the method generating figure-ground plans. Its distinction lies in its exposition of closed public spaces, churches, or cathedrals. They take place with their ground plans on the map, which allows perceiving the spatiality of these structures (Fig. 16). It is not limited to these structures though. As Tice (2005) argues, the whole city is “conceived as an enormous mass that has been ‘carved’ away to create ‘outdoor’ rooms”. Such conception of space and its unique representation was paid close attention in urbanism:

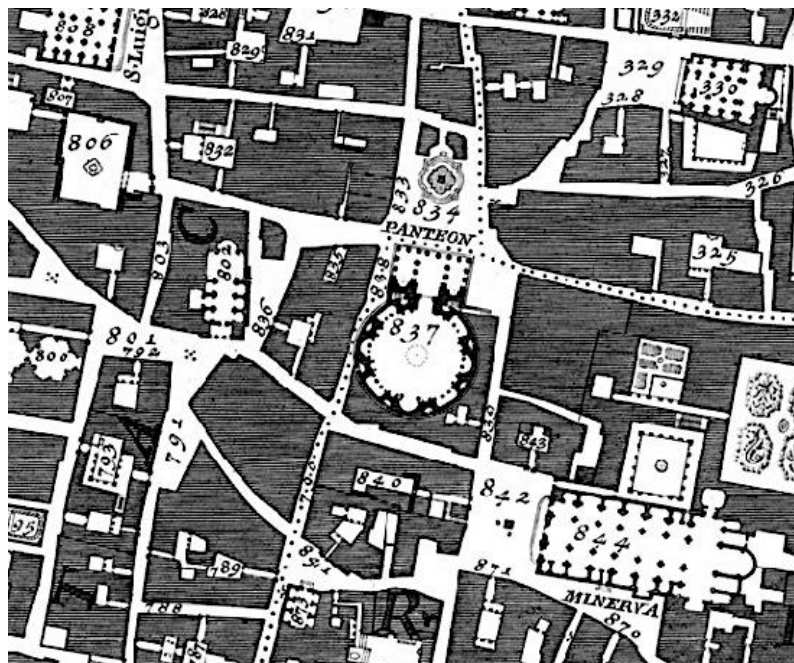


Figure 20 - Pantheon and surroundings in the Nolli Map of Rome (1748)

(<http://nolli.uoregon.edu>)

The Nolli map epitomises the basic condition of urbanism. The city of Rome is represented primarily as the interwoven relationship of spaces, incorporating the entire spectrum of sequences which connect the public and semi-public to the private. The space as it is drawn in Nolli is a particular and specific conception that can be interpreted as the positive actuality of volumetric form: the space is more figural than the solids which define it; it is conceived as a positive entity in an integrated relationship with the surrounding solids; it is itself the prerequisite medium from which the whole fabric of urbanism emerges.

(Peterson, 1979: 76)

Figure-ground diagrams are thus beneficial for a better understanding of urban environment, not just by enabling a method for the analysis of urban pattern, but also by revealing the space conception that lies beyond the formation of that environment. Still, they may remain insufficient in demonstrating the spatial perception of masses since its only indication for them is the black figures, whether they are single or multi-story. Thus, it may not be “operational enough to characterize the three-dimensional quality of solid-void relations within an urban fabric” (Çalışkan, 2013: 168).

Solid and void concepts are widely referred to when they are used in the analysis of urban patterns through figure-ground diagrams. Besides analysis, there are also design approaches based on figure-ground relationships. For instance, Trancik (1986: 97) discusses urban design as an attempt to manipulate the relationships between solids and voids, which could be illustrated by a figure-ground drawing in two dimensions, by “adding to, subtracting from, or changing the physical geometry of the pattern”. And he lists the following as five types of urban voids: entry foyers that serve as passages from personal domain to common territory, inner block courtyards as semipublic spaces, network of streets and squares for the public life of cities, public parks and gardens, and linear open space systems commonly related to rivers, or other sorts of waterfronts.

However, such voids listed above are no longer named, nor perceived as voids in daily experience (remember the argument on house to be a void or not, above in section 2.3.1.2). In a very abstract manner, during the initial phases of design for instance, or throughout some pattern analysis they are all voids, without any doubt. Yet, once they are given a specific function, and once they are placed in physical and social setting of the city, they are no longer voids, but urban open spaces. They may be presented as voids in figure-ground diagrams, and so serve the function of analyzing solid-void distribution in any urban pattern; yet, they are urban spaces in actuality. Take a public park for example. With all blocks, and masses that surrounds and probably defines it, the park could be taken as a void on a figure-ground plan, where the blocks are represented as solids. When it comes to manipulating the relationship between solids and voids in terms of urban design, could we treat the park as a void? Would that void be something to fill? If not, could it still be called a void?

The following discussion may make the point clear. The first figure below (Fig. 21) is an aerial view of the famous *Museuminsel* (Museum Island) of Berlin and significant public buildings on and around the island, which are marked with capital letters. It is a properly arranged urban district that comprises all different forms of solids, such as perimeter blocks as in the *Bode-Museum* (E), blocks with single building as in the *Neue-Wache* (G), monuments like the *Berliner Dom* (I), and voids matching almost all kinds listed above, such as inner block courtyards as in the *Altes Museum* (A), open courtyards as in the Humboldt University (H), parks and gardens distributed all around the island such as the *Lustgarten* in front of the *Altes Museum*, waterfront open spaces alongside the Spree River, and obviously a network of streets, which do not only serve vehicle transportation. Thus, except for a small portion of land under construction at the west of the *Neues Museum* (B), every single piece of land is designed for and occupied by a specific function, which prevents us from calling any of them solids or voids on this aerial view.

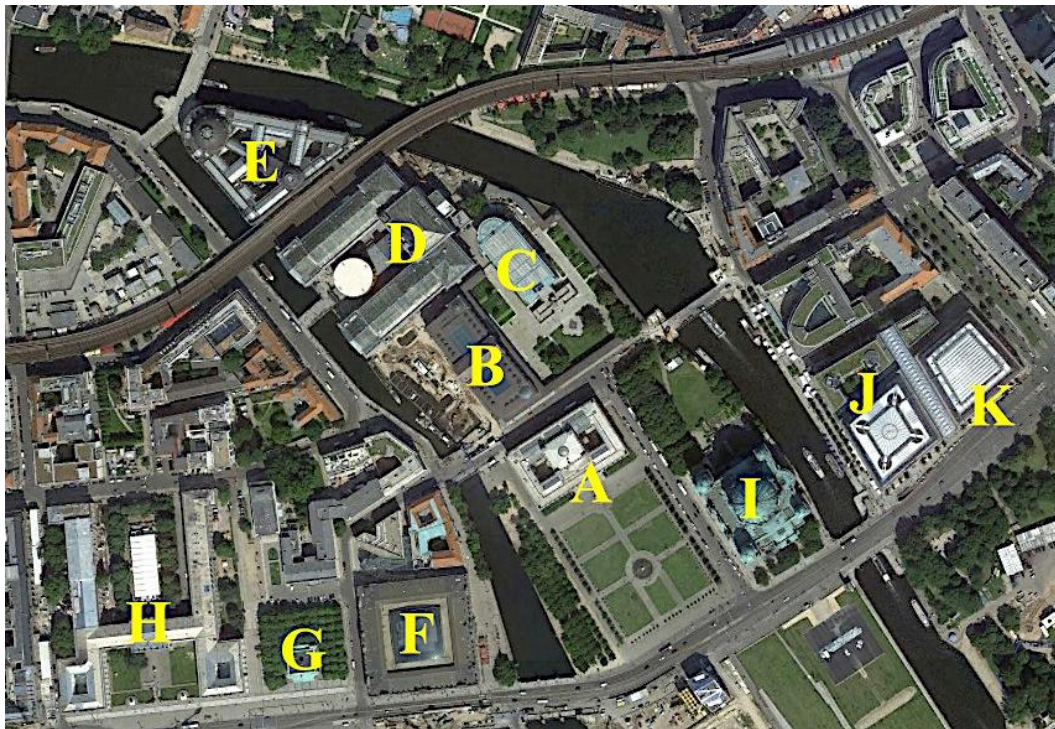


Figure 21 - *Museuminsel* and environs, Berlin. Aerial view

(Processed on Google Earth Image, June 2014) (A- Altes Museum, B- Neues Museum, C- Alte Nationalgalerie, D- Pergamonmuseum, E- Bode-Museum, F- Deutsches Historisches Museum, G- Neue Wache, H- Humboldt University, I- Berliner Dom, J- DDR Museum, K- Ampelmann Shop)

If we were to analyze the solid-void distribution of that particular area, we may take a step back, disregard the specific functions of buildings and open spaces for a while, and represent them as solids and voids on a figure-ground plan (Fig. 22).



Figure 22 - Figure-ground plan of the *Museuminsel* and environs, Berlin

(Processed on Fig. 21)



Figure 23 - Main streets and railroads (with contours) displayed on figure-ground plan

(Processed on Fig. 22)

In Figure 22, the figure-ground plan clearly depicts the solid void distribution where the white background is expected to represent voids. However, the void is not as homogeneous as it is in the figure-ground plans of historic cities, of Rome for instance. If it were, there would be no need to tell which voids are streets (Fig. 15, 17). So, Figure 23 is achieved by adding main streets and railroad tracks. Now the area is perceived differently. The major difference between the two figures is the appearance of blocks in Figure 23.

Léon Krier (1984: 44) defines the block as “primarily a plot of land defined all around by a multitude of planned and unplanned paths, roads, and streets”. The block is “either the instrument to form streets and squares”, which is the case for most historic city centers like that of Rome or Parma (Fig. 15, 17), “or it results from a pattern of streets and squares” (Krier, 1984: 44), which has been the case for designed environments during and after the modern period like Le Corbusier’s project for Saint-Dié (Fig. 16).

The conditions where the block forms the streets and squares are discernable in partial figure-ground plans of Rome and Parma, figures 15 and 17 respectively. Neither the streets, nor the squares require further indication on those maps. However in the case of the *Museuminsel*, Berlin, if it changed the perception to indicate streets (Fig. 23), we can be sure that the blocks result from a pattern of streets. Thus, such streets that are not formed by but forming the blocks should no longer be considered voids.

If we take a step forward and indicate the parks, gardens, and waterfront public spaces, which were all supposedly urban voids, on the figure-ground map of the same area, we no longer perceive them as voids (Fig. 24).



Figure 24 - Urban open spaces (*Lustgarten* in red contours) indicated on figure-ground plan.
(Processed on Fig. 23)

The *Lustgarten* proves the point dramatically. The area indicated in red contours appeared as a void in the pattern in previous figures until the last one, while probably giving an impression of imbalance in solid and void distribution of the *Museuminsel* (Fig. 22-23). Its representation as a void does not give a hint that it was a public gathering place either, even when the block it is located in is better defined with the main street passing by at the southern edge. Certainly this was not the case in representations of urban patterns of historical city centers. A careful examination of the figure-ground plan of Pantheon and surroundings (Fig. 15) would tell that any broadening of streets implies the formation of a public square, a *piazza*; and its comparison with the Nolli Map (Fig. 16) reveals that they are in fact public squares met with public buildings of any size. Thus, voids on figure-ground plans of historic cities denote public squares. However on that of *Museuminsel*, it is almost impossible to depict *Lustgarten* as a public space, which

has actually been a significant one for Berlin, and for Germany. With the *Altes Museum* on the north (Fig. 25), the *Dom* on the east (Fig. 26), former *Stadtschloss* (City Palace) on the south, and the Spree River on the west it was a well-defined public space, resembling the forums of Ancient Rome (Fig. 27). Having political demonstrations hosted during the interwar period, the last of which took place against Nazis in 1933, *Lustgarten* was converted into a site for mass rallies under the fascist regime after 1934 (Fig. 28). Today, even though the city palace has been torn down, the garden still retains the public image of the city by serving as a public park leading the visitors to the museums at the northern portions of the island.



Figure 25 - *Altes Museum*. Schinkel (1830)
(Author's personal archive)



Figure 26 - *Berliner Dom* (1905)
(Author's personal archive)



Figure 27 - *Lustgarten* (highlighted) and surrounding public buildings in 1936.
(Processed over image from <http://www.berlin.de>)



Figure 28 - Rally in *Lustgarten*, August 1936, Summer Olympics.
(http://ww2db.com/image.php?image_id=7615)

Such a public space with historical remarks was not recognized on figure-ground plans of the area. It was a void, but not as well defined as the ones within the patterns of traditional city centers. Thus we may conclude that, even if public squares like *piazzas* could be considered as urban voids by giving the impression that they were carved out of the whole mass of solids, it does not necessarily mean that all public spaces, especially the ones designed in modern ages, could be considered as urban voids. They may be public squares, public parks, or gardens; but apart from analyses at the very abstract level, regarding them as voids would mean disregarding their public qualities, their historical values and meanings developed over time, as in the case of *Lustgarten*. Turning back to the question posed above depending on the figure-ground plans developed, can we treat *Lustgarten* as a mere void to be filled by manipulating its relationships with the solids at the rest of the area? If not, can we still think of it as a void?

As far as the streets and the squares are concerned, one may claim that, since they are shaped by building blocks in urban patterns of traditional cities, they cannot be classified as “designed voids” and thus it would be irrelevant to compare them with the designed open spaces of modern ages. It is true that the streets or squares of traditional cities were not designed in the sense that we design them today. They may not have been implemented upon blueprints of development plans prepared by educated professionals. But they are still the results of intentional human action, which was the only criterion for me when distinguishing between designed (deliberate) voids and unintentional voids (section 2.3 above). Since streets, squares, and gardens of traditional cities were also results of intentional human action, I believe they could be compared to those designed in contemporary fashion. If we do not argue whether Pantheon was a designed space (the result of an intentional action) or not, what irrelevant would be even questioning whether the public square in front of its portico was so or not.

On the other hand, having made clear that urban voids should be regarded as voids only at a certain level of abstraction, in preliminary design phase or for some pattern analyses, but not as mere voids when manipulating urban spaces, another question may raise here: are there no designed voids that survive as voids in urban experience at all? The case of 9/11 Memorial in New York City may be an example to this kind.

There is no instruction manual to tell a city what to do when its tallest buildings are suddenly gone, and there is a void in its heart. There is no road map to lead its officials and its citizens along the route of renewal, no guidebook to help them figure out whether renewal, in fact, is even what they want. When the twin towers of the World Trade Center -the two tallest skyscrapers in New York and each the second tallest in the United States- were destroyed on September 11, 2001, there was not only no precedent for dealing with the enormity of the loss, there was no system for figuring out what should happen next.

(Goldberger, 2005: xii)

Telling the inside story of the struggle over what to be done with Ground Zero, these were Goldberger's very first sentences to his book *Up from Zero*. With "a void in the heart of the city", he is not only referring to the physical empty space emerged in the middle of Lower Manhattan, one of the densest and busiest piece of land on earth, but to the imaginary void every citizen must have felt inside after nearly 3,000 people who lost their lives in the attack. The physical void was noticeable everywhere, not just on the block they were located in, but in Lower Manhattan skyline and consequently in every postcard, every movie or television series that displayed the skyline with the landmark towers as a symbol for New York (Fig. 29). Thus, rebuilding the area was also a process of recreating a new symbol for the city that had lost one of the most distinguished of its major landmarks. Including all the politics, negotiations, debates, and decision-making processes, it was primarily a planning task to rebuild the area while satisfying the symbolic, commemorative, and commercial needs together.



Figure 29 - Lower Manhattan skyline with(out) the twin towers of World Trade Center
(Processed on image from <http://upload.wikimedia.org/wikipedia/commons>)

The World Trade Center (WTC) site master plan competition launched in 2002 resulted with the selection of proposal by Studio Daniel Libeskind in 2003. The winning proposal that was titled *Memory Foundations* reinforced the debated idea to leave the footprints of the towers unbuilt and reserved them for a memorial instead of commercial uses.¹³ For the design of the memorial, another public competition was held. Among a total of 5,201 entries, *Reflecting Absence* by architect Michael Arad was selected in 2004 (Goldberger, 2005: 219-234). Having Arad's proposal developed with landscape architect Peter Walker and Libeskind's plan revised, the final General Project Plan for the site was achieved in 2007 (Fig. 30-31).¹⁴

¹³ Despite some declarations right after 9/11 attacks that stated there were going to rise even higher skyscrapers in the exact location of twin towers symbolizing the power and strength of the country, and despite the investors' expectations, the public opinion widely shaped by family members of victims and by the survivors inclined to no new construction on the whole site, particularly for commercial purposes. The found reconciliation, implied by Governor Pataki though not as an official recommendation, was protecting the footprints of the twin towers for commemoration and utilizing the other portions of the site for commercial development. It was "skillfully managed" by Libeskind to blur the distinction between the two types of use in his winning proposal. (Goldberger, 2005)

¹⁴ For the final plan see Lower Manhattan Development Corporation, 2007.



Figure 30 - WTC Site Plan

(http://www.renewnyc.com/images_WMS/freedom_tower/SitePlan_06-27-06.jpg)

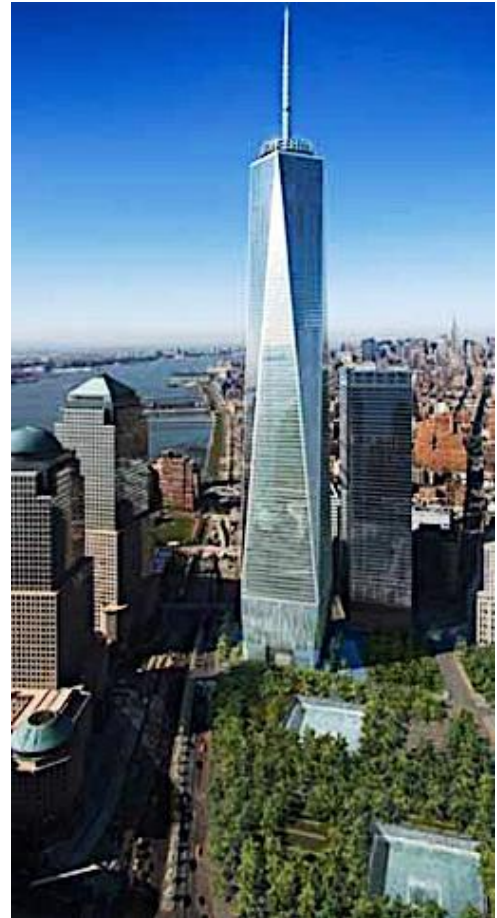


Figure 31 - Freedom Tower and the Memorial

(http://www.renewnyc.com/images_WMS/memorial_final/mem_aerial_small.jpg)

The memorial design had to deal with several major issues. First, like any object that has a commemorative value, or like any monument, any memorial is also confronted with a paradox: “a solid to make us feel the void” (Goldberger, 2005: 209). Second, unlike some memorials that were designed to remember events happened elsewhere, the WTC memorial was to be located at the exact locations of events that it commemorates. And third, Libeskind’s master plan for the site and his “bathtubs” marking the footprints of the twin towers that were already excavated “tied the hands of the memorial designer far more than it should” (Goldberger, 2005: 223). Even though it sometimes meant defying Libeskind’s master plan, Michael Arad’s *Reflecting Absence* provided adequate responses to such issues:

(The memorial) is located in a field of trees that is interrupted by two large voids containing recessed pools. The pools and the ramps that surround them encompass the footprints of the twin towers. A cascade of water that describes the perimeter of each square feeds the pools with a continuous stream. They are large voids, open and visible reminders of the absence.

(Arad and Walker, *Reflecting Absence: Statement*)



Figure 32 - Aerial rendering of the memorial
(Courtesy of 9/11 Memorial & Museum,
<http://www.wtc.com/media/images>)



Figure 33 - Memorial pool
(<http://thenypost.files.wordpress.com/2014/01/museum2.jpg>)

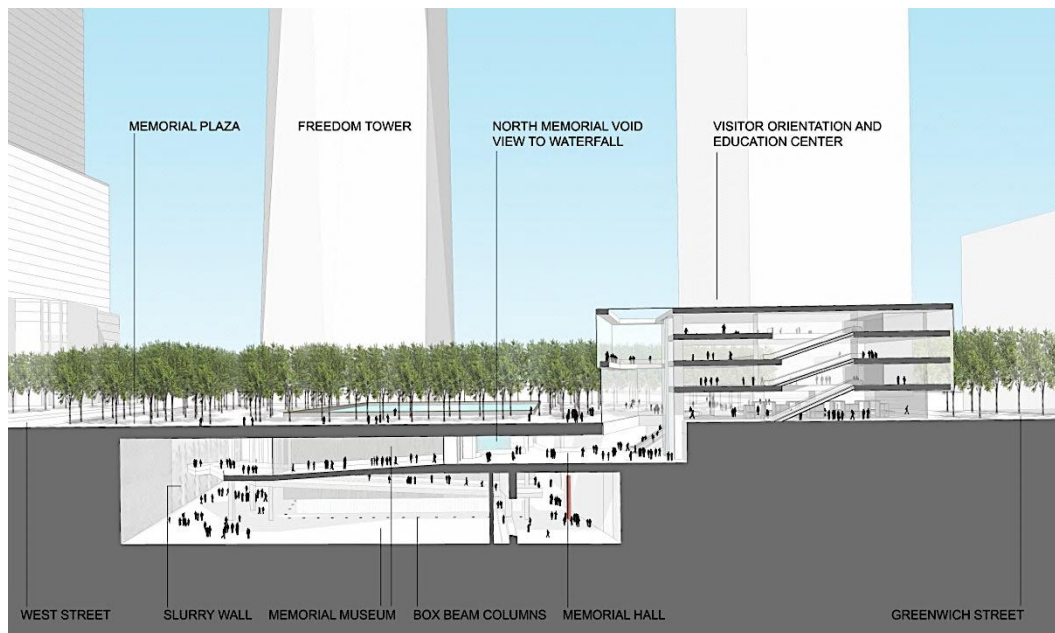


Figure 34 - Memorial section
(Courtesy of the LMDC, www.renewnyc.com/images_WMS/memorial_final/section_06-06.jpg)

Thus, it was actually void that made visitors feel the void, at the exact location of destroyed towers, and treating what already proposed in the master plan with even a stronger attitude. The physical void emerged after the attacks were converted into voids (pools, or bathtubs) defined with the footprints of the towers, and another void is designed by Arad in the center of each pool, allowing the water cascade downward (Fig. 32-34). As Gendall (2011) describes, voids give shape to memory.

I believe WTC Memorial presents a perfect example of designed voids at urban scale. Designed as void, it survives in the urban experience as voids, with all the meanings it conveys. The whole site, together with the museum, the memorial, and landscape elements is perceived and used as a public space, but the void is still there. In addition to the voids within the memorial, an imaginary void rising up left behind the towers is there. As Arad says, “The scale of the voids will really be unexpected; the size echoes the size of the towers” (Gendall, 2011).

2.3.2 Unintentional Voids

Voids do not only refer to designed voids in spatial disciplines. The cases examined so far were of voids that were results of intentional human action. Although most of the time they were intended by designers, be them architects, planners, urban designers, landscape architects, or candidates who take Basic Design courses in their professional education of any of these disciplines, formation of streets and squares within the urban pattern of traditional cities proves that designed voids do not necessarily have to be products of designers. But they are still intentional. That is actually why I prefer to distinguish one from the other with a single criterion. If there is an intentional action to generate voids, they could be considered designed, or deliberate. But if there is no intention to generate voids but they still appear, they cannot be considered as designed, or deliberate; they are “unintentional voids”.

To begin with, it must be clarified first that when I speak of unintentional voids, I will be meaning voids emerged in urban patterns, not any voids in architectural designs. The main reason for excluding architectural scale is obvious: architectural production process is completed in a limited time, and is almost ever under control so that no unintentional voids could be allowed. If there were any voids in any architectural project, it would either be already intended, or have happened by mistake, which in that case would be corrected immediately. Additionally, once the production process is over, it is almost impossible to speak of any voids emerging within that particular building throughout its lifespan. There could be instances where a building is abandoned and the spaces left behind are emptied. But they could hardly be classified as unintentional voids. Thus, the subject of this section is not any void at architectural scale, but voids emerging in urban patterns.

How do unintentional voids emerge? What circumstances make them appear as voids within a designed environment? Do they have general characteristics, or does each unintentional void have different qualities? Do they lose their spatial character, meaning, or historical value once they become voids? Are their relationships with the rest of the surrounding pattern still valid, renewable, or should new relationships be established? And how should unintentional voids be treated, if required?

In the second volume of their collected works *The Charged Void: Urbanism*, Alison and Peter Smithson present some of their urban design projects under the title “Holes in Cities” (Smithson and Smithson, 2005: 171-225). Despite the difference in naming, what they refer to as holes is the same as what is meant here by voids. They explain different causes for the emergence of holes in cities: “abandonment of sites and city centers, industrial dereliction, clearance by planners of historic centers, new connective systems that cut great swathes into the urban fabric” (Smithson and Smithson, 2005: 172). Some other causes on how

unintentional voids emerge can be added to that list, like bombings in a war, which must have actually created more voids in city centers of Europe than any other could ever do in a respectively shorter period of time during World War II, terrorist attacks, which were the reason creating the voids in WTC sites at the first place, earthquakes, which could destroy a whole settlement or parts of it as we have sadly witnessed in Turkey, or fires, which caused voids in cities in history especially when wood had been the basic structural material.

Depending on the causes for their emergence, unintentional voids could be classified into two: the ones that emerge as the result of an unintentional human action, like abandonment, dereliction, or clearance, and the others that emerge as the result of unexpected events, like bombings, attacks, or disasters. In the first category, all the reasons obviously include an intention, but not an intention to create voids. Let us consider any industrial dereliction process that has been going on for over three decades now across different regions of Europe. The process has obviously been a planned and thus an intentional one. When it is decided to relocate some industries or to end the production of an industry, abandoning the industrial areas is a consequence. The main motive behind such processes has never been creating voids though, nor has it been creating clear portions of land for redevelopment. Thus, even though it was initiated by some other intention, the void is still unintentional. In the second category where unintentional voids emerge as a result of unexpected events, one may raise an objection that any bombing during a war should be expected.¹⁵ But if expecting bombardment did not mean predicting where it would hit, for example if there were no “designed spaces” to attack, then it would not change the outcome. Any void emerged as a result of any sort of attack is unexpected.

¹⁵ Explaining the magnitude of loss and sorrow, that was actually how 9/11 attacks were claimed to be different from any bombing happened during World War II since the attacks of WTC Towers were totally unexpected, unpredictable but the bombings in the war were not (Goldberger, 2005).

The circumstances that make some portions of urban land appear as voids may be comprehended by figure-ground diagrams. As widely explained above, the diagrams, despite its disadvantages in use for volumetric design, still provide us with a general layout of the distribution of solids and voids on urban land. And where this distribution reveals an imbalance, we can recognize voids that are most of the time unintentional voids in the urban pattern.

In previously examined cases it was put forward that the figure-ground diagrams of urban patterns, mostly of historic cities, had the capacity to reveal urban open spaces. The voids in those layouts corresponded to the public squares. Yet it was also discussed with reference to the case of *Lustgarten*, Berlin that the figure-ground diagrams were not always accurate in representing the urban open spaces designed with the modern conception of space.

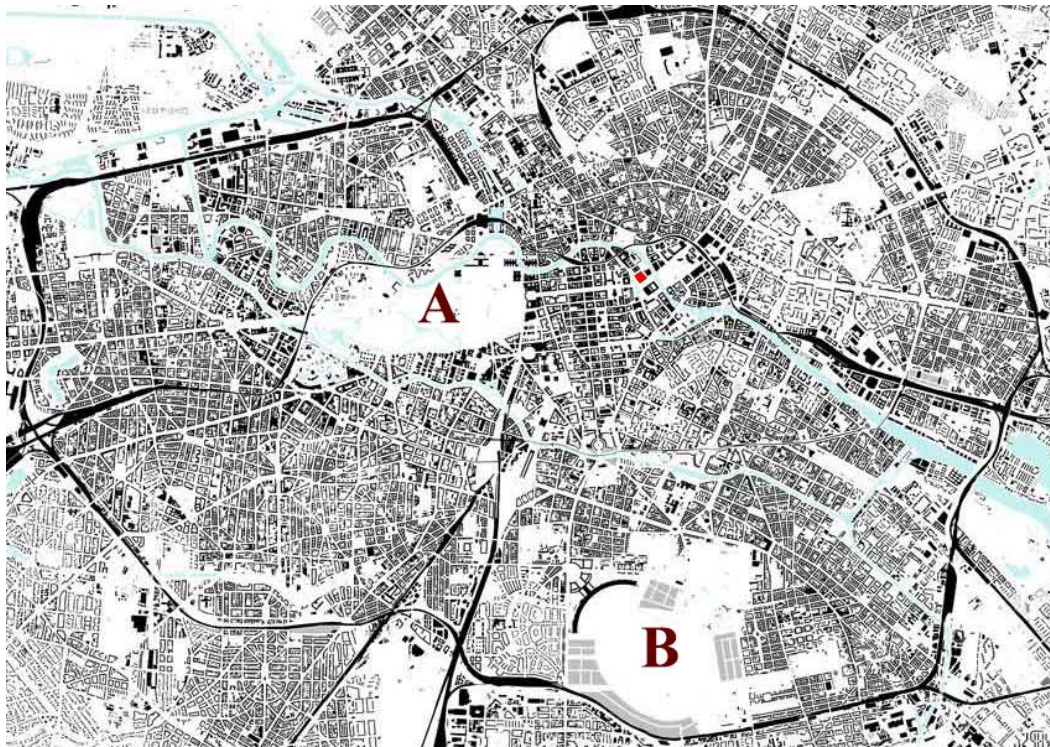


Figure 35 - Berlin figure-ground map (2010)

(Processed on image from <http://andberlin.com/wp-content/uploads/2014/02/Berlin-Schwarzplan-Figure-ground-Diagram-2010.jpg>)

Comprehending the solid and void distribution of a city is also related to the scale. When we have a look on Berlin figure-ground map at the whole city scale, the perception changes considerably. *Lustgarten* is hardly recognizable on this map, if it were not indicated with a different color as in Figure 35. What we identify as voids at the first glance are *Tiergarten* (A) and *Tempelhof* (B). *Tiergarten* (Animal Garden), the former hunting area of Brandenburg aristocracy, is an urban public park covering over 200 hectares of land. Thus, it would be misleading to think of this enormous park as void, despite its representation on figure-ground map. *Tempelhof*, on the other hand, may be regarded so. It is the site of the former airport that ended operations and was closed down in 2008. Although it was not decided (or declared) how to use the area at the beginning, it hosted several events like tradeshows, fairs, concerts, and some sports events after closing. It serves as an urban park since 2010 whose development is planned to complete in 2017.

So, even if there is an ongoing process of development, at least for the period between the dates it was closed down as an airport and opened as a park, it was a void. Since the motive beyond closing down the airport had not been to create space for a park, it was also an unintentional void, which was later turned into a park. Describing appearance and disappearance of the holes in cities, the process that is also valid for *Tempelhof* was described with a metaphor as follows: “the gap in the city, as if it were a missing tooth, created by a necessary change of function... one function dying, another needing a location” (Smithson and Smithson, 2005: 171)

The case of *Tempelhof* is significant for this study for two reasons. First, it proves that figure-ground diagrams are truly accurate only when what represented as void is unconditioned, or when the spatiality of them is still to be decided. Imagine that Figure 35 was dated to 2008, when airport was still functioning. Would there be a difference in its representation? Or imagine that it was dated to this year, when the space is currently serving as an urban park. Would there be a difference in

representation? All three representations belonging to the different times when it was an airport, when it was an unintentional void, and when it is an urban park would be the same, as void. But it was void only for the period in between. Then figure-ground diagram was only accurate in between, when the park function was yet to be assigned to the area.

Second reason why the case of *Tempelhof* is significant for this study is that, it suitably exemplifies under what circumstances an unintentional void appears within an urban pattern, and then disappears. It is basically a temporary situation before the change of function. But it can be generalized to other instances where unintentional voids emerge as the results of intentional human action too. Abandonment of urban sites or industrial areas, clearance of any type of settlement, business, or service areas, adoption of new transportation systems into urban pattern may all be considered as circumstances that create unintentional voids temporarily. Such voids are usually redeveloped afterwards with a change of function. Unless the area is cleared specifically for the new function to come, it is an unintentional void in between. It may then be put forward that unintentional voids would be temporary, if the redevelopment did not fail or stop suddenly. If it did, the temporary situation could turn into a permanent one.

Apart from the very recent case of *Tempelhof*, the city of Berlin has provided more instances of unintentional voids, especially throughout the 20th century. Andreas Huyssen, a literary critic and a professor of comparative literature at Columbia University, considers Berlin as “a text frantically being written and rewritten” in his article “The Voids of Berlin” (Huyssen, 1997: 57). The reasons for Berlin to be erased and rewritten were not only related to the destructions during the two world wars. If the clearance especially after World War II to create a tabula rasa had been erasure, the redevelopment was rewriting. If building the wall that divided the city had been writing, tearing down the wall with unification was erasing. If demolishing reminders of division had been another erasure

politically driven for a willful forgetting, rebuilding Berlin as the capital city of unified Germany as well as a center for the globalizing world with a new international image of the city, which actually turned the whole city into image, was rewriting (Huysen, 1997). During all the “writing, erasing, and rewriting” voids appeared, disappeared, and reappeared all over Berlin. They emerged as results of unintentional action, for the main motive has never been creating a void; they survived as voids each for their own lifespan, and were filled with new buildings for new functions.

Among the voids of Berlin, Huysen pays close attention to the one at around *Potsdamer Platz*. The square was a transportation hub and a junction of five main streets serving for the busiest traffic during daytime all across Europe in the 1920s and 1930s (Fig. 36-37). In the nights, it was the heart of nightlife of Berlin along with the *Alexanderplatz* until World War II. The saturation bombings of 1944-45 left very little of the *Potsdamer Platz* standing; and the building of the Berlin wall as cutting through the square that required further clearing the area in 1961 and so avoiding the possibility of rebuilding marked the end of an era, of vibrant times for *Potsdamer Platz* (Fig. 38). (Huysen, 1997: 73-74)

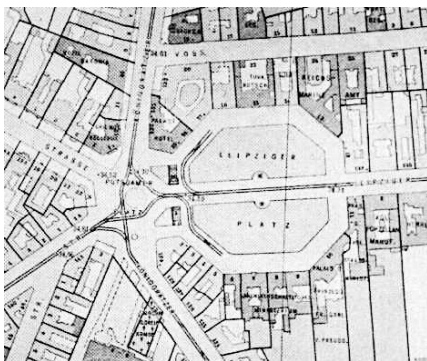


Figure 36 - *Potsdamer Platz* and *Leipziger Platz* map at the turn of the century

(http://www.german-architecture.info/016-potsdamer_platz_1902.jpg)



Figure 37 - *Potsdamer Platz* aerial view looking towards southeast (1925)

(<http://www.berlinleipzigerstrasse.com/lpz42/bild296.jpg>)



Figure 38 - *Potsdamer Platz* and *Leipziger Platz* after World War II

(<http://www.treffpunkt-berlin.eu>)



Figure 39 - The void extending from Brandenburg Gate towards south

(<http://www.stadtentwicklung.berlin.de>)

For almost three decades, it was a deserted spot in the center of Berlin until the wall came down in 1989. The wall had obviously been an impenetrable barrier between the Eastern and Western Berlin with the accompanying borderline whose width varied depending on the position in the city. In exposed places like the *Potsdamer Platz* for instance it extended from the normally about 70 meters to 500 meters (Senate Department for Urban Development and Environment - Berlin Website) (Fig. 39). When the wall came down, although there were no impenetrable barriers, that particular area extending from Brandenburg Gate towards *Potsdamer Platz* and *Leipziger Platz* appeared as a threshold between the Eastern and the Western parts of the city. Huysen (1997: 74) describes it as a wasteland full of dirt, grass, and remnants of pavement, but also as a void filled with history and memory that made it called and “prairie of history” among Berliners. When new construction for *Potsdamer Platz* was on the agenda in the early 1990s, this time it was not a built area, but a void to be erased:

Take the open area at the Potsdamer Platz. I suggest a wilderness, one kilometer long, within which everything can stay as it is. The street simply ends in bushes. Wonderful. After all, this area is the result of today’s divine natural law: nobody wanted it, nobody planned it, and yet it is firmly implanted in all our minds. And there in our minds, this image of the Potsdamer Platz void will remain for decades. Something like that cannot easily be erased, even if the whole area is developed.

(Libeskind quoted in Huysen, 1997: 73)

Yet it was developed and the void in the center of Berlin was erased. Constituting a significant component of the process creating a new image for the city, which in turn rebuilds the city as an image, *Potsdamer Platz* today is the location of attractive buildings and building complexes of mixed use (offices, apartments, entertainment facilities, and gastronomic facilities) invested by big corporations including Sony, Daimler-Benz, and Metro AG, and designed by famous architects like Renzo Piano, Richard Rogers, and Arata Isozaki.

The case of *Potsdamer Platz* provides us with some exceptional characteristics of voids. First, it has been described above that unintentional voids are generally temporary situations. The last case proves that this temporality may last longer and voids may remain as voids for decades under unusual circumstances without any anticipation for their future. This temporary situation may last so long that it begins to be considered as permanent if the void gains an inseparable position in urban experience. Second, just like the designed voids at architectural scale, unintentional voids at urban scale may be attributed with a commemorative value. Not because it was Libeskind who pointed at such a value for *Potsdamer Platz* and who later concretized the power of void to present the absence in Jewish Museum, and not because it was Berlin in both cases, but because it was void either at architectural or urban scale enabling distinguished perception, such commemorative values were attributed with. And third, the voids are usually expected to fill with new buildings indicating a change in function. But *Potsdamer Platz* case proves that the main motive behind the process may also be the aspiration to change not the function but the image.

Apparently Berlin is a unique example for being written, erased, and rewritten throughout the last century. As Huyssen (1997: 59) indicates “there is perhaps no other major Western city that bears the marks of twentieth-century history as intensely and self-consciously as Berlin”. Even though not intensely as it had been, voids still appear and disappear in the city. In a recent study made in the

Institute of Architecture at the TU Berlin in 2011 as preparations for IBA-Berlin 2020, students pursued voids in Berlin. The outcome is a notable collection of more than a thousand voids in the city, discovered, categorized, and shown in a city space model (*Raumstadt-Modell*), a hundred of which were selected to publish online as representing the categories (www.raumstadt-modell.de). The categories comprised of empty large-scale buildings, large abandoned open spaces and wastelands, vacant lots, empty areas for and/or nearby the urban infrastructure (the lots under bridges for example), vacant ground floors of buildings in use, underutilized waterfronts, asphalt-deserts (like underused car parks), and green open spaces. What described as void may vary; and attempting to design every spot identified as void may result with a catastrophe. Still, at least making such an analysis and finding out some problematic voids in the city should still be considered useful.

Obviously there appear voids in every urban pattern in time, because cities are not end products. It is at least necessary for redevelopment of some areas. If a block is cleared, or a building is torn down as the preliminary step of redevelopment, the emptied land should no longer be called voids. In such cases, the intention is supposed to be clear from the very beginning, and the land is emptied as a purposeful action. They are not unintentional voids. However, since the mechanisms driving the urban processes are not always following a straightforward line, there may occur some changes, some inconsistencies throughout the process. Emptied urban land, for which no decision has been taken, or for which the development decision is revoked should be regarded as unintentional voids though.

Ankara witnessed an exemplary process in the past three decades. The railroad tracks multiplying for transportation of goods to wholesale market, for transportation of raw materials to industries, for maintenance of railway engines and cars, or for maneuver of trains at the eastern side of the main station between

the station and Sıhhiye had to move outside the settlement areas (Fig. 40). It was on the agenda as a clause of the requirement list of the development plan competition launched in 1954. Yet, despite the winning proposal of Nihat Yücel and Raşit Uybadın included moving decision for the tracks, their redevelopment ideas for the site were not found sufficient (Fig. 41). The operations were still being held at the same location in the 1970s, when a new institution, Master Plan Bureau was established for preparing the development plans of the city. Having decided to remove the multiple railroad tracks off the area, the Bureau proposed two new functions for the site in Sıhhiye: a new Palace of Justice, and a Cultural Center. The demolitions began on the site upon this decision. The construction of the new Palace of Justice was completed in 1989, but the rest of the site remained half cleared since most of the storing units had already been torn down, half as it was since the railroad tracks was still not removed (Fig. 42). The reason why the site had not been entirely cleared was the altered decision on the next function of the area that caused a delay in the process. The site had been reserved for a cultural center, but was going to be the new location of a new concert hall of Presidential Symphony Orchestra.

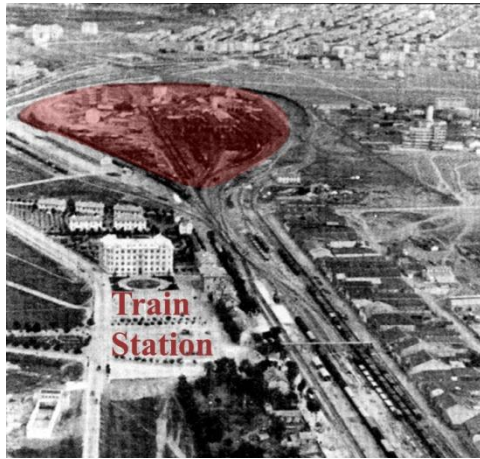


Figure 40 – Processed on an aerial view of Ankara Train Station environs in the 1930s
(Archive of Chamber of Architects of Turkey, Ankara Section)



Figure 41 - Redevelopment ideas for the site in Yücel-Uybadın plan (1957)
(Author's personal archive)

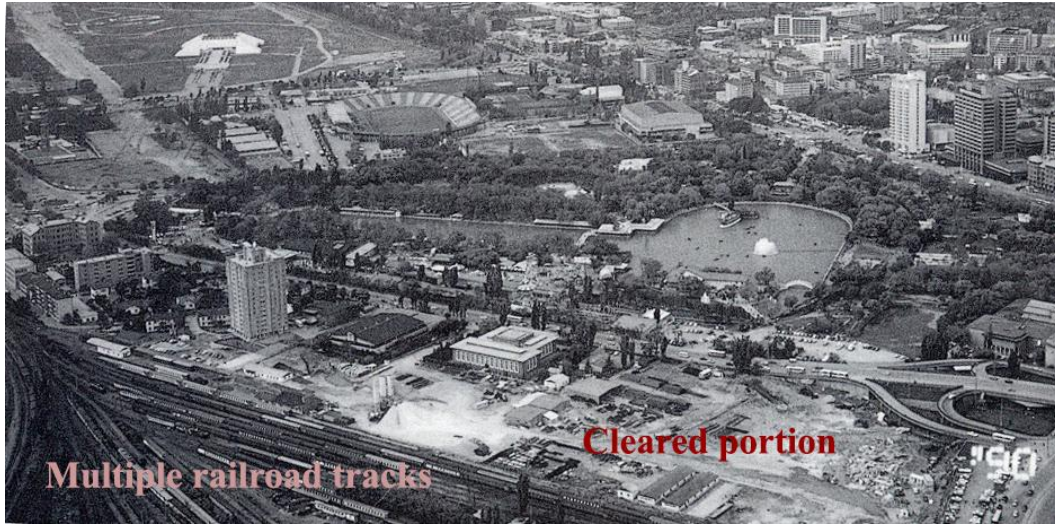


Figure 42 - Processed on a photograph taken from the new Palace of Justice looking west direction (Archive of Chamber of Architects of Turkey, Ankara Section)

As will be discussed further in detail below in Chapter 4, the cultural center function proposed for this particular site in Sıhhiye turned into a larger project spread over a much larger area extending towards west.¹⁶ While the clearance of the site was underway, it was decided in 1990 to build a new concert on this site. The project was obtained via a national architectural competition, which resulted with selecting the proposal by Semra and Özcan Uygur, architects couple from Ankara, in 1992 (Fig. 43). The construction of the concert hall began soon after. However, having the excavations completed and basement floors constructed, the process stopped due to the shortage of funds. It was not until 2011 that the construction restarted, and new concert hall of Presidential Symphony Orchestra began to appear on the site.

¹⁶ The development and transformation of this particular land was the subject of my master's studies that was carried on between 2001 and 2004 under the supervision of Prof. Dr. Ali Cengizkan and Prof. Dr. Güven Arif Sargın at METU Faculty of Architecture. The thesis titled *The Transformation of Old Industrial District of Ankara and Political Actors* was later published as a book. See Saner (2009).

The site was emptied in two phases. First phase of the “Sihhiye void”, if we may call, was between the late 1970s and the late 1980s, during which the demolitions were partly completed. The wholesale market and storing units as well as some maintenance facilities belonging to state railroads were torn down to provide space for new functions. The functions had already been determined and the site was emptied to provide space specifically for these functions. Thus, even though empty, it was not an unintentional void.

The second period on the other hand, there was definitely a void between the mid-1990s and 2011. The Palace of Justice had already been in use; the railroad tracks were removed; yet there was no new function occupying the excavated empty land for more than fifteen years. Moreover, it was not even definite that the already begun construction was ever going to be completed. The changing decisions for the cultural center project, and lack of political willpower to invest more on cultural projects made the destiny of the construction unpredictable. The result was an unintentional void in the middle of the city. Though not surprising, it is still interesting to notice that in people’s minds, Sihhiye void is not an area that was cleared for a new construction at the first place; for most, it was already an empty land, and a new construction has recently been commenced there.



Figure 43 - The site and the building as proposed in 1992
(Processed on Google Earth Image)



Figure 44 - How the site looked like until 2011, as a void
(Google Earth Image, 17/09/2010)

A description above suggested that an unintentional void could be a temporary situation before the change of function. A function dies, and another fills in; the phase in between is an unintentional void. It was also argued that if a specified area is cleared, or a building is torn down as the preliminary step of redevelopment, the emptied land should no longer be called voids. That was exactly the case in the first phase of the site in Sıhhiye. But in the following phase the same empty land turned into a void not because of reasons related to function, but because of other factors directly affecting the process. It is significant for revealing that unintentional voids could also emerge as outcomes or side effects of inconsistencies, such as altered decisions, miscalculated costs, undecided policies, or irregular positioning of political actors, throughout the development or redevelopment processes in the urban realm.

Sıhhiye void is also noteworthy for its changing spatial character. In the case of *Potsdamer Platz* for instance, although the spatial relationships were blocked with an impenetrable barrier, the empty streets were still on the ground and the silent squares were still perceivable. When the barrier was removed, it should not have been harder establishing or renewing spatial relationships than starting from the scratch. However in Sıhhiye case, once the buildings were torn down and the railroad tracks were removed, there was no spatial relationship left to speak of. Although not tightly connected with the surrounding pattern, the inside relationship between the railroads and the service buildings (wholesale market, storing units, and maintenance facilities) was well knit, like a closed circuit. Once they were either demolished or removed, not only new spatial relationships within the site, but also those with the surrounding pattern had to be established.¹⁷

¹⁷ This characteristic of the site had attracted me during my graduate studies from the very beginning. An early outcome before the completion of my thesis was a poster presentation in XV. *International Building & Life Congress* held in Bursa between 18th and 20th of September 2003 (Saner, 2004). The presentation was based on a comparison of two similar cases related to removal of multiple railroad tracks; one was the case also outlined here, and the other from Osaka, Japan.

The examination of cases so far should be noted as attempts to put forward generalizations about unintentional voids. Finding out the causes for their emergence, distinguishing the circumstances that make or prevent describing them as voids, or assessing their spatial qualities are all actually aiming at some generalizations. However, when it comes to taking action, either by making decisions at planning level, or by treating them via urban or architectural designs, it should not be forgotten that each one of the unintentional voids has distinct qualities. Thus there could be no standard approach for decision-making or designing the unintentional voids. The only route to follow is probably first to comprehend each one of them singularly in their specific context, with its meaning to the society it belongs to, its historical value if there is, and in its own spatiality, and then to develop a method peculiar to that individual case.

As a conclusion not just to the exploration of unintentional voids, but also to this section, it should be noted that the concept of void in design is much easier to define than it is in philosophy or physics, because first, the contra-concept, solid is in aid. Second, unlike metaphysical conceptions of philosophy, this time void is physical, and not physical as explained in quantum physics, but observably physical, which makes it easily visualized. Third, no further questions about the real emptiness of void are raised. No designer takes it as a problem if the void he designed or analyzed had some other material substance, or if it included some kind of an electromagnetic field, or energy.

Constructing a metaphor by borrowing Stan Allen's concept "Mat Urbanism" (Allen, 2001), which he actually had derived upon Alison Smithson's concept of Mat Building (Smithson, 1974), the poster presentation suggested considering such spaces emerging in the urban pattern without any spatial relationship with its surroundings as "tears" in the "urban fabric", and thus was titled "Weaving the Urban Tear and Mat Spaces". Shortly after, the metaphor was offered as a way of re-reading the urban pattern of Ankara in a short paper in *Bülten*, the monthly publication of the Chamber of Architects of Turkey, Ankara Section (Saner, 2003). Appreciated in the chamber's circles, the metaphor was designated as the key concept of both the annual "Architecture Week" events, and the 24th issue of *Bülten* in 2004 (TMMOB Mimarlar Odası Ankara Şubesi, 2004).

2.4 Void and Space

Void is by definition empty space. But why do we have the word void if it only meant empty space? If not, how is it possible that these two may sometimes be used interchangeably? Is void a derivative of space, or is space a specific condition of void? What could be the relationship between them? What makes a void space, or what turns space into void? In this section, I will attempt to find relevant answers to these and further possible questions by revisiting and organizing the considerations of the concept of void in different areas of studies featured above, with reference to their relationships to the concept of space from different perspectives.

In pre-Socratic period of Western philosophy, void was always associated with motion and change. It was taken as a prerequisite of motion that led to a change, which meant that if motion and change had been denied, void also had had to be denied, but if motion and change had been admitted, void had also been admitted. Parmenides predominantly shaped such way of thinking. As he denied motion and change, he also denied the possibility of void. His pupils or Eleatic followers, like Melissus, shared the same thoughts. Besides, philosophers like Empedocles and Anaxagoras, who actually criticized Parmenides for some other concerns, accepted the Parmenidean tradition in denying void. It was not until atomists Leucippus and Democritus that the existence of void had been affirmed within a systematic way of thinking. Void was given a crucial position in atomism: it was not just surrounding beings; it was the reason enabling, or even making them move. Void was the means of dissolution and destruction, as well as growth; and change was an indirect function of void. In other words, if there were a change, there previously had been a void for sure.

The concept of void in atomic theory could be translated into spatial terminology by adopting the representations according to the scale. In urban terms for instance, we may assume voids to be voids again; and instead of atoms we may assume a building block to be the smallest indivisible unit at urban scale. Imagine an ideal settlement with every single block designed and built, or designed as open spaces like squares, parks, and gardens, but without any undefined empty space, without any void. For a change to occur in this environment, say for a new building with a new function, a void among the blocks must emerge. The stable order must first be dissolved by an emerging void so that the void later could be filled to form a new order, as completing the process of change. It does not have to be an ideal settlement too. In the last examined case above for example, the one in Sıhhiye, Ankara, the multiple railroad tracks constituted an indivisible unit together with the service structures. When removing them was on the agenda, it was actually an urban change that was desired. But not until the void emerged did the change initiate. Thus, such representation may apply for comprehending the urban change with reference to void. It must be remembered though, the voids according to such representation are not created; they have been everywhere. When they are occupied, they are no longer voids; but when the occupying body moves, it makes a void emerge.

On the other hand, it does not always have to be a change in an existing urban pattern. Atomistic theory tells us that voids are also the means for growth, which actually is another kind of change. When we consider growth as the growth of cities, the same method that represented voids as voids and urban blocks as indivisible components of city may still be valid. Imagine a city expanding. Every block attached to the existing pattern would be a step of growth process. Thus, should we consider all unoccupied areas outside of city boundaries as void? That would actually make all the untouched piece of earth part of an immense void, which in some ways resembles the continuous space conception of the modern period. But my interpretation will be different than considering all as void.

Leaving spontaneous growth aside, I will focus on the growth as a planned process. When an expansion for any city is required, a plan should be prepared for the development in new areas. The existing pattern would take place as solids, and the new development areas as void on these plans. Thus, not the entire field outside the urban pattern, but only the ones that have definite boundaries could be regarded as voids. According to the adopted atomistic view, these new areas for development are voids to be occupied by new urban blocks in the growth of cities.

Atomic theory thus may be useful in positioning voids in the field of urbanism as the means of some urban changes, in terms of relocating some facilities, and also as the means of planned urban growth in terms of conducting the development. But where does space stand in this framework? Are all empty spaces voids, or some of them are genuine spaces?

Here, depending on the inspirations by atomistic theory, I propose some voids to be defined as “proto-spaces”. In urban changes, the presence of voids is necessary to initiate the process. However, when the process is over, the empty land is filled with some urban element, the void is no longer a void, but a space. If it were an urban block that had been cleared to make the void emerge, and then filled with a building, neither the building, nor the areas around the building could still be called voids. They are integrated with the rest of urban space. But what if the area were cleared to function as a square, or a park? Should we define it as a void, or as a space? On the one hand, they are definitely voids when cleared. On the other hand, as discussed above during the examination of *Lustgarten* case in comparison with plazas in the historic patterns of traditional cities, all the squares, parks, and gardens are urban open spaces. It was also discussed that despite the representations on figure-ground maps, urban open spaces were more than voids. If so, what makes an urban open space a space? My first argument will be about their integration with the rest of urban spaces. As long as they are spatially connected with the urban pattern, their spatial relationships are established, and as

long as they are in use as a part of urban experience, they should be counted as spaces, not voids. But since they were once voids with no spatial established relationship, it must have been turned into spaces from voids. Thus, voids could be considered as proto-spaces, the initial or primitive phase of spaces.

Smithsons' definition of void could be read in the same way. Their assertion has led us to the conclusions that void, which was not something designed but found (as in harmony with the assumption based on atomistic theory above), was uncharged, stable, and unconditioned, but at the same time possessed a potential, a latent quality that can be activated. If voids are proto-spaces, initial or primitive phase of spaces, they turn into spaces when they are charged, when the potential, the latent quality they possess, is activated. And it is either architecture or urban design that activates, that turns voids into spaces.

The atomism of Leucippus and Democritus was not only the climax of nature philosophies but also of the concept of void within the entire history of Western philosophy. After them, despite rare affirmations of void with reference to atomism, the existence of void has usually been denied. It was most of the time Aristotle who was responsible for those denials. With his methods and classifications, he had a long lasting effect on both philosophy and sciences, which actually had been intertwined until the Renaissance. His famous postulate, "nature abhors vacuum", often referred as "*horror vacui*" in physics, has probably been the foremost mental barrier against accepting the possibility of void both in philosophy and in sciences even after their separation. Does nature really hate voids? Does it fill everywhere so that no void could actually be?

Before discussing it in spatial terms, it must be noted that *horror vacui* is a concept that in fact is not far away from daily life. It is in our language, in our expressions, in our songs, and in our metaphors: if not nature, we hate voids, and we want to get rid of them; when we cannot, we prefer to keep away from them.

Consciously or not, we always assume that voids are something to be filled. But why are voids so unbearable for us? Is it because of the desire for integrity, for wholeness? Or could it be the psychophysical unity we are seeking for?

I remember talking to a friend who had recently and suddenly lost her father. She said that she felt as if nothing could ever fill the void inside her. Her expression was enough for me to understand the magnitude of her sorrow. But it got me thinking; do we really need to fill the voids inside us? Speaking of voids that haunt us inside, they may also represent other kinds of struggles to preserve integrity. For instance, in an episode of *Friends*, an American sitcom aired between 1994 and 2004, a guest character that supposedly had lost lots of weight was warning another when he was saying, “you can eat and eat and eat but nothing will ever fill that void”. So voids for us, especially the ones we feel inside not only are unbearable, but also cannot be filled, no matter how desperately we try to fill them to preserve our integrity and to feel whole again.

The ambition to fill every void applies the same for the ones outside human body too. Not everybody is as comfortable with emptiness as they are with fullness of the spaces around. It is generally taken very much unorthodox to leave some spaces empty in daily use when they could be used for any purpose, whether necessary or not. As an example from a very personal experience, when I moved from a very small apartment to a larger one a few years ago, I left one room empty, since all I needed was separate spaces for my daily routine, a room for studying, a kitchen, and a bedroom. That extra room had only an armed chair, a few bookshelves, and a hi-fi inside. It was not utterly empty, but was so relatively; and I enjoyed spending time ever once in a while. Yet, the emptiness bothered every guest of mine so much that they began to offer houseplants, their unused extra couches, coffee tables, carpets, and curtains to make the space “homier”, although it was not their home.

Thus, I believe, the desire for integrity and wholeness initiates from the very body of ourselves, and yields to the space around us, homes in the first place. Being whole and being home is not so unrelated in our minds. When Robert Smith, the guitarist and principal songwriter of the English alternative rock Band, The Cure, wrote the lyrics of the tracks in the 1989 album titled *Disintegration*, he made use of “feeling home again” as a recurring subject. In *Lovesong*, the third single of the same album and an international hit in the 1990s, it was reinforced by “feeling whole again”, which apparently was for more than rhyming purposes:

Whenever I am alone with you
You make me feel like I am home again
Whenever I am alone with you
You make me feel like I am whole again

Being home and being whole are clearly indispensable feelings to preserve our integrity. But how far do they go? How many voids do we need to fill to avoid disintegration? Or how could we prevent more voids from emerging? Besides, as architects and urban designers who eventually have to work with voids, what could be the extent of our desire for filling the voids while at the same time designing them? Does that desire play a role when turning voids into spaces?

As quoted above, when Adolf Loos freed rooms of houses from furniture by placing them at the corners, it was his reproof to the *horror vacui*. It was a manifestation of changing space conception with the modern movement. Constituting a whole together with the space outside, the void contained inside the house was thought to be complete in itself. Such conception of space was celebrated and utilized by most modern architects, like Le Corbusier, Frank Lloyd Wright, Mies van der Rohe, and Walter Gropius. There is again a desire for wholeness in this approach though. Yet this time it is achieved not by filling the voids, but by exposing the contained void to the space outside, by making it part of a greater whole.

Basic design courses and Gestalt ideas have taught designers that presence of voids does not necessarily act against wholeness. On the contrary, figure-ground studies, and solid-void exercises in the third dimension show that solids and voids had better be balanced in any orderly arrangement. In this respect, those exercises may be considered as playing a role in making the students of architecture and urban design get acquainted with voids, and making them appreciate the voids instead of hating and thus willing to fill. It is also taught that any volumetric composition is considered successful as long as the arrangement of solids and voids has clear intentions beyond, and is not an outcome of arbitrary selection or random distribution.

However, although the voids designed in solid-void exercises present the basic, and probably the most abstract condition of space, and although the creation of intentional voids are encouraged to obtain a meaningful whole with the solids, the positive attributions to the concept of void are usually overlooked in the rest of professional education as well as in professional practice once the more complex and actual concept of space takes over the entire realm. As Koolhaas (quoted in Fosnaugh, 2005) puts forward, “our profession is indoctrinated to never allow something to remain empty, or undecided, or undetermined”. Such characteristics of void, being empty, undecided, and undetermined, are thus “avoided” in actuality. The mental barrier that discredits the voids steps in so to remind us the negative connotations of the concept while blurring the positive ones. Thus, the desire to fill the voids is effective even for us, architects and urban designers, who must supposedly be aware of the fact that voids are not always something to be filled. We find our peace when we become able to claim what we have designed is not a void but a space, despite most of the time what we do is nothing more than designing the void, but representing it not empty as a void but as a decided and determined space that is anticipated to fill with certain events, and experiences. Still, what designed are not yet spaces, but deliberate voids at most.

This provides us with another possible relationship between voids and spaces. The first one clarified above was void being proto-space, the initial or primitive phase of spaces. The second one is now argued to establish via a design activity. If voids as proto-spaces are turned into spaces by activating the latent quality they possess, architectural and urban design must play the role to activate this potential, which would be necessary but not enough to complete the process. The design activity would produce the deliberate void. Not until the anticipations on which the design activity is based are realized would the void completely turn into a space.

At architectural scale the change from void as proto-space to deliberate void, and the one from deliberate void to space generally occur expectedly. Since it is a better-controlled and time-limited process, and because most voids are already designed to be spaces, voids turn from proto-spaces into deliberate voids; and once they are in use in the anticipated way, they turn into spaces. Other than some extraordinary cases where voids are designed to be voids and not to serve any other function, voids at architectural scale are generally designed to fill. They are all intentional. As explained above, there almost never happen to be unintentional voids at architectural scale.

The reception of voids at urban scale is more complicated though. On the one hand, urban open spaces, which should not be taken as voids for the reasons explained above, are inevitably threatened by the perception that takes them as voids. Not just local authorities responsible for the development of urban areas, but also citizens who had never really experienced squares, parks, and gardens may tend to perceive them as voids. And since voids are something to be filled for plain men, the tendency to perceive urban open spaces as voids leads to the will to fill them. It may be innocent to think of them as voids for citizens who have not had any urban experience in such spaces. However, it is not as innocent when politics is in charge. Perceiving urban open spaces as voids is one thing; making everyone perceive them as such and willfully representing them with the negative

connotations of void is another. The former may be related to *horror vacui* that obscures all our perception of emptiness, where the latter could only be a manipulation of perception most probably steered by a hidden agenda. Urban open spaces are always threatened by such manipulations that try to fill them.

On the other hand there really and genuinely happen to be unintentional voids within urban patterns. Unlike squares, parks, or gardens, there may emerge some areas without any established spatial relationships with the rest of the urban spaces, which thus may as well be called “voids emerging in space”. When confronted with voids emerging in space, the initial response is again to fill them. If the unintentional voids have emerged as the result of unexpected events like destructive attacks, or disasters, filling the void by redeveloping may be the only option, since we need shelters and organized settlements to survive. However, if they have emerged as the result of unintentional human action, filling the void is not “the only” but just an option, which we still like to choose instantly without further thinking. The reason stated above for filling the void was the desire for integrity, and for wholeness. Could it be the same desire that make us think of filling the voids emerging in space as the only choice? Do we readily assume that any void in urban pattern would make the whole city disintegrated? If so, and if a reintegration is sought after, does it always have to include trying to fill the void with buildings, and with other kinds of structures? Or even, does it always have to be a reintegration that is sought after?

The hippodrome area in Ankara is a perfect example to emergence of unintentional voids in urban patterns, as well as to several filling attempts. The horse races were suspended in the city to provide an area for new cultural functions. However, only a small percentage of the whole area was actually enough for the new cultural center project. The vast area of the hippodrome has been so excessive for a cultural center and the scales of horse racing facilities and cultural center facilities were so divergent from each other that the hippodrome

area turned into a huge void. It has always been attempted to fill but could have never been accomplished to. The hippodrome area has been an unintentional void, which is huge even at urban scale, but it has never been approached as such. Its void properties have usually been disregarded and it has generally been treated as if it has been a space. Two concepts in urban theory has frequently been referred to understand the situation of the hippodrome, and to find out suitable approaches for the redevelopment of the area. One of them has been the concept of lost spaces; the other is that of underutilized spaces. Such efforts to deal with the area actually reveal how we, architects and urban designers, perceive and try to deal with unintentional voids: we leave out the possibility to perceive them as voids, and readily assume them to be some sort of empty spaces to fill, either by reclaiming the lost, or by redeveloping the underutilized. Leaving the detailed argument to following chapters, where I will be revisiting the concepts after having the Ankara hippodrome examined, for the moment I will limit myself with posing the following critical question: how can we expect concepts based on the term “space” to clarify our perception and to lead us in developing an approach for urban land that lost its spatial qualities? In other words, if such areas are actually not spaces but voids in the way I argue them to be, how could we approach them as if they were still spaces, whether lost, or underutilized? After all, the hippodrome has never been a space and has never been experienced as an urban space after losing the original horse racing function.

It will be questioned in detail throughout the next chapter the void and space qualities of the Ankara Hippodrome. The historical outline of the area will consist three phases according to the relationships between void and space conditions. First, the area of the hippodrome before the development of Ankara as the capital city and so before the establishment of hippodrome facilities will be examined as “a void as proto-space” with reference to capacity of that particular area to turn into a space. Second, the phase when the hippodrome was used, and experienced as integrated into daily urban activities will be overviewed as the phase of “void

becoming space". Finally, the phase when the hippodrome lost its spatial qualities after having been deprived of its original function, and when its integration into daily urban routines was dissolved will be paid close attention as the phase of void emerging in space.

CHAPTER 3

ANKARA HIPPODROME AND AFTER

The 20th century has witnessed the drastic change that Ankara passed through from a small mid-Anatolian city to a metropol. The railways connection at the ends of the 19th century and the selection of Ankara as the new capital city of the new Republic were the two major thresholds that utterly changed the destiny of the city. Beginning with the early Republican period, Ankara developed rapidly and become the scene of modernization project of Turkey. Thus, it was not just the construction of a city in physical terms that consisted of construction and improvement of infrastructure, or realizing modern and sanitary settlement areas, but also the construction of a nation, which now could be read as a socio-spatial process, that consisted implementation of a new identity, new rituals, adapted cultural life, and diversified urban activities.

The hippodrome of Ankara was an indispensable part of that new and modern urban life. Considered together with all the sports and recreation facilities that served for training, and educating the body so to cultivate healthy generations, horse races, which actually already had its place in civic life, satisfied multiple needs in terms of both sports and cultural activities.

When the horse races were suspended in the city at the ends of the 1970s, it left a void not just in the urban life, but also in the urban pattern of the city in physical terms. The horse racing function was removed. But the area remained as “the hippodrome” in citizens’ minds. Nearly three decades later a new hippodrome was opened in the outer regions of the city. However, even though the racing function began to carry on in the new hippodrome, “the hippodrome” continued to mean the original location.

Today there is a huge void in the hippodrome. Not just to comprehend how it appeared, and what qualities it currently possesses as a void, but also to understand the changes from void to space, and from space to void, the hippodrome area (Fig. 45) will be examined in three consecutive phases. In the first phase, the area will be taken as a part of plain lands until the 1930s that is thought to reflect the conditions of “void as proto-space”. In the second phase, when the hippodrome was actually in use for horse races within daily urban experience, the area will be overviewed as “void becoming space”. And finally in the third phase, when the area turned into the empty site of Atatürk Cultural Center project, it will be investigated as a case of “void emerging in space”.

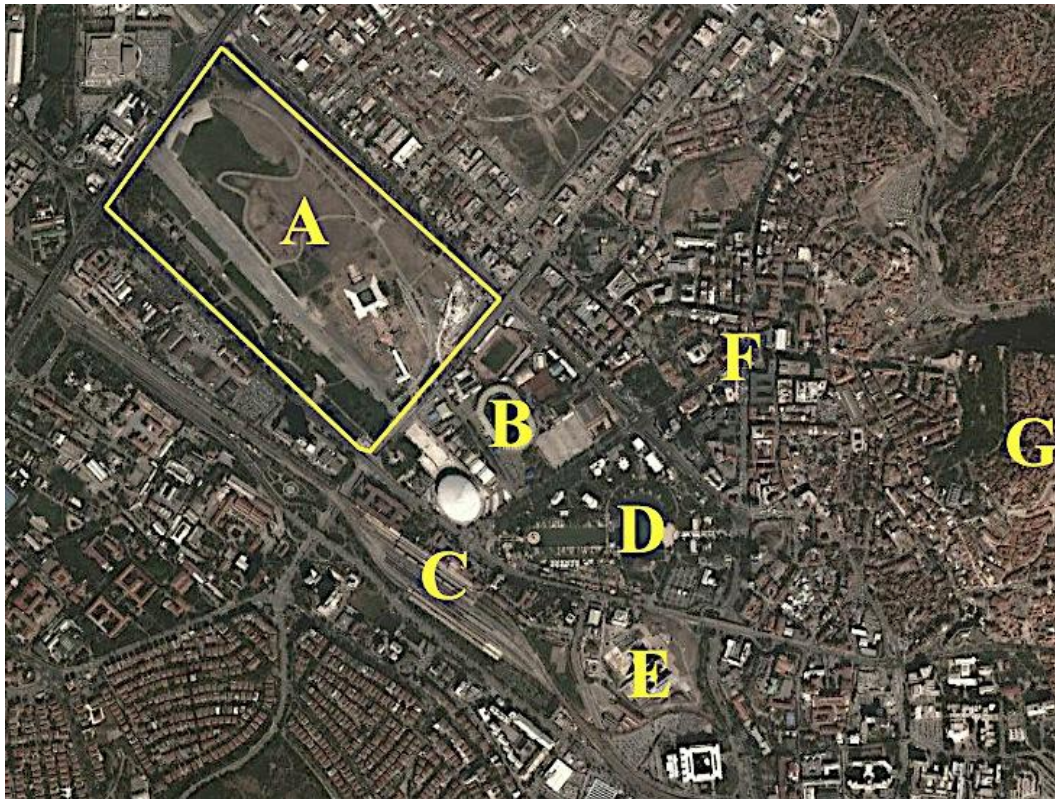


Figure 45 - Current aerial view of Ankara Hippodrome and environs

A- Hippodrome area (in yellow contours) and existing Atatürk Cultural Center (AKM) Building, B- Sports area including the stadium and Ankara Arena, C- Main Train Station, D- *Gençlik* Park, E- The construction site of the new concert hall of Presidential Symphony Orchestra, F- Ulus Square, G- Historic Citadel of Ankara (Processed on Google Earth Image, 2014)

3.1 A Void in Ankara as Proto-Space

Despite its long history, the traces of which goes back to as early as Paleolithic Age, witnessing continuous settlements during all Hittite, Phrygian, Hellenistic, Galatian, Roman, Byzantine, Seljuk, and Ottoman periods, Ankara remained as a small mid-Anatolian city in the 19th century (Fig. 46). The city that had been a small production and trade center enclosed in city walls was adapted into an administrative center extending outside the boundaries of the walls during the 19th century (Aktüre, 2001: 35). At the ends of the century, the city had two centers for different services. The first one was the traditional center, *Yukarı Yüz*, at around the southern gate of the citadel; the second was a newer one, *Aşağı Yüz*, at the west of the citadel where relatively newer facilities were located (Aktüre, 1978: 128). These two centers played an unexpected role in changing the form of the city beginning with the turn of the century when the railways arrived.



Figure 46 - First known map of Ankara by von Vincke (1838)

Citadel is marked with red contours on a digital copy of the plan published in Eyice (1971).

3.1.1 1892-1924: A Period of Spontaneous Development:

The railway transportation that was commenced in November 1892 had significant effects on the city of Ankara in short and longer terms. In short terms, the railways had two immediate impacts. First, they were connecting Ankara to İstanbul, which meant shorter traveling time and stronger bonds with the capital city of the Empire in terms of business and administration. And second, and they brought vitality to the economic life of the city, not only by triggering an increase in the agricultural production of the hinterland, but also by serving as a collection station for them so to increase the surplus of the city.¹⁸

Besides the changes in economic life, the location of the railway lines and of the main station appeared as the new factors shaping the urban development of the city at the turn of the century. The lines were coming from the western direction, passing by the settlement area on the plain lands at the south, and extending towards inner Anatolia; and the station was located relatively further at the southwest of the citadel. The location of the station made two main roads appear spontaneously: one reaching from station to the newer center of the city, *Aşağı Yüz*, and the other to the older, *Yukarı Yüz* (Fig. 47). These two roads were in fact the initial footprints of today's Cumhuriyet Street, and Talatpaşa Streets respectively.¹⁹

¹⁸ For more information on the railways connection see Özyüksel (2000), and Rathmann (2001), for its impacts on Ankara see Tekeli (1994), Ortaylı (2000), and Yavuz (2000).

¹⁹ The spatial change due to the location of railways and the station were obviously not limited to these two roads. The railway lines and the station were new factors in site selection of new production units, and services related to production in order to decrease the transportation jobs and costs, which actually led to the development of the area at the east of the station around the railways as the first industrial district of Ankara in the Republican period. For an analysis of this development see Saner (2009).

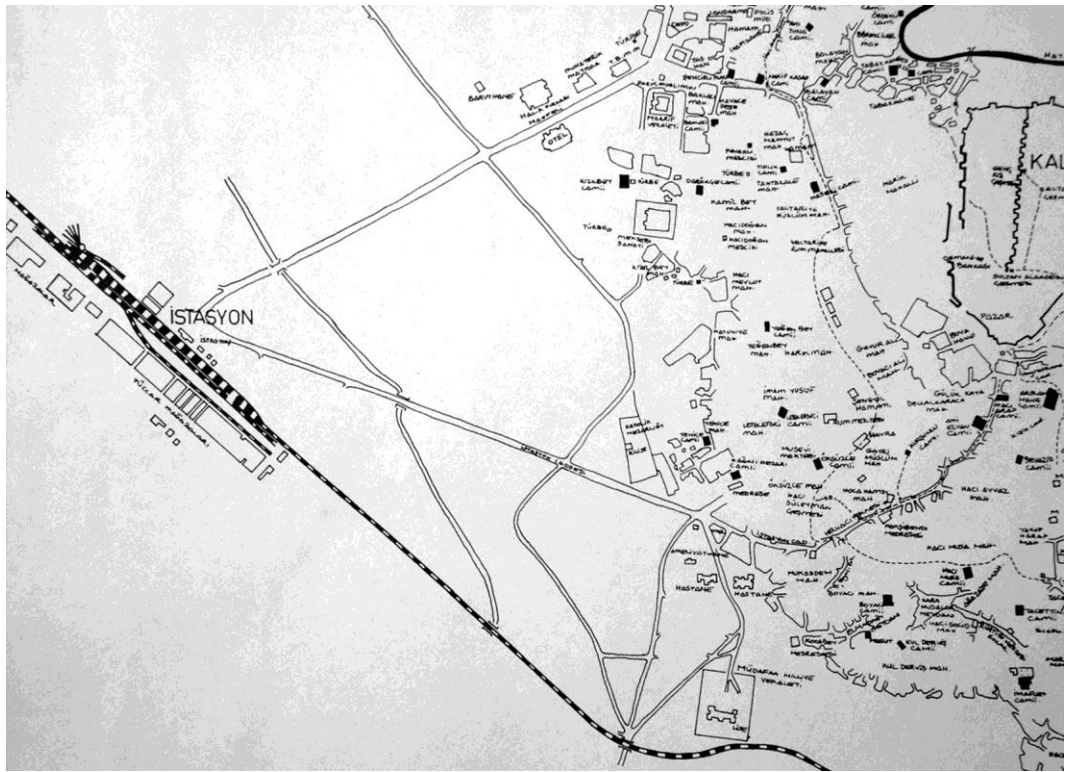


Figure 47 - A map of Ankara dated to the early 1920s

The main roads connecting the station with old and new centers of the city were still clearly visible in the 1920s. (METU Faculty of Architecture Archive)

As far as the subject of void is concerned, it could be argued that voids as proto-spaces began to appear for Ankara as early as the end of the 19th century. One may claim that Ankara had already been a settlement in the middle of a void; and thus, voids had already been all around the city even before the arrival of railway lines. As much striking as it sounds, depending on the argument above that rejects considering all unoccupied areas outside of city boundaries as void, which would actually make all the untouched piece of earth part of an immense void, I find it irrelevant to consider the steppes, shown as white areas in von Vincke's map towards the edges (Fig. 46), surrounding that small mid-Anatolian city as voids of any kind. On the other hand, it would not be inapt to speak of voids after the implementation of the railway lines that cut through and so brought a new spatial definition to the empty land.

First, the lines passing by must have defined a new boundary for the city, as it was much different in character than what the city had for centuries. But since the city had already begun to extend outside the city walls earlier in the 19th century, the railway lines may have appeared as a new kind of boundaries at the southern lower hillside. Thus, the area between the citadel hill and the railway lines could be regarded as a void, in the condition of a proto-space. It could be presumed that the city would develop towards the lines over that proto-space, which would in turn develop as urban space. But unlike any road that could serve both sides of the land at any given point, railway lines act as thresholds that could stand against spatial development alongside. Thus, if not the whole land near the lines, at least the land around the stations and the nodes where tracks end are potential development areas, which was the case in Ankara. After the railway transportation had started to serve the city, the very first development took place in close proximity to the station in the forms of storing units, small-scale industries, or ateliers. Since the station with its nearby environment turned into a new attraction point for new kinds of services of the city, the area between them and the old settlement would certainly develop into spaces. Then, it could definitely be considered as a void with a potential, as a proto-space.

And second, as increasing that potential, there were main roads in the form of paths, which could accelerate the spontaneous development alongside (Fig. 47). If those pieces of land between the new main roads, which could easily be defined as urban blocks, had not developed spontaneously in the three decades after the arrival of the railways, I believe it could only be explained by all kinds of scarcity experienced in the meanwhile because of a collapsing economy, and two long-lasting wars. Nevertheless, whether developed and turned into urban spaces or remained empty until the Republican period, those loosely defined urban blocks did not lose the potential they gained. They were voids holding on to the potential for development, thus, were proto-spaces.

The effects of the presence of railways in the city in longer terms were much more radical though. It was one of the reasons why Ankara was decided to be the headquarters of the War of Independence. Having the war ended with victory, it was again one of the reasons why Ankara could be the capital city of the new Republic, besides other apparent preferences for the city such as the will to construct the nation away from the cosmopolitan atmosphere of İstanbul, the need to create a new bourgeoisie, and consequently to employ the nationalist modernity project on new grounds (Tekeli, 2005: 7). None of these could have achieved without a plan that would present the guidelines for the construction of Ankara as the stage of modernization in Turkey.

3.1.2 1924-1932: Lörcher Plans Period

The primary concerns for the new the city of the new Republic were new housing for the increasing demand due to the increasing population of the city, construction of a sewer system, clean water supply, construction and illumination of roads and streets, establishing public transportation and communication systems, and foundation of a municipality as well as obtaining a development plan in order to respond to these urgent needs of the city (Cengizkan, 2004: 17-19). The Municipality of Ankara, then named *Ankara Şehremaneti*, was founded in February 1924. In the same year, while requirements were increasing to include more infrastructural services, such as providing electricity and coal gas to the city, primarily a map was prepared to provide a base for the expected development plan (Fig. 48). The first development plan of Ankara for the old town was submitted to the *Şehremaneti* later that year, on May 30th, 1924, including all the drawings and explanations as prepared by Carl Christoph Lörcher, an architect from Berlin (Fig. 49). (Cengizkan, 2004: 36-37)

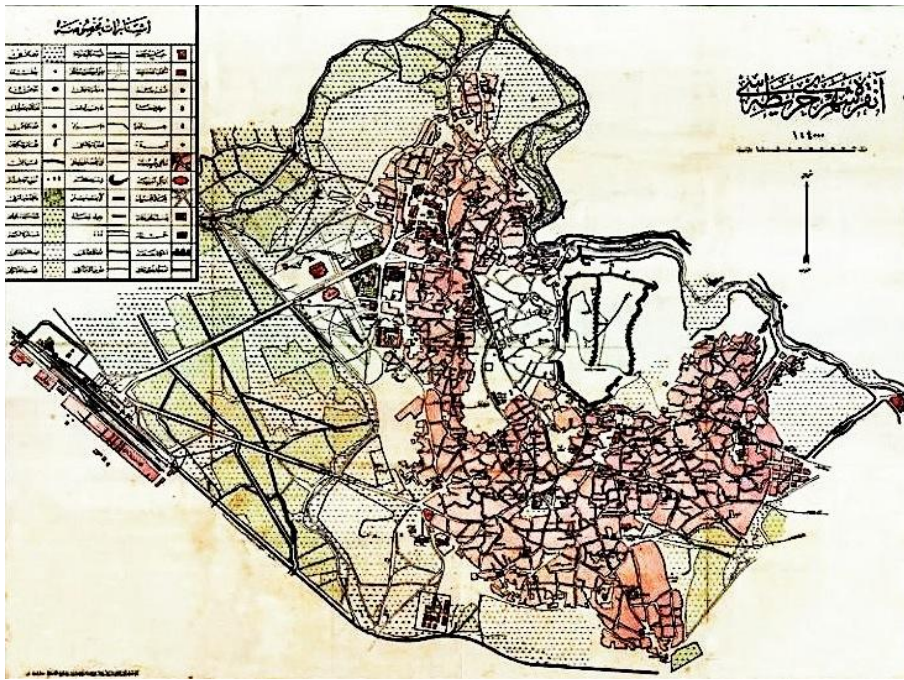


Figure 48 - 1924 Ankara Şehremaneti (Municipality) Map
(METU Faculty of Architecture Archive)

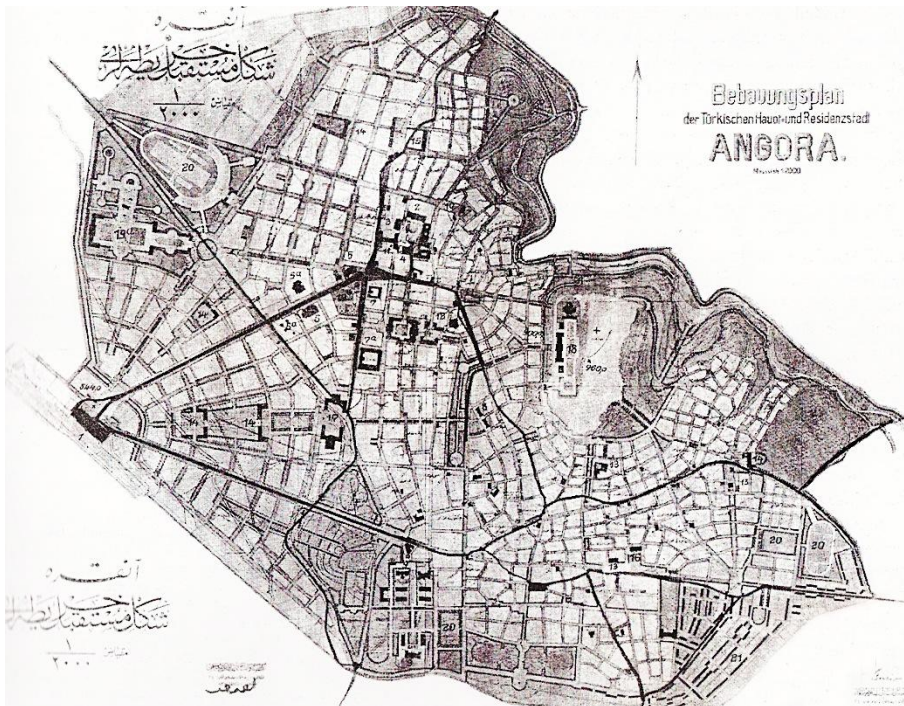


Figure 49 - 1924 Lörcher Plan for the Old Town
(Cengizkan, 2005: 39)

As complementary to the one for the old town, the development plan for the new town was put into practice in 1925 (Fig. 50). As devised to respond to the immediate requirements of the city, 1924-25 Lörcher Plans together constituted the single document to determine the development route and pattern of the new settlement areas immediately until Jansen Plan, which actually had to partially follow the decisions made according to the Lörcher Plans (Cengizkan, 2004).



Figure 50 - 1924-25 Lörcher Plans
(Cengizkan, 2004: 245)

Proposing a dense and compact urban form, Lörcher plans treated the train station and its close surroundings as a center, from which the urban pattern extends towards Ulus where the central functions of the city would be adapted to this new urban structure (Günay, 2005: 67).²⁰ Resembling Western models and especially European cities, the train station was such proposed to integrate into the city. The proximate environs of the station, especially the lands on both sides of the path extending from the station towards Ulus Square, was planned as a central business district by Lörcher (Cengizkan, 2004: 61). Even though this proposal was not realized, it at least made the path turn into a two-way main street, in the form of a main axis with a vista of historic center of the city from the station (Fig. 51).



Figure 51 - *İstasyon* Street in 1928 (Today Cumhuriyet St.)

The right hand side of the street will be *Gençlik* Park, where the left will be reserved for sports facilities in the following years according to the Jansen Plan (Cengizkan, 2004: 62)

²⁰ Why *Yeni Şehir* (the new town) was not planned in a similar manner then? Why the station was not the center from which the pattern for new settlement areas spreads? Among many valid answers to that question including the argument about “the great expropriation”, I find the one based on the site-selection decision for electricity and coal gas factories the most satisfactory. Even though the station was not the center for both old and new town settlements, the factory site, which was indicated with red on the plans (Fig. 50), was centrally located within the whole city so that not only the installation costs would decrease but also the efficiency in the distribution of energy would be minimized. It is not surprising then that the indication on 1924-25 Lörcher plan reads “electricity and gas works project”. See Cengizkan (2004) and Saner (2009).

With reference to the concept of voids, it could be argued that Lörcher was aware of the potential that the voids around the station had as proto-spaces, and arranged them as defined urban blocks with spatial relationships established between the station and the city center, Ulus. If those lands between the station and Ulus center had been loosely defined with two main roads until 1924, they definitely turned into well-defined urban blocks on Lörcher plans. Since they sustained the potential to spontaneously turn into spaces, which they had gained by their position, and since they were regarded “voids as proto-spaces” for this reason, what Lörcher plans did was nothing but reinforcing this potential, or even exposing it, only this time not for spontaneous, but for planned development.



Figure 52 - Lörcher Plan superimposed on the current aerial view of the site
(Processed with Figures 45 & 50)

3.2 Void Becoming Space

1924-25 Lörcher Plans had been of utmost importance for Ankara in terms of urban infrastructure, development route, and housing. However, on the one hand the pressure of the rapidly increasing population that reached to 75,000 in 1927 and their varying and multiplying needs, on the other hand the critical role of Ankara to represent the image of the new political order, which made the already political process of urban development disputed even much more, not only necessitated a new plan for the city so to discard the Lörcher plans, but also established its particular institution in 1928, *İmar Müdürlüğü*, that would directly be responsible from the development of the city so to eliminate the municipality.²¹ In the same year, an invited competition was launched for the new development plan. The winning proposal by Hermann Jansen, another architect from Berlin, was approved in 1932 and was implemented extensively until 1939 when he was released of his duty (Tankut, 1993: 127). Nonetheless, the development continued according to the general framework provided by this plan until the 1950s when a new master plan for the city was on the agenda again. Obtained by another competition, Yücel-Uybadın Plan was approved and put into practice by 1957.

These two subsequent planning periods witnessed the realization of the hippodrome, which could be described as “voids becoming spaces”, and its continuous existence as a center in the urban experience until the ends of the 1970s.

²¹ The first era of the planning history of Ankara had usually been written by repeating some unquestioned phrases found in the limited documents and publications until when Vardar (1989) made the first break with the habit, but especially when Cengizkan (2004) has unfolded what had happened between 1924 and 1928 with a series of groundbreaking researches. Yet, despite some vagueness for that unfolded period, the work of Tankut (1993) still remains as the most comprehensive for the management, preparation, and implementation of Jansen plan.

3.2.1.1 The Design of Sports Areas in Jansen Plan

While the preparations for the master plan was going on, as well as partial implementations, there was another process regarding the location and also the organization of the hippodrome. As Özdemir (2004) states, horse races had already been held in Ankara since 1920, even during the War of Independence. Organized as “a festive practice that gathered people and reassured the society during war years”, the horse races were continuously held after 1922, either for charity, like helping orphan children, or for implanting the feeling of national solidarity (Özdemir, 2004: 33-34). The races were named “*Gazi*” in 1927 after Mustafa Kemal, and have been held annually, in Ankara until 1968, and in İstanbul since then.

The initial location of the horse races in Ankara in the 1920s was a runway near the station, probably on the plain grounds at the west of it, near the *İmalat-ı Harbiye* buildings, approximately on the future site of the hippodrome. When constructing sports fields was on the agenda in the late 1920s, there was a dispute not just on the location, but also on the image of a new stadium and a hippodrome (Özdemir, 2004: 35). Like most nation-states of the West, sports were of utmost importance for the new Turkish state, both for raising a healthy youth via body training, which was equally as essential as other ways of education, and for attending international sports games like the Olympics, where the success of the nation could be exposed. In this perspective, Ankara, as the capital city of Turkey, not only had to be the center of sports and body training in the whole country, but also had to have a grand stadium with its modern components, and other kinds of modern sports facilities. Additionally, if there had been a sports complex to include such facilities in the capital city, it had to be constructed at a central location enabling easy access of every citizen, and preferably in close proximity to the station for both accessibility reasons and good exposure to guests at first sight when they step outside the station.

3.2.1.2 The First Hippodrome of Ankara

In February 1930, Jansen prepared a new project for the hippodrome and stadium, according to which they would be located together on an undivided land at the west of the *İstasyon* Street (Fig. 55). Despite some adjustments to be made with the forthcoming architectural projects of the hippodrome and the stadium, this would be the final location of the sports fields in Jansen plan. Additionally, the horse race site could also host the annual parade that had been taking place in front of the National Assembly building so to avoid the disadvantages of holding it on the sloped street, or of erecting the temporary platforms for one day, which actually had a high cost (Oerley cited in Özdemir, 2004: 42).

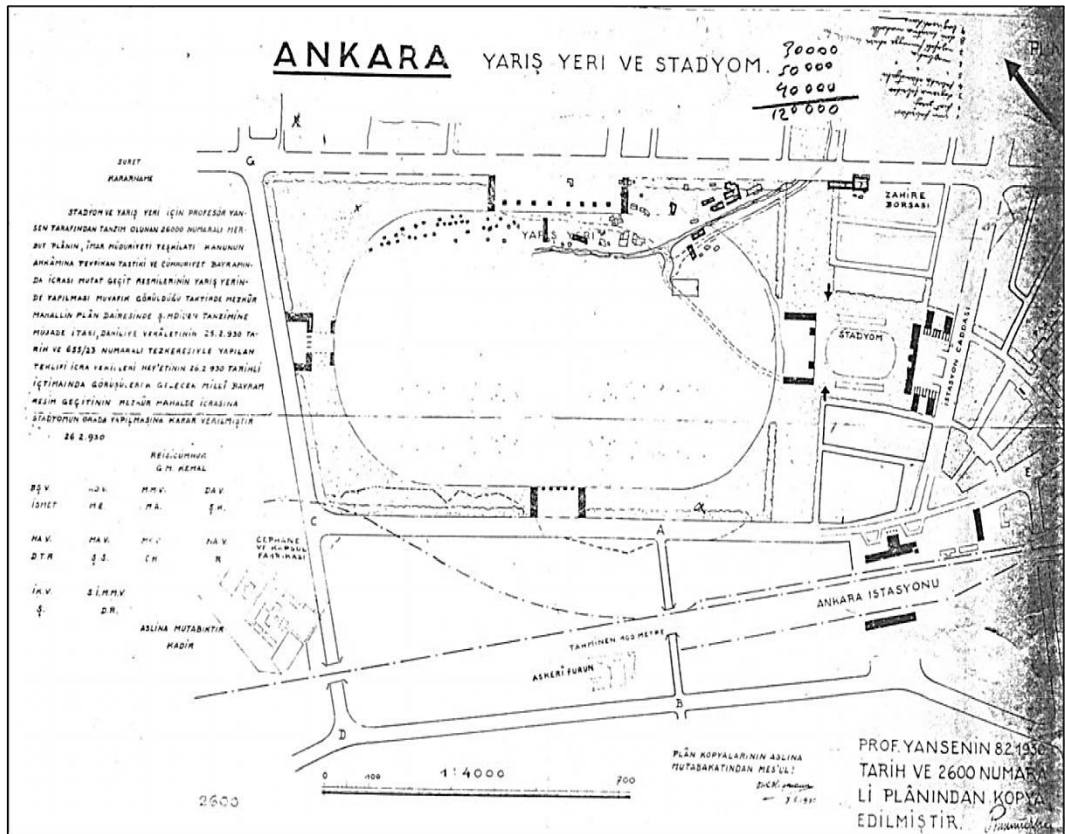


Figure 55 - Document for the new location of the horse race site and the stadium (February 1930) (Özdemir, 2004: 40) Note that the site of future *Gençlik Park* at the east of *İstasyon* Street is still shown as divided into blocks for commercial facilities.

The arrangements on the site including betterment of the swampy land, leveling the ground, and preparations for altering the watercourses of *İncesu* and *Hatip* Stream began shortly. Although it would take longer to construct the hippodrome and the stadium, the site was suitable for horse races and national annual parades. In the meanwhile, the development plan was completed and approved in 1932 (Fig. 56). Apart from the exact position of the stadium that moved a little to the north due to watercourses passing through, the sports field took place in the development plan as it was proposed in 1930 (Fig. 55-57). Together with the *Gençlik* Park at the eastern side, it constituted a considerable portion of the green belt extending in the east-west direction towards *Gazi* Farm (Günay, 2005: 76)

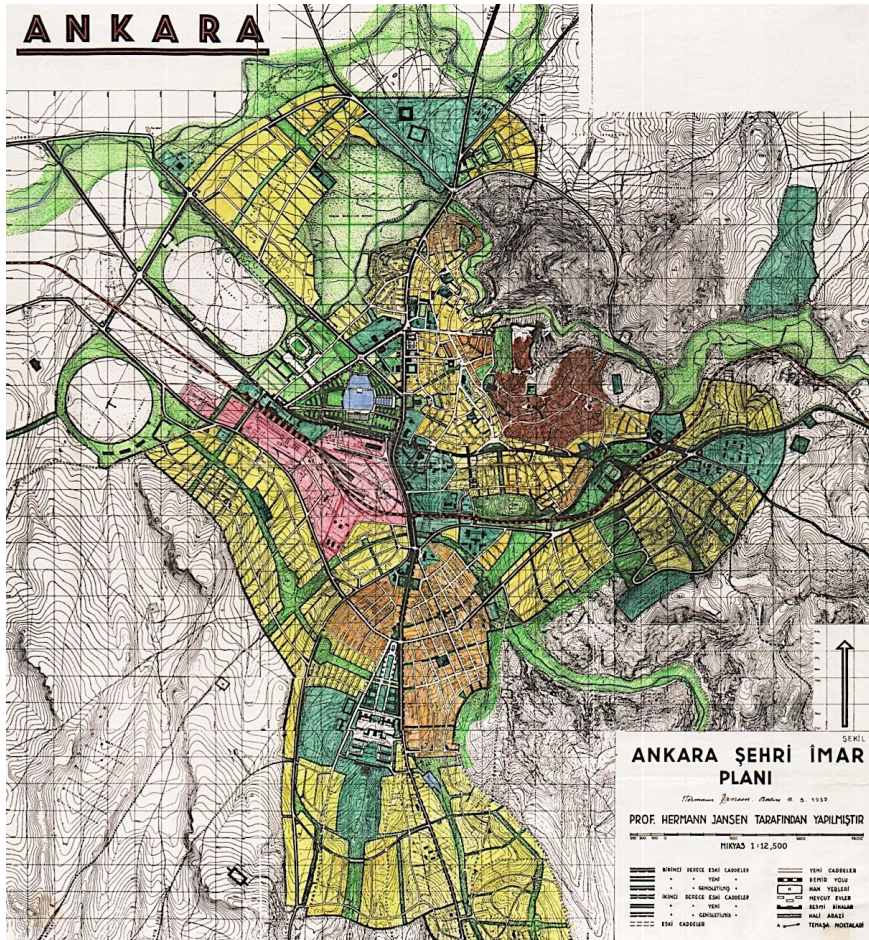


Figure 56 - Jansen development plan
(METU Faculty of Architecture Archive)

In 1933, an international competition was held for the whole sports field. Among the three entrant groups, it was the proposal of the Italian group, Barosi and Vietti-Violi from Milano, selected as the project of the hippodrome and stadium complex (Fig. 58). Having the land expropriated and existing structures on the site demolished, the construction began in May 1934 and completed in 1938.

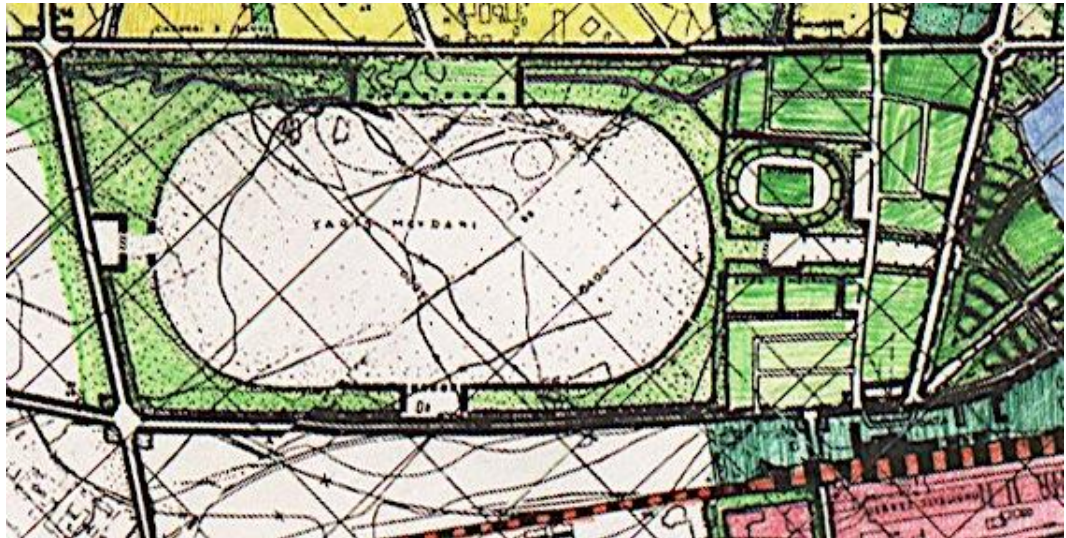


Figure 57 - Hippodrome and stadium in Jansen Plan (1932)

Note that a secondary road passing through the site in north-south direction proposed by Jansen was not approved for the reason that it would disturb the integrity of the sports fields.

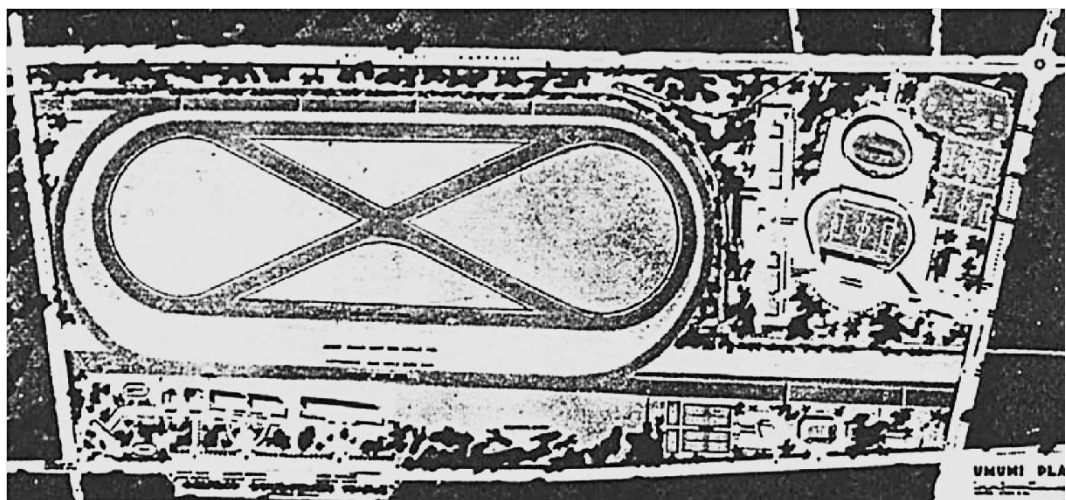


Figure 58 - Vietti-Violi Project for the Hippodrome, Stadium, and other sports facilities (Özdemir, 2004: 54)



Figure 59 - Jansen Plan and Vietti-Violi Project superimposed on the current aerial view of the site (Processed with Figures 45, 56 & 58)

So, the areas that argued to be voids, or proto-spaces, with a potential to turn into spaces were thus allocated for some urban functions, designed, and realized as urban or architectural projects. Should they be called spaces yet? This question must be answered by differentiating between the projects first. Even though not officially stated or realized upon a development plan, the area where the horse races had been held since 1920 should be regarded as a temporary space, since there were races and demountable platforms for spectators for a single day, or for a few days per year. When the race was over, and the platforms were demounted, it must have lost its quality as a space though. Thus they had better not be described as spaces yet, but voids. After all, if it had been a permanent space with established spatial relationships, any planning attempt could not have treated as if there was nothing there, as if it were a void. But since every attempt approached

that area as a void, it could not be defined as a space. Nonetheless, the area somehow necessitated its functional allocation in Jansen plan. When the location of a horse race site was discussed, the land approximately where the races had been held appeared as the first choice. Even before the construction of the hippodrome, it was in use for the races. Thus, if nothing, it proves that, the potential of void as a proto-space is not only dependent on its physical definition, on designating its boundaries. The experiences regularly taking place on a particular land should also be considered among the factors increasing its potential to turn into an urban space. When the potential related to the physical position of the land in the city is combined with the potential related to the past spatial experiences, and activated by the plan, the void that had once hosted the horse races became a space.

On the other hand, there were also new activities to be held in new structures in an unusual order. The voids, or proto-spaces, with the potential to turn into spaces were charged by designs to activate that potential. My argument is that, those designs would not perform the action to turn the voids into spaces unless they were integrated into urban life as enabling bodily experiences. In other words, even though their spatial relationships were established and they were connected to a network of urban spaces, in order to be able to describe them as urban spaces, they had to incorporate urban experiences, which eventually they did.



Figure 60 - President's Platform in the hippodrome

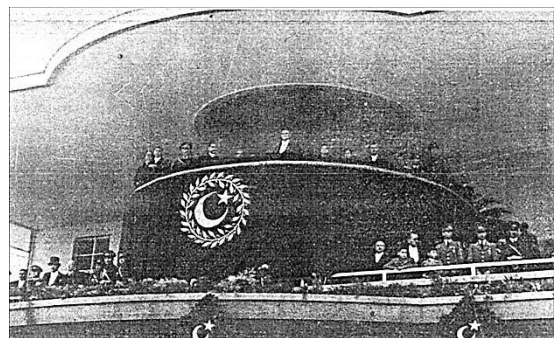


Figure 61 - President Atatürk on the platform
(Özdemir, 2004: 100)

The President's platform designed in the hippodrome would not be sufficient to turn that void into a space unless Atatürk viewed the parade on that particular platform together with thousands of citizens in the hippodrome (Fig. 60-61). Or, the stadium would be nothing more than a better-defined void unless parades were held and even more essentially unless the spectator platforms were full with spectators on those special occasions, which were mostly national celebrations (Fig. 62-63).

They were not solely such special events that made voids become spaces though. On the contrary, they were rather daily routine activities, like sports games, or weekly horse races that reinforced the spatiality of them, that made them indispensable components of daily life, of urban experience in Ankara for more than four decades. It is also important to note that, the hippodrome and the stadium performed as a whole. Not only had they been designed as an undivided space, but also they were perceived as so.



Figure 62 - Spectator platforms of the stadium
(Archive of Chamber of Architects of Turkey, Ankara Section)



Figure 63 - Spectators and a parade in the stadium
(Archive of Chamber of Architects of Turkey, Ankara Section)

3.2.3 1957-1969: Yücel-Uybadın Plan Period

The main reason necessitating a new development plan for Ankara was the rapid and unanticipated growth of the city. The population of the city had been doubling every decade so to reach 450,000 in 1955. Roughly sixty percent of the people were dwelling in *gecekondus* (squatter housing) that had been sprawling in and around the city in the 1950s (Yücel, 1992: 19). Besides housing, both the lack of adequate systems and limited number of vehicles for public transportation, and inefficiency of the existing network of roads were increasing the density of traffic. The competition for a new development plan was launched in 1954. The winning proposal that was put into practice by 1957 belonged to Nihat Yücel and Raşit Uybadın (Fig. 64). However, unlike Lörcher and Jansen plans, neither was there a concern for an urban form that should have conducted the growth of the capital city, nor the new plan was based a policy for the city center (Günay, 2005: 81). As Yücel himself pointed out, it was primarily the roads network that constituted the general framework of the plan (Cengizkan, 2002: 198).

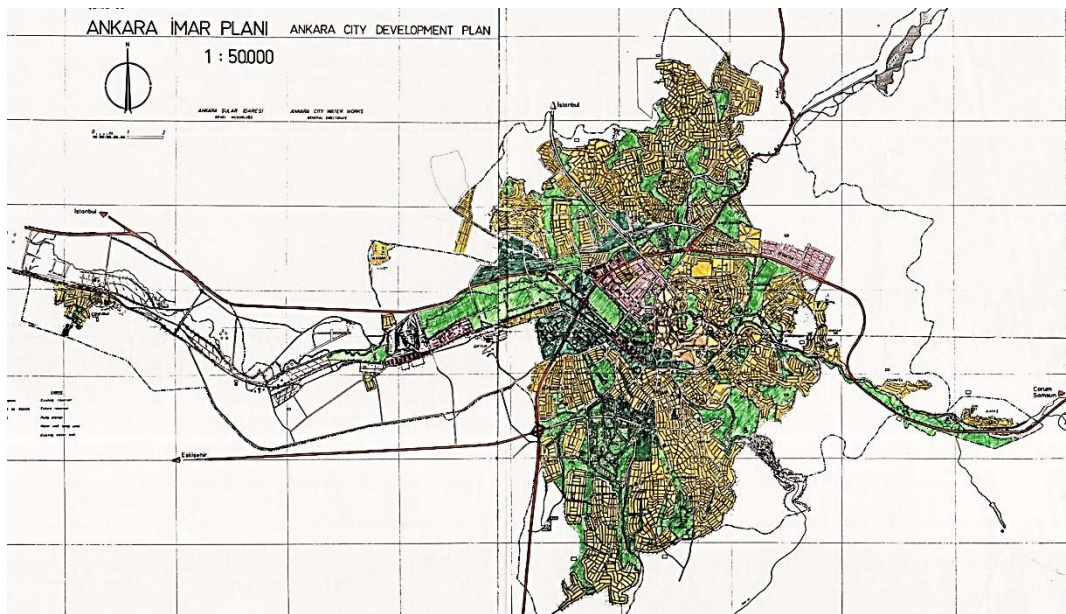


Figure 64 - 1957 Yücel-Uybadın Plan
(METU Faculty of Architecture Archive)

The roads network that included highways surrounding the city and complementary major roads within the city has redefined the accessibility in Ankara (Tekeli, 1994: 182). One major node in this network was the coach station for intercity buses. It was planned to be located on “the empty area” across the hippodrome approximately 300 meters west of the train station and (Yücel and Uybadın, 1958: 3) (Fig. 65). It was stated in the explanation note of the plan that such site-selection would be advantageous for gathering intercity travelers, who would arrive at the city either by train or by coach, and then for scattering them about town by commuter trains or by public buses (Yücel and Uybadın, 1958: 6). It was also mentioned that the access of coaches to the station from highways should in the shortest route possible. That must have been why a new major road was proposed not only arriving at the coach station, but also passing through the sports area between the hippodrome and the stadium (Fig. 65). Both the coach station and the road were later constructed according to 1957 plan.

That road has drastically affected the sports fields by dividing the whole area into two (Fig. 65). Although the sports activities were not interrupted, the road has definitely created a barrier that hindered access and spatial connection between the sports facilities. Furthermore, the lane that had extended through the area towards the station in Vietti-Violi design (Fig. 58) was cut into two with the new road. On the land between the stadium and the train station, where the smaller portion of that lane supposed to remain, it was proposed to locate a swimming pool, the national library, and a hotel (Fig. 58). Swimming pool could be related to other sports facilities on the site. The rationale behind the “city hotel” was constructed by serving the travelers who would gather in the area right after arriving at the city either by coach, or by train (Yücel and Uybadın, 1958: 6). Fortunately none of them were ever built. Still, not only the location of them, but also the selection of functions tells that the integrity of the whole area had really never been treated with respect, or even never comprehended in the new plan.



Figure 65 - The areas around the train station in 1957 plan

The dashed lines represent the existing roads while the continuous lines newly proposed ones. Pay attention to the new road passing between the hippodrome and the stadium. (Archive of the Greater Municipality of Ankara)

1957 Yücel-Uybadın plan is significant for this study for two reasons. First, it provides a perfect tactic of utilizing voids for redevelopment. When the sports area that had formerly been an open space as a whole was divided with a road, the piece of land on the smaller portion between the stadium and the station remained as a leftover. It was supposedly an unintentional void. And since it was a void, it could easily be filled with new buildings no matter whether they were related with

the sports function of the area or not. The piece of land was already detached from the rest of the sports facilities, and therefore the newly offered functions such as a city hotel, or national library, did not have to be in connection with sports. New functions were not disturbing them, but were going to serve the needs of the city. Even the square in front of the station, which had been the beginning point of an important axis for the city since the 1920s, could be sacrificed and rearranged for such the hotel, let alone the void.²²

Second, Yücel-Uybadın plan paved the way to emergence of a huge void in the urban pattern. As will be explained and discussed below, the site of the hippodrome was going to be emptied two decades later, and would never regain its place in the urban experience as a space. Although it was mentioned with a single sentence in the explanation note that the hippodrome could later be moved to plain lands of *Gazi* Farm (Yücel and Uybadın, 1958: 18), it was not Yücel-Uybadın plan that would cause the hippodrome void emerge. But it was the plan that first divided the land, disintegrated the area, disturbed the spatiality that had been perceived as a whole, and disbanded the spatial relationships formerly established. If the road had not divided the space as such in the first place, the integrity of the space could not be that easily broken later. Then, even the hippodrome was still to be eliminated, it would not be as hard for the void-to-emerge to establish new relationships with the rest of the urban spaces. Eventually the road was constructed; the sports fields sustained their spatiality separately for a while; and in 1979, the hippodrome lost its quality as a space. Together they could have stood, divided they fell.

²² In the explanation note of the plan it was claimed that the square was already distorted and thus its deformed relationship with that axis was creating traffic problems. What offered, as also seen on Fig. 65, was even more striking: altering the route of the axis by bending it a little more towards south direction so to make it bypass the station undergrounds, and by doing so not only establishing a direct connection between Maltepe and Ulus, but also gaining more space for the “city hotel” (Yücel and Uybadın, 1958: 8)



Figure 66 - Yücel-Uybadın plan superimposed on the current aerial view of the site
(Processed with Figures 45 & 65)

3.3 Voids Emerging in Space

In spite of winning the competition, 1957 Yücel-Uybadın plan was not responding to all the requirements for the development plan satisfactorily. There were especially two of them remaining unfulfilled that are particularly related to this study. One of them was about the removal of the multiplying railroad tracks, and other service structures, the other was about the site selection of a cultural complex as partially mentioned above. The interrelation of these unfulfilled requirements, which actually had taken place as a recommendation to development plan entrants, was going to be set concretely by a new institution, Master Plan Bureau, when the technocrats of the bureau designated the site of the railway tracks and service structures as the location of a cultural center in Ankara.

When a decision was made in 1952 to launch a competition for the new development plan of Ankara (Yücel, 1992: 20), a committee was also founded to prepare a report that would not only portray the present situation of the city, but also list the needs of it as requirements (Ankara Belediyesi, 1954a). The last section of the report where the needs of the city were explained starts with the necessity for a cultural center in Ankara:

One of the first needs of the city is a Cultural Center suitable for a modern city like Ankara; established with due consideration to the relations and ties existing between the present educational and scientific establishments and the related societies and installations. This center shall include all establishments, localities and installations to meet the educational, teaching, training and art requirements of Ankara and the connected University Center.

(Ankara Belediyesi, 1954b: 118)

Upon the anticipation that the center of Ankara would be around the train station and *Anıtkabir*, the cultural center was recommended to locate in these areas and to develop towards hippodrome (Ankara Belediyesi, 1954b: 118). Moreover, it was also recommended to utilize the area around Sıhhiye to deal with the possible accessibility problem of the new cultural center:

One of the main problems of the new development plan shall be to provide the necessary roads and connections of the cultural center with the railroad station, old city, with Yenışehir situated beyond the railroad tracks and the new districts of Ankara. Removing the Ankara freight depot, Military Factories installations, and other industrial facilities which have a bad influence on the city's health, and securing the connection of this center with the old and new districts by opening wide covered passages with stores on both sides, reaching the cultural center at the train station and the main roads across from it, may be considered. The realization of the present point of view in removing the railroad tracks and thus permitting the establishment of the cultural center at the core of the city is no doubt, recommendable.

(Ankara Belediyesi, 1954b: 119)

Displacement of not just the railway tracks, but also the warehouses, railways maintenance ateliers, large stores, and private or public establishments present in the “maneuver area” of the station, where the tracks multiplied, was also listed as a need of the city, and even as an urgent one (Ankara Belediyesi, 1954a: 119). The response of Yücel-Uybadın plan to those needs was only partly satisfactory. First of all, a new road -Celal Bayar Boulevard today- passing through the industrial zone was proposed as a part of roads network in the city so to leave the industrial service structures at the northern portion, and industrial production structures at the southern portion of the industrial district (Fig. 41 & 65). Second, the production area was mostly left untouched,²³ while the service area was rearranged for the wholesale market and the new storing units that were indicated as “stock warehouses” on the plan. And third, as also criticized by the competition jury for economical concerns, cultural center functions were dispersed all around (Yücel, 1992: Ek-2).²⁴

Eventually, since it was not sufficient to rearrange the storing units, and it would cost for nothing to clear the maneuver area immediately, the functions remained on the site until the ends of the 1970s. It did not mean the cancellation of cultural center ideal though. The next planning agent, Master Plan Bureau, put the cultural center project on the agenda again. This postponement would not take long though, since the bureau was going to be appointed to produce plans for Ankara only a decade later.

²³ One of the reasons why industrial production had not been proposed to displace immediately was the presence of large-scale coal gas and electricity factories on the site. For more information on the transformation of the industrial district see Saner (2009).

²⁴ This actually explains the site selection for national library mentioned above. The library was among the listed functions of cultural center; and it was recommended to develop the cultural center towards the hippodrome. That must have been why the library, a single component of dispersed cultural center, was located between a swimming pool and the city hotel (Fig. 65)

3.3.1 1969-1980: Master Plan Bureau and Ankara Municipality

Rapid yet unhealthy urbanization, rising percentage of squatter houses, and inadequate urban infrastructure as the principal consequences of increasing population were problems not peculiar to Ankara in the 1950s. Both İstanbul and İzmir were confronted with same processes and similar problems. The political organization was remaining ineffective against the harmful outcomes of these processes and shortages of service. Master Plan Bureaus were founded in such landscape to deal with the urbanization problems and to prepare master plans of İstanbul, İzmir, and Ankara. The one for the capital city, with its full name “Ankara Metropolitan Area Master Plan Bureau”, was founded as the latest of the three in 1969. (Altaban, 2002: 33)

Master Plan Bureau was challenged with the central areas of Ankara that had reached topographical thresholds on the north, on the east, and on the south, and that were surrounded by squatter housing on the periphery in the wake of the 1970s. Instead of producing a comprehensive physical plan to be implemented when complete, the bureau developed another strategy that would rather be result with a structural plan. Thus, not only physical environment, but also the economic and social conditions were taken into account as based on extensive surveys in the planning process. (Altaban, 2002; Günay, 2005)

3.3.1.1 Cultural Center Project

Among the first studies of Master Plan Bureau was site-selection for the new Palace of Justice. In a report dated to 1969 a triangular area in Sıhhiye, up to where the railway tracks were extending, was selected as the site of this function. It was in the same report that an area that was referred to as “cultural center” was one of the alternatives, which proves that a cultural center project was on the agenda for the bureau from the very beginning (Nazım Plan Bürosu, 1969).

The first report about the cultural center project *per se* was dated to 1971, which depicted the railways maneuver area as the site selected for the project for the reasons that the multiple railway tracks had to displace, and that the site had the potential to serve as a cultural linear zone between the two centers of the city, Ulus and Kızılay (Nazım Plan Bürosu, 1971) (Fig. 67-68). In the same report the functions to constitute the cultural center were also listed: a national library, a national museum, a museum of contemporary arts, a congress building, an exhibition building, a building complex for theater, opera, and movie theater, hotels, recreation areas, and auxiliary areas, like car parks. Both the site-selection and functions reveal that the cultural center project was a return to the requirements listed before the development plan competition as well as to the location recommendations for a cultural center (Ankara Belediyesi, 1954b: 118). They were revisited by the Master Plan Bureau, improved, and turned into concrete proposals, although without an architectural or urban design project yet.

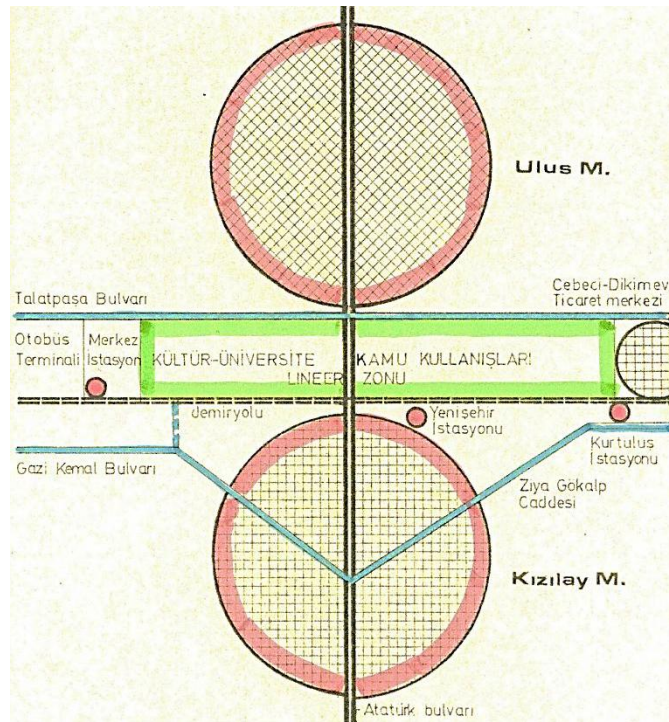


Figure 67 - Diagram of cultural center area as a part of a linear zone between Ulus and Kızılay (Nazım Plan Bürosu, 1971: Şekil-3) colored and reprinted in Altaban (2009: 298)

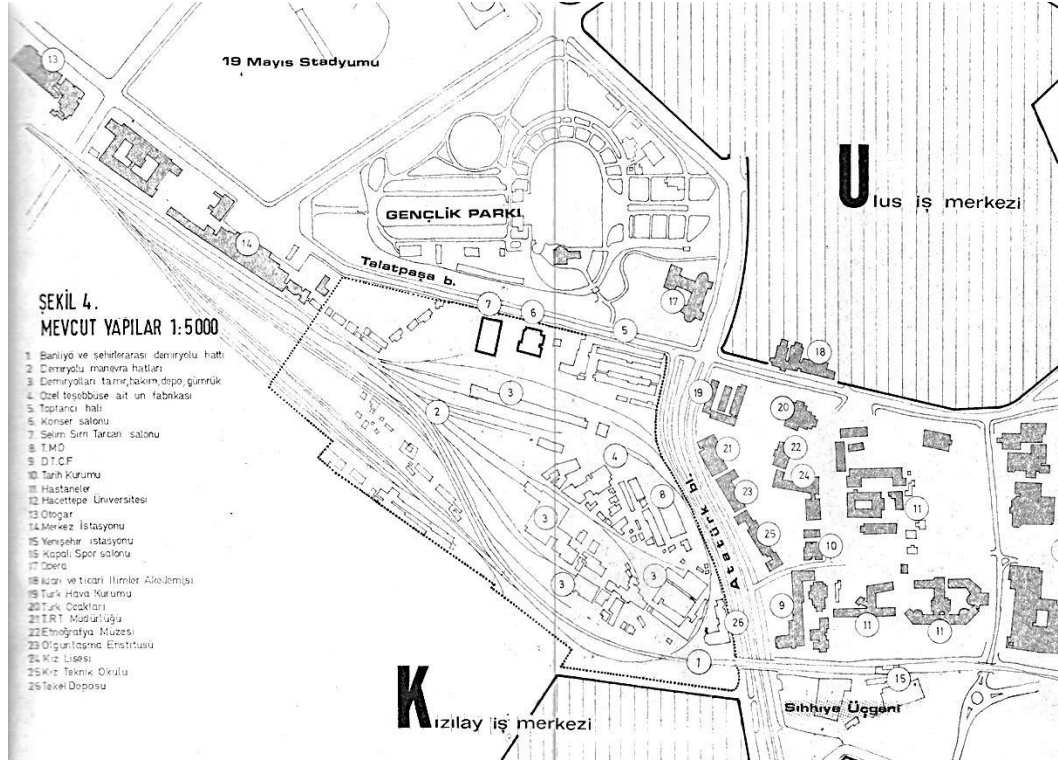


Figure 68 - Structures present on and around the site

(Nazım Plan Bürosu, 1971: Şekil-1) Figure was reproduced in Kayasü (1976: Şekil-4) representing the present structures in different ways: the ones on the site to be demolished with thinner lines of boundaries, significant historic buildings outside the site as rendered.

The major obstacle on the way to the redevelopment of the area was the presence of structures and equipment on the site (Fig. 68). The clearance of the site by displacing railway tracks, ateliers, storing units, and wholesale market, and resolving the property issues related to valid tenancy contracts and private land ownership were two facets of the obstacle at preparations phase (Nazım Plan Bürosu, 1973). A series of studies was carried on by Master Plan Bureau to program the displacement and relocation of some functions and the expropriation of the private property, which later led to the clearance of the site by tearing down the storing units, and the wholesale market. Although the preparations had not been completed yet, the phase to obtain the architectural and urban design projects of the cultural center was not far away in 1978 (Altaban, 2009: 301).

3.3.1.2 Expansion of Cultural Center Project

On June 9th, 1978, a meeting was held by the Ministry of Culture in order to organize the celebrations of 100th anniversary of birth of Atatürk, which would take place three years later. The decision to establish a cultural center dedicated to Atatürk, or to put it more accurately, the decision to rename the project of the Master Plan Bureau as “Atatürk Cultural Center” was made in this meeting. Besides, a committee was founded to make preliminary studies on the location and ingredients of the project. Representatives of both Master Plan Bureau and Ankara Municipality were among the member of that committee. As a result of back-to-back meetings of the committee, a report that was mostly based on former culture center studies of the Bureau was presented to the superiors. There was a consensus on the components of the cultural center. The main disagreement was on the location of the project. The Master Plan Bureau was resolute in realizing the project on formerly selected site due to all the preparations made to clear the area. However, Ankara Municipality was proposing to designate the hippodrome as the new location. The final decision was to be made at the ministers’ level. (Kültür Merkezi Alt Komitesi Raporu, 1978)

From Master Plan Bureau’s point of view, the area and the program they had been working on since 1971 was adequate for the project. From the municipality’s point of view, the cultural center idea was an opportunity to take the hippodrome area, which according to them was underused and adding nothing to urban life, back from the Jockey Club of Turkey (TJK) and to realize their “project” that was titled “Ankara Axis of History, Green, Culture, and Recreation” (Atabaş, 1994; Atabaş, 2004) (Fig. 69). After quarrels between the institutions, the prime minister of the time finalized the decision for the location of the cultural center project in favor of the municipality: it was going to be built on hippodrome area. Like a consolation, it was also decided to leave some parts of the cultural center to the site formerly proposed by Master Plan Bureau. (Atabaş, 1994: 38)

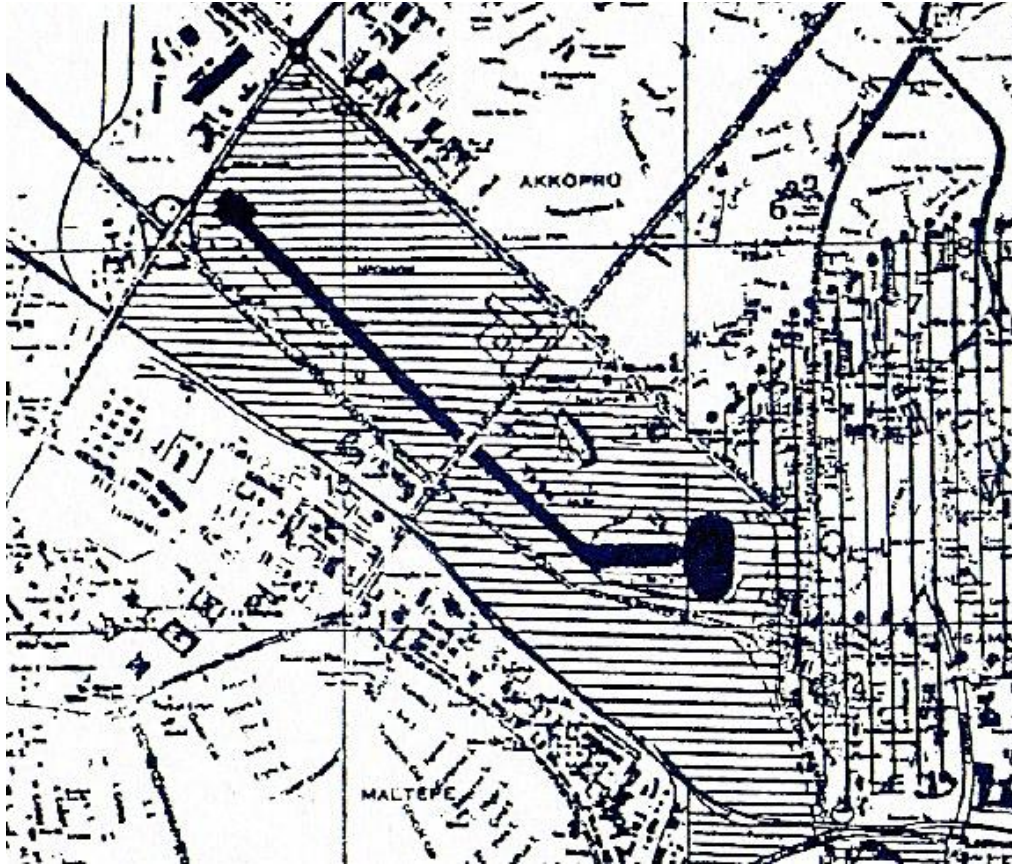


Figure 69 - Axis of History, Green, Culture, and Recreation by Ankara Municipality (1978)
(Atabaş, 1994)

3.3.1.3 Displacement of Hippodrome and Refill

When the quarrels were settled, there were still some issues to resolve before realizing the cultural center project. The municipality was successful though in finding practical solutions. First, there was the contract with the Jockey Club for the use of the hippodrome. As the only possible rational reason for an annulment, the Ministry of Agriculture and Livestock was convinced by the municipality to suspend the horse races in Ankara for a while. In return for the supports to construct a new hippodrome outside the city, Jockey Club agreed to that decision, and ended its activities in the Ankara Hippodrome as of 1979. (Atabaş, 1994: 38)

Second, since there was no anticipation or preparation for such change in the hippodrome area, a plan was required from the municipality, especially showing the construction area on the hippodrome area. As a plan, municipality convinced the Ministry of Development and Settlement to accept a landscape plan that would be designed by the Department of Landscape Architecture of Faculty of Agriculture, Ankara University (Atabaş, 1994: 38). The first landscape plan for the hippodrome area titled “Atatürk Cultural Center and International Horticultural Exhibition Landscape Planning” was thus designed by Yüksel Öztan of the same faculty in 1978, although imprecisely, still showing the cultural center construction area (Fig. 70).²⁵

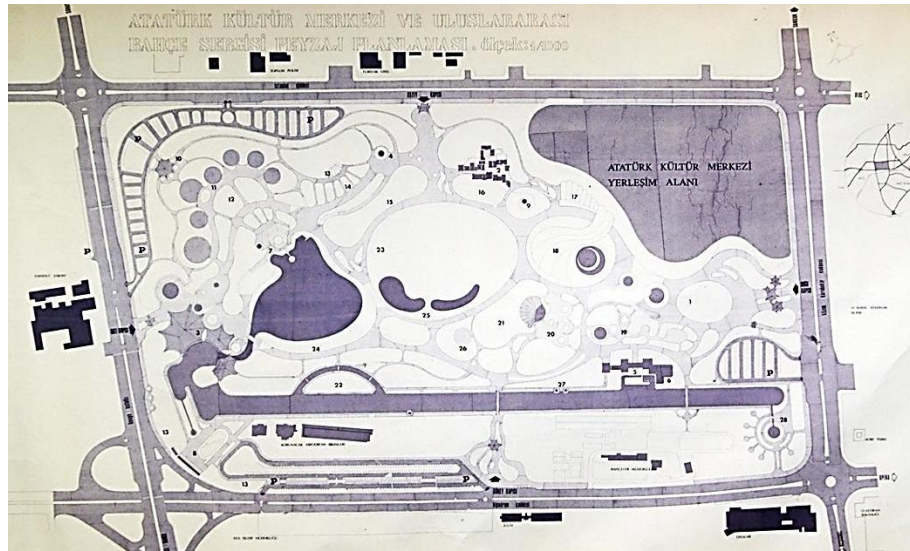


Figure 70 - First landscape project for the hippodrome area (1978)

(Yüksel Öztan archive)

²⁵ Prof. Dr. Yüksel Öztan, a dear departed professor who had worked for the area not only in terms of developing landscape plans but also as a consultant member of the National Committee, stated in one of our interviews that this first project was prepared in 1976 with the consent of the Ministry of Culture. However, since the cultural center project had already been in progress by Master Plan Bureau, which was an organ of the Ministry of Development and Settlement, and also for the reason that there was no such project titled Atatürk Cultural Center before the first meetings in 1978, I assume that he misremembered the date. Furthermore, when considered together with the words of Kadri Atabaş, who worked in the municipality between 1977 and 1980, it makes much sense that the project was prepared upon the request of the municipality in 1978.

Having the first ideas developed into a landscape project, a second document was prepared in 1979, by the same faculty with a similar layout, but this time of a larger area, including sports fields, and *Gençlik Park* (Fig. 71). Since this project dated to 29th June, 1979, included remarks for the development of the area in relation to its environs, like proposing the portion at the south of the stadium as a land that could be redeveloped -resembling the proposal in Yücel-Uybadın plan actually-, it is of great possibility that the second document was presented to the Ministry of Development and Settlement to be approved as the new development plan. It is known that, in 1979, the ministry approved a plan that proposed the hippodrome as a zone reserved for cultural and recreational facilities s the new development plan for the area including the hippodrome (Altaban, 2009: 305). Additionally, the only plan provided to the entrants of the competition that was going to be held in 1981 was the “general site plan including the 1/1000 landscape project” (Bayındırlık Bakanlığı, 1981a: 9). Thus, the approved plan must have been the one prepared in 1979 as the second document and that focused on the landscape of the hippodrome and presented a general layout of the other recreational areas (Fig. 71-72).

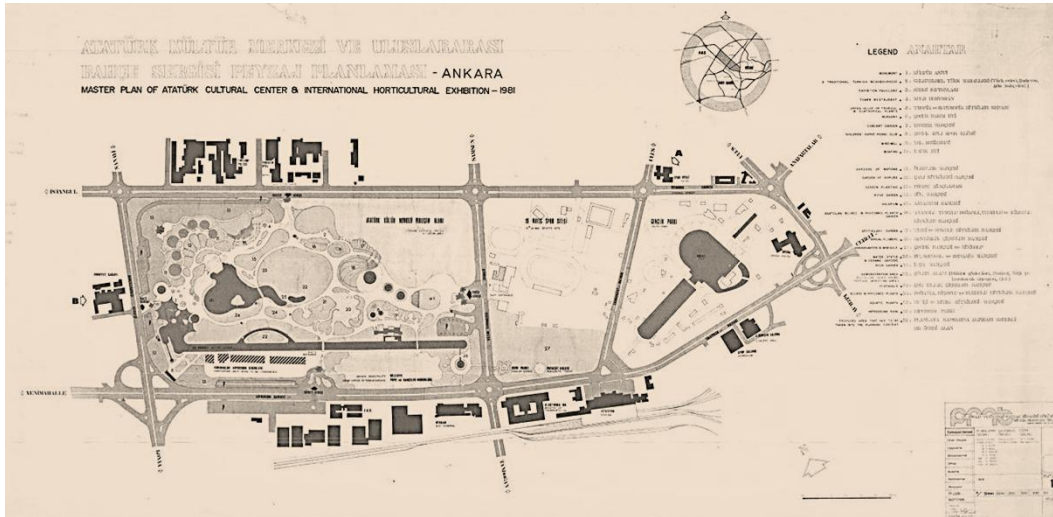


Figure 71 - The second document for the landscape project of the hippodrome, also showing the relationships with other recreational areas (June 1979)

(Yüksel Öztan archive)

On the other hand, the same document could have been used for a conservation decision for the site made by the preservation board, then shortly named “Higher Board of Monuments” (*Gayrimenkul Eski Eserler ve Anıtlar Yüksek Kurulu*). In the decision text for conservation, dated to July 14th, 1979, it was mentioned that the hippodrome site had been reserved for cultural center and museum functions and this change had already been approved by the Ministry of Development and Settlement.²⁶ That leaves only eight dates from the preparation of the second document to its approval by the ministry, and then to its delivery to the preservation board, which seems impossible. Thus, either the plan approved by the ministry must be the first document (Fig. 71), or the ministry must have approved the second document after the conservation decision and the statement in the conservation decision was just anticipation for approval. Either this or that, an approved plan and a conservation decision was ready before the end of 1979.

The conservation decision had been, and in fact is still, significant for setting the criteria and designating conditions of the development of the area. Those criteria and development conditions could be outlined as follows:

- a. Preserving the green characteristic of the area inherited from the hippodrome and designating it as a protected urban site
- b. Permitting a construction area that would not exceed 8 percent of the total area and also allowing maximum heights so not to disturb the silhouette of the city in any direction.
- c. Arranging the site outside the boundaries construction area for public recreational facilities.

²⁶ The conservation decision by the Higher Board of Monuments is often referred to in legal texts, such as in the laws issued, with the date 14.02.1979 and with the number A-1741 (TBMM, Law No. 2302). However, although the number of the decision is correct, the date of the decision must be 14.07.1979 as it appears on the legal decision text of the board itself.

- d. Protecting the strip of trees and planting surrounding the hippodrome, as well as hippodrome structures (President's and spectator platforms) possibly by re-functioning, and also protecting the parade lane.
- e. Permitting no structures on the designated protection area, other than cultural center and museum buildings.
- f. Upon displacement of the amusement park and the wholesale market, planning the area from hippodrome to Sıhhiye with the sports fields, and *Gençlik Park* as a whole for recreational and cultural needs of the public.
- g. Requesting further consent of the board after having the projects for cultural center prepared.

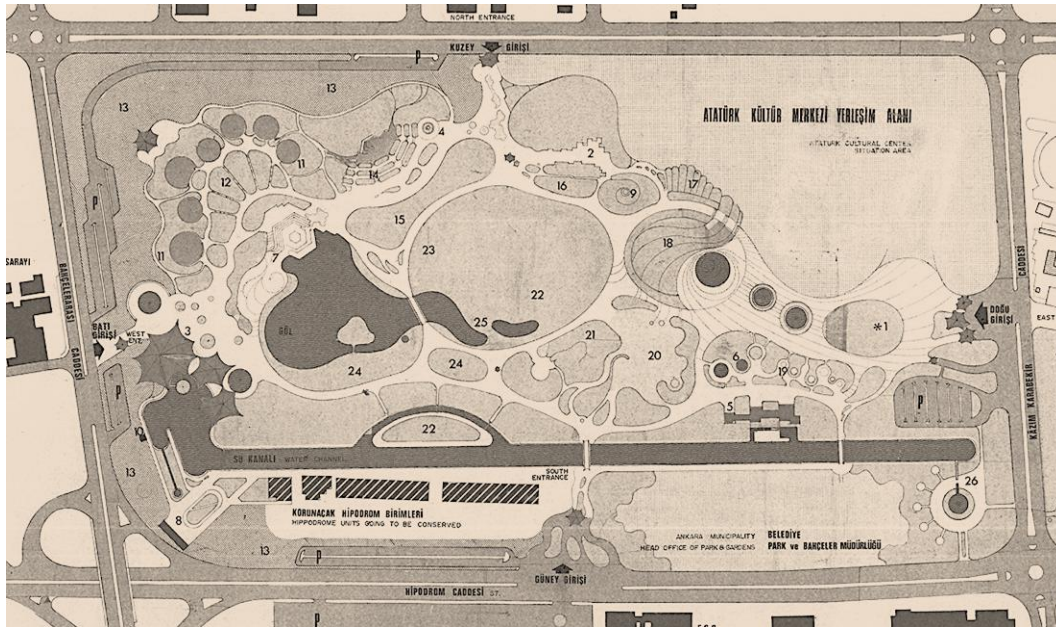


Figure 72 - Focus on hippodrome landscape design (June 1979)

The functions in “Ataturk Cultural Center and International Horticultural Exhibition” according to its legend were as follows: 1- Monument, 2- A Traditional Turkish Neighborhood, 3- Exhibition, 4- Tower Restaurant, 5- Green House of Tropical and Subtropical Plants, 6- Nursery, 7- Concert Garden, 8- Children’s Horse-Riding Club, 9- Windmill, 10- Boating, 11- Garden of Nations, 12- Garden of Shrubs, 13- Screen Planting, 14- Rose Garden, 15- Aquarium, 16- Anatolian Bulbous and Rhizome Plants Garden, 17- Apothecary Garden, 18- Annual Flowers, 19- Kindergarten and Mini Golf, 20- Water, Statue, and Ceramic Gardens, 21- Rock Garden, 22- Demonstration (Festival) Area, 23- Perennials, 24- Bulbous and Rhizome Plants, 25- Aquatic Plants, 26- Hippodrome Park (The strip extending across the area is a canal, resembling the one in Fig. 69) (Yüksel Öztan archive)

Thus, having the horse races eliminated, a plan obtained and approved, and conservation decision made, which must have been helpful in convincing the General Staff that the annual parades would remain in its place and also in convincing the ministries that there would be no further construction on the site, the only obstacle for the municipality on the way to cultural center was actually the lack of cultural center project. There was so limited time before the 100th anniversary celebrations that the architectural project of the cultural center could not be prepared if a competition were held. Therefore, practically as it was, the municipality offered to commission the job to one of the premier architects of Turkey. It was going to be Turgut Cansever to prepare a preliminary project for the cultural center on the hippodrome area. The project was titled “Atatürk Cultural Center National Museum and Park” and was presented in a folder that contained brief comments by the architect, and by the mayor of Ankara on the cultural center project, as well as the drawings including a 1/1000 site plan and 1/500 floor plans, sections, and elevations (Fig. 73-76).



Figure 73 - Folder Cover for Preliminary Project Presentation
(Ankara Belediyesi, 1980)

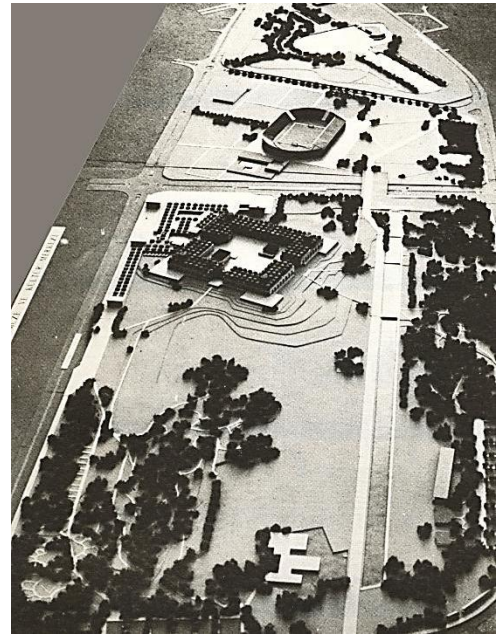


Figure 74 - Model of the cultural center preliminary project by Cansever
(Ankara Belediyesi, 1980)

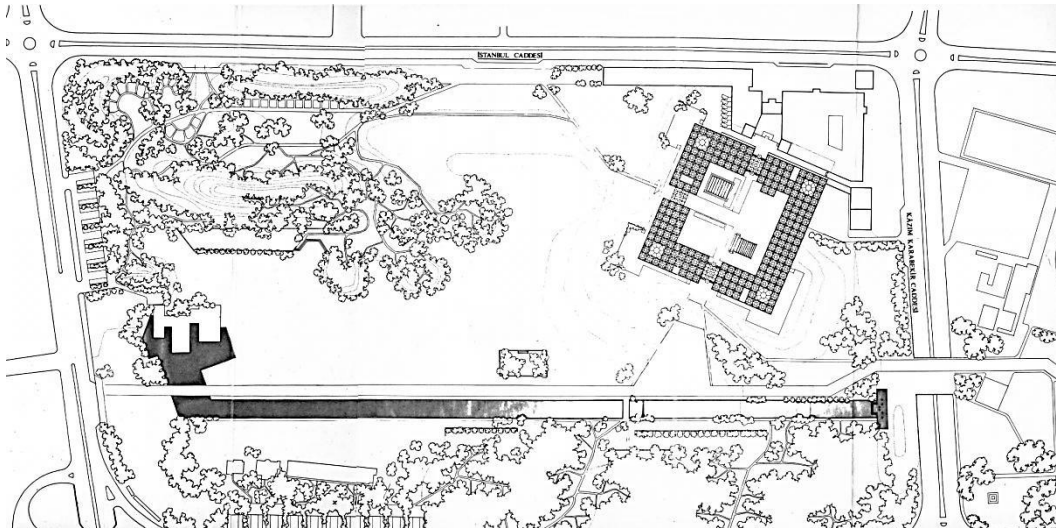


Figure 75 - Site plan of the preliminary cultural center project by Cansever (Ankara Belediyesi, 1980)

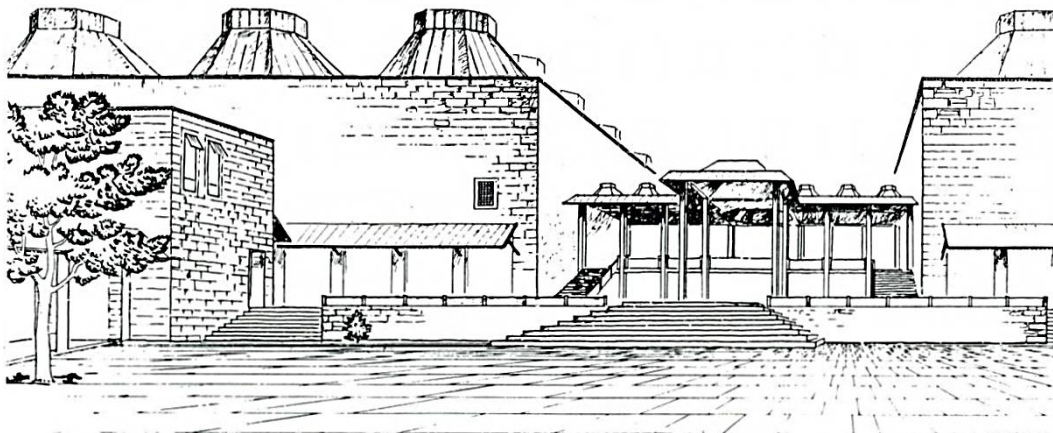


Figure 76 - A perspective drawing of Cansever's project (Ankara Belediyesi, 1980)

The municipality printed the ingredients of the presentation folder in May 1980. Just four months later they were going to belong to the archive. The *coup d'état* was going to invalidate not only the authority of the political agents, but also the projects for cultural center, except for the general layout plan as approved by the Ministry of Development and Settlement.

3.3.2 1980-... Coup d'état and National Committee Refills

Just eleven days after the coup d'état of September 12th, 1980, a law titled “Celebration of the 100th Anniversary of Atatürk’s Birth and Foundation of Atatürk Cultural Center” was passed on September 23rd, 1980 (TBMM, Law No. 2302, issued on 26.09.1980). The third article of the law defined the content of the cultural center subject in general terms, although it was mentioned in the second article that the construction of Atatürk Cultural Center that would be a symbol of the Republic to commemorate the national leader was also to start in 1981. It was by the same law that a board that would be responsible for coordinating the celebrations, and a National Committee that would be responsible for making decisions, or approving the celebration programs prepared by the coordination board was founded. Needless to mention that the National Committee included representatives of army besides the president, and representatives of the central authority, most of which were at ministers’ level. The whole cultural center process was taken as a “national” matter that could not be steered by a local administration, which was Ankara Municipality.

Seven months later, another law passed on April 23rd, 1981 (TBMM, Law No. 2450, issued on 25.04.1981) to alter the third article of the former. It not only designated the boundaries of the Atatürk Cultural Center by a diagram attached (Fig. 77), but also defined the functions to take place as more detailed compared to the former version. Depending on the law, the Celebration Coordination Board charged the Ministry of Public Works with obtaining the projects via a national competition. Consequently, the ministry elaborated the components of the cultural center later in 1981: a building complex for museum, exhibition, folklore, and library, a congress hall, a concert hall, a building for opera and ballet, a theater, and another building for common services (Fig. 78) (Bayındırlık Bakanlığı, 1981b).

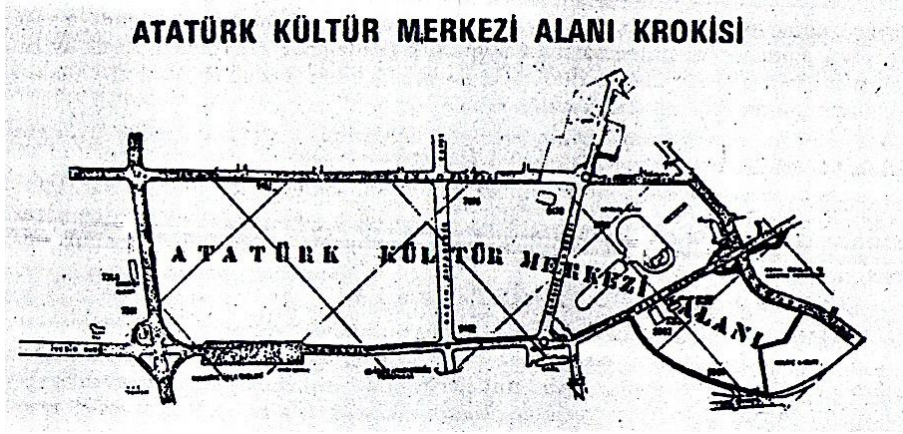


Figure 77 - Atatürk Cultural Center Areas diagram (1981)

ATATÜRK KÜLTÜR MERKEZİ İHTİYAÇ PROGRAMI

	Toplam Alan m ²
MÜZE-SERĞİ-FOLKLOR-KÜTÜPHANE KOMPLEKSİ	21758
KONGRE SALONU	8851
KONSER SALONU	10986
OPERA BALE	21410
TİYATRO	13457
GENEL HİZMETLER	4958
TOPLAM	81420

**ATATÜRK KÜLTÜR MERKEZİ
MÜZE-SERĞİ-FOLKLOR-KÜTÜPHANE KOMPLEKSİ
İHTİYAÇ PROGRAMI**

Esas Giriş	336, - m ² .
İdare	2500, - m ² .
Cumhuriyet Devri Müzesi	3500, - m ² .
Resim-Heykel Müzesi ve Güzel Sanatlar Galerisi	614, - m ² .
Toplantı Salonu-Halk Oyunları ve Halk Müziği Çalışma Salonları	1900, - m ² .
Atölyeler	1550, - m ² .
Depolar	482, - m ² .
Kütüphane ve Türk Folkloru Uzmanlık Kütüphanesi	1088, - m ² .
Teknik Servisler	11970, - m ² .
Toplam Net Alan	4788, - m².
% 40 Sirkülasyon	16758, - m ² .
Toplam İnşaat Alanı	5000, - m².
h : 4,5 m. İçin İlave Alan	21758, - m ² .
Maliyete Esas Toplam Alan	21758, - m².

Figure 78 - Atatürk Cultural Center overall building program (1981)
(Bayındırlık Bakanlığı, 1981b)

As the first stage of construction program, a competition for the architectural project of museum-exhibition-folklore-library building was launched in 1981. Having them informed about the fact that Atatürk Cultural Center (AKM) would be a huge complex with all the components to be located in the hippodrome area, the entrants were demanded to present a general layout for the other buildings in the program. In addition to uttering the expectation to have a “noble” building that would deserve to be named after Atatürk, it was also undesired for the building to remain insignificant and alone in this area. (Bayındırlık Bakanlığı, 1981a)

Among the 52 projects submitted, the jury selected the proposal of Filiz and Coşkun Erkal, an architect couple from Ankara, in June 1981. In addition to its other spatial qualities, the square pyramid form that was cut from the top at a reasonable height (Fig. 79-80) was found well-proportioned, expressive, conveying a symbolic meaning, and at the same time functional (Bayındırlık Bakanlığı, 1981b). There were many criticisms to pyramid form afterwards, especially focusing on its being unauthentic and not related to Turkey in terms of architectural types. As defending the design, some argued its formal distinction in the context of Ankara and Turkey to be a positive achievement when an outstanding and monumental building was sought after (Güzer, 1985: 35). Additionally, it was claimed by the architects that the guiding principles in the building program of the competition that led entrants to a self-existing form that would not remain insignificant in the area had been an important criteria for them in form decision (Güzer, 1985: 34).

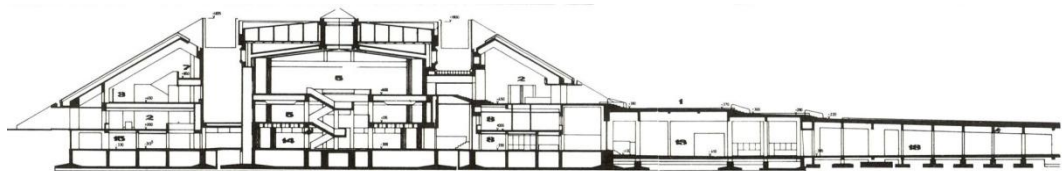


Figure 79 - Cross section of AKM Building
(Erkal and Erkal, 1989: 46)

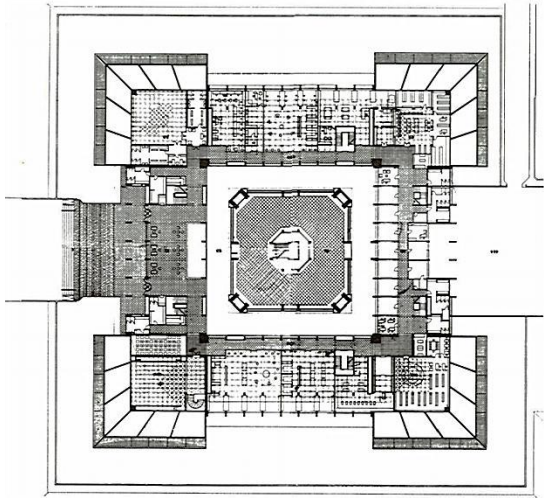


Figure 80 - AKM Ground floor plan
(Güzer, 1985: 35)

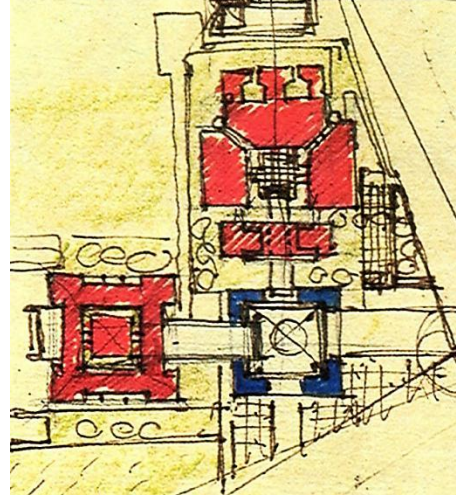


Figure 81 - Erkals' sketch for site plan
(Güzer, 1985: 33)

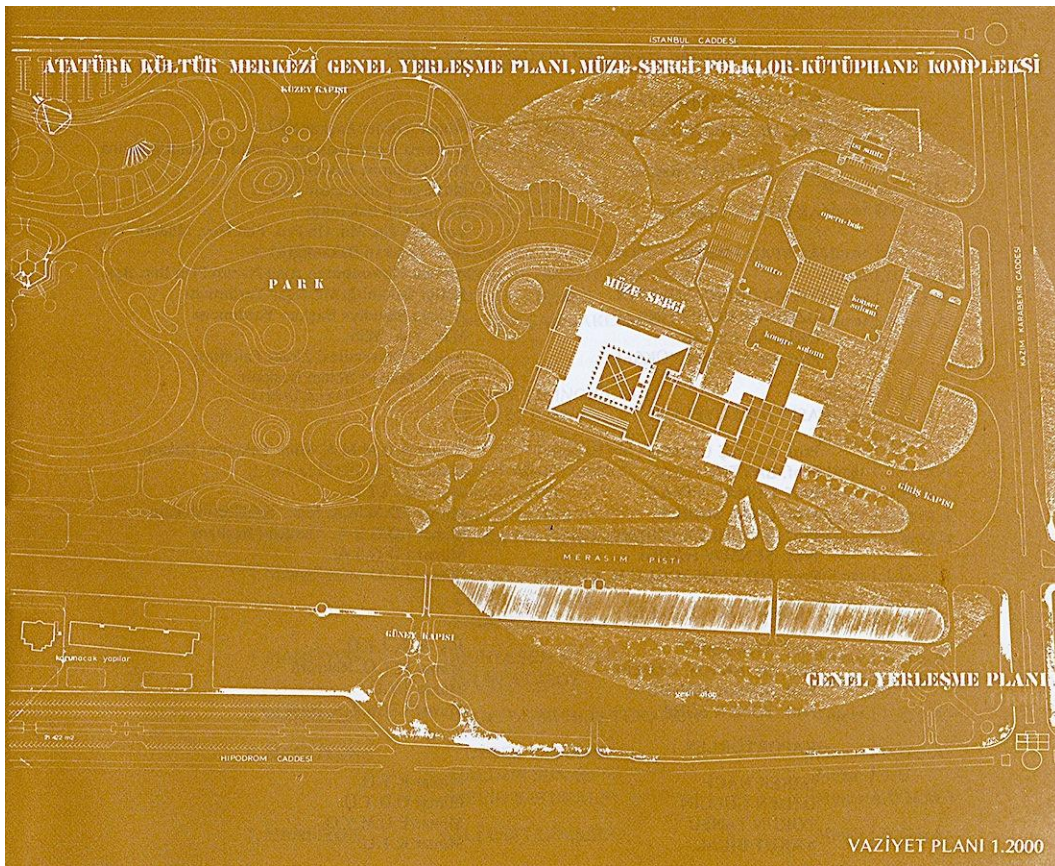


Figure 82 - AKM Site plan as of 1981
(Bayındırlık Bakanlığı, 1981b)

The construction of AKM Museum-Exhibition-Folklore-Library building was completed in 1987. In the meanwhile, having the project of the first building and a proposal for further construction obtained (Fig. 82), and also having the legal boundaries defined by law (Fig. 77), 1/5000 scaled master plan for AKM Areas was prepared and approved by the Ministry of Development and Settlement in 1983 (Altaban, 2009: 307) (Fig. 83). According to the plan, AKM Areas consisted of five divisions, each of which was allocated with different yet related functions:

- 1st Division: Hippodrome area designated as “Culture Park”
- 2nd Division: Sports fields renamed as “Sports Park”
- 3rd Division: *Gençlik Park*
- 4th Division: The maneuver area of the railways together with the former sites of storing units and the wholesale market, designated to be “Science Park”, as also including CSO Concert Hall and a sports hall
- 5th Division: A collection of preserved structures belonging to the pre-Republican or early Republican period on the axis towards the Ulus square, which were the Atatürk Monument, first and second buildings of the Turkish National Assembly including the park of the second, *Sayıştay* (Turkish Court of Accounts) building, *Ankara Palas* (state guest house)

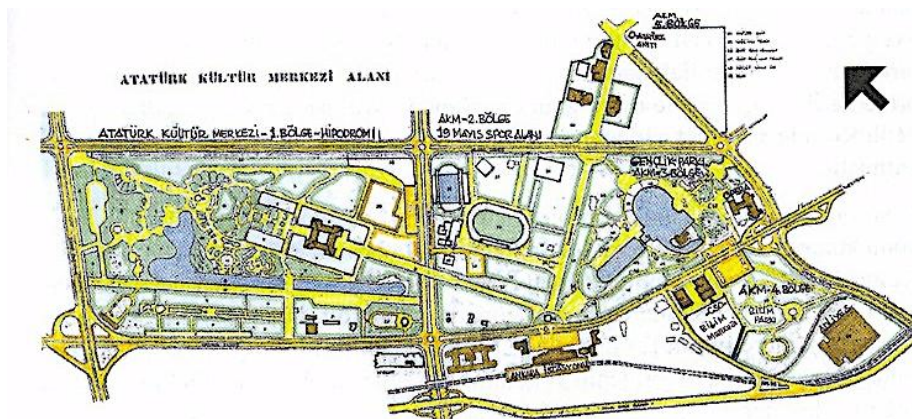


Figure 83 - AKM Areas Master Plan as of 1983

Image recolored in Altaban (2009: 307)

Among these five divisions, two of them were eligible for redevelopment: the hippodrome, and the fourth division at Sıhhiye. It was the National Committee that could decide on what to build and where to build. Comprised of superior bureaucrats, it was a highly political organ; and despite consulting a sub-committee formed up by specialists and experts from different disciplines, final decisions were made by the National Committee, and were thus subject to change any time by a political maneuver.

The National Committee held its first meeting in 1985. And there were perpetually changing decisions not only on functions, but also on the locations of functions through seven meetings held until 1995, when most of the functional allocations were more or less settled. For instance, a new concert hall, which was supposed to be in the hippodrome area according to the building program (Fig. 78), was not only decided to build in the fourth division where the “science park” would no longer be realized, but also turned into the new concert hall of Presidential Symphony Orchestrate (CSO) by a decision in 1990.²⁷

Before deciding to locate in the 4th division, the new concert hall facility had passed through some modifications. In 1981 overall building program for the cultural center complex, concert hall was thought as an individual structure with 2,400 seating capacity (Fig. 78) (Bayındırlık Bakanlığı, 1981a). In 1988, it was decided to build a multi-purpose hall with 2,800 seating capacity so to avoid three individual buildings for concert hall, theater, and opera-ballet (National Committee, 4th meeting decisions, December 28th, 1988). Having decided to build the concert hall in the 4th division, the seating capacity of the multi-purpose hall to be built on the hippodrome area, now for theater and opera-ballet performances

²⁷ The process regarding particularly the new concert hall of the Presidential Symphony Orchestrate was explained in “Unintentional Voids” section above.

only, was decreased to 1,800 (National Committee, 6th meeting decisions, May 10th, 1993). Finally in 1995, the remaining functions were decided to combine in a building complex in the hippodrome area with the title “Congress and Cultural Center” (National Committee, 7th meeting decisions, August 4th, 1995).²⁸

The national competition for the architectural projects of Congress and Cultural Center was launched in 1995. The entrants were requested to design the building complex in three parts, which would later be suitable for construction stages: 1- Opera and Ballet Section, 2- Theater Section, and 3- Congress Section. Among the 46 projects submitted, the proposal of Azize and Özgür Ecevit received the winner title. According to the jury, besides its successful space organizations inside, the project was found sufficient in terms of urban design and landscaping mostly because while it was not competing with the existing AKM building for monumentality, it could establish well defined relationships with it, especially via the square in between that was called “the culture zone”, which was enriched by small shops so to achieve a genuine living square quality (Ecevit, 2006: 24) (Fig. 84-86). Eventually, even though the application projects were prepared and contracts have been signed, the construction of the complex has never begun.

²⁸ The date of the meeting this decision was made was August 4th, 1995. However, the competition for the architectural projects of “Congress and Cultural Center” had already been launched in February 1995, six months before the decision of the National Committee. It does not seem possible that the competition was held as depending on a previous decision of the committee (6th meeting, May 10th, 1993), which in fact just stated to build a multi-purpose hall with 1,800 seating capacity without any other elaboration. On the other hand, the decision made at the next meeting (7th meeting, August 4th, 1995) seems to include far more technical details than the National Committee could designate without consulting the sub-committee, which was not referred in the decision text. Comparing those details with the technical specifications of the competition, it is found out that they precisely match in terms of both total construction area, and building parts. Thus it is possible that the process was commenced between two meetings of the committee, 1993 and 1995, probably with the consent of the committee members, and the decision was made afterwards, when the committee was able to meet, to legalize the ongoing process. For the National Committee decisions visit *Atatürk Kültür, Dil ve Tarih Kurumu* website (<http://www.ayk.gov.tr/s9-hakkmzda/milli-komite/>); for the competition details see Bayındırlık ve İskan Bakanlığı (1995).



Figure 84 - Congress and Cultural Center project model

(Özgür Ecevit archive)

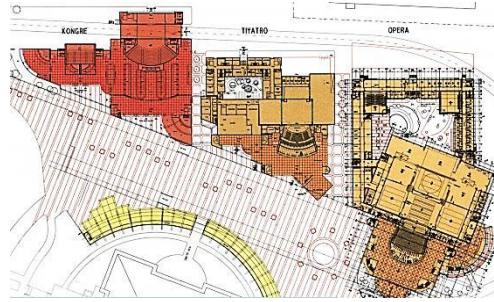


Figure 85 - Congress and Cultural Center

Project Sections: Opera and Ballet (right), Theater (middle), Congress (left)

(Özgür Ecevit archive)

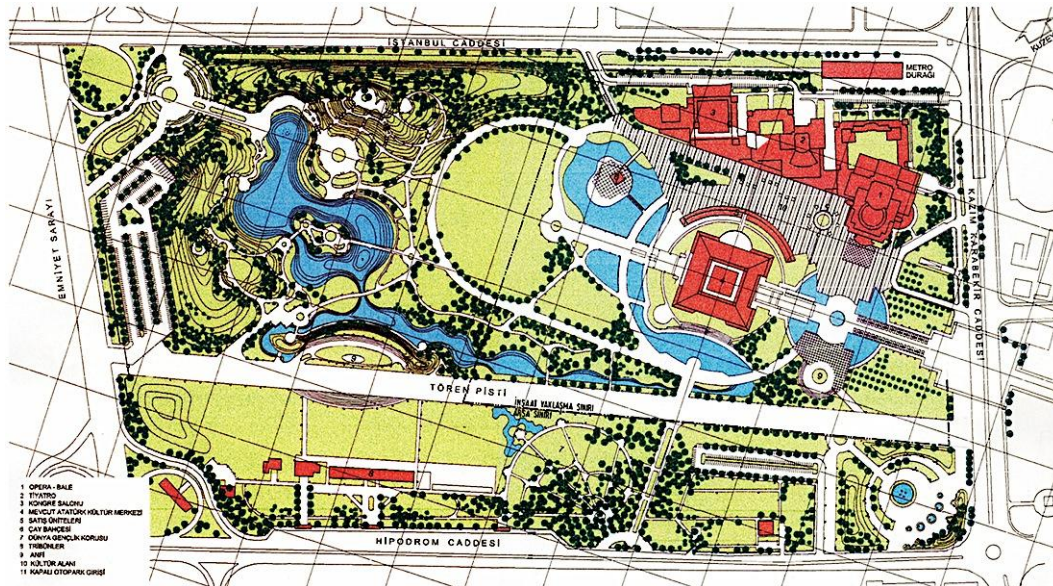


Figure 86 - Hippodrome site plan as including Congress & Cultural Center project (1996)

Yüksel Öztan and Halim Perçin, of Landscape Architecture Department of Ankara University, renewed the landscape design after having Ecevit's project (Yüksel Öztan archive)

For AKM Areas there have been held three important national competitions, which resulted with three significant large-scaled projects. Eventually, one of them has been realized yet, another is under construction and is expected to complete by 2015 with two decades of delay, and the construction of the final project has not even started yet.

For the hippodrome area, what dreaded at the beginning of redevelopment has become real; the first building of AKM remained alone and, despite its monumental suggestions, weak in the whole area (Fig. 87-88). It is not because the other building complex neighboring it, congress and culture center, has not been constructed yet. It is because the whole area has become a void. And nothing fills that void.



Figure 87 - AKM Aerial View
(Filiz & Coşkun Erkal archive)



Figure 88 - AKM Building and Areas Aerial View
(Filiz & Coşkun Erkal archive)

Hippodrome has been a void emerging in space. It was once a part of the urban open space network, and was an urban space making urban experiences possible. When Yücel-Uybadın plan disintegrated the sports area, the spatial relationships that had been established in the previous development periods were disbanded. The hippodrome was no longer connected to the sports area, as if horse racing was not a sport at all. When Ankara Municipality was preparing for the final stroke, their main argument was that the hippodrome had long been nothing more than a lawn that served the public maximum thirty days per year (Atabaş, 1994). However, they never thought to tear down the stadium for instance, which

probably served the “public” more or less at the same amount and in the same way as the hippodrome did. Why hippodrome was on the agenda then, but not the stadium? Could it be because football was more of a sports event integrated in the urban life than horse races, which was seen more as a betting event? It is possible that the horse races might have changed in time and gained such a character, as if they were organized just for fulfilling the purpose of betting, not that of sports. But would it make them less urban than football games? Moreover, there was *Gazi Race* that had been held annually as one of the most prestigious sports events for four decades then. It was named after Mustafa Kemal who said, “horse racing is a social need for modern societies” (Jockey Club of Turkey website). Not only his saying, but also the fact that it was the Ankara Hippodrome where the races named after him had been taking place must have been ignored by the local administrators of the time, who actually were also the members of the political party founded by him.

The reason why the hippodrome but not other sports facilities was aimed at displacing could also be related to perceiving the area as an underused space. The enormous land it occupied and the low density of the events it hosted could have together caused such a perception that in turn led to the idea of redevelopment for higher density of events, and of public use. That could have been why the hippodrome was advertised as a lawn, not as an urban green space that was integrated in the urban life. It could also be supposed that advertising the hippodrome not as a space but as a lawn depended on a manipulation that aims at creating a perception for the area as a void. Even though not spelling the term void *per se*, willfully representing the hippodrome as a lawn also includes negative connotations, as it always does when representing urban open spaces as voids to be filled. Thus, the objective in representing the area as a void or as a lawn in this case is the same: manipulating the perception so to justify the following redevelopment action.

Preparing the grounds for clearance as such, the horse races were suspended in the city. For it was an intentional action for redevelopment with a definite function and use, whether as a consequence of manipulations or not, it would not be proper to call the hippodrome a void in the wake of displacing the races. When the process was interrupted by the *coup d'état* and restarted with modifications, there rose the risk for the hippodrome area to turn into a void, of which most were aware from the beginning. None of the decisions taken or projects developed for the area changed the route, and the whole area turned into a void that emerged in the urban space. Why else would any authority have wanted to fill it for the last three decades if it were not a void, if it were really a space?

3.4 Hippodrome Today: Space, or Void?

Having the architectural projects of three major components approved, with one already built, 1/5000 scaled master plan of the Atatürk Cultural Center Areas was prepared by the Ministry of Public Works and Settlement in 2001 (Fig. 89) (National Committee, 13th meeting decisions, July 5th, 2001). Apart from recording the existing buildings one more time, showing the exact locations and shapes of the projects to be implemented, and fixing the functional allocations for each division, the plan was effective for designating four project areas within the AKM areas, most of which the Greater Municipality of Ankara had already prepared some projects for, like a junctions rearrangement in the old İstasyon Square, or Gençlik Park renovation. Among these project areas, there was no known building program for the second one, the emptied area within the 2nd division (sports area) at the south of the stadium. Since its detachment from the hippodrome, that piece of land had continually been on the agenda for development with different purposes. Yücel-Uybadin proposed a city hotel, the national library, and a swimming pool there, while the second document for cultural center project (1971) reserved it for further development decisions.



Figure 89 - AKM Areas Master Plan (as of 2001)

(Author's personal archive)

The final decision for that particular land was made in 2008. In the 19th meeting of the National Committee, it was decided (or consented) to commission the municipality and sport directorate for cooperatively preparing the project of a new sports hall with 10,000 seating capacity that would meet the international standards (National Committee, 19th meeting decisions, December 7th, 2006). The

prepared project was found appropriate and the Greater Municipality of Ankara was charged to construct the new sports hall in FIBA standards until 2010 World Championship (National Committee, 20th meeting decisions, May 23rd, 2008). As a result, Ankara Arena, designed by Kerem Yazgan, was constructed in two years, and used in the international event in 2010. (Fig. 90-92)



Figure 90 - Aerial view of the stadium and Ankara Arena
(<http://static.panoramio.com/photos/large/46178081.jpg>)



Figure 91 - Ankara Arena (from east)
(anonymous web image)



Figure 92 - Ankara Arena
(<http://www.yazgandesign.com>)

Ankara Arena case is significant for three reasons. First, it finally achieved the ultimate goal to fill that particular void, which had stimulated everyone's appetite by its position, and its size since its creation by Yücel-Uybadin plan. Its position, right across the train station, made it eligible for any function local, national, or international. And its size, which was close to that of an urban block, made it easier to handle, to fill with a single large scaled building, which has certainly not been the case for the hippodrome. Thus, it proves that when the void has a beneficial position in the city, and a manageable size, the ability and the desire to fill the void increases.

Second, Ankara Arena case also proves that long delays in construction or suspended applications are not every project's destiny in AKM Areas. The period from decision to completing the construction was only three and a half years. It was approximately six and a half years for the present AKM building, will be twenty-three for CSO Concert Hall, and will most probably be more than thirty for just the first stage of the Congress and Culture Complex, if ever constructed.

And third, it reveals that the integrity of the AKM areas is just an illusion. The square in front of the train station has always been a node, which every single project in close surrounding is positioned with reference to. The orientation of the pool in *Gençlik* Park, of Vietti-Violi's lane in the original hippodrome and stadium complex, and of the entrance path to AKM building were all decided with reference to the station and the square. But now, the arena stands in the way between the hippodrome and the station (Fig. 45, 90). The selection of the site could be defended from functional allocation point of view, since it was an indoor sport hall located in the sports area with other facilities. But this also reveals that AKM Areas are not perceived as a whole. They are rather taken division-by-division by the decision-makers. Despite the impressive descriptions in legal documents, the integrity of the areas is thus just an illusion.

The projects for AKM Areas after the approval of master plan in 2001 were not limited to Ankara Arena though. In other words, the presence of an approved master plan did not prevent further refill attempts. In 2004, the Ministry of Culture and Tourism and the Greater Municipality of Ankara were commissioned to prepare “a general project” covering all the divisions (National Committee, 17th meeting decisions, December 9th, 2004). The decision was probably made upon a request from the municipality, who has endlessly been coming up with new and striking ideas for the areas. A project for the first three divisions was presented in the next meeting, but only the part for *Gençlik* Park was approved, while the rest was decided to revise primarily for the reason that the current situation of the hippodrome was ignored (National Committee, 18th meeting decisions, July 11th, 2005) (Fig. 93). In the following meeting, the municipality withdrew the project (National Committee, 19th meeting decisions, December 7th, 2006). It was said that instead of revising the former, the municipality prepared another project titled “Turkish History and Culture Park” just for the hippodrome, and with the support of the General Staff. This proposal was not found eligible to evaluate in the National Committee meeting (Tekeli, Günay, and Türel, 2009: 22-23).

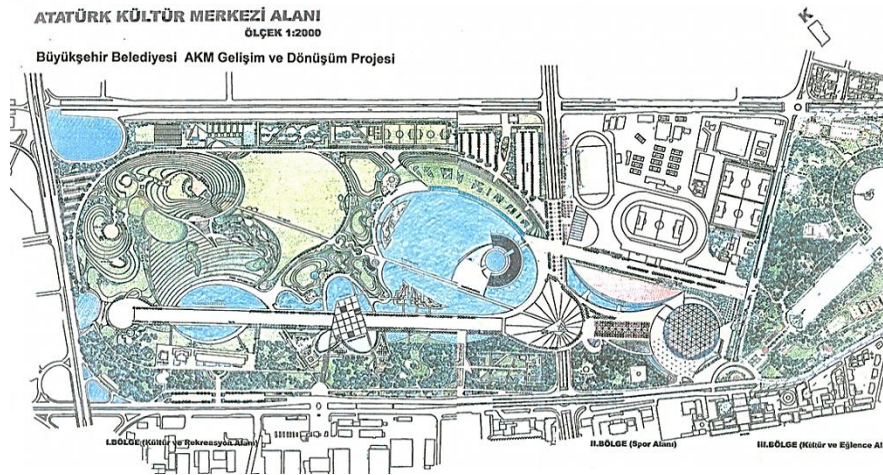


Figure 93 - The project for AKM Areas as prepared by the Greater Municipality of Ankara in 2005 (Tekeli, Günay, and Türel, 2009: 23)

The main evidence proving that the hippodrome area is actually a void is such endless efforts to fill. Obviously there still could have been manipulations to make it seem as a void even if it were an urban space. But because it has been lacking spatial qualities and relationships since the displacement of the hippodrome function, it is not even needed to manipulate perception. It has been a void for the past three decades. Furthermore, the presence of the pyramid is not changing the situation; it is as if isolated from the rest of the huge void. The only spatial experience it offers is limited with the one inside the building, not in outside of it. Like the conception in modern physics at cosmic scale that suggested voids to be not entirely empty but containing far fewer bright galaxies than average, hippodrome is a void that is not entirely empty but containing far fewer urban experiences than average.

It should not be taken entirely as the failure of AKM pyramid though. When designing in a void, it is not that unusual to try to create a micro-cosmos inside that communicates less with the outside where actually there is nothing to give reference to, or to establish relationships with (Fig. 79-80). It was a similar approach that shaped Cansever's preliminary project where the micro-cosmos was achieved via an open courtyard (Fig. 74-75).

Still, aiming at creating a micro-cosmos does not necessarily mean avoiding all possible relationships with the outside. If architecture and urbanism has the capacity to charge a void as Smithsons put forward, an approach that both creates its micro-cosmos inside and establishes better relationships with the outside could have been developed for the first building of cultural center complex. It could have charged the void at the very surrounding so to define spaces. Unfortunately, the hinted desire for monumentality to symbolize the power of the state and the memory of its founder has resulted with a building that is perceived as a monumental mass from outside that tells keeping away at a certain distance, that does not invite inside like a cultural center should do (Özbay, 1989: 84). If power

really depended on opacity, as it did throughout the Third Reich where buildings were required to be “impregnable tough and stalwart” (Conrad, 1998: 295), AKM pyramid has inadvertently provided what military junta could have wished for. It appeared as a colossal individual solid in the enormous void.

AKM Museum-Exhibition-Folklore-Library building has been unable to charge the surrounding void. Could AKM Congress and Cultural Center building trigger some experiences more than the other? Given that it intended to establish some spatial relationships via open spaces in between, it probably could have. Yet, would it be enough to turn the whole hippodrome void into a space? Definitely it would not. Apart from architectural projects, there have always been landscape projects for the area, all prepared by faculty members of Ankara University, none implemented. Could those projects stimulate the use of the hippodrome as a public park so that it would turn into an urban space? That is beyond predictable.

On the other hand, spatial experiences in the hippodrome are not always dependent on AKM buildings, whether built or not. There are military parades that have been taking place in the hippodrome on national days since the early 1930s.²⁹ Although the national celebrations organized both in the hippodrome and in the stadium had been of great importance especially in the early Republican period, the bodily experiences they enabled were rather operating to make feel the nation-state than serving for civic urban life. Thus, as also mentioned above, they were not predominantly the parades and celebrations that has made the hippodrome an urban space, but routine activities that made them indispensable components of daily life. Similarly today, the parades and celebrations still

²⁹ The military parades that had been taking place four times a year on national days, April 23rd, May 19th, August 30th, and October 29th, were reduced to two in 2012 by a legislation issued on 05.05.2012 with the number 28283. Since that date, military parades in the hippodrome are held on the Victory Day (August 30th) and Republic Day (October 29th) every year.

organized in the hippodrome are not sufficient to turn the hippodrome void into an urban space, although their presence sustains the old perception. (Fig. 94-95)



Figure 94 - President's platform in Republic Day celebrations (2013)



Figure 95 - Military parade and AKM building

Similar to parades, some civic events also temporarily take place in the hippodrome, particularly on the lane by using the spectator platforms. The Greater Municipality of Ankara has been organizing events titled “Grand Ankara Festival” every summer since 2007. As advertised in the propaganda magazine published by the municipality, the hippodrome hosted “millions” of visitors as a total during the events series of 2013, where 45 public concerts, open contests, show performances, gastronomical activities, and even mass-wedding ceremonies were held in 22 days (Ankara Büyükşehir Belediyesi, 2013) (Fig. 96-97)



Figure 96 - Front cover of the related issue
(Ankara Büyükşehir Belediyesi, 2013)



Figure 97 - A concert in the "Grand Festival" of 2013
At the back are spectator platforms of the hippodrome
(Ankara Büyükşehir Belediyesi, 2013)

Should the hippodrome be considered as an urban open space for hosting such events then? If the criterion is the bodily experience, it provided some kind of it. But if it is urban experience, it should be investigated how much urban those events were. Assume that it was not the hippodrome void but a park that hosted these events. A park is unquestionably an urban open space; and concerts may also be held in a park, festivals could be organized including the park as one of the many locations. The question is, what happens to the space when all events are over? Park remains to be a park, in use of the public very next morning. What was remaining in the hippodrome when the festival was over? Void (Fig. 98). Thus, it is not enough to be an urban space to host some special events by special permission. Those events could also be considered as just another way of filling the void. Yet, however “grand” it was, no temporary activity fills that void.



Figure 98 - An aerial view of the hippodrome void (after 2010)
(Çevre ve Şehircilik Bakanlığı, 2014)

To sum up, Ankara Hippodrome had first been a void as proto-space with all the potentials it had due to its position during the first development periods of Ankara. When Jansen designed the area as a hippodrome in relation to other sports facilities, he not only activated this potential, but also provided an appropriate space for the already ongoing horse races in the neighborhood. The combination of its potential with current activities resulted with void becoming space. Vietti-Violi's design for the hippodrome and the stadium reinforced the spatial quality and the new capital of Turkey gained an important urban open space in the 1930s.

When Yücel-Uybadın designated intercity coach station across the hippodrome and proposed a new road for easier vehicle access to that station passing through the sports area, it isolated hippodrome from the rest of the sports facilities. Despite detachment, it sustained its spatiality used as "a very pleasing urban open space inherited from the early Republican period" until the ends of the 1970s when it was "invaded by cultural center projects" (Önen quoted in Altaban, 2009: 316). Although changed hands after coup d'état, it was the same invasion that caused hippodrome turn into a void emerging in the urban space of Ankara. Today the authorities that are unable to find adequate area for projects in the city center approach the hippodrome as a vacant land, or as a void to fill (Tekeli, Günay, and Türel, 2009: 24).

Hippodrome area is actually a void in the urban pattern. Without any spatial relationships with the surrounding, without any connections to the urban open space network, and probably most significantly without any urban experience to be offered within, it is a void emerged. The question is not whether it is a void or not. The question is if it has to be filled. The attempts until now show that nothing, no structures, or no events fill that void. Even if it does, would that fill the void in urban life where "the hippodrome" still refers to that particular area but not to a space where horse races are held?

CHAPTER 4

SPACE, OR VOID

How space has been distinguished from void so far in this study basically based on two criteria: having established spatial relationships, and integration into urban life in terms of experience. It is argued that, for voids to gain spatial quality, they need to satisfy these two conditions; and conversely, if spaces no longer satisfy any of these conditions permanently, they would turn into voids. Establishing spatial relationships could be accomplished by architecture and urban design. However, urban experience is beyond the designable; it is a matter of void getting social, becoming social space.

Shields (2006: 147-148) states that the departure from conceiving the space not merely as a void but “as a qualitative context situating different behaviors and contending actions” occurred in the late 20th century. It was mostly non-Euclidean mathematics that unbound the space from three-dimensionality and set the stage for the concept of social space:

We need to know space as not just about relations and distance between elements but as a social produced *order of difference* that can be heterogeneous in and on itself. ‘Knowing space’ is not enough – trigonometric formulae, engineering structures, shaping the land and dwelling on it. We need to know about ‘spacing’ and the spatializations that are accomplished through everyday activities, representations and rituals.

(Shields, 2006: 149)

Space as a social product is a key conception in Marxian approach to space. Comparing Marxist theories of space of Castells and Lefebvre, Gottdiener (1994: 115) states that for both, “space is a material product of a given social formation”.

Castells asserts the primacy of social structure, while Lefebvre puts socio-spatial praxis in production of space (Gottdiener, 1994: 116). For Lefebvre, space is a set of relations; and these relations are spatial as well as social. Spatial practices and everyday lived experiences are core to production of social space. As opposed to social space, capitalist state and its political agents produce abstract space that could be defined with size, width, and location (Lefebvre, 1991; Gottdiener, 1994; Merrifield, 2006).³⁰

If space is social and socially produced, does this mean that void is not? For one thing, void is certainly not social in terms of everyday experience and integration into urban life. But does this necessitate keeping the concept of void outside of the framework of social production? We may assume that unintentional voids could actually be the battlefield for space to be produced, of the battle between the capitalist state and the society. As explained above, manipulating the public perception by representing the spaces as voids, with all negative connotations of the term, could be a method used by the political agents to invade the everyday lived spaces. In this perspective, the concept of void becomes an instrument of the state, generally for redevelopment of urban space so to expand and reinforce its hegemony over the public.

On the other hand, voids emerging in urban space do not always have to be the outcome of instrumental manipulations by political agents. Emerging as the results of unintentional human action, or of unexpected events, how should unintentional voids be positioned within the discussion of space as socially produced, or not?

³⁰ Like any socio-spatial process, the Ankara Hippodrome case may be analyzed by using Lefebvre's conceptual tools such as his triad (spatial practices, representations of space, and representational space), or abstract space versus social space. However tempting, I will limit references to his conception with only to the social production of space in order not to draw the attention away from the concept of void.

In my teaching experience, I recently ran one of the architectural design studios for third year students as an experimental learning process.³¹ There was neither a building program for a specific function, nor a specific site to be designed. There was only a central theme that was “social space”. For a few weeks, we had readings, discussions, and reviews on the theme, at the end of which we arrived at some satisfying conclusions including affirming that space is actually produced by social relations. Then there were two method options to be chosen for developing individual projects. The first one was finding out what spaces were missing in Bolu, investigating why they have not been produced yet, what social relations failed or what relations were never established to produce them, and then proposing new spaces for the city, which would depend on new relations. The other method option was criticizing an existing space, or a spatial arrangement in the city by investigating the social relations that had already produced them, and searching for alternatives to develop by changing those social relations. Among the students’ interpretations, some included promising explanations that could be related to emerging voids. Some areas were actually turning into voids in the city for being almost never experienced in daily life. For instance, there were some playgrounds that children never play in. If one of the reasons for them to be disintegrated from daily life was their location, some of which were actually surrounded by busy roads, another was their designation as a playground with standard equipment installed according to the municipality codes. The children in the neighborhood were more willing to play on the street than going to the designed playground.

³¹ Abant İzzet Baysal University, Department of Architecture, Architectural Design IV studio run in 2013-2014, spring semester. I have to admit that a similar process I had experienced during my undergraduate education inspired me with the method. It was the Architectural Design Studio conducted by Inst. Türel Saranlı, Prof. Dr. Ayşen Savaş, Prof. Dr. Güven Arif Sargın, and part-time instructor Kerem Yazgan in METU Department of Architecture in 2000-2001, fall semester. We, the students, were asked then to develop our individual projects by interpreting a single subject that was “junkyard”.

Obviously it was not necessary to carry on such study to find out that the street is a social space. Reading Jane Jacobs’s seminal book *The Death and Life of Great American Cities* (1961) would be enough. But it was still valuable for me to interpret it as providing an example of how designed spaces may turn into voids when they fail to integrate into urban life.

In the arguments so far, I have approached voids in the realm of spatial design in two perspectives. The first one was based on a distinction whether the void was deliberate or unintentional. The second one based on the relationship between voids and spaces. Combining these two perspectives in order to have an overall view, the following diagram demonstrates the categories of voids in the realm of spatial design, with reference to their interrelationship with each other and with spaces as well.

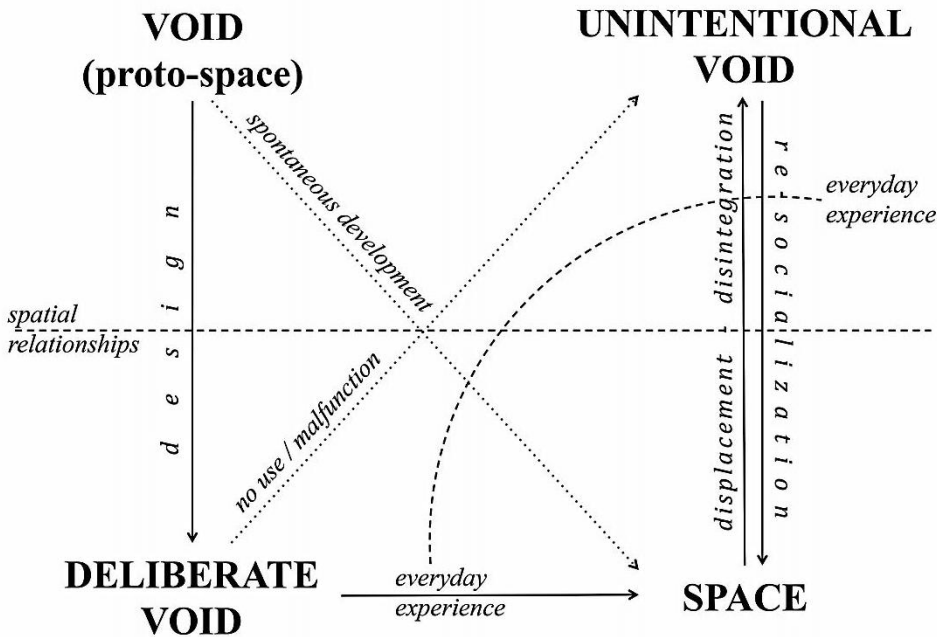


Figure 99 - Diagram for void-space relationships

In this layout, the starting point is “void as proto-space”, instead of just “void”. The reason for this distinction is twofold. On the one hand, it rules out the conception of voids in other realms of study and limits the subject to the field of spatial design. On the other hand, it is because of the standpoint in the field of spatial design that rejects to conceive every single untouched piece of land as void. Since every composition is limited with its boundaries, the first phase of the design requires the definite boundaries. In Basic Design exercises, it could be an empty sheet or a volume with already designated dimensions. Although the figure-ground or solid-void exercises do not intend to represent or design spaces, their initial medium could still be classified under the title “proto-spaces” since they are actually performed for later practices of spatial design. In architectural design, the site is a proto-space, an unconditioned void with all the capacity it holds. What Alison and Peter Smithson have pointed out was this capacity of void to be charged by urban and architectural design. In urban design, the whole area that requires development, or a part of it that has a capacity in terms of either location or the practices already present on the site could be regarded as a void with the potential to turn into space, as a proto-space. The case of Ankara Hippodrome was an example of how both the location and the current spatial practices could increase such capacity of the site.

For voids as proto-spaces to turn into lived spaces, there may be two possible routes. One is via architectural or urban design practice, which is usually the case if we are not speaking of historical development of settlements in particular, or of squatter housing for instance. The other route from proto-space to actually lived space is through spontaneous development, where the process is steered not by some agents to implement a specific spatial design, but by the people who are going to shape their environment according to their basic needs by most probably occupying a vacant land.

In the first scenario, where voids are turned into spaces through design, there are two thresholds, both of which have actually been discussed as the criteria to be satisfied for turning into a lived space. The first one is establishing spatial relationships, as any architectural and/or urban design process would include. What achieved by implementing the designed relationships are not spaces yet, but deliberate voids. In solid-void exercises of Basic Design, where designing equals to applying, deliberate voids are the final products as well as solids that define them in the whole volumetric composition; what aimed at the beginning is achieved at the end. However, it is not the ultimate goal to achieve deliberate voids in architectural and urban design. The aim is making the established spatial relationships actually engage in everyday experiences so that the deliberate void turns into a lived space.

Still, there happen to be voids designed to be voids as exemplified above. Were they not intended to turn into spaces? If we revisit the purposes for designing a void as scrutinized above, there were four of them. First one was generating spatial relationships at the very basic level, which must already has been accomplished by having the deliberate void achieved. The second one was capturing the latent qualities of the unconditioned void, void as proto-space we may say, which must also has been accomplished to make the void deliberate. The third possible purpose of designing a void was preserving the neutrality, abstraction, and universality as listed above. This one was based on the examination of Koolhaas's Jussieu Libraries, where the specified voids constituted the project together with the designed spaces. Unless those designed spaces had actually turned into lived spaces, the voids would not accomplish what they were meant for and the whole project would remain as a deliberate void. But since the libraries were integrated into everyday experience and turned into spaces, the voids inside are distinguished from spaces. They had not been intended to turn into spaces like the surrounding ones, and evidently they did not. The last purpose of designing a void was listed as conveying the implicit meaning

of absence, which was derived upon the examination of Libeskind's Jewish Museum in Berlin. Unlike the voids in Jussieu Libraries, the voids in Jewish Museum were much less integrated; they were added to this configuration and were not really museum spaces. They were designed to be voids, and were never intended to turn into spaces like the exhibition halls would do. Obviously the voids enabled a specific experience. But this does not necessarily mean that the bodily experience they offered is a part of the experience that could make it a space. On the contrary, the experience of Holocaust Tower for instance is an experience that was intended to separate from the rest; it was intended to make feel the absence from that very kind of integrated experience. Thus, although the Jewish Museum turned into a space as a whole, its voids are still deliberate voids, which have never meant to spatialize, and which have never did.

9/11 Memorial is a similar case at urban scale. Since the voids created at the footprints of the towers were not meant to integrate into urban experience, but were so to commemorate the absence in that experience, they are still deliberate voids, despite the memorial they constitute a part of is an urban space.

So, when proto-spaces are designed to be spaces and their spatial relationships are established, the initial phase they have to pass through is the phase of deliberate voids first. Apart from the ones that are designed to be voids but never intended to turn into spaces, there are still two alternatives for the ones that are intended to: either they pass the everyday experience threshold, get integrated into urban life, and turn into spaces, or they malfunction and turn into unintentional voids (Fig. 99). The latter is rarely seen though. Deliberate voids that are intended to turn into spaces do actually turn into spaces for most of the time. Turning into unintentional voids usually does not happen before actually being experienced as a space. But the example of the playground, which has never been used and appeared as a void in Bolu, proves that it is still possible.

The last of the possible relationship modes between voids and space is the one between spaces and unintentional voids. When spaces lose their spatial relationships and fail to provide everyday experiences in the social life of the city, they turn into unintentional voids. If unintentional voids are results of unexpected events like destructive attacks, or disasters, these two incidents may occur instantly and simultaneously. If they are results of unintentional human action, like abandonment, dereliction, or displacement of some functions, either the spatial relationships are disbanded first and so everyday experiences disappear, or everyday experiences are ended first and so spatial relationships no longer mean anything. The latter was the case for Ankara Hippodrome. When the horse races were suspended in the city, it was the final stroke that ended everyday experiences on the area. Even though there were attempts to reintegrate the area into urban experience with new function(s), they were never successful to avoid turning into an unintentional void.

The relationship between unintentional voids and spaces must be two-way though. Because if the reason for emergence of such a void is not an unexpected event that destroys a whole environment at once, redevelopment by filling the void does not have to be the only option. Reversing the steps that caused unintentional void emerge could reintegrate the void into urban experience. For the hippodrome in Ankara for instance, since the spatial relationships still exist yet damaged, the area could turn back to being space again if only it were reintegrated with the urban everyday experience with proper functions.

Ankara Hippodrome has been subject to a number of studies, seminars, and workshops. In most of them, if not all, the area has always been regarded as a space. Accordingly, all of the solutions suggested to the problematic situation of the hippodrome approached the case from spatial points of view. It was examined as a case mostly for “lost-spaces”, or for “underutilized” spaces. And since it was regarded as a space that is either lost or underutilized, tactics and strategies were

offered hypothetically to reclaim the lost space, or to increase the utility of the underutilized. But the spatiality was rarely questioned. My argument for the hippodrome is first leaving out the concepts that regard the area as a space. Before questioning its being “lost” or “underutilized”, first it must be questioned whether it is a space or not. Depending on all the discussions so far, I may claim that the hippodrome is an unintentional void, not a space. But I suppose, this is already implicitly known. Why else everyone who has a word to say on the area would try to fill it with new projects?

Thus, first it must be accepted that the area is a void, not a space. This must also rule out the strategies like reclaiming the lost, or increasing the utility of underutilized “space”. Then, it must be comprehended that, even though it is a void, filling is not the only way to make the area gain a spatial character again. If the hippodrome is approached rather as a void not to fill, better strategies could be developed than proposing new functions for a vacant land. As the examination of the case revealed, the problem with the hippodrome is primarily its being detached from the daily routines. Neither cultural center functions congested on a corner of the whole area, nor temporary activities overloading a strip for a short period could reintegrate the whole hippodrome with everyday experiences so to turn it back into a space.

An important study concerning not just the hippodrome area but all of the Atatürk Cultural Center Areas was made by a group of specialists in the METU Faculty of Architecture in 2008, and was reported to the President in 2009 (Tekeli, Günay, and Türel, 2009). Unlike others, this report paid closer attention to the historical significance and meaning of the area before its spatial situation. Besides criticizing the recent decision-making methods, buildings program of the cultural center project that actually have resulted with unfinished or even not yet commenced constructions, the general attitude particularly towards the hippodrome area that regarded it as a vacant land to fill in central regions of the

city was strictly denounced. What proposed for the hippodrome is exceptional: preserving and intensifying the commemorative characteristic of the area, preventing the attempts to fill the area, which even included questioning the validity of unbuilt cultural center buildings, removing unrelated structures, such as the portable platforms in the hippodrome, reviving the existing cultural center pyramid with better and more relevant functions, instead of tearing it down in the way always offered by the municipality in various projects, and probably as the most striking, reviving the horse racing paths as a walkway and adding a cycling route for visitors while afforesting the parts of land in and around this route. (Fig. 100) (Tekeli, Günay, and Türel, 2009: 27-28)



Figure 100 - Proposals for the hippodrome area in METU Faculty of Architecture report (Tekeli, Günay, and Türel, 2009: 27-28)

The proposal of the faculty is critical for this study from two points of view. First, it takes the hippodrome area into account not as something to fill, but as a peculiar piece of land whose open area characteristic should be preserved. And second, it exposes the commemorative power of the area by combining the urban experience with historical values and meaning.

Then, if a better approach is to be developed for the hippodrome area, it must be aimed at not filling the physical void emerged in the center of Ankara, but first detecting the void that was left in the social and cultural life of the city with the suspension of horse races. It was not just a function suspended for almost two decades, and then resumed in another location outside the central regions of the city; it was a rupture with urban everyday experience that has never been healed. If so, having detected the void after losing horse races, maybe we first need to make peace with that void in the social life of the city. Then we could move on, not by settling for the less of an urban experience without the races, but by finding new ways to enrich ours, while not forgetting that there were actually horse races that once belonged to the social life of Ankara. Since urban experience is not a limited capacity where a new experience should replace another, both the void in the social life making us remember the past experiences, and new experiences enriching our current social life could exist together. And this approach may pave the way for a better treatment of the hippodrome area. Both the void commemorating past urban experiences belonging to the time when horse races were held, and new functions for new urban experiences enriching the social life today could coexist in the hippodrome area. Walking on the route in the woods while recognizing that there had once been horses running to win the *Gazi Race*, or cycling on and around the racing paths while trying to picture that Gazi Mustafa Kemal is watching the race in his platform would actually combine the commemoration of the past and urban experience of today, all taking place in the same area, in the hippodrome void.

Why is it necessary to commemorate? Because, if the hippodrome ever regains its original qualities, it will be more than an urban open space, will rather be a “place” with all historical and cultural values it has gained, and also with all the meanings it has been attributed to.³² The horse races belonged to social life as urban experiences. Yet, they were not merely some adopted activities; they had been held in Ankara continuously since the early 1920s, which proves them to be embedded in the cultural life as well as social. Moreover, besides the scheduled ones, *Gazi Race* had also been held in the same location between 1927 and 1968. Thus, in addition to social and cultural, there is also the historical value of the Ankara Hippodrome. Besides, there are also the national celebrations and parades that traditionally have been held in the area, which increases at least the historical value. And the presence of parade lane and also of President’s Platform as well as spectator platforms in the area is an advantage to make remember such historical values of the place. Thus, the hippodrome should be treated not as a “void as proto-space” to turn into a new space, but genuinely as an unintentional void possessing capacities of a “place” with all social, cultural, and historical values. It should not only enable new urban experiences, but also commemorate the past.

³² To avoid any confusion, which is very possible when using both terms “space” and “place” together, it must be noted that, unlike some who prefer to use the term “space” for three-dimensional description and location, while using the term “place” to mean lived and experienced space (Norberg-Schulz, 1996), I am inclined to understand and use the term “place” as a particular space that carries historical and cultural values, but more importantly social and personal meanings attributed to it depending on past experiences (Tuan, 1977; 1979).

CHAPTER 5

CONCLUSION

The overview and discussions related to the concept of void, as well as the examination of Ankara Hippodrome as a void provides us with a number of outcomes that could enable us make use of the concept in architecture and urbanism in addition to its critical role in Basic Design education. But this should not mean that the attributes of the concept in first year design courses could be overlooked. On the contrary, maybe first we should recall the concept from our professional education with all its positive attributes.

It is revealed in Basic Design exercises that voids do not necessarily have to be regarded as negative. In volumetric composition, they constitute a whole together with the solids. Without the voids, solids cannot be defined; nor can voids be without solids. Thus, voids are at least as important and vital as solids in any three-dimensional design. If only the values of the hippodrome as an open space, or as a void amongst the solids of the existing fabric had been understood in Ankara Hippodrome case at the ends of the 1970s, maybe it would have never been invaded for a cultural center building program. After all, it had been a void in figure-ground diagrams, and more importantly, it had constituted a part of a greater whole that extends from *Gazi* Farm into the very center of the city. On the other hand, the discussions so far prove that, not only designed or deliberate voids, but also the unintentional ones could be regarded with their positive attributes. It means, even though the hippodrome function had been removed so to provide land for cultural center purposes, the void is still there; and that particular unintentional void could still play the same role as a section of the green belt penetrating into the dense pattern of city center, as a void defined by the solids surrounding it.

In this respect, the hippodrome area may be compared to *Tempelhof* in Berlin. Similar in scale, and also similar in terms of proximity to the city center, the *Tempelhof* Airport that was represented as a huge void in urban pattern of Berlin and that turned into an unintentional void after the airport was closed down is now being turned into an urban park. It is still represented as a void in figure-ground maps. But the positive attributes of that particular void was not ignored in the case of Berlin, unlike the case in Ankara where the void that emerged after the hippodrome was closed down has always attempted to fill with various buildings and structures.

Another conclusion to be drawn upon the overview of cases in relation to the hippodrome void in Ankara is that, unintentional voids could also play a commemorative role just like the designed voids could. Libeskind made use of the abstract yet strong characteristics of void to present the absence in Jewish Museum Berlin. Arad strengthened the feeling of void in the community by designing the voids in 9/11 Memorial. Actually, they were both reflections of literal voids in social life. Why not unintentional voids could be so? With all the historical values and meanings attributed to, the hippodrome void could also reflect the void in the social and cultural life not only of Ankara but also of the whole country. Leaving that unintentional void as it is, probably at most with some arrangements as explained in the proposal of members of METU Faculty of Architecture above, to commemorate the historical horse races, and national celebrations, the hippodrome void could play the commemorative role just like the designed voids do. Moreover, since the traces of the past to commemorate are not entirely erased, the effect of the experience on visitors could be more real than the experience that is anticipated to happen in designed voids. Since the area is already named and recognized as “the hippodrome” even though there are no horse races actually organized in it, such commemoration of the remembered past and the current name would fit together in the exact location with the recent memories.

Obviously such commemoration would be impossible unless it were not in the scale of the hippodrome. As explained above, unintentional voids emerge in urban patterns every now and then in the spontaneous growth or change of cities. But not all of them have the capacity to remind the past. If it were in the scale of a single apartment block in the neighborhood where an old but not historical building was torn down to make room for a newer building, and if nothing were built afterwards and the lot remained empty, it would still be an unintentional void, but not one with any commemorative power. This is definitely not the case for the hippodrome though. It has been an unintentional void huge even at urban scale for the past three decades. Any citizen in Ankara who passed by the hippodrome area but could not penetrate inside would have recognized the void there, even if he/she had not any memories of horse races. But since the area is still called “the hippodrome”, and since it is neither unnoticeable nor ignorable in scale and in dimensions, the name, the scale, and the dimensions easily match in mind so to make one recognize that it had been the spot where horse races were used to take place. Therefore it could be argued that, unintentional voids in urban scale, but especially the ones that still possess historical and cultural values and meaning could easily commemorate the past.

What advantage does this outcome provide us? With such information in mind about the capacity of some unintentional voids larger in scale to commemorate, we, architects and urban designers, could differentiate between “voids as proto-spaces” and “unintentional voids” so to not treat the latter as if they were just empty spaces to fill. Just like we respect the void we feel inside after losing someone important to us, and not try to fill his/her place, we could at least try not to fill the void emerged in urban spaces after losing some buildings, or some facilities important not only to us, but also probably the whole community we are serving for. We should also remember that, no matter how hard we try, such voids, for instance the ones in the scale of the hippodrome in Ankara, could never be filled.

On the other hand, even though they do not have such specific values, I believe we always have to ask ourselves why we really want to fill voids emerging in urban space. If it is for the sake of integrity, can we sincerely claim that our cities would remain disintegrated unless we fill that single void? Cannot we leave some parts of our cities empty, undecided, or undetermined? Like most people who is bothered very much by the empty spaces around them, who for that reason try to fill every single empty spot for some purpose whether necessary or not, do we really need to invent a function for any void, be it a proto-space or an unintentional one, or do we really need to decide what and how it is going to be filled? It may be our task to design spaces, or at least create deliberate voids with the anticipation to turn into spaces. But does that necessarily include filling some voids?

If nothing, Ankara Hippodrome must have already taught us not only that voids are not always something to fill but also that no matter how desperately attempted to fill, some voids must just remain as voids, and make us remember what had previously been there, what kind of experiences it had enabled, and why it has turned into a void. As long as we cannot make our peace with such voids first, and keep on trying to fill them by ignoring their inherent qualities, we would never be able to learn how to treat them.

BIBLIOGRAPHY

Acar, A. 2003. *The Construction and Execution of Beginning Design Education at the Middle East Technical University department of Architecture between 1956-2000*. Unpublished master's thesis, Faculty of Architecture, METU, Ankara.

Aktüre, S. 1978. *19. Yüzyıl Sonunda Anadolu Kenti Mekansal Yapı Çözümlemesi*. Ankara: ODTÜ Mimarlık Fakültesi.

Aktüre, S. 2001. "1830'dan 1930'a Ankara'da Günlük Yaşam" in *Tarih İçinde Ankara II*, proceedings of the seminar held in December 1998, ed. Y. Yavuz, 35-74. Ankara: ODTÜ Mimarlık Fakültesi.

Allen, S. 2001. "Mat Urbanism: The Thick 2-D", *Case: Le Corbusier's Venice Hospital and the Mat Building Revival*, ed. H. Sarkis, 118-126. New York: Prestel.

Altaban, Ö. 2002. "Ankara Metropolitan Alan Planlama Deneyimi: 1970-1984, Nazım Plan Bürosunun Kuruluşu, Örgüt Yapısı, Planlama Yaklaşımı ve Sorunlar", *Planlama*, 2002/4: 32-45.

Altaban, Ö. 2009. Atatürk Kültür Merkezi (AKM) Projesi'nin 1970-1980 Öyküsü – Ve Sonrası", in *Gecekondular: Dönüşüm, Kent – Tansı Şenyapılı'ya Armağan*, eds. S. Kayasü et al., 287-325. Ankara: ODTÜ Mimarlık Fakültesi.

Ankara Belediyesi. 1954a. *Ankara Şehri Yeni İmar Planına Ait İmar Komisyonu Raporu*. Ankara: Doğu Matbaası.

Ankara Belediyesi. 1954b. *Development Committee Report on the New Development Plan of the City of Ankara*. Ankara: Doğu Matbaası.

Ankara Belediyesi. 1980. *100. Yıl Anısına Atatürk Kültür Merkezi Ulusal Müze ve Parkı - Ön Proje*. Ankara: Gözlem Matbaacılık. (Project folder)

Ankara Büyükşehir Belediyesi. 2013. *Büyükşehir Ankara*. Weekly magazine for public distribution, Year: 9, Issue: 437, July 9-16, 2013.

Arad, M. and P. Walker. *Reflecting Absence: Statement*, in WTC Memorial Website. <http://www.wtcsitememorial.org/fin7.html> (accessed June 2014)

Arnheim, R. 1954. *Art and Visual Perception: A Psychology of the Creative Eye*. Berkeley: University of California Press.

Atabaş, K. 1994. “Şehrin Merkezini Tanımak Biraz da Şehrin Kendisini Tanımak Demektir”, in *Yerel Yönetimler ve Mimarlık*, 2nd edition, 13-51. İstanbul: Boyut Kitapları.

Atabaş, K. 2004. “1977-80 Yıllarında Bir Kentsel Ütopya”, *Bülten 24: Ankara'nın Söykükleri*, TMMOB Mimarlar Odası Ankara Şubesi, September 2004: 15-17.

Atatürk Kültür, Dil ve Tarih Kurumu Website. www.ayk.gov.tr (accessed July 2014)

Bademli, R. 1994. “Ankara’da Kent Planlama Deneyi ve Ulaşılan Sonuçlar”, in *Ankara Ankara*, ed. Enis Batur, 161-169. İstanbul: Yapı Kredi Yayınları.

Bayındırlık Bakanlığı. 1981a. *Atatürk Kültür Merkezi Genel Yerleşme Planı, Müze-Sergi-Folklor-Kütüphane Kompleksi Ulusal Mimari Proje Yarışması Şartnamesi*. Ankara.

Bayındırlık Bakanlığı. 1981b. *Atatürk Kültür Merkezi*. Ankara: Maya Matbaacılık. (Brochure for Atatürk Cultural Center building program and first stage competition results, October 1981)

Bayındırlık ve İskan Bakanlığı. 1995. *Ankara Kongre ve Kültür Merkezi (Opera-Bale, Tiyatro ve Toplantı Salonu) Mimari Proje Yarışması Şartnamesi*. Ankara.

Behrens, R.R. 1998. “Art, Design, and Gestalt Theory”, *Leonardo*, Vol. 31, No. 4, pp. 299-303.

Blackburn, S. 2005. *The Oxford Dictionary of Philosophy*, 2nd ed. Oxford: Oxford University Press. (First published 1994)

Bolles, E.B. 2000. “Gestalt Psikolojisi”, in *Galileo'nun Buyruğu*, ed. E.B. Bolles, trans. N. Arık, 304-315. Ankara: TÜBİTAK Popüler Bilim Kitapları. (First published in *A Second Way of Knowing*, 1991)

Boudewijnse, G-J. 2012. “Gestalt Theory and Bauhaus – A Correspondence”, *Gestalt Theory*, Vol. 34, No. 1, 81-98.

Buchanan, R. 2008. “An Avant-garde Architect Reinvents Seattle's New Library”, *Chinese American Forum*, Vol. 24, No. 2, October 2008: 7-9.

Bunnin, N. and J. Yu. 2004. *The Blackwell Dictionary of Western Philosophy*. Oxford: Blackwell.

Cengizkan, A. 2002. “Nihat Yücel ile 1957 Ankara İmar Planı Üzerine”, in *Modernin Saati: 20. Yüzyılda Modernleşme ve Demokratikleşme Pratiğinde Mimarlar, Kamusal Mekan ve Konut Mimarlığı*, 197-209. Ankara: Mimarlar Derneği 1927 & Boyut Yayın Grubu.

Cengizkan, A. 2004. *Ankara'nın İlk Planı: 1924-25 Lörcher Planı*. Ankara: Ankara Enstitüsü Vakfı & Arkadaş Yayınevi.

Ching, F.D.K. 2007. *Architecture: Form, Space, & Order*, 3rd edition. New Jersey: John Wiley & Sons.

Çırık, U. 2005. *A Design Problem of Under-utilized Spaces: The Case of Ankara-Old Industrial District*, unpublished master's thesis. Ankara: METU.

Clemens, J. 2005. "Doubles of Nothing: The Problem of Binding Truth to Being in the Work of Alain Badiou", *Filozofski Vestnik*, vol. 26, no. 2, 2005: 97-111.

Close, F. 2007. *The Void*. Oxford: Oxford University Press.

Conrad, P. 1998. *Modern Times, Modern Places: Life and Art in the 20th Century*. London: Thames and Hudson.

Conrads, U. (ed.) 1970. *Programmes and Manifestoes on 20th Century Architecture*, trans. M. Bullock. London: Lund Humphries.

Copleston, F. 1990. *Felsefe Tarihi, Cilt 1: Yunan ve Roma Felsefesi, Bölüm 1a: Ön-Sokratikler ve Sokrates*, trans. A. Yardımlı, 2nd edition. İstanbul: İDEA. (First published 1946 in English)

Cushing, J.T. 1998. *Philosophical Concepts in Physics*. Cambridge: Cambridge University Press.

Çalışkan, O. 2013. *Pattern Formation in Urbanism. A Critical Reflection on Urban Morphology, Planning and Design*. Delft: TU Delft.

Çevre ve Şehircilik Bakanlığı. 2014. *Atatürk Kültür Merkezi Alanı "Ortak Akıl" Çalıştayı*. Unpublished workshop report (draft). Mekansal Planlama Genel Müdürlüğü, Ankara.

Denel, B. 1970. *Tasarım Üzerine Bir Deneme*. İstanbul: Yükselen Matbaacılık.

Denel, B. 1979. *A Method for Basic Design*. Ankara: Middle East Technical University.

Denkel, A. 1998. *İlkçağ'da Doğa Felsefeleri*, 2nd edition. İstanbul: Özne Yayınları.

Doğan, F. and N. J. Nersessian. 2012. "Conceptual Diagrams in Creative Architectural Practice: The Case of Daniel Libeskind's Jewish Museum", *Architectural Research Quarterly*, Vol. 16, Issue 01, March 2012: 15-27.

Dumont, J.P. 2011. "Presokratikler", in *Felsefe Tarihi Cilt 1: Kurucu Düşünceler*, ed. J. Russ, trans. İ. Yerguz, 23-38. İstanbul: İletişim. (First published 1998 in French)

Ecevit, Ö. 2006. "Sanat-Müzik İnkılabı ve Ankara Kongre ve Kültür Merkezi", *Bülten 39: AKM*, TMMOB Mimarlar Odası Ankara Şubesi, March-April 2006: 24-26.

Edwards, P. (ed.) 1967. *The Encyclopedia of Philosophy*, vol. 8. New York: The Macmillan Company & The Free Press.

Eisenman, P. 2008. *Ten Canonical Buildings 1950-2000*. New York: Rizzoli International Publications.

Erkal, F. and C. Erkal. 1989. "Atatürk Kültür Merkezi, Ankara", *Mimarlık*, 89/3: 46-48.

Eyice, S. 1971. "Ankara'nın Eski Bir Resmi", in *Atatürk Konferansları IV*, 61-124. Ankara: Türk Tarih Kurumu.

Findeli, A. 2001. "Rethinking Design Education for the 21st Century: Theoretical, Methodological, and Ethical Discussion", *Design Issues*, Vol. 17, No. 1, Winter 2001: 5-17.

Fosnaugh, A. 2005. *Activating the Void[s]: Explorations in Absences*. Unpublished master's thesis, The College of Design, Architecture, Art, and Planning, University of Cincinnati.

Galison, P. 1990. "Aufbau/Bauhaus: Logical Positivism and Architectural Modernism", *Critical Inquiry*, Vol. 16, No. 4, Summer 1990: 709-752.

Gandelsonas, M. 1998. "Linguistics in Architecture", in *Architecture Theory since 1968*, ed. M. Hays, 112-122. Cambridge, Massachusetts: MIT Press. (First published *Casabella* 374, February 1973)

Gendall, J. 2011. "Reflecting Absence Memorializes 9/11 with Voids that Give Shape to Memory", in *The American Institute of Architects Website*. <http://www.aia.org/practicing/AIAB090845> (accessed June 2014).

Goldberger, P. 2005. *Up From Zero: Politics, Architecture, and the Rebuilding of New York*. New York: Random House.

Gottdiener, M. 1994. *The Social Production of Urban Space*, 2nd edition. Austin, Texas: The University of Texas Press

Gregory, A. 2007. *Ancient Greek Cosmogony*. London: Duckworth.

Guthrie, W.K.C. 1978. *A History of Greek Philosophy Volume II: The Presocratic Tradition from Parmenides to Democritus* (First paperback edition). Cambridge: Cambridge University Press. (First published 1965)

Günay, B. 2005. "Ankara Çekirdek Alanının Oluşumu ve 1990 Nazım Planı Hakkında Bir Değerlendirme", in *Cumhuriyet'in Ankara'sı – Özcan Altaban'a Armağan*, ed. T. Şenyapılı, 60-118. Ankara: ODTÜ Yayıncılık.

Günay, B. 2007. "Gestalt Theory and City Planning Education", *METU Journal of Faculty of Architecture*, 2007/1 (24:1), 93-113.

Güzer, A. 1985. "Atatürk Kültür Merkezi", *Mimarlık* 85/7: 32-35.

Hançerlioğlu, O. 1999. *Düşünce Tarihi*, 8th edition. İstanbul: Remzi Kitabevi. (First published 1970)

Hawking, S. 1998. *A Brief History of Time*. New York: Bantam Dell.

Hawking, S. 2005. *A Briefer History of Time*. New York: Bantam Dell.

Hawley, J.F. and K.A. Holcomb. 2005. *Foundations of Modern Cosmology*. Oxford: Oxford University Press.

Honderich, T. 1995. *The Oxford Companion to Philosophy*. Oxford: Oxford University Press.

Huyssen, A. 1997. "The Voids of Berlin", *Critical Inquiry*, vol. 24, no. 1, Autumn 1997: 57-81.

Itten, J. 1964. *Design and Form: The Basic Course at the Bauhaus*, trans. J. Maas. New York: Van Nostran Reinhold Company.

Jacobs, J. 1961. *The Death and Life of Great American Cities*. New York: Random House Inc.

Jewish Museum Berlin Website. <http://www.jmberlin.de/main/EN/04-About-The-Museum/01-Architecture/01-libeskind-Building.php> (accessed June, 2014).

Jockey Club of Turkey Website. www.tjk.org (accessed June, 2014)

Jones, P.L. 1969. "The Failure of Basic Design", *Leonardo*, Vol. 2, No. 2, April 1969: 155-160.

Kayasü, T. 1976. *Ankara için Bir Kültür Merkezi Önerisi*. Unpublished master's thesis, Faculty of Architecture, METU, Ankara.

Kepes, G. 1944. *Language of Vision*. Chicago: Paul Theobald and Company.

Koffka, K. 1963. *Principles of Gestalt Psychology*. New York: Harbinger. (First published 1935)

Koolhaas, R. 1994. *Delirious New York: A Retroactive Manifesto for Manhattan*. New York: The Monacelli Press. (First published 1978)

Kostof, S. 2010. *The City Assembled: The Elements of Urban Form Through History*. London: Thames and Hudson. (First published 1992)

Krier, L. 1984. "Urban Components", *Architectural Design*, vol. 54, no. 7/8, 1984: 43-49.

Kültür Merkezi Alt Komitesi Raporu. 1978 (Unpublished typewritten report, 3 pages, 15.06.1978)

Lafferty, J.M. 1981. "Vacuum: from art to exact science", *Physics Today*, November 1981: 211-231.

Leith, D. 2012. "Pores and Void in Asclepiades' Physical Theory", *Phronesis*, issue 57, 2012: 164-191.

Lefebvre, H. 1991. *The Production of Space*, trans. D. Nicholson-Smith. Oxford: Blackwell.

Lower Manhattan Development Corporation. 2007. *World Trade Center Memorial and Cultural Program, General Project Plan* (as amended February 14, 2007) <http://www.renewnyc.com/content/pdfs/GPPandSitePlan.pdf> (accessed June 2014)

Lynch, K. 1960. *The Image of the City*. Cambridge: The MIT Press.

Macintosh, J.J. 2001. "Boyle, Bentley and Clarke on God, Necessity, Frigorific Atoms and the Void", *International Studies in the Philosophy of Science*, vol. 15, no. 1, 2001: 33-50.

Merrifield, A. 2006. *Henry Lefebvre: A Critical Introduction*. London: Routledge.

National Committee Decisions. <http://www.ayk.gov.tr/s9-hakkmzda/milli-komite/> (accessed July 2014)

Nazım Plan Bürosu. 1969. *Adliye Sarayı Yer Seçimi Çalışması*. (Unpublished typewritten report on Site Selection Study for the Palace of Justice, 13.06.1969, 3 pages)

Nazım Plan Bürosu. 1971. *Kültür Merkezi Projesi Yeri ve Kapsamı*. (Unpublished typewritten report on Cultural Center Project, 01.04.1971, 9 pages)

Nazım Plan Bürosu. 1973. *Kültür Merkezi Olarak Seçilen Alanın Bugünkü Mülkiyeti ve Bu Alanın Nasıl Kullanılacağı Konusunda Bazı Sayısal Bilgi ve Düşünceler*. (Unpublished typewritten report on Quantitative Information and Ideas about the Property Ownership and on How to Use the Area that was Selected for the Cultural Center, December 1973, 3 pages)

Norberg-Schulz, C. 1996. "The Phenomenon of Place", in *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995*, ed. K. Nesbitt, 412-428. New York: Princeton Architectural Press. (Article first published 1976)

OMA Website. <http://www.oma.eu/projects/1992/jussieu-two-libraries/> (accessed June 2014).

Ortaylı, İ. 2000. "19. Yüzyıl Ankara'sına Demiryolunun Gelişi, Hinterlandının ve Hinterlanddaki Üretim Eylemlerinin Değişimi", in *Tarih İçinde Ankara*, proceedings of the seminar held in September 1981, 2nd edition, ed. A.T. Yavuz, 207-219. Ankara: TBMM Basımevi. (Original edition: Yavuz, E. and Ü.N. Uğurel (eds.) 1984. Ankara: ODTÜ Mimarlık Fakültesi Yayınları)

Özbay, H. 1989. “Müze Kavramı ve Ankara Atatürk Kültür Merkezi”, *Mimarlık* 89/3: 82-84.

Özdemir, D. 2004. *Ankara Hippodrome: The National Celebrations of Early Republican Turkey*. Unpublished master’s thesis, Faculty of Architecture, METU, Ankara.

Özkar, M. 2009. “Soyut Düşünme ve Yaparak Öğrenme: Temel Tasarım Eğitiminin Amerika’daki Başlangıçları”, in *Bauhaus: Modernleşmenin Tasarımı*, eds. A. Artun & E. Çavuşoğlu, 135-151. İstanbul: İletişim Yayınları.

Özyüksel, M. 2000. *Hicaz Demiryolu*. İstanbul: Tarih Vakfı Yurt Yayınları.

Peterson, S. 1979. “Urban Design Tactics”, *Architectural Design Profile 20: Roma Interrota – Architectural Design 49*, No. 3/4: 76-81.

Rathmann, L. 2001. *Alman Emperyalizminin Türkiye’ye Girişi*, 3rd edition, trans. R. Zarakolu. İstanbul: Belge Yayınları (First published in Turkish 1976)

Raumstadt-Modell Website. “1000 Voids / Raumstadt-Seminar” study carried on by Fachgebietes für Architektur und Nachhaltige Stadtentwicklung, Architektur der Technischen Universität Berlin, (<http://www.raumstadt-modell.de>) (accessed June 2014).

Rowe, C. and F. Koetter. 1978. *Collage City*. Cambridge: The MIT Press.

Saner, M. 2003. “Ankara İçin Bir Okuma Önerisi: Kentsel Sökükler ve Yeniden Dokuma”, *Bülten 15*, TMMOB Mimarlar Odası Ankara Şubesi, October 2003: 12-15.

Saner, M. 2004. “Kentsel Söküğün Dokunması ve Dokuma Mekanlar/Weaving the Urban Tear and Mat-Spaces”, in *XV. International Building and Life Congress Proceedings*, 90, 387-388: Bursa: TMMOB Mimarlar Odası Bursa Şubesi.

Saner, M. 2006. "Atatürk Kültür Merkezi Alanlarındaki İkilem", *Bülten 39: AKM*, TMMOB Mimarlar Odası Ankara Şubesi, March-April 2006: 24-26.

Saner, M. 2009. *Urban Transformation and Political Actors: The Case of Old Industrial District of Ankara, Turkey*. VDM-Verlag.

Saranlı, T. 1998. "Başlangıçtan Bugüne Temel Tasarım", in *Temel Tasarım / Temel Eğitim*, eds. N. Teymur and T. Aytaç-Dural, 37-47. Ankara: ODTÜ Mimarlık Fakültesi Yayınları.

Shrödinger, E. 1996. *Nature and the Greeks & Science and Humanism*. Cambridge: Cambridge University Press (*Nature and the Greeks* first published: 1951, *Science and Humanism* first published: 1954)

Senate Department for Urban Development and Environment - Berlin Website, "Building and Development of the Berlin Wall" (http://www.stadtentwicklung.berlin.de/denkmal/denkmale_in_berlin/en/berliner_mauer/mauer_aufbau.shtml) (accessed June 2014)

Shields, R. 2006. "Knowing Space", *Theory, Culture & Society* 23 (2-3): 147-149.

Smithson, A. 1974. "How to Recognize and Read Mat-Building", *Architectural Design* XLIV: 573-590.

Smithson, A. and P. Smithson. 2001. *The Charged Void: Architecture*. New York: The Monacelli Press.

Smithson, A. and P. Smithson. 2005. *The Charged Void: Urbanism*. New York: The Monacelli Press.

Tankut, G. 1993. *Bir Başkentin İmarı: Ankara 1929-1939*. İstanbul: Anahtar Kitaplar.

Tekeli, İ. 1994. “Ankara’da Tarih İçinde Sanayinin Gelişimi ve Mekansal Farklılaşması” in *Ankara Ankara*, ed. E. Batur, 171-199. İstanbul: Yapı Kredi Yayınları.

Tekeli, İ. 2005. “Kent Tarihi Yazımı Konusunda Yeni Bir Paradigma Önerisi”, in *Cumhuriyet’in Ankara’sı – Özcan Altaban’a Armağan*, ed. T. Şenyapılı, 2-23. Ankara: ODTÜ Yayıncılık.

Tekeli, İ., B. Günay, and A. Türel. 2009. *Atatürk Kültür Merkezi Hakkında Bilgi Görüş ve Öneriler*. METU Faculty of Architecture Report. (Special limited publication)

Tice, J. 2005. “The Nolli Map and Urban Theory”, *The Interactive Nolli Map Website*, University of Oregon. (<http://nolli.uoregon.edu/urbanTheory.html>) (Article posted on May 10, 2005; accessed June 2014).

TMMOB Mimarlar Odası Ankara Şubesi. 2004. *Bülten 24: Ankara’nın Sökükleri*, September 2004.

Trancik, R. 1986. *Finding Lost Space*. New York: Van Nostrand.

Tuan, Y.F. 1977. *Space and Place: The Perspective of Experience*. Minnesota: University of Minnesota Press.

Tuan, Y.F. 1979. “Space and Place: Humanistic Perspective”, in *Philosophy in Geography*, eds. S. Gale and G. Olsson, 387-427. Dordrecht: D. Reidel Publishing Company.

Vardar, A. 1989. “Başkent’in İlk Planları”, *Planlama*, 1989/2-3-4: 38-50.

Varnelis, K. 1998. “The Education of the Innocent Eye”, *Journal of Architectural Education*, vol. 51, no. 4, May 1998: 212-223.

von Baeyer, H.C. 1987. "In Search of Nothingness", *The Sciences*, vol. 27, issue 2, March 1987: 8-10.

Webb, D. 2006. "Michel Serres on Lucretius: Atomism, Science, and Ethics", *Angelaki Journal of the Theoretical Humanities*, vol. 2, no. 3, December 2006: 125-136.

Wertheimer, M. 1997. "Gestalt Theory", in *A Source Book of Gestalt Psychology*, ed. W.D. Ellis, 1-11. New York: Humanities Press. (First published 1938; article first presented 1924)

Whitford, F. 1984. *Bauhaus*. New York: Thames and Hudson.

Yavuz, E. 2000. "19. Yüzyıl Ankarası'nda Ekonomik Hayatın Örgütlenmesi ve Kent İçi Sosyal Yapı", in *Tarih İçinde Ankara*, proceedings of the seminar held in September 1981, 2nd edition, ed. A.T. Yavuz, 195-206. Ankara: TBMM Basımevi. (Original edition: Yavuz, E. and Ü.N. Uğurel (eds.) 1984. Ankara: ODTÜ Mimarlık Fakültesi Yayınları)

Yıldırım, C. 2001. *Bilim Tarihi*, 7th edition. İstanbul: Remzi Kitabevi. (First published 1974)

Yücel, N. 1992. "Ankara İmar Planı", *Ankara Dergisi*, vol. 1, no. 4, October, 1992: 17-38.

Yücel, N. and R. Uybadın. 1958. *Ankara İmar Planı İzah Notu*. (Unpublished typewritten explanation note, 21 pages)

CURRICULUM VITAE

Name Mehmet SANER
Place of Birth Ankara
Date of Birth March 18th, 1979
E-mail sanermehmet@gmail.com
Personal Website sanermehmet.blogspot.com
Foreign Languages English, German

Education

2009- TU Dortmund, Fakultät Raumplanung
Fachgebiet Städtebau und Bauleitplanung,
PhD Candidate
2004-2014 Middle East Technical University
Faculty of Architecture
PhD in City and Regional Planning
2001-2004 Middle East Technical University
Faculty of Architecture
Master of Architecture
1997-2001 Middle East Technical University
Faculty of Architecture
Bachelor of Architecture
1990-1997 Ankara Atatürk Anatolian High School

Academic Experience

2007-2014 Abant İzzet Baysal University
Faculty of Architecture and Engineering
Research Assistant in the Department of Architecture
2009-2012 TU Dortmund – DAAD
Research Scholar
2006-2007 TUBITAK Research Project: Solar and Wind Energy
Accessibility Rights in the Urban Context
Research Scholar
2005-2006 Eskişehir Anadolu University
Faculty of Architecture and Engineering
Part-time Instructor in the Department of Architecture
2004-2005 Middle East Technical University
Faculty of Architecture
Part-time Instructor in the Department of City and
Regional Planning

Publications

Books / Theses

Urban Transformations and Political Actors: The Case of Old Industrial District of Ankara, Turkey. VDM-Verlag, 2009. (Published master's thesis: *The Transformation of Old Industrial District of Ankara and Political Actors.* Ankara: METU Faculty of Architecture, 2004.)

Articles / Papers

“Endüstri Mirası: Kavramlar, Kurumlar ve Türkiye’deki Yaklaşımlar”, *Planlama* 2012/1-2 Issue 52, TMMOB Şehir Plancıları Odası, 2012: 53-66.

“Transforming the Industrial Landscape: Large Scale Artworks in IBA Emscher Park”, in *Proceedings of International Symposium on Theories of Art / Design and Aesthetics*, 270-277. Antalya: Akdeniz University, Faculty of Fine Arts, 2012.

“Fabrikada Zorunlu Sorumlu Olarak Barınmak: Ankara Maltepe Elektrik ve Havagazı Fabrikası Konutları”, in *Fabrikada Barınmak: Erken Cumhuriyet Dönemi’nde Türkiye’de İşçi Konutları, Yaşam, Mekân ve Kent*, ed. A. Cengizkan, 42-76. Ankara: Arkadaş Yayınları, 2009. (co-author: Yücel Can Severcan)

“Çoğulcu Demokrasilerde Mimarlığın Kamusal Alandaki Erki”, in *20. Uluslararası Yapı ve Yaşam Kongresi Bildiriler Kitabı*, 213-217. Bursa: Mimarlar Odası Bursa Şubesi, 2008.

“Kamusal Alandan Seyirlik Mekana: Güvenpark ve Güvenlik Anıtı” in *80. Yılında Cumhuriyet’in Türkiye Kültürü Sempozyumu Bildiriler Kitabı* içinde, 41-52. Ankara: SANART & Mimarlar Odası, 2007.

“Kentsel Söküğün Dokunması ve Dokuma Mekanlar / Weaving the Urban Tear and Mat-Spaces” in *15. Uluslararası Yapı ve Yaşam Kongresi Bildiriler Kitabı*, 387, 388 (TR), 90 (ENG). Bursa: TMMOB Mimarlar Odası Bursa Şubesi, 2004.

“Ankara’da Eski Sanayi Bölgesinin Dönüşümü ve Politik Aktörler” in *Kentsel Dönüşüm Sempozyumu Bildiriler Kitabı*, 368-377. İstanbul: Yıldız Teknik Üniversitesi, 2003.

“Dönüşüm ve Pasif Direniş: Konutları, Sinagogu ve Belleği ile Yahudi Mahallesi”, in *Konut Kurultayı Bildiriler Kitabı*, 362-377. İstanbul: Şehir Plancıları Odası, 2003.

Translations

Holod, Renata, Ahmet Evin and Suha Özkan. *Modern Türk Mimarlığı*, trans. M. Saner & T.S. Tağmat. Ankara: Mimarlar Odası, 2007.

Burhan, Filiz Eda. “Marcel Duchamp ya da Morfizmlerin Dokumacısı”, in *Sanat ve Bilim – Sanat ve Sosyal Adanmışlık Sempozyumlar Bildiri Kitabı*, 19-45, trans. M. Saner. Ankara: SANART & Mimarlar Odası, 2007.

Short Papers

“Yirminci Yılında Uluslararası Yapı ve Yaşam Kongresi ve Kongrenin Geleceği”, *Mimarlık* 341, Mimarlar Odası, May-June 2008: 12-13.

“Kentsel Dönüşümün Temsiline İlişkin Bir Önerme”, *Bülten* 40 - *Dosya* 01, Mimarlar Odası Ankara Şubesi, May-June 2006: 45-47. (Altay, D. et al.)

“Atatürk Kültür Merkezi Alanlarındaki İkilem”, *Bülten* 39, Mimarlar Odası Ankara Şubesi, March-April 2006: 18-19.

“Bir Yerel Yönetim Efsanesi: Jaime Lerner”, *Bülten* 19, TMMOB Mimarlar Odası Ankara Şubesi, March 2004: 34-36.

“Ankara İçin Bir Okuma Önerisi: Kentsel Sökükler ve Yeniden Dokuma”, *Bülten* 15, TMMOB Mimarlar Odası Ankara Şubesi, October 2003: 12-15.

Scholarships / Rewards

- | | |
|-----------|---|
| 2009-2012 | DAAD – German Academic Exchange Service
Research Grants for Doctoral Candidates and Young Academics
and Scientists (26 months) |
| 2006 | TÜBİTAK
Research Scholarship (12 months) |
| 2006 | National Competition for Urban and Architectural Design of
Balıkesir Çamlık Hill
Honorary Mention
(collaborative effort with A.M. Ürger, A. Özer, G. Uçaroğlu) |
| 2004 | Robustness: National & International Concrete Design Competition
Honorary Mention at National Level
(collaborative effort with E. Kuzlu and E.E. Yurdakul) |

Membership & Activities

May 2013	“Infections v2: Re_flex Patterning” Parametric Design Workshop Organization
December 2009	Guest participant at “The Future of International Building Exhibitions” Workshop TU Dortmund, Germany
June 2009	Organization Committee Member of III. Workshop for Sustainable Living Abant Izzet Baysal University, Bolu, Turkey.
Mart 2009	Guest participant at the Workshop on Old Coal Washing Plants Zonguldak Culture and Education Foundation, Turkey.
2004-2007	Publications Committee Member Chamber of Architects of Turkey, Ankara Section,
April-May 2004	aalto@turkey: Alvar Aalto Exhibition Organization Committee Member Chamber of Architects of Turkey, Ankara Section
2003	Researcher/consultant of “ <i>Taştaki İz</i> ” (The Trace on the Stone) A documentary film on <i>Güvenpark</i> and <i>Güvenlik Monument</i>
2003-	Member of Chamber of Architects of Turkey
2002-	Member of SANART Association of Aesthetics and Visual Culture
1998-2000	Member of METU Student Society of Archaeology
1996	Member of Ankara Atatürk Anatolian High School Student Society of Drama Actor at the play “Karanlıkta İlk Işık”