

MAPPING NON-PLACES THROUGH USER-GENERATED DATA:
THE CASE OF ANKARA

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THE CASE OF ANKARA**

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ABSTRACT

MAPPING NON-PLACES THROUGH USER-GENERATED DATA: THE CASE OF ANKARA

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“Place” as a phenomenon has been a long-debated topic in many research areas, from architecture to geography as well as in anthropology. In recent decades, people have lived in a fast-paced and homogenized world where change is constant as a result of advances in digital technology. In parallel to that, the perception and the experience of place is changing through time along with these advances. In other words, since the notion of “place” is highly related to people and their experiences, it is also in constant change with the developing technology and changing conditions in everyday life of people. In that vein, the emergence of contemporary place notions in present-time becomes inevitable while it becomes more difficult to grasp the phenomenon of place. As the notion of place is an individual phenomenon, depending on people’s experience and perception, describing and understanding contemporary place through its users’ point of view can be remedial in explaining the notion of place. While digital technology also provides quick access to large amounts of information about places with big data, it is easier to collect and extract user-generated data which give clues about experiences and perceptions of the users of places. The proliferation of location-based social media platforms also contributes to the process of gathering and utilizing data to understand the contemporary place notion. The contribution of this study to the research in the field is that it introduces a methodology to reveal people’s experience and perception with publicly available

photo and review data of non-places. In this study how non-places can turn into places (and vice versa) and whether non-place typologies exhibit all characteristics of non-places to the same degree or not is examined. Non-places, introduced as contemporary places by French Anthropologist Marc Augé are analyzed in this thesis via mapping as an act and as a tool by the help of web data. The selected cases from the city of Ankara are Ankamall and Kentpark as shopping malls, Ankapark and Altınpark as theme parks, JW Marriott and Sheraton as hotel chains, Ankara High-Speed Train Station and Ankara Train Station as train stations, Esenboğa Airport as airport, Kızılay and Ulus Stations as metro stations and AŞTİ as a bus terminal.

Keywords: Non-Place, Place, Mark Augé, Mapping, User-generated Data

ÖZ

KULLANICI TARAFINDAN ÜRETİLEN VERİYİ KULLANARAK YOK-YERLERİ HARİTALAMAK: ANKARA ÖRNEĞİ

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Bir fenomen olarak “yer” mimarlıktan başlayıp coğrafya ve antropolojiye kadar birçok araştırma alanında uzun zamandır oldukça tartışmalı bir konu olmuştur ve olmaya devam etmektedir. Son yıllarda, insanlar ulaşım olanakları ve dijital teknolojideki gelişmeler sonucu hızlı ve homojenleşmiş bir dünyada yaşamaktadır. Bu sebeple, buna paralel olarak mekân algısı ve deneyimi de bu gelişmelerle birlikte zamanla değişmektedir. Başka bir ifadeyle, “yer” kavramı insan ve deneyimi ile oldukça bağlantılı olduğu için, gelişen teknolojiyle değişen insan hayatıyla birlikte yer kavramı da sürekli bir değişim içindedir. Aynı doğrultuda, günümüze ait bir yer kavramının ortaya çıkması kaçınılmaz olduğu gibi, yer olgusunu kavramak da zorlaşmıştır. Yer kavramının insan algısı ve deneyimiyle birlikte öznel olduğu düşünülürse, günümüze ait yer kavramını kullanıcıların bakış açısı üzerinden tanımlamak açıklayıcı olabilmektedir. Dijital teknoloji büyük veri ile fazla miktarda bilgiye hızlı erişim sağlamaya imkan tanırken, mekanlar hakkındaki kullanıcı deneyimleri ve algısını değerlendirmek için kullanıcı tarafından üretilmiş veriye ulaşmak kolaylaşmıştır. Konum tabanlı sosyal medya platformlarının yaygınlaşması da günümüze ait yer kavramını anlamak için veri toplama ve kullanışlı hale getirme sürecine katkıda bulunmaktadır. Bu çalışmanın alandaki araştırmalara katkısı, halka

açık olarak paylaşılan fotoğraf ve yorum verileriyle insanların deneyim ve algılarını ortaya çıkaran bir yöntem sunmasıdır. Bu çalışmada, yok-yerlerin yerlere, yerlerin de yok yerlere dönüşebildiği ve yok-yer tipolojilerin yok-yerlerin tüm özelliklerini aynı derecede sergileyip sergilemediği incelenmiştir. Bu tezde, bir eylem ve araç olarak haritalama yöntemiyle ortaya koymak ve internet verisi yardımıyla analiz etmek üzere Fransız antropolog Marc Augé tarafından günümüze ait yer kavramı olarak öne sürülen yok-yerler ele alınmış ve bu çerçevede örnek mekânlar seçilmiştir. Ankara şehrinden seçilen bu örnekler, alışveriş merkezleri olarak Ankamall ve Kentpark, tema parkları olarak Ankapark ve Altınpark, otel zincirleri olarak JW Marriott ve Sheraton, tren istasyonları olarak Ankara YHT Garı ve Ankara Garı, havaalanı olarak Esenboğa Havaalanı, metro istasyonu olarak Kızılay ve Ulus ve otobüs terminali olarak AŞTİ'dir.

Anahtar Kelimeler: Yok-Yer, Marc Augé, Haritalama, Kullanıcı Tarafından Üretilen Veri

To My Family

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LIST OF ABBREVIATIONS

API	Application Programming Interface
ICT	Information and Communication Technologies
JSON	JavaScript Object Notation
GPS	Global Positioning System
AŞTİ	Ankara Şehirlerarası Terminal İşletmesi
AHST	Ankara High Speed Train
POS	Part of Speech

CHAPTER 1

INTRODUCTION

Place is an already controversial notion, which includes social, physical, political, and psychological dimensions. Place as a notion has witnessed attempts of being described by many scholars in many different ways. Additionally, globalization and digital technologies have led to the emergence of new types of spaces and a more complex understanding of place with contemporary terms and approaches like “placelessness”¹, “place identity”², “genius loci”³, “sense of place”⁴ and “non-place”⁵ among others. In the same way, people’s perception of spaces has transformed into something new with the allowance of the ubiquity of technology. To better understand these contemporarily emerged place concepts, human experience is crucial since the meaning of place is created by human experience.⁶ Given these points, this study aims to create maps about people’s perception and experience of contemporary place formations by using publicly available user-generated social media data to elicit a more comprehensible conception of spaces of

¹ Relph, E. (1976). *Place and Placelessness*. London: Pion Limited.

² Ibid.

³ Norberg-Shulz, C. (1979). *Genius Loci*. New York: Rizzoli.

⁴ Ibid.

⁵ Auge, M. (1995). *Non-Places: Introduction to an Anthropology of Supermodernity*. London: Verso.

⁶ Tuan, Y.-F. (1977). *Space and Place: The Perspective of Experience*. London: University of Minnesota Press.

today's world. Together with the selected cases of non-places in Ankara, the degree of placeness, similarities, and differences between these places in respect to people's experience and perception will be discussed with comparative word and image maps about places in addition to maps with quantitative data at the city level.

1.1 The Statement of the Problem

As the new constitutions of the contemporary world, the obscurity of non-places is an integral part of the place discussions. Along with this, Seamon and Sowers refer to Relph by claiming that it is important to understand the deep meaning of places for people to describe their importance or specialty and fix their problems.⁷ In this vein, the research question of this thesis is how non-places are perceived by the users and how they are represented by the users in today's environment. Whether mapping user-generated data can be a tool to understand non-place phenomenon or not and how non-place types indicated by Augé differ from each other in accordance with the people's perception are also the questions of the thesis which will be discussed. Given these points, in this study, the non-place phenomenon as an emergent of the contemporary city is examined with regards to people's perception and experiences via user-generated data through mapping as a tool and as an act.

1.2 The Framework of the Theoretical Background

The shift in the meaning and character of urban space and the frequent use of social media as a communication tool with globalization, standardization, and homogenization as the result of technological advances and the proliferation of information and communication technologies are among currently debated topics.

⁷ Seamon, D., & Sowers, J. (2008). Place and Placelessness, Edward Relph. *Key Texts in Human Geography* (pp. 43–52).

Hence, this study aims to reveal and discuss the perception and experience of the contemporary urban space in Ankara through user-generated and location-based web data. Given these points, the theory of non-place, which is introduced by the French anthropologist Marc Augé, as a much debated phenomenon of contemporary urban environment is discussed along with the concepts of “placelessness”⁸, “genius loci”⁹, “sense of place”¹⁰, “authenticity”, “generic city”¹¹, “invented place”¹² and “loss of place”¹³ as the elements of contemporary urban space discourse is discussed.¹⁴¹⁵ Augé, in his book, examines non-places as the outcome of supermodernity and mentions some types of spaces as non-places. These are transportation spaces like train stations, metro stations, bus terminals, airports, the places of temporary accommodation like hotel chains, the places of leisure, and commerce like shopping malls and theme parks.¹⁶ These examples and the non-places theory constitute the main framework in this study. Moreover, the potential and capacity of mapping as a theory, act and method to reveal and understand the complex character of urban space through the eyes of its users is discussed with the selected cases of non-places from the city of Ankara. Mapping is not just the indicator of what already exists but

⁸ Relph, E. (1976). *Place and Placelessness*. London: Pion Limited.

⁹ Norberg-Shulz, C. (1979). *Genius Loci*. New York: Rizzoli.

¹⁰ Ibid.

¹¹ Koolhaas, R. (2013). The Generic City. In M. Larice & E. Macdonald (Eds.), *The Urban Design Reader* (pp. 358–372). New York: Routledge.

¹² Sircus, J. (2007). Invented places. In M. Carmona & S. Tiesdell (Eds.), *Urban Design Reader* (pp. 126–129). Oxford: Architectural Press.

¹³ Norberg-Shulz, C. (1979). *Genius Loci*. New York: Rizzoli.

¹⁴ Augé, M. (1995). *Non-Places: Introduction to an Anthropology of Supermodernity*. London: Verso.

¹⁵ Many of these concepts were introduced in the course named “ARCH 511 Socio-cultural Themes in Urban Architecture” that is given by Prof. Dr. Candaş Bilisel.

¹⁶ Ibid. p. 79.

it is a curatorial act that cannot be considered independent from its maker.¹⁷ As Corner also indicates the creativity and potential of mapping by stating that;

“The conditions around which a project develops originate with what is selected and prioritized in the map, what has subsequently left aside or ignored, how the chosen material is schematized, indexed and framed, and how the synthesis of the graphic field invokes semantic, symbolic and instrumental content. Thus, the various cartographic procedures of selection, schematization and synthesis make the map already a project in the making. This is why mapping is never neutral, passive or without consequence; on the contrary, mapping is perhaps the most formative and creative act of any design process, first disclosing and then staging the conditions for the emergence of new realities.”¹⁸

Presner also explains the present-day condition and the effect of new media to experience and understand the world by asserting that;

“The embodied experiences of the nineteenth-century flâneur were now displaced by the non-contiguous, disembodied representations of the city that can be seen or heard from a distance, at varying tempos, and even in a new sequence. Not only is space transformed by new media, allowing it to be apprehended and experienced in ways that were previously not possible, but the figure of the flâneur is also transformed, as spectatorship migrates to the screen and eventually the computer interface. Today, we are all digital dandies, and thus it is no coincidence that the figure of the flâneur has frequently informed discussions of the co-constitutive relationship between

¹⁷ The concept of mapping is introduced in the course named “ARCH 735 Creative Mapping Techniques in Architecture” that is given by Ela Alanyalı Aral.

¹⁸ Corner, J. (1999). *The Agency of Mapping: Speculation, Critique and Invention*. In D. Cosgrove (Ed.), *Mappings* (pp. 213–252). London: Reaktion Books. p. 216.

urban modernity and new media, whether photography, film, computer simulations or other digital technologies.”¹⁹

Combined with the potential of new media as a way to communicate, mapping as a technique and act can be considered as a proper way to reveal users’ perception of the contemporary urban environment.

1.3 Structure of the Thesis

In this study, non-places as contemporary urban environment emergents are discussed, measured and visualized by mapping as a technique and act with the user-generated publicly shared web data. The thesis is composed of four main chapters. First, the problem of the thesis, the theoretical framework, the structure and the methodology are introduced. Second, a short inquiry into the recent evolution of the contemporary place notion, place perception and experience is held in chapter two. Also, non-places as the formations of the present-day landscape are discussed with Marc Augé’s approach. In chapter three, mapping technique and its theory is examined as a tool to understand the contemporary urban environment in chapter four by focusing on using web data as a source. In chapter four, with the sample maps produced by the author, non-places in the case of the city of Ankara are represented and in chapter five, the thesis is finalized with concluding remarks.

Chapter two includes the discussions of contemporary place concepts such as “placelessness”, “loss of place”, “genius loci”, “generic city” and “invented place” together with the place perception and experience as a general approach to understand the place notion in the present-day landscape with the ideas of invasion of economy, transitoriness, temporariness, superficiality and inauthenticity as the dominant occurrences of contemporaneity. Additionally this chapter defines and

¹⁹ Presner, T., Shepard, D., & Kawano, Y. (2014). *Hypercities Thick Mapping in the Digital Humanities*. Cambridge: Harvard University Press. p. 28.

conceptualizes non-place as the contemporary constitution. First part of the discussion is mostly based on the book “Non-Places: Introduction to an Anthropology of Supermodernity” by French anthropologist Marc Augé and the characteristics of the non-place phenomenon. The conditions of present-day as he specifies as supermodernity, the non-place and anthropological place analogy that he chooses as a method to define non-places, invasion of images and imaginary, invasion of text, and lastly contractuality and solitariness are discussed in this part. In the last part of this chapter, public space notion and its current state in the present-day environment is discussed as Augé’s examples of non-places are public places. The public character of the non-places is also scrutinized in that part.

In chapter three, mapping as a technique to understand the complex character of place notion and as a revealer of the unorganized data to make it more comprehensible is explained. In the first part, mapping theory is explored with main contributors as a tool to represent places with their complexity, while the proliferation and potential of big data specifically user-generated content as the data source for maps is assessed with the recent studies about mapping constituting the essential discussions of the second part.

In chapter four, the city of Ankara as a case study is introduced briefly in the first part. The mappings of selected non-places of Ankara as the result of the combination of non-place theory and photographs and reviews, which are shared by people on the internet publicly, are at the center of the second part of chapter three. To read Ankara’s non-places, selected samples of places of transportation, places of commerce, places of temporary accommodation, and lastly places of leisure are mapped and evaluated in this part. Non-places of Ankara, which is mapped by the author with the user-generated data on a city level with the focus of selected places, is evaluated in accordance with the previous interrogations through check-in and rate data of people in the final part and finally in chapter five it is concluded (Figure 1.1).

CHAPTER 1

INTRODUCTION

STATEMENT OF THE PROBLEM
THEORETICAL FRAMEWORK
THESIS STRUCTURE

CHAPTER 2

UNDERSTANDING CONTEMPORARY URBAN SPACE

CONTEMPORARY URBAN PLACE NOTIONS
PLACE PERCEPTION AND EXPERIENCE
PERCEPTION AND EXPERIENCE IN CONTEMPORARY PLACES
NON-PLACE AS CONTEMPORARY URBAN PLACE NOTION

CHAPTER 3

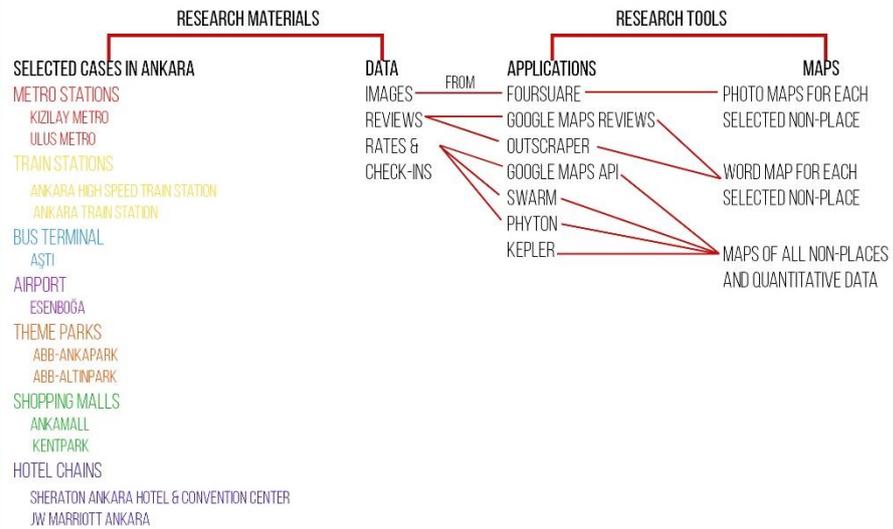
MAPPING AS A TOOL TO UNDERSTAND CONTEMPORARY URBAN SPACE

MAPPING AS AN ACT AND TOOL TO UNDERSTAND PLACES
MAPPING WITH BIG DATA

CHAPTER 4

MAPPING NON-PLACES OF ANKARA

THE ANKARA CASE
METHODOLOGY



CHAPTER 5

CONCLUSION

Figure 1.1 Thesis Structure

CHAPTER 2

UNDERSTANDING CONTEMPORARY URBAN SPACE

2.1 Contemporary Urban Place Notions

The notion of place is defined by many scholars. Norberg-Schulz claims that place is “the concrete phenomena” of our daily lives which is “more than abstract location” and space is the “three-dimensional organizations of elements.”²⁰ He claims that physical elements that define environment constitute the “essence of place.”²¹ As Tuan indicates, “space and place are basic components of the lived world” and “‘space’ is more abstract than ‘place.’”²² What begins as undifferentiated space becomes place as we get to know it better and endow it with value.²³ According to Relph places;

“...are defined less by unique locations, landscape, and communities than by the focusing of experiences and intentions onto particular settings. Places are not abstractions or concepts, but are directly experienced phenomena of the lived-world and hence are full with meanings, with real objects, and with ongoing activities.”²⁴

²⁰ Norberg-Schulz, C. (1979). *Genius Loci: Towards a Phenomenology of Architecture*. New York: Rizzoli. pp. 6-11.

²¹ Ibid.

²² Tuan, Y.-F. (1977). *Space and Place: The Perspective of Experience*. London: University of Minnesota Press. pp. 3-6.

²³ Ibid.

²⁴ Relph, E. (2013). *Prospect for Places*. In M. Larice & E. Macdonald (Eds.), *Urban Design Reader* (pp. 119–124). New York: Routledge.

Montgomery specifies the three elements of place as “activity, form and image (cognition, perception and information)”²⁵. Image is the focus element that is discussed in this study. The complexity of defining place notion in today’s world stems from its subjectivity that the meaning differs from individual to individual as “emotional, historical or cultural”²⁶ backgrounds. Globalization, mass production, consumerist culture, homogeneity, and standardization have led to the transformations in the idea of place in today’s world. These transformations originate from the concept of absence. The contemporary place discussions mainly focus on the absence of relations between people and place and essence of place which is the meaning of place with the modern life and proliferation of global products.²⁷ In the light of this information, the notions like placelessness, loss of place, generic city, invented place and non-place are the end-products of the contemporary urban environment.

2.1.1 Placelessness

Sense of place, identity and authenticity as the central keywords for the definition of place and differentiation of places that originate from local values are fundamental features. As Relph explains, the concept of placelessness occurs when places that resemble each other and that exhibit weak characteristic features are discussed. Another instance where the concept of placelessness occurs, according to Relph, is when places where the identity is not recognizable enough and where inauthenticity

²⁵ Montgomery, J. (1998). Making a city: urbanity, vitality and urban design. *Journal of Urban Design*, 3(1), 93–116.

²⁶ Auge, M. (1995). *Non-Places: Introduction to an Anthropology of Supermodernity*. London: Verso.

²⁷ Arefi, M. (1999). Non-place and Placelessness as Narratives of Loss: Rethinking the Notion of Place. *Journal of Urban Design*, 4(2), 179–193.

is observable and on the agenda²⁸. With the mass production and advances in communication technologies, places and the experience that they present become more similar and meaningless day by day. Moreover, “rootedness”, defined as having a bond with places and the attachment to the place, is considered as the equivalent of placeness. In contrast to this, placelessness is identified with the “loss of meaning.”²⁹ Similar to the non-place notion, placelessness is described as the product of “the standardized landscape” of modernism and judged by its inauthenticity and lack of “emotional attachment”.³⁰ By means of ICT, globalization, consumerist culture, homogenization and standardization have led to the absence of sense of place, meaning and identity while obliterating locality which is delineated as placelessness”.³¹ In conclusion, placelessness is defined as the integral part of and outcome of “present-day landscape” by Relph.³² The places of tourism like the villages with a certain theme or Disneyland are the outcome of placeless landscape and as Relph declares are prone to “Disneyfication”, “futurization” and “museumization”.³³

2.1.2 Loss of place and Genius Loci

Loss of place, which is introduced by the Norwegian architect Christian Norberg-Schulz, is another notion that emerges to describe the situation in the contemporary

²⁸ Relph, E. (1976). *Place and Placelessness*. London: Pion Limited. p. 90.

²⁹ Arefi, M. (1999). Non-place and Placelessness as Narratives of Loss: Rethinking the Notion of Place. *Journal of Urban Design*, 4(2), 179–193.

³⁰ Ibid.

³¹ Carmona, M., Heath, T., Oc, T., & Tiesdell, S. (2003). *Urban Spaces-Public Places: The Dimensions of Urban Design*. Oxford: Architectural Press. p. 101.

³² Relph, E. (1976). *Place and Placelessness*. London: Pion Limited. p. 139.

³³ Ibid. pp. 95-103.

urban environment. Norberg-Schulz emphasizes the character of the place with the notion of “genius loci” that is described as the “spirit of place” which protects the place and originates from the geographic location of the place.³⁴ This spirit is formed by the environment and it is more than just being a mere concept of location and transforms with the changes in the environment like seasonal and daily changes. Thus, the physical conditions of the environment is that spirit because they determine also local features shape the “spirit of place” and they are what makes a space place. In today’s world, the characteristics of places are monotonous and boring and also most of the places have a “lack of character” according to Norberg-Schulz. The present-day environment without surprises and uniqueness does not offer a satisfactory experience. As Lynch asserts “...a distinctive and legible environment not only offers security but also heightens the potential depth and intensity of the human experience” and “It must be granted that there is some value in mystification, labyrinth, or surprise in the environment.”³⁵ In this vein, contemporary places that do not reflect the local character, in other words “genius loci”, cannot be considered as a place according to these definitions. Hence, loss of place occurs when “genius loci” is lost in places. The feeling of nowhere in contemporary places prevails since contemporary places do not refer to their location or to any local values and people are subject to an inauthentic experience that does not offer any genuine characteristics of the place.

2.1.3 Generic City

“Generic city” which is introduced by Rem Koolhaas is another concept of the contemporary landscape and is described as the city without an identity and character

³⁴ Norberg-Schulz, C. (1979). *Genius Loci: Towards a Phenomenology of Architecture*. New York: Rizzoli. p. 5.

³⁵ Lynch, K. (1960). *The Image of the City*. Massachusetts: The M.I.T. Press. p. 5.

where homogenization turns differences into similarities.³⁶ Similar to Relph, Koolhaas also approaches identity as an outcome of physical environment, history, and human beings. The shared events of the past and the value that given to the past decreases as the common history is what constitutes the identity by means of the increase in the human population.³⁷ In other words, history in generic cities loses its societal value and identity fades away as more similar buildings are built. Moreover, as another definition by Koolhaas, after the social life in the city is mostly carried out in digital space in the present-day environment, thus the generic city is what remains from digital space. In modern life, more activities and events have been moved to the digital environment, for instance socialization takes place in digital space. Hence, the generic city is calm since it does away with the “public realm” where socializing as an activity is carried out face-to-face and only the spaces for transportation like roads for cars are left in it.³⁸ Furthermore, the generic city is composed of similar elements that can be reproduced from the same elements which also create an inauthentic experience with monotony. Houses is a concept that turned into hybrid places where dwelling and working occur at the same location, parallel to this, commercial activity is the only activity and hotels are the only option for dwelling.³⁹ Koolhaas claims that “The hotel now implies imprisonment, voluntary house arrest; there is no competing place left to go; you come and stay.”⁴⁰

³⁶ Koolhaas, R. (2013). The Generic City. In M. Larice & E. Macdonald (Eds.), *The Urban Design Reader* (pp. 358–372). New York: Routledge.

³⁷ Ibid.

³⁸ Ibid.

³⁹ Ibid.

⁴⁰ Ibid.

2.1.4 Invented Place

Implementation of an imaginary concept (such as cartoons created by Disney) into a place to create so-called unique environments is considered as invention of places.⁴¹ Besides, imagination comes from the already existing environment, history and culture. Mixing this already existing knowledge and creating a new place is the aim in invented places. As shopping malls and theme parks are considered as invented places, the most striking example is Disneyland, in which imaginary stories and characters are materialized that symbolize some concepts from real life and different cultures. Furthermore, archetypes are brought together to amalgamate what would be called a multi-cultural environment in the user's mind.⁴² In invented places, the source of the experience comes from a world of fantasies. Therefore, people are subjected to an inauthentic and unoriginal experience. The success of Disneyland originates from its strong theme and structure, sequential process of the story and visual richness with "thrill of the spectacle".⁴³ Together with its success, it becomes the product of consumerist culture and shopping as an activity becomes the integral part of the invented places similar to the generic city concept mentioned before. "Superficiality", "other-directedness" and "lack of authenticity" are the urban design problems that result from invented places.⁴⁴ Invented places are superficial since they weaken the uniqueness and reality of places, other-directed since they do not reflect any local features or meanings, but they are the products of "outside inventions".

⁴¹ Carmona, M., Heath, T., Oc, T., & Tiesdell, S. (2003). *Urban Spaces-Public Places: The Dimensions of Urban Design*. Oxford: Architectural Press. p.102.

⁴² Sircus, J. (2007). Invented places. In M. Carmona & S. Tiesdell (Eds.), *Urban Design Reader* (pp. 126–129). Oxford: Architectural Press.

⁴³ Carmona, M., Heath, T., Oc, T., & Tiesdell, S. (2003). *Urban Spaces-Public Places: The Dimensions of Urban Design*. Oxford: Architectural Press. p.103.

⁴⁴ Ibid.

Finally they lack authenticity since they are artificial reflections of the real world.⁴⁵ Furthermore, Carmona claims that to a certain extent all places are inventions of their creators.⁴⁶ Therefore, it is also possible to consider invented places as the places of supermodernity.

2.2 Place Perception and Experience

The notion of place embodies its meaning from the experiences of people and these experiences are the result of perception. To understand place, perception is a fundamental stone that is rooted in the experiences of people. Experiences with the body and senses are the first steps of spatial experience. The places are an integral part of people's experience of the environment where they live. They are meaningful formations that are constituted by the activities that exist there and the meaning and activities are the origins of the identity.⁴⁷ Places have a character that originates from the local and physical features and have a meaning that stems from the experience of their users.⁴⁸ Hence, as people experience places, they assert meaning to them. On the other hand, usually, the places that are casually experienced are the ones that do not attract attention anymore since surprise is an important quality for an enjoyable city.⁴⁹⁵⁰ In order for the experience to be amusing and different, the experienced setting should be unique and distinguishable from its counterparts. In this case,

⁴⁵ Ibid. pp.102-104.

⁴⁶ Carmona, M. (2015). Re-theorising contemporary public space: a new narrative and a new normative. *Journal of Urbanism*, 8(4), 373–405.

⁴⁷ Relph, E. (2013). Prospect for Places. In M. Larice & E. Macdonald (Eds.), *Urban Design Reader*. New York: Routledge.

⁴⁸ Relph, E. (1976). *Place and Placelessness*. London: Pion Limited. p. 122.

⁴⁹ Ibid. p. 123.

⁵⁰ Lynch, K. (1981). *The Theory of Good City Form*. Massachusetts: MIT Press. p. 366.

authenticity creates a more enhanced experience. Another concept that is crucial for the perception of places is meaning. As Arefi asserts, “Loss of meaning not only indicates a major paradigm shift in urban form but also reflects how people’s perception of attachment to place has transformed over time.”⁵¹ In other words, people are experiencing meaningless places like non-places in today’s world which the concept of place attachment changes as the attachment to a place decrease.⁵² The positivity of the experience of place is also directly relevant to be in a place with others. They do not have to be familiar but perceiving others as they react to the environment and people around them also provides a rich experience.⁵³ The more people are in places doing some activities in an urban environment, the more these places enhance attractiveness since crowds draw the attention of people. Similarly, Tuan explains the experience of the liveliness of places and places with identity with the dramatic appearance and dynamism and variety of activities when he says that;

“... we may say that deeply-loved places are not necessarily visible, either to ourselves or to others. Places can be made visible by a number of means: rivalry or conflict with other places, visual prominence, and the evocative power of art, architecture, ceremonials and rites. Human places become vividly real through dramatization. Identity of place is achieved by dramatizing the aspirations, needs, and functional rhythms of personal and group life.”⁵⁴

Hence, it can be inferred that the more people are gathered and the more authenticity is provided, the more the experience is varied and enriched.

⁵¹ Arefi, M. (1999). Non-place and Placelessness as Narratives of Loss: Rethinking the Notion of Place. *Journal of Urban Design*, 4(2), 179–193.

⁵² Ibid.

⁵³ Gehl, J. (2011). *Life Between Buildings: Using Public Space*. Washington: Island Press. p.17.

⁵⁴ Tuan, Y.-F. (1977). *Space and Place: The Perspective of Experience*. London: University of Minnesota Press. p.178.

Perceiving a place is possible through the five main senses and presumptions that originate from social and cultural backgrounds. Consequently, it is subjective.⁵⁵ Lynch also points out that;

“Environmental images are the result of a two-way process between the observer and his environment. The environment suggests distinctions and relations, and the observer—with great adaptability and in the light of his own purposes—selects, organizes, and endows with meaning what he sees. The image so developed now limits and emphasizes what is seen, while the image itself is being tested against the filtered perceptual input in a constant interacting process. Thus the image of a given reality may vary significantly between different observers.”⁵⁶

Similarly, Lawton also asserts that individuals perceive the character of the places in the world in accordance with their age, culture and education.⁵⁷ Therefore, it is crucial to include the perception of people from different backgrounds in order to comprehend the place and its meaning thoroughly when one talks about the places.

Another dimension of genuine experience is time that is spent to perceive the environment. One needs a sufficient amount of time to look at and process the visual layout of places. The sense of sight helps create perception and operate the details of visual data at the speed of walking or running and if the pace is beyond than that of walking or running speed, it results in unnoticed visuals and a loss of meaning.⁵⁸

⁵⁵ Sepe, M. (2013). *Planning and Place in the City Mapping Place Identity*. New York: Routledge. p. 44.

⁵⁶ Lynch, K. (1960). *The Image of the City*. Massachusetts: The M.I.T. Press. p.6.

⁵⁷ Lawton, R. (1983). Space, Place and Time. *Geography*, 68(3), 193–207.

⁵⁸ Gehl, J. (2011). *Life Between Buildings: Using Public Space*. Washington: Island Press. p. 69.

The places are perceived mostly through the sense of seeing with the images of architectural elements and nature.⁵⁹ In other words, vision is the dominant sense while perceiving places. Tuan also points out that the sense of seeing is more active than the other senses.⁶⁰ Hence, the use of publicly shared images of non-places is one method to visualize and to map the perception of people in this study. However, images are not sufficient for perception because the psychological and subjective experiences of individuals are the real matters.⁶¹ The inadequacy of mediums like language to express the experience of people results in their unawareness of them.⁶² In other words, the experiences are not noticed by people since there is a lack of agency to describe them, however academicians and writers use data and literature to express the experiences. On the other hand, as Norberg-Schulz claims “Places are designated by nouns. ... Character, is denoted by adjectives.”⁶³ Furthermore, it is stated that text-based information that is extracted from social networking sites is very effective to exhibit the perceptions of people about places.⁶⁴ At this point, the role of maps as a medium to express the meaning and to create a more meaningful understanding of the urban environment becomes crucial. Thus, nouns and adjectives that describe the places in the comments of people about non-places in social media are determined as the source of data for the mappings in the study.

⁵⁹ Sepe, M. (2013). *Planning and Place in the City Mapping Place Identity*. New York: Routledge. p. 45.

⁶⁰ Tuan, Y.-F. (1977). *Space and Place: The Perspective of Experience*. London: University of Minnesota Press. p.8.

⁶¹ Ibid. p. 45.

⁶² Tuan, Y.-F. (1977). *Space and Place: The Perspective of Experience*. London: University of Minnesota Press. pp.201-202.

⁶³ Norberg-Schulz, C. (1979). *Genius Loci: Towards a Phenomenology of Architecture*. New York: Rizzoli. p. 16.

⁶⁴ Jang, K. M., & Kim, Y. (2019). Crowd-Sourced Cognitive Mapping: A New Way of Displaying People’s Cognitive Perception of Urban Space. *PLOS ONE*, 14(6), 1–18.

2.3 Perception and Experience in Contemporary Places

The emergence of notions like placelessness, loss of place, generic city and invented place in the contemporary environment results in concepts like the invasion of the economy, transitoriness and temporariness, inauthenticity in perception and experience of places by the users. Augé's declaration also makes apparent what the inhabitant of the present time should expect from the experience of contemporary place;

“In the situation of supermodernity, part of this exterior is made of non-places, and parts of the non-places are made of images. Frequentation of non-places today provides an experience - without real historical precedent - of solitary individuality combined with non-human mediation (all it takes is a notice or a screen) between the individual and the public authority.”⁶⁵

As Debord also emphasizes the spectacle, the image without the meaning is the dominant product of contemporary landscape and he claims that “the spectacle is not a collection of images; it is a social relation between people that is mediated by images” and “... is the very heart of this real society's unreality.”⁶⁶ He also asserts that commodification is everywhere in the new world order and describes the spectacle as “...the stage at which the commodity has succeeded in totally colonizing social life.”⁶⁷

On the other hand, when the place experience is considered as written material, it is written and shaped repeatedly in accordance with different meanings and there is

⁶⁵ Augé, M. (1995). *Non-Places: Introduction to an Anthropology of Supermodernity*. London: Verso. pp. 116-117.

⁶⁶ Debord, G. (1995). *The Society of Spectacle*. London: Rebel Press. p. 7.

⁶⁷ Ibid. p. 21.

nothing more than the meanings.⁶⁸ The misconception of this discussion stems from the negligence of the experience of place as a simple physical formation by the compound psychological character of the human being. Hence, first, the psychology and sense-related layers of experiences of non-places with human body should be interrogated and secondly, the experience of place as a written material as a result of culture should be examined.⁶⁹

All in all, the unreality of the images that dominate the environment creates an inauthentic experience and commodification, in other words, economy invades the place in the present-day environment. Moreover, the sensual experience should not be disregarded when non-place experience is examined as textual formation.

2.3.1 Invasion of the Economy

The invasion of the economy as a contemporary experience of place is mainly about the privatization of the public realm and consumerism. The spirit of the consumerist culture is observable in all fields in our world from cultural activities to recreational activities. Even funerals are commoditized and people see the world from the consumerist point of view.⁷⁰ The transformation of the public sphere as a money-oriented trade object with the shifts in the global economy is a debatable issue.⁷¹ The consensus between the world economy and the authorities of the cities led to changes in the form of public space into a space of commerce and they are arranged for

⁶⁸ Budhyarto, M. (2011). A Sense of (Non) Place: Rethinking the “Generic City” in terms of the Habit-body. *MELINTAS*, 27(2), 147–160.

⁶⁹ Ibid.

⁷⁰ Crawford, M. (1992). The World in a Shopping Mall. In M. Sorkin (Ed.), *Variations on a Theme Park: The New American City and the End of Public Space*. New York: Hill and Wang. p. 11.

⁷¹ Carmona, M. (2010). Contemporary public space, part two: Classification. *Journal of Urban Design*, 15(2), 157–173.

gathering and attracting people who have money for consumption. This new form is the result of consumerist culture and privatized industries.⁷² In this new order of the world, commercial activities are the only thing people can do in cities.⁷³ As Debord also says “the world at once present and absent that the spectacle holds up to view is the world of the commodity dominating all living experience.”⁷⁴ Therefore, the experience of the places in the present-day environment is dominated by trade and trading activities. Moreover, the privatization of the cities as the consequence of the consumerist culture that values individualism and privatism increased with the proliferation of the use of privately owned cars.⁷⁵ When it is not grasped that the economy constitutes the base for the lifestyle, the dominance of commodity remains a secret. Debord maintains that, when the Industrial Revolution changed manufacturing processes and brought about serial manufacture, the secret that communal life is ruled by the power of money and merchandise was revealed.⁷⁶ Similarly, Dovey explains the invasion of “system” which can be actually interpreted as the market and economy with the approaches of Habermas and Arendt by saying;

“Arendt’s work relies upon uncoerced ‘communicative action’ with strong connections to the social theory of Habermas, who posits a fundamental opposition between ‘lifeworld’ and ‘system’. The ‘lifeworld’ as we have seen is the everyday world of place experience, of social integration and of ‘communicative action’. The ‘system’, on the other hand, is the integrated

⁷² Carmona, M. (2010). Contemporary public space, part two: Classification. *Journal of Urban Design*, 15(2), 157–173.

⁷³ Koolhaas, R. (2013). The Generic City. In M. Larice & E. Macdonald (Eds.), *The Urban Design Reader* (pp. 358–372). New York: Routledge.

⁷⁴ Debord, G. (1995). *The Society of Spectacle*. London: Rebel Press. p.17

⁷⁵ Larice, M., & Macdonald, E. (Eds.). (2013). *The Urban Design Reader*. New York: Routledge. p.221.

⁷⁶ Debord, G. (1995). *The Society of Spectacle*. London: Rebel Press. p.41.

social and economic structures of the state and the market. According to Habermas, modernity heralds a cleaving of ‘system’ from ‘lifeworld’ into a separate domain of instrumental reason, based in the imperatives of efficiency and economy. This is coupled with an invasion and colonization of the ‘lifeworld’ by the ‘system’. Places of everyday life become increasingly subject to the system imperatives of the market and its distorted communications, advertising and constructions of meaning.”^{77 78}

The invasion of the “system” led to a problem about the place in cities which is the deficiency of common experience and publicity other than the home, work and shopping environments.⁷⁹ Oldenburg claims for American cities that pleasurable activities of the cities require spending money and these cities are enslaved by the consumerist culture where the places of leisure and recreation are privatized and become consumer’s places.⁸⁰ As Crawford also asserts, “The universal consumer becomes the universal victim, helpless and passive against the forces of capitalism, consumerism, and simulation.”⁸¹

2.3.2 Transitoriness, Temporariness and Superficiality

The speed of transportation vehicles increases with the advances in technology day by day and high-speed vehicles proliferate around the world. While this situation

⁷⁷ Dovey, K. (1999). *Framing places: Mediating power in built form*. London: Routledge. p.52.

⁷⁸ The works Dovey mentions are the book *The Human Condition* by Hannah Arendt and the books *Toward a Rational Society, Modernity—An Incomplete Project, The Structural Transformation of the Public Sphere* and *The Theory of Communicative Action: Volume 1* by Jürgen Habermas.

⁷⁹ Oldenburg, R. (2013). The Problem of Place in America. In M. Larice & E. Macdonald (Eds.), *The Urban Design Reader* (pp. 285–295). New York: Routledge.

⁸⁰ Ibid.

⁸¹ Crawford, M. (2013). Blurring the Boundaries: Public Space and Private life. In M. Larice & E. Macdonald (Eds.), *The Urban Design Reader* (pp. 344–357). New York: Routledge.

allows people to travel around the world easily, the in-transit condition became the current mode of contemporary people all around the world. Koolhaas indicates that “the in-transit condition is becoming universal.”⁸² This constant transportation experience in the present-day landscape led to temporary and superficial experiences. Tuan explains this situation in a similar manner with his words as “how long does it take to know a place?” Modern man is so mobile that he has not the time to establish roots; his experience and appreciation of place is superficial.”⁸³ He claims that the people of the contemporary age cannot attach to places and cannot live rich experiences because of their mobility and lack of time to attach. As the speed increases, the time to experience places during the journey decreases and the destination becomes more important than the journey. As Gehl indicates “on foot” experience has more meaning as it provides the possibility of communication and the exchange of information between people and makes their involvement easier in the environment and activities.⁸⁴ A quick look from the window of a high-speed transportation vehicle is not sufficient to grasp the experience and the life of a place. The places have changed into meaningless formations with the society which adopted to the rules of contemporaneity and with the easiness of transportation between places. In this regard, closeness and distantness perception of people while experiencing a place became ambiguous.⁸⁵ High-speed vehicles changed the perception of distance as far away does not feel that far anymore and this situation caused insignificance in the local features as a shared experience. The

⁸² Koolhaas, R. (2013). The Generic City. In M. Larice & E. Macdonald (Eds.), *The Urban Design Reader* (pp. 358–372). New York: Routledge.

⁸³ Tuan, Y.-F. (1977). *Space and Place: The Perspective of Experience*. London: University of Minnesota Press. p.183

⁸⁴ Gehl, J. (2011). *Life Between Buildings: Using Public Space*. Washington: Island Press. p. 72.

⁸⁵ Entrikin, J. N. (1991). *Critical Human Geography The Betweenness of Place*. London: Macmillan. p.57.

“intersubjective experience” that is the quintessence of “sense of place” is demolished in the contemporary environment and it causes a shared experience that is weak.⁸⁶ Here, it is necessary to mention the “spatial turn” as an emergent of contemporary discussions. As Soja mentions, it requires a strong concern for the problem of space, place, geography, mapping that put “location” at the center.⁸⁷ Although the present-day landscape offers a dispersed experience, naturally people try to understand the essence of this re-positioning instead of only being situated in that place. However, here, the question of how people locate themselves in a non-place environment of temporariness and transitoriness as the result of homogenization and mass-production remains unanswered.⁸⁸

Harvey’s approach is also similar but he mentions “historical continuity” as;

“If modern life is indeed so suffused with the sense of the fleeting, the ephemeral, the fragmentary, and the contingent, then a number of profound consequences follow. To begin with, modernity can have no respect even for its own past, let alone that of any pre-modern social order. The transitoriness of things makes it difficult to preserve any sense of historical continuity.”⁸⁹

He claims that the result of the invasion of transient, temporary, fragmented and unpredicted experience in contemporary living is the unrespectful attitude towards the past. Given these points, in contemporaneity, transitory experience creates

⁸⁶ Entrikin, J. N. (1991). *Critical Human Geography The Betweenness of Place*. London: Macmillan. p.57.

⁸⁷ See Edward Soja. *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places* (Malden, New York and Victoria: Blackwell Publishing, 1996)

⁸⁸ Budhyarto, M. (2011). A Sense of (Non) Place: Rethinking the “Generic City” in terms of the Habit-body. *MELINTAS*, 27(2), 147–160.

⁸⁹ Harvey, D. (1989). *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change*. Cambridge MA and Oxford: Blackwell Publishers. p. 11.

difficulties to feel the continuity of history and superficiality and temporariness are the dominant senses of this experience.

2.3.3 Inauthentic Experience

Debord asserts that, although the consumerist culture provides the opportunity to choose between various products, present-day communities tend to create ordinary, common inauthentic environments.⁹⁰ In addition, Relph mentions the inauthenticity in the contemporary placeless landscape as;

“There are at least two experienced geographies: there is geography of places, characterised by variety and meaning, and there is a placeless geography, a labyrinth of endless similarities. The current scale of the destruction and replacement of the distinctive places of the world suggests that placeless geography is increasingly the more forceful of these, even though a considerable diversity of places persists.”⁹¹

The forms of authenticity that originate from unique localities are substituted by the forms of commerce that stem from mass production which are forced into local features.⁹² In the same vein, globalization forces to generate places that are created with specific design principles that are the same for everywhere around the world. Hence, the experience is very similar in fast-food restaurants, trade centers and highways of one city with another.⁹³ This homogeneous environment also causes monotonous physical interaction and decreases the possibility of the unpredicted

⁹⁰ Debord, G. (1995). *The Society of Spectacle*. London: Rebel Press. p. 28.

⁹¹ Relph, E. (1976). *Place and Placelessness*. London: Pion Limited. p. 141.

⁹² Sepe, M. (2013). *Planning and Place in the City Mapping Place Identity*. New York: Routledge. p. xiv.

⁹³ Budhyarto, M. (2011). A Sense of (Non) Place: Rethinking the “Generic City” in terms of the Habit-body. *MELINTAS*, 27(2), 147–160.

experience of surprises. The activities of an airport passenger are usually not particular to the place that the airport is located, they are almost the same for every airport in every city around the world. Budhyarto is of the idea that the movement and activities are predictable in every airport and therefore people can perform the activities in a present-day environment without hesitation like a zombie or a robot instead of a human being who has a cultural background and unique character.⁹⁴ The negative approach towards contemporary places stems from this monotony and repetitive acts instigated by airports, highways, chain hotels, fast food chains and shopping centers that offer more or less similar experiences since the quality of places are mostly limited with on location instead of unique qualities of the local.⁹⁵ With globalization, interconnectedness between the place concepts of the world is increased and places are gradually designed independently from local features.⁹⁶ This resulted in repetitive creations without considering the context. Buchanan also explains and exemplifies the monotony of spaces of contemporaneity by saying that,

“...one of the most striking features of contemporary life, namely the preponderance of generic spaces like hotels., airports, malls, freeways., fast food outlets i.e. spaces we feel we know even though we have never been there before., and whether they are cross-town or overseas.”⁹⁷

He asks rhetorically if it is possible to have a sense of place in places that do not exhibit any specific characteristics of the geography where they are located and any local features and places that are the same no matter where they are located in the

⁹⁴ Budhyarto, M. (2011). A Sense of (Non) Place: Rethinking the “Generic City” in terms of the Habit-body. *MELINTAS*, 27(2), 147–160.

⁹⁵ Ibid.

⁹⁶ Carmona, M. (2010). Contemporary public space, part two: Classification. *Journal of Urban Design*, 15(2), 157–173.

⁹⁷ Buchanan, I. (1999). Non-places: Space in the Age of Supermodernity. *Social Semiotics*, 9(3), 393–398.

world. In the contemporary city, it is very likely to encounter anonymous, detached, isolated and indifferent places as the origins of inauthenticity.⁹⁸ Sharma also claims that “getting lost in space is only one experience of the non-place.”⁹⁹ She emphasizes the sameness and genericity of contemporary place experience by referring to the liminality of those places. Consequently, the inauthentic experience and the question of the sense of place or no sense of place are the outcomes of the contemporary world.

The inauthentic experience is the outcome of the contemporary urban environment. However, according to Sircus, places can be successful although they are inauthentic as long as they offer a rich experience. In a similar manner, Carmona says that “...people are not necessarily concerned about authenticity - at least, they care less about it than whether or not they like a place.”¹⁰⁰ In other words, although the experience is inauthentic, people may still like the places since they are not concerned with the authenticity.

2.4 Non-Place as Contemporary Urban Place Notion

Although the notion of “non-place” is first introduced by Melvin Webber, Marc Augé in his book “Non-Places: Introduction to an Anthropology of Supermodernity” the term “non-place” or as in the book “non-lieu” is elaborated more and attract the

⁹⁸ Buchanan, I. (1999). Non-places: Space in the Age of Supermodernity. *Social Semiotics*, 9(3), 393–398.

⁹⁹ Sharma, S. (2009). Baring Life and Lifestyle in the Non-place. *Cultural Studies*, 23(1), 129–148.

¹⁰⁰ Carmona, M., Heath, T., Oc, T., & Tiesdell, S. (2003). *Urban Spaces-Public Places: The Dimensions of Urban Design*. Oxford: Architectural Press. p.105.

attention of other researchers as well.¹⁰¹¹⁰² Non-places are the products of supermodernity as Augé mentions and the conditions of supermodernity led to the emergence of non-places which are described through the definition of anthropological places by Augé.

2.4.1.1 The Conditions of Supermodernity and Anthropological Place - Non-place Analogy

To begin with, Augé claims that the “supermodernity” is the situation that provokes the emergence of non-place ideas and excessive space, time and individuality are the three elements that define “supermodernity” which is identified as a problem of present-day by the present-time history experts.¹⁰³ Here, supermodernity is introduced as a new term that is regarded as the current mode of the new world order. As the principal factors that cause the appearance of non-places and other issues of modern life like the increasing density in the cities and the over-flow of people, Augé mentions shifts in the scale of the built environment, references that originate from visual and imaginary sources and the increase in the speed of modes of transit systems.¹⁰⁴ To be specific, the increase in the scale of the buildings as a result of excessive growth in a population, the appearance of exterior façade, the image, which becomes more important than the meaning, the emergence of high-speed vehicles and increase in the number of routes for these vehicles can be regarded as the transformations in today’s world. Globalized world conditions, which Augé

¹⁰¹ Webber, M. M. (1964). *The urban place and the nonplace urban realm. Explorations into Urban Structure* (pp. 79–153). Philadelphia: University of Pennsylvania Press.

¹⁰² Augé, M. (1995). *Non-Places: Introduction to an Anthropology of Supermodernity*. London: Verso.

¹⁰³ Ibid. p. 40.

¹⁰⁴ Ibid. p. 34.

termed as supermodernity, promotes homogeneous and look-alike places for the perpetuation of consumer culture and flow of money where social ties are not strong, nevertheless the production of space with strong social connections promote places with identity and local characteristics.¹⁰⁵ Consumerist culture as an outcome of supermodernity is only interested in the economical returns of places and does not deal with what happens socially within the limits of those places.¹⁰⁶ Contemporary places are under the dominance of economic gain. As Sepe asserts “Railway stations become shopping malls, libraries turn into shops selling books and gadgets or even restaurants, houses are transformed into workshops, cinemas into supermarkets, and residential streets into major highways.”¹⁰⁷ That is to say, places that are used without the supremacy of money in the past cannot be thought without the purpose of purchase now.

Augé defines anthropological places by claiming that they are places which have “identity, history and relation” and non-places as places which lack “identity, history and relation”.¹⁰⁸ Places are meaningful socially and spatially for the people who live in it. The place that they are born form their character and who they are which Augé names “individual identity”.¹⁰⁹ Similarly, Norberg-Schulz asserts that “Human identity presupposes the identity of place.”¹¹⁰ Hence, each individual has their own identity but they also share a common identity which stems from sharing and

¹⁰⁵ Augé, M. (1995). *Non-Places: Introduction to an Anthropology of Supermodernity*. London: Verso.

¹⁰⁶ Ibid.

¹⁰⁷ Sepe, M. (2013). *Planning and Place in the City Mapping Place Identity*. New York: Routledge. p. xv.

¹⁰⁸ Augé, M. (1995). *Non-Places: Introduction to an Anthropology of Supermodernity*. London: Verso. p. 52.

¹⁰⁹ Ibid. pp. 52-53.

¹¹⁰ Norberg-Schulz, C. (1979). *Genius Loci: Towards a Phenomenology of Architecture*. New York: Rizzoli. p. 22.

occupying the same place and location, in other words same geography. Our character is defined by the places we are exposed to, experience and lives. Consequently, although people have a variety of identities and they differ from each other in terms of their characteristics, they establish a relationship with the place they occupy and with other places. The identity is the outcome of physical and locational features, historic values and culture of the society that lives in the place.¹¹¹ In the present-day landscape, the identity of the society is formed by non-places mostly since the non-places are the product of supermodernity and they are proliferating day by day. Therefore, it is crucial to understand non-places. Furthermore, history as another characteristic of the anthropological place is introduced as a by-product of identity and relation. According to Augé, the combination of identity with relation in place constitutes history. To clarify the relation of history with anthropological place, Augé explains that “The inhabitant of an anthropological place does not make history; he lives in it.” The inhabitants who still celebrate historical incidents and annual feasts feel that even though the historical events remain in the past, their memory is lingering in another form with celebrations like a “fragment of history” and now they live in that fragment.¹¹² The celebrations, remembering of historical events and rituals are the crucial part of anthropological places that once again cannot be observed in non-places. While unfolding the place non-place analogy, Augé also mentions geometry, forms and their counterparts in social life. Geometrically speaking, anthropological places are also defined with three elements which are “lines, point of intersections and intersections of lines” and at the urban level these geometries are correspondents of roads, city centers where monuments and landmarks are located and the roads that cross where open spaces become

¹¹¹ Sepe, M. (2013). *Planning and Place in the City Mapping Place Identity*. New York: Routledge. p. xii.

¹¹² Augé, M. (1995). *Non-Places: Introduction to an Anthropology of Supermodernity*. London: Verso. p. 56.

apparent.¹¹³ These elements form a sort of complex relationship with each other and additionally since identity is constituted with these local elements and since these elements are composed over time, identity and history are part of these relationships.¹¹⁴ The relations are constituted in a certain space and in a certain time, like markets that are identified as the capital of politics and religious rituals are realized in space and they have specific time sequences. Markets and religious activities need a space to be carried out and they are organized at certain times of the week, month or year. This space is specified as anthropological space and claimed that it is historical and relational. Augé suggests that the notions of open space, roads and center where generally monuments are located also find themselves a place in French urban space. The city centers with town halls or churches as monuments that symbolize religion or civil power are observable in most of the French settlements. A church with an open space where important roads intersect and a town hall close to the church creates a monumental effect and it is possible to perceive “lines, point of intersections and intersections of lines” that Augé mentions in this scenario. Accordingly, the center of French towns can be considered as a typical anthropological place both represent identity, history and relations. The historical value stems from the memorial for the dead people and the annual commemoration of those people who died in historic events like war and the like. This remembering of the dead refers to a shared past and dynamic social relations at the center of the city. The dynamism of the city centers continues in the contemporary French settlements with Sunday markets where encounters and interactions of people from different backgrounds become possible, but still the consumerist act is at the center for that event. These historical events create a sort of continuity and heterogeneity and permanence in the socio-cultural environment for people to interact with each other and create a meaning for place. However, homogeneous, transitory and

¹¹³ Augé, M. (1995). *Non-Places: Introduction to an Anthropology of Supermodernity*. London: Verso. p. 57.

¹¹⁴ Ibid. p. 58.

chronologically discontinuous places do not allow for spontaneous actions like encounters as in historically and culturally continuous places.¹¹⁵ Contrary to non-place, place is described ethnologically as the particular lifestyle with tradition in a specific time and a specific place.¹¹⁶ In other words, while non-place is described with movement and change, place is identified with specificities of space and time. Place is “settled and bounded” on the contrary, the contemporary place is the space of “flows”.^{117 118} The most prominent evidence of this flow is the proliferation and acceleration of transportation systems in the present-day environment. In today’s France, every city is known as a center of some concept; for instance Lyon as the center of gastronomy and this multicentered system is connected with the systems of roads and signboards that the speed and the intensity of the traffic prevent people to live the real experience of the historical city center.¹¹⁹ Instead, people pass by a signboard that indicates the main feature of the city like a “business card”.¹²⁰ They just read the specificities of the city instead of experiencing it. The historical monument that is seen as an authentic element is not visible to the passerby. Moreover, since the names of the streets and squares in France come from the memories of historical events or people, they are also considered as some sort of monuments that can be heard as the name of stops in the metro. Yet again, they

¹¹⁵ Arefi, M. (1999). Non-place and Placelessness as Narratives of Loss: Rethinking the Notion of Place. *Journal of Urban Design*, 4(2), 179–193.

¹¹⁶ Auge, M. (1995). *Non-Places: Introduction to an Anthropology of Supermodernity*. London: Verso. p. 34.

¹¹⁷ Arefi, M. (1999). Non-place and Placelessness as Narratives of Loss: Rethinking the Notion of Place. *Journal of Urban Design*, 4(2), 179–193.

¹¹⁸ Castells, M. (1989) *The Informational City: Information Technology, Economic Restructuring and the Urban-Regional Process*. New York: B.Blackwell.

¹¹⁹ Auge, M. (1995). *Non-Places: Introduction to an Anthropology of Supermodernity*. London: Verso. p. 67.

¹²⁰ *Ibid.* p. 68.

remain as words written on a signboard and create an inauthentic experience. Nevertheless, historical places are repressed but not destroyed by modernity, and remembering these places is crucial.¹²¹ Here, Augé claims that “If a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, or historical, or concerned with identity will be a non-place.”¹²² As a result of supermodernity, non-places are not relatable to the earlier places. In supermodernity, transitoriness and temporariness are the main themes. For instance, hotels and camps for refugees became more prevalent, use of transportation systems increased more prevalently as they advanced in speed and shopping in supermarkets without verbal communication with their personal cards that are replaced with money or with machines alone.¹²³ Here, textual communication as a weak social connection, individualization and dominance of transportation and speed as the reason for superficiality, images, signs or text as the objects of superficiality are the leading concepts for non-places. These concepts invade the present-day landscape in supermodernity as non-places proliferate time after time.

2.4.1.2 Invasion of Images and Imaginary

Places have a symbolic meaning that originates from the unique experiences of the people who travel, and they have a character that includes the description of these experiences during their journey which is constituted by the local features of the place. On the other hand, non-places have neither symbolic meaning nor character. The independence of non-places from where it is located in terms of geography and

¹²¹ Augé, M. (1995). *Non-Places: Introduction to an Anthropology of Supermodernity*. London: Verso. p. 77.

¹²² Ibid. p. 77.

¹²³ Ibid. p. 78.

cultural values is the origin of their inauthenticity.¹²⁴ In this vein, place and non-place seem like opposite notions, however, neither of them is totally destroyed or totally accomplished.¹²⁵

“The traveler’s space may thus be the archetype of non-place... Thus it is not surprising that it is among solitary 'travelers' of the last century - not professional travelers or scientists, but travelers on impulse or for unexpected reasons - that we are most likely to find prophetic evocations of spaces in which neither identity, nor relations, nor history really makes any sense; spaces in which solitude is experienced as an overburdening or emptying of individuality, in which only the movement of the fleeting images enables the observer to hypothesize the existence of a past and glimpse the possibility of a future.”¹²⁶

As can be seen, the meaningless journey of the contemporary lonely traveler without searching for the authenticity, historical or relational meaning that lacks a sense of place with only the moving spectacle is observed in the contemporary landscape and it can be referred to as the journey of non-places and thus the touristic activities and places of this sort of journey are relatable with non-places.¹²⁷ Paradoxically, people feel themselves at home in non-places in a foreign country since these places have no identity or multiple identities in line with their multinational character, however, the authenticity of East Europe, for example, which stems from its distance to the global market space creates a space that a foreigner cannot find objects of his or her

¹²⁴ Alkan Bala, H. (2019). Architectural Reading of the Film “Terminal” via Non-Place.: Tüm Kaynaklar. *Online Journal of Art and Design*, 7(1), 53–66. Retrieved from <http://www.adjournal.net/articles/71/713.pdf>

¹²⁵ Auge, M. (1995). *Non-Places: Introduction to an Anthropology of Supermodernity*. London: Verso. p. 79.

¹²⁶ Ibid. p. 87.

¹²⁷ Ibid. p.81.

own country and feels away from home.¹²⁸ As Lynch asserts, a good place needs to surprise its user and the user should be emotionally satisfied. Also, the place should offer an opportunity for communication and organization for making the experience more meaningful.¹²⁹ With surprise, he does not mean chaos, but rather that it should allow for the explorations and should not be confusing. Here, the imaginary refers to the fantasy world of theme parks and invented places mentioned before and the image refers to the spectacle. Hence, the invasion of the images and imaginary in the contemporary environment creates an inauthentic experience.

2.4.1.3 Invasion of Text, Contractuality and Solitude

Augé mentions that “As anthropological places create the organically social, so non-places create solitary contractuality.”¹³⁰ Hence, the anthropological place is where people form organic social relationships with others and with place on the contrary non-places are the places of solitude where individuality is the dominant concept. Instead of communal obligations that originate from tradition and cultural values, in non-places, people are subject to individual obligations that originate from the authority of the place. These obligations are imposed on people by means of texts and signs. Furthermore, people create connections with their environment through texts without verbal communication in non-places and words define the spaces of non-place. The non-places communicate with people in the written format with instructive words such as “take the right-hand lane” and “entrance” or “no smoking” in the signboards or informative sentences like “the state is working to improve your

¹²⁸ Augé, M. (1995). *Non-Places: Introduction to an Anthropology of Supermodernity*. London: Verso. pp. 106-107.

¹²⁹ Lynch, K. (1960). *The Image of the City*. Massachusetts: The M.I.T. Press. pp.5-6.

¹³⁰ Augé, M. (1995). *Non-Places: Introduction to an Anthropology of Supermodernity*. London: Verso. p. 94.

living conditions”. Thus, the textual communication is an essential concept that supreme the non-place phenomena.¹³¹ Currently, digital text format with changing digital screens can be observed in non-places as a textual communication tool. Moreover, the people that use the non-place have an invisible and unofficial contract with the place or the manager of the place and one of the most apparent objects to invoke this “contractual relation” is the ticket.¹³²

As Augé claims “The space of non-place creates neither singular identity nor relations; only solitude and similitude. There is no room there for history unless it has been transformed into an element of spectacle usually in allusive texts.”¹³³ The non-places are the places of loners that do not have any kind of connection and that have no identity and history is only visible in the textual or visual components in a modified manner and they are the places of passers-by.

The contrast between place and non-place also has a reflection on the discourse. The emergence of non-places brings about new terms for the subjects of supermodernity such as “passenger” instead of “traveler” and “interchange” instead of “crossroads”.¹³⁴ Passenger only aims to arrive at the destination that he or she desires, on the contrary for a traveler the journey is what matters. Furthermore, the term “housing estate”, which is defined as a place located in the edges of the city away from the center and where people live together, is the equivalent of residence and dwelling where people live together in real terms as they form a community.¹³⁵ The main concept that defines the difference in these words is the transition and

¹³¹ Augé, M. (1995). *Non-Places: Introduction to an Anthropology of Supermodernity*. London: Verso. p. 96.

¹³² Ibid. p. 101.

¹³³ Ibid. pp. 103-104.

¹³⁴ Ibid. pp. 107-108.

¹³⁵ Ibid. p. 107.

temporariness that does not allow for the encounter or social relation and interaction. In non-places as the “spaces of supermodernity”, people are evaluated based on their entrance and exit with the identification objects like tickets as individuals, in contrast to places where people provoke sociality and form their environment together. On the other hand, in an anthropological place, the cultural, religious, national and societal rules regulate the space such as the prohibition of alcohol on the air routes of Saudi Arabia and crossing the boundary of a non-place can be regarded as some sort of liberation from space.¹³⁶ Koolhaas also mentions that, if an identity is strong, it does not allow for “expansion, interpretation, renewal, contradiction” and it leads to imprisonment.¹³⁷

Non-places are the places of supermodernity as Augé exemplifies;

“...air, rail and motorway routes, the mobile cabins called 'means of transport' (aircraft, trains and road vehicles), the airports and railway stations, hotel chains, leisure parks, large retail outlets, and finally the complex skein of cable and wireless networks that mobilize extraterrestrial space for the purposes of a communication so peculiar that it often puts the individual in contact only with another image of himself.”¹³⁸

Accordingly, in this study, the following will be examined: metro stations, bus terminals, airports, train stations as the places of transportation, chain hotels as the places of temporary accommodation, theme parks as the places of leisure and finally shopping malls as the places of commerce.

¹³⁶ Augé, M. (1995). *Non-Places: Introduction to an Anthropology of Supermodernity*. London: Verso. p. 116.

¹³⁷ Koolhaas, R. (2013). The Generic City. In M. Larice & E. Macdonald (Eds.), *The Urban Design Reader* (pp. 358–372). New York: Routledge.

¹³⁸ Augé, M. (1995). *Non-Places: Introduction to an Anthropology of Supermodernity*. London: Verso. p. 79.

2.4.2 Public Character of Non-places and Non-places as Contemporary Place Notion

Public spaces are defined as a dynamic ground where the shared life of people emerged and where exchange of ideas, flow and recreation is possible.¹³⁹ A similar interpretation from Goodsell for public space definition is that it is a place for "...a connected and interactive human process of communicative experience."¹⁴⁰ Another definition asserts that public spaces are built where the access is not restricted but can be controlled in some places such as shopping malls and transport stations.¹⁴¹ Arendt explains public as;

“The term ‘public’ (...) means, first, that everything that appears in public can be seen and heard by everybody and has the widest possible publicity. For us, appearance – something that is being seen and heard by others as well as by ourselves – constitutes reality.”¹⁴²

In addition, accessibility and openness for all people without discrimination and controllability by public officials are the other features of public space defined by scholars.¹⁴³ Hence, accessibility in all terms and allowance for social relations can be regarded as the two integral characters of public space. On the other hand, Varma specifies five main characteristics that define public space which are “ownership”,

¹³⁹ Carr, S., Francis, M., Rivlin, R. G., & Stone, A. M. (1992). *Public Space*. New York: Cambridge University Press. p.1.

¹⁴⁰ Goodsell, C. (2003). The Concept of Public Space and Its Democratic Manifestations. *American Review of Public Administration*. 33 (4), pp. 361–383.

¹⁴¹ Carmona, M., de Magalhães, C. and Hammond, L. (2008). *Public Space: The Management Dimension*. Oxon: Routledge. p. 4.

¹⁴² Arendt, H. (1958). *The Human Condition*. Chicago & London: The University of Chicago Press. p. 50.

¹⁴³ Madanipour, A. (2003). *Public and Private Spaces of the City*. London: Routledge. p. 112.

“control”, “animation”, “civility” and “physical configuration”.¹⁴⁴ Concerning ownership, the government, market, community or individual ownerships are mentioned but the main focus is government and market ownerships when it comes to public or private discussions.¹⁴⁵ Owned by the market, public space turns into a privatized place where consumption becomes the integral activity.¹⁴⁶ In terms of private ownership, the imperativeness of commercial activities and the dominance of the money damage the idea of public space while excluding people with no money or no intention for spending money from the space. Regarding control, the freedom of the public space users to manifest their thought is considered and forbidding activists to protest in public spaces as an example of a restriction is explained by the author.¹⁴⁷ In public spaces, people should be allowed to express their thoughts fearlessly, safely and freely with a control mechanism that creates a safe environment for them. As animation, social relations and engagement of people together with recreation and serenity are alluded to.¹⁴⁸ Civility is a not so explicit character, indicated with the caring and maintenance of public places both by its users and civil authorities.¹⁴⁹ And lastly, physical configuration refers to both visual and physical access and a variety of physical elements for different activities.¹⁵⁰

Given these points, publicness can be identified with accessibility and openness without inequity and any cost, and the opportunity to communicate and raise voice comfortably and in an enjoyable manner with people who come from diverse

¹⁴⁴ Varna, G. (2014). *Measuring Public Space: The Star Model*. Farnham: Ashgate Publishing. p.11.

¹⁴⁵ Ibid. pp. 28-29.

¹⁴⁶ Ibid. pp. 28-29.

¹⁴⁷ Ibid. p. 34.

¹⁴⁸ Ibid. pp. 45-48.

¹⁴⁹ Ibid. p. 49.

¹⁵⁰ Ibid. p. 44.

backgrounds. However, the level of these qualifications are not the same for every public place and changes according to the character of the place. According to Varna, the publicness of a place is determined by these levels.¹⁵¹

Nevertheless, as the shifts emerged in the lifestyles of people with advances in technology and with the new world order, public space notion also changed. The change in the public space concept depends on three conditions which are firstly the “commodification” of public life with commercial activities, secondly homogenization with globalization, and lastly the advances in information and communication technology (ICT).¹⁵²

According to Carr and his colleagues, the introduction of technology to public life with portable computers and mobile phones made working from home possible and prevalent as a contemporary life style and created isolation and alienation that affect life in public spaces and lead to new types of communication.¹⁵³ Here, a combination of cultural globalization and the spatiality of cyberspace itself is thought to be transforming ‘real’ world spatiality and the relationship between people and place.¹⁵⁴ Furthermore, the world faced with a pandemic supports the assertion of Carr and his colleagues about “home work” and new communication types. The shift into the digital space because of the lack of accessibility caused by COVID-19 from “third place”, which Oldenburg defines as the place other than home and work space where people interact with each other organically, led to the definitions about “fourth place” as a digital space where interacting is possible through a digital environment. But,

¹⁵¹ Varna, G. (2014). *Measuring Public Space: The Star Model*. Farnham: Ashgate Publishing. p. 53.

¹⁵² Banerjee, T. (2001). The Future of Public Space: Beyond Invented Streets And Reinvented Places. *Journal of the American Planning Association*, 67 (1), pp. 9–24.

¹⁵³ Carr, S., Francis, M., Rivlin, R. G., & Stone, A. M. (1992). *Public Space*. New York: Cambridge University Press. pp. 28-30.

¹⁵⁴ Dodge, M., & Kitchin, R. (2001). *Mapping, Cyberspace*. London: Routledge.

its sufficiency is arguable.¹⁵⁵ ¹⁵⁶ In this vein, fourth place, in other words digital space, can also be considered as a public space with weak connections without face-to-face relation. Additionally, public spaces are turning into places where people do not interact with each other directly but through electronic devices like mobile phones or personal laptops ever since technological devices became an indispensable part of people's lives. Moreover, automobiles cause minimization in the opportunity of encounters on unplanned occasions.¹⁵⁷ As automobiles and mobile phones become widespread, the destination instead of the journey or experience of place became more important. This situation lessens the possibility of encounters and unique experiences in public space which is contradictory to the character and spirit of public space defined by many scholars. Gehl has recently defined this situation as "something is missing" in public spaces which is face-to-face interaction.¹⁵⁸ Similarly, Arefi claims that indirect communication through "cyberspace" lessens the connection between people in a community which is the most important feature of place-based society.¹⁵⁹ As Augé also asserts, "solitary individuality" with a mediated communication through digital screens or other media devices people are connecting through technology instead of direct communication and this is the experience that put forward by non-places in supermodernity.¹⁶⁰

¹⁵⁵ Oldenburg, R. (1999). *The Great Good Place: Cafés, Coffee Shops, Bookstores, Bars, Hair Salons, and Other Hangouts at the Heart of a Community*. New York: Marlowe.

¹⁵⁶ Ogundele, A. (n.d.) *The Fourth Place and Re-imagining the City*. Retrieved from <https://urbanarium.org/journal/fourth-place-and-re-imagining-city>

¹⁵⁷ Gehl, J. (2011). *Life Between Buildings: Using Public Space*. Washington: Island Press. p.49.

¹⁵⁸ Ibid. p.49.

¹⁵⁹ Arefi, M. (1999). Non-place and Placelessness as Narratives of Loss: Rethinking the Notion of Place. *Journal of Urban Design*, 4(2), 179–193.

¹⁶⁰ Augé, M. (1995). *Non-Places: Introduction to an Anthropology of Supermodernity*. London: Verso. p.118.

Public place is also defined in legal departments of U.S. as:

...a place to which the general public has access and include, but is not limited to, hallways, lobbies and other parts of apartment houses and hotels not constituting rooms or apartments designed for actual residence, and highways, streets, schools, places of amusement, parks, playgrounds and areas used in connection with public passenger transportation.¹⁶¹

Similarly, Augé's representative cases of non-places includes airports, amusement parks, chain hotels, train stations, shopping malls, highways. That is to say, they are sort of public places with considerably weak social relations. Therefore, they do not have the features of public spaces like "active engagement" where people directly interact with each other or even "passive engagement" is not observable in which people just sit and watch others.¹⁶² Since people usually only pay attention to the digital screens that they carry around with them in the contemporary world, even passive engagement seems impossible in non-places in most cases recently. Consequently, public spaces that lack face-to-face interactions can be construed as non-places in the light of this information. However, communication in non-places is not totally missing but generally through media like written words in signboards or digital screens, digital cards, and machines whereas verbal communication is rare. The most recent and widespread communication is provided with social media in the contemporary world and the effects of this sort of communication are quite observable with clarity in non-places. As the non-places have a public character, in the following section, they will be categorized according to the two activity categories in public spaces introduced by Gehl which are necessary activities and

¹⁶¹ Public place definition. (n.d.). Retrieved from <https://www.lawinsider.com/dictionary/public-place>.

¹⁶² Carr, S., Francis, M., Rivlin, R. G., & Stone, A. M. (1992). *Public Space*. New York: Cambridge University Press. pp.105-118.

optional activities.¹⁶³ According to Gehl's definition of public place activities, which are places for "necessary activities" that are done no matter what the conditions are like going to work or school, going shopping or using transportation, places for "optional activities" that are preferred or not preferred depending on the conditions of the environment like sitting, going around, recreating.¹⁶⁴ In that frame, non-places which Augé exemplifies with the spaces of transport, commerce and temporary accommodation can be considered as the places of necessary activities whereas spaces of leisure can be considered as the places of "optional activities".¹⁶⁵

¹⁶³ Gehl, J. (2011). *Life Between Buildings: Using Public Space* (Vol. 8). Washington: Island Press. p. 9.

¹⁶⁴ *Ibid.* pp.9-10.

¹⁶⁵ *Ibid.* pp.9-10.

CHAPTER 3

MAPPING AS A TOOL TO UNDERSTAND CONTEMPORARY URBAN SPACE

3.1 Mapping as an Act and Tool to Understand Places

In the contemporary environment, mapping has been a much debatable topic in different fields from architecture and planning to the different branches of art since it provides the opportunity to exhibit the variety of characteristics of place as its integral focus of their display.¹⁶⁶ Maps are known for their accuracy, neutral character and objectivity, however they are abstract formations since they are created by selecting, omitting, isolating and codifying.¹⁶⁷ Corner identifies this curatorial characteristic and dual nature of maps by declaring that;

“As both analog and abstraction, then, the surface of the map functions like an operating table, a staging ground or a theater of operations upon which the mapper collects, combines, connects, marks, masks, relates and generally explores. These surfaces are massive collection, sorting and transfer sites, great fields upon which real material conditions are isolated, indexed, and placed within an assortment of relational structures.”¹⁶⁸

The significance of mapping stems from its role in connecting the variety of matters, concepts, demonstrations and as a consequence when considering space it is an

¹⁶⁶ Alanyalı Aral, E. (2016). Mapping – A Tool for Visualising “Lived Space” in Architecture. In Z. Onur, E. Tarasti, İ. Sığırcı, & P. N. D. Yörükoğlu (Eds.), *Is it Real? Structuring Reality by Means of Signs* (pp. 233–243). Newcastle upon Tyne: Cambridge Scholars Publishing.

¹⁶⁷ Corner, J. (1999). The Agency of Mapping: Speculation, Critique and Invention. In D. Cosgrove (Ed.), *Mappings* (pp. 213–252). London: Reaktion Books.

¹⁶⁸ Ibid.

important conception for representing “lived space”¹⁶⁹. “Lived space”, in other words “representational space”, was defined by Lefebvre as;

“...a space directly lived through its associated images and symbols, and hence the space of 'inhabitants' and 'users', but also of some artists and perhaps of those, such as a few writers and philosophers, who describe and aspire to do no more than describe. This is the dominated - and hence passively experienced - space which the imagination seeks to change and appropriate. It overlays physical space, making symbolic use of its objects. Thus representational spaces may be said, though again with certain exceptions, to tend towards more or less coherent systems of non-verbal symbols and signs.”¹⁷⁰

Therefore “lived space” highlights users’ experiences and Lefebvre connotes to authentic experience also by indicating that “...lived experience, for its part, maybe both highly complex and quite peculiar, because 'culture' intervenes here”.¹⁷¹ Thus, mapping can be considered as a tool for understanding places that are defined by experiences.

Corner defines the tremendousness of the mapping as a “cultural project” as stemming from its ability to measure, describe and design the lived environment and since it is highly related to the creation of the urban environment, mapping is considerably useful to interpret and formulate the space that is lived.¹⁷²

¹⁶⁹ Corner, J. (1999). *The Agency of Mapping: Speculation, Critique and Invention*. In D. Cosgrove (Ed.), *Mappings* (pp. 213–252). London: Reaktion Books.

¹⁷⁰ Lefebvre, H. (1991). *The Production of Space*. Oxford and Cambridge: Blackwell. p.39.

¹⁷¹ Ibid.

¹⁷² Corner, J. (1999). *The Agency of Mapping: Speculation, Critique and Invention*. In D. Cosgrove (Ed.), *Mappings* (pp. 213–252). London: Reaktion Books.

Harris concludes that, while the conventional way to create maps is to consider physical features of the geography that displays the transportation routes, land, water and vegetation elements, political boundaries and number of inhabitants on a paper for bureaucracy and managing, actually maps have a potential to exhibit more than physical environment on plain paper.¹⁷³ They reveal the narrative of livings in places that cannot be thought of separate from the politics and culture of the city, and the lived world that originates from the people and place relations and experiences of people in their daily life. Harris identifies that these sorts of maps as deep maps, besides exhibiting the physical environment and technical features, they unveil the traditions, past, written expressions, feelings, lives to create an enriched and meaningful understanding of place.¹⁷⁴ They combine cultural and physical features to pursue, arrange and document experiences and perceptions of people about places.¹⁷⁵ Mapping is a valuable tool to clarify the complicated character of the world that can be applied to critical thinking.

Maps are socially produced formations that are used as a tool to communicate through community-based and topographical experiences.¹⁷⁶ Their role as the representatives of true, undoubted and reliable geographical information is accepted but at the same time they manipulate the information and create the contextual relation of their own products.¹⁷⁷

¹⁷³ Harris, T. M. (2015). Deep Geography—Deep Mapping Spatial Storytelling and a Sense of Place. In T. M. H. Bodenhamer, David J., John Corrigan (Ed.), *Deep Maps and Spatial Narratives* (pp. 23–38). Bloomington: Indiana University Press.

¹⁷⁴ Ibid.

¹⁷⁵ Ibid.

¹⁷⁶ Casti, E. (2015). *Reflexive cartography: A new perspective on mapping*. (F. Taylor, Ed.). Amsterdam, Oxford and MA: Elsevier.

¹⁷⁷ Ibid.

Mapping can be considered as a tool to improve existing structures or formulate them differently and successfully. However, already existing structures are not detachable from people's interpretation of artifacts, visual representations, morals, culture, perception and occurrences. The subjective constitution of space makes mapping an act rather than an observed and experienced explanation.

Maps have the capability to hide and show at the same time besides they allow people to find out the existing and non-existing and imagine what will exist.¹⁷⁸ Thus, mapping as an act provide a perspective for constituting and restructuring the earth and it is something more than reflecting the real world like a mirror but a method to re-shape the environment that people live.¹⁷⁹

It is assumed that maps are complicated interaction tools that have their own reference system and this system constitutes their power of representing places.¹⁸⁰

Presner and his colleagues also indicate the creative character of the mapping by asserting that;

“Mapping is not a one-time thing, and maps are not stable objects that reference, reflect, or correspond to an external reality. Mapping is a verb and bespeaks an on-going process of picturing, narrating, symbolizing, contesting, re-picturing, re-narrating, re-symbolizing, erasing, and re-inscribing a set of relations... Maps are representations of a world, which reference other such representations.”¹⁸¹

¹⁷⁸ Graafland, A. (2010). *Understanding the Socius Through Creative Mapping Techniques*. Delft: Delft School of Design. p.7.

¹⁷⁹ Ibid. p.7.

¹⁸⁰ Casti, E. (2015). *Reflexive cartography: A new perspective on mapping*. (F. Taylor, Ed.). Amsterdam, Oxford and MA: Elsevier.

¹⁸¹ Presner, T., Shepard, D., & Kawano, Y. (2014). *Hypercities Thick Mapping in the Digital Humanities*. Cambridge: Harvard University Press. p. 15.

3.2 Mapping with Big Data

Along with the proliferation of social networking websites and increase in mobile phone usage with the first smartphone release of Apple, most people own a smartphone that has access to the internet and that has a global positioning system (GPS) sensor.¹⁸² Together with the sensor providing the information of the geographic position of the user and the internet, vast amounts of publicly shared urban data such as geo-tagged photos and comments became accessible to researchers. Such data are called big data and described as a “big amount of unstructured data” using machines, people and nature as a source and defined with 5Vs as characteristics which are velocity, volume, value, variety and veracity.¹⁸³ Social media data can also be considered as big data and allows people to share and exchange data globally and it provides ease in the visibility of that data with the advances in information and communication technologies (ICT).¹⁸⁴ As the amateur character and superficiality of social media websites like Facebook, Twitter and many others can be easily disregarded, they can be utilized for the participation of people and they change the public place idea and change the way of distribution of the information.¹⁸⁵ Since they displace the role of authoritarian approaches, they provide ease of access and use by everyone, they are widespread, ephemeral, and immediate, they are different from the conventional ways of communicating systems like TV, radio and written media. However, the data is meaningless without interpretation and visualization provided by mapping as James Corner connotes

¹⁸² Williams, M., J. & Chorley, M. (2017). Foursquare. In L. Sloan & A. Quan-Haase (Eds.), *Social Media Research Methods* (pp. 610-626). London: SAGE Publications.

¹⁸³ Kalbandi, I., & Anuradha, J. (2015). A brief introduction on big data 5Vs characteristics and hadoop technology. *Procedia Computer Science*, 48, 319–324.

¹⁸⁴ Presner, T., Shepard, D., & Kawano, Y. (2014). *Hypercities Thick Mapping in the Digital Humanities*. Cambridge: Harvard University Press. pp.41-42.

¹⁸⁵ *Ibid.* pp.41-42

“mapping unfolds potential; it re-makes territory over and over again, each time with new and diverse consequences”.¹⁸⁶ Likewise, Salerno explains the potential of social media data and mapping to comprehend the complicated character of places in the urban environment as;

“Since the early eighties of the twentieth century the incremental growth of the system of electronic flows that convey real-time information, began to reconfigure topographic-Euclidean space, establishing new connections between it and the multiplicity of places, generating different models of space and place. So the production of voluntary information provided on individual and collective maps by groups of people, shows uses, preferences, ideas, images, leading to shift our focus beyond the physical dimension of urban transformation in the direction of the potential that the network can offer: the most obvious outcome at the time, is that cities and communities do not seem to correspond necessarily with the same place or the same space.”¹⁸⁷

Currently research exemplifies the use of big data to represent space by focusing on different social aspects of space such as the flow of people from check-in data (movement), events and the like with a proof of place as a complex and social product.¹⁸⁸ Also, recent studies focus on mapping through big data with the developments in information and communication technologies.¹⁸⁹ Big data includes the data such as photographs, reviews, videos, location, activities, events and the

¹⁸⁶ Corner, J. (1999). *The Agency of Mapping: Speculation, Critique and Invention*. *Mappings* (pp. 213–252). London: Reaktion Books.

¹⁸⁷ Salerno, R. (2014). Rethinking Kevin Lynch’s Lesson in Mapping Today’s City. In A. Contin, P. Polini, & R. Salerno (Eds.), *Innovative Technologies in Urban Mapping*. Switzerland: Springer International Publishing.

¹⁸⁸ Hochman, N., & Lev Manovich. (2013). Zooming into Instagram City Reading the Local through social media. *First Monday*, 18(7).

¹⁸⁹ Acar, Y. (2017). *Atlas of Urban Design: Textual Analysis and Mapping of Production of Knowledge in Turkish Context* (PhD Thesis). Ankara: METU. p.33.

like. As an example of recent studies that make use of big data as a user-generated location-based content, Maps of Babel is a study that aims to map the multicultural character of the city through publicly shared text data of the people by categorizing the languages that are used in different parts of the city in different times. The color of the dots represents the language. The increase in the usage frequency of the language can be observed from the timeline located under the map. The data that they use compiled from Twitter, Facebook and Foursquare comments of the city of Milan. The research team investigates how people from different groups experience the different places of the city within two weeks and they achieved the “polyphonic image of the city” with this study. (Figure 3.1)

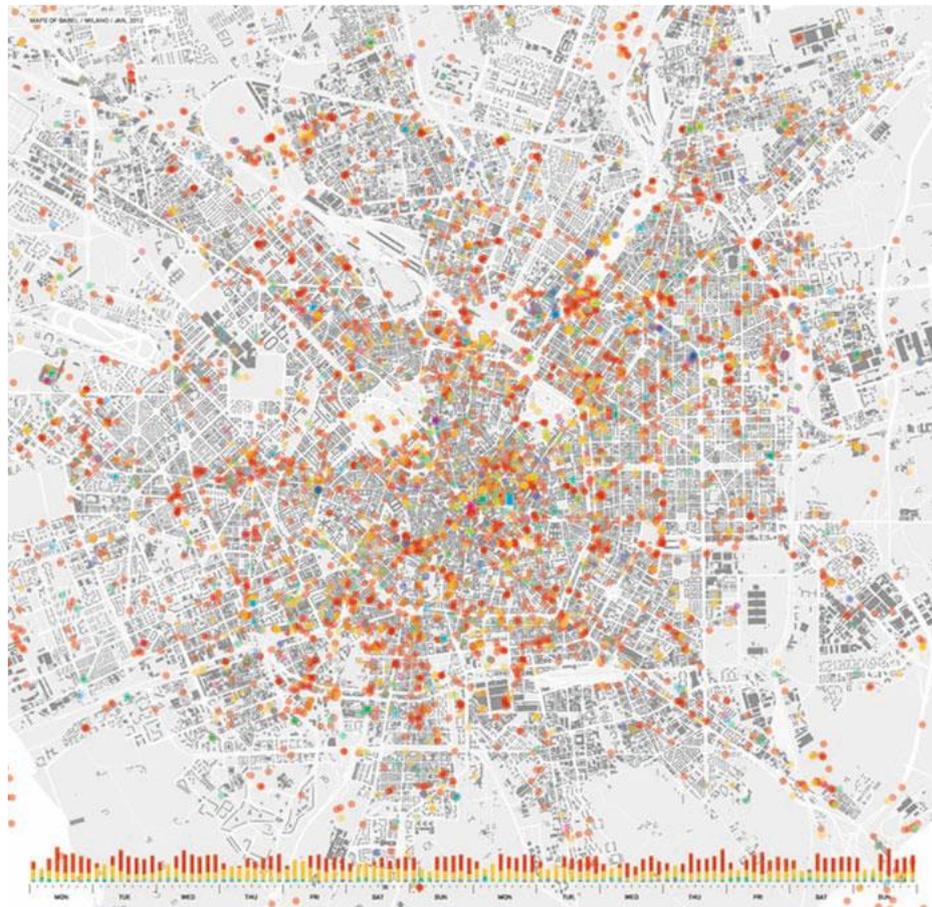


Figure 3.1 Maps of Babel by Giorgio Lupi, Salvatore Iaconesi, Paolo Patelli & Luca Simone

Source: Salerno, R. (2014). *Innovative Technologies in Urban Mapping*. (A. Contin, P. Polini, & R. Salerno, Eds.). Switzerland: Springer International Publishing.

Hochman and Manovich's study uses experiences about places, cities, people and daily life with photos through Instagram by taking into consideration which is the most common mobile application for sharing location-based photos.¹⁹⁰ The aim of their study was to uncover the dynamics of the city in terms of socialness and culture considering time as a variable. They also set forth that the space has social features besides its physical appearance and its social side is represented by the operating social media data produced by the users who experience the place. They use "image montage" as a visualization technique to create a map to reveal the perception of people during Independence Day celebrations and created a zoomed map which uncovers the fireworks shared by people as a dominant theme of photos during Independence Day (Figure 3.2 and Figure 3.3).

¹⁹⁰ Hochman, N., & Lev Manovich. (2013). Zooming into Instagram City Reading the Local through social media. *First Monday*, 18(7).



Figure 3.2 Instagram photos taken in Tel Aviv during Independence Day sorted by date.

Source: Hochman, N., & Lev Manovich. (2013). Zooming into Instagram City
Reading the Local through social media. *First Monday*, 18(7).



Figure 3.3 Instagram photos taken in Tel Aviv during Independence Day focusing on fireworks.

Source: Hochman, N., & Lev Manovich. (2013). Zooming into Instagram City
Reading the Local through social media. *First Monday*, 18(7).

Similarly, Chen's study is another useful study to understand the perception in the urban environment which aims to visualize the photos from the Flickr website, which

is a geo-referenced photo-sharing website.¹⁹¹ Chen uses both photos and textual data in Flickr to reveal popular topics such as activities, Charles River, Stata Center and concepts like landmarks, open space and transportation as the perception of people in the urban environment of Cambridge (Figure 3.4).

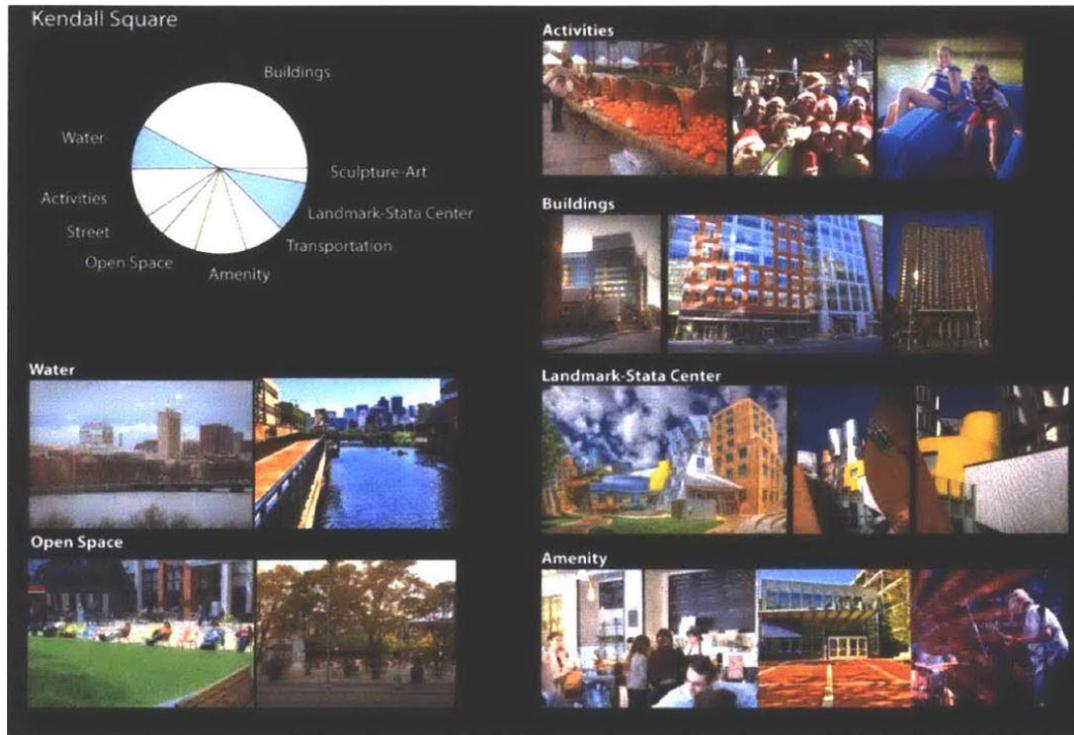


Figure 3.4 Kendall Square photo map extracted from Flickr

Source: Chen, N. C. (2016). *Urban Data Mining: Social Media Data Analysis as a Complementary Tool for Urban Design* (Master's Thesis). MIT

Textual data including reviews, comments, tags and tips from people on social platforms with geo-tagged data such as Foursquare, Google Maps and Instagram is another type of big data that can be employable in research to unveil the perception

¹⁹¹ Chen, N. C. (2016). *Urban Data Mining: Social Media Data Analysis as a Complementary Tool for Urban Design* (Master's Thesis). MIT. p.41.

In the same vein, aiming to unfold “the social media image” of places and their differences, Schwartz and Hochman utilize Yelp reviews of Union Square, Bryant Park and Madison Square Park to unveil the user experiences and their differences in these three places through a word cloud ¹⁹⁴(Figure 3.6). They used text mining techniques that extract textual data from text-based applications like Yelp and analyze and visualize the textual data to discover main topics created by users in these places. The dominant appearance of the word “people” in the word clouds interpreted as the intensity of social relations and the supremacy of meetings in these places.

Additionally, in a similar sense, Adams and Mckenzie utilize travel blogs and use the method of “topic-modelling” to create a map that reveals the traveler’s perception of places to have an opinion about the essence of places.¹⁹⁵ Topic-modelling is a method to uncover the non-visible parts of meanings in a text, in other words, a technique for mining the text.¹⁹⁶ Similarly, the study of Kobaş and Ensari unveils that Instagram hashtag data as textual information for the places can be utilized to give a sense of place about a district.¹⁹⁷ They created a map of hashtags of areas with the size of 100 m² in accordance with the frequency of the words by using python and Instagram’s API for Kadıköy (Figure 3.7).

All in all, the use of big data and user-generated content in various forms from word clouds to location-based quantitative maps and various methods are evident given

¹⁹⁴ Schwartz, R., & Hochman, N. (2014). The social media life of public spaces: Reading places through the lens of geotagged data. In R. Wilken & G. Goggin (Eds.), *Locative Media* (pp. 52–65).

¹⁹⁵ Adams, B., & McKenzie, G. D. (2013). Inferring Thematic Places from Spatially Referenced Natural Language Descriptions. In D. Sui, S. Elwood, & M. Goodchild (Eds.), *Crowdsourcing Geographic Knowledge: Volunteered Geographic Information (VGI) in Theory and Practice* (pp. 201–221). New York: Springer International Publishing.

¹⁹⁶ Notes for Text-mining with R.(n.d.).Retrieved from <https://bookdown.org/Maxine/tidy-text-mining/topic-modeling.html>.

¹⁹⁷ Ensari, E., & Kobaş, B. (2018). Web Scraping and Mapping Urban Data to Support Urban Design Decisions. *A/Z ITU Journal of the Faculty of Architecture*, 15(1), 5–21.

these examples. Already existing publicly shared data can provide lots of clues about places, their characteristics and the perception and experience of people about these places. On the other hand, Presner emphasizes the use of photos and texts together in mapping by saying that,

“Cartography as a pictorial form operates by simultaneity and juxtaposition; verbal text is syntactically linear and narratological. As such, each form of communication can do something that the other cannot. Together, we can say far more than we can with either alone.”¹⁹⁸

Given these points, mapping as a tool to grasp the complex nature of places through their users’ lived experience is utilized for this study to understand non-place phenomenon since mapping is more than just a representation of physical space. Together with the tremendous potential of unorganized user-generated web data in other words “big data” that unveils the experiences and perceptions of users with location data, mapping is a method to organize and make the data more useful and comprehensible.

¹⁹⁸ Presner, T., Shepard, D., & Kawano, Y. (2014). *Hypercities Thick Mapping in the Digital Humanities*. Cambridge: Harvard University Press. p.69.

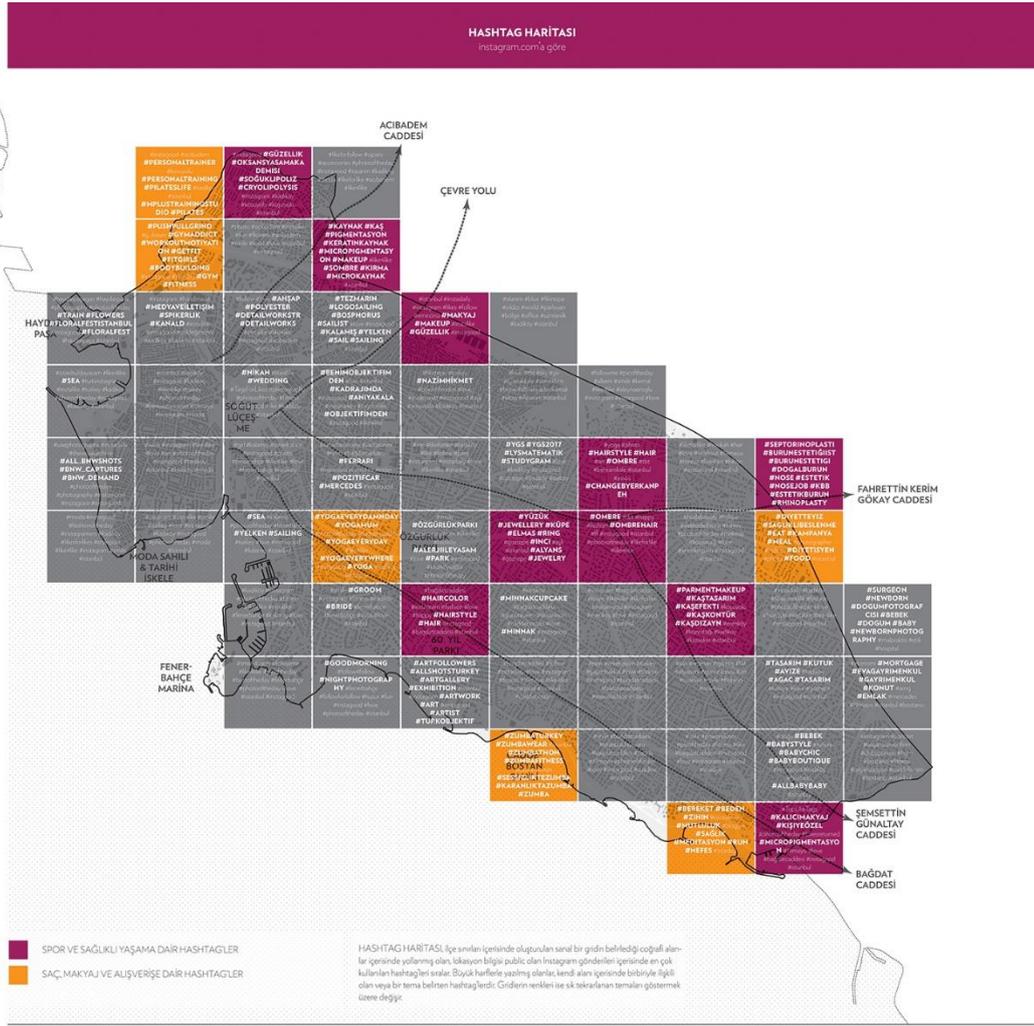


Figure 3.7 Hashtag map of Kadıköy

Source: Ensari, E., & Kobaş, B. (2018). Web Scraping and Mapping Urban Data to Support Urban Design Decisions. A/Z ITU Journal of the Faculty of Architecture, 15(1), 5–21. Retrieved from <http://bitsnbricks.com/location-mining/>

CHAPTER 4

MAPPING OF NON-PLACE EXAMPLES IN ANKARA

4.1 The Ankara Case

Ankara as the capital is one of the most rapidly growing cities in Turkey and is selected as a case for this study. The history of the city's planning will be briefly mentioned in this section since the current situation of the city is not and cannot be dependent from its past. The planning history of the city goes back to the republican period. According to 1924-25 Lörcher Plans, old and new city were planned and after that, in 1928, Jansen Plan that is selected with competition is prepared and began to be implemented in 1932 and the city was planned towards the east-west.¹⁹⁹ ²⁰⁰Moreover, the commuter train on the east-west direction was founded in 1928.²⁰¹ The Jansen plan influenced the arterial roads and shaped many squares and Ulus was seen as the business center of the city, while Kızılay was determined as its extension as a district center and Atatürk Boulevard was thought of as the spine of the city.²⁰² When the population of the city increased in the 1940s with migration from rural areas to the center, the immigrants who generally had low income decided to stay at Ulus area, the character of Ulus slowly changed and Kızılay became the new

¹⁹⁹ Sargın, G. A. (Ed.). (2012). Ankara Kent Atlası. Ankara: Mimarlar Odası Ankara Şubesi. p. 39.

²⁰⁰ Cengizkan, A . (2003). Ankara 1924 Lörcher Planı Raporu . *BELLETEN* , 67 (248) , 153-192 . Retrieved from <https://dergipark.org.tr/tr/pub/ttkbelleten/issue/58388/843967>

²⁰¹ Baş Bütüner, F., Çavdar Sert, S., & Alanyalı Aral, E. (2020). Decoding infrastructural terrain: the landscape fabric along the Sincan-Kayaş commuter line in Ankara. *Landscape Research*, 45(6), 724–741.

²⁰² Tunç, G. (2003). *Transformation of Public Space: The Case of Migros Akköprü Shopping Center* (Master's Thesis). METU. p. 64.

commercial center²⁰³ (Figure 4.1). In the 1950s, due to the unsupervised growth of the city, another competition opened for planning and Yücel-Uybadin Plan was selected which still considered Ulus as the business center and Kızılay as a recreational center, was selected.²⁰⁴²⁰⁵ In the 1970s, a new center which emerged as a central business district which was Kavaklıdere, together with the growth of Tunalı Hilmi Street and new functions like hotels emerged in this new center like Sheraton Hotel²⁰⁶ (Figure 4.2). In the 1980s, Kızılay was to be decentralized through the east and west direction along Eskişehir Road in order to lower the density and hence public functions were gradually transferred to alongside Eskişehir Road.²⁰⁷ Together with the consumerist culture's invasion of the urban environment after the 1980s, shopping malls that are close to the business centers because of their potential of the diverse and great amount of user and organizational structures emerged. Migros Akköprü which is called Ankamall (1999) today, Karum, Armada and Atakule can be considered as examples of these shopping malls.²⁰⁸ Ümiköy Galleria, Koru Mesa Plaza, Bilkent Center, Armada, Cepa and Kentpark are also shopping malls that can be observed through the east-west direction along Eskişehir Road. The open spaces and green spaces in planning were first brought to the agenda with the 1924 Lörcher Plan and they were deeply engraved on the city of Ankara with 1928 and 1932 Jansen

²⁰³ Tunç, G. (2003). *Transformation of Public Space: The Case of Migros Akköprü Shopping Center* (Master's Thesis). METU. 65-66.

²⁰⁴ Ibid. p. 68.

²⁰⁵ Sargın, G. A. (Ed.). (2012). *Ankara Kent Atlası*. Ankara: Mimarlar Odası Ankara Şubesi. p. 39.

²⁰⁶ Tunç, G. (2003). *Transformation of Public Space: The Case of Migros Akköprü Shopping Center* (Master's Thesis). METU. p. 64.

²⁰⁷ Osmay, S. (1998). 1923'ten Bugüne Kent Merkezlerinin Dönüşümü. In Sey, Y. & Özkan, D. (eds.) *75 Yılda Değişen Kent ve Mimarlık* (pp. 139-154). İstanbul: Publication of Türk Tarih Vakfı.

²⁰⁸ Ibid.

plans.²⁰⁹ In order to satisfy the necessity of entertainment and relaxation, green spaces like Gençlik Park were planned, however, after the increase in population, the green spaces proved insufficient. In the 1980s, new parks were added to the green spaces to meet the demands and Kurtuluş, Abdi İpekçi, Seğmenler and Altınpark can be pointed out as examples for these parks.²¹⁰ Since there is a Smurf's village for children, a science center and an exhibition ground as amusement equipment in Altınpark can be considered as a theme park.

²⁰⁹ Cengizkan, A . (2003). Ankara 1924 Lörcher Planı Raporu . *BELLETTEN* , 67 (248) , 153-192 . Retrieved from <https://dergipark.org.tr/tr/pub/ttkbelleten/issue/58388/843967>

²¹⁰ Tunç, G. (2003). *Transformation of Public Space: The Case of Migros Akköprü Shopping Center* (Master's Thesis). METU. p. 76.



Figure 4.1 Planning history of the city of Ankara

Source: Sargın, G. A. (Ed.). (2012). Ankara Kent Atlası. Ankara: Mimarlar Odası Ankara Şubesi.



Figure 4.2 Different centers of the city of Ankara and Atatürk Boulevard

Source: Sargın, G. A. (Ed.). (2012). Ankara Kent Atlası. Ankara: Mimarlar Odası Ankara Şubesi.

Other than these public spaces, transportation spaces of Ankara can be mentioned since they are an integral part of the urban environment and also as public spaces they have an importance to a certain extent. Firstly, Ankara Train Station, which was designed by architect Şekip Akalın and constructed in 1937, is a significant monumental building for the historical development of Ankara since it was planned to be a symbol of the entrance point to the city.²¹¹ Later, other entrance points to the city are added, such as AŞTİ (Ankara Intercity Bus Terminal) (1995) as a new entrance point after the earlier intercity bus station closer to Ulus. After the first airport construction in 1933, the new construction of Esenboğa Airport is completed in 2006 as another entrance point to the city.

The selection of the non-places for the case study was made taking into account the fact that they have an important place in the history of Ankara and the abundance of data shared by people about these places. For railway stations, Ankara Train Station and Ankara High-Speed Train Station, for metro stations Kızılay and Ulus, for hotel chains Sheraton and JW Marriott, for shopping malls Ankamall and Kentpark for theme parks Altınpark and Ankapark are selected for comparison and Esenboğa Airport and AŞTİ as the only airport and bus terminal in Ankara were added to the analysis.

4.2 Methodology

In this thesis, non-places as contemporary places will be examined with the help of publicly shared data specifying the users' perception and experience with the help of both qualitative and quantitative analysis. This study uses mappings of the people's experience and perception of selected non-places (as defined by Augé) in Ankara through already existing big data as qualitative research to discuss the non-place

²¹¹ Bozdoğan, S. (2012). *Modernizm ve Ulusun İnşası*. İstanbul: Metis Yayınları. p. 296.

characteristics and their effect on people to understand the contemporary notion of place.²¹² The maps of the general distribution of non-places in Ankara with the data of the number of visitors and visits and overall rating of places are used as quantitative research methods to give a sense of how non-places occupy a space in people's life. The selected types of non-place examples as defined by Augé's book are railway stations, shopping malls (supermarkets in the book), theme parks (leisure parks in the book), metro stations (means of transport and their infrastructure), hotel chains, bus terminals (there's only one in Ankara) and airports (also there's only one in Ankara). Augé also mentions places like refugee camps, highways, air and rail routes, cable and wireless networks but because of lack of information about them on the web, they were excluded in this study.²¹³ (Figure 4.3)

²¹² Augé, Marc. (1995). *Non-Places: Introduction to an Anthropology of Supermodernity*. London: Verso. p.78

²¹³ Ibid. p.78.

NON-PLACES	RESEARCH MATERIAL (BIG DATA)	MAPS
METRO STATIONS	IMAGES (PHOTOS)	PHOTO MAP FOR EACH SELECTED PLACE
RAILWAY STATIONS	REVIEWS	WORD MAP FOR EACH SELECTED PLACE
BUS TERMINALS	QUANTITIES	NON-PLACES AND THE QUANTITATIVE DATA
AIRPORTS	NUMBER	NUMBER
SHOPPING MALLS	-OF PEOPLE WHO CHECK-IN (SWARM)	-OF PEOPLE WHO CHECK-IN (SWARM)
HOTEL CHAINS	-OF CHECK-INS (SWARM)	-OF CHECK-INS (SWARM)
THEME PARKS	-OF USERS WHO RATE (GOOGLE MAPS)	-OF USERS WHO RATE (GOOGLE MAPS)
HIGHWAYS	-OF REVIEWS (GOOGLE MAPS)	-OF REVIEWS (GOOGLE MAPS)
AIR ROUTES	-OF PHOTOS (FOURSQUARE)	-OF PHOTOS (FOURSQUARE)
RAIL ROUTES	RATE	RATE
MEANS OF TRANSPORT		
REFUGEE CAMPS		
LARGE RETAIL OUTLETS		
CABLE AND WIRELESS NETWORKS		

Figure 4.3 Thesis Material

Source: Produced by the author

To understand how people experience non-places, big data is extracted from crowd-sourced applications like Foursquare, Swarm, Google Maps and Outscraper. Foursquare is chosen to study users' experiences through photos because it is a location-based and crowd-sourced application that enables a large group of users to share data directly about places with location data. Although there is more data in Google maps about places, for photos Foursquare is preferred since Google Maps' policy does not allow to download photos. Swarm is also used to extract the data of the number of visitors and the number of visits for the places to create a general sense of non-places in Ankara. Another application that was helpful in the process was

Outscrapers which is defined as “external organization” which was used for the extraction of text-based data. It is a review extractor website that extracts reviews from Google Maps. Google Places API (Application Programming Interface) is another useful interface which allows users to extract review data from Google Maps but since Google Places API allows users to extract review data up to five reviews, instead Outscrapers is used for this study because it allows users to extract infinite number of reviews (Figure 4.4).

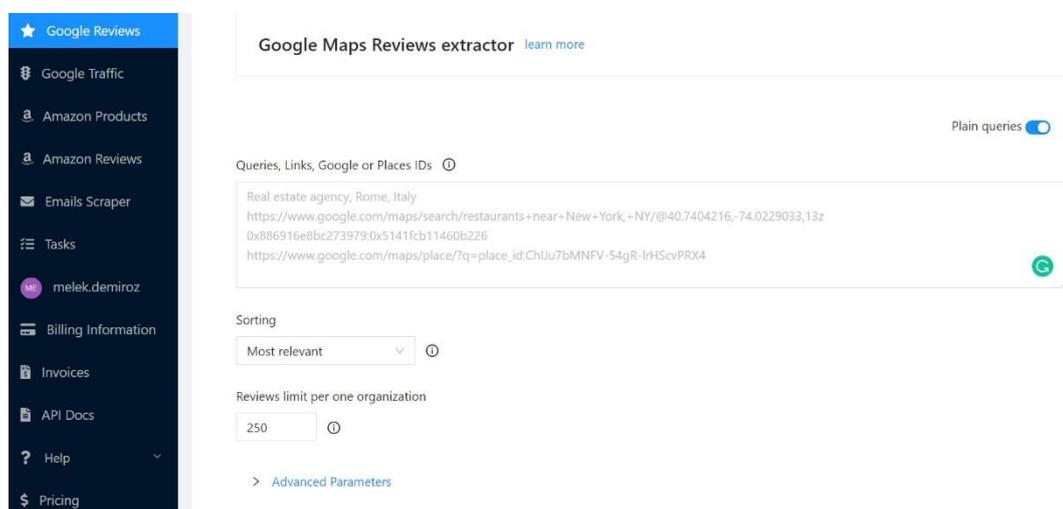


Figure 4.4 Outscrapers Application Interface

Source: Outscrapers. Retrieved from

<https://app.outscrapers.com/googleMaps>.

The review data includes the names of the authors, the review in other words the comment about the place, the time of the review, the number of reviews, likes and the rate (Figure 4.5).

google_id	autor_link	autor_name	autor_id	review_text	review_img_url	owner_answer	owner_answer_timestamp	owner_answer_timestamp_utc	review_link	review_rating	review_timestamp	review_datetime_utc	review_likes
0x14d34f97fd2bc765:0xc3fab11a7b7b571	https://www.google.com/maps/contrib/117353913254889623709?hl=tr-TR	aysegül Erdal	117353913254889623709	Tüm konforun bulunduğu merkez'e yakın bir otel . Otel de tüm Covid önlemleri alınmış ve en önemlisi de gelen müşteriye de uyguluyorlar . Personel güler yüzlü ve çözüm odaklı . Hersey için tesekkür ederim					https://www.google.com/maps/reviews/data=!4m5!1m4!1m3!1m2!1s17353913254889623709!2s0x0:0xc3fab11a7b7b571?hl=tr-TR	5	1.61E+09	01/07/2021 10:53:01	0

Figure 4.5 One part of excel table after extracting reviews from Outscraper

Source: Produced by the author.

Text-based data in Outscraper can be analyzed in terms of sentiments, keywords, pronouns and topics. In this study, keywords as nouns and adjectives are used since they are adequate to reflect people's perception about places. Adjectives give clues about physical attributes like comfort, accessibility, security and nouns give clues about activities and meaning. After text mining, there are many ways to process large amounts of textual data like topic modeling, sentiment analysis, natural language processing and the like. However, in this study tokenization, which turn the texts into segments of words, punctuations and numbers, and pos-tagging (part-of-speech tagging), that gives the information of which part of speech that the word is in a sentence and frequency counting will be sufficient. For pos-tagging and tokenization, TS Corpus website is used and for frequency counting excel is used with the formula of $=\text{SUM}(\text{LEN}(C1)-\text{LEN}(\text{SUBSTITUTE}(C1,B1,"")))/\text{LEN}(B1)$ in the A1 column.²¹⁴ C1 column represents the text data that includes all reviews and the B1 column is for the words that will be counted for frequency. TS Corpus website allows users for part of speech tagging for each word in the given text, in

²¹⁴ The Turkish Corpus. (n.d.). Retrieved from <http://tscorpus.com>.

other words, it gives the information of whether it is an adjective, noun, adverb or other parts of speech. However, there is a margin of error in the program in terms of indicating the part of speech. For instance in the preliminary analysis, some adjectives were defined as nouns and vice versa. For example, the word “kalabalık” which means crowded is used as a noun but that would mean crowd in some cases.

Google Maps API is also used to extract the places data such as the coordinates, types, rating, address, name and number of people who rate to create the map of the general distribution of non-places and their popularity through Ankara by utilizing Postman which is an application that eases monitoring and documenting APIs (Figure 4.6). The desired place type and the name of the city are entered as query and the application gives the results of all places under that category in JSON format. After that, a simple Python code is used to extract necessary data such as coordinates and ratings. Because the review data in Google Maps for places in Ankara begins in 2011 and this study is carried out in 2020, the review data that is used for this study is limited for a specific time period from 2011 to 2020.

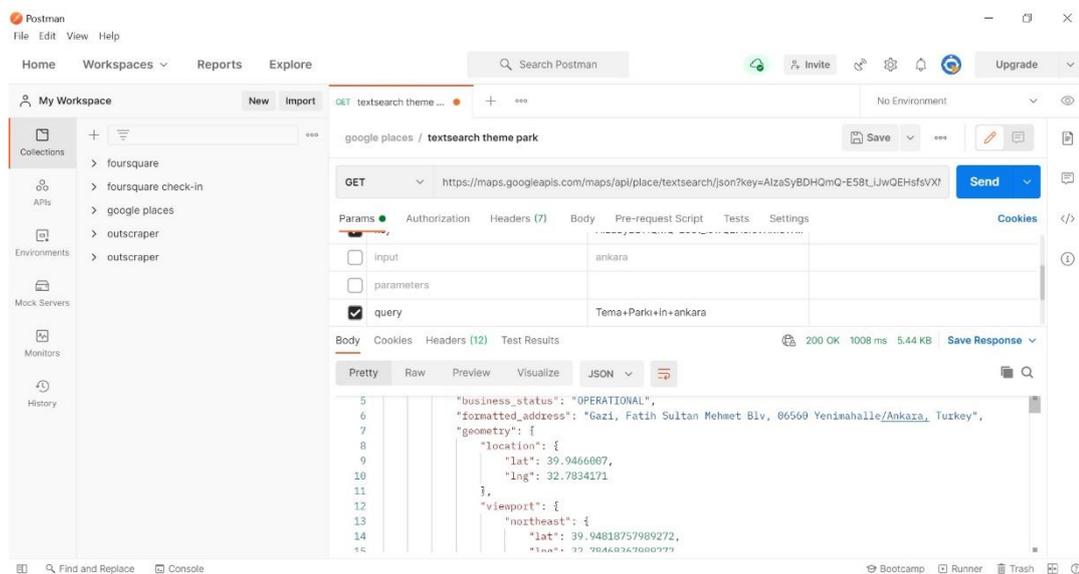


Figure 4.6 Postman Application Interface.

Accordingly, in this thesis, the words people use to describe places, photos that people find significant to share for a place and the numbers are used to have a clue about how people perceive non-places and how they represent them on the web. As Augé mentions, non-places referring to specific types of places like shopping malls, highways, hotel chains, theme parks, train stations, airports, and metro stations. So, the places under these categories in Ankara are determined and mapped for the general maps of non-places of Ankara and Kepler which is an application and a website that uses Mapbox as a base map for mapping is used for this operation.^{215 216}

In the categorization of the photos and reviews the hermeneutical approach, which is based on the interpretation of the written text subjectively in terms of meaning, is applied although there are applications like “Imagga” to categorize large sets of images.^{217 218} Some photos are involved in more than one categories but they are categorized according to the central and dominant elements of the photos. The same method applied to the reviews according to the meaning of the words in the context of the review. Images are categorized into four main subjects in consideration with both Augé’s book and inference from the large collection of photos. He explains the condition of supermodernity and place characteristics in today’s world by indicating the issues of individualism, invasion of transportation, textual communication instead of face-to-face interaction, and the superficiality of transitional space and contact, or, in other words, relation.²¹⁹ Therefore, the categories are specified as people that indicate groups or individuals, means of transport such as cars, buses,

²¹⁵ The current website of the application Kepler: <https://kepler.gl/>

²¹⁶ The current website of the application Mapbox: <https://www.mapbox.com/>

²¹⁷ The current website of the application Imagga: <https://imagga.com/>

²¹⁸ Kalali, P. (2015). Meaningful perception of place: The most effective dimensions and factors, 20(3), 222–240. *URBAN DESIGN International*. Retrieved from <http://dx.doi.org/10.1057/udi.2015.10>

²¹⁹ Augé, M. (1995). *Non-Places: Introduction to an Anthropology of Supermodernity*. London: Verso.

trains and planes, texts such as signboards, tickets and digital screens and finally commercial activities such as shops and drinks that indicate consumption. Additionally, there are uncategorized photos and objects which can be interpreted as specific to that certain place.

This study is limited to the people who used these applications and allowed for the visibility of their sharing. In other words, the participants are mostly composed of people who have and use the internet, who have an account on the aforementioned websites and applications and share the content for the public. The research findings of photo data are also limited for a specific time period from 2009 to 2020 since the Foursquare app was launched in 2009 and the study was carried out in 2020 and limited with a maximum of approximately 2000 photos since the photos are not classified using a computer but instead by the author.

4.3 Mapping of Non-place Examples in Ankara with Photos and Reviews

Since Augé gives examples of non-places as railway stations, shopping malls (supermarkets in the book), theme parks (leisure parks in the book), metro stations (means of transport and their infrastructure), hotel chains, bus terminals and airports, while mapping the non-places of Ankara, these building types are used.²²⁰ The refugee camps, highways, air and rail routes, cable and wireless network that Augé also mention as non-places are not available as places in Google Maps or Foursquare where people share the information about places, therefore, they are not selected for this study.²²¹

²²⁰ Augé, M. (1995). *Non-Places: Introduction to an Anthropology of Supermodernity*. London: Verso. p.34.

²²¹ Ibid. p.34.

The two main features of non-places that Augé addresses is that they are the spaces of transport and commerce, therefore, two main categories of photographs shared by people are defined as commercial activities with the subcategories of shops and drinks as the manifestation of commerce and means of transport like planes for the airports and trains for the railway stations and metro stations.²²² He also mentions wordless communication like “credit cards” and “slot machines”, therefore, these elements are commentated as textual communication while classifying the photo data and interpreted as subcategories like tickets, digital screens, and signs.²²³ The other category based on Augé’s definition is people with subcategories of people who take selfies and non-selfies. As he emphasizes the “solitary individuality” in non-places, selfies are indicated as a sign of individuality and solitariness.²²⁴ Consequently, photos are classified in four main topics as commercial activities with the color of green, means of transport with purple, people with red and textual communication with yellow in the maps. Other than these categories, each space has its own prominent and unique topic that people find worth sharing like windows and structure of the building at the airport example and each space has common categories as exterior and interior photographs. These are also displayed in the photo maps without colors. Each photograph’s size is arranged according to the number of photos that belong to that category to disclose the “overabundance” as asserted by Augé with the frequency of the photographs. In other words, the biggest photo represents the most frequently shared category while the smallest represents the least frequently shared photo of the respective category. Also, the perception of people is represented by the nouns and adjectives that they use while describing the places in Google Maps reviews and the frequency of the words are indicated with their scale

²²² Augé, M. (1995). *Non-Places: Introduction to an Anthropology of Supermodernity*. London: Verso. p. 94.

²²³ Ibid. p.78.

²²⁴ Ibid. p.78.

in the maps also. The detailed information of the maps will be given under the heading of the related selected non-places.

4.3.1 Metro Stations as Spaces of Transportation

Metro is one of the transportation systems in cities whose underground character can be associated with negative sentiments. Augé explains the metro as a means of transport in his book by saying that "... for those who take it every day, the prosaic definition of the metro: collectivity without festival and solitude without isolation."²²⁵ He also emphasizes the negativity of the metro with the concept of solitariness. Also, as a transportation space, the transitoriness and superficiality of metro stations can be regarded as more than other spaces like the spaces of temporary accommodation since people spend more time in hotels than the metro station. Metro stations are one of the most apparent spaces that modernist isolation indicates the life between sleep and work. Augé indicates the inevitability of metro stations in human life by saying that "... metro had taught that one can always change lines and stations, and the fact that if one can't escape the labyrinth of the network, it at least offers some beautiful detours."²²⁶ Although they bring negativity to human life, the only positivity that they offer is an alternative route to escape from traffic and chaos.

4.3.1.1 Kızılay Metro and Ulus Metro

Constructed by the municipality in 1997, Kızılay and Ulus metro stations are selected for this study since they are the most reviewed metro stations on Google Maps.

²²⁵ Augé, M. (1995). *Non-Places: Introduction to an Anthropology of Supermodernity*. London: Verso. p.30.

²²⁶ Ibid. p.71.

Kızılay metro station is located in one of the most historical squares in Kızılay Square at the center of the city and the one big difference between these two stations is that Kızılay Station is at the intersection of other metro lines and has an underground shopping center. Ulus Metro Station is also located at the other historical center of the city in Ulus as mentioned before but it is not as frequently used as Kızılay Station.

The maps of metro stations are slightly different from the others since people do not tend to share many photos of these places or comment on them. The real size of the maps is visible on the left side and on the right side zoomed-in versions can be observed (Figure 4.7, Figure 4.8). As the number of shared images for Ulus Station is much lower than Kızılay Station, Ulus Station is twenty-four times zoomed in while Kızılay Station is three times zoomed in. Kızılay and Ulus Stations are the places with the least number of photos shared among others. As commercial activities, shops are visible for Kızılay metro since it has an underground shop center, on the other hand, Ulus metro is not commercialized. For both spaces, interiors attract the attention as unique categories but they do not differ from each other much and it is difficult to distinguish which is which. While selfies are dominant in Kızılay Station as the indicator of solitude, photos of groups of people are also perceivable as the second dominant category. However, in Ulus Station there is no photo of groups of people while selfies can be seen. In both places, signs and subway trains as the measure of textual communication and means of transport are noticeable. As the perception of people words defining location and typology for both places such as 'metro' and 'merkez' which means center, Ankara, Ulus and Kızılay come forward. Although the adjective 'iyi', which means good, is noticeable as a positive sentiment for both places, the adjectives like 'zor', 'pis' and the noun 'kalabalık' which mean difficult, dirty and crowd indicate the negative sentiments for the Kızılay stop.

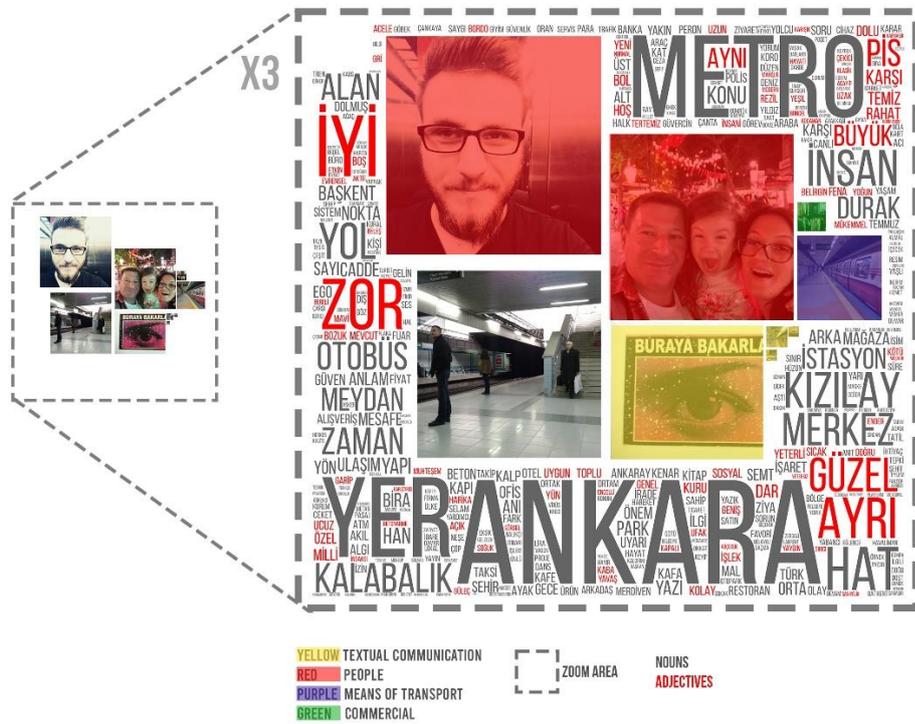


Figure 4.7 Kızılay Metro Station image cloud and word map

space.”²²⁸ Consequently, both experiencing the city as a whole and the creation of organic relations with encounters becomes unattainable. Furthermore, as the spaces of transportation, transitory and superficial character of train stations are more can be experienced more than the hotel chains’. Because, the time people spend in hotel chains is more than the time they spend while they wait for the train. However, places like the AHST (Ankara High-Speed Train) Station which has multiple functions like shopping malls and hotels creates a different atmosphere and an opportunity to spend more time there. Therefore, when the spaces are evaluated according to their typology, two different places that belong to the same typology can yield different results since their historical background or their meaning is different to people who experience them. Another issue in these spaces is that, people are guided to the magazines similar to airports’ in the high-speed trains to make them remember that they are living in the fast-paced contemporary world and instead of enjoying the real objects and history of towns on the outside of the vehicle that they travel and they should amuse themselves with the imaginary spectacles of the magazines provided by the railway managers.²²⁹

4.3.2.1 Ankara High-Speed Train Station and Ankara Train Station

Ankara Train station which was designed by architect Şekip Akalın and finished in 1937 is an important building that resembles the founding of the Turkish republic, which is closely related to the history of the city and collective memory since it is considered to be the first entrance to the city and as one of the examples of modernist buildings. However, after the plans of the government to construct high-speed train lines, it is predicted that the passenger density will increase and the train station’s

²²⁸ Alanyalı Aral, E., & Demirbaş, Ö. O. (2015). Pedestrians’ perception of sub-spaces along urban roads as public spaces -case of Eskişehir road in Ankara. *Metu Journal of the Faculty of Architecture*, 32(1), 45–64.

²²⁹ Ibid. p. 99.

capacity is not sufficient to meet the demands of the passengers. After that, it was decided to construct Ankara High-Speed Train Station next to the historical station to meet the demands. Ankara High-Speed Train Station (AHST Station) was designed by A Tasarım Architectural Office and opened to serve as a shopping mall and a train station complex in 2016. Besides the new and old discussion, the overshadowing scale of the new building that hides the old station which represents the history and collective memory has been debated. The old station is protected since it has a historical value but it turned into a dead place after most of the passengers were transferred to the new station.²³⁰ This non-place AHST Station, which can belong anywhere, tries to bring together the travel and the shopping experiences like the experience in airports. The fact that the passengers use only high-speed trains with a transit pass and that the commercial units designed as shopping malls cannot be constructed outside this transit axis and cannot form a circulation network may be the reason why the consumption units are not used.²³¹ As a result, the AHST Station structure with its large glass mass is not a place to live today, but a place to come and go.²³²

All categories as the identifier of non-places are visible for both train stations, however, commercial activities, selfies and means of transport occupies more space in the AHST Station. (Figure 4.9, Figure 4.11). Moreover, while exteriors of the buildings are the most dominant part of both maps, the exterior of Ankara Train station takes up much bigger space than the AHST Station and since it has a historical value for the inhabitants of the city it is predictable. For the out-of-category, to some extent, unique photographs, the structure, glass windows and luggage in the AHST

²³⁰ Atak, Z. (2015). Design Considerations for Modern Railway Stations; Comparing Berlin, Beijing and Ankara (Master's Thesis). Ankara: METU. p. 53.

²³¹ Akalın, A., & Tektaş, E. (2020). Değişen ve Dönüşen Bir Kentte Eski - Yeni Çelişkisi: Ankara Tren Garı - Ankara YHT Garı. *Mimarlık Dergisi*, 412(57), 68–72. Ankara: TMMOB Mimarlar Odası.

²³² Ibid.

Station draw attention while it is the model of a historic train in Ankara Train Station (Figure 4.10, Figure 4.12). Tickets and digital screens as textual communication and coffee and tea shops as commercial activities are not as frequent as selfies and means of transport but they are noticeable. The adjectives ‘iyi’, ‘güzel’, ‘modern’, ‘büyük’, ‘temiz’ which mean good, nice, modern, spacious and clean have come to the forefront as positive statements for the AHTS Station although discussions about its negativity over the historical station. ‘Gar’, ‘tren’, ‘hız’, ‘istasyon’, ‘ulaşım’, ‘metro’, ‘bilet’, ‘yolcu’, ‘yön’ which mean train, speed, station, transportation, metro, ticket, passenger and direction are the nouns that exhibit the general atmosphere for this place while it is interesting that the word ‘hız’ which means speed and ‘yapı’ which means the structure are prominent among others. These words indicate two concepts that dominate the contemporary environment. While the commercial character of the AHTS Station as a divergence from Ankara Station is apparent, the word ‘alışveriş’ which means shopping does not attract attention as expected. On the other hand, the words ‘tarih’, ‘nostalji’, ‘müze’, ‘eski’ which mean history, nostalgia, museum and old that are shared for Ankara Train Station emphasize awareness of the historical background of the building by people and is reflected on the perception. While ‘yapı’ which means structure is also noticeable in this space, the word ‘bina’ which means building is more prominent as the indicator of its place in collective memory. The words nice and good are also visible in Ankara Train station as positive feelings.



Figure 4.9 Ankara High-Speed Train Station image cloud and word map

Source: Produced by the author

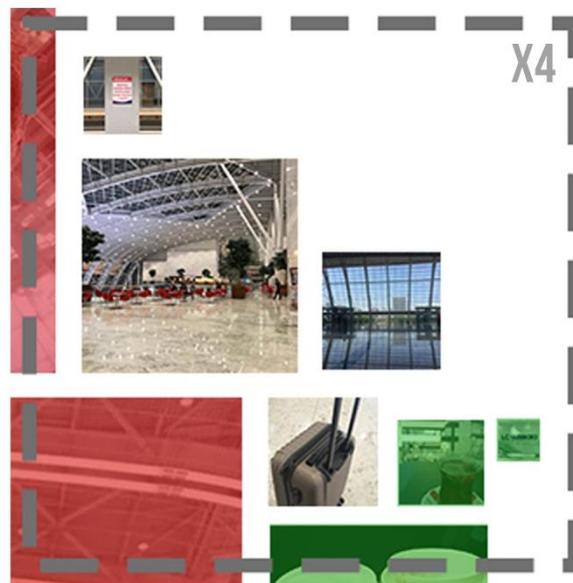


Figure 4.10 Ankara High Speed Train Station image cloud and word map zoom area

The old train station also has a historical and memorial value which is not dominant but exists in the shared photographs by the users. After the bombing in 2015, a memorial is placed for 103 people who died during the attack and the photograph of the memorial can be distinguished among other photographs shared by people at the train station location (Figure 4.13). As Augé mentioned, anthropological places are historical and relational where memories of the past are still lingering. Thus, the old train station exhibits some features of the anthropological place, again as the claim of Augé “Place and non-place are rather like opposed polarities: the first is never completely erased, the second never totally completed” and “the possibility of non-place is never absent from any place.”²³³ ²³⁴ Spaces cannot be defined as totally place or non-place but the levels of their placelessness can differ and in this case, it can be interpreted that the old train station exhibit more place qualities than the new high-speed train station. As also Üngür mentions “... places and non-places exist together and one can be transformed into another.”²³⁵

²³³ Augé, M. (2002). *In the Metro*. Minneapolis: University of Minnesota Press. p.79.

²³⁴ Ibid. p. 107.

²³⁵ Üngür, E. (2015). Contradiction and Ambiguity in Non-Place: Non-Place as a Transitional Spatial Concept. In H. Breslow & A. Ziethen (Eds.), *Beyond the Postmodern: Space and Place for the Early 21st Century*. Inter-Disciplinary Press. Retrieved from https://www.researchgate.net/publication/321155583_Contradiction_and_Ambiguity_in_Non_Place_Non_Place_as_a_Transitional_Spatial_Concept



Figure 4.13 Memorial after the 103 people who died in the bombing attack in 2015.

Source: Foursquare Ankara Station. Retrieved from

<https://foursquare.com/v/ankara-gar%C4%B1/4cbb569ebac937046d7af17c/photos>.

4.3.3 Bus Terminals as Spaces of Transportation

Since the bus terminals are another category for transit spaces in the city, they can also be considered as non-places according to Augé. They are different from other places in terms of transitoriness since people use these places as a passageway and

spend less time than the time they spend in hotels as the places of temporary accommodation.

4.3.3.1 AŞTİ

The building was designed by the architects Davran Eşkinat, Yılmaz Serter, Mehmet Aslantürk, Cemal Yıldız, Mustafa Atukalp.²³⁶ It opened in 1995 and has served as a bus terminal since then and is considered one of the biggest bus terminals in Turkey. Although the case of moving it to an area of 100 thousand square meters next to the old Mamak garbage dump has been discussed for a while, it still maintains its place at the intersection of Eskişehir road and Samsun road where thousands of people pass by every day.²³⁷

In the image cloud, the exterior of the building is the most dominant part of the map rather than categories that indicate non-place character however, selfies and buses also constitute a great amount of area in the map. While the photos of groups of people are more than selfies, it can be inferred that individualism in this space is not more common than the groups. Tickets and digital screens are observable like in train stations. Interior, luggage and windows constitute the differentiated category for this place similar to the AHST station. The words ‘dolu’, ‘kötü’, ‘pis’, ‘eski’ and ‘zor’ which mean overcrowded, bad, dirty, old and difficult appear as negative statements while ‘iyi’ which means good is the most frequently used adjective. The words ‘otogar’, ‘otobüs’, ‘yer’ and ‘terminal’ which mean bus terminal, bus, place and terminal identify the character and function of this place while the word ‘yolcu’

²³⁶ Gurallar, N. (2014). Tasarım İktidarı ve Mimarlığın Olumsuzluğunu AŞTİ Üzerinden Tartışmak. *Arredamento Mimarlık*, 71–75.

²³⁷ Kınacı, M. (2016). AŞTİ'nin yeni yeri kesinleşti. *Anadolu Ajansı*. Retrieved from <https://www.aa.com.tr/tr/turkiye/astinin-yeni-yeri-kesinlesti/649857>

which means the passenger is not that dominant as expected for this space (Figure 4.14, Figure 4.15).

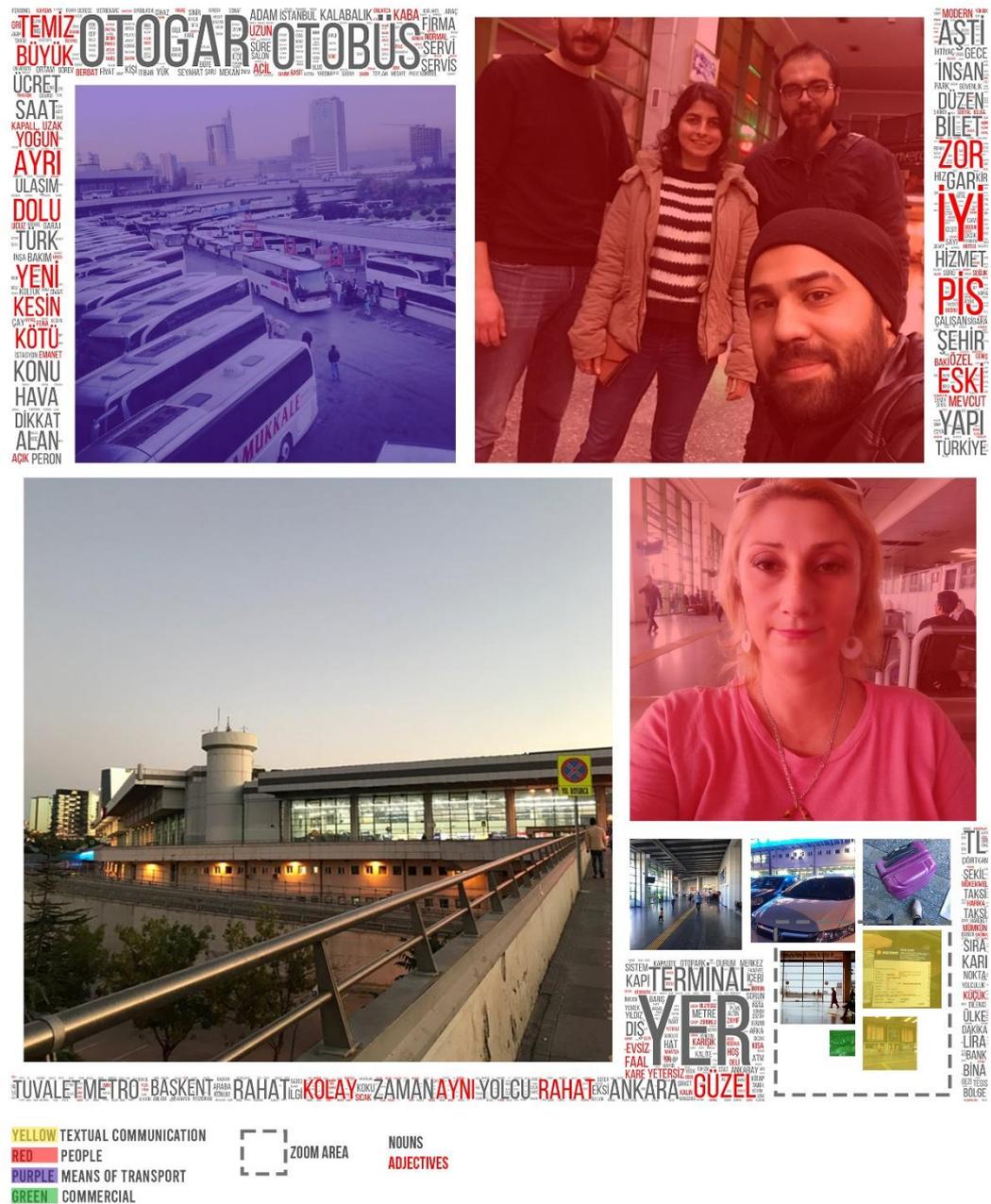


Figure 4.14 AŞTİ image cloud with words

Source: Produced by the author



Figure 4.15 Aşti image cloud and word map zoom area

Source: Produced by the author

4.3.4 Airports as Spaces of Transportation

Plane as the most rapid transportation brings out the globalization as different countries, traditions, life styles and people are more reachable with the connecting character of the air travel.²³⁸ Airport is a place “in”, it is “a technicality”, “an anti-experience” and “a rootless monad” and a place that exhibit the character of the

²³⁸ Korstanje, M. E. (2015). The Anthropology of Airports, Criticism to Non Place Theory. *An International Journal of Akdeniz University Tourism Faculty*, 9100, Vol. 3 (1) 40-58.

generic city.²³⁹²⁴⁰ Transitory, inauthentic, temporary and superficial experience is most observable in these spaces. As Koolhaas asserts;

“...airports become emblematic signs imprinted on the global collective unconscious in savage manipulations of their non-aviatic attractors – tax-free shopping, spectacular spatial qualities, the frequency and reliability of their connections to other airports.”²⁴¹

4.3.4.1 Esenboğa Airport

The first flight to Ankara was in 1924 when there was no airport and the first airport was constructed in 1933 in Etimesgut.²⁴² In 1939, a civil airport opened in Güvercinlik but after that in the 1940s Gölbaşı and Etimesgut areas were considered for a larger airport and Esenboğa area was selected.²⁴³ In 1955, the airport opened to civil air transportation but it went through several transformations and with population growth and insufficient capacity, it was decided that a new airport was necessary. Thereupon, designed by the competition winners Ercan Çoban, Ahmet Yertutan, Suzan Esirgen and Süleyman Bayrak, Esenboğa Airport has offered

²³⁹ Budhyarto, M. (2011). A Sense of (Non) Place: Rethinking the “Generic City” in terms of the Habit-body. *MELINTAS*, 27(2), 147–160.

²⁴⁰ Koolhaas, R. (2013). The Generic City. In M. Larice & E. Macdonald (Eds.), *The Urban Design Reader* (pp. 358–372). New York: Routledge.

²⁴¹ Ibid.

²⁴² The information is from the Phd thesis titled as “Çevresel Sürdürülebilirlik ve Havaalanları: Esenboğa Havalimanı Örneği” by Nurhan Oto that she refers to the book “1909/1967; Türkiye’de Sivil Havacılık Tarihi” by Gökhan Sarıgül.

²⁴³ Ibid.

service since 2006 with a capacity of ten million passengers.^{244 245} In the competition held by the European Airports Council International (ACI Europe) in 2009, evaluated in the category of “5-10 million passengers” with the criteria of environmental awareness, quality, safety, commercial areas, and operational fluency and skills, Esenboğa, which also has the distinction of being the terminal where Domestic and International Terminals are used together for the first time in Turkey, was selected as the "Best Airport".²⁴⁶

As it can be seen from the figure below, the dominant photograph in the airport is the plane followed by the ticket and a selfie as evidence for Augé’s claim that emphasizes the supremacy of means of transport, textual communication and individuality. People prefer to take and share photos of planes, their tickets and selfies. Selfies taken by the people indicate that neither do they prefer to ask for their photos taken by another person and interact with that person nor do they have any friends and relatives around them to take photos together. As commercial activities, coffee cups and little shops inside the airport can be observed but not as dominant as the other three main categories. Besides these, the unique elements in the photos of the airport are on the left upper part of the map as the structural system of the roof, large curtain walls and the wall with the name of the airport (Figure 4.17). For that reason, it can be claimed that the structural features of the place attract people in the airport. As it can be seen from the other zooming area the red airport seats and luggage are the other two categories among shared photos which can be considered as the determinants of the character of this space. The reviews are generally composed of words shared by people in a positive manner. ‘İyi’, ‘güzel’, ‘temiz’, ‘kolay’, ‘büyük’, ‘rahat’, ‘sade’, ‘geniş’, ‘modern’ which mean good, nice, clean,

²⁴⁴ Esenboğa Havalimanı’nın Mimarları. (n.d.). Retrieved from <https://v3.arkitera.com/h12429-esenboga-havalimani-nin-mimarlari.html>

²⁴⁵ Oto, N. (2011). *Çevresel Sürdürülebilirlik ve Havaalanları: Esenboğa Havalimanı Örneği* (PhD Thesis). Ankara: Ankara University. p. 220.

²⁴⁶ Ibid. p. 221.

easy, big, comfortable, simple, wide, and modern are the dominant adjectives while also some negative adjectives such as ‘uzak’, ‘zor’, ‘kötü’ which means far, difficult, and bad are observable. For the general atmosphere of the place the nouns ‘havaalanı’, ‘havalimanı’, ‘uçuş’, ‘yolcu’ which mean airport, flight and passenger are dominant besides the places Ankara and İstanbul which are probably frequently used. The words ‘iç’ and ‘hatlar’ are also approximately the same size which probably indicates ‘iç hatlar’ in Turkish and domestic flights (Figure 4.16).



Figure 4.16 Photo map of Esenboğa Airport
Source: Produced by the author

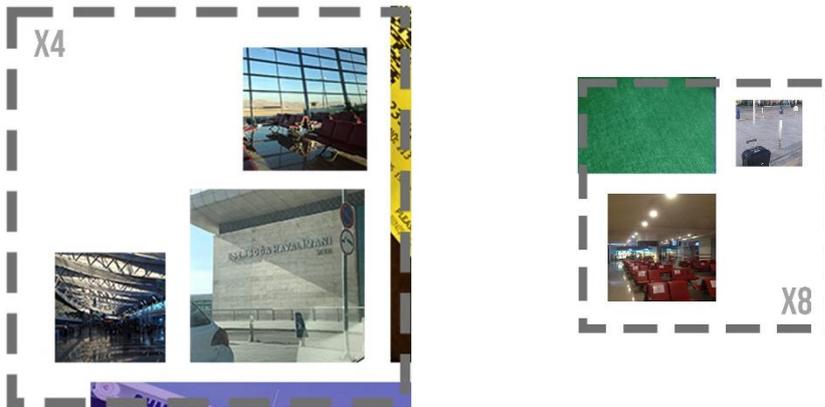


Figure 4.17 Zoom into the uncategorized images

Source: Produced by the author

4.3.5 Shopping Malls as Spaces of Commerce

Today's society is ruled by commercial activities and the intertwinement of commerce and leisure is inevitable in recent times.²⁴⁷ As Debord also says "Commodification is not only visible, we no longer see anything else; the world we see is the world of the commodity."²⁴⁸ Here, as commodity, he means the objects of commerce, the objects that are bought and sold. Therefore, contemporary place notion cannot be distinguished from commercial activities.

Augé mentions the supermarkets as the dominance of textual communication, which is the identifier of non-place, a place that is striking and distinguishable. Without uttering a single word, customers in the supermarket only read the texts written on the goods, buy the products they need and again without saying anything pay the

²⁴⁷ Cerver, F. A. (2000). *The World of Contemporary Architecture*. Cologne: Konemann. p.508.

²⁴⁸ Debord, G. (1995). *The Society of Spectacle*. London: Rebel Press. p. 21.

price to the cashier (sometimes there is no need for the cashier at all because a self-service machine can do the job) and leave the place.

As Crang claims (as cited in Carmona et.al.), shopping malls, with their inauthentic anonymity as they copy worldwide trends, are places without a sense of place however they still refer to particular places and have a theme like “Parisian Boulevards” as in West Edmonton Mall.²⁴⁹ These places like theme parks and other touristic places are considered as “invented” places which is a term used for the creation of inauthentic places that emerge against “standardized landscapes”. In other words, manufacturing a place again in order to make a difference from its equivalents.

4.3.5.1 Ankamall and Kentpark

Ankamall, formerly Migros Akköprü Shopping center, as mentioned before is the result of the planning attempts in the 1980s. Since it is accessible from all around the city with its proximity to metro stations and main roads and it is one of the biggest and rooted shopping malls in Ankara, it is more preferable to many other shopping malls. Kentpark, on the other hand, can be considered as a new addition to the shopping mall fabric of Ankara, which opened in 2010 and was designed by Öncüoğlu Mimarlık. It is located nearby Eskişehir Road, which is one of the main arteries of Ankara, and is regarded as a commercial district. However, accessibility is an issue for this place, therefore, it is not attractive as Ankamall. It was eligible for the study because it is still the second most frequently reviewed shopping mall.

In the maps, the commercial character of these places occupies more space than the other non-places as expected. Similar to most of the other non-places, in shopping

²⁴⁹ Carmona, M., Heath, T., Oc, T., & Tiesdell, S. (2003). *Urban Spaces-Public Places: The Dimensions of Urban Design*. Oxford: Architectural Press. p. 102.

malls photos of groups of people come forward among other categories and bigger than selfies. This can be interpreted as, although selfies which indicate solitariness are clearly visible, the groups are more dominant in these spaces. Another argument can be emphasized, for both shopping malls' interior and exteriors play an important role in people's perception which can be seen from both the maps (Figure 4.18, Figure 4.20). As out of category, Christmas trees and carousels are visible for both places while Kentpark has upside down houses and a glass roof as unique elements and Ankamall has a tower with its name on it (Figure 4.19, Figure 4.21). The appearance of the words 'alışveriş' and 'avm' which mean shopping and shopping mall is predictable for both places. As the indicator of the invasion of the economy and commerce, the words 'mağaza' and 'marka' which mean shop and brand are noticeable for both places, also. The words that exhibit a positive attitude towards these places are common for both places also which are 'iyi', 'ferah', 'güzel', 'rahat' which mean good, spacious, nice and comfortable while the word 'kalabalık' which means crowd indicates a negative outcome which is bigger for Ankamall.



Figure 4.18 Ankamall image cloud and word map

Source: Produced by the author



Figure 4.19 Ankamall image cloud and word map zoom area

Source: Produced by the author



Figure 4.20 Kentpark image cloud and word map

Source: Produced by the author



Figure 4.21 Kentpark image cloud and word map zoom area

Source: Produced by the author

4.3.6 Hotel Chains as Spaces of Temporary Accommodation

Chain Hotels are temporary accommodation spaces as part of international companies which usually use similar elements without considering the context and uniqueness. Regarding their inauthenticity and temporariness, they can be interpreted as one of the non-place typologies as Augé also indicates.

4.3.6.1 JW Marriott and Sheraton

Besides its place, in the planning history of Ankara as a historic example of hotel typology, Sheraton is one of the chains of STARWOOD which was designed by a German architectural firm Gerkan, Marg and Partners and opened in 1991.²⁵⁰ On

²⁵⁰ Yılmaz, M. (2002). *İşletmelerde Kurumsal İmaj ve Oluşumundaki Ana Etkenler Bir Örnek Olay İncelemesi: Sheraton Ankara Hotel & Towers* (Master's Thesis). Ankara: Ankara University.

the other hand, JW Marriott Ankara is one of the branches of American hotel chains which was later constructed in 2011 and designed by an international architecture firm, RMJM.²⁵¹ They are also both most frequently reviewed hotel chains in Ankara.

Similar to other non-places, in hotels also the photos of groups of people are among the most frequently shared ones however the difference is the dominance of food for both places (Figure 4.22, Figure 4.24). As out of category photos, activities like weddings, conferences and concerts come to the forefront together with the exteriors, lobbies, pools, rooms and Christmas trees (Figure 4.23, Figure 4.25). Cars as means of transport are not very dominant in these places as expected. In reviews, ‘otel’, ‘personel’, ‘oda’, ‘yemek’, ‘lüks’, ‘kalite’, ‘hizmet’ which mean hotel, staff, room, food, luxurious, quality and service are common words for both hotels and are prominent among others which identify the characteristics of places. While the positive words like ‘iyi’, ‘temiz’, ‘harika’, ‘mükemmel’, ‘güzel’ which mean good, clean, great, perfect and nice are also common for both places, the word ‘eski’ which means old for Sheraton demonstrates the historical background.

²⁵¹ Retrieved from <https://rmjm.com/portfolio/jw-marriott-hotel/>

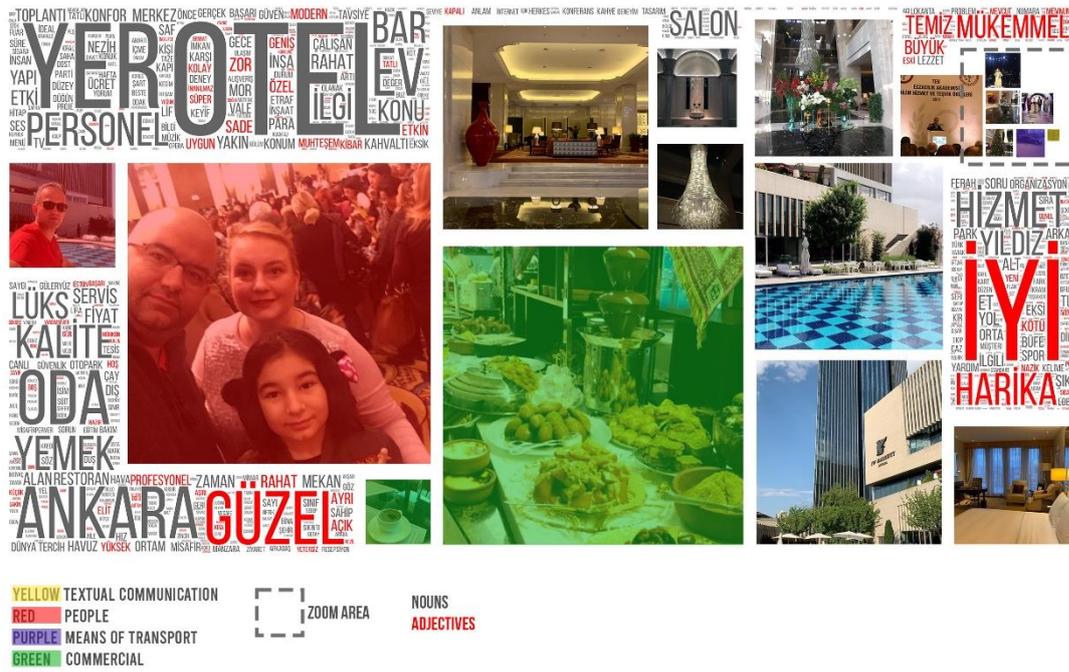


Figure 4.22 JW Marriott image cloud and word map

Source: Produced by the author



Figure 4.23 JW Marriott image cloud and word map zoom area

Source: Produced by the author



Figure 4.24 Sheraton image cloud and word map

Source: Produced by the author



Figure 4.25 Sheraton image cloud and word map zoom area

Source: Produced by the author

4.3.7 Theme Parks as Spaces of Leisure

Theme park is a place that is designed with a theme independent from the location that is situated to make the users believe in an imaginary world for a certain time during their visit.²⁵² They represent the cities in a better manner as cleaner, more controlled and a dreamy way but they lack social connection and the idea of being a communal area according to some researches.²⁵³ As Eyüboğlu asserts, “Although in the past this approach has been found useful

²⁵² Eyüboğlu, G. S. (2018). *Theme Park as A Socio-Cultural and Architectural Program: A Critical Review of Ankapark* (Master’s Thesis). METU. p.45.

²⁵³ Ibid. p.81.

to revise our cities as if they could tell how our cities “should” be, soon it was realized that they lack true social, cultural and geographical sensitiveness...The highly regulated completely synthetic vision provides a simplified sanitized experience that stands in for the more undisciplined complexities of the city.”²⁵⁴

Sorkin mentions Disneyland as “the utopia of leisure”, as it is a “hyper reality” that puts people into a world of dreams and these dreams are the same in California, Orlando, Tokyo or New York.²⁵⁵ The experience in the theme parks and the world inside that Disney created for these different cities are exactly the same and not like a real world but a reinvention of the real-world with dreams and magic that comes from a TV show like a utopia. Although he mentions Disneyland and not all theme parks are like Disneyland, there are certain commonalities like the imaginary world that is created for leisure and borrowed themes that are not connected to the local features of the geography where the theme parks are established.

“According to Foucault, heterotopia is a space with a multitude of localities containing things so different that it is impossible to find a common logic for them, a space in which everything is somehow out of place. ... But what happens when the imagineered logic of Disneyworld becomes the logic of the rest of the world? ”²⁵⁶

Sorkin also claims that while the World’s Fairs are the former version of the theme parks, they represent the “global marketplace” where people find themselves in commercial activities.²⁵⁷ Given these points, in the same way as other non-places,

²⁵⁴ Sorkin, M. (1992). *Variations On A Theme Park : The New American City and the End of Public Space*. New York: Hill and Wang. p.208.

²⁵⁵ Ibid. p.205.

²⁵⁶ Relph, E. (1991). Postmodern Geography. *The Canadian Geographer*, 35(1), 98–105.

²⁵⁷ Sorkin, M. (1992). *Variations On A Theme Park : The New American City and the End of Public Space*. New York: Hill and Wang. pp.208-216.

commerce is an integral part of theme parks in the contemporary settings and the theme park itself is a commercial activity in this case.

The discussions about the supremacy of cars in public spaces seem invalid in the case of Disneyland because the main transportation system is monorail trains and cars are left outside.²⁵⁸ However, since cars are allowed in theme parks in Turkey and the dominance of means of transport can be observed in theme parks as it can be noticed from the maps. Moreover, Disneyland, which is the blueprint of theme parks, is defined as a place for transitoriness where people only use these spaces temporarily, therefore, the non-place characters of these spaces is inevitable.²⁵⁹

4.3.7.1 Ankapark and Altınpark

Altınpark and Ankapark are both constructions of the municipality for recreational purposes and differ from each other in terms of their authenticity and construction times. Altınpark opened in 1993 with its center for fair, science and culture, Smurf's village as amusement equipment, green area for picnics, cafes and restaurants which is slightly different from conventional theme park schema. On the other hand, Ankapark is a much debated recent project which was finished in 2019. The construction of the park was opposed by many scholars since it occupies the spaces of a historic agricultural area, Atatürk Forest Farm, and because of the unrealistic goals claimed by the founders such as attracting 10 millions of tourists.²⁶⁰ After

²⁵⁸ Sorkin, M. (1992). *Variations On A Theme Park : The New American City and the End of Public Space*. New York: Hill and Wang. p.218.

²⁵⁹ Ibid. p.231.

²⁶⁰ Eyüboğlu, G. S. (2018). *Theme Park As A Socio-Cultural And Architectural Program: A Critical Review of Ankapark, Ankara* (Master's Thesis). Ankara: METU.

seven months from its opening since the customers were not enough to cover the expenses, it was abandoned and has been in that situation ever since.²⁶¹

In theme park maps, like other places, the groups of people photos are among the most frequently shared photos while also cars as means of transport is visible. In these places, selfies do not occupy much space (Figure 4.26, Figure 4.28). Although the amusement equipment like roller coaster, dinosaurs, entrance palace and Ferris wheel appear as out of category which are defined for non-places in Ankapark, due to their inauthenticity and commonalities with other theme parks they cannot be considered as unique elements (Figure 4.27). Water and fountain also appear as out-of-category elements. As different from other places, photos about construction stage of the park occupy a place nearly as much as selfies in Ankapark. On the contrary greenery in Altınpark is dominant as out of category elements also weddings appear as a prominent activity while Smurf's village with a small portion is visible as theme park amusement equipment (Figure 4.29). Reviews for both places indicate a positive attitude as the words nice, good and big are frequently used by the users. 'Fuar', 'park', 'oyun', 'alan', 'gezi', 'göl' which mean fair, park, game, trip, lake and area indicate the functions in Altınpark while 'yeşil' which means green is also visible like in photographs. The words 'aile' and 'çocuk' which mean family and 'child' are also an indication of who this place appeals to. On the other hand, 'eğlence', 'oyuncak', 'bilet', 'fiyat' which mean entertainment, amusement equipment, ticket and cost are the words that express the atmosphere in Ankapark which exhibit the theme park character more.

²⁶¹ Ayhan, D. (2020). Ankapark'ta Tahliye Kararı. *Sözcü*. Retrieved from <https://www.sozcu.com.tr/2020/gundem/ankaparkta-tahliye-karari-6073700/>



Figure 4.26 Ankapark image cloud and word map.

Source: Produced by the author

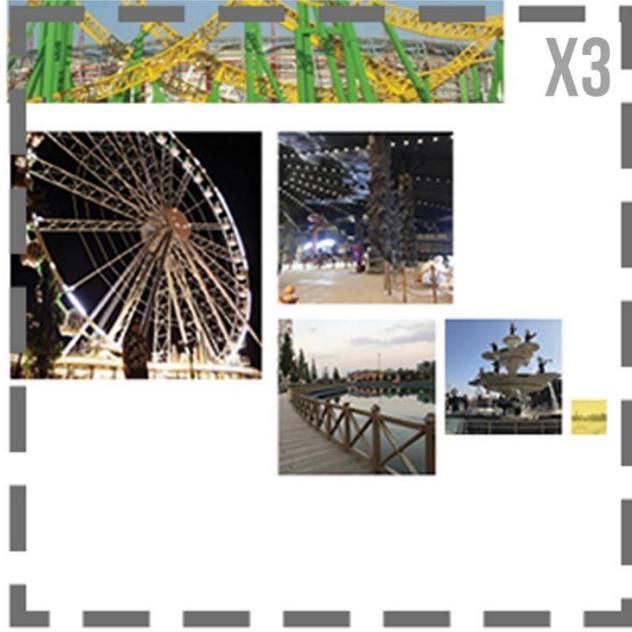


Figure 4.27 Ankapark image cloud and word map zoom area

Source: Produced by the author



Figure 4.28 Altınpark image cloud and word map.

Source: Produced by the author



Figure 4.29 Altınpark image cloud and word map zoom area

Source: Produced by the author

4.4 Mapping Examples of Non-Places of Ankara with Check-Ins and User Ratings

The role of social networking services as a tool to communicate and to share information that reveals the people-place relations is ever-increasing.²⁶² In this regard, one of the most common and useful social media application that reveals the relationship between people and places can be regarded as Foursquare which is used as a source for the data in the study. It is a location based service application that allows people to share their location in other words “check-in” and give tips about that location and share with other friends or the world and it is used to uncover the

²⁶² Salerno, R. (2014). Rethinking Kevin Lynch’s Lesson in Mapping Today’s City. In A. Contin, P. Polini, & R. Salerno (Eds.), *Innovative Technologies in Urban Mapping*. Switzerland: Springer International Publishing.

user perception of places in this study. According to Cramer, Rost and Holmquist, people generally check-in when they identify that place as a valuable place to share with others and inform them about that place and they hope for other people also do this.²⁶³²⁶⁴ There are also other uses of check-ins. For example, Foursquare offers users points, badges and mayorship of that place when they check-in as a game experience and some people use the app to play the game and win.²⁶⁵ Moreover, people use it to trace the places they have been to, or to meet new people in that place, to let their friends know they are there, to know where their friends are and go but most of these cases people are usually prone to check-in places that they perceive as appealing instead of checking-in boring places or places that embarrass them like fast-food restaurants or strip clubs.²⁶⁶ As Augé also mentions "... non-places daily receive increasing numbers of individuals." The transitory character of non-places and the compulsory usage from necessity turn these places into places that a great amount of people visit.

In particular, check-in locations and photo content are the two most commonly used types of data in measuring and quantifying people's spatial perceptions.²⁶⁷ Regarding this, the map created with Kepler reveals non-places of Ankara through user ratings, check-ins, and the most frequently shared category of photographs and the three most

²⁶³ Cramer, H., Rost, M., & Holmquist, L. E. (2011). Performing a Check-in: Emerging Practices, Norms and 'Conflicts' in Location-Sharing Using Foursquare, 57–66.

²⁶⁴ Li, Y., Steiner, M., Wang, L., Zhang, Z. L., & Bao, J. (2013). Exploring Venue Popularity in Foursquare. *2013 IEEE Conference on Computer Communications Workshops* (pp. 205-210). Turin: Curran Associates, Inc.

²⁶⁵ Lindqvist, J., Cranshaw, J., Wiese, J., Hong, J., & Zimmerman, J. (2011). I'm the Mayor of My House: Examining Why People Use Foursquare - a Social-Driven Location Sharing Application. *CHI '11: Proceedings of the SIGCHI Conference on Human Factors in Computing Systems* (pp. 2409–2418). New York: ACM.

²⁶⁶ Ibid.

²⁶⁷ Jang, K. M., & Kim, Y. (2019). Crowd-Sourced Cognitive Mapping: A New Way of Displaying People's Cognitive Perception of Urban Space. *PLOS ONE*, 14(6), 1–18.

common words that are shared as a review. The diameter of the colored dots shows the user ratings from 1 to 5 scale and the black circles indicate the number of people whom check-in selected non-places. It is observed that, although some places have low rates the reviews include positive words because people who give low rates generally prefer not to comment about places. Moreover, the photo categories are indicated under the four main keywords that are people, textual communication, commercial activities and means of transport (Figure 5.26). Automobile dominance over cities in contemporaneity affected environment quality negatively, however, it also provides the possibility of ease of access and availability.²⁶⁸ In this regard, the ease of accessibility for Ankamall makes it more visitable as can be observed from the map. The other places that receive considerable amount of check-ins are Esenboğa and AŞTİ. Since High-Speed Train Station is constructed recently in 2016 the check-in data is lower than the other transitory places, but for a five-year data period of check-ins, its growth can be considered striking.

The dominance of the photos of people that are in groups is significant. Other than that, outside the categories that represent non-place characteristics, as unique features, the exterior of the Ankamall, and train stations in addition to the interior of the metro stations are observable. Furthermore, the words that people use to describe those places are interesting. While ‘güzel’ in English nice and ‘iyi’ in English good are the most common adjectives for description, the words old and new is eye-catching for Ankara Train Station probably because of the dominance of the new one over the old one and the discussions about the conflict between them. Another striking point is that, although the most common words for those places generally indicate the typology as for Esenboğa the word ‘havaalanı’ and ‘havalimanı’ which means airport, for high-speed train station the words ‘gar’, for Altınpark the word ‘park’, for Kızılay Metro the word ‘metro’ and for JW Marriott the word ‘otel’ which

²⁶⁸ Arefi, M. (1999). Non-place and Placelessness as Narratives of Loss: Rethinking the Notion of Place. *Journal of Urban Design*, 4(2), 179–193.

means hotel, for other places the typology does not come to the forefront (Figure 4.30).

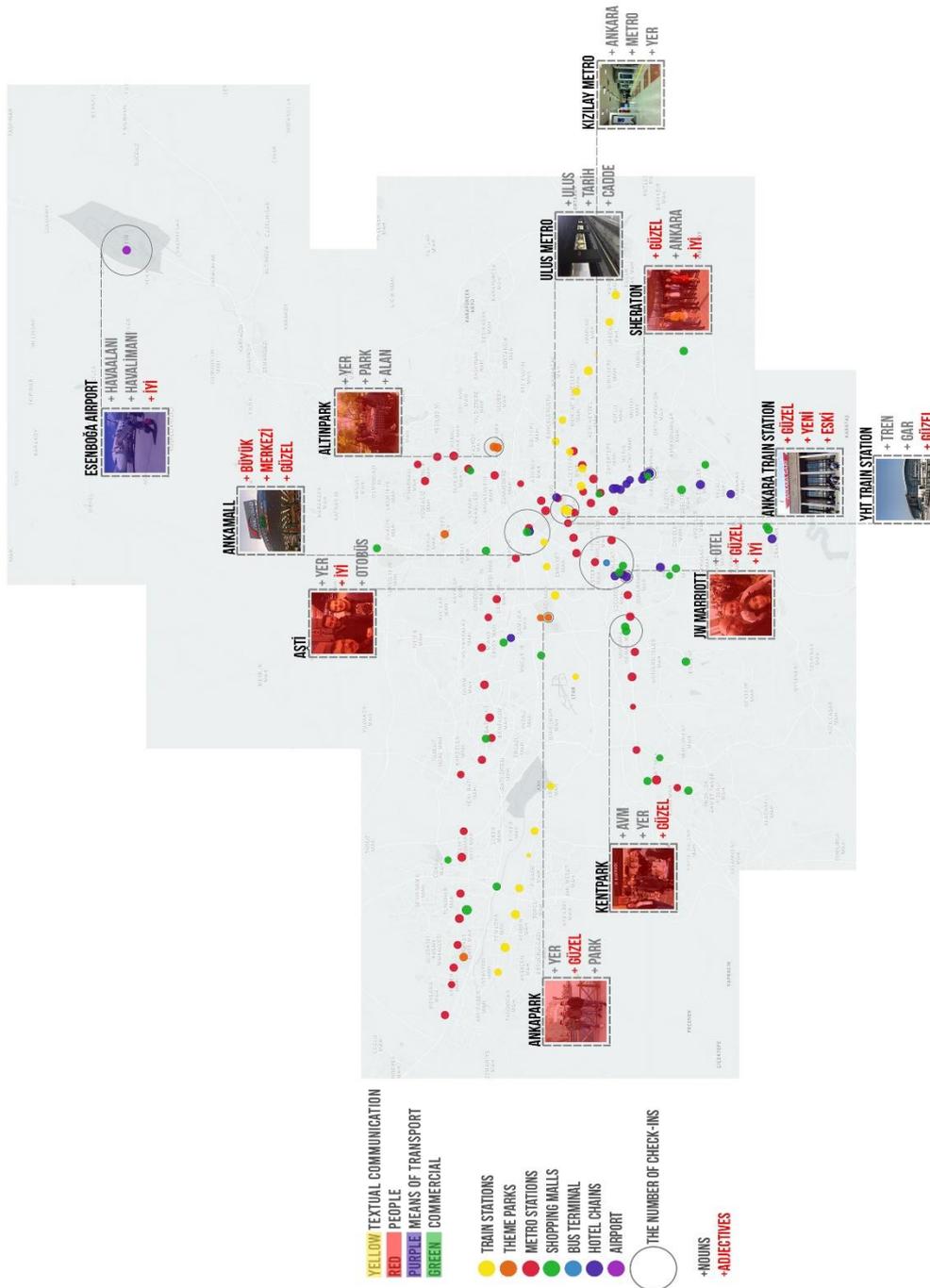


Figure 4.30 Non-places of Ankara with check-in and user rating data

Source: Produced by the author

CHAPTER 5

CONCLUSION

Non-places as the phenomena of the present-day environment are the reality of today's world and the users are exposed to them in their daily life since they are mostly considered as public spaces for "necessary activities". People are necessarily subjected to the places of transportation, places of commerce and places of temporary accommodation while the places of leisure are optional for them. The subjective experience and perception of the contemporary landscape and the idea of space and place are currently debated topics together with the mapping as an act to understand complex formations and the potential of big data to reveal lived space in mapping. There is a massive amount of unarranged user-generated data about the perception and experiences of people about spaces to be explored and mapping gives the opportunity to categorize these data to make it more meaningful to understand places. Besides, Augé mentions some typologies as he gives examples for non-places like airports, shopping malls, leisure parks and the like. The perception of each place by people is different as their characteristics, their history and identity are different. In the light of this information, this study discusses the present-day landscape and its experience, and offers a method to map non-places of Ankara with the already existing user data to grasp the spaces of contemporaneity. The study diverges from current research in the field in that it develops and employs a methodology where the interaction between people's experience, perception and publicly available photo and review data of non-places are combined for analyzing how these experiences and perception can turn into places, and vice versa. It elaborates on whether the examples of non-places of Ankara are perceived and represented in social media by their users with their similar features or with their authentic characteristics if there are and whether the non-place typologies as Augé mentions are different from each other in terms of their history, identity and relation. Whether the selected examples

of non-place types exhibit all characteristics of non-places to the same degree has been another question in this study. In the light of this information, it is claimed that the non-place characteristics of each space that are included in the same non-place typology can be different from each other and also the examples of each type has its own characteristics that are different from other typologies. The examples for each type were selected based on the number of data resulting in those which received the highest number of comments and photos. Furthermore, different examples were included in the study with regard to their historical background and identity to differentiate the difference between those of the same typology. In addition, examples were divided into four categories according to their transitory characters. First, the category of spaces of transportation which are the most transitory spaces since people only spend their time to wait for the means of transport to depart. The second is the category of spaces of commerce which are less transitory since people spend more time there to shop. The third category is spaces of leisure where people spend time to have fun. And lastly, for the category of temporary accommodation, it can be inferred that, since people temporarily dwell in these places, they are the least transient ones. All in all, the degree of the transitoriness of each typology differs gradually and should be evaluated accordingly. Furthermore, Üngür also claims that "... places and non-places exist together and one can be transformed into another."²⁶⁹ In other words, the non-places can turn into places in time when they are endowed with meaning and as important historical events occur. The most obvious examples are the train stations in Ankara. The AHST station is a recent addition to the city's history whereas the Ankara Station has a very strong historical background and importance for the collective memory. Consequently, the characteristics they exhibit

²⁶⁹ Üngür, E. (2015). Contradiction and Ambiguity in Non-Place: Non-Place as a Transitional Spatial Concept. In H. Breslow & A. Ziethen (Eds.), *Beyond the Postmodern: Space and Place for the Early 21st Century*. Inter-Disciplinary Press. Retrieved from https://www.researchgate.net/publication/321155583_Contradiction_and_Ambiguity_in_Non_Place_Non_Place_as_a_Transitional_Spatial_Concept

and the people's perception and experience in these places are very different from each other although they are examples of the same non-place typology.

Moreover, throughout the study, it is observed that non-places in Ankara present both authentic and inauthentic characters according to their users' sharings in the social media platforms. Besides the common features that are defined by Augé as textual communication, commercial activities, individuality and supremacy of means of transport in these places, unique elements such as entrances, structures, curtain walls and specific activities are observed to emphasize some sort of a local identity in each selected non-place example. On the other hand, uncategorized photos other than the categories that are specified to indicate non-place character can be considered as authentic values for these spaces. However, they do not always exhibit unique qualities. It is inferred that the curtain walls in Esenboğa, the AHST Station and AŞTİ look very similar to each other while also the dinosaurs, rollercoasters and entrance structures of Ankapark can be encountered in many theme parks around the world such as Liseberg and Paultons Park (Figure 5.3, Figure 5.4, Figure 5.5, Figure 5.6, Figure 5.7, Figure 5.8, Figure 5.9). In other words, although the categories that are deduced from Augé's definition indicate non-place character, inauthentic elements other than these categories are also observable in these places. Budhyarto explains this situation by asserting that;

“Were we to define a typology of non-places, then I believe it is fair to claim that these are places that are built to a generic and repetitive design, possessing no particular characteristic that distinguishes one place from another place within their category, resulting in an oversimplified and uniformed mode of engagement based on transience rather than lasting impressions, more concerned with the efficiency of global network-systems even if it completely usurps the idea of the shared local community, and a dismissiveness towards surrounding geographies whereby their

idiosyncrasies are largely ignored in order to create a seamless, boundless, continuous field.”²⁷⁰



Figure 5.3 Windows of Aşti

Source: Foursquare.

Retrieved from

<https://foursquare.com/v/a%C5%9Fti/4bc1ab932a89ef3b1e9df288>



Figure 5.1 Windows of Esenboğa Airport

Source: Foursquare.

Retrieved from

<https://foursquare.com/v/ankara-esenbo%C4%9Fahavaliman%C4%B1-esb/4b63d87cf964a52005942ae3>

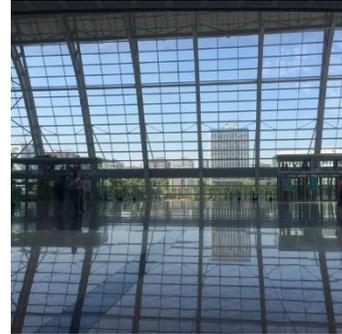


Figure 5.2 Windows of AHST Station

Source: Foursquare.

Retrieved from

<https://foursquare.com/v/ankara-yht-gar%C4%B1/5816b50438fa2b62ac21da58>

²⁷⁰ Budhyarto, M. (2011). A Sense of (Non) Place: Rethinking the “Generic City” in terms of the Habit-body. *MELINTAS*, 27(2), 147–160.



Figure 5.4 Ferris wheel in Liseberg in Sweden

Source: Foursquare. Retrieved from <https://foursquare.com/v/liseberg/4b142329f964a520d49d23e3/photos>



Figure 5.5 Ferris wheel in Ankapark Turkey

Source: Foursquare. Retrieved from <https://foursquare.com/v/ankapark/52be90d1498ea9ee7c427457/photos>



Figure 5.6 Dinosaur in Paultons Park

Source: Foursquare. Retrieved from <https://foursquare.com/v/paultons-park/4bc82e9b2f94d13a412a137f/photos>



Figure 5.7 Dinosaur in Ankapark

Source: Foursquare. Retrieved from <https://foursquare.com/v/ankapark/52be90d1498ea9ee7c427457/photos>

On the other hand, the positive sentiment towards non-places in people's reviews that is indicated by word frequencies in maps exhibit that even though non-places generally reflect a negative atmosphere with lack of communication, inauthenticity and superficiality, people like these places. As Carmona also asserts;

“Whether a space is created from scratch or evolves over time, and whether it is a simulacrum or uniquely authentic, matters little to most users, who are instead largely concerned with the experience it offers them – good or bad, engaging or repellent – and consequentially to the meaning that attaches to it over time...Users do not question authenticity but instead engage in the carefully managed and programmed spectacle of these spaces.”²⁷¹

Although there are more meaningful words and phrases people use to describe places which exhibit the spatial characteristics of spaces, people generally tend to use generic adjectives like good and nice to describe the places. The words that are used for spatial features were observed rarely in the reviews. For example, words that are associated with the Esenboğa Airport like ‘gürültü’, ‘erişim’, ‘karanlık’, ‘düzensizlik’, ‘dinamik’, ‘lüks’, ‘kaos’, ‘ferahlık’ and ‘tertemiz’ which mean noise, accessibility, dark, chaotic, dynamic, luxurious, chaos, spaciousness and immaculate reveal the spatial characteristics of the place but are used only once by the users. Therefore, this study focuses on the frequently used words about places for a general idea instead of more specific words that indicate spatial characteristics.

Moreover, it is observed that the most frequent photograph type for most of the places is the groups of people instead of selfies contrary to expectation, therefore it can be deduced that individualism in these spaces is not that common for the social media side of the places. On the other hand, some places come forward with the exterior and interior images such as Ankamall, Ankara Train Station, the AHST

²⁷¹ Carmona, M. (2015). Re-theorising Contemporary Public Space: A New Narrative and a New Normative. *Journal of Urbanism*, 8(4), 373–405.

Station, Kızılay Metro Station and Ulus Metro Station which are not incompatible with the categories that are specified for non-places. Esenboğa Airport may be claimed to exhibit higher non-place character than other spaces according to the most frequently shared image category for it which is means of transport with plane photos although it exemplifies successful architectural features.

Although the space types that were determined by Augé as non-places which are airports, train stations, metro stations, bus terminals, hotel chains, shopping malls and theme parks exhibit non-place characteristics according to the shared images by their users, they also present place character with authentic elements. They are not completely non-places or places, but rather an amalgamation of the two. In addition, despite their inauthenticity and superficiality, and the experience of lack of interaction, being forced to consumption and transitoriness in these places, people have positive sentiments towards them according to the reviews.

All in all, this study shows that mappings of the non-places of Ankara that are generated via user-generated data unveil the experience of people about these spaces. The spaces differ from each other in terms of non-place character and inauthenticity when the shared photos are considered. Moreover, it is observed that people define these spaces with positive words like good and nice despite their negative characteristics.

In this study, the words are mapped by their frequency and photographs are categorized according to the dominant elements in them and four main features of non-places that are deduced by the author. Moreover, since the user ratings are between 1 and 5, the difference between the ratings of places that represent the people's positive or negative sentiments is not very clear in the general map while people who give low rates generally do not prefer to review the place. Therefore, further studies can be conducted by considering the word meanings in the context of the sentence and phrases instead of words and can be analyzed and categorized according to the relevant concepts. Photographs also can be categorized and mapped according to their subjects' perspectives. Furthermore, a study that focuses on user

ratings and sentiments, and their relation to users' information like gender or nationality can be carried out.

Another point that is worth indicating is after the Covid-19 pandemic hit, in 2019 the number of comments were nearly same as the previous year but in 2020 the number of comments doubled compared to the previous year, contrary to the expectations. That is, while the entire world was in a prolonged lockdown, it is expected that, due to the pandemic, people would travel less and it would have resulted in fewer reviews. However, the results show that this is not the case.

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APPENDICES

A. Information about the Non-places in General Map

	PLACE	LNG	LAT	RATE	USER RATINGS TOTAL
1	Ankara Esenboga Airport	32.9916726	40.1244399	4.3	2832
2	ABB-ANKA Park	32.7836454	39.943229	3.8	2938
3	ABB-Harikalar Diyarı Parkı	32.591464	39.9796758	4.2	16
4	ABB-Keçiören Esertepe Parkı	32.8311315	39.9879765	4.1	2012
5	Şirinler Köyü	32.8796201	39.9650865	4.4	109
6	ABB-Altınpark	32.8800446	39.9666815	4.3	11237
7	Wonderland Eurasia	32.7834171	39.9466007	3.6	3446
8	Batıkent	32.7269629	39.9684623	4.3	67
9	Şehitler Metro İstasyonu	32.8612052	39.9964214	4.1	31
10	Dikimevi	32.8776622	39.9323785	4.2	73
11	Eryaman 1-2	32.6479191	39.9804782	4.4	70
12	Maltepe	32.8429429	39.9319229	3.8	32
13	Kızılay	32.85406	39.920802	4.1	271
14	Söğütözü	32.8077261	39.910963	4.3	26
15	Akköprü	32.8341857	39.9515915	4	44
16	Bahçelievler	32.8199325	39.9311207	4.2	29
17	Atatürk Kültür Merkezi	32.843938	39.9443755	4.4	45
18	İvedik	32.8170267	39.9572197	4	58
19	Eryaman 5 Metro İstasyonu	32.6274124	39.9810506	4.1	51
20	Kuyubaşı Metro İstasyonu	32.8749132	39.991161	4.2	19
21	Ümitköy Metro İstasyonu	32.7086477	39.9053177	3.9	21
22	Hastane	32.7836391	39.9690667	3.8	39
23	Botanik	32.6947503	39.9809084	3.7	14
24	Anadolu	32.8369066	39.9347696	3.9	33
25	Demirtepe	32.8482642	39.9249136	4.2	25
26	Demetevler	32.7939384	39.9654589	4.1	49
27	Kurtuluş	32.8696819	39.928659	4.2	34
28	Kolej	32.8619068	39.9237615	4.3	24
29	Beşevler	32.8286368	39.9323643	4.2	49
30	Emek	32.8148506	39.9231418	4	26
31	AŞTİ	32.8144643	39.9181567	3.5	408
32	Sıhhiye	32.8546528	39.9282333	3.8	498
33	Ulus	32.8509725	39.939141	4	270
34	Yenimahalle	32.80433	39.96186	1	1
35	Macunköy	32.7665375	39.9718898	4.2	33

36	Ostim	32.74552	39.97072	4.3	21
37	Milli Kütüphane	32.827235	39.916021	4.2	40
38	Necatibey	32.8437923	39.915189	4.5	21
39	MTA	32.796278	39.909051	4.1	12
40	ODTÜ	32.784096	39.9080054	4.2	399
41	Bilkent	32.7641	39.90599	4.1	10
42	Tarım Bakanlığı/Danıştay	32.7500005	39.9072261	4.4	18
43	Beytepe	32.733101	39.9068065	3	9
44	Çayyolu	32.6916777	39.896659	4.6	12
45	Koru	32.68731	39.88773	3.7	33
46	Batı Merkez	32.7154083	39.9676787	4	33
47	Mesa	32.7030627	39.9718165	4.1	127
48	İstanbul Yolu	32.66269	39.97964	3.9	32
49	Devlet Mah.	32.613241	39.9815233	4.4	26
50	Harikalar Diyarı	32.5983251	39.9822791	4	108
51	Fatih	32.5854804	39.9839529	4.1	162
52	GOP	32.575894	39.984872	3.6	16
53	OSB Törekent	32.558668	39.987713	4.1	39
54	Aski	32.8496101	39.9462726	4.2	9
55	Dışkapı	32.8592153	39.9551489	3.4	27
56	Meteoroloji	32.8639259	39.9663245	4.2	17
57	Belediye	32.868087	39.9778212	4.2	22
58	Mecidiye	32.8753861	39.9840588	4.4	14
59	Dutluk	32.8706	39.99959	3.8	18
60	Jw Marriott Hotels & Resorts	32.8066268	39.9095966	4.6	2734
61	Sheraton Ankara Hotel & Convention Center	32.8648308	39.8996981	4.5	3389
62	Ankara HiltonSA	32.8638103	39.9019688	4.4	2504
63	Crowne Plaza Ankara	32.8321904	39.9512817	4.2	1698
64	Holiday Inn	32.8119309	39.8950098	4.5	1691
65	Radisson Blu Hotel Ankara	32.8515623	39.939803	4.1	1652
66	Mövenpick Hotel Ankara	32.8081834	39.9118495	4.5	1829
67	Swiss Otel Ankara	32.8587008	39.8777485	4.5	1874
68	Wyndham Ankara	32.8070784	39.9145295	4.4	1376
69	Divan Ankara Otel	32.8617465	39.9026818	4.4	697
70	Lugal, A Luxury Collection Hotel Ankara	32.8651808	39.8998517	4.6	111
71	Anemon Ankara Otel	32.8566667	39.9138889	4.1	875
72	Ramada Ankara Hotel	32.8613647	39.9081228	3.9	1026
73	Best Western Hotel İkibin-2000	32.8590806	39.9095778	4.1	363
74	Warwick Ankara	32.8632644	39.9019014	4.5	124
75	Tryp by Wyndham Ankara Oran	32.8280239	39.8468916	4.5	206

76	Hilton Garden Inn Ankara Gimat	32.772006	39.959352	4.1	3277
77	Holiday Inn Ankara Kavaklıdere	32.855917	39.912204	4.3	913
78	Best Western Plus Center Hotel	32.856364	39.915169	4.8	46
79	Park Inn by Radisson Ankara	32.8533379	39.864693	4.2	958
80	Ankara Train Station (YHT)	32.8435392	39.9348529	4.3	2508
81	Sincan Gar	32.58291	39.9649	3.8	88
82	Behiçbey	32.7501078	39.9314778	3.3	3
83	Gazi Mahallesi	32.8123169	39.9439573	3.7	11
84	Hava Durağı Tren İstasyonu	32.6882229	39.9422253	3.7	9
85	Ankara Tren Garı	32.8445869	39.9361375	4.2	47
86	Etimesgut	32.6627561	39.9491352	3.9	25
87	Cebeci Banliyö Durağı	32.8772587	39.9339614	3.8	24
88	Kurtuluş Banliyö İstasyonu	32.8678852	39.9285736	4.2	18
89	Lale	32.5968824	39.9618381	4.7	13
90	Kayaş Station	32.9657783	39.9141235	4.2	285
91	Saimekadın	32.895162	39.9371231	3.8	10
92	Mamak Banliyö İstasyonu	32.9113734	39.9311542	4	11
93	Bağderesi Tren İstasyonu	32.9230187	39.9260055	4.4	9
94	Demirlibaççe	32.8831075	39.9400656	3.9	13
95	Üreğil	32.9321474	39.9225119	1.8	6
96	Elvankent	32.615574	39.957424	4.5	19
97	Eryaman	32.6304117	39.9557497	4.1	583
98	Özgüneş	32.649009	39.9516635	2.5	15
99	Gazi	32.7961133	39.940289	4.3	7
100	Hipodrom	32.82612	39.94504	3.7	22
101	Yenişehir	32.8578382	39.9291289	4.3	30
102	Köstence	32.9505435	39.9168663	4	5
103	AŞTi	32.8144643	39.9181567	3.5	408
104	ACity Outlet Shopping Center	32.7621364	39.9463223	4	13635
105	ANKAmall	32.8318939	39.952304	4.3	43179
106	Ankara Podium AVM	32.7694444	39.9625	4.1	13646
107	Arcadium Shopping Center	32.685634	39.882921	4.2	5590
108	Armada Alışveriş ve İş Merkezi	32.809021	39.912703	4.2	15568
109	atlantis shopping center	32.7150498	39.9701023	4.1	16077
110	Bilkent Center	32.7586069	39.8840085	4.2	4954
111	CEPA Shopping Center	32.7782818	39.9101591	4.2	15383
112	Galleria Ankara	32.7041586	39.8952498	3.5	1502
113	Gordion Shopping Mall	32.6910752	39.9005399	4.1	6143
114	Karum Mall	32.8635378	39.900455	3.7	2897

115	Kentpark Shopping Center	32.7759503	39.9097491	4.3	18222
116	ODC Center Alisveris Merkezi	32.8072843	39.8910267	3.5	210
117	One Tower Shopping Center	32.8349463	39.8492512	4	3041
118	Optimum Outlet Shopping Center	32.631357	39.9654522	4.1	16490
119	Panora Alisveriř ve Yařam Merkezi	32.8332528	39.8484205	4.3	9213
120	Taurus Shopping Centre	32.8112361	39.8882814	4.2	4239
121	365 Avm	32.8699255	39.8756454	3.9	3830
122	Atakule	32.8557478	39.8859133	4.4	2083
123	Ak Center	32.6181172	39.9782997	5	3
124	Ftz	32.8669933	39.9768516	3.7	3366
125	Forum	32.8231491	40.0171204	4	6671
126	Nata Vega	32.934122	39.884879	4.2	21391
127	Next Level	32.8127768	39.9111087	4.1	5973
128	Antares	32.8212397	39.9700617	4.2	798
129	Göksu	32.6464153	39.9864143	3.6	4543
130	Kızılay	32.8533993	39.9213793	3.6	1496

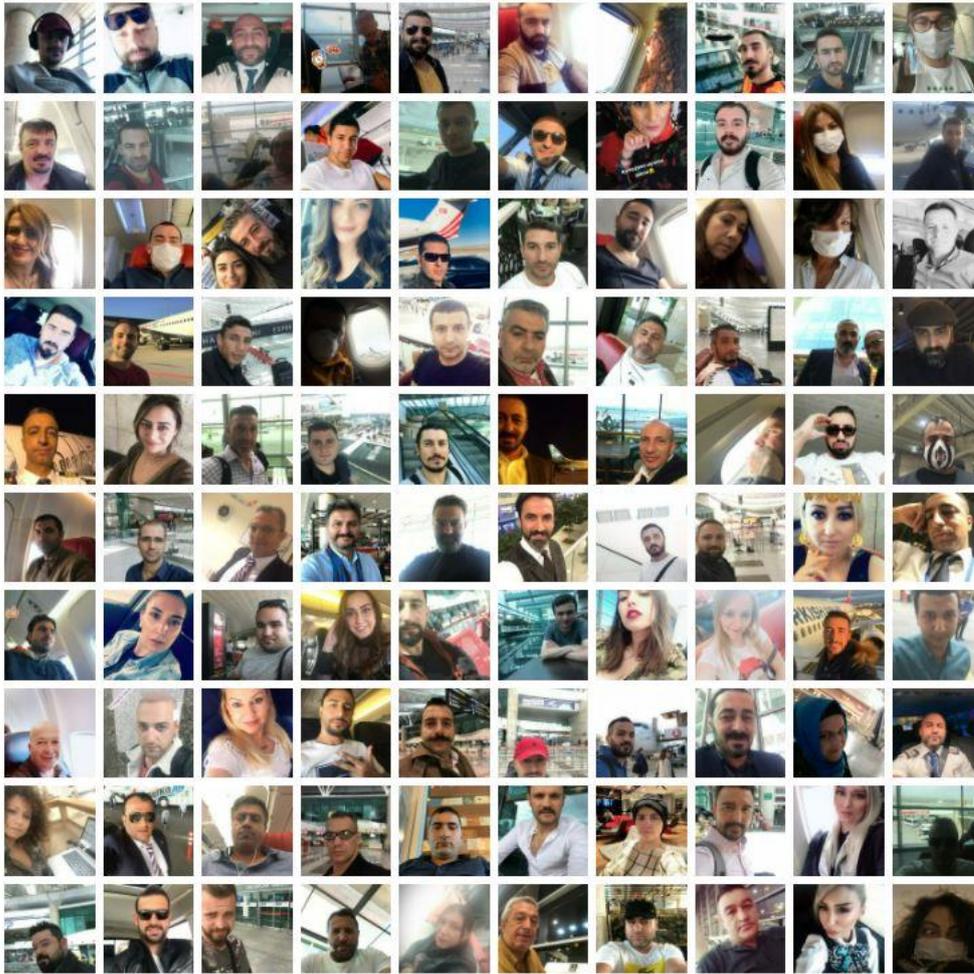
B. Percentages of photo data for each selected case

CATEGORIES	PLACES												
	HOTEL CHAINS (Jw Marriott)	HOTEL CHAINS (Sheraton)	BUS TERMINAL (AŞTİ)	SHOPPING MALL (Kentpark)	SHOPPING MALL (Ankamall)	THEME PARK (Altunpark)	THEME PARK (Ankapark)	TRAIN STATION (AHST)	METRO (Ulus Station)	METRO (Kızılay Station)	AIRPORT (Esenboğa)		
people	groups (more than 1)	52.97%	58.63%	29.26%	45.15%	36.66%	60.32%	50.47%	33.81%	17.48%	0.00%	31.25%	10.16%
	selfies	18.49%	14.66%	22.59%	25.85%	27.39%	16.45%	18.77%	17.17%	22.49%	33.33%	15.63%	14.73%
means of transport	cars	5.02%	2.28%	6.83%	8.86%	11.27%	16.59%	27.76%	4.60%	4.34%	0.00%	0.00%	7.08%
	trains	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	16.28%	26.56%	66.67%	15.00%	0.00%
	buses	0.00%	0.00%	24.92%	0.00%	0.00%	0.29%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%
text	planes	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	0.00%	36.64%
	digital screens	10.05%	19.38%	3.54%	0.49%	0.00%	0.00%	0.00%	6.55%	8.67%	0.00%	3.75%	2.85%
	signs	2.05%	0.81%	1.93%	0.12%	5.71%	1.44%	0.79%	7.43%	2.03%	0.00%	27.50%	2.97%
commercial activity	tickets	0.00%	0.00%	5.14%	0.00%	0.00%	0.00%	0.00%	9.73%	8.40%	0.00%	1.88%	14.95%
	drinks	11.42%	4.23%	3.38%	9.10%	9.13%	3.32%	0.00%	4.42%	7.86%	0.00%	0.00%	7.42%
	food	52.51%	30.78%	1.37%	16.14%	13.41%	6.78%	0.00%	3.01%	1.49%	0.00%	0.00%	0.57%
shops	0.00%	0.00%	2.41%	10.44%	9.84%	1.59%	2.21%	0.00%	2.17%	0.00%	0.00%	5.00%	3.20%

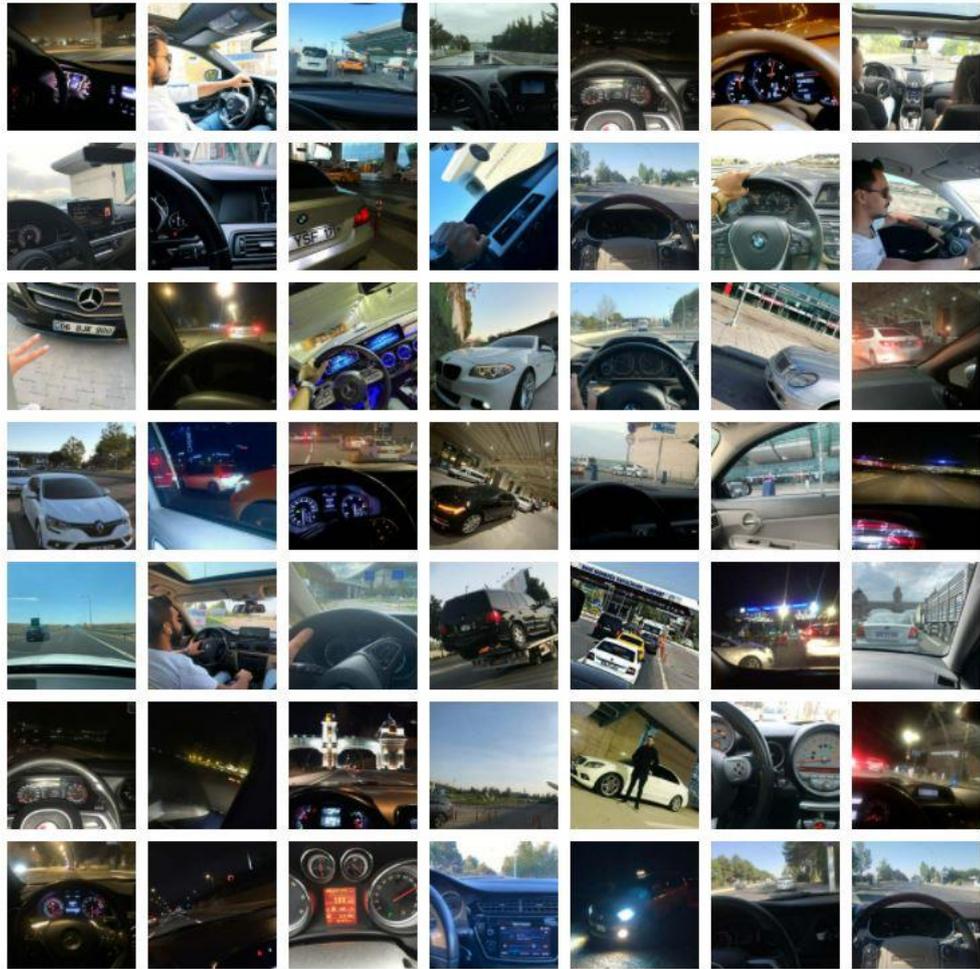
C. Photo samples from Foursquare which are used for the Esenboğa Airport Mappings



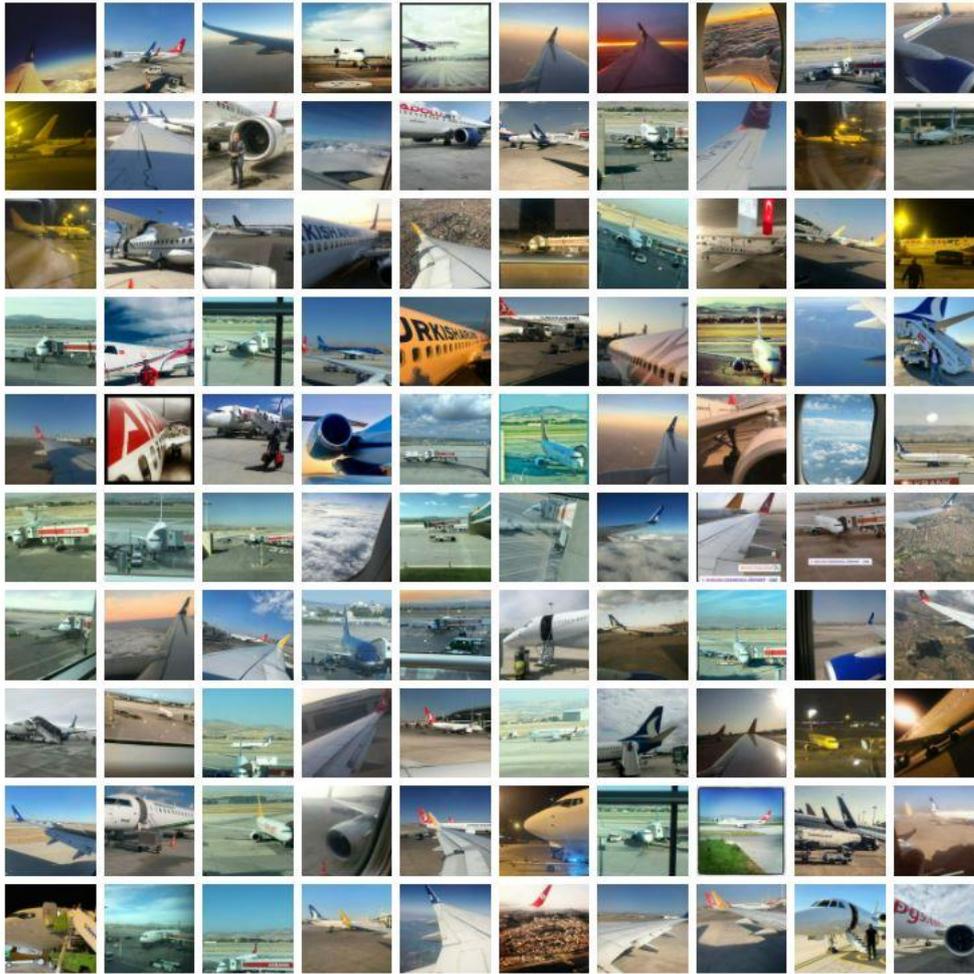
- 1 - Photos of groups of people



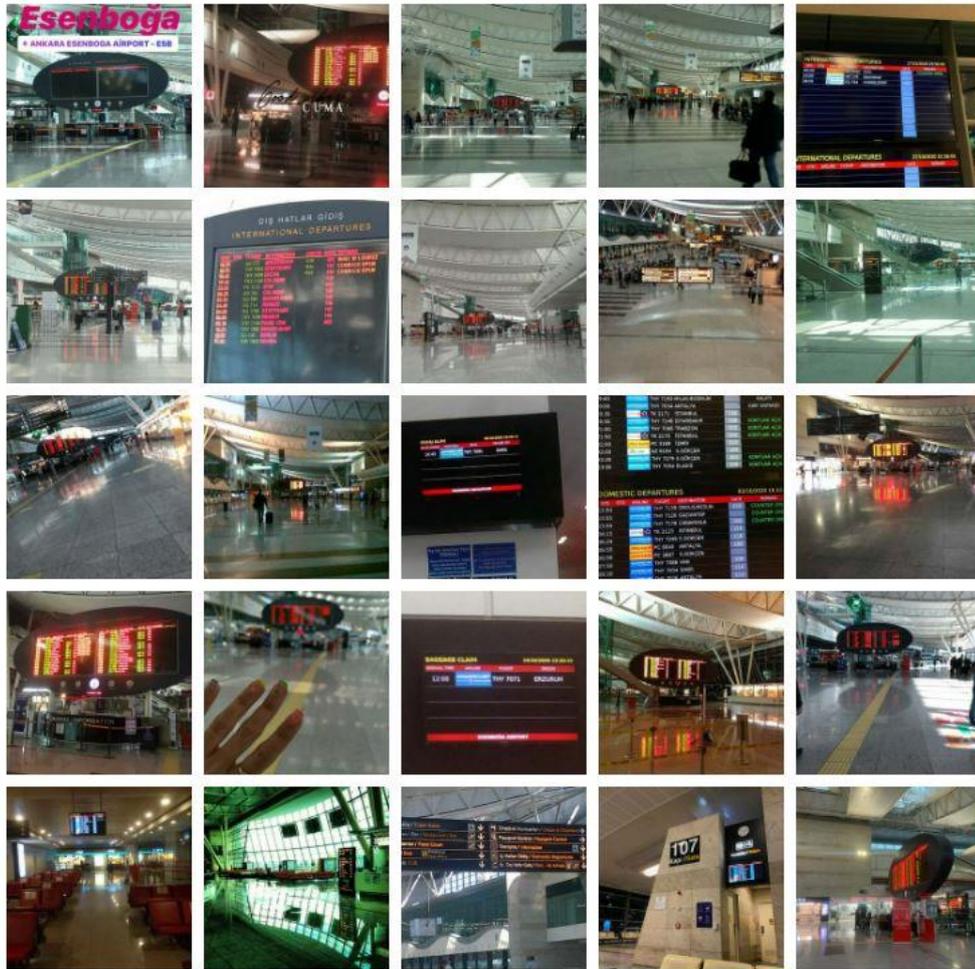
- 2 - Selfies



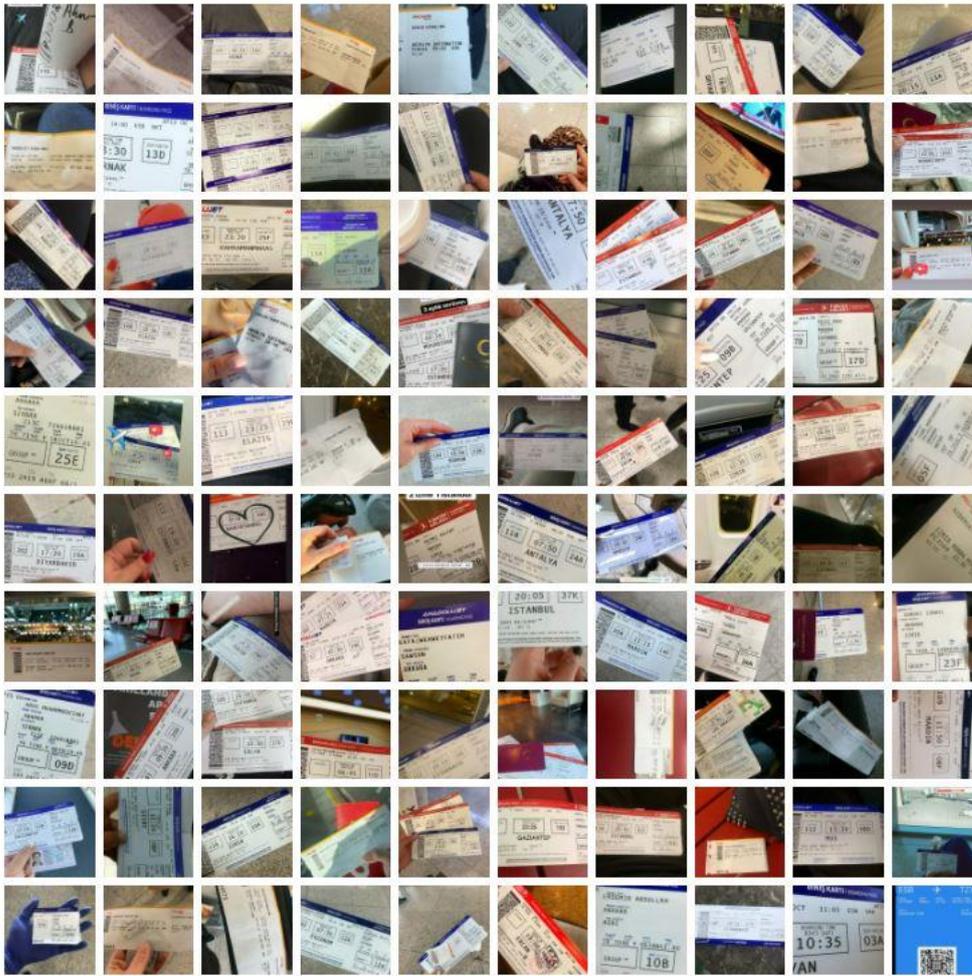
- 3 - Photos of cars



- 4 - Photos of planes



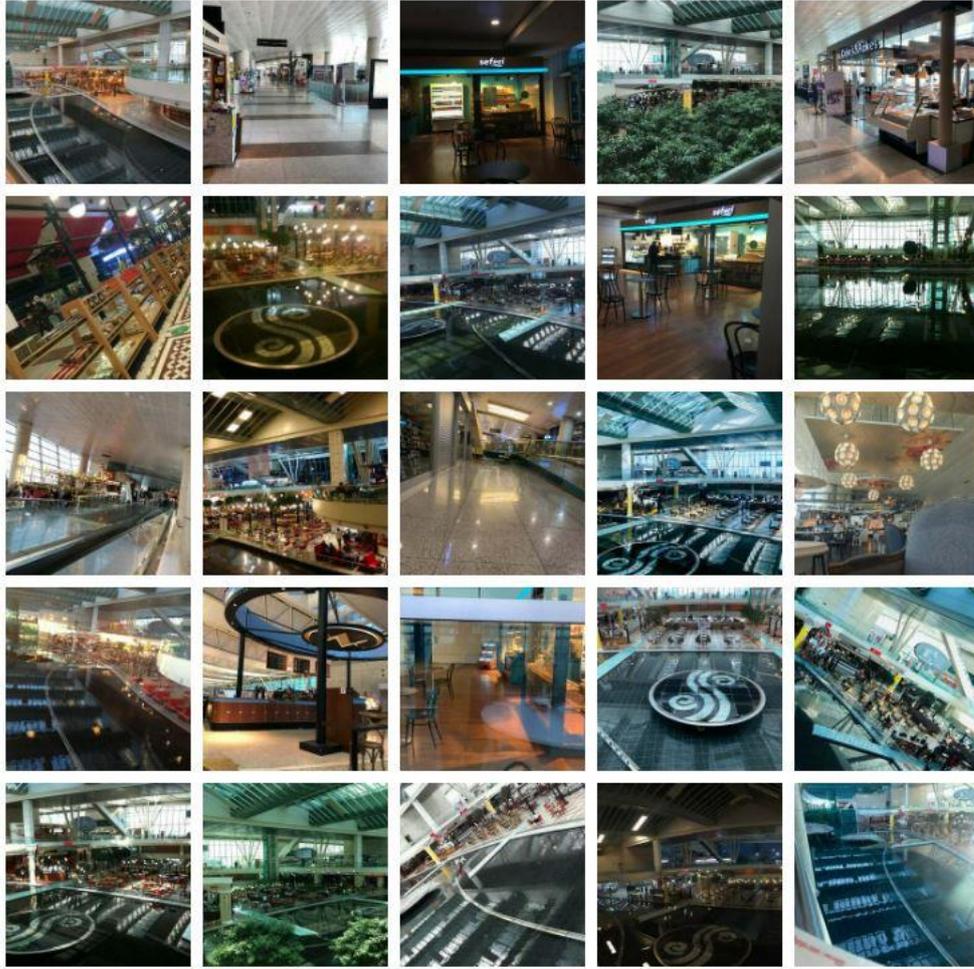
- 5 - Photos of digital screens



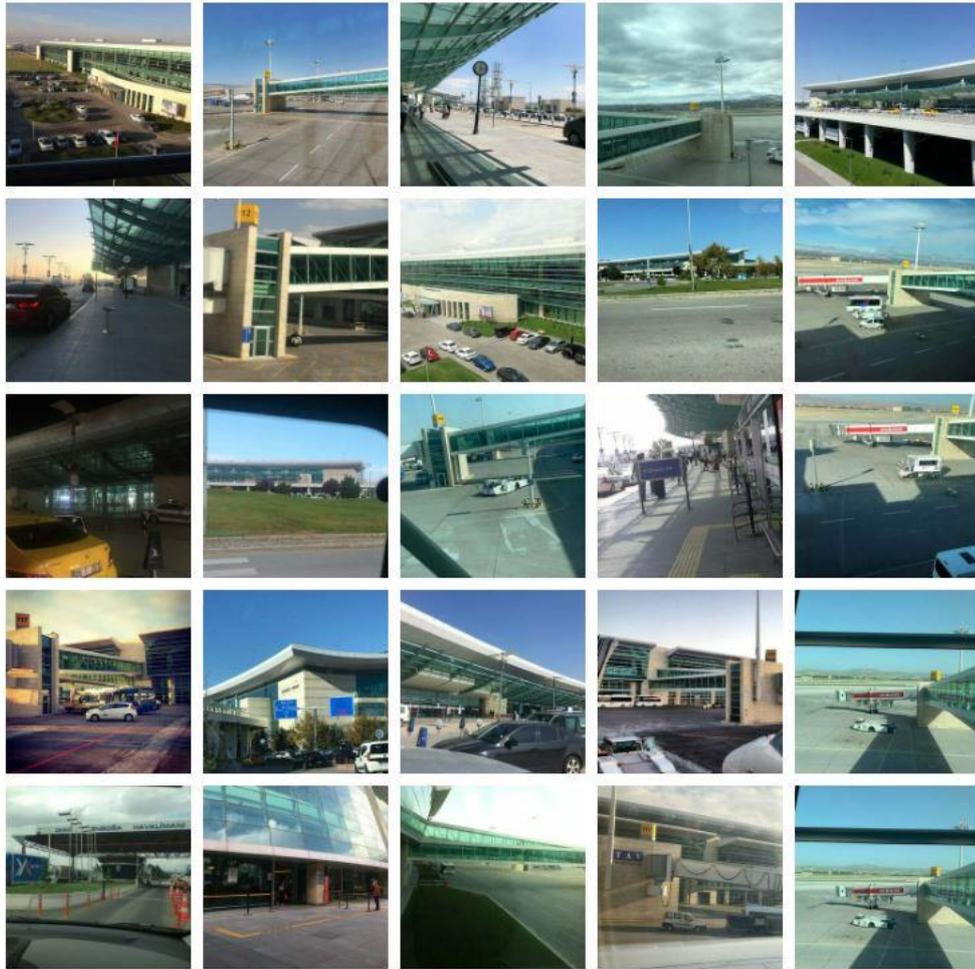
- 6 - Photos of tickets



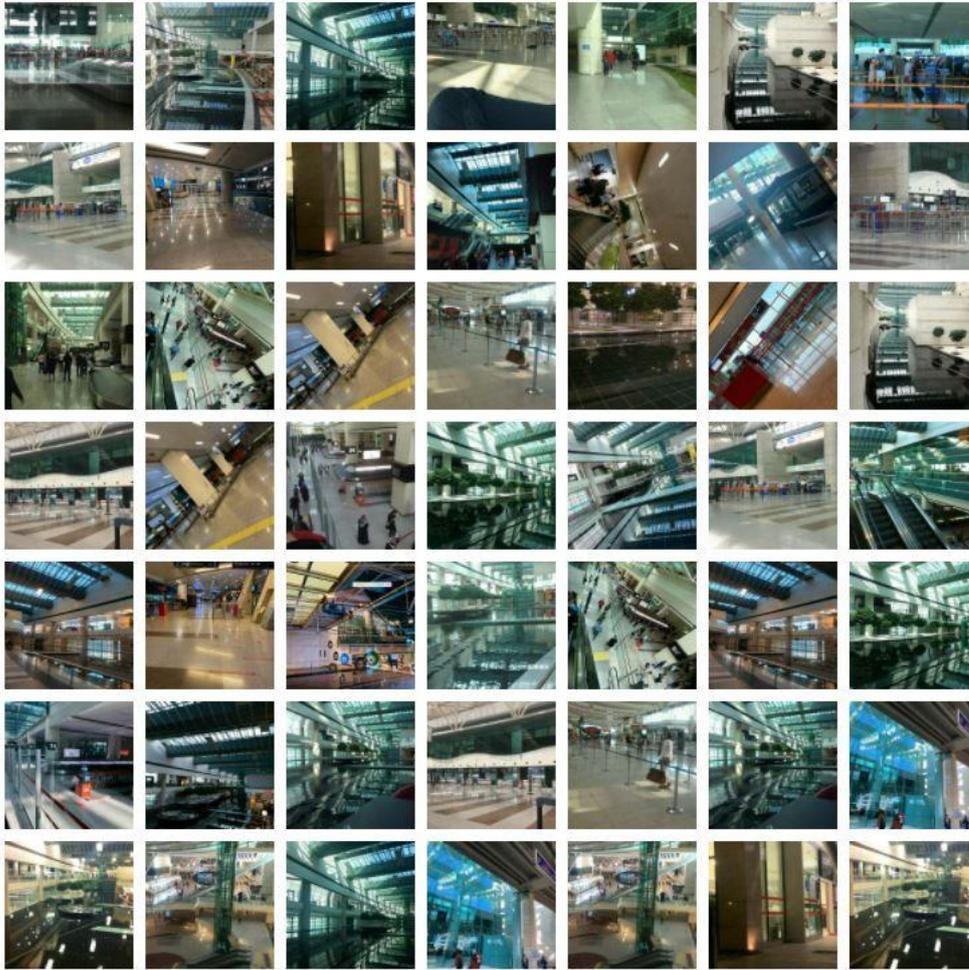
- 7 - Photos of coffees



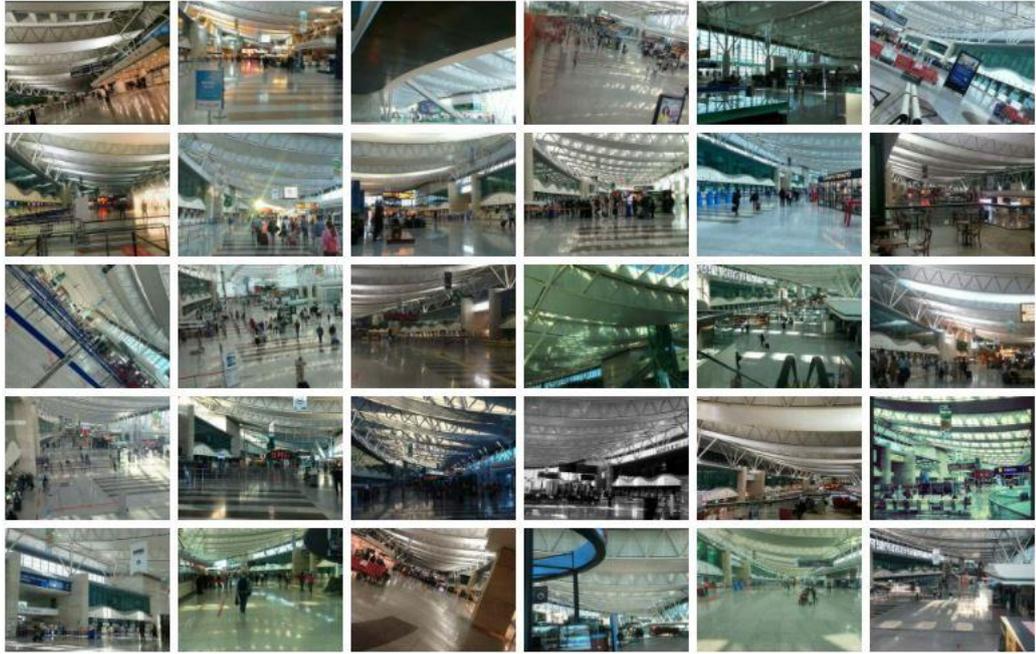
- 8 - Photos of shops



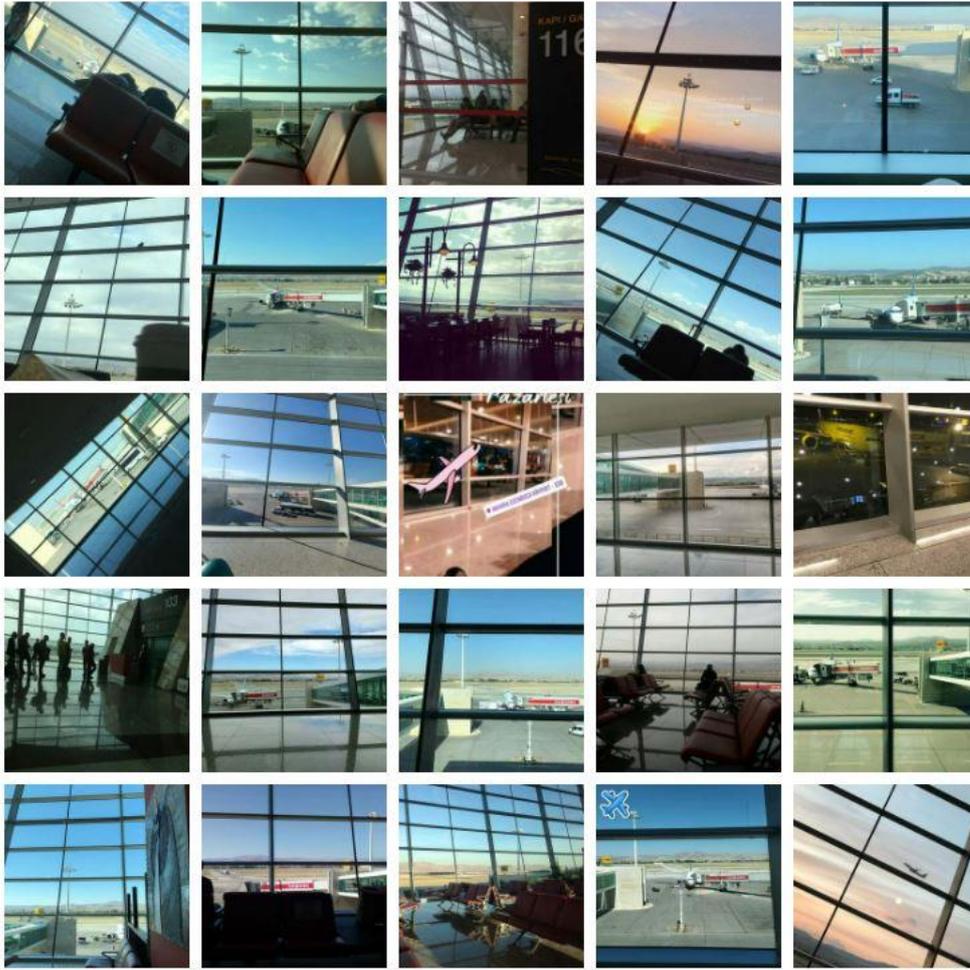
- 9 - Photos of exterior



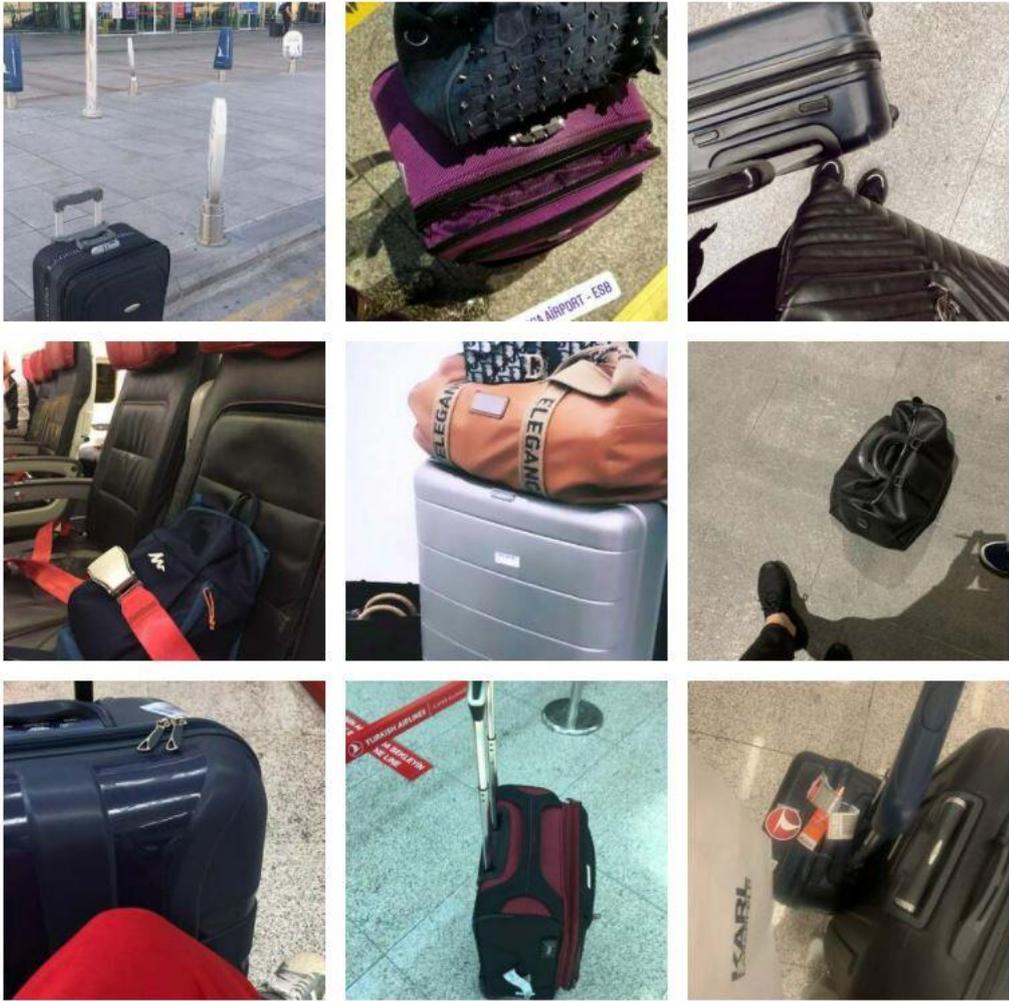
- 10 - Photos of interior



- 11 - Photos of structure



- 12 - Photos of windows



- 13 - Photos of luggages