A BODY-ORIENTED NARRATIVE:
ANTAKYA AS A PHENOMENOLOGICAL INQUIRY

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ABSTRACT

A BODY-ORIENTED NARRATIVE:
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Throughout the historical process, *body* has been a phenomenon that is constantly related to what belongs to architecture. This is such an intertwined relationship that understanding the authentic meaning of body actually corresponds to reaching the essence of space. This study examines the relationship with body through *city* phenomenon, which contains the unity of many spatial layers. At this point, the city that is dealt with especially using a phenomenological ground is Antakya. The study claims that in order to understand Antakya, the city has to be approached as if approaching a body. Because, the city is a manifestation of body, as every existence in the world.

The phenomenological ground of the study, which is reconstructed by resolving the existing theories, underlines that the geography, city, buildings and human beings refer to the same and only one bodily reality through their intertwined relationship. Each of them exists on a relational ground where the existence of one is responsible for the other, and the change in one affects the other and even the whole. This common bodily reality also describes a totality with both the physical and non-physical, namely the tectonic and poetic aspects of body. Therefore,

Antakya city is understood not by considering it as a singular phenomenon, but by grasping all together the bodily situations of the others that exist with the city. As embodiment narratives gathered under a triology as *Geography*, *City* and *Building*, each of the supports to reach Antakya city with a body-oriented approach based on a historical-philosophical ground. In the world filled with heaps of objects and images, this study is an attempt to make sense of a city by making effort to explore what is behind the visible, to reach the deeper and to grasp its meaning as a whole.

Keywords: Phenomenology, Body, Embodiment, Narrative, Antakya

ÖZ

BEDEN ODAKLI BİR ANLATI:
FENOMENOLOJİK BİR ARAŞTIRMA OLARAK ANTAKYA

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Beden, tarihsel süreç boyunca mimariye ait olanla sürekli ilişki içinde olan bir olgu olmuştur. Bu öyle iç içe bir ilişkidir ki, bedenin gerçek anlamını anlamak aslında mekanın da özüne erişmeye karşılık gelir. Bu çalışma da, mekansal birçok katmanın birlikteliğini barındıran kent fenomeni üzerinden, bedenle olan ilişkiyi irdeler. Bu noktada, özellikle fenomenolojik bir zemin kullanılarak ele alınan kent Antakya'dır. Çalışma, Antakya kentini anlamak için kente bir bedene yaklaşır gibi yaklaşmak gerektiğini iddia eder. Çünkü, kent de dünyadaki her varlık gibi bir beden tezahürüdür.

Mevcut teorilerin çözümlenmesiyle yeniden inşa edilen çalışmanın fenomenolojik zemini, coğrafyanın, kentin, yapıların ve insanın iç içe geçmiş ilişkileriyle aslında aynı ve tek bir bedensel gerçekliğe göndermede bulunduğunun altını çizer. Her biri, birinin varlığının diğerinden sorumlu olduğu, birindeki değişimin diğerini ve hatta bütünü etkilediği ilişkisel bir zeminde var olurlar. Bu ortak bedensel gerçeklik, aynı zamanda bedenin hem fiziksel hem de fiziksel olmayan, yani tektonik ve poetik yönleriyle bir bütünü de tarifler. Dolayısıyla, Antakya kenti de tekil bir fenomen olarak ele alınmasıyla değil, kentle birlikte var olan diğerlerinin bedenleşme

anlatılarının da kavranmasıyla anlaşılır. *Coğrafya*, *Kent* ve *Yapı* üçlemesi altında toplanan bedenleşme anlatıları olarak, her biri tarihsel-felsefi bir zemin üzerine temellenen beden odaklı bir yaklaşımla Antakya kentine erişmeyi destekler. Bu çalışma, nesne ve imge yığınlarıyla dolu dünyada, görünenin ardındakini keşfetmeye, daha derine inmeye ve gerçek anlamı bir bütün olarak kavramaya çabalayarak bir kenti anlamlandırma girişimidir.

Anahtar Kelimeler: Fenomenoloji, Beden, Bedenleşme, Anlatı, Antakya

To my family

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CHAPTER 1

INTRODUCTION

A river runs through the middle of the city. A man is lying under a tree by the river. The man overlooks the mountains rising in all their glory behind the city. There are walls surrounding the city on the mountains. The earth has clearly brought this city into being, with mountains on one side and the river on the other. There is a bridge over the river, on which is the gateway to the city. There are narrow streets in this city. The courtyards of the houses in which cheerful voices come from open to these intertwined streets. Each door facing the streets has a different life behind it. There are doors, flower pots in front of the doors, windows, water channels and fountains along the stone-paved streets. A man passing by this street walks towards the mosque. Another is going to the synagogue opposite. Christianity also arises in these mountains and spreads by others in these narrow streets. There is a high row of trees in the courtyard of the mosque, just as there is one in the courtyard of every house. This tree brings many people together under it. Many of the people gather in the long bazaar. It is such a bazaar that all kinds of food are sold from beginning to end. There are peddlers walking around. There are sounds, smells, and incessant movement. A woman walking from one end of the bazaar to the other finally comes to a street. This is the famous street that is first illuminated. The woman proceeds in a line parallel to the river. On the other side of the river, a man walks from the parliament building to the museum side. A single museum is not enough in this city. The city proves its existence with mosaics. There are dozens of people, human movements, speeches, mosaics in the excavation area. A man looks at a mosaic. A branch that flows from the mountain to the river has changed the form of the mosaic. Mosaic is now part of the earth. The river rises and falls.

Sometimes water hyacinths cover it, sometimes it works together with a water wheel. The city is a living being (Figure 1.1.).[1]

Figure 1.1. A section in life from Antakya, from the 1900s
(T. C. Hatay Valiliği, 2015, p. 82)

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[1] This is an anachronistic narrative constructed by the author.

In such a narrative, the city consists of lots of things and their relationships with others. The existence of human being activates the city, the existence of city transforms the earth and the existence of earth determines the reason why human being is here. In this cyclical and interrelated system, each one exists through its own bodily existence. This bodily existence is nothing but a totality with both the tectonic and the poetic aspects as in the narrative. The earth, cities and buildings exist within a relational ground through both their physical structures and non-physical realities as exactly in a *being*, an *existence* or a *body* itself. At that point, in order to understand a city, it is required to approach city as the body itself. Because, city is actually a sort of manifestation of body, as is every existence. As in the words of Maurice Merleau-Ponty;

> "We are our body.... we are in the world through our body.... we perceive the world with our body" (1945/1962, p. 239).

Such a relationship initiates an attempt to follow the trace of the meaning of body phenomenon. By looking at the position of the body issue in architecture in general, it is observed that throughout history, architecture has maintained its contact with human and its "body" in different forms of relations. In antiquity, human being was regarded as a perfect reflection of nature and established ties with space through its physical body. In the first theoretical text of architecture, which is written by Vitruvius (25 BC/1914), body is accepted as a physical being with its measurements, as later depicted as the ideal body in Leonardo da Vinci's drawing in about 1490 as *Vitruvian Man*. According to Vitruvius (25 BC/1914), architecture has to imitate the physical structure of human body such as its measurements, proportions and symmetry in order to reach the perfection in architecture. In the classical architecture, there is already a common language on the close relationship between "the physical body of human" and "the body of architecture". Such that, similar understandings of considering body as a system of proportions have continued with the treatises of Alberti (1485/1988) and Palladio (1570/2001). For the reason that the way of perceiving "the body in architecture" directly shapes "the body of architecture" itself, body takes a position at the technical side of

architecture in these periods. In addition to the common language of classical architecture on body issue, approaching body only through its material presence changes with the Enlightenment.

Along with the birth of the Age of Enlightenment, understanding of universe and nature has been transformed. Body, which is detached from experience and sense, reaches another meaning over its wholeness with both physical and sensual presences. In other words, body (of human being or of architecture) is not only a physical structure or tectonic existence in itself, but also a poetic existence that has a strong connection with inner experiences such as spirit, senses, feelings and even perceptions. In Boullee (1780/1976), for instance, architectural forms work for the impressive effect on senses, which is defined as *character* in architecture. Although Boullee (1780/1976) also defends to imitate nature in order to reach a perfection in architecture like Vitruvius, nature is not only a corporeal representation of a well-shaped man and thus architecture is not only related to its material body. Rather, nature includes a variety of different characters, which can enhance sensual impression. It means that, "the tectonics of architecture" are not only for the physicalities but also "the poetics of architecture". And thus, the body (in and of architecture) is not only a physical being but also a sensual being. This approach brings a new dimension to body and even its corporeality through thinking the body itself with not only its outer presence, but also inner presence like its spirit. After that, in modern period, Le Corbusier (1948-1955/1980) develops an anthropometric view on body with *Modulor*, which is sourced from the mathematical proportions of human body. As the result of all these various approaches, it is clear that there has always been a relationship between body and architecture. Although the position and the role of body always appears in different meanings in the production of space, it continues to be a significant subject in architecture.

This overview puts forward that body is a phenomenon, which allows architecture to draw inspiration from throughout its historical process. Despite the obvious relationship between body and architecture, body actually does not reach its

meaning over a one dimensional way of thinking. On the contrary, the existence of body and its meaning directly depends on how to understand and interpret the issue. As a result, in order to understand generally what body corresponds to in architecture, returning to "the essence of body" emerges as a requirement. For the reason that architecture draws inspiration from the body itself, the traces on what "the essence of space" are actually hidden in the discovery on what the essence of body is. At the point where the authentic meaning of body is examined in depth, it is inevitable to look at the body issue from a philosophical perspective, which is actually the realm of *phenomenology*. In other words, to comprehend the body phenomenon as a unity of different aspects already requires to elaborate the phenomenological interpretation of the body itself. Because, phenomenology tends to examine the 'things' and their positions within other 'things' in depth, such as the body and its position within architecture.

From its natural environment as earth and geography to its human-made spaces as buildings and urban patterns and even the bodies inside, understanding a city, which is a sort of manifestation of body, can be possible through a phenomenological view. At that point of the study, the discussions on the phenomenon of body are directed towards a city phenomenon, which is Antakya. Because of the aspects of both "the body of the city" and "the bodies in the city", Antakya city can be manifested as the body itself to be inquired in depth. Moreover, this approach allows to re-theorize a city phenomenon in a completely different way by using both an architectural and a philosophical ground. For the reason that to reach the authentic *meaning* of body is hidden in "the study of essences", to consider Antakya as the body itself inevitably requires returning to "the essence of body" of this city. In other words, this is a phenomenological inquiry that attempts to understand Antakya city, which cannot be considered as an individual phenomenon on its own, by dealing with it through a body-oriented approach.

In the first chapter, *Introduction,* the method and outlines of the study that will make an inquiry by positioning at the intersection of body and architecture in general are presented.

In the second chapter, *Body: The Poetics of Embodiment*, in order to understand generally what body means in architecture, body is examined within a philosophical point of view, which is the field of "phenomenology". Especially, the two major philosophical grounds on body established by Martin Heidegger and Maurice Merleau-Ponty are employed, also by referring to other phenomenologists Edmund Husserl and Gaston Bachelard. And, as a post-phemonenological approach, the ground formed by Deleuze and Guattari is presented. By making a translation of the phenomenology of "body" to the phenomenology of "body in architecture", it is followed the traces of embodiment issue on the ground of architectural phenomenology especially with Christian Norberg-Schulz, Juhani Pallasmaa, Steven Holl and Peter Zumthor. Throughout the process of the study, body appears in different positions from the *tectonics* to the *poetics*. At that point, to comprehend body as a unity of different aspects provides to develop a phenomenological interpretation of Antakya city.

In the third chapter, *Narrative: A Material-Metaphysical Instrument*, a theoretical ground is presented in general on another kind of knowledge, which is "narrative", that will complete the poetic side of Antakya city. In addition to the tectonic reality of the city, narratives actually awake meanings and essences of it that eventually serve to comprehend body as a whole especially by including the knowledge of others. By this way, a body-oriented approach on Antakya city is possible to be constructed through the narratives of all relational situations associated with the city.

In the fourth chapter, *A Triology: Antakya as a Body-Oriented Narrative*, a series of "embodiment narratives" are constructed to theorize a body-oriented structure on Antakya city. This structure is a fragmented reading integrated in a meaningful ground without directly following the route of the historical continuity. At that

point, the narratives are conceptualized under three different scales as *Geography*, *City* and *Building*. This is a triology that will structure the layered body-oriented narratives. And this triology, which is actually inspired by the definition of "three habitus" of Jale Erzen (2019), is the theme of a phenomenological inquiry that deals with Antakya city as a body itself with in different scales. In *Geography* section, existential narratives are especially elaborated by looking at their special concentrations on the earth and natural environment belonging to the city. In *City* section, the transformation of body of the city is majorly focused on. And finally, in *Building* section, the changing meaning, atmosphere and memory of the artifacts are narrated. In addition to forming these separate sections, it is the fact that all the narratives are in a reciprocal relation.

In the fifth chapter, *Conclusion*, it is revealed how Antakya city was made sense, comprehended and existed within the approach of the study especially by attempting to analyze and understand the multiple narratives at various scales on a phenomenological ground, which somehow contact with the city.

CHAPTER 2

BODY: THE POETICS OF EMBODIMENT

In order to discover the position of *body* in what belongs to architecture, this study attempts to understand the authentic meaning of body, especially by employing a philosophical ground. Although there is an obvious relationship between body and what is related to architecture, body actually does not reach its meaning over a one-dimensional way of thinking. On the contrary, the existence of body and its meaning directly depends on how to understand and interpret the issue. And thus, *body* appears as a significant phenomenon to be examined in depth in an architectural ground. Actually, to comprehend the body phenomenon as a unity of different aspects requires to develop a phenomenological interpretation of the body itself.

Within this context, it is the fact that phenomenological discourse does not offer a one-dimensional reality that is accepted by everyone, but rather is obviously open to alternative interpretations on its philosophy. As a result of looking from distinct perspectives, the body phenomenon takes its position in different ways. For example, it is possible to mention about that there are significant differences on looking the body phenomenon from the perspective of, on the one hand, *phenomenology*, and on the other, *post phenomenology*. Moreover, each of them also includes sub-differences on their own theoretical grounds. To put a general overview;

> "While *meaning* term had been used in phenomenological approach based studies before 1980s, *phenomenology* appears as the favored term after 1980s. Especially with the late 2000s, architectural phenomenology begins to be a privileging research area. As a result of being a research trend, a sub-field emerges after 2000s that

directly criticizes the theories of phenomenology itself, which is *post-phenomenology*.... To see a genealogy of the keyword itself from meaning to phenomenology provides to position this philosophical field in architectural research" (Dönmez, 2021, p. 560).

As mentioned in such an overview, there have been some changes in phenomenological approaches over time. To elaborate on these changes, especially by grounding on the study drawing "a genealogy of phenomenology in architectural research" (Dönmez, 2021), in the decades between the 1950s and 1980s, *phenomenology* as a term did not exist in architectural research. Instead of phenomenology, the *meaning* term had taken the place of *phenomenology* in the researches during these years. Such that, with *"Water and Architecture"*, which is a doctoral thesis completed in 1957, Charles Moore was the first to study the phenomenology in architecture by adopting from the philosophy of Gaston Bachelard, but with the term of *meaning*. After the 1980s, *phenomenology* appears as an emerging term in architecture and thus its research field. The evolution of the term of *meaning* to the term of *phenomenology* is directly the result of associating architecture with the knowledge of philosophy. Within this framework, the dissemination of the phenomenological field in architecture starts with the studies of Christian Norberg-Schulz, who adopts Martin Heidegger's philosophy to architecture. Along with it, this method continues combining the philosophies of Edmund Husserl and Maurice Merleau-Ponty with architecture by some architectural phenomenologists such as Steven Holl, Juhani Pallasmaa, Peter Zumthor and Alberto Perez-Gomez. Based on this context, it is possible to say that the approaches in the decades between the 1980s and 2000s are actually based on *philosophical phenomenologies*, which are employed to search for meaning in architecture. But after the 2000s, phenomenology generates also lots of *post-phenomenologies*, which not only touch the phenomenological ground but also directly criticize the phenomenology itself on a very broad scale from Husserl to Deleuze and Guattari.

In this context, phenomenology helps to make visible what body corresponds to by elaborating this issue within a philosophical framework. As the result, especially looking at the two major philosophical phenomenologies, which are based on the ideas and theories of Martin Heidegger and Maurice Merleau-Ponty, provides to understand body from alternative perspectives. Along with such a framework, a post-phenomenological perspective, for example, which is adopted from Gilles Deleuze and Felix Guattari, enables to see that body maintains to reinvent its position by constructing new structures through post-discourses derived on a common phenomenological ground. That is to say, the discourses in phenomenology helps to obtain a comprehensive viewpoint to the body issue. In addition to looking from the realm of philosophy, the study problematizes how each phenomenological interpretation on body can be brought into the field of architecture. Through such an understanding, this study is also an attempt to translate the phenomenology of 'body' to the phenomenology of 'body in what belongs to architecture'.

2.1 Body as the *Being*-in-the-world: An Existential Spatiality

While reaching out towards a ground on which its roots based on a deep concept that is 'meaning' (and even the authentic meanings of the things), the phenomenological discourse embraces a variety of different perspectives because of its nature that allows lots of possible tendencies and alternative interpretations on its philosophy. As a way of thinking, phenomenology approaches to the exploration of the intrinsic nature of the things especially from varied point of views. And as a result of that, its main phenomenon, which is "body", continually is in tendency to reinvent its position on the grounds of both philosophy and architecture.

In Martin Heidegger's phenomenology (1927/2001a, p. 153), for instance, body corresponds to the term of *'Being'*, which differs from "the solidity of an occurrent corporeal Thing". *Being* completely takes the place of the term of *body* in the

analysis on revealing the ontological structure of *human* existence. Because for Heidegger;

> "Man's *'substance'* is not spirit as a synthesis of soul and body; it is rather *existence*" (Heidegger, 1927/2001a, p. 153).

Within an explicit existential perspective, Heidegger uses the terms of *'Being'* and *'Dasein'*, which literally means *'being there'*, as the foundations of his philosophical phenomenology. According to Heidegger (1927/2001a, pp. 126-127), "the meaning of Being" cannot be reached by making a discussion merely through "a pure problematic of Being". The reason why *being* cannot be taken into account on its own is relies on the fact that *being* exists in an objective reality by nature, which consists of other *Things* such as the world and other beings. This approach refers to the relational situation of body that works like a part of a unity. Heidegger constructs that relationality over an existential relationship between being and the world on which all beings are grounded. At that point, *'being-in-the-world'* appears as a key concept that corresponds directly to the spatiality of body.[2] Heidegger states that;

> "Being-in in a world is a spiritual property, and that man's 'spatiality' is a result of his bodily nature (which, at the same time, always gets 'founded' upon corporeality)" (Heidegger, 1927/2001a, p. 82).

According to the concept of *being-in-the-world*, body is a being which exists, in the first instance, as a physical reality within the world by occupying a particular position like other beings. To put it another way, this is the emphasis of 'the spatiality of being'.

From the perspective of Heidegger, the corporeal body of *being* itself already describes a certain space within the world. To put it more clearly, Heidegger (1927/2001a, p. 83) directly refers to the main position of 'body in space' with the description of *"existential spatiality"*, which is the authentic meaning of body

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[2] According to Heidegger (1927/2001a, p. 153), *being-in-the-world* is "the basic state of Dasein".

within the world. As an extension, Christian Norberg-Schulz associates this understanding, which is based on 'body's existential spatiality', with architecture and architectural space. Especially by adapting from the Heideggerian approach, Norberg-Schulz (1971/1974) develops the concept of *'existential space',* which cannot be separated from the existence of human being. That is to say, the spatiality of being directly stems from the positioning of being within a particular environment with its surroundings. And this meaningful positioning, at the same time, gains being a foothold within the world. On this basis, according to Norberg-Schulz;

> "Existential space cannot be understood in terms of man's *needs* alone, but only as a result of his interaction with an environment, which he has to understand and accept.... Existential space, therefore, symbolizes man's *being in the world*" (Norberg-Schulz, 1971/1974, p. 27).

At the point where 'existential space of being' is formed through any meaningful interaction with an environment which a being can fit in with, Norberg-Schulz (1971/1974, p. 34) takes into consideration to the concept of "to be somewhere". This matter includes many relational positions of being from "to be on our way" such as being at home to "to be somewhere else" such as being lost. Such a situation proves that to be somewhere (or not) has a strong connection with whether a being holds on to any spatial ground or not. It means that, *to be somewhere*;

> "... simply means to be located in one's existential space.... When our immediate location coincides with the centre of our existential space, we experience being 'at home'. If not, we are either 'on our way', 'somewhere else', or we are 'lost'" (Norberg-Schulz, 1971/1974, p. 34).

In Norberg-Schulz's thinking (1971/1974, p. 36), the spatiality of body, which requires to find a foothold in an environment and even in the world, is actually related to "the essence of *dwelling*".

As the result of the discussion on body's existential spatiality, this point of view directly reminds the concept of *'dwelling'* in Heidegger's thinking. According to

Heidegger (1971/2001b, p. 147), *to dwell*, in general terms, means "being on the earth", which also means "being under the sky". However, "dwelling is not experienced as man's being; dwelling is never thought of as the basic character of human being" (Heidegger, 1971/2001b, p. 146). It means that, just 'being in the world' physically is not enough. Because, it is a fact that body, somehow, locates in the world as a consequence of its existential situation. But, occupying any kind of space through the physical mass of a body evidently differs from dwelling in the world through an integration of body and its environment. In the words of Heidegger;

> "Man's relation to locations, and through locations to spaces, inheres in his dwelling. The relationship between man and space is none other than dwelling" (Heidegger, 1971/2001b, p. 155).

And thus, in order to understand the body's spatiality by the way of *dwelling* issue, this is the key point to turn back and elaborate the term of *being-in-the*-world, which corresponds to the relational position of body by including both materialistic and spiritual aspects of being at the same time. As Heidegger (1927/2001a, p. 83) underlines, this existential spatiality "motivated not ontologically, but rather 'metaphysically'".

To make a short look into the definition of "existential space", it is simply described as;

> "... a concretization of environmental schemata or images, which form a necessary part of man's general orientation or *being in the world*" (Norberg-Schulz, 1971/1974, p. 7).

It means that, both 'dwelling' and 'existential space' refer to the similar directions on architectural space over *being-in-the-world*. In his phenomenological interpretation, Heidegger (1927/2001a, pp. 78-79) looks at this unitary phenomenon in three ways by breaking up into contents like *"in-the-world"*, *"being"* and *"being-in"*. On the one hand *'being'* points out a metaphysical perspective by taking the place of *'body'*, and on the other hand *'in-the-world'* refers to a materialistic reality with the idea of *'worldhood'* (or "worldliness" as Shirazi

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(2014, p. 17) uses). But, *'being-in'* is located at the intersection of these two positions, which does not allow to think one of them without the other. At that point, *'inhood'* (or "in-ness" as Shirazi (2014, p. 17) uses) appears as an integral point because of drawing attention directly to the position of human being *in* somewhere. Heidegger (1927/2001a, p. 79) states that "by this 'in' we mean the relationship of Being which two entities extended 'in' space have to each other with regard to their location in that space". In addition to signifying a spatial relationship within the meaning of *'in'*, Heidegger (1927/2001a, p. 80) points out the fact that the word *'in'* is actually derived from "innan", which means "to reside", "to habitare" and "to dwell". *Dwelling*, at that point, emphasizes the original meaning of body as a being, which requires to exist in not only a physical but also a psychological form. In Heidegger's thinking (1971/2001b, pp. 209-227), this is *"dwelling poetically"*, which makes reference to a sensitive aspect of space. Because;

> "Poetry is what first brings man onto the earth, making him belong to it, and thus brings him into dwelling" (Heidegger, 1971/2001b, p. 216).

Beyond merely occupying of a lodging, this is clearly to establish a bond between body and its environmental ground.

In addition to the materialistic relationship between body and the world in which it is involved, another understanding based on experiential relation brings the importance of 'poetics of space' into view. With the translation of *dwelling* and *dwelling poetically* into architecture, body gains its spatial meaning beyond its mere corporeality such as in the concepts of *'being-in-the-world'* and *'existential space'*. At that point, Norberg-Schulz states that;

> "Man dwells when he is able to concretize the world in buildings and things.... Man's merits do not count much if he is unable to dwell *poetically*, that is, to dwell in the true sense of the word.... Only poetry in all its forms (also as the "art of living") makes human existence meaningful, and *meaning* is the fundamental human need. Architecture belongs to poetry, and its purpose is to help man to

dwell.... In general, this means to concretize the *genius loci*" (Norberg-Schulz, 1979, p. 23).

Because of defining poetry as the source of *meaning*, which is actually the fundamental human need, Norberg-Schulz (1979, p. 23) observes as a lack in human's merits if being is unable to dwell poetically. It is clear that at the point where Heidegger discusses *being-in-the-world* through *existential spatiality*, Norberg-Schulz turns these approaches into architecture with the concepts of *dwelling* and *existential space*. Because, Norberg-Schulz (1983/1996b, p. 62) believes that the exposition of Heidegger's thinking on architecture is "to contribute to a better understanding of the complex environmental problems". In his approach, Norberg-Schulz takes this 'poetics of space' as departure point of the terms, in general, *'place'*, *'spirit of place'* and *'genius loci'*.

With the translation of *dwelling* issue into architecture, Norberg-Schulz (1976/1996a) searches for the meaning in architecture through "sense of space", which gains space an "environmental character" and "atmosphere". This is especially the birth of an established understanding on "the phenomenon of *place*", at the same time, which associates material substance with a set of particular qualities of space (Norberg-Schulz, 1976/1996b, pp. 414-427). And as a result, such a point of view unearths another related concept as *'spirit of place'*, which actually means *'genius loci'*. What such a concept points out, in fact, "has been recognized as the concrete reality man has to face and come to terms with in his daily life" (Norberg-Schulz, 1979, p. 5). Because, belonging of body to a particular space becomes through not only a basic 'grounding' issue but also a meaningful contact that allows a reciprocal interaction. As Norberg-Schulz (1979, p. 11) especially puts forward, even as 'the essence of place', this is basically an understanding that obviously gives the prominence to *"character"* issue in

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architectural space, which "denotes the general "atmosphere" which is the most comprehensive property of any place".[3]

Because a body can only establish a link with a space that is understandable and acceptable through the particular identity of it, *character* "becomes an important part of experience".[4] And thus, beyond only focusing on the physical presences of *Things*, which are from the bodies of being to the bodies of space, Norberg-Schulz (1963/1966, p.22) especially takes into consideration "variable relations between man and his environment". In this definition, the term *'environment'* corresponds to what is tectonic in both architecture and earth and eventually determines the *'mood'* of human. As a matter of the fact, "architecture has not only an instrumental purpose, but also a psychological function" (Norberg-Schulz, 1963/1966, p. 22). It means that;

> "Man is an integral part of the environment, and that it can only lead to human alienation and environmental disruption if he forgets that. To belong to a place means to have an existential foothold, in a concrete everyday sense" (Norberg-Schulz, 1979, p. 23).

Within this context, environment and environmental character appear as a significant issue because of the fact that it is the source of the *'experience'* of human body in architecture.

As the result of all attempts on understanding the authentic meaning of body in architecture, body is seen as a *Thing* that is later incorporated in the world. As in the words of Heidegger;

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[3] In Heidegger's words (1976/1996a, p. 418), "the concept of genius loci denotes the essence of place".

[4] As a more general and a more concrete concept, which denotes both a general comprehensive atmosphere and the concrete form and substance of the space-defining elements, Norberg-Schulz (1979, pp. 13-14) especially underlines the reality of that "any real *presence* is intimately linked with a character".

"Man is, in the first instance, a spiritual Thing which subsequently gets misplaces 'into' a space" (Heidegger, 1927/2001a, p. 83).

Such an understanding means that, with all environmental grounds, tectonics belonging to earth, spaces and places, the world is already there. In order to belong to a place, body has to search for somewhere to dwell especially through experiencing it. Based on this, body requires to establish a relationship with not only the tectonics, but also the poetics of space that is not far from the *character* issue of an environment. This requirement also appears as the manifestation of two considerable points in Norberg-Schulz's existential space definition (1971/1974, p. 7), one of them is "*concretization* of environmental schemata or images" and the other is "man's general *orientation*". In fact, that point of view defines a process for body's experience in architecture. That is to say, concretized character of environment, which is changeable according to different conditions, also changes the orientation of body inside. Because of the fact that the character is especially "determined by the material and formal constitution of the place", it is open to change with lots of situations such as "the seasons, the course of the day and the weather" (Norberg-Schulz, 1979, p. 14). Although Norberg-Schulz (1963/1966, pp. 27-51), in some cases, uses the term of *'perception'* in order to indicate the way how we see our surroundings, what is expressed is actually *'experience'*. In this experiential relation, on the one hand, the body of architecture locates at a center point by orienting all the experiences especially through its changing character. But, on the other hand, the body in architecture remains in a static position only by being in contact with the world especially through the external appearances of it. Thus, body is certainly an integral and significant part of the experience, but as the object within the world. In other words, positioning itself in the objective realities of the world such as an observer, body is like an 'object-based subject' as a result of an exterior phenomenological interpretation.

2.2 Body as the *Body* Itself: Towards the Phenomenal Body

Within the framework of thinking on the authentic meaning of body in architecture, different phenomenological perspectives associate *body* phenomenon with several considerations. It means that, changing philosophical viewpoints also turn what body corresponds to.

As an answer to the question of what is phenomenology, for example, Maurice Merleau-Ponty (1945/1962, p. vii) comes up with "the study of *essences*". On this basis, although he is also an existential phenomenologist, Merleau-Ponty's interpretation differs from Heidegger's way of thinking. According to Merleau-Ponty;

> "Phenomenology is also a philosophy which puts essences back into existence" (Merleau-Ponty, 1945/1962, p. vii).

The traces of such an approach on 'returning to the essences of the things' can actually be caught in the phenomenology of Edmund Husserl (1900-1901/2001, p. 168), which especially focuses on "to go back to *the things themselves*". As a result of such phenomenological viewpoints, an attempt to grasp the meanings of the 'essences' into architecture also becomes visible in the understanding of Steven Holl, for example, by directly being inspired by the philosophy of Merleau-Ponty. In the definition of Holl;

> "Phenomenology concerns the study of essences; architecture has the potential to put essences back into existence" (Holl, 1996a, p. 11).

In a similar way, Juhani Pallasmaa adopts a close perspective focusing on 'essences' connected within architecture and thus considers the phenomenology of architecture as;

> "... *"looking at"* architecture from within the consciousness experiencing it, through architectural feeling in contrast to analysis of the physical proportions and properties of the building or a stylistic frame of reference. The phenomenology of architecture

seeks the inner language of building" (Pallasmaa, 1986/1996b, p. 450).

Such an approach, which is based on a *'pure looking at'* the things or bringing the 'essences' of the things into open, actually requires returning to the thing itself. As a result, at the point of making an attempt to understand the 'body in what is related to architecture', all these determinations clearly give rise to look at body as *'the body itself'*.

As an extension of accepting body as an existential and even a metaphysical *being* especially in Heidegger's philosophy, Merleau-Ponty (1964/1968, p. 136) sees body as directly a *body*, which is actually a "two-dimensional being". This alternative view on *being* actually emphasizes the idea of *the body itself* that consists of;

> "... the two "sides" of our body, the body as sensible *(objective body)* and the body as sentient *(phenomenal body)*" (Merleau-Ponty, 1964/1968, p. 136).

In contrast to Heidegger's way of thinking, such a body as in Merleau-Ponty (1964/1968, p. 136), *the body itself,* means a "carnal being, as a being of depths, of several leaves or several faces, a being in latency, and a presentation of a certain absence". According to Merleau-Ponty (1964/1968, p. 136), this notion of body, which actually corresponds to the term of *"the flesh"*, makes the essences visible "that can bring us to the things themselves, which are themselves not flat beings but beings in depth".

On the basis of thinking the world as a thing, which is already there, and the body as a being, which subsequently exists within it, the body needs a relationship in order to belong to somewhere within the world. This is actually to comprehend body as an object-based subject, which experience the world from a distance in which it is located. At that point, Merleau-Ponty refuses the existence of such a distance, for example, between subject and object, the seer and the visible and the body and the other things. By accepting the body as an integration of both objective

body and phenomenal body or the body sensed and the body sentient, Merleau-Ponty states that;

> "We have to reject the old-age assumptions that put the body in the world and the seer in the body, or, conversely, the world and the body in the seer as in a box.... The superficial pellicle of the visible is only for my vision and for my body. But the depth beneath this surface contains my body and hence contains my vision. My body as a visible thing is contained within the full spectacle. But my seeing body subtends this visible body, and all the visibles with it" (Merleau-Ponty, 1964/1968, p. 138).

As an answer to the question of why we are separated from the things themselves, which is indeed more than their being-perceived, Merleau-Ponty (1964/1968, p. 135) mentions about the requirement of "to go unto the heart of the things, by making myself a world and by making them flesh". Beyond taking *experience* issue from a one-dimensional perspective, this is clearly the defense of the engagement of the relations or of the bodies that makes one side responsible for the existence of the other side.

In order to explain the meaning of body as *the body itself* especially with its objective and phenomenal aspects, Merleau-Ponty (1964/1968, pp. 130-155) benefits from the approach of *"intertwining (chiasm)"*. Regarding the point of defining body as a unity that embraces both of the two sides, some questions appear to ask like that "why there are two views of me and of my body: my body for me and my body for others, and how these two systems can exist together" (Merleau-Ponty, 1945/1962, p. 122). Such that, the *intertwining* relationship becomes more visible in the answer of Merleau-Ponty. According to the explanations of him;

> "It is indeed not enough to say that the objective body belongs to the realm of 'for others', and my phenomenal body to that of 'for me', and we cannot refuse to pose the problem of their relations, since the 'for me' and the 'for others' co-exist in one and the same world, as is proved by my perception of an other who immediately brings me back to the condition of an object for him" (Merleau-Ponty, 1945/1962, p. 122).

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To say in another way, beyond positioning both body and the other things that actually affect the body itself only at the one side, the main issue is also summarized as follows;

> "There is reciprocal insertion and intertwining of one in the other" (Merleau-Ponty, 1964/1968, p. 138).

At the point where the discussions are progressed on a philosophical ground, Steven Holl (1996a, p. 11) brings the concept of *'intertwining'* into the realm of architecture that stands for fusing inner and outer feelings. In other words, this kind of act generally corresponds to merging of all the essences, such as structure, material, space, color, light, shadow, time, smell, sound or form, within one experience at the same time. To bring these essences into architecture by associating them firmly as a whole is in fact to elevate the experiences between human being and space. Because, these essences in architecture expected to intertwine are actually *the primordial experiences* framing and penetrating the daily life.

On this basis, according to Holl (1996a, p. 11), such an intertwining within one experience is *'enmeshed experience'*, which is yielded by "the merging of object and field" in architecture. In the words of Holl (1989, pp. 9-10), this merging is also expressed by another considerable concept as *"anchoring"*. As an extension of *intertwining*, to reach the meaningful position of the body becomes visible with the *anchoring* term. Such that, through "an experiential connection, a metaphysical link, a poetic link", "architecture and site are phenomenologically linked". This phenomenal link of 'anchoring' directly reminds Merleau-Ponty's expression, which is expressed like that;

> "The body is our anchorage in the world" (Merleau-Ponty, 1945/1962, p. 167).

It is clear that the body anchors to the things through the 'intertwining' and 'enmeshing' relationships. In addition to being crucial of this merging in the creation of an intertwining space, such an *overlap* or *'enmeshing'*, as Holl (1996a, p. 12) uses as the term, "forms the basis for an *intertwining perception*", which

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cannot be separated into geometries, activities and sensations. Because, the *'perception'* through the intertwined qualities of many things is different from the experience through the vision. And referring to Holl (1994, p. 41), perceptual phenomena is the combination of "all sensations... within one complex experience".

As a result of all these determinations, what is mentioned is not only an experience between human body and environment, but an *'embodied experience'* in the words of Juhani Pallasmaa (1996a, p. 40), which is what allows the body to dwell in the world, as well as the world to dwell in the body. As an integration of physical and mental presences, Pallasmaa thinks a body in the centre of a city and says as follows;

> "I confront the city with my body.... I experience myself in the city, and the city exists through my embodied experience. The city and my body supplement and define each other. I dwell in the city and the city dwells in me" (Pallasmaa, 1996a, p. 40).

Actually, such an understanding focusing on both a human body and the body of a city at the same time and then associating the bodies of them in a totality directly refers to an intertwining relationship of one in the other. This is the critical point to claim that to grasp a thing is actually closer to the perception of it, which is obviously more than to feel simply. As an extension of that, *'embodied experience'* term takes its inspiration from the notion of *'bodily experience'* of Merleau-Ponty (1945/1962, p. 235). Contrary to a one-dimensional perspective of experience, this is actually the 'embodiment of experience' through the phenomenal body and thus its 'intertwining perception' that obviously provides body to belong somewhere. That is to say;

> "The theory of the body is already a theory of perception.... We are our body.... We are in the world through our body, and... we perceive the world with our body" (Merleau-Ponty, 1945/1962, p. 235; 239).

In Merleau-Ponty's understanding, *experience* between human being and environment evolves its meaning to *'bodily experience'*, which is in fact more

related to the *'perception'* issue of body.[5] According to the approach of Merleau-Ponty (1945/1962, p. 239), the body is now an *'embodied subject'* with its own individual perception actually based on its mind and consciousness, which can be defined as "the subject of perception". And basically, such an embodiment means that;

> "If we introduce the phenomenal body beside the objective one, if we make a knowing-body of it, and if, in short, we substitute for consciousness, as the subject of perception, existence, or being in the world through a body" (Merleau-Ponty, 1945/1962, p. 360).

Because, although there is an ontological reality of the things which is actually acceptable by everyone, the phenomenal body establishes its 'own bodily experience' with all the things with and within the architecture. This 'bodily experience' directly stems from *perception*, which is the unity of both 'inside of the body' that is perceiver and 'the outside of the body' that is perceived. In the definition of Merleau-Ponty;

> "Perception is... not a sum of visual, tactile and audible givens: I perceive in a total way with my whole being; I grasp a unique structure of the thing, unique way of being, which speaks to all my senses at once" (Merleau-Ponty, 1948/1964, p. 50).

Merleau-Ponty also points out this intertwining existence of perception by stating that;

> "Inner perception is impossible without outer perception, that the world, as a collection of connected phenomena, is anticipated in the consciousness of my unity, and is the means whereby I come into being as a consciousness" (Merleau-Ponty, 1945/1962, p. xix).

In a similar way, outer perception is also directly formed by inner perception. That is to say, in addition to outer presences, the perception of the body also requires inner presences. Within this framework, beyond discovering the essences of the

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[5] According to Merleau-Ponty (1945/1962, p. 162), "our bodily experience of movement ... provides us with a way of access to the world and the object".

things only through their objective realities, Pallasmaa (1996a, p. 45) also points out to the phenomenal body and thus its way of thinking of the things especially by stating that;

> "The body is not a mere physical entity; it is enriched by both memory and dream, past and future.... The world is reflected in the body, and the body is projected onto the world" (Pallasmaa, 1996a, p. 45).

In other words, there is a constant dialogue between body and mind. Not only the orientation of body, which can depend on body's mind, history, memory or background, affects the perception of the body of architecture, but also the body generates these orientations through its bodily experience. Without giving any priority one to another, this is to understand 'the body itself' over its perception that is related to both objective and subjective situations. As mentioned through all these descriptions, this is the defense of being intertwined of outer and inner perceptions that eventually refers to the integral and comprehensive reality of a body itself.

Such a reality on perception, for example, is defined by Peter Zumthor (2006b, p. 17) as the unity of everything from "the things themselves, the people, the air, noises, sound, colours, material presences, textures, forms" to "mood, feelings, the sense of expectation" of human being. It means that, outer and inner perceptions actually derive from each other. In the words of Zumthor (2006a, p. 8), "memories...", for instance, "...contain the deepest architectural experience.... They are the reservoirs of the architectural atmosphere and images". In a similar way, Gaston Bachelard (1958/1994, p. 17) also focuses on the intertwining of such a duality in the existence of a space, by defining one of them as "a vertical being", which "...rises upward", and the other as "a concentrated being", which "appeals to our consciousness of centrality". This is like being of the body itself both an objective body and a phenomenal body. This is also to defend that body cannot be accepted as a pure corporeality because of its interiority such as its mind, consciousness, history and background that enables an intentional position to the things. On the contrary, the body is a unity of enmeshed experiences from inner

situations to outer situations. Because of that, 'the body itself' is rather a 'concretization of its perception', which is directly equipped with its individuality within a particular objective context. Beyond being an object within the world like other beings, the body itself is clearly a 'subject of perception' as a result of an interior phenomenological interpretation.

2.3   Body as *Becomings*: Phenomenology of Multiple Bodies

On the basis of thinking on the authentic meaning of body in architecture, different phenomenological perspectives associate *body* phenomenon with several considerations. That is to say, changing philosophical viewpoints actually transform what body corresponds to. From the metaphysical existence to the material aspect, as can be seen especially in the approaches of Heidegger and Merleau-Ponty, although it is thought in a holistic situation, most of the discussions on *body* issue are continuously progressed as if it is a singular existence within a relatively smaller scale. At the point where its meaning is reduced to just an individual reality through *body*, it can be a question of thinking body as the social reality itself through *bodies*, on the contrary. In other words, such a perspective can make visible a potential discussion on whether there is a phenomenology of 'multiple bodies' or 'masses'. Because, body is also a sociological thing or even the social reality itself, which has various potentials to be evaluated within a more broaden scale.

Beyond looking from a perspective, which is based on the individual aspect of body, Gilles Deleuze and Felix Guattari brings an alternative dimension to the discussions on body issue with an understanding of the *"body without organs"*. In fact, Deleuze and Guattari adopts this major term of *body without organs* from Antonin Artaud that especially emphasizes 'the idea of being a body completely', without breaking the entire body and its role into pieces. To look at the words of Artaud;

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"...
but there is nothing more useless than an organ.
...
When you will made him a body without organs,
then you will have delivered him from all his automatic reactions
and restored him to his true freedom" (Artaud, 1947/1976, p. 571).

And Artaud continues with the following words that forms the philosophical ground of Deleuze and Guattari;

"The body is the body
alone it stands
and in need of no organs,
organism it never is,
organism are enemies of the body" (Artaud, 1947/1977, p. 59).

What the lines of Artaud put forward is obviously to consider body as a whole without making a resolution on the entire body in which there are individually working organs in accordance with rules by their nature. Similar to that consideration of Artaud, Deleuze and Guattari also adopt such an entity and state that;

"The BwO is not at all the opposite of the organs.[6] The organs are not its enemies. The enemy is the organism. The BwO is opposed not to the organs but to that organization of the organs called the organism... the organic organization of the organs" (Deleuze & Guattari, 1980/2005, p. 158).

To put it in another way, Deleuze and Guattari (1972/2000, p. 9) actually resists to the body acting as an "organ-machine", which is composed of different partial objects as organs whose functions and locations are already determined.[7] Because, each organ of this machine has its own function and flux within the entire body in

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[6] The BwO is the abbreviation of 'body without organs' in the philosophy of Deleuze and Guattari.

[7] As a result of such a machine, Artaud (1980/2005, pp. 150-151) makes the most significant question more visible like that "is it really so sad and dangerous to be fed up with seeing with your eyes, breathing with your lungs, swallowing with your mouth, talking with your tongue, thinking with your brain, having an anus and larynx, head and legs? Why not walk on your head, sing with your sinuses, see through your skin, breathe with your belly: the simple Thing, the Entity, the full Body".

which each flow is always interrupted by the other flow. At that point, Deleuze and Guattari attempts to explain the system of such a 'body with organs' in detail as follows;

> "An organ-machine is plugged into an energy-source-machine: the one produces a flow that the other interrupts.... In order to resist organ-machines, the body without organs presents its smooth, slippery, opaque, taut surface as a barrier. In order to resist linked, connected, and interrupted flows, it sets up a counterflow of amorphous, undifferentiated fluid" (Deleuze & Guattari, 1972/2000, p. 1; 9).

Within the context of defending an entire body or a full body as the body itself in which there is an uninterrupted process, Deleuze and Guattari establish a metaphoric relationship between 'the body without organs' and a 'developing egg'. That is to say, as the egg "constitutes the ontological unity of substance" in its shell as a whole, the body without organs similarly prioritizes "the uninterrupted continuum" of it in its wholeness (Deleuze & Guattari, 1980/2005, p. 154). Through such a description on this entity, Deleuze and Guattari (1980/2005, p. 154) actually emphasizes 'the singular intense unity of an ontological body' by stating that;

> "There is a continuum of all of the attributes or genuses of intensity under a single substance, and a continuum of the intensities of a certain genus under a single type or attribute" (Deleuze and Guattari, 1980/2005, p. 154).

Rather than a split process in which certain actions are only performed by certain parts of the body, a singular and therefore a complex worked body assumed the responsibility of all systems is prioritized, as in the case of the egg. Within this context, the theoretical ground of this 'developing egg' metaphor is elaborated as follows;

> "The body without organs is an egg: it is crisscrossed with axes and thresholds, with latitudes and longitudes and geodesic lines, traversed by gradient marking the transitions and the becomings, the destinations of the subject developing along these particular vectors" (Deleuze & Guattari, 1972/2000, p. 19).

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Although it is very hard to observe all the effects directly inside the shell throughout the process, all these energies actually work as "pure intensities", which eventually turn the developing egg to an intense "becoming". To put mentioned energies in detail;

> "A BwO is made in such a way that it can be occupied, populated only by intensities. Only intensities pass and circulate.... The BwO causes intensities to pass; it produces and distributes them in a *spatium* that is itself intensive, lacking extension.... The organs appear and function here only as pure intensities" (Deleuze & Guattari, 1980/2005, p. 153).

This understanding obviously gains body a deeper reality, which directly refers to "all life and lived experience" of an actual body with all the relations of "bands of intensity, potentials, thresholds and gradients" (Deleuze & Guatari, 1972/2000, p. 19). To sum up, body is not only as we experience, especially as underlined in Heidegger, or as we perceive, especially as underlined in Merleau-Ponty, but also as the multiple potential relations within the ground of a post phenomenological view.

In addition to the fact that an actual body has a predefined and thus a limited dimension, it also has a virtual and potential dimension that is open to emerge according to different relations of multiplicities. Because of the fact that a singular organ and even a body cannot produce all the energy of the wholeness, the unity of bodies and their potential integrations actually generates the actual body itself. It means that;

> "It is a problem not of the One and the Multiple but of a fusional multiplicity that effectively goes beyond any opposition between the one and the multiple" (Deleuze & Guattari, 1980/2005, p. 154).

In order to explain such a fusional and relational multiplicity of all the potentials, which constitutes the virtual dimension of body, Deleuze and Guattari uses the term of *"plateau"*, which directly refers to the "continuous regions of intensity" as follows;

> "A plateau is a piece of immanence. Every BwO is made up of
> plateaus. Every BwO is itself a plateau in communication with other
> plateaus on the plane of consistency. The BwO is a component of
> passage" (Deleuze & Guattari, 1980/2005, p. 158).

As a result of that, to activate the possible potentials appears as a requirement for the existence of a body without organs. And also to activate these potentials requires conjunctions with other bodies, which are also becomings. Through a post phenomenological approach, such a perspective on body, which is based on multiplicities and their reciprocal flows and intensities, additionally refers to "a full body that functions as a *socius*", in the words of Deleuze and Guattari, and thus in the forms of social production;

> "The socius as a full body forms a surface where all production is
> recorded, whereupon the entire process appears to emanate from this
> recording surface" (Deleuze & Guattari, 1972/2000, p. 10).

Because of the fact that "the full body without organs is a body populated by multiplicities", this is a defense of an entire body created by all relations and system as a single phenomena that eventually employs as a socius as seen in the descriptions as follows;

> "A body without organs is not an empty body stripped of organs, but
> a body which that which serves as organs... is distributed according
> to crowd phenomena.... The body without organs is not a dead body
> but a living body all the more alive and teeming once it has blown
> apart the organism and its organization" (Deleuze & Guattari,
> 1980/2005, p. 30)

Such a connection that puts forward an entire body functioning as a socius also reminds the triad of Henri Lefebvre (1974/1991, pp. 39-40) in the production of space, which consists of the perceived space, the conceived space and the lived space. According to him;

> "In seeking to understand the three moments of social space, it may
> help to consider the *body*. All the more so inasmuch as the
> relationship to space of a 'subject' who is a member of a group or
> society implies his relationship to his own body and vice versa.
> Considered overall, social practice presupposes the use of the body"
> (Lefebvre, 1974/1991, p. 40).

And thus, body without organs actually can be considered as the result of a phenomenology of multiple bodies, masses, societies, groups, crowds and even a sort of manifestation of them through other existences as city, geography, earth and world.

Within the context where an inquiry on body in what is related to architecture is structured, phenomenology enables a philosophical ground that tends to return to the things itself. Through an approach, which is based on reaching the essence of the things, understanding the position and the meaning of body turns to a phenomenological inquiry. Because, all these grounds produced also supports that "phenomenology is accessible only through a phenomenological method" (Merleau-Ponty, 1945/1962, p. viii).

2.4   Evaluation: On Ground of the Study

In constructing its ground, this study is aware of both of the fundamental phenomenological approaches of Heidegger and Merleau-Ponty, but it belongs neither completely to one nor to the other. Rather than advocating for one and closing itself to the other, the study approaches whichever of the two it finds the way to the meaning. Because, to understand in detail each of the bodily and existential states of Antakya, which is the city that the study tries to make sense of, requires such a layered and fragmented reading. That is, the study reconstructs its own way and ground in order to reach the meaning of each part of the holistic body of the city.

For example, the narratives of Antakya, which are based on *Geography*, mostly finds their meaning in the discourses of Heidegger and Norberg-Schulz. Because, geography, which is an extension of the bodily integrity of Antakya, is actually a metaphysical existence beyond being a physical in the study. Therefore, the orientation of an attitude that sees body as *being* in Heidegger overlaps with the orientation of the sub-sections under both *Geography* section such as the birth of

the city and its naming, and *City* section such as its dwelling on the earth, its growing and changing. However, approaching one phenomenological side more in some sections does not mean that the other side is ignored. For example, *Geography* and *City* basically adopts a body-place relationship through a Merleau-Pontian view. It means that, as Heidegger emphasizes, body is not considered to exist *in* -the-world, but a phenomenon that exists *intertwined with* -the-world, as Merleau-Ponty describes. Therefore, although the study often tends to follow the existential approach of Heidegger and thus of Norberg-Schulz especially in *Geography* and *City*, the relationship that Antakya city establishes as a body with its geography also clearly embraces the intertwining discourse of Merleau-Ponty in the broadest sense.

On the other hand, in another scale, for example *Building*, the search for meaning on body and embodiment is mostly on what is tectonic and material. Building is in the position of producing and protecting the poetics, time, memory and senses through its own physical body. Although body maintains to be seen through its existential and metaphysical aspects, the material reality that Merleau-Ponty especially emphasizes on body begins to become even more directly visible as the scale of the body-oriented narratives in the study gets smaller and closer to human body. That is, the perception of human body, its inner and outer aspects and the experience and interaction with the body of the building become more discussed in the narratives of *Building*. Therefore, the narratives focusing on the intertwined and reciprocal interaction of both the tectonics and the poetics of, for example, the streets, houses, bazaars, museums or religious buildings in Antakya city overlap more with the ground established by Merleau-Ponty and thus by Pallasmaa, Holl and Zumthor.

However, what is mentioned is not that the phenomenological grounds of Heidegger and Merleau-Ponty are attempted to separate clearly from each other in the narratives from *Geography* to *Building*, and to use only one ground for each scale in the study. On the contrary, this study tends to establish its own unique ground by moving freely between the existing grounds in a way that will enable

Antakya city to be understood at all scales between these two fundamental phenomenological structures.

CHAPTER 3

NARRATIVE: A MATERIAL-METAPHYSICAL INSTRUMENT

As an inquiry, which examines Antakya city through philosophy of body and embodiment, this study attempts to construct a body-oriented meaning. With accepting Antakya as being or body, it is also accepted that body has a sophisticated structure whose existence both affects and is affected by others. In other words, "the meaning of Being" cannot be reached by making a discussion merely through "a pure problematic of Being".[8] The reason why *being* cannot be taken into account on its own relies on the fact that *being* exists in an objective reality, which consists of other Things such as the world and other beings. This approach refers to the relational situation of body that works like a part of a unity. In order to understand the body as a whole, a body-oriented study requires to gather the knowledge of other Things.

A layered discourse, which is derived from the multidimensional reality of body and city, is in tendency of accessing the issue in all aspects of it. By using the word *postmodern*, Jean-François Lyotard attempts to describe a new condition that makes such a discourse possible. This is the postmodern condition in which knowledge, its way of production and its position are now transformed. In the words of Lyotard;

> "Postmodern knowledge is not simply a tool of the authorities; it refines our sensitivity to differences and reinforces our ability to tolerate the incommensurable. Its principle is not the expert's homology, but the inventor's paralogy" (Lyotard, 1979/1984, p. xxv).

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[8] Heidegger (1927/1996) handles "the question of the meaning of Being" as a Being which is in a relational reality.

As a result of the transformed meaning of science, Lyotard (1979/1984, p. 7) mentions about the requirement of another kind of knowledge, which is *"narrative"*. The need for such a knowledge does "not mean to say that narrative knowledge can prevail over science".[9] According to Lyotard (1979/1984, p. 7), "scientific knowledge does not represent the totality of knowledge; it has always existed in addition to, and in competition and conflict with" this kind of knowledge.

However, narratives present different characteristics from each other. Within this framework, Lyotard (1979/1984, p. xxiii) points out the metadiscourse, which is produced by the *modern* condition, and conceptualizes such a totalizing kind as *"metanarratives"*. As seen in the narration of scientific knowledge, this kind corresponds to a "grand narrative", which "produces a discourse of legitimation with respect to its own status" (Lyotard, 1979/1984, p. xxiii). On a ground where modern discourse is in tendency to center and concentrate on only one major truth, Lyotard defines "*postmodern* as incredulity toward metanarratives" by justifying it as follows;

> "The narrative function is losing its functors, its great hero, its great dangers, its great voyaged, its great goal. It is being dispersed in clouds of narrative language elements - narrative, but also denotative, prescriptive, and so on. Conveyed within each cloud are pragmatic valencies specific to its kind. Each of us lives at the intersection of many of these" (Lyotard, 1979/1984, p. xxiv).

Based on this, metanarratives, which focus on universal discourses, should give their place to "smaller narratives" or "stories", which frames rather local discourses. Because, despite the totalizing idea of metanarrative, "the little narrative *[petit récit]* remains the quintessential form of imaginative invention, most particularly in science" (Lyotard, 1979/1984, p. 60).

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[9]With the term of "narrative knowledge", Lyotard (1979/1983, p. 7) brings an equilibrium and conviviality to the poor figure in contemporary scientific knowledge as the complement part of totality.

What is described as *"small narrative"* or *"little narrative" (petit récit)* by Lyotard corresponds to the concept of *"minor literature"* in the philosophy of Gilles Deleuze and Felix Guattari (1975/2003). According to them, "there is nothing that is major or revolutionary except the minor".[10] To put in other words, "minor no longer designates specific literatures but the revolutionary conditions for every literature within the heart of what is called great (or established) literature" (Deleuze & Guattari, 1975/2003, p. 18). On the one hand Deleuze and Guattari define major as 'established', but on the other hand they characterize minor as 'revolutionary' and conceptualize its form of narration or actually expression like that;

> "Expression must break forms, encourage ruptures and new sproutings. When a form is broken, one must reconstruct the content that will necessarily be part of a rupture in the order of things. To take over, to anticipate, the material" (Deleuze & Guattari, 1975/2003, p. 28).

Unlike a major narrative, this kind of narrative does not center the subject as a hero, but distributes it by revealing other relational subjects. Therefore, it is not possible to mention about a major thing, but various little things that construct a whole at the end. Instead of adopting a linear and progressive route as seen in historical knowledge, these are ruptured, fragmented and layered narratives that produce an accumulated knowledge. However, "a minor literature doesn't come from a minor language; it is rather that which a minority constructs within a major language" (Deleuze & Guattari, 1975/2003, p. 16). This approach makes visible a ground in which minor and meta narratives are neither approved nor ignored completely. Even if their activity on this ground is not equal, this is simply being aware of the existence of another. Rather than positioning these two kinds at opposite poles, thinking of one as deriving from the other can be the truth of

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[10] Despite being corrected as "... *except* the minor", the original expression of Deleuze and Guattari (1975/2003, p. 26) used in the book is like that "there is nothing that is major or revolutionary *exept* the minor".

narrative. Moreover, while even body characterizes itself through a similar *'intertwining'* relationship or *'chiasm'* with the other, as in Merleau-Pontian phenomenology (1964/1968, pp. 130-155), a body-oriented narrative also requires such a condition.

At the point of being aware of the knowledge in all aspects, this study tends to construct a theoretical structure as narratives. Because of the relational situation of body, Antakya city should be read beyond a mere metanarrative. It means that, this study does not center the body itself, because other Things establish this structure at least as much as the body. To be more exact, body is not approached as a pure and restricted phenomenon as if not a living multi-component structure. Therefore, an accumulation of small narratives, which are related to Antakya city, would be open to be inquired in an intertextuality. Beyond a chronological way, each narrative produces its ground in segmental that also represents nature of existence and body.

3.1   City and Narrative

Positioning on an in-between ground between body and city means to accept thinking of city outside of a being, which is reduced to a mere object-oriented issue. The reason is that any embodied environment in the world or, indeed, city is actually a sort of manifestation of *existence* or *body* phenomenon. In this way, city is moved beyond being discussed as a mere material body, but is thought as a phenomenal body. On this basis, Alberto Perez-Gomez (2007) mentions about that "the city is not a post-card" that can be understood simply by seeing it externally, but "the problem of genius loci" by adopting the term *'genius loci'* from Norberg-Schulz (1979). According to him;

> "Positions for and against the importance and precedence of a given cultural milieu are equally fallacious if one understands such a milieu as a picture, or as a materialistic, dead, and objectified collection of physical features or buildings. Such a "context" can

never be the origin for generation of meaningful architectural ideas and built work" (Perez-Gomez, 2007, p. 43).

City as a manifestation of body is the engagement of all the relations. Beyond being reduced as "a picture, or as a materialistic, dead, and objectified collection of physical features or building", city requires to seem from all aspects as a whole, from the earth, the geography, all parts of natural place, the built environment, all the buildings to the bodies inside, the movements, all the flows, all the events, myths, narratives and naturally all the transformations of all bodies of both the earth, the geography, the city and the human-made space. At the point of considering the poetics within the tectonics, the physics within the metaphysics or the histories within the given world, Perez-Gomez (2007, p. 43) points out "the significance of narrative". Because, all these phenomena must be understood "as interwoven, only graspable through *narratives*".[11] As Perez-Gomez defines what corresponds to narratives, he benefits from context, stories and histories, knowledge of which he describes as not scientistic pseudo-knowledge or information but authentic, by elaborating them like that;

> "Stories, however, are crucial for an ethical *praxis*. History and "context" are never simply given like unchanging object; we have to make them at every moment. We weave them in the present through our own desire, in an exchange with the culture in which we expect to build" (Perez-Gomez, 2007, p. 43).

Although a similar relationship continues, Gerard Genette distinguishes narrative from story. By referring to an upper structure, a narrative is described as "the oral or written discourse that undertakes to tell of an event or a series of events" (Genette, 1972/1983, p. 25). While stories or histories are the content of narrative, narrative is a discourse that is open to be reconstructed continually. As a result of

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[11]In the perspective of Perez-Gomez (2007, p. 43), to understand through *narratives* is a requirement especially in order "to grasp the significance of both our given natural world and our histories".

such a way of thinking, Genette expresses narrative under levels and especially prefers;

> "... to use the word *story* for the signified or narrative content..., to use the word *narrative* for the signifier, statement, discourse or narrative text itself, and to use the word *narrating* for the producing narrative action and, by extension, the whole of the real or fictional situation in which that action takes place" (Genette, 1972/1983, p. 27).

As a continuation of such an approach, Jonathan Culler deals with what story and discourse correspond to in the analysis of narrative. Although there is considerable variety on points of view, Culler mentions about the fact that;

> "... the theory of narrative requires a distinction between... 'story' -a sequence of actions or events, conceived as independent of their manifestation in discourse- and... 'discourse', the discursive presentation on narration of events" (Culler, 1981/2005, p. 189).

Because of the aspect of being a discourse or a structure, a narrative, which is especially intertwined with body and city, requires to be constructed as multi-dimensional by embracing of the all scales. It means that, such a narrative should be embodied according to correspondence of meaning of both body and body of city. The multilayered bodily structure of city is made up of smaller, minor and local narratives, each of which derives from its own subject and context, but eventually interconnected to form a complicated whole, like *the body itself*. At that point, Elizabeth Grosz makes a definition on city like that "the city provides the order and organization that automatically links otherwise unrelated bodies" and characterizes it as;

> "... a complex and interactive network which links together, often in an unintegrated and de facto way, a number of disparate social activities, processes, and relations, with a number of imaginary and real, projected or actual architectural, geographic, civic, and public relations" (Grosz, 1998/2005, p. 32).

Similarly, body of Antakya city is an assembled organism with separate but actually related narratives (Figure 3.1.), for example, of its existential space within the world, earth, sky, mountains, hills and rivers, its birth, naming and growth, its

built environments, settlements, places, buildings, streets and borders, its moving bodies, languages, regions, transforming character, transgressing borders, and even the narratives of those underground, vanished, ruins and mosaics. Because of that all scales of narratives are the integral fragments of the whole body, Antakya city cannot be restricted within a mere grand and metanarrative scale as if it is a pure and flat being. That is to say, with both the tangible and intangible parts or, in Merleau-Ponty's words, the *objective* and *phenomenal* aspects, body of city is clearly a "carnal being, as a being of depths, of several leaves or several faces" (Merleau-Ponty, 1964/1968, p. 136). All these prove that Antakya represents the character of both a *body* that is "an integrated and cohesive totality" and a *city* that is "a complex and interactive network which links together" (Grosz, 1998/2005, p. 32).

Figure 3.1. A manifestation that emphasizes the multi-layered aspect of body of Antakya city

3.2 Mapping on the Way to Narratives

The fact of how deep and complicated the embodiment of city is, directly comes from being aware of the importance of each narrative that forms the body of city. On the other hand, "eminently transformable, narrative has been carried wherever human beings have gone" (Altman, 2008, p. 1). And thus, for the reason that "the narrative is there where life is", "the narratives of the world are without number" (Barthes, 1966, p. 1). In addition to appearing as lots of small and separate subjects, all these fragments that make up the body itself are in a "reciprocal insertion and intertwining of one in the other" (Merleau-Ponty, 1964/1968, p. 138). On the ground of dealing with an accumulation of different layers of city, it is required to rethink a way or a method that facilitates understanding the body of Antakya city and eventually to construct a new narrative of it. Through such a body-oriented narrative, body of city needs to be resolved and actually to be remapped in every sense.

Within the context of reaching the meaning of city through the meaning of body phenomenon, *'mapping'* can be employed as a tool or a mediator to narrate the embodiment. To make neither too restrictive nor so general definition on *'map'* in short;

> "Maps are graphic representations that facilitate spatial understanding of things, concepts, conditions, processes, or events in the human world" (Harley & Woodward, 1987, p. xvi).

In a similar way, the practice of mapping and the traces on mappings can facilitate the representation of a body-oriented narrative of Antakya city, the body of which arises from lots of fragmented smaller narratives. In fact, it is necessary to recognize in order to use such a mediator that mostly points to the physical body of the city and expresses its absolute reality. However, such a definition does not mean to reduce the meaning of mapping to an objective cartography, but to embrace the subjective aspect of body. At that point, Denis Cosgrove associates "acts of mapping" with "acts of visualizing, conceptualizing, recording,

representing and creating spaces graphically" and then continues his words just like that;

> "To map is in one way or another to take the measure of a world, and more than merely take it, to figure the measure so taken in such a way that it may be communicated between people, places or times" (Cosgrove, 1999, pp. 1-2).

As stated in the definition, to associate mapping with "to take the measure of a world" offers a very large ground to mapping to act. Such a statement, which is open to various interpretations, directly affects the meaning, the content, the form and actually the way of acting of mapping. Being aware of this interaction, Cosgrove deals with how the meaning and representation of mapping have been transformed and then expands on such a definition on act of mapping by explaining in detail as follows;

> "The measure of mapping is not restricted to the mathematical; it may equally be spiritual, political or moral. By the same token, the mapping's record is not confined to the archival; it includes the remembered, the imagined, the contemplated. The world figured through mapping may thus be material or immaterial, actual or desired, whole or part, in various ways experienced, remembered or projected. In scale, mapping may trace a line or delimit and limn a territory of any length or size, from the whole of creation to its tiniest fragments; notions of shape and area themselves in some respects a product of mapping processes. Acts of mapping are creative, sometimes anxious, moments in coming to knowledge of the world, and the map is both the spatial embodiment of knowledge and a stimulus to further cognitive engagements. In the contemporary world, with its seemingly limitless capacities for producing, reproducing and transmitting graphic images, the map is a ubiquitous feature of daily life" (Cosgrove, 1999, p. 2).

And as a result, different from a kind of cartography that just reflects the knowledge of natural science, this is a clear defense of a mapping that brings other kinds of knowledge together, for example, as immeasurable, intangible, experiential and actually phenomenal, like the body itself. In a similar way, for the reason that "narration is the quintessential form of customary knowledge", mapping the phenomenal body is open to the articulations (Lyotard, 1979/1984, p. 19). It

means that, narrating the bodily structure of Antakya city through mappings, especially in *the postmodern condition* in Lyotard's words (1979/1984), is like constructing a kind of form of the manifestation of a living being or body in the world.

As the result of the fragmented and accumulated structure of both body and narrative, mapping also attempts to appear beyond a one-dimensional and common depiction by supporting interpretive ways in representing. Since mapping is also nothing less than a way of embodiment, a similar attitude is expected in its structure. At that point, James Corner defines mapping "as a productive and liberating instrument, a world-enriching agent" that;

> "As a creative practice, mapping precipitates its most productive effects through a finding that is also a founding; its agency lies in neither reproduction nor imposition but rather in uncovering realities previously unseen or unimagined, even across seemingly exhausted grounds. Thus, mapping unfolds potential; it re-makes territory over and over again, each time with new and diverse consequences" (Corner, 1999, p. 89).

Although a highly creative and open-ended ground is defined for mapping "that both reveals and realizes hidden potential" by emphasizing the aspect of "uncovering realities previously unseen or unimagined", Corner (1999, p. 89) also mentions about another kind that can be described as *'tracing'*, not as 'map'. According to Corner;

> "Not all maps accomplish this, however; some simply reproduce what is already known. These are more 'tracings' than maps, delineating patterns but revealing nothing new" (Cosgrove, 1999, p. 89).

That term and even such a comparison between 'tracings' and 'maps' are actually adopted from the philosophical ground of Deleuze and Guattari (1980/2005). They defend to "make a map, not a tracing" and manifest their differences as stated in that approach;

> "What distinguishes the map from the tracing is that it is entirely oriented toward an experimentation in contact with the real. The

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map does not reproduce an unconscious closed in upon itself; it constructs the unconscious... The map is open and connectable in all of its dimensions; it is detachable, reversible, susceptible to constant modification. It can be torn, reversed, adapted to any kind of mounting, reworked by an individual, group, or social formation... A map has multiple entryways, as opposed to the tracing, which always comes back "to the same". The map has to do with performance, whereas the tracing always involves an alleged "competence"" (Deleuze & Guattari, 1980/2005, pp. 12-13).

As the result of all these discourses, mapping is also a sort of reconstruction that not only represent the constant reality, but also structures all the narratives by reorganizing them. Within such a ground that is inviting to all kinds of independencies and penetrations, Corner (1999) attempts to classify "the agency of mapping" and identifies four techniques in mapping "in which new practices of mapping are emerging", which are labeled as *'drift'*, *'layering'*, *'game-board'* and *'rhizome'*. At that point, it would be appropriate to have a general look at these techniques.

With the act of *drift*, for example, psychogeographic maps are produced that generally emphasize the performance or movement of body, the energy or atmosphere of space and the experience or interaction between them. The term of *drift* is actually comes from *dérive* in French, which is conceptualized in detail in "Theory of the Dérive" by Guy Debord (1959/2006a), the key member of the Situationists. Emphasizing that "derives involve playful-constructive behavior and awareness of psychogeographical effects", Debord elaborates the character and method of this act like that;

> "In a dérive one or more persons during a certain period drop their relations, their work and leisure activities, and all their other usual motives for movement and action, and let themselves be drawn by the attractions of the terrain and the encounters they find there. Chance is a less important factor in this activity than one might think: from a dérive point of view cities have psychogeographical contours, with constant currents, fixed points and vortexes that strongly discourage entry into or exit from certain zones" (Debord, 1959/2006a, p. 62).

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The word psychogeography, which brings together psychology and geography in simple terms, points out the experience of an urban environment, the psychological influences on human bodies and the discoveries of potentials in the city. Debord interprets psychogeography as a "charmingly vague adjective" and makes a definition as follows;

> "Psychogeography sets for itself the study of the precise laws and specific effects of the geographical environment, whether consciously organized or not, on the emotions and behavior of individuals" (Debord, 1955/2006b, p. 8).

Such an approach can be seen in "the Naked City" psychogeographic mapping series (Figure 3.2.), which generally represent potential connections between separate parts of Paris city. In the words of Corner (1999, p. 95), this drifting technique is on "mapping alternative itineraries and subverting dominant readings and authoritarian regimes" "for establishing and aligning otherwise disparate, repressed or unavailable topographies".
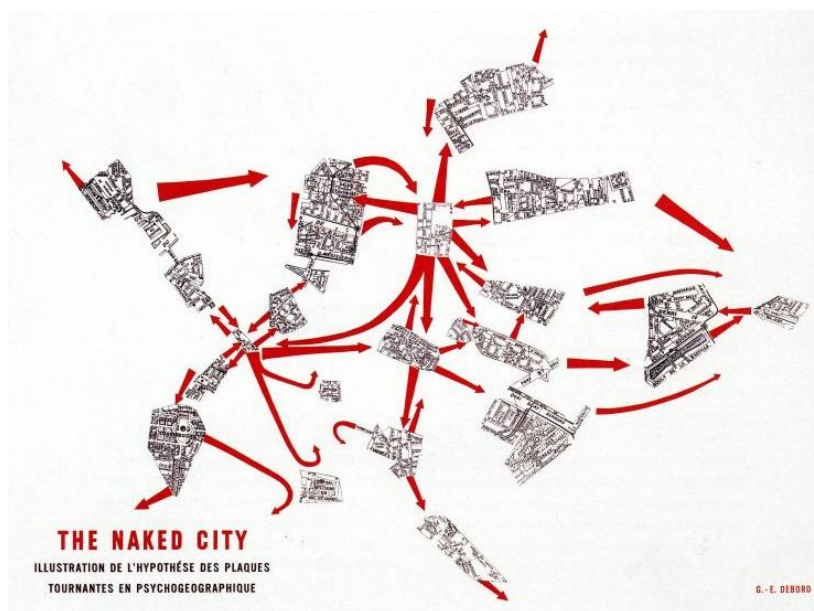
Figure 3.2. "The Naked City" as one of the series of psychogeographic maps of
Paris
(produced by Guy Debord and Asger Jorn in 1957)
(Soft cities: Mapping the experiential, 2012)

The other mapping method, which is *layering*, is basically grounded on not mapping physical topography but information and relationships in a layered collaboration. As seen in the diagrammatic representations of Peter Eisenman (Figure 3.3.);

> "There is an integral logic, content and system of organization to each layer, depending on its function or intended purpose. The layers are not mappings of an existing site or context, but of the complexity of the intended programme for the site... When these separate layers are overlaid together, a stratified amalgam of relationships amongst parts appears... Such richness and complexity cannot be gained by the limited scope of the single master plan or the zoning plan, both of which group, hierarchicalise and isolate their component parts" (Corner, 1999, p. 96).

To explain in more detail, this mapping "involves the superimposition of various independent layers one upon the other to produce a heterogeneous and 'thickened' surface" in order to structure "a complex fabric, without centre, hierarchy or single organising principle" (Corner, 1999, pp. 95-96).
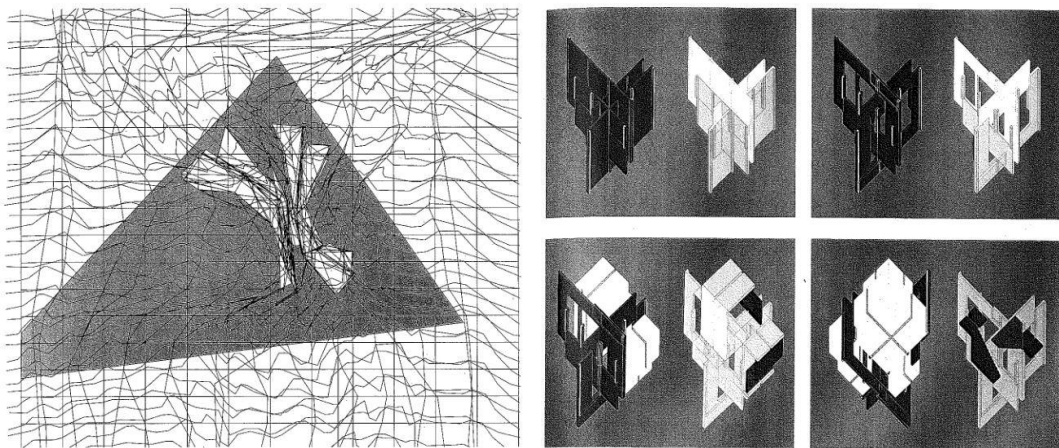
Figure 3.3. The superimposition of Bibliothèque de L'iheul project (on the left) and the montage of different layers of House VI (on the right)
(produced by Peter Eisenman)
(Eisenman, 1999, p. 57; 65)

Game-board mapping, on the other hand, is generated with the contribution of various participants working in a common ground. This practice is actualized "by setting a number of map frames", each of which "permits the play of certain thematic conditions" (Corner, 1999, p. 97). Raoul Bunschoten (2001) from Chora

has developed such thematic city mappings (Figure 3.4.) as diagrammatics under the name of "stirring the city". This is a method that;

> "... touch the city and its dynamics directly, and involve local participants. Fieldwork includes the training of local participants and the continuous adaptation of methods used in order to continue to see what is usually unseen, unknown, to detect ongoing changes... To describe the dynamic behaviour of a city a metaspace is constructed. This enables the diagrammatic abstraction, modelling, of complex organizational form. A miniscenario is a small narrative metaspace. It schematizes emergent phenomena and related actors and agents" (Bunschoten et al., 2001, p. 9).

In addition, mapping techniques produced through such an approach are interpreted by Corner as follows;

> "The graphic map provides the game-board for playing out a range of urban futures. Identified players and actors are brought together to try to work out complex urban issues within an open-ended generative structure. Diverse forms of negotiation are promoted as the survival strategies of each player unfold and become interwoven with others in reaction to changing interests and situations. Thus the maps themselves are evolving structures, drawn and redrawn by the urban planner so as to permit the game to continue while also generating the necessary conditions for the emergence of an enterprising urbanity" (Corner, 1999, p.97).
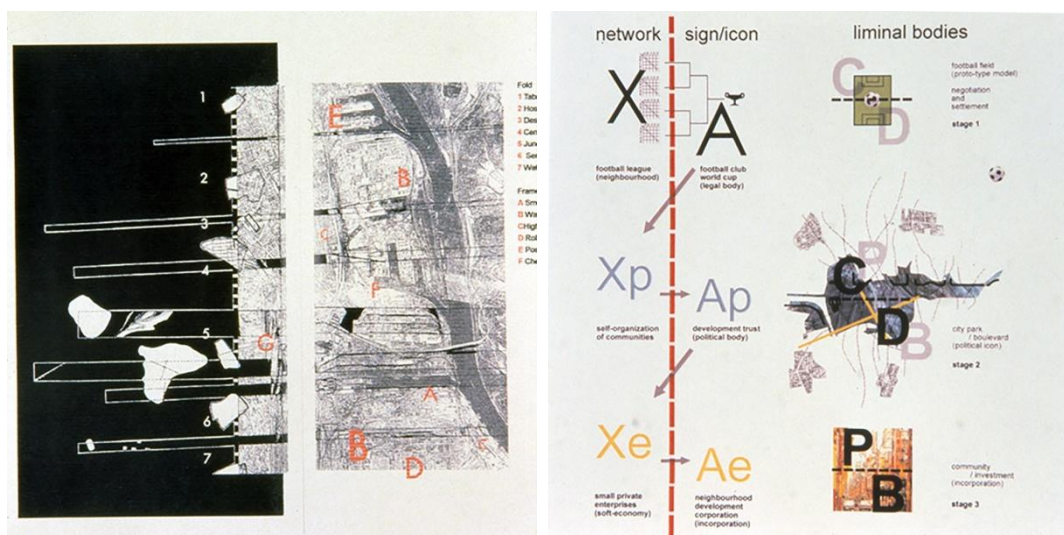
Figure 3.4. Some examples of the game-board mappings
(produced by Raoul Bunschoten)
(Bunschoten, 1997)

And additionally, Deleuze and Guattari (1980/2005) elaborates another term and technique as *rhizome* that defends an acentered, nonhierarchical system. To summarize the principal characteristics of a rhizome;

> "Unlike trees or their roots, the rhizome connects any point to any other point, and its traits are not necessarily linked to traits of the same nature... It has neither beginning nor end, but always a middle *(milieu)* from which it grows and which it overspills... The rhizome is made only of lines; lines of segmentarity and stratification..., and the line of flight or deterritorialization... The rhizome is an antigenealogy..." (Deleuze & Guattari, 1980/2005, p. 5).

Such a definition reminds the pattern of "distributed network" of Internet communication (Figure 3.5.), which is produced by Paul Baran (1962). This network represents a mapping that provides interconnections from many points without privileging one from the other. When a new subject is included in the system inside or outside the network, relationships are re-established in every way. As opposed to a hierarchical order, this structure allows spreading.
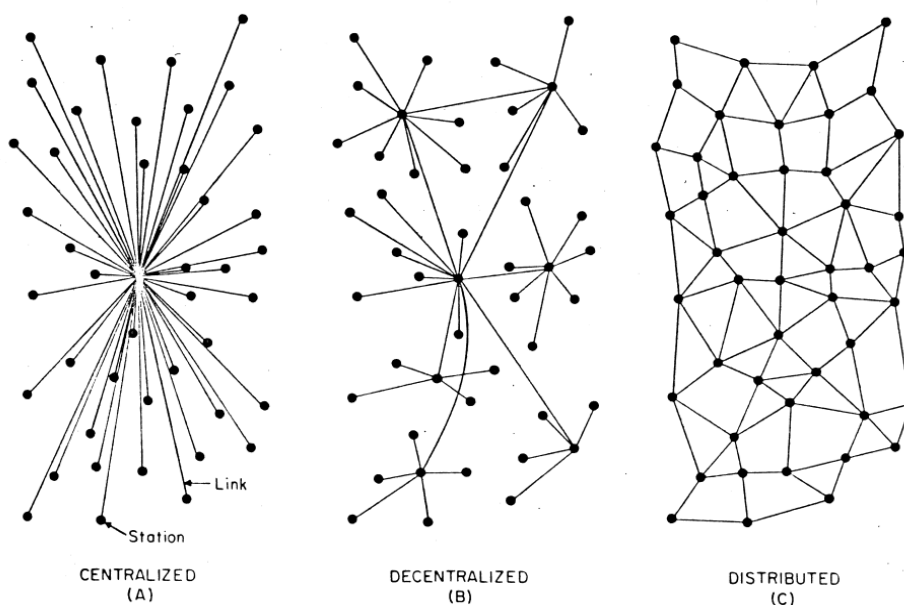
Figure 3.5. Types of networks as 'centralized', 'decentralized' and 'distributed' (produced by Paul Baran in 1964)
(Baran, 1962, p. 4)

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To continue the other characteristics of rhizome with the definitions of Deleuze and Guattari;

> "Unlike tracings, the rhizome pertains to a map that must be produced, constructed, a map that is always detachable, connectable, reversible, modifiable, and has multiple entryways and exists and its own lines of flight... In contrast to centered (even polycentric) systems with hierarchical modes of communication and preestablished paths, the rhizome is an acentered, nonhierarchical, nonsignifying system" (Deleuze & Guattari, 1980/2005, p. 21).

"Carte Figurative" mapping (Figure 3.6.), which is depicted by Charles Joseph Minard, brings together many narratives in the same graphic. This map is narrative itself, which is on the Napoleon's French army in Russian campaign 1812-1813. The physical topographic realities assembled with other graphic illustrations and texts describing direction of travel, the distances, the temperature and locations on various dates and even the size of army.
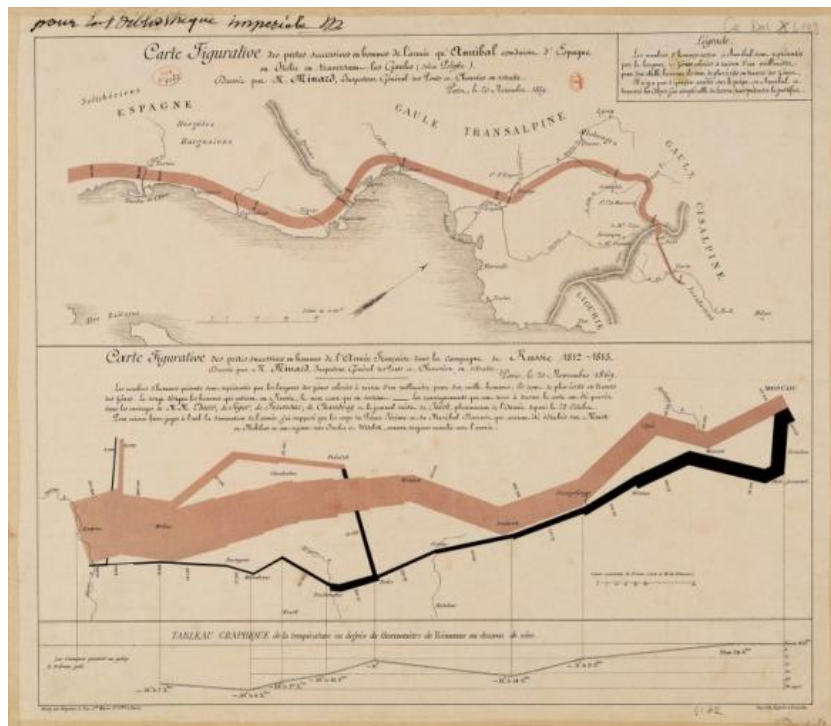
Figure 3.6. "Carte Figurative" narrating different systems together
(produced by Charles Joseph Minard in 1869)
(Rosenberg & Grafton, 2010, p. 22)

In a similar way, while a body-oriented narrative of Antakya city is constructed through a phenomenological inquiry, the concretization or embodiment of this narrative also requires to be supported through mappings. From its geography to the buildings and even other bodies inside, it is attempted to grasp the relationship between body, city and space in depth. Because, "what already exists is more than just the physical attributes of terrain (topography, rivers, roads, buildings) but includes also the various hidden forces that underlie the working of a given place" (Corner, 1999, p. 90). Within this context, the theoretical construction of the narratives of Antakya, like a mapping, would actually create a texture like the distributed model of Baran. It means bringing different fragments together from the material things to the immaterial realities as narratives, experiences, emotions, atmospheres and even making it not centering the city as the One body but dealing with all beings or existences that generate the actual body by integrating each other.

3.3   Evaluation: On Method of the Study

At the point where even the map techniques that present the physical reality extremely precise and objective transform into a more subjective representation in the process, this study associates the highly scientific knowledge of Antakya city with its own subjective and phenomenological approach, and brings it together with the knowledge of others, which somehow contact with the city. This means that while the city produces a constant knowledge that is provable and indisputable in a chronological and historical continuity, at the same time, knowledge of a set of sensory, experiential, quantitatively immeasurable and phenomenological things also arises.

For example, while the geography of Antakya city that exists between the mountain and the river can be measured, its sense, atmosphere and meaning are variable and relative. Or, while the physical transformation of the street passing through the middle of the city in history can be proved with quantitative data, the growth,

shrinkage, adaptation to its environment and re-existence of this street, just like a human body, is phenomenological. Similarly, while the physical characteristics of the museums in Antakya can be compared among each other and measured, the relationship they established with the ground on which they were born, the atmosphere they create and the meaning they produce cannot be explained only by the visible and measurable. Even, while the transformation of the bridge over time can be put forward as a tectonic reality, the interaction it establishes with the city, earth and human bodies is poetic. That is, while this study continuously uses a highly rational knowledge on the one hand, on the other hand it attempts to make sense of the non-physical dimension, experience and meaning that are beyond the technical dimension of both Antakya and these other existences associated with the city.

In the chapter that constructs a *Triology*, it is thought that a series of small narratives under *Geography*, *City* and *Building* sections will eventually bring Antakya city itself into existence as a body through their togetherness. At this point, just as a kind of map does graphically, the study produces its own phenomenological representation, by bringing historical and objective knowledge to its original theoretical ground that is reconstructed. What is aimed is not mapping, but narrating also through mappings. As a result, what is attempted is to construct a relatively fragmented but actually a highly relational structure through a series of embodiment narratives.

Rhizome of Deleuze and Guattari and the pattern of *distributed network* help to describe how this study sees the body of Antakya city. So much so that the study does not position the city in a central position as a single and main subject, like a map created on representing a single data type. Because, body is not a singular phenomenon and in fact, in the broadest sense, it is the common reality, entire unity itself. That is, the earth, sky, mountain, river, human bodies, bridges, roads, streets, buildings and all kinds of layers that exist on this world actually refer to the same and only one bodily reality and keep that body alive by constantly changing it. Therefore, the study sees the togetherness of all kinds of narratives under

Geography, *City* and *Building* as a living existence, each of which hangs in the void as in the representation of *distributed network*. The body is like the whole pattern in there. There are so many fragments that make up this bodily structure. Each fragments are constantly approaching and moving away from each other, strengthening and weakening their relations. Some part disappear and sometimes new parts are added. Thus, this is like the representation of a living and continuously re-existing body. For example, in *Geography*, which is the largest scale, the narrative of the mountain actually establishes an invisible but deep relationship with the bridge over the river on a smaller scale. Or, the body of the city discovered under the ground transforms the movement and experience of a human body in the museum above the ground. In a similar way, only because of the location of the mountain and the river, the way of the movement, life, experience and perception of human bodies living in the city throughout the historical process are described. Therefore, what the study underlines is that each fragmented narrative has the same effective role in understanding Antakya city as the body itself.

CHAPTER 4

A TRIOLOGY: ANTAKYA AS A BODY-ORIENTED NARRATIVE

Throughout the ages, the city has been a phenomenon whose meaning is constantly changing in its interaction with the world and the bodies in it. In general terms, the city is a whole that contains many *beings* inside. Beyond seeing the city in a passive position that only provides grounds for the beings *'in'* itself, it is also possible to make sense of it as "a living being" that coexists *'with'* other beings.[12] Within this context, considering Antakya city itself as an *existence*, *being* or *body* is the main issue of reaching the meaning of this city (and even producing a new meaning of the city reality).

By considering Antakya as a body, the meaning of city is approached as if reaching the meaning of body. Thus, it is attempted to construct a "body-oriented inquiry" through a series of "embodiment narratives" of the city. Antakya city is the subject of these narratives that is seen as the phenomenon itself to be reread not in a historical continuity, but in fragments. This fragmented reading gains its unity through the meaningful structure of the layered dimensions of body theory and phenomenology.

The narratives are conceptualized under three different scales on embodiment pertaining to Antakya such as *Geography*, *City* and *Building*. This is a triology that will structure the layered body-oriented narratives. *Geography* is related to a cosmological level that focuses on the special earth belonging to the city. This section mostly frames existential narratives between being and its existential space.

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[12] The definition of 'living being" corresponds to "a being of depths", which is defined as *"the flesh"* in Merleau-Pontian view (1964/1968, p. 136) by including both objective and phenomenal aspects of body.

City is related to an urban level that focuses on the transformation of body of the city. This section generally frames the changing relationship between the city and the earth on which it was born. *Building* is related to the artifacts in the city whose bodies produces both atmosphere and memory. This section frames the changing meaning of these singular objects in time and history. Each of the fragmented narratives, which form a section in itself, are in a reciprocal relation with other narratives on Antakya.

To give a very general framework on the city (Figure 4.1.), Antakya, which is the capital of Hatay province at present, has a long and layered historical process that provides many civilizations to be hosted. Although the city was founded in 300 BC by the Seleucid Empire, named as Antioch, there is also a prehistoric period for the vicinity of the city. After the Hellenistic period, which lasted until to 64 BC, the city reached a very important position especially by the Roman period. In addition to the cities of Rome and Alexandria, for example, the city had a major role being the capital of Syria by appearing as the third largest city of the Roman Empire. In this period, the city was the center of early Christianity in the world. Throughout the Byzantine period, which began in 395, the city continued its development process. With 638, the city was faced with Arab period when it declines in importance. In addition to this, the city was recaptured by the Byzantine Empire with the siege of Antioch between the years of 968-969. This was the period that the city tried to regain its former importance, especially through the renewal facilities.

The city was under the Seljuk Empire in the period between 1085-1098, the Crusader period between 1098-1268 and then the Memluks between 1268-1516. During these periods, although the city attempted to gain its importance again, for example by beginning to become a center in silk production in the Crusader period, the importance and the role of the city had started to weaken over time. Eventually, the city turned from a Christian city to an Islamic urban form. Such that, throughout the Ottoman Empire between 1516-1919, the city was generally affected by the influence of being on the hajj route that would essentially transform

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the city. During all these periods, the city was also seriously affected by severe earthquakes recurred from time to time. As a result, "the queen of the East became the delicate bride of Islam" (Türk, 2011, p. 98). And, with the beginning of the French Mandate period, the city went through another kind of radical transformation with both the development plan and strategies and even the excavations of Antioch conducted by Princeton University. This refers to a very critical period with the attempts that would both reveal the past of the city on the one hand and then construct its future through that discovery on the other hand. And eventually, the city has been the capital of Hatay State with the declaration of the independence in 1938 and joined to the Republic of Turkiye in 1939. In general, Antakya is "a blessed city, drunk with splendor, victim of disasters" (Tekin, 2011). And at present, while the old city is located where it has been since its ancient settlement, which is at the east side of the river, the new city mostly refers to the other side also as a result of the development.
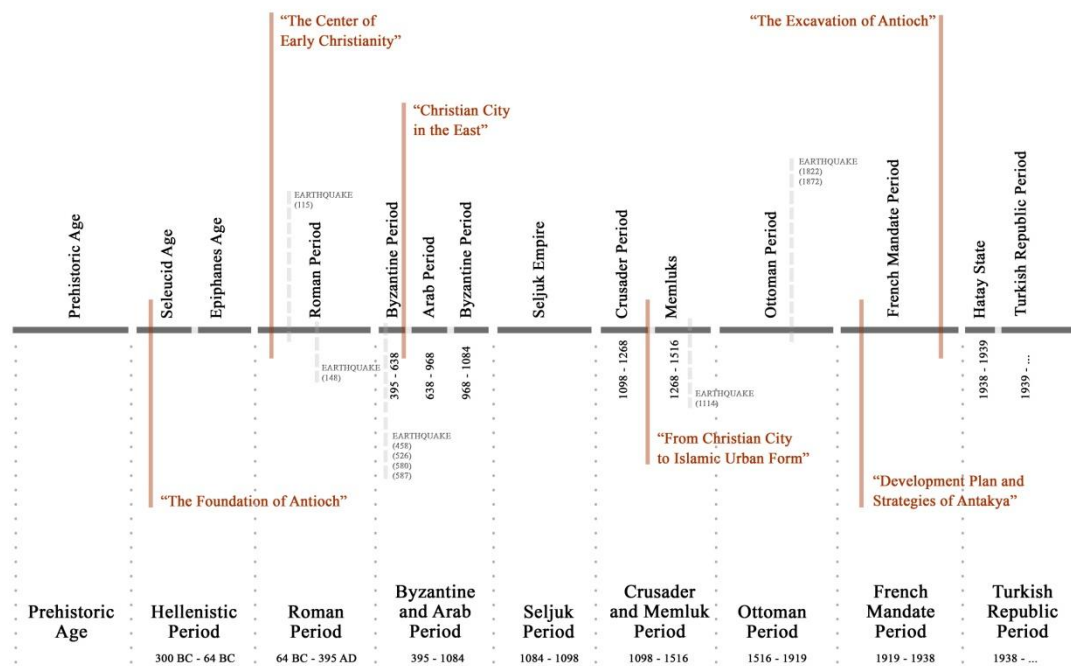
Figure 4.1. The timeline of the historical process of Antakya
(drawn by the author)

4.1   Geography

While constructing a body-oriented inquiry on Antakya, it is important to start with *geography* that is possible to be the most fundamental and widest scale. It is quite obvious that geography belongs to "the most comprehensive levels"[13]. Because, "the content of the geographical level primarily consists of various domains" (Norberg-Schulz, 1971/1974, p.28). From the physical body of earth, landscape and nature to the relations of bodies, geographical level both affects and is affected by these.

Through a general view, Antakya city is located at the crossroads of east and west. The city is known by containing a wide variety of cultural layers. Due to the presence of both the first church of the world and the first mosque of Anatolia, this city has naturally become a religious center in the world. Antakya is a city in which the word 'Christian' was first named and used for the religious community of believers and the religion of Christianity first appeared. So that, this city is accepted as the first pilgrimage center of Christianity. Later, it continued a similar role by being on the hajj route, which is important for the religion of Islam. Moreover, because of the fact that it is in the center of trade networks and on the Silk Road, the first illuminated street in the world was seen in Antakya. That is to say, Antakya city occupies a deep-rooted and critical position in world history. So, grasping the meanings which both construct and are constructed by this special geography of Antakya is an attempt to make visible the embodiment layers of Antakya.

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[13] Christian Norberg-Schulz (1971/1974, p. 27) makes a basic schemata for "the levels of existential space" which are ordered hierarchically as 'geography', 'landscape', 'the urban level', 'the house' and 'the thing'.

4.1.1   *Earth* as an Existential Space

With reference to the phenomenological philosophy, the city as being (or body) materializes its existence by directly being placed in the world *(being-in-the-world)*, which is a physical reality. Based on this, the place on which Antakya city was founded and thus started to form its existence will be a determining data at the point of returning to the essence of the city and understanding its meaning. Because, being gains its meaning by the way of transforming with its 'existential space' *(being-with-the-world)*. Beyond a pure problematic of being, the fact that being is a result of reciprocal relations is also the main issue of the definition of Merleau-Ponty who refers to the concept of *body*. Therefore, the city and the ground on which the city located in the world (especially with all environmental components) can now be defined as a living *body* due to their reciprocal state of existence.

The ground on which Antakya city exists both shapes the body of the city and transforms with this city. This ground in the world "on which man bases his dwelling" is described by Heidegger (1950/2002, p. 21) as *"earth"* by referring to the state of "coming forth and rising up in itself and in all things". In the words of Heidegger;

> "Earth is that in which the arising of everything that arises is brought back -as, indeed, the very thing that it is- and sheltered. In the things that arise the earth presences as the protecting one" (Heidegger, 1950/2002, p. 21).

With different expressions as "the setting up of a world" and "the setting forth of earth", Heidegger makes *world* and *earth* visible as related but actually separate issues as noted below;

> "World and earth are essentially different and yet never separated from one another. World is grounded on earth, and earth rises up through world... earth tends always to draw the world into itself and to keep it there" (Heidegger, 1950/2002, p. 26).

Such an approach clearly supports that world, earth and even any place that comes into being in-the-world are continuously in tendency of being in a state of existence. In a similar way, it is inevitable that Antakya also "lets the earth to be an earth" through which it was born.[14] Within this framework, it is required to understand with all its components starting from the beginning, from its existential space.

Describing the physical geography (Figure 4.2.) in which the existence narrative takes place would help understanding the special position of Antakya in the world.[15] In general, the city and thus its existential space are surrounded by mountains and river. Such that, while Mount Amanos (Nur Mountains) runs from the south to the north and Mount Kel (Cebel-i Akra) lies to the south, Habib-i Neccar Mountain (Mount Silpius) rises in the east.[16] For this reason, both passing to Anatolia from the side of Aleppo (Beroia) (Figure 4.3.) and coming to the city from Anatolia requires being as close to the earth as possible and crossing these mountains.

In addition to these earth surfaces that define a vertical dimension through an upright embodiment, Asi River (the Orontes) lies as a path between them through its horizontal dimension. To give in detail, this river originates in Lebanon and Antilibanus (Anti-Lebanon) Mountain and flows Syria and Turkiye before entering

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[14] Between setting up a world and setting for the earth, Heidegger (1950/2002, p. 24) especially underlines "to let the earth to be an earth".

[15] At present, Antakya (named Antioch in ancient times) is located in the south of Turkey as the capital of Hatay province which is bordered by Syria to the south and east, the Mediterranean Sea to the west and Adana, Osmaniye, which are the parts of Çukurova (Cilicia), and Gaziantep to the north. As some of the other major districts of Hatay, Samandağ (Seleucia Pieria) is located in the south-west, İskenderun (Alexandretta) in the north, Harbiye (Daphne) in the south and Reyhanlı in the east.

[16] Mount Staurin (Mountain of the Cross) is also important, but is an extension of Mount Silpius. Habib-i Neccar Mountain is Mount Silpius in ancient times. Similarly, Mount Amanos is called as Nur Mountains (Mountains of Holy Light), Black Mountain and Gavur Mountain (Mount of Infidels) in different periods of history.

the Mediterranean Sea. Moreover, there is also a major pass called Belen (Beilan) Pass on the route between Anatolia and the Middle East on Mount Amanos, which was named as the Syrian Gates in ancient period. On a larger scale (App. A.9.), such a geography also includes a vast plain, which is called as Amuq (Amik) Plain, which once contained a lake (Lake Amik or Lake of Antioch) that was later drained.[17] Within the togetherness of all these parts of earth belonging to geography, a ground is generally presented to comprehend the existential space where the city would exist.
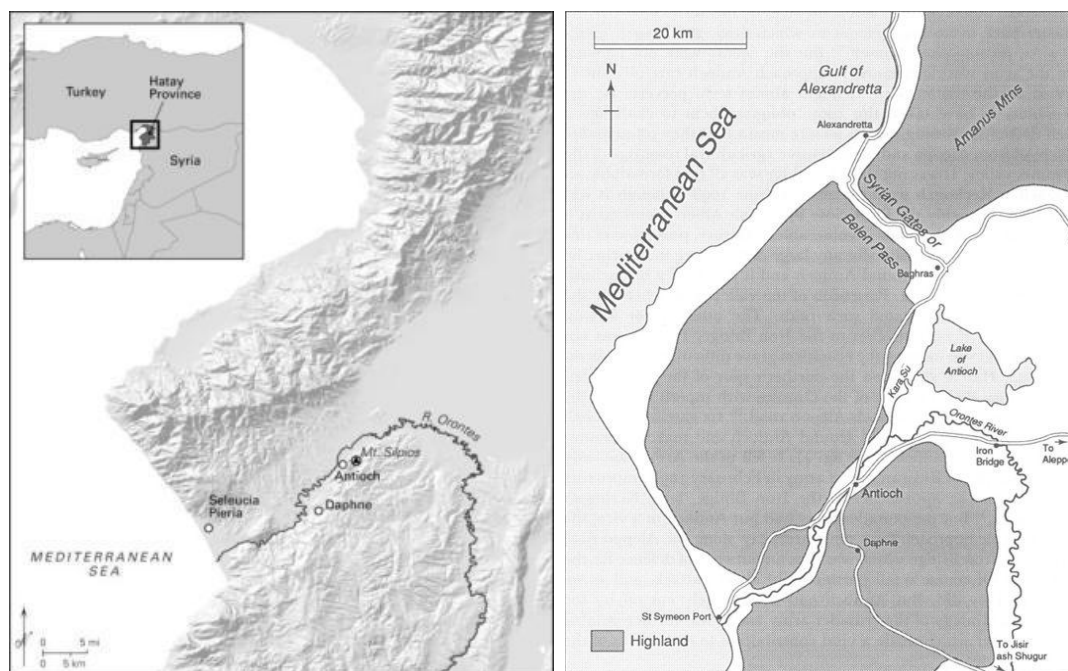
Figure 4.2. Maps of Antioch and the geography on which it was born
On the left: A map showing the earth and the place of Antioch (Antakya), edited by
Scott Walker. On the right: A map showing Antioch and its vicinity
(Walker, as cited in Coleman, 2018; France, 1994, p. 207)

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[17] This lake was drained between 1940-1970 and Hatay Airport, which was constructed directly on its drained bed, has been used since 2007 actually with many flooding problems because of its location (App. B.4.).

Figure 4.3. "Approach to Antioch, from Aleppo"
(drawn by William Henry Bartlett and engraved by Joseph Clayton Bentley)
(Carne, 1837, pp.70-71)

In such a geography where the earth is so dominant, the relationship between the body of city and the human bodies that would reach the city is also difficult. Belen Pass (Figure 4.4.) where mountains rising like a barrier at the point where Anatolia would be connected to Syria and Eastern Mediterranean by road give a pass is also the only and main passage to reach Antakya city. To give a more detailed explanation, this is;

> "... where the steep geography of Amanos Mountains, which continues like a wall for 150 km and at a height of 2000 meters, descends to 600-700 meters only in Belen Pass" (Sılay, 1998, p.7).[18]

Although the mountains almost seem to hide the city, the point where the geography descends in height and thus allows human bodies to pass acts as a

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[18] Müderrisoğlu (1994, p. 237) mentions the Belen settlement at an altitude of 640 meters and on the sea-facing part of the pass.

gateway. For this pass, Carne also mentions about the importance and the effect of geography as follows;

> "This is one of the three passes into Cilicia, and was anciently called the Gates of Syria.[19]... From Beilan to the former place, the descent from the mountains to the sea is very striking: the heights are lofty, picturesque...." (Carne, 1836, p. 38).

Figure 4.4. "Pass of Beilan, looking towards the Sea"
(drawn by William Henry Bartlett and engraved by Samuel Bradshaw)
(Carne, 1836, pp. 38-39)

Despite of the fact that geography hardly allows to pass over, the city would re-exist for human bodies each time through each new meeting that is a result of this effort. So, the transforming structure of the earth is directly related to the existence of the city at this point. That is to say, the body of geography, the body of city and

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[19] To give information about these passes, "access through the mountains was by three passes: the Cilician Gates [*Gülek Boğazı*] from the north, the Amanian Gates [*Bahçe Pass*] from the north-east, and the Syrian Gates [*Beilan Pass*] from the south" (Montagu, 2000, p. 102).

of course the human bodies continue their existence by adapting to each other as if inseparable parts of a whole.

Figure 4.5. Views from Belen and Belen Pass at present
On the top: Belen with its settlement spread on the slopes of the mountain. On the bottom left: Settlements that took the form of the mountain. On the bottom right: Belen Pass with the roadway between two hills.
(taken from the author's personal archive)

The traces of such a relationship that continued throughout the history are still visible today. Such that, for Belen, on the one hand, the mountains still allow human bodies to pass over the line, which is the only point where the heights of the

mountains descend, and on the other hand, it has become a ground for dwellings (Figure 4.5.). There is now a situation where the texture of the dwellings almost completely takes the form of the mountain and even the bodies of both the settlement and the earth are intertwined each other. Because of the body of earth, which is the physical part of the world, the dwellings rise and turn into peaks at some points by overlapping and creates slopes at other points almost like a mountain. It shows that each other's existence cannot be limited only in themselves. On this basis, that also clearly reminds Merleau-Ponty's (1964/1968, p. 138) question of "where are we to put the limit between the body and the world, since the world is flesh". What is mentioned is a state of existence by being completely intertwined.

Antakya city makes its existence visible on a very special and distinctive earth created especially by the geography itself as the mountain (Mount Silpius or Habib-i Neccar Mountain) and the river (the Orontes or Asi River) in general. By directly referring to these parts of the earth, Glanville Downey (1963, pp. 11-12) mentions about the site where Antakya (Antioch) was founded in ancient times by defining the qualifications of this place as "spectacular". While describing its position, Downey specifically emphasizes some characteristics of geography like that;

> "Antioch lies at the southwestern corner of the Amuk plain, at the point where the Orontes river, after flowing along the southern edge of the plain, cuts through the mountains to continue its journey to the sea... The mountains that follow the left bank of the river all the way from the sea terminate at Antioch in the magnificent Mount Silpius, which rises to 506 meters (about 1660 feet) above sea level, the Orontes itself being at this point about 90 meters above sea level" (Downey, 1961, p. 15).

The environmental components that represent this perception are in fact topographic features belonging to geography (Figure 4.6.) such as *"the Orontes"* flowing from northeast to southwest, "the magnificent *Mount Silpius*" rising along the river, and *"Amuk (Amuq) Plain"* which is a fertile plain. Within such a framework, Christian Norberg-Schulz (1971/1974, p. 28) points out that "the places

and paths of geographical space have an abstract character". Because, "they do not represent what is directly known, but are potential elements of *existential space*" (Norberg-Schulz, 1971/1974, p. 28). So that, the being of Antakya city gains its meaning over the *body* of this special geography on which it is located (Figure 4.7.; 4.8.).
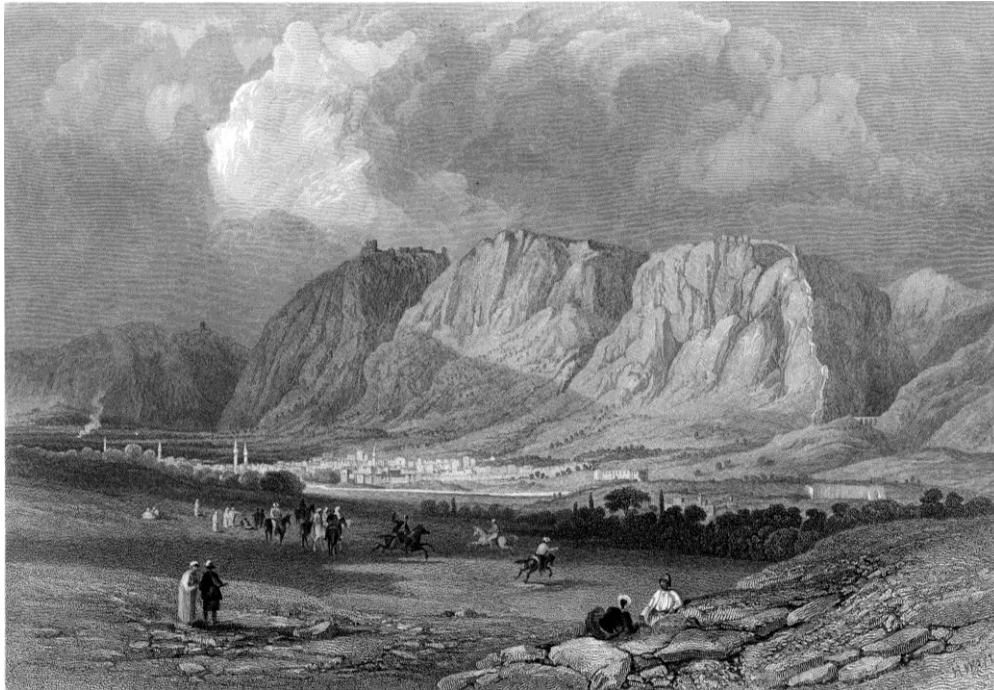
Figure 4.6. The earth created by the mountain and the river and the existential
space of Antakya city
(engraved by William Miller)
(Fairbairn, 1866, pp. 98-99)

The references to the body of earth and topography in the narrations of the city are visible especially in the language of traveler's notes and travel books. Such that, Wilbrands von Oldenburg (1859, p. 50), in his visit to Antakya in 1211, mentions about a very large river, and three huge and very steep mountains of the city. According to him, especially the middle peak of these mountains rises so high to the clouds that it is thought it will disrupt even the route of the planets. And Oldenburg (1859, p. 50) states his belief that this mountain is a being created to rest

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on its cliffs.[20] Jean Chesneau (1887, p. 145), who came to Antakya in 1549, also refers to "big and high mountains" in his travel notes about the city.[21] Additionally, Evliya Çelebi (17th century-1848/2006, p. 72) described Antakya, where he travelled in 1648, as a city on the east side of the castle walls that are almost "intertwined with the sky" and built on the "high and big mountains in his Seyahatname.[22] And similarly, Abraham Parsons (1808, p. 70), in his travel in 1772, refers to Antakya as a city built "at the foot of an immensely high mountain, and on the banks of Orontes". And due to the fact that similar approaches that specifically point to the geography are seen in many other literatures, the argument that the expression of the city cannot be made independent of the geography is supported.

As a common situation in the expressions of Antakya, the effect of the topographical images belonging to the physical reality in which the city is located is seen as a priority. That is to say, "the mountain image, which adds a vertical dimension to the city by rising, and the river image lying horizontally, which strengthens this dimensional effect as much as possible, are the main elements that define the city" (Dönmez, 2020, pp. 1770-1771). For this reason, "the discursive existence of the city gains its meaning through a topographic spatiality created by environmental elements and almost the metaphysical effect of this topography on

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[20] "Sie hat an der einen Seite zu ihrem Schutze zwei bethürmte Mauern und einen sehr grossen Fluss, der den Bewohnern von Antiochia den Vortheil gewährt, dass sie Mühlen halten können... Innerhalb ihrer Mauern hat die Stadt drei grosse, sehr steile Berge, deren mittelster so hoch ist, dass er mit seinem. Gipfel in die Wolken hineinragt, und, man sollte denken, die Planeten selbst in ihrem Laufs stört. Diesen Berg hat, meine ich, die Natur selbst zu ihrem eigenen Bedarf geschaffen, damit, während am Sabbath die Fluren von der Arbeit ruhen, sie sich an den so lieblichen Gefilden, welche ringsumher liegen, erholen und aus der Höhe binabschauend, wahrnehmen könnte, wo es ihrer Schöpfung vielleicht an etwas mangelte, um es demnächst zu ersetzen" (Oldenburg, 1859, p. 50), translated by the author.

[21] "... grandes et haultes montaignes..." (Chesneau, 1887, p. 72), translated by the author.

[22] "... Antakya Kalesi'dir ki... yüksek ve büyük dağ (tepe) üzerine kurulmuştur. Bu dağ üzerinde olan kale duvarları doğu tarafında gökyüzüne karışmış dağlardır" (Çelebi, 17th century-1848/2006, p. 72), translated by the author.

the city" (Dönmez, 2020, pp. 1770-1771). Norberg Schulz (1971/1974, p. 7) defines this spatiality as *"existential space"*, which being obtains by establishing both physical relations through matter and spiritual relations through meaning with its environment. And;

> "Understood in this way, topography is not only expressive or indicative but also relational, a mosaic integration of the contrasting settings that give life its texture, richness, and spontaneity" (Leatherbarrow, 2004, p. 13).
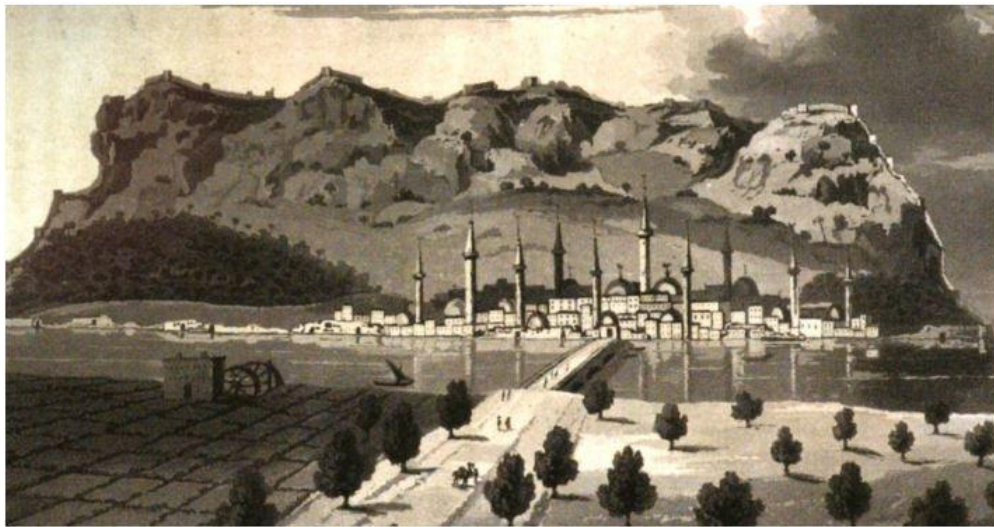
Figure 4.7. The city that exists between Mount Silpius and the Orontes (Parsons, 1808, p. vii; Bouchier, 1921, p. frontispiece)

Figure 4.8. The city, which is located between the mountain and the river at present
(Expo 2021 Hatay'da, 2017)

Earth, which is the existential space of city, "consists of interrelated elements which express fundamental aspects of being" (Norberg-Schulz, 1979, p. 23). As in both written and visual expressions of Antakya, natural place, which "embodies meanings" like Mount Silpius and the Orontes, establishes a poetic structure through the tectonic structure of landscape.[23] Thus, these images of the earth provides both a physical reality and a mythical form of various aspects. That is to say;

> "These structures and meanings have given rise to mythologies...
> which have formed the basis of dwelling. A phenomenology of
> natural place ought to take these mythologies as its point of
> departure. In doing this, we do not have to re-tell the tales, rather we
> should ask which concrete categories of understanding they
> represent" (Norberg-Schulz, 1979, p.23).

Norberg-Schulz (1979, pp. 23-49) also draws attention to the earth as meaning constructer and especially points to the concepts of 'mountain' and 'water'. Along

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[23] While expressing the natural place where man lives, Norberg-Schulz (1979, p. 23) mentions about its structure that "embodies meanings".

with underlining the importance of their existence, these are the "concrete natural elements or *things*" that come into existence from "the marriage between *heaven* and *earth*" and serve as the "basic modes of mythical understanding" (Norberg-Schulz, 1979, p. 24).

To be more descriptive on the meanings of these parts of the earth, by existing between earth and sky, the *mountain* has the role of a unifying natural element that mediates separate spatialities and relationships. Because, this concrete structure in the world actually;

> "... belongs to the earth, but it rises towards the sky. It is "high", it is close to heaven, it is a meeting place where the two basic elements come together. Mountains were therefore considered "centres" through which the *axis mundi* goes, ... a spot where one can pass from one cosmic zone to another. In other words, mountains are places within the comprehensive landscape, places which make the structure of Being manifest" (Norberg-Schulz, 1979, p. 25).

Another natural 'thing' of the earth is the *water*, which is "the primeval substance from all forms come" (Norberg-Schulz, 1979, p. 27). By representing more of the living aspect of the earth;

> "The presence of water, thus, gives identity to the land... Although it is the opposite of place, water belongs intimately to living reality. As a fertilizer it even became a symbol of life" (Norberg-Schulz, 1979, s. 27).

All these definitions emphasizes that earth and its natural elements such as mountain and water make a place meaningful through the deep meaning their embodied structures produce. Within this framework, such an approach as the effect of earth and thus body of the natural elements on the embodiment of the existence of Antakya city is also observed in the statue of 'the Tyche of Antioch' (Figure 4.9), which is almost an existence narrative of the city in itself. That is to say, a female body wearing a crown on her head, which represents the city walls, clearly corresponds to Antakya city. This female body, which represents the city as a *being* or *body*, sits on a rock, representing Mount Silpius, and steps on a swimming young male body, representing Orontes River. In fact, what is expressed

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is the embodied image of Antakya city, which is emphasized that it is located between the mountain and the river images belonging to the earth. Through wheat ear she holds, which represents the expression of abundance and fertility, this female body also points to the earth where she settled. All these are the expression of the city through embodiment.

Figure 4.9. The Tyche of Antakya
(Raddato, 2016)

Through such a narrative, Antakya city as the being and even the body itself makes its existential space visible, starts its existence and makes sense of its existence together with its existence space by being placed in a physical reality in the world. The meaningful relationship of being with the environment in which it is located is described by Heidegger (1971/2001b, pp. 209-227) as *"dwelling poetically"*. Such that being "on the earth" is actually being "under the sky". [24] It means that, "on and

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[24] In 'dwelling poetically' issue, Heidegger (1971/2001, pp. 147-148) mentions about a "primal oneness" of the four elements, which are "earth and sky, divinities and mortals "and defines this gathering and uniting as *the fourfold*.

in the earth", existence "founds his dwelling in the world" (Heidegger, 1950/2002, p. 24). "The concrete natural reality on which Antakya city is located produces a depth with it and adds a metaphysical dimension to the meaning of the city" (Dönmez, 2020, p. 1773). Through such a meaning, the city becomes a 'place' where the reality brings the myths and the physics brings the metaphysics to the agenda.

4.1.2   Birth

Due to a phenomenological perspective, an attempt to uncover the meaning of the city as a being requires to *"go back to the 'things themselves'"* in order to reach the essence.[25] In this framework, it is essential to explore 'the first state' that *being* comes into being on countless potential existential space in the world, which already exists as a physical reality. While the first state of body on earth is the birth, this particular existential space is the birth place of the city. Based on this, being born or exist on an existential space is the result of the reciprocal interaction between object and subject, matter and meaning, physics and metaphysics. Hence, the existence of Antakya city, which is expected to be explained through its "two-dimensional being" *(the flesh)*, requires talking on not only the *tectonics*, but also the *poetics*.[26]

The existential space where Antakya city (and even its *body*) settled on in the world is the result of both a rational thought and also a mythical narrative. So that, Seleucus I. Nicator, the founder of the city, first established *Seleucia Pieria (Samandağ)* as the western center of his kingdom. And then, with the fact that this

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[25] Husserlian phenomenology (2001, 1900-1901/2001, p. 168) centers to *"go back to the things themselves"* for authentic meaning.

[26] In Merleau-Pontian viewpoint (1964/1968, p. 136), body means a "two-dimensional being", actually named as *the flesh*.

new capital lacked some of the qualities it should have for the Seleucus Kingdom, he needed to built a new inland city. At that point, according to Malalas' narrative (as cited in Demir, 1996, pp. 24-25), which is based on a divine myth, Seleucus I. Nicator, who was seeking for a fresh sign for Antakya, followed a method similar to the belief that was in the establishment of Seleucia Pieria. He went to Antigonia (the city, which was the administrative center of Antigonus that he defeated) and then;

> "... made another sacrifice to Zeus, asking whether he should build a new city or rebuild Antigonia under a changed name. Again an eagle snatched the meat and flew off, landing this time on the banks of the Orontes rather than Antigonia. Satisfied that this was the spot Zeus really approved of this time, the foundations of the city were laid at the foot of Mount Silpius near Iopolis on 22 May 300 BC. The new city was named Antiocheia after Seleucus' father, or possibly his son" (Malalas, as cited in Demir, 1996, pp. 24-25).

As much as a poetic and mythical narrative, the existence of city named by Seleucus I. Nicator actually finds its place as a result of an extremely rational and planned decision (Figure 4.10.). With the idea of establishing the new city in the interior as a strategic movement and for military purposes, Antakya city was established as a part of the practical Seleucid plan of colonization especially by following the same general specifications of the other cities of the kingdom *(Seleucia Pieria (Samandağ), Apamea (Epemiye), Laodicea-on-the-Sea (Lazkiye))* (Downey, 1963, pp. 28-29). To give more information on these specifications as follows;

> "In the majority of the cities a standard layout was employed. Its principle characteristics included a main axial road, which bisected the city and governed the alignment of the other streets, the use of simple mathematical proportions for the planning of the house blocks, and an independently fortified citadel which overlooked the city... The street system was rectangular but was not orientated to the points of the compass. It included at least five long avenues and numerous, intersecting cross streets. The resulting housing blocks measured uniformly 112x58 m. The long central avenue, which is the Roman period was transformed into a magnificent colonnaded thoroughfare 27 m in width, ran through the city for approximately 3

km. The city walls followed an irregular course around the perimeter, joining up with the independently fortified citadel on the eastern side" (Owens, 1991/1996, p. 80).
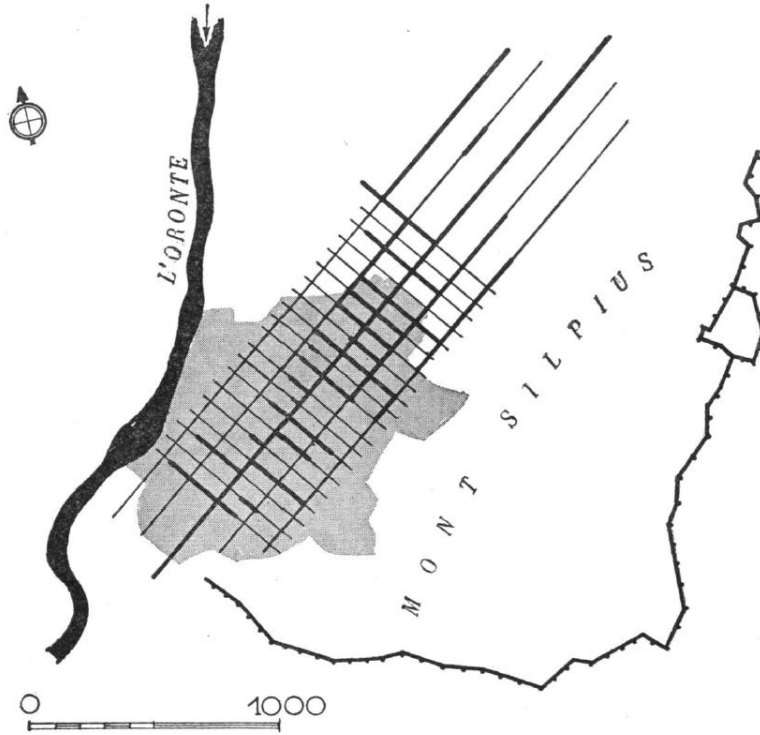
Figure 4.10. The settlement and planning map of Antioch (Antakya) in the foundation of the city
(Sauvaget, 1934, p. 108)

Even though the existence of the city is based on such a standard planning used in Hellenistic period, which is actually named as the Hippodamian plan[27], it does not actually comply with the general approaches of this planning completely by transforming at some points. Within the general framework of this planning, the city is reshaped and actually repositioned in a highly rational manner by adapting to the ground of the city on which it was born. So much so that Hippodamian planning, which generally points to the development especially in the east-west and

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[27] Hippodamian plan generally refers to a grid (gridiron) planning based on right angles to each other developed by Hippodamus of Miletus.

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north-south directions, has transformed in Antakya because of the topography on which the city is located. This transformation clearly means solving certain problems from the beginning, even from the birth that are possible to arise during the growth of the city by intertwining with the ground through the awareness of the realities of topography. That is to say, a grid layout planned in the direction of southwest-northeast, as in Antakya, would serve to transport the flood waters flowing from the mountain to the Orontes that caused by heavy rains through steep streets.[28] Moreover, considering that the predominant wind direction is from southwest, it would be an advantageous location for the city that would grow later on. Therefore, the city finds its own bodily structure by positioning according to its own special place.

It is clear that in addition to its metaphysical dimension, the physical body of the city also exists as a result of a series of highly rational effort. At that point, Henri Bergson (1907/1922, p. 133) mentions about this effort as *"the vital impetus"*, which includes "the main energy of the vital impulse" in any existence process and follows as;

> "The force which is evolving throughout the organized world is a limited force, which is always seeking to transcend itself and always remains inadequate to the work it would fain produce.... All the pieces have been arranged with a view to the best possible functioning of the machine. Each species has its reason for existence, its part to play, its allotted place; and all join together, as it were, in a musical concert, wherein the seeming discords are really meant to bring out a fundamental harmony... From the bottom to the top of the organized world we do indeed find one great effort...." (Bergson, 1907/1922, pp. 133-134).

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[28] The rains falling on this geography are very heavy and continuous and thus the flood waters flowing from the mountain are so severe. As a result, in addition to the flowing of rainwater through the streets, two prominent streams flowing between the hills of Mount Silpius, connecting to the Orontes and working almost as river branches that are Parmenius (or Parmeneus in ancient times and Hacı Kürüş at present) and Phyrminios (or Phyrminud in ancient times), Kantara, and Hamşen and Akakir at present) were formed.

According to Bergson (1907/1922, p.175), this effort is the "generative force of life" in vital process that provides the evolution of an existence during a lifetime. For this reason, at the point of both accepting Antakya as an existence and thus thinking the beginning point of the existence process as *the birth* of the body of Antakya, existing according to the traces of a general and actually a rational approach such as the Hippodamian plan specifications is clearly through the effort of a *vital impetus*.

Within the framework as mentioned, the body of the city is now ready to be born on its own existential ground in the world, with both its poetic and extremely rational structural aspects. Thus, this is such a body that it is a phenomenal one, which is both meaningful through its narrative and functioning through its strategy. And accordingly, as in every existence, it would be exposed to a series of vital cycles and would be the subject and the part of new narratives as being a living being.

4.1.3   Naming

The existed and named city can now be described as a meaningful being in the world through its linguistic identity attributed to it. Especially with the naming, which is described as "to raise up a representation" by Michel Foucault (1966/1989, p. 114), the linguistic narrative of the existence myth of Antakya city gains its material reality by embodying with its place. "At the point where the embodiment of being is on being and the existential space of being, the embodiment of meaning is on language" (Dönmez, 2020, p. 1777). Although Heidegger points out serving "a kind of communication", he also elaborates like that;

> "... language is not only and not primarily an audible and written expression of what is to be communicated. Language, by naming beings for the first time, first brings beings to word and to appearance" (Heidegger, 1971/2001b, p. 71).

After pointing at language and naming as a basic requirement of existence, he continues like that;

> "No thing is where the word is lacking... Something is only where the appropriate and therefore competent word names a thing as being, and so establishes the given being as a being... The being of anything that is resides in the word. Therefore this statement holds true: Language is the house of Being" (Heidegger, 1959/1982, p. 63).[29]

The city, which has gained its linguistic existence by naming as *Antioch*, experiences also a transformation and variation in its meaning and toponyms over time. It is most commonly characterized by such definitions as *"Antioch the Great"*, *"on the Orontes"*, *"of Syria"* and even *"Antioch by Daphne"* (Bouchier, 1921, p. 1). Moreover, the fact that being the city in which the religion of *'Christianity'* first appeared in the world (and even later, the name of *'Christian'* emerged for the first time) and also maintaining its religious significance in the period of Islam provides Antakya city to gain a meaning and naming through religion. And based on this, the names that mean *"City of God"* in many languages such as *"Medinetullah"*, *Antakiyyetü'l-Uzma"*, *"Medinetü'l-Mülk"*, *"Ümmü'l-Mudun"*, *"Cite de Dieu"* or *"Ville de Dieu"*, *"Medina-i İlahiyye"*, *"Teupoli"* or *"Theoupolis"*, *"Divine City"* were attributed to Antakya city (Tozlu, 2009, pp. 27-28).[30]

Together with its religious references, Antakya was also the city of the east and because of the effect of this geographical direction, the city was defined by westerners through some namings and descriptions such as *"Ren Doriyan (Reine D'Orient)"* and *"Melike-i Şarkiyye"* which mean *"the Queen of the East"*, *"Orientis*

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[29] Heidegger (1959/1982, pp. 57-108) especially improves the discussion between "the being of language" and "the language of being".

[30] The meanings of all the namings given are like that: *Medinetullah* and *Medine-i İlahiyye* are "Allah'ın Şehri"; *Antakiyyetü'l-Uzma* is "Ulu Antakya"; *Medinetü'l-Mülk* is "Dünyanın Şehri"; *Ümmü'l-Mudun* is "Şehirlerin Anası", *Cite de Dieu* or *Ville de Dieu* is "Tanrının Şehri"; *Teupoli* or *Theoupolis* is "Tanrının Şehri"; *Divine City* is "Kutsal Şehir"(Tozlu, 2009, pp. 27-28).

Apicem Pulcrum" which means *"Fair Crown of the Orient"* and *"Durretü'ş-Şarku'l-Cemile"* which means *"Fairest Pearl of the Orient"* (Tozlu, 2009, pp. 28-29).[31] In addition to the semantic transformation, the traces of linguistic transformation are also clearly observed in the toponmys of Antakya city. For instance, Evliya Çelebi (17th century-1848/2006, pp. 68-69) mentions about that Antakya is a city that is named with a special name in each language since it is a very old city. So much so that;

> "Some call it *Entakiyye*, some call it *Antakiyye*, some call it *Ayn-ı takıyye*, ... and some call it *Antekye*, but its most famous words are *Antakıyya* and *Entakiyye*. It is called *Cebsiyan* in Coptic language, ... *An-takiyye* in Persian language... Since it is the Tacyanus throne, it is called *Antakıyya* derived from *An Takyanus*"" (Çelebi, 17th century-1848/2006, pp. 68-69).[32]

Therefore, such a trace on the change in the naming of Antakya city shows that the city expresses its transforming meaning through its reflection on language. Because;

> "Language is not an environment that transfers content seamlessly, but a statement that produces meaning in contextual relationships... While representing the thought that forms the phenomena, it plays an evident regulative and even constructivist role that *keeps the thought in line* in both form and content" (Basa, 2016, p. 96).

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[31] The meanings of all the namings given are like that: *Melike-i Şarkiyye, Ren Doriyan (Reine D'Orient)* and *the Queen of the East* are "Doğu'nun Kraliçesi" or "Bütün Doğu'nun Kraliçesi"; *Orientis Apicem Pulcrum (Fair Crown of the Orient)* is "Doğu'nun Güzel Kraliçesi" and *Durretü'ş-Şarku'l-Cemile* is "Şark'ın Güzel İncisi" (Tozlu, 2009, pp. 28-29).

[32] "Bazıları Entakiyye derler, niceleri Antakıyya, niceleri Ayn-ı takıyye derler, ... ve bazıları Antekye derler ama meşhur galatı Antakıyya ve Entakiyye'dir. Kıpti dilince Cebsiyan derler, ... Acemce'de An-takiyye derler... Takyanus tahtı olduğundan An Takyanus'dan bozulma Antakıyya derler"(Çelebi, 17th century-1848/2006, pp. 68-69), translated by the author.

Figure 4.11. A view from the city, from the 1930s
(T. C. Hatay Valiliği, 2015, p. 166)

The traces of the meaning of the topographic reality (Figure 4.11.) in which the city is transformed by time and context are seen directly on the language that represents this reality. In other words, it is the language where the embodiment of the transformed meaning can be traced. The river, which also directly gave its name to Antakya *(Antioch-on-the-Orontes)* and was called *the Orontes* (derived from *Orentes* which means "from the Orient") in ancient times, was described with the names *"Axius"* in memory of the chief river of Macedonia, Dracon and Typho, *"Al Urunt"* or *"Al Maklub"*, which means *"the overturned"*, by Arabs in the Middle Ages, *"Pharphar"* and *"Chrysorhoas"* by the Crusaders, *"Atzio"* which means *"the rapid"*, *"Nahr-el-Asi"* which means *"the rebel river"* and *"Asi"* in modern period (Bouchier, 1921, p. 3). Also, Evliya Çelebi (17th century-1848/2006, pp. 75-77) talks about the narrative of Asi River's existence story, which is based on a myth. According to the narrative;

> "In the time of Hazrat Prophet (Muhammad), Hama city was dry and ..., a Jew named İzail made a water wheel, but there was not a drop of water. He said to those who asked that, "I need to bring the Nile to this city to make it flow in these deserts and rebuild it". Finally, he arrived Egypt and he took four bottles of water from the Nile at

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around Mansure city and casted a spell on them..., and then a branch of the Nile followed the Jew by splitting the ground and reached Menzile city.... Afterwards, when Hazrat Prophet (Muhammed) ordered to Hazrat Ali by saying that "Come and help, Ali! He wants to bring the Nile River out of the Holy Land with magic and destroy the Rum!", Ali immediately caught the Jew on the slope of Mount Gülbin and killed the Jew there.... One of the bottle was broken on Mount Gülbin. When the Nile water spilled from the bottle to the ground, a big river flowed to the west. When Hazrat Ali said, "Asi River! All rivers head towards Allah and flow towards Qibla. Why do you flow west? Turn and flow back, you're rebel", ... the river started to talk and said, "Ali! If I came to this place by the order of God, let me water Humus, Hama and other cities and visit Habib-i Neccar in Antakya city, and then flow to Qibla again".... And Hazrat Ali said, "May your name be rebellious". And so the river gets it naming as Asi (Rebellious) River" (Çelebi, 17th century-1848/2006, pp. 75-77).[33]

Such a myth, which clearly accepts the topographical grounds as a *body*, is the state of producing a meaning through the language that will connect the river to the topographic reality in which it is located and also to the city. This is not a relationship that is completed just by simply grounding physically anywhere in the world. This is a relationship that the body creates a meaningful *"existential foothold"* by establishing a strong connection with the environment.[34] Steven Holl

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[33] "Hazret-i Peygamber zamanında Hama şehri gayet susuz olup... İzail adında bir Yahudi bir su dolabı yapıp hazırlar, ama sudan bir damla nam ve nişan yok idi. Soranlara "Nil'i bu şehre getirip bu çöller içinde akıttırıp imar etsem gerek" der idi. Sonunda Mısır'a varıp Mansure şehri dibinde Nil'den dört şişe su alarak bir efsun okuyup... gittikçe Nil Nehri'nin bir parçası hemen bu Yahudi'nin ardı sıra yeri yarıp ta Menzile şehrine gelir... Daha sonra Hazret-i Peygamber, "Yetiş ey Ali! Sihir ile Nil Nehri'ni Arz-ı Mukaddes'den dışarı çıkarıp Rum'u harap etmek ister, yetiş!" diye Hazret-i Resul, Hazret-i Ali'ye emr edince Ali derhal... Yahudi'ye Gülbin Dağı eteğinde yetişir ve Yahudi'yi orada öldürür... Şişenin biri... Gülbin Dağı'nda kırılır... Nil suyu şişeden yere dökülünce... büyük bir nehir batı tarafa doğru akınca Hazret-i Ali "Ey Asi Nehri, bütün nehirler Hakk huzuruna yönelip kıbleye doğru akar. Sen niçün batıya doğru akarsın. Dön geri ak, asi oldun" deyince, ... nehir dile gelip "Ey Ali! Tanrı'nın emriyle ile bu mahalle gelmişken Humus, Hama ve nice şehri sulayıp Antakya şehrinde Habib-i Neccar'ı ziyaret edip oradan yine kıbleye doğru akayım" deyince Hazret-i Ali, "Senin adın asi olsun" der"(Çelebi, 17th century-1848/2006, pp. 75-77), translated by the author.

[34] Through architecture and place, Norberg-Schulz (1979, p. 5) mentions about representation of meaning that serves to give man an *"existential foothold"*.

(1989, p. 9) expresses such a relationship that clearly connects matter to ground through the concept of *"anchoring"*, which is defined as "an experiential connection, a metaphysical link, a poetic link". Because of being "intertwined with the experience of a place", *site* or place;

> "... is more than a mere ingredient in its conception. It is its physical and metaphysical foundation. The resolution of the functional aspects of site... are the "physics" that demand the "metaphysics".... Architecture and site are phenomenologically linked.... Architecture and nature are joined in a metaphysics of place" (Holl, 1989, pp. 9-10).

Figure 4.12. The city, which is located between Habib-i Neccar Mountain (Mount Silpius) and Asi River (the Orontes), from 1933

(Princeton University, Department of Art and Archaeology, 2020, no. 1282)

As in such a narrative that emerges through the city and the river, a similar transformation in the linguistic being of the image can also be mentioned for another topographic reality, the mountain image. *"Mount Silpius"*, which adds a depth to the city by rising contrary to the horizontality of the river, is named as *"Habib-i Neccar Mountain"* (Figure 4.12.) by taking the name of Habib-i Neccar. The narrative is like that Habib-i Neccar is the first who believed in the two

disciples sent by Prophet Jesus Christ to the city, whose names were St. Yuhanna (Yahya) and St. Pavlus (Yunus).[35] As a result of the monotheistic belief, Habib-i Neccar was martyred by the unbelievers on this mountain. On the one hand, the mountain where his body was remained takes his name as Habib-i Neccar Mountain, on the other hand, a mosque is built in the place in the city where his cut head was after being martyred on the mountain as Habib-i Neccar Mosque (Figure 4.13.). This is clearly the embodiment of both earth, city and even architecture (through a built structure as a mosque) through a human body and its meaning. In addition to these, although Habib-i Neccar has the role of the spread of Christianity, this martyr is also important for Muslims and the belief in Islam (Tekin, 1998, pp. 25-30). Because a narrative, which is mentioned in Qur'an, is strongly believed to describe directly Antakya city. According to the verses of Surah Yasin;

> "... And give them the example of the people of that city. You know, the messengers sent had arrived there. You know, we sent them those two messengers, but they rejected both. So, we strengthened them with a third, and they said, "Be informed, we are the messengers sent to you". The people replied, "You are nothing but human like us, and Rahman (the Merciful) has revealed nothing. You are just lying".... At that time, a man came running from the farthest end of the city and said, "My countrymen, follow those messengers sent". Follow those who do not ask for a wage from you, who have reached the righteous way" (Kur'an-ı Kerim ve Yüce Meali, 610-632 AD/2000, Yasin 36:13-15, 20-21).[36]

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[35] St. Juhanna is also named as Hz. Yahya, St. Barnabas and St. John in different sources. Similarly, St. Pavlus is also named as Hz. Yunus, St. Jonas, St. Jonah and St. Paul in different sources.

[36] "... Ve onlara o şehir halkını örnek ver. Hani oraya o gönderilen elçiler varmıştı. Hani onlara o iki elçiyi göndermiştik de onları yalanladılar. Biz de bir üçüncüsüyle onları güçlendirdik, varıp: "Haberiniz olsun, biz sizlere gönderilmiş elçileriz" dediler. "Siz bizim gibi insandan başka bir şey değilsiniz, hem Rahman hiçbir şey indirmedi, siz sırf yalan söylüyorsunuz" dediler.... O sırada şehrin ta ucundan bir adam koşarak geldi ve dedi ki: "Ey hemşerilerim, uyun o gönderilen elçilere! Uyun sizden bir ücret istemeyen o zatlara ki, onlar doğru yola ermişlerdir" (Kur'an-ı Kerim ve Yüce Meali, .../2000, Yasin 36:13-15, 20-21), translated by the author.

Figure 4.13. A view from the city towards Habib-i Neccar Mountain
(the city that spreads to the slopes of the mountain and Habib-i Neccar Mosque in
the city)
(Aydın, 2017)

Additionally, *"Mount Staurin" (Mountain of the Cross or Haç Mountain)* (Figure 4.14.), which is an extension of the mountain consisting of three hills, has a significant meaning. Because, that mountain contains a cave where the name "Christian" was used for the first time and religion spread from here. St. Petrus (Şemun), who is mentioned in the verses of Surah Yasin in Qur'an as the third messenger, was sent to Antakya as the supporter for spreading of 'One God' belief.[37] "In the following years, Petrus (St. Peter) was nominated as the founder for Antakya Church (AD 39/40 or 44) and the first Pope. The Church today is called *"Saint Pierre"* as Peter is believed to have given his first service and practiced his first baptism there" (Tekin, 1998, p. 22). On this basis, what is really very significant is that this church, which is actually just a cave in a rocky mountain, emerges as the first meeting place of Christians in the world. Moreover, a narrative, which is mentioned in Holy Bible, is strongly believed to describe

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[37] St. Petrus is also named as Hz. Şemun, St. Simun Petrus, St. Shemun, St. Simeon, St. Peter and St. Pierre in different sources.

directly that rocky mountain in which a special place would be built. According to these verses;

> "... And I say also unto thee, that thou art Peter, and upon this rock I will build my Church; and the gates of hell shall not prevail against it" (King James Bible, 1611/2020, Matthew 16:18).

Figure 4.14. Mount Staurin (Haç Mountain) and St. Pierre Cave Church
(Bir zamanlar "Antakya", 2016; Saint Pierre Kilisesi, 2017)

Direct references to the body of the topography in the narrations of Antakya city prove that the city is not in a simple relationship but in a kind of dwelling action with the geography on which it is located. Tracing what belongs to language such as namings, narratives and thus meanings clearly makes visible such a discursive relation. Because,

> "Language is the house of Being, which is propriated by Being and pervaded by Being. And so it is proper to think the essence of language... as the home of man's essence.... Language is the house of Being in which man ek-sists by dwelling, in that he belongs to the truth of Being, guarding it" (Heidegger, 1947/1993, p. 237).

Thus, Antakya city gains its linguistic expression through the meanings referred to the topography of the city. And also the naming of the topography transforms according to the changing meanings. These clearly makes the existential space of the city in the world visible as a being. Because, with the changing meanings, "it is the name which makes what is perceived part of a world, and hence makes it a meaningful percept" (Norberg-Schulz, 1984/1985, p. 111). At the point of reaching the meaning of a city, physical and semantic changes in the existential spatiality of the city are the proof that the city is a living being. Antakya city, which is constantly renamed with the earth, anchors to the world through the meaning it produces.

4.2   City

After looking at the widest scale, which is geography, it is important to continue with *city* that actually represents a human-made environment. With both its physical existence and the inhabitants, city acts as a "structured whole" in which bodies inside share with others, gain a sense of identity and dwell (Norberg-Schulz, 1971/1974, p. 29). Because of the transformations in relationships with the built environment, various things affect the defined boundaries and the meaning of this urban level.

Through a general view, the embodiment of Antakya city first appears as an inland settlement, which locates between mountain and river. Then, the city begins to transform according to various cultures and civilizations, their movements, their relationships with the world and their different religions. Because of being exposed to different cultures such as Greek, Roman, Armenian, Arab, French and Turkish, both the borders and the texture of Antakya city gains changing meanings by transforming. The body of city is in tendency to expand, shrinkage and re-grow in another way according to different conditions. Within this framework, following the traces of these transformations helps to understand Antakya city within a body-oriented frame.

4.2.1   Growth and Dwelling

City that exists and is being named within the borders of its existential space is ready to transform by developing these borders of its main core. Deleuze and Guattari (1980/2005, p. 154) defines this existential space as a body that "constitutes the ontological unity of substance". To put it in another way, the core through which body develops is now open to all the effects of "pure intensities" that comes into being, for example, "by dynamic tendencies involving energy transformation and kinematic movements involving group displacement, by migrations" (Deleuze & Guattari, 1980/2005, p. 153). At the point of considering city as the body itself, these intensities correspond to all the bodies inhabiting within the city whose energies, movements and flows would inevitably force to transform the main existential core. In other words, the transformation on the physical body of city is realized through especially its interaction with the bodies living inside.

The city, which was founded as an inland city, increases its physical size through this main core (Figure 4.15.), which is its existential space. In Hellenistic period, although Antakya (Antioch) is under the kingdom of the Seleucids (300-64 BC), the development of city is considered as in two periods that are the Seleucid age

and the Epiphanes age. In the Seleucid Age, the city has actually combined with a nearly circular island, which was formed where "the Orontes arrived within the city area" by being "divided into two streams", that is "the site of the new town of Seleucus II and Antiochus III" (Bouchier, 1921, p. 2). To give a general information about the period in the reign of Seleucus after the age of Seleucus I Nicator (300-281 BC);

> "Settlement of the island in the Asi river and the construction of bridges linking it to the main city began during the reign of Seleucus II Callinicus (246-226 BC) and was completed during the reign of Antiochus III (the Great, 223-187 BC), who built a library for the city. Seleucus IV Philopator (187-175 BC), son of Antiochus III, continues the expansion of the city and construction of public buildings" (Demir, 1996, p. 30).

In time, Antakya (Antioch) experienced spatial growth by exceeding its borders towards the slopes of Habib-i Neccar Mountain (Mount Silpius). With Antiochus IV. Epiphanes (175-163 BC), growth become evident especially with "the addition to the city of a new quarter, named Epiphania" (Downey, 1963, p. 57).

> "The most important was the enclosure of a vast area to the south of the city, including not only the lower slopes of the hills, but the almost precipitous sides; and this new quarter, which received the title of Epiphaneia, completed the tetrapolis" (Bouchier, 1921, p. 34).

As the result of being in "one of the most brilliant periods in the history of the city";

> "Evidently the new quarter was needed to provide for an increase in the population. This extension brought the city to what was to be, substantially, its final form" (Downey, 1963, p. 57).

In Roman period (64 BC-395 AD) that is regarded as the golden age of the city, while Asi River (the Orontes) maintained its role as a border, the settlement areas of Antakya (Antioch) were expanded significantly towards both the north-east and the mountain. As the result of all the developments,

> "As one of the largest cities of the Roman Empire and one of the great commercial centers of the ancient world, with business

connections in all parts of the empire, Antioch saw the coming and going of people of all sorts, bringing news of events everywhere in the Roman world" (Downey, 1963, pp. 120-121).
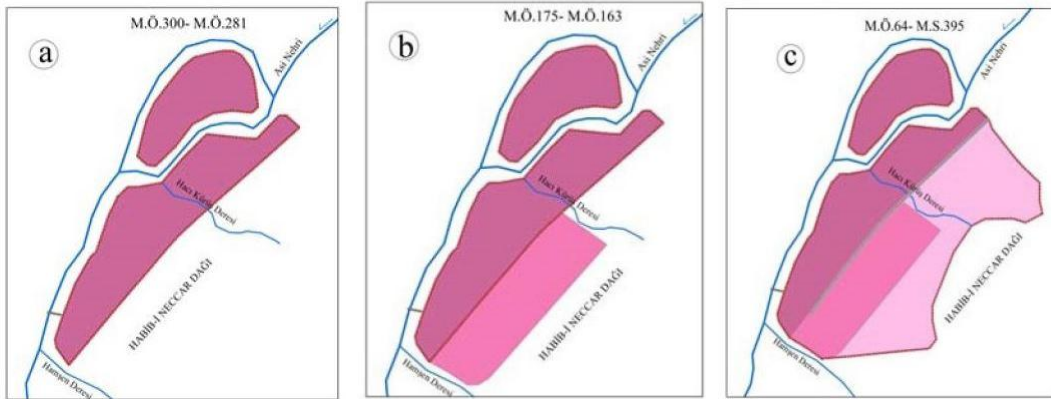

Figure 4.15. The development maps of Antakya (Antioch)
On the left: The map represents 'the Seleucid Age'. In the middle: The map represents 'the Epiphanes Age'. On the right: The map represents 'the Roman Period'
(Dinç & Üçeçam Karagel, 2017, p. 582)

All these movements and needs for expansion throughout the periods shows that the body of city under the effects of moving bodies is in tendency to grow both to maintain its bodily existence within the world and to provide a foothold in the same world for other bodies. In other words, the relationship between the body of city and the bodies inside is directly related to the need of body "to belong to a place", which "means to have an existential foothold" (Norberg-Schulz, 1979, p. 23). Because, for the moving bodies, city is "the known and safe world which secured man's foothold in relation to the unknown world around" (Norberg-Schulz, 1971/1974, p. 29). As in the words of Heidegger (1971/2001b, p. 155), "the relationship between man and space is none other than dwelling". However, occupying any kind of space only through the physical mass of a body evidently differs from dwelling in the world through an integration of body and its environment. Throughout the process of finding a foothold of body in an environment and dwelling somewhere in the world, this integration also transforms the body of this environment. As the result of different relations of changing

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bodies, the physical body of city tends to develop, shrinkage or re-grow in another way.
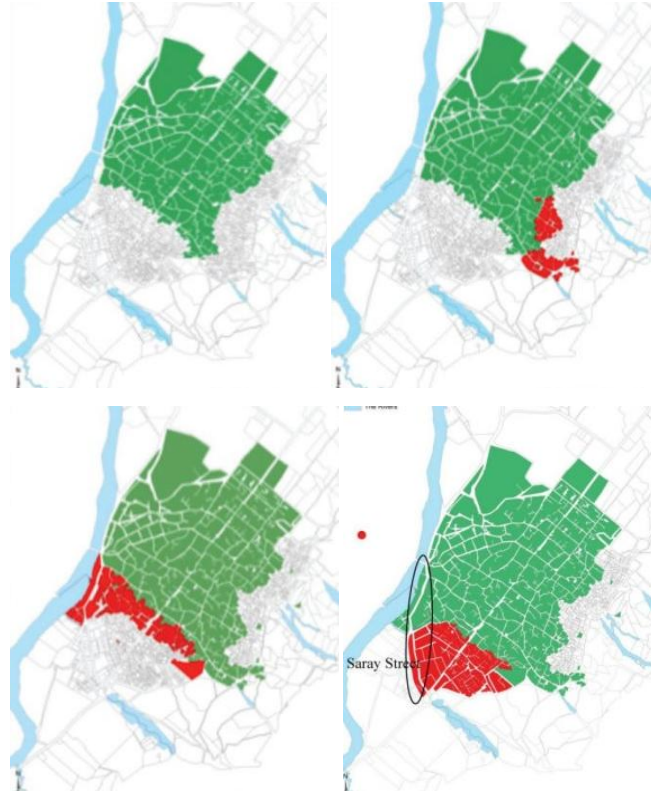
Figure 4.16. The development phases of the shrinking city between 16th-19th in Ottoman Period
(Rifaioğlu, 2014, pp. 274-275)

Antakya (Antioch), which continues its growth and reaches in a magnificent state, has no longer maintained this development route in a similar way. During the periods of Arab, Crusader and Memluks, the city was exposed to various situations such as religion-based troubles, wars and changes in trade routes. In other words, city is directly affected from the bodies inside through "flows of intensity, their fluids, their fibers, their continuums and conjunctions of affects" (Deleuze & Guattari, 1980/2005, p. 162). Although all these generate energies to transform body, which Deleuze and Guattari (1980/2005) called as "intensities", this transformation is also realized but in a different way. Antakya (Antioch) has shrunk, reduced its area and has almost returned its original existential space. In Ottoman period (Figure 4.16.), city has not shown a radical improvement by

changing very little. Thus, "Antakya lived a quiet existence as a small and insignificant backwater" (Demir, 1996, p. 85).

4.2.2   Transgression Towards the Other Side

The city, which spreads across vast borders through its main core founded in the Seleucid Age, almost returns to this existential core by losing the rest of their areas throughout the historical process. The existential space in the beginning has extremely rational planning decisions through which the city has developed with the Hippodamian plan. However, the remaining core in time reflects the traces of an irregular development rather than a regular planning (Figure. 4.17.). Despite of having different characteristics, it is a fact that existential core of the city always contains "the main energy of *vital impetus*" as "the generative force of life" within it, in the words of Bergson (1907/1922, pp. 133-134), which would give a start to a new life. At that point, because of such a force that exists within the city as a manifestation of body, Antakya city requires to transform itself into another form of its own existence even if it will happen in a different way. In other words, the body of city, which will be reborn in the French period, reminds the Bergson's argument again as follows;

> "The force... which is evolving throughout the organized world..., is always seeking to transcend itself.... Each species has its reason for existence" (Bergson, 1907/1922, pp. 133-134).

Throughout the process, including the Ottoman period (1516-1919), Asi River actually serves as a border line in the settlement of the city. Because, no radical effort for the other side can be observed that would bring a new and alternative form of growth. In French Mandate period (1919-1937), the city that has always been restricted with Asi River starts to develop beyond this border through a rational planning decision again (Figure 4.18.; 4.19).

Especially through the contribution of being an eastern city with a significant historical process actually dating back to the ancient times, it is possible that

Antakya seems an interesting and must-explored place for a western view. As a result of that, for this period, the city has been exposed to the bodies of many people who would both dwell in this place and come only as a touristic attraction. Such a contact, of course, changes the body of the city in all its aspects as both poetically through experiences and physically in its urban form. To put it in general;

> "The urban pattern of the historical urban core of Antakya was not well suited to the modern European principles of urbanism. In contrast, the western bank of Asi River was mostly un-occupied, and the vacant lands serves as a suitable area for French mandate expression and Western urbanism principles. Large streets, intersecting oblique or right angles, squares, and Western style monumental buildings were started to be built on the western side of Asi River (Rifaioğlu, 2014, p. 276).
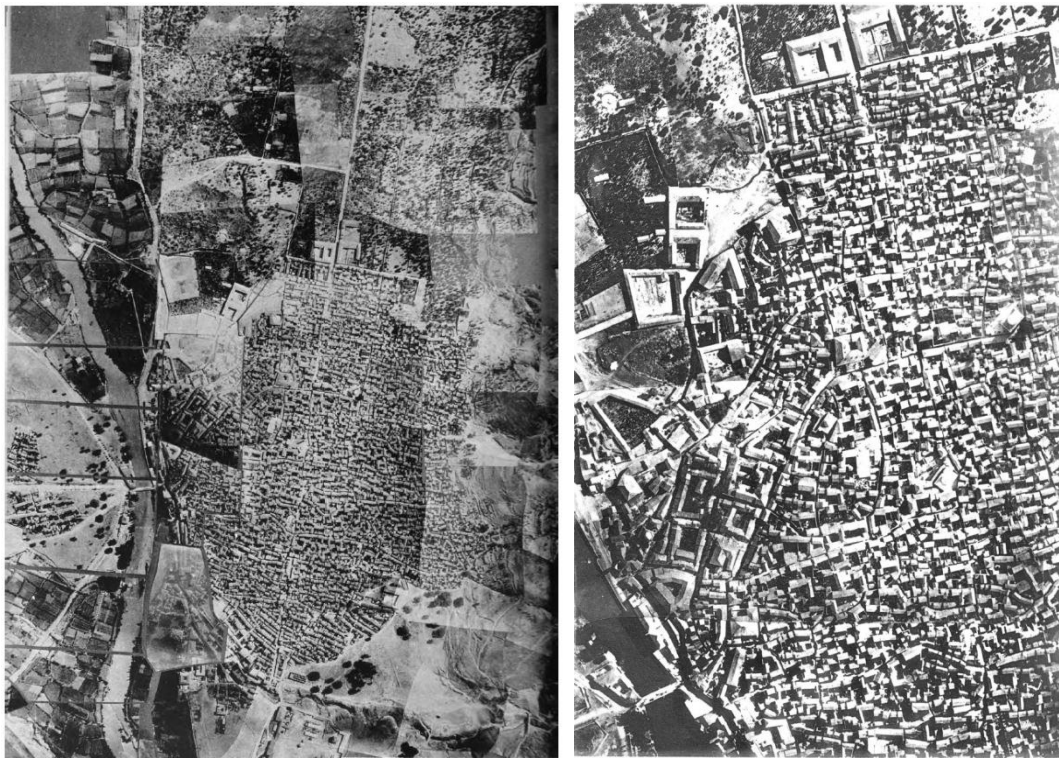
Figure 4.17. A map of Antioch from the French Mandate period
On the left: Traces of the existing city on the east side and the radial development on the west side of Asi River. On the right: An aerial view of Antioch, which shows the remaining organic urban form
(Downey, 1961, p. 762; Weulersse, 1934, plate V).

Figure 4.18. A map from 1931, showing both the existing core with an organic
form and the new-developed part with a radial planning
(Leblanc & Poccardi, 1999, p. 104)

Figure 4.19. A photograph from Habib-i Neccar Mountain (Mount Silpius), from
1933
(Princeton University, Department of Art and Archaeology, 2020, no. 877)

As a result of all the movements of bodies dwelling, visiting and just passing, the body of city has grown on the other side of the river. In other words, while the line of Asi River acts as a border in the growth of the bodily structure of the city, the set of flows, free intensities and movements of multiple bodies generates a border crossing on the border of the bodily structure of Antakya. To attempt to exist on the other side of the river is actually an act of "transgression". This is a transgression of both the existential core up to now and the border that holds the bodily structure of the city within itself.

In a situation where the body of city is handled through such an action, it would be appropriate to explore the theoretical ground of the concept. Transgression, as in the words of Bernard Tschumi,;

> "... introduces new articulations between inside and outside, concept and experience. Very simply it means overcoming unacceptable prevalences" (Tschumi, 1976/1996, p. 78).

It generally means that, transgression defends to overcome any domination by including new articulations from other side of border to the existing border line. By prioritizing to reveal an alternative thought or approach, as in the mentioned process of the body of the city, this is to explore beyond the rules and to transgress conventional ways or accepted limits in order to reach the unexplored side. According to Georges Bataille, who is the first to examine the notion of *transgression*;

> "It opens the door into what lies beyond the limits usually observed, but it maintains those limits just the same. Transgression is complementary to the profane world, exceeding its limits but not destroying it" (Bataille, 1957/1986, p. 67).

Such a conceptualization implies that exceeding the limits does not mean being destroyed but being transformed by intending to explore the new meanings of the border. That is to say, it is difficult to express whether the result of the transformation will be good or not. The results of the transformation is uncertain, because;

"Transgression contains nothing negative, but affirms limited being - affirms the limitlessness into which it leaps as it opens this zone to existence for the first time. But correspondingly, this affirmation contains nothing positive: no content can bind it, since, by definition, no limit can possibly restrict it" (Foucault, 1963/1977, pp. 35-36).

At that point, the meaning of transformation, which would realized through a new development planning, directly depends on what kind of relationship will be established between Antakya city with the both sides of it, Asi River and the moving bodies inside.

As the result of passing beyond Asi River, Antakya city has turned in a two-sided position. Contrary to an organic urban form as in the existing core, Antakya was exposed to a completely different approach through a radial planning on new-developed side that connects the existing area through a radial road network, which was also equipped with both public buildings and dwellings. To put more information about these, the square where the radial roads meet was equipped with a municipality building, a post-office, a bank, a cinema, a museum which would host huge mosaics after the excavations and also the private houses of the governor and Adalı family (Figure 4.20.). That transgressive act not only generates an extension of the bodily structure of the city, but also evolves the meaning of the border. As in the words of Tschumi;

"Limits remain, for transgression does not mean the methodological destruction of any code or rule that concerns space or architecture" (Tschumi, 1976/1996, p. 78).

That is to say, rather than being in touch only the one side of the city, Asi River takes a role that exists running through the middle of the city. At that point, as underlined in the discourse of *transgression*, Asi River that is the border so far is not destroyed or objected, but the meaning and the role of it is transformed. After that, it is expected the border to work as a "relational zone" that tries to expand towards the other side, not a one dimensional line that can be completely and simply crossed.
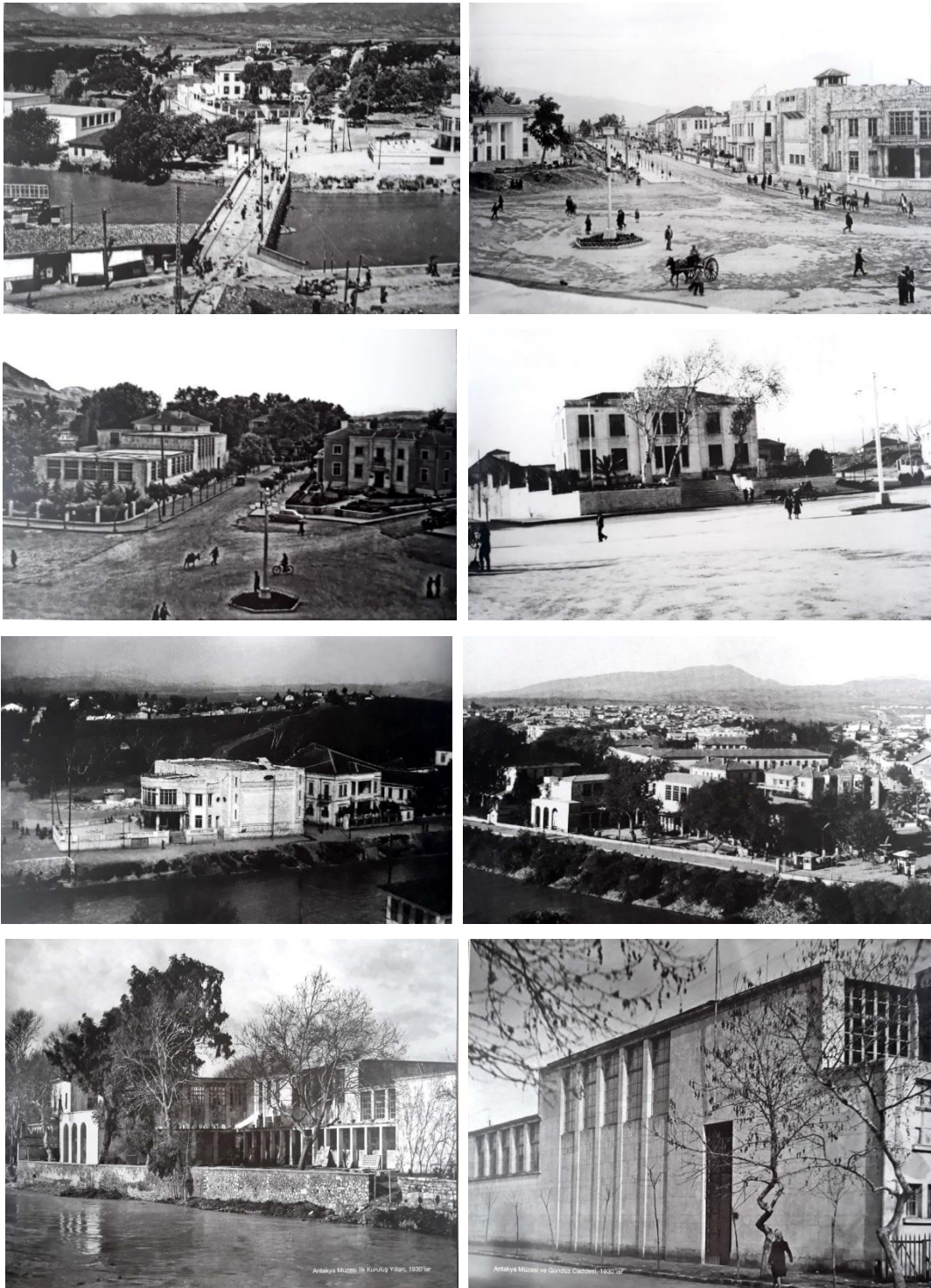
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Figure 4.20. Buildings on new-developed part
The square with buildings around it (1). Cinema and Adalı House behind it on the right and post-office on the left (2). Bank on the right and museum and Governor's House behind it on the left (3). Municipality Building (4). Cinema and Adalı House

behind it (5). Museum and Governor's House behind it (6-7). Museum (8). (given in sequence)[38]
(T.C. Hatay Valiliği, 2015, p. 200; 213; 206; 241; 186; 191; 223; 222)

Figure 4.21. An aerial view of Antakya from nowadays where the river separates the radial and organic form
(taken by Fatih Yıldırım)
(Hataytube, 2021)

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[38] "The municipality building, located on a podium in the square in Antakya, was built in the late 1930s.... The PTT Building, right next to the municipality building, was built earlier.... One of the two indoor cinemas in Antakya in the 1930s, formerly known as Ampir, today's Gündüz Cinema is on the coast of Asi and in the center. It was designed by the Jewish architect Leon Benjuda from Damascus and was built in the first one or two years of the 1930s.... The building serves as the parliament building of the republic of Hatay in 1938.... In the meantime, in the center, close to the Governor's House and on the main roads, there are houses with western influences different from the traditional courtyard houses at the beginning of the twentieth century.... A monumental example, the construction of which coincides with the years of French occupation, is the Adalılar House with one facade facing Asi and located at Atatürk street No.6.. The building was completed in two stages. The street side was built in 1933.... The part facing the river was completed in 1946" (Aslanoğlu, 2001, p. 92-94).

As a consequence of all these, such a transgressive attempt enables the city to expand towards the other side by making an effort to reach beyond itself and thus to generate a new ground that is a different one. It means that, this new part of the city brings its bodily structure into existence through breaking the conventional ways, pushing the limits of known definitions, blurring the valid assertions and struggling with the accepted meanings in order to bring an unattempted manner into the open and also awake the other possibilities. So that, the new zone of the city obviously differs from the existing part in many views such as spatially, perceptually and even conceptually. And, Asi River, which has functioned as a border up to that time by keeping the body of city generally between the mountain and itself, now belongs neither one part nor another part by existing in the middle of the city (Figure 4.21.), but at the same time, belongs both one part and another part especially through its new position and characteristics, which are based on betweenness.

The body of city, which is in a new manifestation of being by going beyond its existential boundaries, seems to repeat the state of being born on a new geography between the mountain and the river as in the Seleucid period by attempting to exist on an area that has not yet been discovered. This is a process that the body re-creates itself in addition to the processes in which it shrinks time to time in the cyclical life of body. The development of the body towards completely a new being is a process that will result with the transformation of the essence belonging to the body.

4.2.3   Re-existence of the Existential Core

In addition to the distinctive transformations on the new part of the city, the existing core of the developing body was also affected by the revival approaches and planning decisions. This existential core, which has somehow maintained its

existence since the city was first established, is actually the spatial and existential roots of the city that *anchors* the body of city to the world.[39] While the city grows through the *vital impetus* of the existential core, this core that triggers the development will also be a part of the transformation. In a situation where the body is accepted as an integral unity, one side must evolve by not staying the same as the other side develops. So, it is inevitable that the core of the bodily structure of Antakya, which lies between the mountain and the river, is in a re-existence process.

For this existing part of the city, the most significant attempt is in fact the revitalization of the colonnaded Roman street (Figure 4.22.), Kurtuluş Street at present, the importance of which is emphasized also by being the first illuminated street in the world. The processes in the new developed part of the city are of course important, but the interventions on the ever-present part is particularly critical as it referred to the core where the body maintains it main energy. Such that, in addition to the developments in many areas between the period of 1919-1937;

> "Infrastructural improvements continued with the enlarging and/or re-arranging of the Roman Colonnaded Street, namely Herod; Rue Jadid in French Mandate period; and today's Kurtuluş Street. This was an important development activity, since the road was a prestigious urban element dating from the Hellenistic period" (Rifaioğlu, 2014, pp. 275).

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[39] The term *'anchoring'*, which is conceptualized in the discussion of Maurice Merleau-Ponty and Steven Holl, refers to connecting something with a place through many things such as physical, experiential and metaphysical.

Figure 4.22. New-developed urban form and the existential core, from the 1930s
(showing also the main street)
(Princeton University, Department of Art and Archaeology, 2020, No. 17 [AV,
Plan I])

To look at the historical process of this main street on the existential core in general, it has first appeared as an axis in a northeast and southwest line running parallel to the Asi River (the Orontes) in the Seleucid period. When looking at all the maps of the city from the ancient period to the present (App. A.), it is possible to see the existence of such an axis in many of them approximately in the same place and direction although its character has changed from time to time. This axis has been both a significant road connecting between Aleppo (ancient Beroia) and Harbiye (ancient Daphne or Defne) and a vital artery that received the predominant wind from the southwest. Within the Seleucid period (300-64 BC), while this main axis was firstly as a border that held one side of the city in the Seleucid age (300-281 BC), it reached a position that passes through the middle of the city with the

growth of the city during the Epiphanes Age (175-163 BC) (Figure 4.15.).
Afterwards, this axis evolved into the famous colonnaded street of the Roman
period (64 BC-395), bringing its bodily existence to the most attractive level.
Beginning with Herod's attempt at Antioch for the first time, this is also "the origin
of the colonnaded streets in the cities of the Roman East" (Burns, 2017).[40] To give
in detail;

> "One of the principal undertakings of this period was the
> construction of a great colonnaded street, two Roman miles in
> length, which ran through the city along the line of the earlier
> Hellenistic street, and now formed the main street of the city. This
> thoroughfare, one of Antioch's chief claims to fame in antiquity, was
> among the earliest monumental avenues" (Downey, 1963, pp. 82-
> 83).

There was also another street (Figure 4.23.) that cuts the colonnaded street
vertically and connects it with the river. In addition to ornamented columns, marble
pavements and mosaics, there was also a tetrapylon, a square monument in fact, at
the intersection of these two streets.[41] Surrounded by 10 meters high columns, this
great street was 9.6. meters wide (Demir, 1996, p. 32). So, all these are actually
attempts to exist the street possibly the most vital point of the living body of the
city.

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[40] The Jewish King Herod (Herod the Great or Hadrian) was the governor of Syria who also known
as the Great Builder.

[41] In Hellenistic period, a "tetrapylon stood at the main cross-roads of the island at the entrance of
the palace", which "was called the Tetrapylon of the Elephants" (Norman, 2000, p. 48). "This
tetrapylon destroyed in the earthquake of 458" (Morey, 1936, p. 640). In the period of Rome
Empire, Tiberius "built vaulted *tetrapyla* at the cross-streets, adorning them with mosaic work and
marble, and ornamented the street with bronze figures and statues" (Malalas, 6th century-
1831/1936).
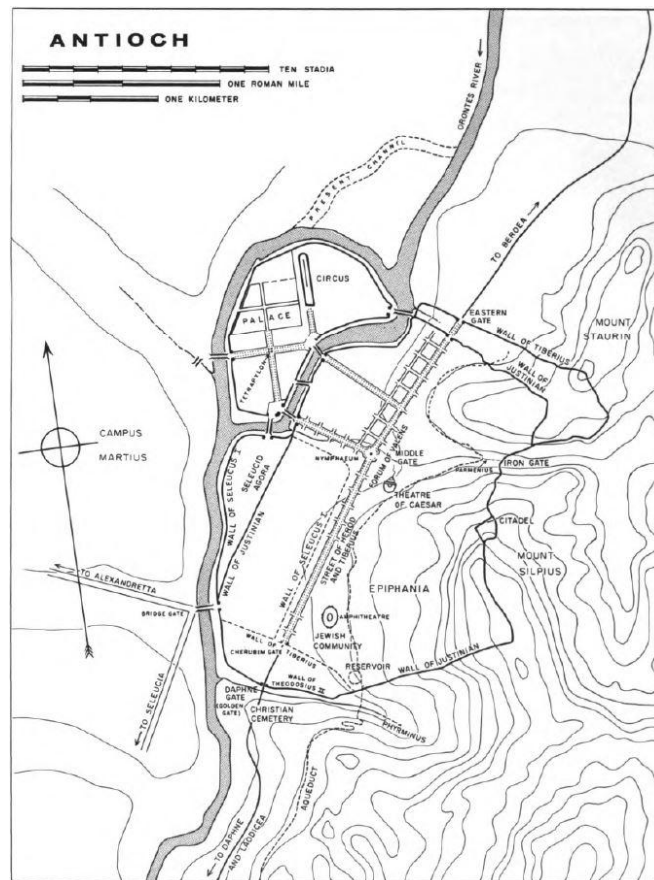
Figure 4.23. Restored plan of Antioch, from 1961
(based on the restored plan prepared by D. N. Wilber and published by C. R. Morey)
(Downey, 1961, Plate 11)

The great emphasis especially made on magnificence was directly related to the fact that this street became a notable commercial center of the period that attracts and invites many of people as a result of the increasing importance of the city within the world. And even, it becomes such a center that it is not enough to be active only during the daytime and as a result of the need for night use also, it turns into the first street to be illuminated in the world. So, the body of the street was in grown with the orientations, movements and interventions of the bodies within the city.

Over time, both the physical structure and the character of this main street have changed for many reasons. Within the holistic reality of body, the transformation in

the prevailing spirit of it, the meaning given to it and even the way of experiencing and perceiving it naturally progressed in parallel with the transformation in its material aspect. It means that, while the orientation of human bodies generates the street in one type of relationship, in another type of experience the body of the street takes position according to the human body in the relevant context. Such a situation also reminds the relationship of *'orientation'* between human body and the environment that Norberg-Schulz (1971/1974) establishes. As a result of the fact that both of them will exist again as a result of their orientation and thus adaptation to each other;

> "Space, therefore, is not a particular category of orientation, but an aspect of any orientation. It should, however, be stressed that it is only *one* aspect of the total orientation" (Norberg-Schulz, 1971/1974, p. 9).

To illustrate that, this wide and magnificent street, which defines a clear axis, started to lose the existing spatial qualities of its bodily structure over time (Figure 4.24.). In addition to the changing meaning and role attributed to it, this situation also occurs with the emergence of various small units whose functions were commercial and dwelling. And with it, especially because of the effect of insufficient control mechanisms, the body of the street was gradually occupied by many new spaces and various spatial and structural extensions. Moreover, as a result of other reasons like natural disasters as earthquakes, floods, landslides, wars, devastations, occupations and invasions of lots of bodies that recur over time;[42]

> "Some parts being under the earth, the original colonnaded street lost its main direction; however, it continued to exist as an axis passing through the city from one end to the other until the final periods of the Ottoman era. During this period, the street developed

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[42] Also as a result of the local topography of the city, as Bouchier (1921, p. vii) underlines, "repeated earthquakes, landslides due to heavy rains loosening the mountain sides, and the ravages of barbarian enemies, have obliterated ancient Antioch except for part of the Byzantine circumvallation".

in an unplanned texture.... Some houses were built in the middle of the street and the road assumed a curved route to avoid them. It became very narrow at some points" (Temiz, 2006, pp. 183-184).

Figure 4.24. The remaining unplanned texture of the main street, Kurtuluş Street at present
On the left: The street that lost its clear axis by blending into the organic texture.
On the right: A section of the cadastral map of Antakya during the French Mandate from 1926 that shows the street in detail.
(Princeton University, Department of Art and Archaeology, 2020, No. 16 [AV, Plan II]; Temiz, 2006, p. 209)
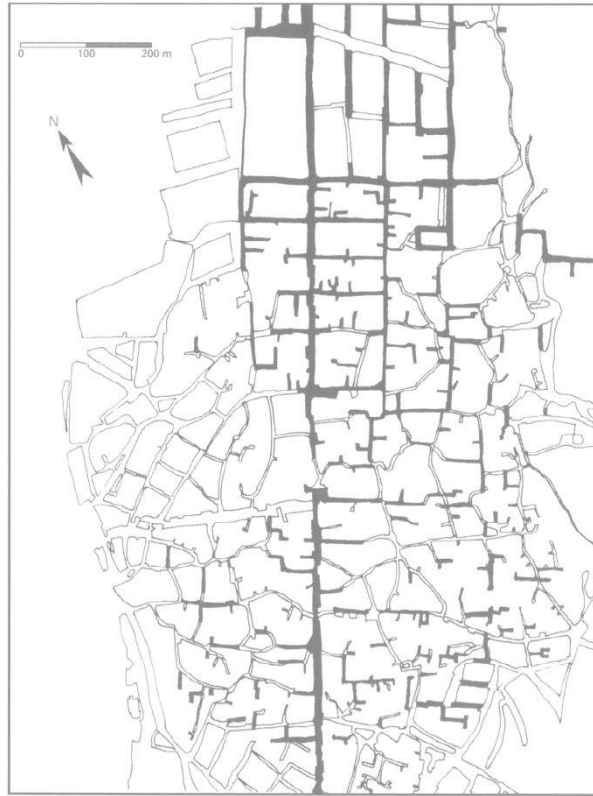
Figure 4.25. The intertwining of the body of the side streets with the body of the
main street
(Pinon, 2004, p. 206)

After the Ottoman period (1516-1919), the city, which was left to the French, was now in a completely different texture. The clear grid scheme formed by intersecting streets has dispersed over time, turning into culde-sacs and an organic order that seems random (Figure 4.25.). As a result of the movements, displacements and differentiations of the human bodies that inhabit the city, it is very evident that the body of the city has also been transformed. Beyond any affirmation or denigration, all these transformations in the corporeal body of the city also attribute different and actually unique characters to the city. And it is probably most striking to see 'a city body' transforming through bodies in the city and thus 'a street body' transforming through the body of the city.

In French Mandate period, with a radical approach, the body of this street is reintroduced into a remodeling that actually references the main axis of the past.

But such an act on this street, which has now taken on a completely different body, was a very serious attempt. So that;

> "One of the legendary works done in Süreyya Bey's time is the opening of the current Kurtuluş Street. This street, which took a long time to plan and whose construction was started in the middle of 1928, would take 6 years to open and 9 years to complete.... At that time, the name of this road was Kışla-Dörtayak street.... The city needed a wide street that would provide healthy transportation by connecting the road coming from Harbiye and Aleppo road.... For the street to open... many buildings had to be demolished.... The works carried our were changing the face of Antakya" (Tekin, 1993, p. 54; 64).

In the development plans proposed by Rene Danger in 1932, in addition to the reference to the main axis in the past, there is also a reference to the second street (Figure 4.26.) connecting the river side with the main street that incorporated a tetrapylon at the point where it crossed the main axis in the past. Similar to the method on Kurtuluş Street, this street splits the urban texture, regardless of the existing body of the city, and connect to the square in front of the Habib-i Neccar Mosque, which has a great meaning for the city, from the square in front of the Ulu (Great) Mosque near the bridge.

Figure 4.26. The development plan of Rene Danger in 1932
On the left: The roads in the existing core. On the right: The proposed plan
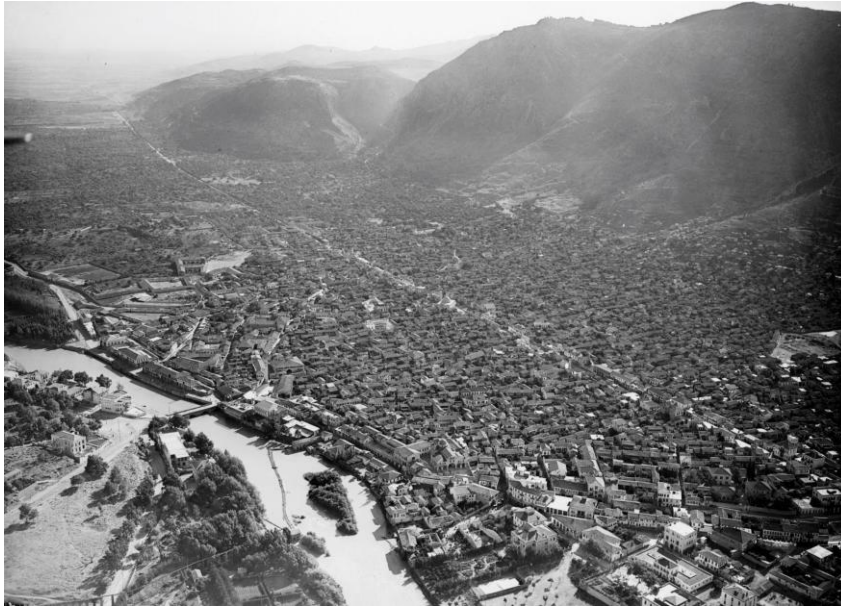(Pinto, as cited in Açıkgöz, 2008, p. 224)

Figure 4.27. Aerial view of Antakya, from the 1930s
(showing the axis of Kurtuluş Street clearly)
(De Giorgi, 2020)

In addition to developing on the alternative part of the city that has not been activated before, regaining the main street through revitalizations and re-planning the road networks even in the existing core (Figure 4.27.), another significant attempt is the excavations in ancient Antioch between 1932-1939, which was the first in the history of the city. All these attempts show that the city, which shrinks and becomes less important in time, is in tendency to reborn and grow in a different way by producing new meanings and relationships between its bodily structure, its existential space, earth and bodies inside.

4.2.4 Discovering the Vanishing Body

All efforts made on body of Antakya of its both the existing core and the unexplored region on the other side of the river are actually on what is visible and is above the earth. However, every existence or body has a deeper side that can only be accessed by looking at it in more detail. As a manifestation of body, the city also contains a past on which it is based, which cannot be seen easily and

immediately and thus requires effort to understand. As a city deeply rooted in history and the earth, Antakya must have been firmly anchored to the ground on which it was born and existed. Within this context, discovering the deeper roots and even the meaning hidden in these roots of Antakya city is possible with a radical attempt to be made on its body by reaching the bottom of the earth where the city is rooted.

Excavations to explore the city's deep-seated past, which would last until 1939, were actively started in 1932 by a team from Princeton University and The Committee for the Excavation of Antioch and its Vicinity.[43] This is clearly both an attempt to reveal the undiscovered aspects of the unseen part of the city and a process in which bodies from other geographies are included in the visible part of the city. In other words, the experience established through the body of the city is of two kinds, both above and under the earth. Such that, foreign professionals, who would dwell in this city for a while, carried out the excavations in corporation with the local people (Figure 4.28.). During this time, the team, who came to the city with their families, became involved in the already functioning life of this city, for example, by staying in a traditional house in the city, being in a continuous relationship with the local people or sharing the same table under the same tree in the same courtyard. Also for local people, in addition to being in contact with these different people, it was probably a new and interesting experience to discover the body of the city they lived on for a long time especially through their own physical efforts of their bodies. While such a process provides an experiential ground for both of these different bodies, it also reveals the invisible body of the city with its unpredictable sides.

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[43] Charles Rufus Morey (1936, p. 637), who proposed the excavations in Antakya as the chair of the Department of Art and Archaeology in Princeton University, states in his texts that The Committee for the Excavation of Antioch and Its Vicinity represents the Museés Nationaux de France, the Baltimore Museum of Art, the Worcester Art Museum, and Princeton University.
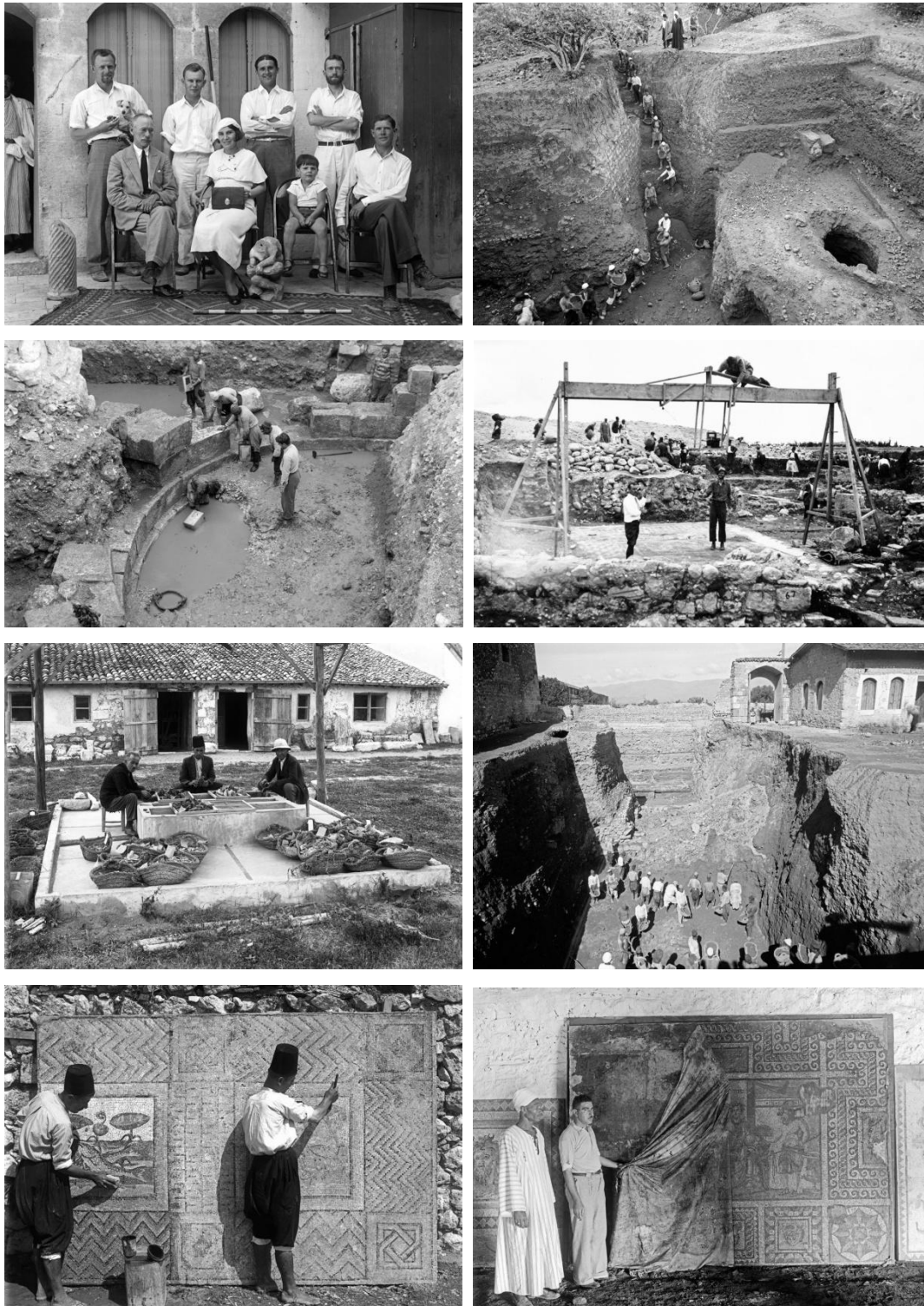
Figure 4.28. Different bodies above and under the same earth, from the period of
1932-1939 excavations
(Princeton University, Department of Art and Archaeology, 2020, no. 1269; 2647;
1884; 155; 2666; 1749; 2665; 1651)

It is a fact that the city was difficult to explore, because no rational and precise research on the city had done before. Such that, "the absence of a map had proved a major hindrance to previous investigations, and most maps were based on ancient records" (Pamir, 2014, p. 14). After all the hard work, a whole body of the city, with its past, memory and even other bodies that lived throughout the history began to emerge under the ground. However, while those above the ground were actually waiting for to find the remains of the renowned civic monuments described by ancient authors;

> "The results of the eight seasons of excavation at Antioch were in many way quite unexpected.... The most significant and spectacular finds were the mosaics, nearly 300 in all, ranging in date from the second to the sixth century CE.... With their repertoire of superb techniques, their striking decorative and realistic effects, and their extensive range of subjects, the Antioch mosaics provide fascinating documentation of the evolving artistic tastes and cultural interests of the inhabitants of one of the greatest cities of the classical world" (Kenfield & Moss, 2014, p. 76)

In addition to all the other things found, what was really hidden under the ground was a life narrative, each with its own unique composition making reference to the past. With the discovering the vanishing body of city, as Pallasmaa (1996a, p. 45) said, the body of Antakya as a whole "is enriched by both memory and dream, past and future". It means that, such a step towards the past would certainly shape the future and within such a deep range, it would re-exist by rediscovering the meaning of its body.

Just by following the traces of the mosaics, it is possible to access various clues about the city and its inhabitants. Because, "it is the mosaics, however, that provide the most tangible evidence of a highly sophisticated lifestyle" (Kenfield & Moss, 2014, p. 18). To put in general, the accessed mosaic floors (Figure 4.29.) are extremely large surfaces and are especially striking in terms of color and theme. The fact that most of the mosaic floors are found especially in houses in Antioch (Antakya) and villas at Daphne (Defne) and even public buildings such as baths and churches indicates the special tendencies of those who lived in the city at the

time. The mosaics are clear proof that the body is not just a physical body that simply occupy space on earth. In the past, just like today, bodies needed to make the earth, the space and the city they live in meaningful and thus to *dwell poetically*. That every house or public building exists according to its user in it can be understood from the fact that the themes of the mosaics are not standard and fixed, but continuously changing.
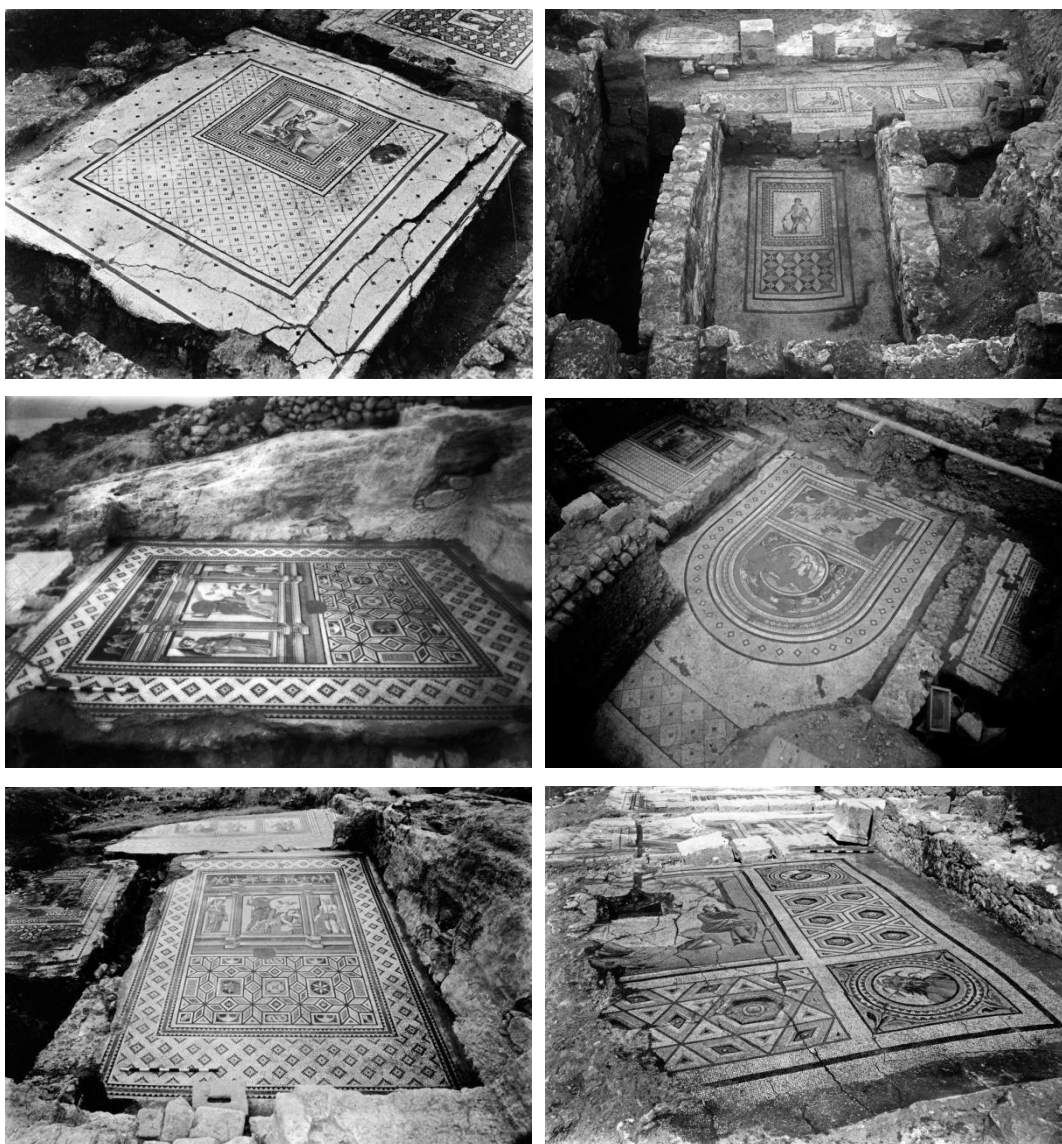
Figure 4.29. Some mosaic floors still in situ
(Princeton University, Department of Art and Archaeology, 2020, no. 2980; 2000; 3621; 3146; 3609; 3474)

Together with those found in the core of Antakya, Defne was appeared as an important region, which preserved the traces of the past, during the excavations. Because;

> "To the west, new buildings unite modern Antioch with the cool, leafy, well-watered, and once separate suburb of Daphne (today Harbiye) where the villas of wealthy Romans yielded many of the most spectacular mosaics found by the excavations" (Redford, 2014, p. 10)

The buildings, especially the villas in Defne, which are largely decorated with these mosaics, put forward that the characteristics of both the geography and the body living on the earth of that geography directly affect the bodily structure of the buildings. For example, Defne, which is the picturesque and fertile area (Figure 4.30.);

> "... acquired a fame of its own. Set on a terraced plateau cooled by numerous springs, groves, and gardens, Daphne was a favorite resort for local residents and the location of many opulent villas" (Najbjerg & Moss, 2014, p. 18)

It is seen that Defne (App. C.3.) is surrounded by woods and groves, has abundant water resources with springs and falling waters and is a place where the wealthy live. Therefore, in the mosaic floors, water and earth themes with reference to geography and the interests, experiences and lifestyles of the inhabitant with reference to human body have been crucially decisive. Such that, almost all kinds of spaces such as the courtyards, the backyards, the entrances, the corridors and the rooms reveal a holistic narrative through mosaics. On this basis, through such a poetic addition to the tectonics of the building, these mosaics actually generates a spirit and transform the structure of house into a living place. Moreover, human bodies have always been used in the themes of the mosaics. Some concepts or abstract ideas pointing to the habits and lives of some bodies, such as luxury, power or greatness of soul, and even some descriptions of the physical world such as earth, river or birds are expressed through embodiments (Figure 4.31.). As in the houses and the villas, the state of being specialized according to certain themes is also seen in the mosaics founds on the floors of the other public buildings such as

baths and churches in the region. And similarly, the mosaics here also exist according to their location. In fact, from another point of view, because of the fact that these mosaics are such large surfaces, the bodies of mosaics and thus the buildings actually exist by being born directly on the earth on which it is located and by anchoring to the ground on which it was born. It means that, the bodies of geography, city, buildings and human being construct a common ground of merging experience and life.

Figure 4.30. Daphne in engravings and mosaics
On the left: An engraving depicting Daphne surrounded with trees and fountains.
On the right: The mosaic depicting Apollo and Daphne[44], named House of Menander
(Mallet, 1683, p. 243; Cimok, 2000, p. 185).

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[44] As Ovid (1849/8 AD, p. 94) mentions, "Cupid, in revenge for an insult, wounds Apollo with one of his golden arrows, and inflames him with the love of Daphne, the daughter of the river Peneus. He wounds Daphne, on the contrary, with a leaden arrow, which causes her to feel an aversion to the God. He addresses the virgin, but, failing in his suit, attempts to seize her; when, flying from him, and imploring the divine aid of her father, she is changed into a laurel".

Figure 4.31. Personifications through bodies in the mosaics
The personifications of 'Luxury' (2), 'Greatness of Soul' (2), 'Freedom from Care'
(3); 'Renewal' (4); 'Power' (5); 'Celebration' (6) (given in sequence)
(Cimok; 2000; p. 182; 251; 199; 234; 213; 301)

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4.2.5   The Bridge between the Fourfold

As the city is born, grows, shrinks, disappears, reappears and evolves, what transforms is not only the body anchored on the ground, but also the body of the earth, which constitutes its existential ground. Because the human body, the geography, the city and the buildings refer to the same and only one bodily reality through their intertwined relationships, the change of even one of them would affect the whole.

It is seen that the bodily parts of Antakya are also in a transformation at the points where they touch water, actually Asi river, which Norberg Schulz (1979, p.24) defines as one of the "concrete natural elements of *things*" of the earth. Within this basis, probably the most critical relationship that the river establishes with the body of the city is with the bridge, which has existed since antiquity. In other words, the bridge, as an extension of the body of the city, is directly connected with both the rest of the city and the earth, with its existence right above the river, which is actually a manifestation of the earth. Although the city is located between the mountain and the river and even is surrounded by walls, the controlled infiltrations into the body of the city from the other side takes place through the bridge. So much so that one of the gates to the city was located on this bridge (Fig. 4.32.).[45] Despite being a Roman Bridge, in general, it is known that there was already a bridge on the same point that allows human bodies to cross the river and enter the city since the city was first founded. Although it was damaged many times in history, especially due to earthquakes, and the gate was disappeared, the bridge still existed.

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[45] It is called Bridge Gate, Sea Gate, Philonauta Gate or Bab-Cisr on the bridge, which is one of the many existing gates of the city that disappeared over time (App. A.2.). "This gate, which preserved its existence from ancient times until the end of the 19th century, ... was removed in 1893" (Nakib, 2012, pp. 184-186).
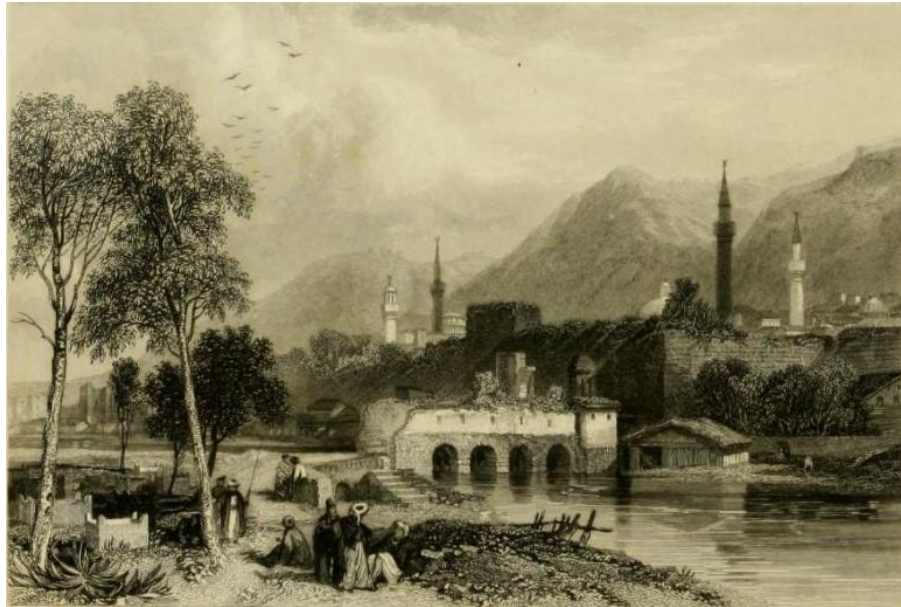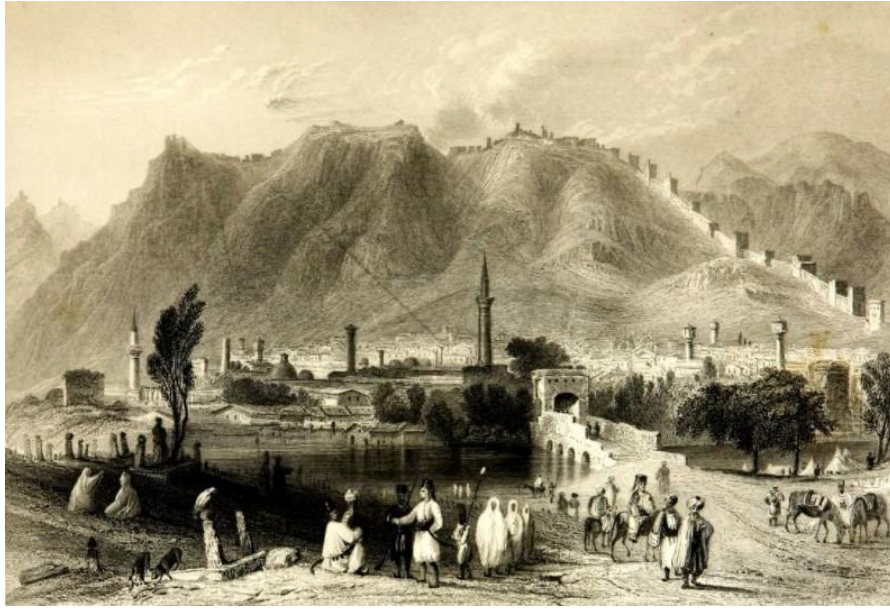
Figure 4.32. The bridge on Asi river and the Bridge Gate
On the top: "Antioch on the approach from Suadeah"[46] (drawn by William Henry Bartlett and engraved by James Redaway). On the bottom: "Antioch in Syria" (drawn by James Duffield Harding from a sketch by Las Casas and engraved by Edward Francis Finden).
(Carne, 1836, pp. 24-25; Horne, 1836, pt. 17)

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[46] Suadeah (Süveydiye or Suadiye) is the old name of Samandağ (ancient Seleucia Pieria).

Over time, when the city started to re-grow by crossing to the other side of the river, as in French Mandate Period, the river has now reached an in-between position by leaving its border position. Moreover, the bridge over it has also transformed from a situation where other bodies from outside pass over to a situation that connects the body of the city together that is left on both sides of the river.

Within this context, Heidegger (1971/2001b) defines bridge as a "thing" that "*gathers* to itself in *its own* way earth and sky, divinities and mortals", that "gathers the fourfold".[47] Beyond being just a physically constructed thing, it also has a metaphysical reality that it constructs by its own existence. According to Heidegger;

> "The bridge... does not just connect banks that are already there. The banks emerge as bank only as the bridge crosses the stream.... The bridge *gathers* the earth as landscape around the stream.... The waters may wander on quiet and gay, the sky's floods from storm or thaw may shoot past the piers in torrential waves - the bridge is ready for the sky's weather and its fickle nature. Even where the bridge covers the stream, it holds its flow up to the sky by taking it for a moment under the vaulted gateway and then setting it free once more. The bridge lets the stream run its course and at the same time grants their way to mortals so that they may come and go from shore to shore.... The bridge gathers, as a passage that crosses, before the divinities" (Heidegger, 1971/2001b, pp. 150-151)

Such a great attribution to bridge underlines that the bridge is the one whose tectonics are built, and even especially, the one that builds the poetics. That is to say, human bodies walk over the bridge, stand on it and look at the landscape and actually the earth framed by the bridge. The rain falling from the sky mixes with the water of the river, raises the height of the water and the accelerating flow hits the bridge-piers. The human body on it hears the sound of the river, especially at

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[47] Because "the thing is represented as an unknown X" and this refers "everything that already belongs to the gathering nature of this thing", Heidegger (1971, 2001b, p. 151) especially prefers to use *thing* term for bridge.

the point under the bridge, sees its flow and feels the existence of each one as a whole, a an entire body. Thus, the bridge constructs a spiritual atmosphere through its existence.

On this basis, the bridge generates a living body that develops through its own existence and grows as it integrates with the bodies of others in-the-world. Moreover, it actually enables to transform the point it connects and anchors into a meaningful space, a place. At that point, Heidegger describes such a situation as follows;

> "The bridge is a thing of its *own* kind; for it gathers the fourfold in *such* a way that it allows a *site* for it. But only something *that is itself a location* can make space for a site. The location is not already there before the bridge is. Before the bridge stands, there are of course many spots along the stream that can be occupied by something. One of them proves to be a location, and does so *because of the bridge*. Thus the bridge does not first come to a location to stand in it; rather, a location comes into existence only by virtue of the bridge. The bridge is a thing; it gathers the fourfold, but in such a way that it allows a site for the fourfold. By this site are determined the localities and ways by which a space is provided for" (Heidegger, 1971/2001b, p. 151-152)

From ancient Antioch to modern Antakya, the very point where the bridge connects to the earth always touches the existential core of the city from which it grows (App. A). This core has grown and shrunk within itself up to a certain point in history, but this place where the bridge is connected has always preserved itself as a point of anchoring to the earth on which it is located. Even when the city crossed to the other side of the river, these anchoring points worked like centers. In the existential core, Kurtuluş street, the most important artery, was connected to the anchoring point of the bridge, and in the new developed part, the body of the city grew in a radial way from the other anchoring point. And even at the end of this whole process, the river flows between them as a part of a living body in its natural flow. This river, on which water wheels are built, fish are caught, the bodies of both buildings and human approach the water (Figure 4.33.), continues to exist together with this bridge.

Figure 4.33. Some views from the body of the river
On the top: The wide body of Asi river, human bodies wandering by the bank of the river and the water wheel opposite[48]. On the bottom: Waterfront houses in a direct contact with the river and steps down to the water (left); sets on the river and the bridge at the back (right)
(Ergün & Terzi, 2014, p. 24; T. C. Hatay Valiliği, 2015, p. 132; 89)

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[48] Water wheel is a "mechanism made of wood in various size and installed on the eastern and western shores of Asi river in order to irrigate the gardens and to provide water for use in baths and mosques. Also known as "naura", there were 9 of these water wheels in Antakya" (Nakib, 2012, p. 273)

Meanwhile, the city through which the river now existed and the bodies in it were also changing. Antakya city, which has been under French occupation since 1919, became the capital of the independent Hatay State in 1938.[49] And then the city was included in the Republic of Turkiye in 1939.[50] Just as the earth and the river as a part of it, the bridge has always existed physically in its existential space and *location* from ancient times to that day. It achieves such a bodily continuity, of course, by changing its meaning and role in the world on which all kinds of bodies has been transformed.

This time, the bridge continues to connect the body of the city, which is growing even more on both sides (Figure 4.35.). And as Antakya city grows, the bridge feels even more flows in its bodily structure together with the anchoring points where it integrates with the earth and the city. In a similar way, it occupies a very significant position, as in history, between the ever-present and deeply-rooted body and the younger part of the city. On this basis, no matter which side of the city one is from and which side one is looking at, the bridge is the common ground that belongs to both (Figure 4.34.). In the midst of this intensity caused by the flows and movements within the city, human bodies come together at the edge of the river, just near the bridge, and spend time. The bodies of human, water, land, and of buildings, and even of mountain as a view and the city spreading to the slopes come together at this point. Thus, as Heidegger (1971/2001b) puts said, the bridge gathers the fourfold.

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[49] "On September 2, 1938, Hatay Parliament held its first meeting with a brilliant ceremony.... Hatay State was established with a parliamentary system and democratic regime. The Hatay Flag was officially hoisted" (Melek, 1986, p. 65).

[50] "The official liberation day is July 23. But actually, Hatay was saved on July, 5, 1938, the day the Turkish Army set foot in Hatay lands and started to rule Hatay jointly with the French.... On September, 2, 1038, Hatay Parliament convened in Antakya, at Gündüz Cinema.... Hatay Parliament convened on June 29, 1939, and decided to join Turkiye unanimously and dissolved itself" (Çelenk, 1997, p. 86; 99; 104).
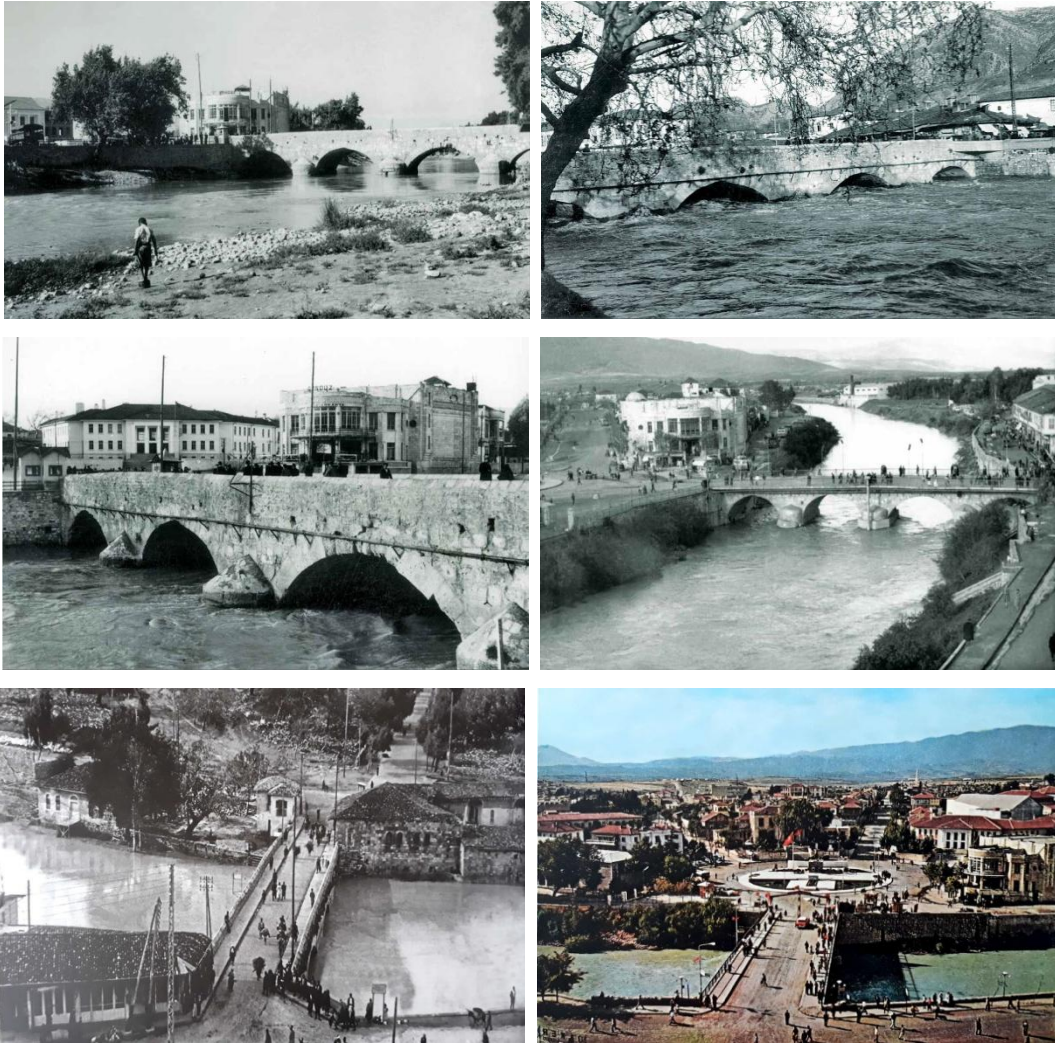
Figure 4.34. Some views from the bridge in the past
The bridge, its relation to the city and the river whose height changes from time to time (1-2-3-4). Narrow state of the bridge road, from the 1920s (5). Widened state of the bridge road, from the 1970s (6).
(Ovalı, 2017, p. 98; 116; 114; 131; T. C. Hatay Valiliği, 2015, p. 95; 286)

While the city continues its physical embodiment, a series of arrangements were made, such as the drying of the Amik lake (App. B.3.) and the improvement of Asi river. That is;

> "Lake Amik... has started to be dried since the 1950s in order to protect the agricultural lands in Amik Plain from floods and to gain agricultural land.... In order to prevent the floods of Antakya city, it was planned to reorganize Asi until the exit of the city.... In Asi River floods, that the Asi River has drawn too many meanders and

the base slope is too low is seen as the main problem. The rehabilitation of Asi River as a result of lowering the ground level... was discussed" (Ovalı, 2017, pp. 139-140)

As a result of the regulations between 1969-1975, in the part of Asi river that passes through the city, its body is narrowed, almost forming a canal (App. B.2.). This also transforms the character of the river, whose physical body in which it flows is changed. As a result, the river rises and overflows from time to time at the points where it touches the city. That is, the body of the river, whose existential space changes, is now in a new existence process to adapt. Thus, because of the fact that the body is the result of intertwined relationships, its relation established with the bridge would also be transformed. And as a result, the bridge, which was previously widened due to its narrowness that cannot allow traffic comfortably, was completely demolished by removing its physical body from its *location* in 1972 (Figure 4.36) on account of the claim that both the existing bridge was blocking the flow of water and the floods could not have been prevented in any other way. Such a process that develops through the river and the bridge clearly proves the fact that the bodies of everything from earth to human constructs the entire body in-the-world as an inseparable whole with each other and their existential space. Otherwise, what is left would be only a material structure, which is physical but has no past, memories and meaning, away from poetics and like any concrete body.

Figure 4.35. "The development periods of the city macroform of Antakya" (before 19th century (1); 19th century-1930 (2); 1930-1960 (3); 1960-1995 (4); 1995-2018 (5); all layers combined (6)) (Tezer, 2019, p.152)

Figure 4.36. The demolition of the bridge, from 1972
(the black and white ones are from the demolition of the bridge, from 1972 and the
colored ones are the new bridge later built on the same place, at present)
(Ovalı, 2017, p. 151; 152; 153; taken from the authors personal archive)

4.3　Building

As the extension of narratives on both geography and city, *building* appears as another level that draws attention to a smaller human-made scale existing within the "urban artifact".[51] Despite of corresponding to singular and individual architecture, building scale is in fact the complementary element in the structured whole. And so, each finds its meaning and existential ground in a very broad context from the geography to the human experience. Additionally, by being integrated in time and city, building also serves to protect embodied memory and atmosphere within its own body. Within this framework, by the way of changing its meaning through the tectonics, building is the proof of being the representation of the poetics.

Through a general view, some buildings and the texture they form by their togetherness in Antakya city establish particular relationships with the bodies inside the city with the acceptance of that they are actually *phenomenal* bodies, as Merleau-Ponty (1964/1968) puts forward.[52] Within this framework, such an acceptance requires not focusing on some of the buildings in singular, but searching for texture, character, atmosphere and even meaning that buildings create within the integrity advocated by the phenomenological discourse. This can be exemplified as dissolving the street texture created by coming together of buildings with actually their singular and subjective characters, exploring the texture of a bazaar formed through a similar togetherness or tracing a spatial continuum, for example, through the museums that allow the rediscovered body of the city to dwell or through the religious buildings. Such a viewpoint makes a relationship

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[51] Aldo Rossi (1966/1984) develops the term of "urban artifact" in constituting a theory belonging to the city.

[52] Based on the phenomenal body, this is the claim of not seeing body as an objective body, but a body that exists through both me and others, with both sensible and sentient aspects.

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established between bodies visible from a much closer scale than geography and the city.

4.3.1 Encounters Along the Street

While a walk is made along the streets into the city, for example as in the existing core of old Antakya (Figure 4.37.), many things attack to the senses such as different buildings, the structural and tectonic elements, different materials, stairs, pavements and water channels, different types and sizes of doors and windows opening to the streets, voices and other sounds coming from these openings, lights and shadows and others. All these effects actually constitute a spatial composition, regardless of whether they are good or bad. Referring to such a ground, Zumthor (2006b, p. 11) mentions about "quality in architecture", which is what makes a building manages to us. In order to discover what creates these qualities in a space through the emotional sensibility, Zumthor primarily elaborates the term of *"atmospheres"* in architecture especially through his personal observations and interpretations.

'Architectural atmosphere' resembles to the "first impression" of architecture, which means "a form of perception that works incredibly quickly" (Zumthor, 2006b, pp. 12-13). Zumthor (2006b, p. 17) defines this *perception* as the unity of everything from "the things themselves, the people, the air, noises, sound, colours, material presences, textures, forms" to "mood, feelings, the sense of expectation" of human body. Such an understanding of Zumthor directly reminds Merleau-Ponty's phenomenological analysis of *body*, which defends the *intertwining* of inner and outer presences. However, architectural atmosphere, which is felt through perception, primarily takes its source from *"the body of architecture"*, which is actually "the material presence of things" (Zumthor, 2006b, p. 23). At that point, *'body'* turns into a considerable point especially through its materiality. And as a result of such an approach, the body of architecture is defined by Zumthor as follows;

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"It's like our own bodies with their anatomy and things we can't see and skin covering us - that's what architecture means to me and that's how I try to think about it. As a bodily mass, a membrane, a fabric, a kind of covering, cloth, velvet, silk, all around us. The body! Not the idea of the body - the body itself! A body that can touch me" (Zumthor, 2006b, p. 23).

Figure 4.37. Some sections from the streets of old Antakya
(taken from the author's personal archive)

Along the streets, the body of human being is in a material structure where all things belonging to buildings approach human body with their own bodily existence in the first instance. This is the moment when two bodily reality meet and establish a dialogue. The traces of organic form in the streets remaining from the Ottoman period and thus Islam civilization provides unpredictable spaces for the body within a structure that consists of both narrowing and widening intertwined routes and culde-sacs. In addition, these routes are full of different elements and their different characteristics such as, for example, high stone walls, different kinds of metal plated doors on these walls and even the door knockers, a few stone steps, windows on upper floors extending toward the street and more (Figure 4.38.). To give a general character of the street;

> "Today the streets of Antakya's old districts, moulded by changes over the centuries have attained an architectural character of their own. The relationship between the houses and streets, the rhythm of successive narrowing and widening along each street, and the diverse perspectives created at the intersections all combine to create a fascinating urban texture. The narrow streets, which are all more or less of the same width, were adequate for the vehicles of past centuries. Today that serve as shaded alleys linking houses one to another, and are used mainly by pedestrians and only a few very narrow vehicles" (Demir, 2004, p. 224).

This is not the phenomenon of a single building, but the intertwining relationship between both all these things and the body inside. By corresponding to *'enmeshing'* in Holl (1996a) or *'embodied experience'* in Pallasmaa (1996a), but actually all adopted from the theory of *'intertwining (chiasm)'* in Merleau-Ponty (1964/1968), all material presences throughout the streets comes together as partial and eventually constitutes an entire body. But, similarly, this body of architecture is not only the product of physical presences but also body's own perception. Such a reciprocal relationship between the seer and the seen comes into being through the embodiment of poetics.

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Figure 4.38. Some singular elements that constitute the texture of the streets of old
Antakya
(taken from the author's personal archive)

Supported by such a phenomenological view expressed through the streets of old
Antakya, one can recall how Zumthor (2006b, p. 23) sees body as a *"material*

compatibility", which corresponds to collecting different things in the world and combining them to create a space. This material combination is the body of architecture itself that actually serves for a sensual effect. With prioritizing a materialistic approach, it means that;

> "Materials react with one another and have their radiance, so that the material composition gives rise to something unique" (Zumthor, 2006b, pp. 25-27).

In the words of Zumthor (1998/2006a, p. 10), "since materials in themselves are not poetic", "materials can assume a poetic quality in the context of an architectural object" by "bringing out the specific meaning of certain material". In addition to the visual connection, this material compatibility also brings other atmospheric situations into architecture such as *'the sound of a space'* or *'the temperature of a space'* (Zumthor, 2006b, pp. 29-35). Through these arrangement between the physicalities of architecture, the body of architecture accommodates the greatest role to generate a certain atmosphere.

4.3.2   Behind the Walls, Houses

The materiality of the street is largely determined by the massive walls that sometimes come too close to each other, creating a serious narrowing in the body of the street and sometimes move further apart, allowing the light to enter, but always existing on both sides of the street. Although it is equipped with many singular elements or in a structure that differs in height from time to time, the only time the continuity of these massive surfaces is interrupted is a new street connection. However, other vital traces are occasionally encountered along the physical body of the street owning to such a character between the intertwined walls that sometimes in straight and sometimes in curving routes. There comes a point when it is observed that the street has a connection with a completely different life, for example, in a courtyard of a house, which is visible behind a door that cuts the continuity of the solid wall (Figure 4.39.). Such an encounter shows that the surviving old streets of Antakya, on the one hand, provide a place of

passage and experience for some bodies, on the other hand, they are connected with the dwelling places of the bodies that inhabit them.

Figure 4.39. The living body of the house seen through the doors opening to the street
(taken from the author's personal archive)

While both places provided by the street and the house are so close and intertwined, they also have different characters and offer different experiences. As a reflection of the transforming body of the city over time, the house that exists in such a texture has assumed a role that mostly hides life and living bodies within itself through its body and the courtyards as the main part of that body. The connection between these two spaces sometimes comes to such a point where "in some cases the gate does not open directly onto the street but onto a narrow alley or cul-de-sac known locally as *zokmak*" (Demir, 1996, 233) (Figure 4.40.). Therefore, the street is more controlled and partially allows for relationships, rather than being a place where the body of house directly opens towards it and establishes a continuous relationship.

Figure 4.40. Street connections reaching towards the entrances of dwellings
(taken from the author's personal archive)

With leaving the texture and the atmosphere of the street and entering the house existing beyond the wall, the space encountered is directly a *place* that generally turns into itself by taking a courtyard to the center of life and also organizes the experiences of the bodies living within it in this way (Figure 4.41.). At that point, this space can be described as a place, because the human body now dwells in and through this place. Such that, this dwelling actualizes not by occupying of body in this space only as a result of its physical existence in an inactive way, but by serving every component of the bodily structure of space to the experience of the human bodies and thus activating the poetic relations. On this basis, what the mentioned is clearly *dwelling poetically*, as in the words of Heidegger (1971/2001b, pp. 209-227), that eventually makes the body belong to the earth within the world. Because, together with the integrity of every component that brings the building, which is the house, into existence, the materiality of its structure offers a potential ground for poetic revivals. To look at the details of the house that will *anchor* the human body first to space and the to this city and finally the earth;

> "The street entrance leads into the courtyard, known locally as *havuş*, which is the local point of the traditional Antakya house. Whatever the size of the house and however many storey it has, the courtyard is always central to the plan, with the rooms and service areas arranged around it.... Trees provide shade.... The trees are generally fruit trees.... Between the tress are bed of flowers.... The well is located.... Another fixed element in some courtyards is the pool with its jet fountain, known as bürke.... In one corner is a platform, known as *seki*, whose size is in proportion of courtyard.... the seki sometimes takes the form of a recess set into the façade of the building. Such open-fronted, covered seki are known as *livan*.... An exterior staircase set at a convenient point gives access to the upper floor " (Demir, 1996, pp. 237-241).
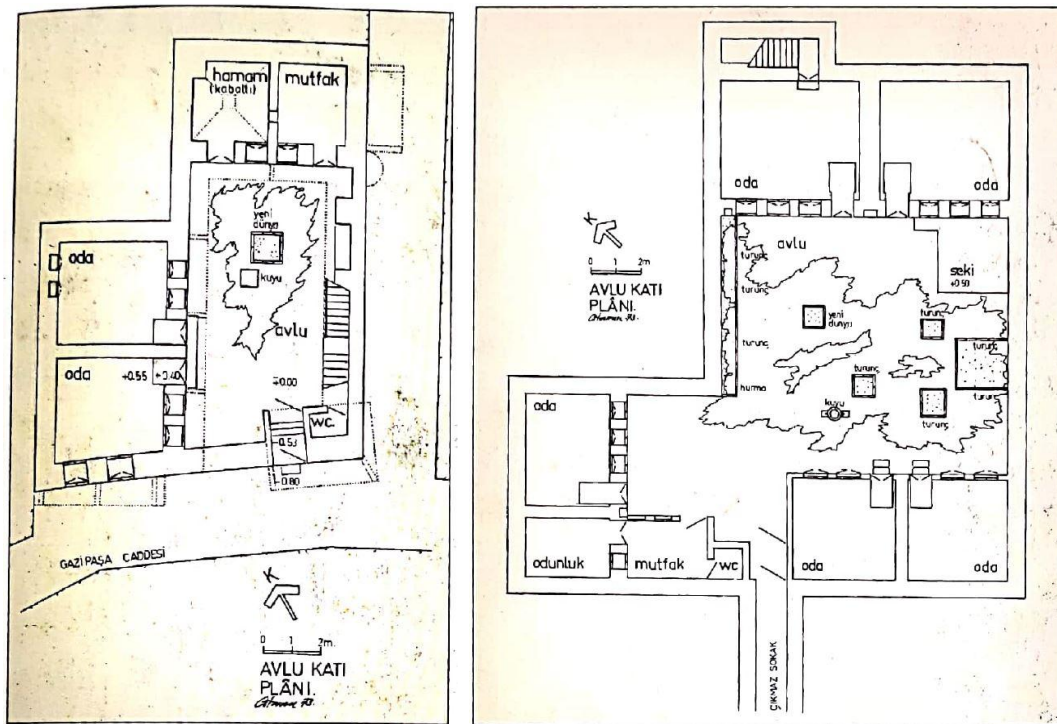
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Figure 4.41. Some ground floor plans from the traditional courtyard houses of
Antakya
On the left: From a house connected to the street. On the right: From a house with a
cul-de-sac connection.
(Demir, 1996, p. 257; 272)

Also valid in the traditional courtyard houses of Antakya, there is a constant
dialogue between the material and the sensual existences of the house, as in the
nature of being a body. Within this framework, Bachelard conducts
phenomenological discussions especially by focusing on the house issue.
According to Bachelard (1958/1994, p. 17), "a house constitutes a body of images
that give mankind proofs or illusions of stability.... All these images... describe the
soul of the house... a veritable psychology of the house". That is to say, in addition
to its material presence, a space exists through its soul. With reference to such a
duality, Bachelard defines them as "two principal connecting themes", the unity of
which constitutes the bodily reality of space. In the words of Bachelard, first of
them is that;

> "A house is imagined as a vertical being. It rises upward. It differentiates itself in terms of its verticality. It is one of the appeals to our consciousness of verticality" (Bachelard, 1958/1994, p. 17).

In the first principal theme, the definition based on the 'vertical being' directly refers to the physical presence of house through its materiality and corporeal being. This is the visual aspect of the body of architecture. As a continuation, Bachelard defines the second principles like that;

> "A house is imagined as a concentrated being. It appeals to our consciousness of centrality" (Bachelard, 1958/1994, p. 17).

In the second principal theme, the definition based on 'the concentrated being' also refers to the psychological presence of house through things that are not directly visible such as experiences, perceptions, senses, memory. In other words, it refers not only to the visible, but to a situation created by the combination of more than one sense.

According to the results of both definitions of Bachelard, the body of architecture clearly requires the intertwining of these two reality in order to exist as a being in the world. Within this context, to look at the houses in the old streets of Antakya, while there is a continuous circulation among the streets behind the walls, there is an internal but a concentrated life inside. For example, under the tree in the courtyard offers a coolness against the heat of the outside. The sound of water coming from the fountain transforms the atmosphere of the space. The chirping of the birds can be heard in the spaces created by the windows extending inwards. A column fragment supporting the stone wall or some figures on the wall, which are very likely to remain from an earlier settlement and perhaps periods, refer to the memory of the place in spite of the time. The *weathering*, as also a term by Mohsen Mostafavi & David Leatherbarrow (1993, p. 111), on the wall "marks the passage of time". Even inside the house, the quality of the light entering through windows in several shapes and depths is different. Traces of all vitality of the human bodies, for example, washing the floor of the courtyard, going down the stairs, going out on the balcony on the upper floor, brushing the fallen leaves of the tree and

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preparing in the kitchen accumulate in the courtyard (Figure 4.42.). Thus, with all these actions superimposed in one space, the house is clearly a concentrated and sensual space.

Figure 4.42. Some sections of the house and the courtyard
(taken from the author's personal archive)

The house, which exists as a *vertical being* by embodying physically on the earth where it is located mostly through a two-storey rise around the courtyard in the streets of old Antakya, becomes also a *concentrated being* when life comes into contact with both itself and the bodies living within it. Additionally, it is the fact that "the house furnishes us dispersed images and a body of images at the same time" (Bachelard, 1958/1994, p. 3). Therefore, in order to present a collection of these images, it would be appropriate to give some information about the exterior surfaces and the interior details of the house (Figure 4.43.) that make up its own body;

> "The windows, known as *taka*, have depressed arches.... The space between the window and shutters is called the *taka arası*. In the spaces between the windows on the outside wall are niches for lamps to illuminate the courtyard at night. These are known as *fanus takası*.... Above the windows of some rooms is a course of much smaller windows, known as... in Antakya as *kuş takası* or *kuş penceresi*.
>
> The rooms opening onto the courtyard are called *oturma evi* and their doors have depressed arches like the windows. A double door opens into the room.... The part of the room inside the door is known as *eşiklik* and is below the level of the main part of the room.... To one side of this area is a wooden shelf unit with decorative carving set into the wall.... The main part of the room is called the *atebe*.... Around the walls are large open shelves known as *mahmel* covered by a curtain and used for storing...., and cupboards with doors called *bohça dolapları*.... In some houses one of these fitted cupboards, identical to the rest, conceals a narrow staircase leading to the upper storey. The small space behind this door is called the *mabeyn*, and functions as a passageway between the two communicating rooms.... The degree of ornamentation of the ceilings of rooms and eyvans corresponds to that of the walls" (Demir, 1996, pp. 241-247).

Figure 4.43. Some sections from the inside of the house
(taken from the author's personal archive)

On a ground where poetics and tectonics are merged, "a metaphor of humanness" (Stilgoe, 1994, p. vii) is actually hidden within the body of architecture. For Antakya, "the special intertwined use of outdoor and indoor spaces of traditional courtyard houses create living relations between people and the surrounding landscape", which eventually "becomes a part of everyday experience in the lifecycle of the inhabitants utilized through their basic habitation - their home" (Deviren, 2019, p. 78). Within such a framework made visible, as a direct manifestation of body, house clearly serves to the inner language of human body. That is to say, beyond a physical dimension of architecture, this language directly refers to basic primary feelings of human within architecture. To reveal a feeling based language in architecture is actually the result of *looking at* body from a

phenomenological perspective. Because of the fact that "architecture is a direct expression of existence, of human presence in the world", this language is "the genuine 'basic vocabulary' of architecture" (Pallasmaa, 1986/1996b, p. 451). And house is also the most suitable ground on which this language will be constructed in the deep meaning of *dwelling*.

4.3.3 Experiencing the Atmosphere, Uzun Çarşı

While the relationship between the poetics and the senses is so direct, definite, effective and complicated, it would not be meaningful to reduce this relation to only the sense of sight and to establish it through only a single connection. Although seeing is certainly important in order to grasp the body and the materiality of the things, space always tends to exceed the relationship established only with what is seen. Such that, in the perception of body, space is the sum of all the things that constructs an entire atmospheric structure, such as through sounds, temperature, smells, flavors, crowd, movements and lights. As mentioned before, this is *intertwining perception*, which corresponds to "all sensations... within one complex experience", in the words of Holl (1994, p. 41). The body, which is located in such a space that activates all the senses, not only generates this space in its own subjective experience, but also becomes involved within the bodily structure of it.

Based on this, Uzun Çarşı (Long Bazaar) located in the city of Antakya is exactly such a complicated place with a variety of potential grounds to be explored. As mentioned before, the city has always maintained its commercial feature because of its location on the spice route and its exposure to the flows of different communities at different times. Although the location of the trade centers within the city has varied throughout the historical process, Uzun Çarşı is a place that has existed since the Ottoman period and has a multi-layered texture (Figure 4.44.). To give more information, many streets in the texture serve under lots of functions such as on spice, shoemaking, weaving, carpentry, wickerwork, blacksmithing and

tailoring. It is such a texture that in addition to the shopping units of these functions, the bazaar is closely related to other functional spaces such as mosques, inns and baths. Because of the fact that all these spaces becomes a part of the bodily structure of it, the bazaar obviously has a complex language, in which various sub-spaces come together mostly through spatial formations such as side streets and courtyards. Uzun Çarşı in which similar texture continues today is positioned in the very center of Antakya city in a way that spreads like a network due to its relationship with these spaces (Figure 4.45.). As "the bazaar of the hybrid city";

> "*Sûk it-Twîl* (Uzun Çarşı) carries the genealogy of Antakya in a strong and proud way.... The bazaar has flowed into the streets of the city like spreading of the veins in the leaf of a plane tree. And it has created a living space in every area where the vein enters and on its every nook and cranny. *Sûk it-Twîl* is such a leaf in the heart of Antakya that covers and holds the whole city together. It continues to exist in the wide area between Herod (Kurtuluş) Street and Asi River.... All roads in the city, namely veins, center leads to the bazaar. The ever-present summer winds of Asi bring coolness to the most secluded corners of the bazaar by following these veins" (Ateş, 2017, p. 268).

Within a ground as detailed, a human body entering the bazaar, which is noticed through a roof covered with a semi-permeable vault (Figure. 4.46.), would get in touch with the bodily existence of the bazaar within a texture that is intertwined both spatially and sensorially. And of course, experiencing the multi-layered body of Uzun Çarşı would require a similar multi-layered process. Thus, the contact based on experiencing the body of space happens directly through each part of the human body itself. So much so that, what human body searches for in architecture is the concretized experiment of environment.
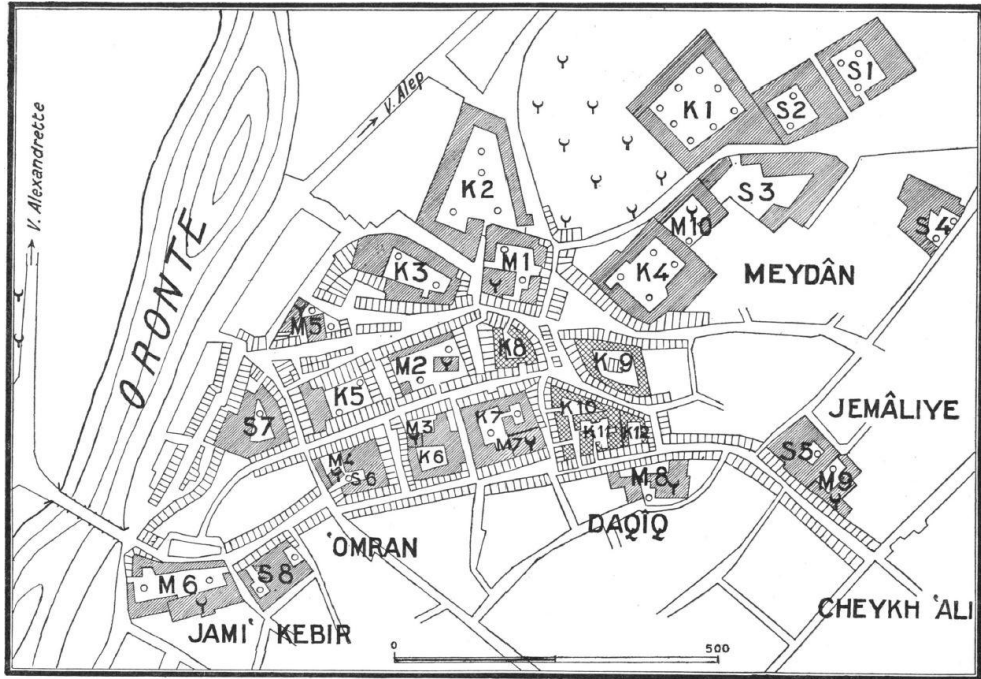
Figure 4.44. A map from 1934, showing the formation of the bazaar
(Weulersse, 1934, p. 65)

Figure 4.45. An aerial photograph from 2021, showing the location and spread of
bazaar in the city
(marked yellow directly refers to the vaulted line of Uzun Çarşı itself)
(prepared by the author using Google Earth image of 2021)

Figure 4.46. The entrance and interiors of Uzun Çarşı
(taken from the author's personal archive)

At the point of questioning how architecture is experienced through body, to mention about 'the senses' becomes an important issue. Because, body communicates with architectural spaces directly through the senses. Beyond an hierarchical system among the senses or any domination to each other, in the words of Pallasmaa (1994, p. 30), "architecture involves seven realms of sensory experience which interact and infuse each other". Although human's being in the world is realized over the unity of the senses of its body, Pallasmaa (1996a, p. 10) takes attention to "the bias towards *vision* and the suppression of other senses" in architecture. As a response to the hegemony of only a visual experience, Pallasmaa (1994, p. 30) mentions about the importance of the unity of all the bodily senses

awaken in architectural space especially by developing *'multisensory experience'* term.

This term also corresponds to *'the polyphony of the senses'* term that a poetic consciousness can grasp, which is put into words by Bachelard (1960/1971, p. 6). In a similar way, according to Pallasmaa (2000, p. 78), "every significant experience of architecture is multi-sensory; qualities of matter, space and scale are measured by the eye, ear, nose, skin, tongue, skeleton and muscle". Within such a context, the understanding of *multisensory experience* brings Pallasmaa closer to the Merleau-Ponty's thinking, which is on the senses of body. On this basis, this is also the critical point to claim that to grasp a thing is actually closer to the perception of it, which is more than to see or feel simply. In the definition of Merleau-Ponty;

> "perception is... not a sum of visual, tactile and audible givens: I perceive in a total way with my whole being; I grasp a unique structure of the thing, a unique way of being, which speaks to all my senses at once" (Merleau-Ponty, 1948/1964, p. 50).

As a human body move through Uzun Çarşı (Figure 4.47), a wide variety of experiences embody and activate the senses in the most intense way. After the experience, what the human body grasps is that it has discovered a body with lots of different aspects and characters. Such that, as the body moves through the bazaar and thus mingles with the crowd of other bodies, the temperature of the space is felt. There are bodies in the surroundings that are constantly talking, some moving slowly and some moving fast, flowing in all directions. The voices of the bodies are actually the voice of the space here. Because, the sound of all these crowds, bargains, street food carts and all the things, even an azan sound, are inseparable elements that make up the basic character of the bazaar. Another element is undoubtedly the smell of the space. The smells of spices, cheeses and desserts intertwine each other. And of course, the process of tasting all kinds of foods sold begins. Additionally, the body is continuously in touch with everything, willingly or unwillingly. While at one moment there are involuntary touches in the flow of

the crowd, at another moment there is an intention of perceiving the remarkable things by touching and feeling.

Figure 4.47. Sections from Uzun Çarşı
(taken from the author's personal archive)

It is so difficult to focus on only one thing in Uzun Çarşı, because all senses come together equally in order to form a single perception of space. Such an approach, which points to grasping everything through the whole body at the same time, also reminds the description of Deleuze & Guattari, *body without organs*. Because, there is not organization between the senses and the organs that perceive the senses. On the contrary, all perception mechanisms work simultaneously and interpenetrate. That is to say, smells trigger taste on the one hand, but on the other hand the intensity of sound and the temperature go hand in hand. The body in the space is now in such a state that each of its senses moves only in and with the space, and thus almost the bodily structure of the bazaar directs its own body. The reason is that;

> "In addition to being a part of nature, human being integrates with its environment with its perception; rather than a passive viewer, it is a subject who experiences its environment and actively participates in it.... Human perceive various qualities of an environment as a whole with their senses. As a result, that environment gives rise to sensory reactions in human; these reactions affect its behavior towards the place.... Human attributes meanings to its environment, which it perceives and experiences as a whole; these meanings give a poetic depth to existence" (Bilsel, 2010, pp. 6-10).

While being totally involved in the flow of the movements, such a direction can also be in the form of being pulled to a completely different point of the bodily structure of the bazaar. The existence of the bazaar is due to such different characters that the line with this intense flow opens to various sub-spaces from time to time (Figure 4.48.). The body entering through an offered opening suddenly finds itself in a large courtyard, which is free from the sounds, smells and other bodies. This is the courtyard of a mosque with a tall tree in the middle offering a restful shade within the same world. Another opening leads to a quiet space with a pool in the middle. Another offers a view towards a park. Within this context, it is very difficult and meaningless to make clear separations. Spaces, senses, experiences, perceptions and bodies are not singular, but are deeply interconnected. The human body re-exists in the body of the bazaar and the body of space gains its vitality through the living and moving body.

Figure 4.48. Some spaces with different functions and lives that opens to Uzun
Çarşı
(being added as new layers to the life and the body of the bazaar)
(taken from the author's personal archive)

4.3.4   The Three Ages of Museum

From the moment it exists on the earth, the physical existence of the city continuously grows, develops, shrinks, changes and renews according to each component of the multi-layered structure of its context within the world. And throughout all these processes, it inevitably leaves traces on the ground it anchors, which is in fact the body of the earth. These traces refer to its past, memory, experiences and life. As opposed to being linear and controllable, the flow of time, the variability of bodies, the movement of the earth and the transformation of nature are so layered, unpredictable and undirected that they form an intertwined, merged and deep-rooted structure. This structure, which is the ground lived on, tries to preserve its material integrity, sometimes by staying onto the ground and sometimes by waiting to be discovered under the ground. And eventually, the discovered fragments of the vanishing parts of the body offers the living bodies the opportunity to see their roots.

Within this context, the body of Antakya city, which was brought from the past to the present and re-existed from the underground, requires to dwell on this earth again, as in the past, like every being or body that is born within the world. At that point, the body of the past is either moved to the house where it would dwell as its *existential space*, or its house is built on directly on it, since the place where it belongs is already the ground on which it takes root. Thus, the place that would host the re-existing or reborn body and even mediate between the past and the future, roots and branches is now museums, in fact, the bodies presented by the museums.

The museums, which bring together all kinds of bodies from the geography to the city and from the structural to the human being obviously construct a potential ground of experience through their own bodies. In Antakya city, for example, from a phenomenological point of view, museums construct three different forms relationship just because of their own existence. To elaborate them, Old Hatay Archaeology Museum, which is Hatay City Museum at present, Hatay

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Archaeology Museum and The Museum Hotel Antakya seem to keep alive three ages that serve different perceptions and experiences on the same geography, due to their poetic aspects derived from directly their material compositions, their structural embodiments.

Figure 4.49. An aerial photograph from 2021, showing the locations of the museums
(marked red refers to Old Hatay Archaeology Museum (Hatay City Museum at present), yellow to The Museum Hotel Antakya and blue to Hatay Archaeology Museum)
(prepared by the author using Google Earth image of 2021)

Especially for the mosaic floors, which were unearthed after the excavations during the French Mandate period, one of the public buildings around the radial road network in the new developed part of the city was designed as a museum, Hatay Archaeology Museum (Figure 4.50.). The building exists in the very center of the city, by Asi river. This is a structure that embodies with both indoor and outdoor exhibition spaces. In order to exhibit the large-scale mosaic panels, the body of the building starts from the ground and rises as high as possible and thus aims to provide a large volume inside. Moreover, the openings are also designed just below the roof so that the mosaic panels can be experienced directly through the natural light.

Since it has not hosted the physical of the past through the mosaics since 2014, it can only be seen from the experiences and photographs of other bodies that the distance between the bodies moving inside and the past is relatively close and together due to the scale of the building. It is probable that the body in the museum looks at the bodies and everyday lives of the past along with others. Such that, in addition to the discovery of the vanishing body of the city, this moving body also discovers the similarities in different times. Where high massive walls of the building, which provide surfaces for the mosaics, end, daylight enters and emphasizes the bodies of the past. At that point, the tectonics of the building efforts to make the experience more poetic. Even, this relationship is not limited to the indoor space. Around a courtyard that opens to Asi River, the sounds of the outside, the view of the river and the mountain, the feeling of the wind and the sun become a part of this experience. The daily life in the mosaics is now intertwined with the signs of the present life.

However, since 2014, the mosaics are separated from their existential space and moved to their new space to dwell. The experience established after being removed from underground would now evolve into another existence. And the body of the remaining structure of museum today hosts another life as Hatay City Museum (Figure 4.51.).

Figure 4.50. Old Hatay Archaeology Museum, Hatay City Musum at present
Museum and Governor's House behind it (1-2). Museum (3). Interior of the
museum (4-5). Courtyard of the museum (6). (given in sequence)

(T.C. Hatay Valiliği, 2015, p. 206; 223; 222; Brosnahan, n.d.; Grubb, 2012; Archaeology Museum Antakya, 2016)

Figure 4.51. Hatay City Museum
(taken from the author's personal archive)

The past of the city, which would once again inhabit a new place through the mosaics and then belong there, re-exists within a completely new arrangement in a space that is large enough to host the world's largest mosaic exhibition. This new existential space, which is Hatay Archaeology Museum (Figure 4.52.), is not in a character to work with the whole atmosphere of the city as before. On the contrary, this museum is located a little further from the center and mostly works in an introverted way. Rather being a relatively small and controllable space, the building also offers the body in the new museum the opportunity to navigate through different routes and see the mosaics through different elevations. Because of the effect of the volumetric size of the building, artificial lighting designed directly for the mosaic panels is used instead of natural light. Wide and open interior spaces, mosaics placed in this wide and holistic space, lights with different accents falling on the mosaic surfaces, bodies moving between the mosaics in the interior space, footsteps, speeches and flows of the bodies in such a holistic volume actually generates an alternative basis for possible relationships and experiences. Such that, the body of the museum, on the one hand, provides a more classified coexistence for the mosaics, on the other hand, orients the flow of the human body within it.

Based on this, architectural materiality makes sense at the point of the multi-sensory experience of human body, which is of another kind of materiality. As Pallasmaa (1996a, p. 64) said, "the authenticity of architectural experience is grounded in the tectonic language of building and the comprehensibility of the act of construction to the senses". As a result of the incorporation of physical and spiritual structures in architecture, "architectural space is *lived space* rather than physical space, and lived *space* always transcends geometry and measurability" (Pallasmaa, 1996a, p. 64). It means that, the body of architecture clearly undertakes a role not for the appearances of architectural forms, but for a multisensory experience.
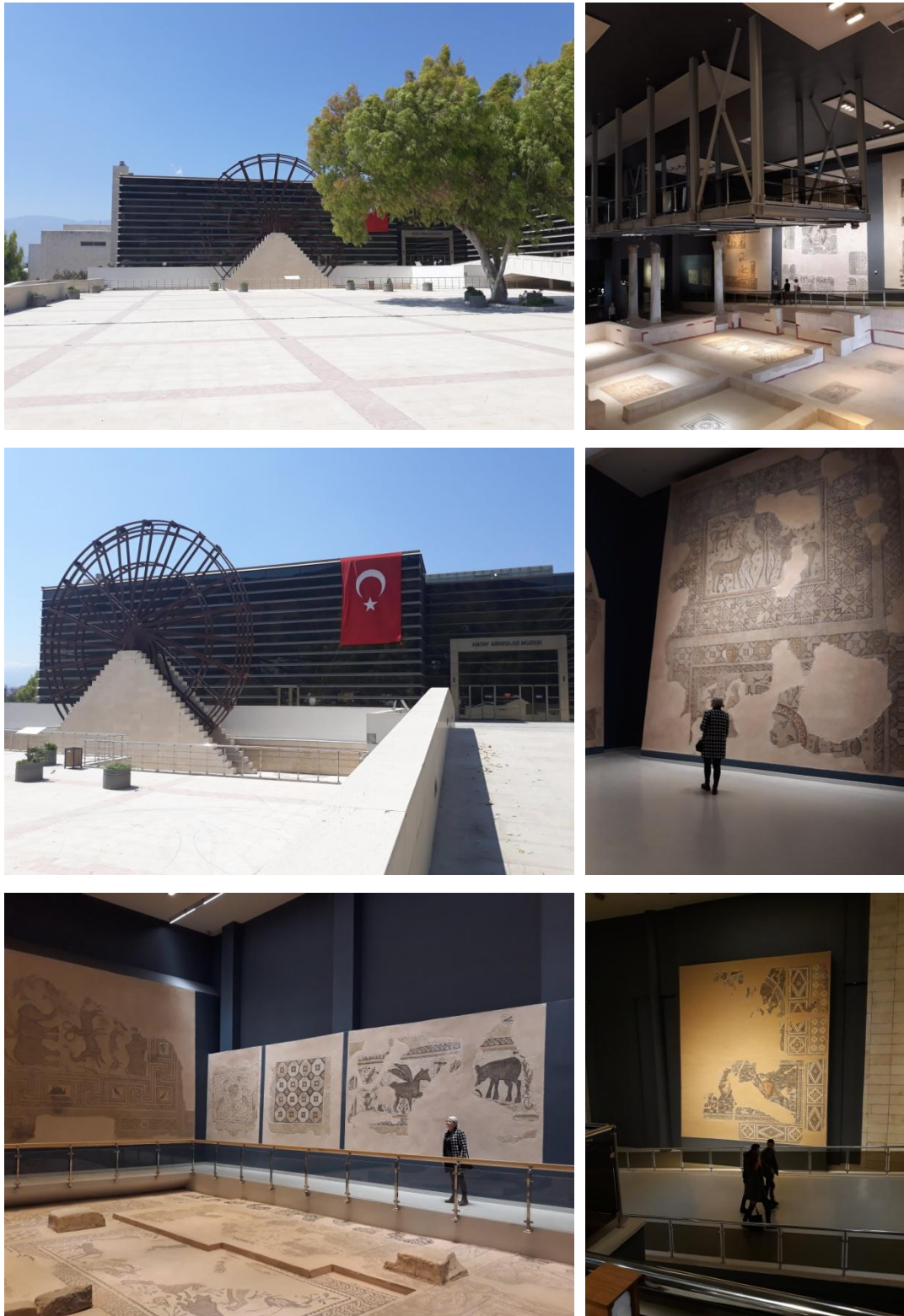
Figure 4.52. Hatay Archaeology Museum
(taken from the author's personal archive)

While the city develops and transforms with the additions of new structural formations to its body because of the new needs, it always has to make these transformations with its past because of the realities of the ground on which it is based. Such that, the discovery of the vanishing body under the ground and the need for museum buildings above the ground are the results of the intertwined relationship of both situations. On this basis, such a thinking points out the *"spatiality of situation"* in the words of Merleau-Ponty (1945/1962, p. 115). Through anchoring points of site and situation, body turns to a "relative space", which is "distinct from universal space" (Pallasmaa, 1989, p. 9). What is mentioned is that the past and the future of the city also generate each other's unique existential spaces rather than displaying a general and standard existence that can be valid for every situation.

The Museum Hotel Antakya[53], for example, exists precisely as a result of such a situation. In the place where it was intended and attempted to construct a hotel in 2009 and then the ground was excavated, the body of the past was directly encountered with its many layers reflecting its deep-rooted historical process. Because of the 'spatiality of such a situation', the way of being-in-the-world and being born must be transformed. The findings waiting to be discovered in the depths are so valuable that instead of ignoring the ground and constructing a building immediately, the body of the building first requires to discover and understand in order to establish a relationship with its ground, which is the prospective existential space of the body. Therefore, since the excavations carried out in the French period, the history of the city is once again explored meticulously. Such that, it would take ten years to bring the body of the building into existence together with its place. Because, in order for being or body *to be somewhere* or in the true sense of the word *to belong to a place* (Norberg-Schulz,

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[53] The part of the building that functions as a museum is called as Necmi Asfuroğlu Archaeology Museum because of the name of the land owner and the employer of the project.

1971/1974; 1979), *to dwell* (Heidegger, 1971/2001b) and to *anchor* in the world (Merleau-Ponty, 1945/1962), it first requires to understand that place onto the earth. That is to say, existence or embodiment is actually not only physically occupying a place through its mere tectonic aspects, but also being a part of a narrative through its sensual and experiential aspects and thus constructing a meaning. And;

> "In this sense, space is not only a rational entity, nor is it something that exists at the level of the surfaces that define architecture, or a physical entity that can be measured by dimensions. It is about creating something rational out of many irrational relations and inputs, and about the meanings attributed to spaces within the system of spatial relations within the built environment. Since it is about the patterns of lifestyle, culture, tradition, individuals, beliefs and values, it can be considered intangible, meaningful, conceptual, perceptual and cognitive" (Uludağ, 2010, pp. 6-10).

To take a general look at the meaning and the context of the place (Figure 4.53.), this is a place that has a direct visual relationship with both Mount Staurin (Haç Mountain) and Saint Pierre Cave Church on this mountain, which continues to be a very important pilgrimage center of Christianity for a long time, by being in the immediate vicinity of them. Moreover, Parmenius, which has exists as an important stream even seen on maps in ancient times (App. A.10.; A.11.; A.1.), passes right next to it, but within a canal at present. After the part separated by Parmenius, it is no longer the very center of the city, but a region where relatively small industrial enterprises and housing units are located. And even, Charonion[54], which was once built as a sculpture carved into the rock to stop plague deaths, observes this place very closely. All these shows that the place is adorned with not only tectonic structures, but also poetic meanings.

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[54] Malalas (6th century-1831/1936, p. 108) is first to describe this figure as Charonion and he states that because of the plague that perished many people in the city during the reign of Antiochus IV. Epiphanes, an enormous mask is ordered to be carved on a rock from the mountain above the city, crowned and looking towards the city and the valley in order to stop the deaths. In mythology, Charon or Kharon is the ferryman who carries the souls of the dead across the river Acheron (or Styx).
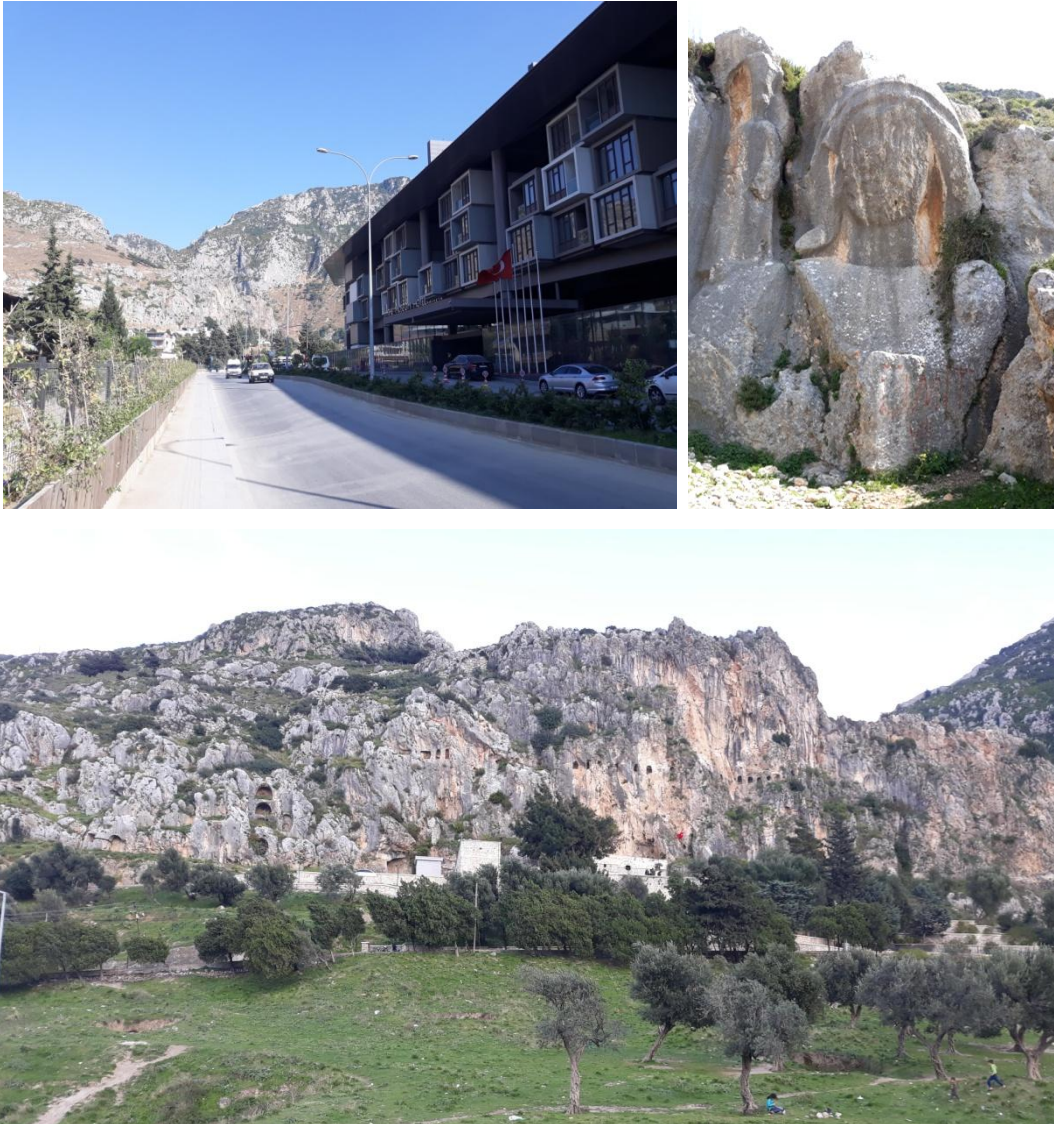
Figure 4.53. The surroundings of The Museum Hotel Antakya
On the top left: The Museum Hotel Antakya on the right of the road and on the left,
the current route of Parmenius (Parmeneus or Hacı Kürüş) in a canal flowing
between the hills. On the top right: Charonion (Cehennem Kayıkçısı) overlooking
the city from the mountain. On the bottom: Mount Staurin and St. Pierre Cave
Church.
(taken from the author's personal archive)

The body of the building, which was completed in 2019, exists as a new layer of
the present that covers the various layers under the ground that refer to the past
(Figure 4.54.). This is such a building that it rises above the past by giving the
canopy also a function, which is a hotel, and becoming as voluminous as possible,

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rather than being a mere cover. In other words, while the body of the past is not separated from its existential space, the structure attempts to establish a new kind of relationship and co-existence with this body by being included later. As the vanishing body of the city became visible, it was realized that before the earth was changed by the severe effects of earthquakes, Parmeneus was actually passing through the middle of the area. And thus, it created a linear line through which the body of the building can connect to this area with the columns. As Emre Arolat, the architect of the project, said;

> "This structure is not built over the findings at the site, but rather it is a structure attached to the rest of the area left apart from findings. And in this sense, it was built without causing and with all the measures taken for the future" (Arolat, n.d.).[55]

While the building directly functions as a hotel, which is raised from the ground with many container units attached to the construction, it also generates a new experience as a museum in the in-between space created (Figure 4.54.). In other words;

> "Site is kind of archaeological park showing the traces of 13 different civilizations in 5 different layers over the course of the period beginning from 3. Century B.C. down to the present time. And also, a hotel was built on the site, as a construction. But, the lower tier is entirely an archaeological museum and it will serve as an archaeological park" (Okkalı, n.d.).[56]

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[55] These words of Emre Arolat, the architect of the project, are taken from an interview in one of the videos shown in the museum.

[56] These words of Can Okkalı, the restorations and applications team leader of the project, are taken from an interview in one of the videos shown in the museum.

Figure 4.54. The Museum Hotel Antakya
(taken from the author's personal archive)

Within this context, the human body within the museum is included both in the concretized and fixed memories of the bodies of the past and the living bodies of today in the spaces belonging to the hotel. Such that, the body standing on the ground in the museum, which is the point zero, is given a two-sided experience of feeling both the present above and the past below. While the body inside the museum looks at the world's largest single piece mosaic, it immediately notices the life in the hotel rooms. Once this part of the city was inhabited by someone, and now other bodies would dwell in the rooms just above. The body belong neither to the present nor to the past on the one hand, but on the other hand both to the present and to the past. The body transforms according to the geography, the changes in nature, the movements, the perceptions and the experiences of other bodies. While the moving body in the museum is an extension of the body concretized in the mosaics, the body of the city is also a similar extension existing by transforming in a merging relation. In a similar way, for example, a mosaic piece, which is a reflection of the past, has transformed according to the change of nature over time, its form has changed, it has adapted to the existence of the others and eventually it has gained a new existence belonging to the present. Although the relationship of the moving body in the museum with this transforming mosaic is different from the relationship established with the body stepping on it in the past, the main thing is the fact that they are affected by each other's existences. While the feet of the living body step on the floor on what memory of history, its eyes also see what belong to today. The state of being is an intertwined ground for every being.

On the other hand, the body of the museum exhibits a very distinctive bodily existence within the city (Figure 4.55.). It is a body whose size and material integrity are unlike those around it. In fact, the physical presence of museum gains its meaning through such a materialistic approach it created. In addition to the scale it occupies in the city, it is concretized in a way that a heap of fragments, which are containers just below the top canopy, come together and leave an occasional intersection on the excavation area, just as the traces of the past on the ground

allow. Exactly what is encountered in this building, as in the words of Zumthor (1998/2006a, p. 37), "the reality of architecture is the concrete body in which forms, volumes and spaces come into being". Although the material presence seems to be emphasized, this manner does not reduce the importance of inner presence between human being and spatial being. Because, embodiment is not just creating physical bodies, but constructing a whole in which even this materiality serves a poetic experience.

Figure 4.55. The existence of the Museum Hotel Antakya in the city
(taken from the author's personal archive)

And it is seen that each of the three ages of the museum establishes a connection with the human bodies in it through completely different experiences on their own existential spaces. The smaller-scale museum, which brings together the body of the city's past with the life of the present in its garden on Asi river grows in time. the body that grows physically gains a specific character that turns into itself, and it provides the opportunity both to give a new dwelling for the body of the past and to walk in the form of alternative routes and to touch the past from different perspectives for many human bodies. And at another time, the body evolves completely, behaving according to different intentionality of different human bodies, such as the intention of dwelling on the one side and exploring on the other, and establishes a completely new atmosphere. The transformation of the parts of the city undoubtedly affects the city. Antakya that Charonion has observed for centuries, where mountains and rivers witnessed its birth and where the ancestors of the human bodies of the present lived is not the same. Beyond any affirmation or denigration, the body of the city, which grows, shrinks, develops, spreads toward the slopes of the mountain, crosses the river, differs in language and texture and even diverges at some points in such a reality throughout its historical process, is ready to construct new meanings, experiences and relationships under the same integrity.

4.3.5 The Places of Faith

The city, like the world on which it is located, provides a place to exist for all other bodies in the world through itself. This ground, which at first seems only physical, is actually a potential base for those behind the physical. Thus, human bodies actually establish their existential space among the realities on this existential ground. In other words, the city works as a meaning constructor from both the natural environment such as its topography and its earth, to the built environment within it. Because, the body dwells through the relationships it establishes, the

meanings it creates and the places it makes special and then it belongs to this world.

Based on this, Antakya city is an important ground, which is the starting point of many things, especially at the point of belief, for many bodies that directly question existence and seek meaning in such a way throughout its historical process. So much so that this city is the existential space of a monotheistic belief, Christianity. And even, "the disciples were called Christians first in Antioch" (King James Bible, 1611/2020, Acts 11:26). Through believing in a single existence and God, identifying and spreading this belief, this religion, which was born and not yet rooted, found its meaning in this city, was named and thus came into existence. Antakya is where the idea of believing in the supreme being that would somehow affect human bodies and their movements all over the world over time firstly dwells.

Mount Silpius, which is a part of the earth on which the body of the city is anchored, is an existential space for human bodies that seek the sacred meaning of existence within the physical reality of the world. That is to say, as mentioned before in detail in *Naming* sub-chapter (See 4.1.3.), this is a hidden cave in the mountain, separated from the living city below (Figure 4.56.). Through the meaning it has gained, this space on the mountain turns into a *place* that brings believers together. At the point where the body of the topography is given a meaning through the human body, Norberg-Schulz explains such a situation as follows;

> "When an action takes place, the place where the action occurs becomes meaningful, in the sense of expressing the possibility of the very occurrence. What happens does not only partake in a spatial structure, but is also linked with a system of values and meanings, and thus acquires character and symbolic importance. Particular actions are hence connected with particular places" (Norberg-Schulz, 1969/1986, p. 31)
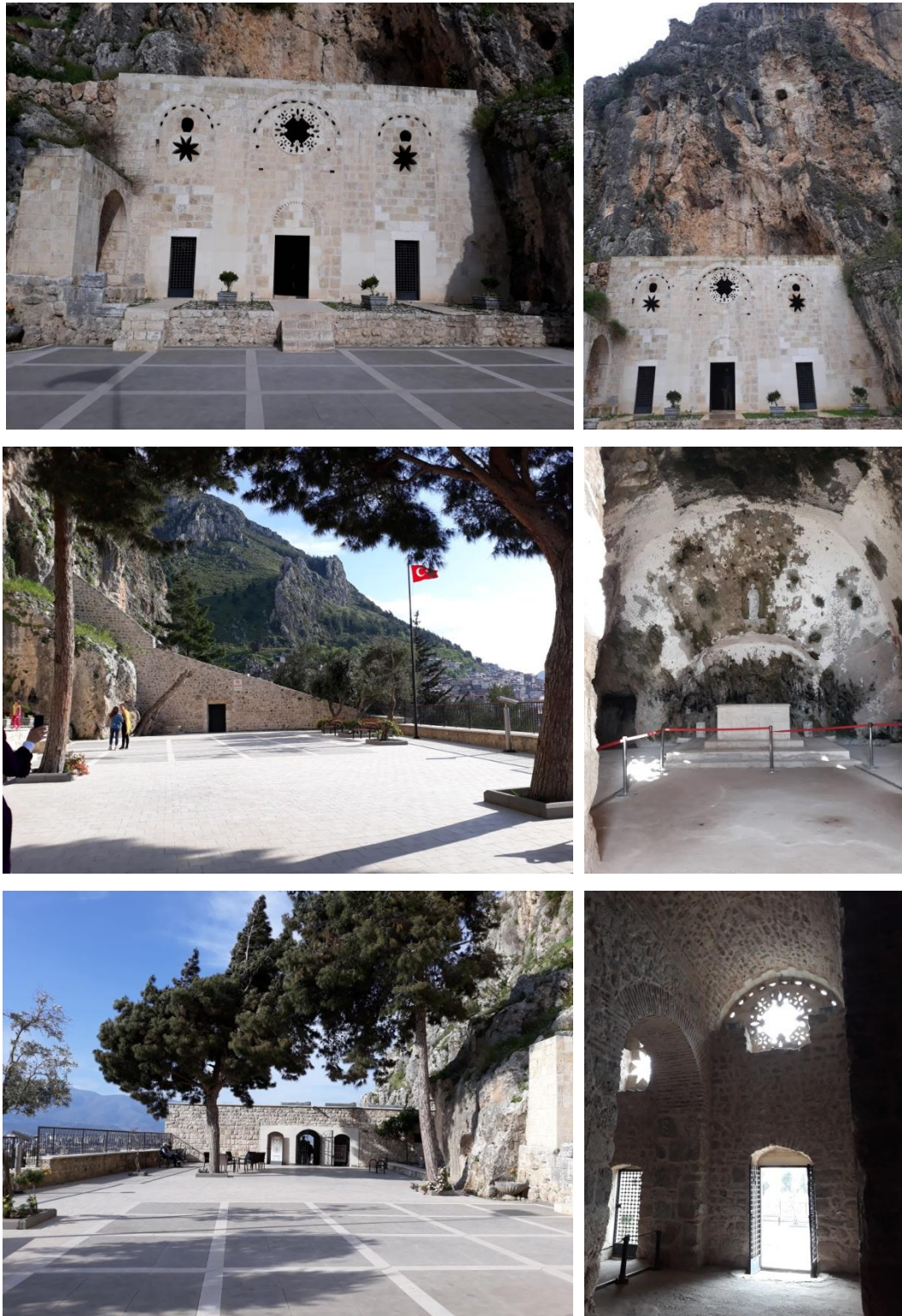
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Figure 4.56. Mount Staurin and Saint Pierre Cave Church, at present
(taken from the author's personal archive)

Within this context, the action taking place is on religion and belief. So, the mountain that always stands there, the city and all its built environment gains a spirit that would enable to establish a relationship with the city from a different perspective.

While characterizing "existential space as a system of places, ways, and zones", Norberg-Schulz (1969/1986, p. 31) associates it with especially the vertical dimension. Because of the fact that this verticality refers to a structure from "up" to "down";

> "The vertical axis is in fact traditionally considered the *sacred* dimension of space. It indicates a "way" which leads to a reality "higher" or "lower" than our everyday world" (Norberg-Schulz, 1969/1986, p. 31)

Habib-i Neccar was the first person to believe the disciples who tried to spread Christianity in this city. As its details are mentioned in *Naming* sub-chapter (See 4.1.3.), he was martyred on Mount Silpius by non-believers after a certain time, due to his support of the monotheistic belief. And then, the mountain where his body was remained takes his name as Habib-i Neccar Mountain and also a mosque is built in the place in the city where his cut head was after being martyred as Habib-i Neccar Mosque (Figure 4.57). Even under the ground, there are tombs. All these shows that, as Norberg-Schulz (1969/1986, p. 31) point out, what actually takes place is directly a vertical existence process. The religion that started in the mountain, which is clearly a manifestation of such a verticality, spread over time and the meaning reached under the body of the city, through the tombs under the mosque. The existential space established through religion and belief in fact constructs a poetic and invisible structure between the mountains reaching to the sky and the underground. And now the city is the part of an entire body through a common meaning.

Figure 4.57. Habib-i Neccar Mosque and the tombs, at present
(taken from the author's personal archive)

It is also a very interesting detail that the first believer in Christianity in the city, which is referenced in Holy Bible, is also mentioned in Qur'an, the holy book of Islam, which is actually another religion. However, what matters is the fact that instead of separating religions from each other sharply, both of them are intertwined both physically and metaphysically through a common meaning. The manifestation of a similar situation already exists within Antakya city. While wandering through especially the existential core of the city, it is possible to see them all together and intertwined (Figure 4.58.). Because the atmosphere of the city is not just the traces of one, but a whole within a single and entire body that contains all kinds of memories belonging to the past, narratives and beliefs. So much so that this common meaning offers a relational ground that connects topography, human bodies, city and even buildings. To summarize in such a narrative;

> "I imagine that a fellow-citizen of Antakya living hundreds of years ago was uncovered during the course of the excavations, along with the magnificent mosaics. Shaking off the dust of the centuries, he looks around in amazement. The first thing he notices is modern buildings that do not meet with his approval. "They haven't preserved our heritage", he says to himself. However, as he walks down the streets of the old town, he slowly begins to change his mind. From one direction comes the call to prayer of the muezzin, and from another, the sound of church bells... A historic mosque and church share the same wall, and across the street stands a synagogue. Furthermore, all of them are still open and active..." (Ovalı, 2014, p. 14).

Because, Antakya city is an extension of a common meaning and an integral narrative from the topography on which it was born, from the mountains, from the river, to the bridge over the river, to the buildings, to the houses, to the streets. The reason is that Antakya is a body like every other existence in the world. In other words, it is a manifestation of an entire body on which human bodies flow, integrate to the bodies of both natural and human-made environment, experience each other, touch each other's bodies differently according to their perceptions, transform their bodies in each new interaction and are in a new reciprocal re-existence.

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Figure 4.58. Some places of faith existing together in the city, at present
(the togetherness of mosques, churches and synagogue that is called as the
togetherness of azan, bell and hazzan)
(taken from the author's personal archive)

CHAPTER 5

CONCLUSION

At the beginning of this study, when I first encountered Antakya city, for me, that is, in fact for a human *body*, the city was only as much as the physical reality it revealed. The city first faced this human body, which was later included in it, with the physical aspects of its own body. However, if the human body was now included in this reality, it was inevitable that it would establish a relationship with the city. On this basis, the body would recognize, define and eventually understand the city. In order to understand something, it was necessary to explore what is behind the visible, to dig deeper and thus to grasp its *meaning* as a whole with all its aspects. Only through such an understanding could the city and the body be *merged* and *anchored* to each other. Because, as a part that exists *in-the-world* and establishes this common ground, the city was also a sort of manifestation of a body, and in order to understand it in depth, the city had to be approached as if approaching a body.

In general, this study makes sense of Antakya city through a body-oriented approach. At the point of making an inquiry on the phenomenon of body within the realm of architecture, phenomenological discourse draws a framework on comprehending what body corresponds to. Within this framework, this study first attempts to analyze the body phenomenon and then to follow the traces of the revealed sub-meanings that constitute such a complex structure. This is a process that is especially acted on a ground whose discourses are established by *phenomenology*. Tending towards such a phenomenological ground was intentional, because;

> "Only phenomenology... can help us to restore the subjectivity of images and to measure their fullness, their strength and their transsubjectivity" (Bachelard, 1958/1994, p. xix).

In order to discover the relationship between body and what belongs to architecture, the study benefits from such a philosophical ground that tends to return to *the things themselves* and reach the *essences*. Thus, by examining phenomenological approaches from the realms of both philosophy and architecture and then bringing them together in a systematic way, a solid and comprehensive basis is constructed. This basis is then used to understand and actually re-theorize the city.

After the body phenomenon is resolved, what remains are various concepts such as *experience*, *perception*, *orientation*, *dwelling*, *poetics*, *tectonics*, *chiasm*, *character*, *atmosphere*, *senses*, *memory* and more. At this point, this study brings these dispersed concepts closer together, groups them and connects them. This is an important effort to concretize these conceptual relations. Because, such a concretization requires analyzing and interpreting the hidden meanings underlying the concepts, deriving multiple sub-concepts from a concept and rearranging the remaining complex. In this way, by associating many concepts derived from phenomenological and philosophical ground with each other, a strong and intertwining textual structure is produced even for subsequent and prospective studies.

In a similar way, the city, which is somehow related to each of these concepts, is ready to be dissolved, divided into small meaningful parts and reconstructed. The city has a very wide relational ground, from its natural environment such as geography and topography to human made spaces as buildings and even to human bodies that move, flow and live in it. After analyzing the body and Antakya city, this study constructs its structure in such a way that it develops within a series of narratives. Thus, the city is handled in fragments by focusing on certain aspects under a specific concept. As opposed to being historical, chronological, rational and measurable as in many studies made on Antakya, such an approach is to generate a sensory, experiential, anachronistic and phenomenological reading. It is an original method in which a highly scientific knowledge is employed on the one hand, and on the other hand, this re-theorizing of the city is made visible in the

form of a *narrative*, which actually directly refers another type of knowledge. Moreover, in addition to the scientific knowledge that constitutes the historical reality of the city, the narratives of the city are also included in the content. Because, when the body is accepted as a whole of both material and spiritual realities, the city as the body itself requires to be dealt with both its tectonic and poetic aspects.

> "Poetry, rather than being a phenomenology of the mind, is a phenomenology of the soul" (Bachelard, 1958/1994, p. xx).

While revealing the tangible, measurable and physical reality-based side of Antakya city, maps are also employed. That is to say, this study attempts not to produce current and new mappings on the city, but to construct a body-oriented narrative by using them as mediators to understand the city by collecting small meaningful pieces from them. Within the context, maps are mostly given as appendix as conscious choice, since they are not specific to certain narratives, but contain various contents and layers within a single representation and thus are actually open to provide a base for each narrative. So, this is briefly not mapping, but narrating through mappings.

Adding a narrative spirit to a highly rational scientific study is both an experimental and undoubtedly an appropriate decision. Because, first of all, a phenomenological perspective is not restricted with only a certain and unchanging knowledge. An imprecise, relative or even metaphysical knowledge is just as real. Moreover, Antakya is associated with myths, beliefs and stories in addition to its material structure. In other words, in order to comprehend the city as a whole, what would be accepted is the reality of that the body of the city exists not only with visible, as the other beings *in-the-world*, but also with what is behind the visible in its depths.

However, the method employed is not to establish a *metanarrative* through narratives in such a way that reveal a certainty as in a scientific knowledge. Because, unlike a hierarchical structure that focuses on a single subject and

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progresses vertically, this study constructs a horizontal and layered ground in which many subjects are distributed equally. Because, the single subject mentioned, which is possible Antakya, is actually the sum of the *intertwined* relations of these many subjects. That is, this study sees the body phenomenon not as singular, one and only and central, but as a part of a whole that affects and is affected by many things.

The narrative of the body is a narrative that does not focus on it as a single subject by putting it in the center, but considers the parts that make it up as the real subjects and explores each of them equally. Therefore, the narrative of Antakya does not look only and directly at this city, but as many of the various fragments as possible that constitute this city. So, this is not a direct, but an indirect comprehending of the body. In other words, it focuses on multiple fragments rather than concentrating on a single goal. Exploring and narrating each of, for example, the river next to which it exists, the mountain rising right in front of it, the bodies walking in it, the houses they lived in, the streets they walking through, the actions, experiences and perceptions of the bodies towards this city ultimately allows to understand the city anyway. Considering that one is not more important than the other, one does not precede the other and each affects the existence of the city in the same way, many subjects *dwells* in this narrative. And even this is an intertwining structure in which the subject of one narrative is the object of another. Thus, what is underlined and conceptualized is *minor narratives* rather than a metanarrative.

Within the accumulation of minor (or small) narratives that closely keep in touch with the body of Antakya, this study constructs its body-oriented structure under three different scales as *Geography*, *City* and *Building*. What is aimed through such a triology is to organize a series of fragmented minor narratives into a meaningful structure that eventually refers to the whole. In fact, these are embodiment narratives as they each witness all kinds of processes such as the existence, change, transformation, evolution and re-existence of the body at every scale, and they each approach Antakya as the body itself.

The geography of Antakya transforms both the way the exists and the relationship that the human body establish with this city. So much so that the ground on which the city come into being *in-the-world*, the earth in fact, is extremely decisive for its existence and subsequent process. The moment the city is born and first emerged, it exists within the limits allowed by the topography. The city appears between Asi river and Habib-i Neccar mountain, which are already located on the reality of this world with all their bodily states. In the first case, the body of the topography is a limit for the physical body of the city. However, as in every existence, the city also grows, includes new human bodies into it and transforms. The experience of the human body in it when the river is a border is now different from when the river is running through the city. And, as the mountain rises right next to the city with its seemingly unexceedable body, the city spreads and occupies most of its slopes over time. Both the human body, which locates and lives in the city when the city was first established, and its way of experiencing, perceiving and living this city are no longer the same as the human body at present. Because, as different flows, movements and dynamics are included in the city, both the topography, the city and the human body re-exist for the other.

In addition to the physical transformations, the body of Antakya city is also in a continuous re-existence in another way behind this *tectonic* structure. In other words, it is undoubtedly a fact that the city expands its borders, high fortification walls are constructed, bridges and gates are made, streets and buildings are built, these buildings are decorated with mosaics and carvings in a *material compatibility*, and this established material reality is destroyed over time by earthquakes, floods, invasions, and the city shrinks, then it rebuilt and made visible by other bodies. On the other hand, a *poetic* structure is continuously constructed in the experiences, feelings, perception, beliefs and memory of the human body and the city also exist in this way.

This process, in which the inner aspects of the human body are especially predominant, is different from the first encounter of the body with the city and requires a conscious effort. For understanding anything, human body, city or

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architecture, as Steen Eiler Rasmussen (1957/1964, p. 33) underlines, it is not enough to see, but required to observe, to experience, to discover why and how, to be aware of and even to dwell. Undoubtedly, Antakya is already there physically for a very long time and over time, different bodies are later incorporated into its *existential space*. However, the city is now in an obvious re-existence process in the perception of the body through its *intentionality*. That is, the existence of the city is also related to who the body is, how it perceives and in what way it experiences. Moreover, since the body is also located in this city, its way of looking, comprehending and acting, in short, its existence would be transformed. In other words, the city and the body would define, change and bring each other into existence in a similar way. Because, to exist does not refer to a stable situation that is only physically positioned in this world and completed, but a dynamic and cyclical process that repeats every time as a result of the perception, experiences, flows and movements of the others. And, all kinds of *things* that take place on the same reality ground by *being-in-the-world* and establish such a structure are actually being, existence or body as *intertwined* parts of this holistic and complex structure.

Such a study, within the most inclusive framework, makes a discussion visible on the question of whether an existence -no matter in which manifestation appears such as human being, earth, building or city- is only as much as its visible physical state in the world filled with heaps of objects and images. While dealing with a city through Antakya, it always keeps a series of questions up to date within the phenomenological structure it establishes. Wouldn't evaluating an existence only the aspects of measurable and universally intelligible by everyone mean to reduce its meaning to only one truth? Or, if the existence is really based on an exact truth, wouldn't the city and its contents, each as a manifestation of body, mean the same for each of us? So, what then makes the city debatable? Why does it have different meanings for each of us?

Therefore, this study claims that it is necessary to scrape the common discourse attributed to the city, to see the dozens of meanings that come out from underneath

and to discover that the meanings and fragments in many different characters constitute a whole. Such that, the meaning of the city depends on the others as well as its own bodily structure. The city as a body re-exists in the experience of others according to them. Experience, at that point, is not a simple form of relating, and is established as a result of the concretization of both inner and outer presences. Both the way of the movements, acts, attitudes and the memories, background, roots, perception, character of a body recreates the other body from its perspective. That is, the city also exists continuously both with and through others. Moreover, in this re-existence process, the visible and tectonic sides of bodies are employed as a mediator to reach the invisible and poetic sides. The word mediator never means a reduction, because tectonics are the first sign of whether there are poetics inside and how deep it is. This is an intertwined association where one is not more dominant than the other and is meaningful as long as they support each other. This study suggests that the existence of a human body, earth, buildings, cities and others within the world can actually be evaluated under the same principles. Because, the body is common and those that seem separated are only extensions that hosts the common roots in their essences.

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APPENDICES

A. Other maps on Antakya
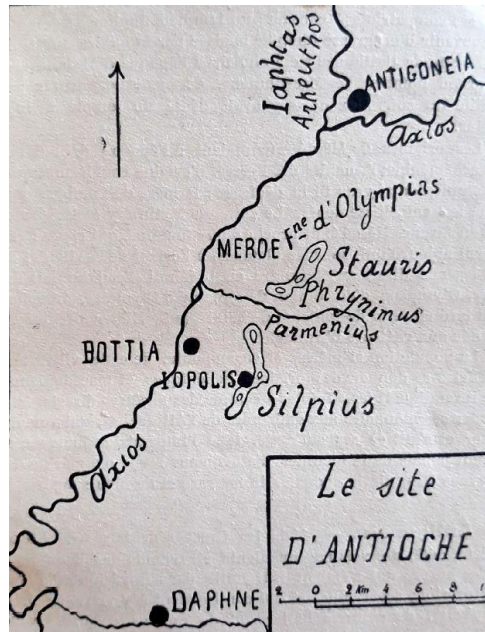
Figure A. 1. The site of Antioch before the Seleucids
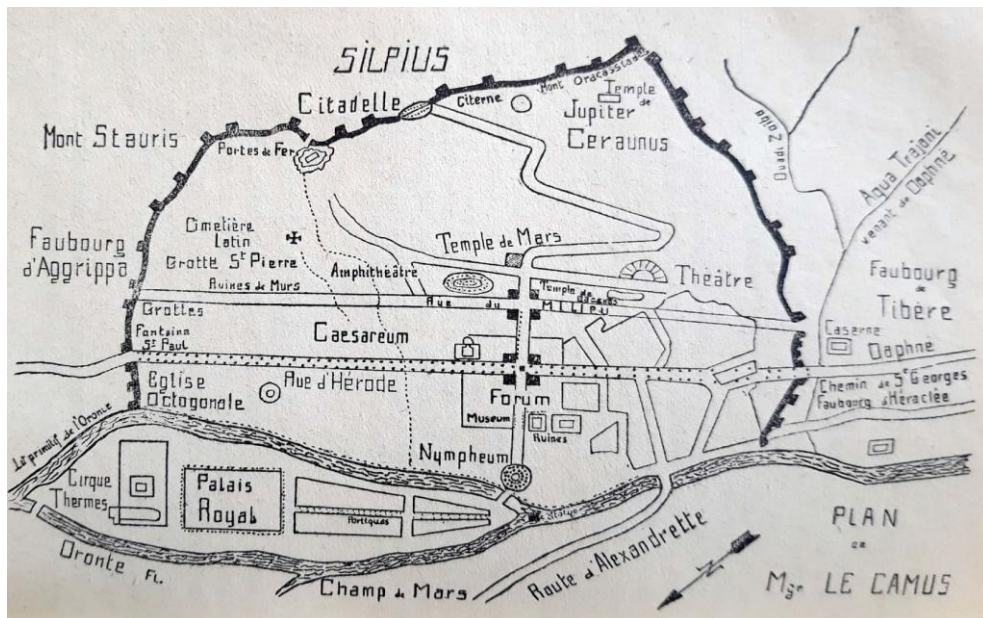(Colonel & Jacquot, 1931, p. 213)

Figure A. 2. A map of Antioch by Émile Le Camus, from the Hellenistic period
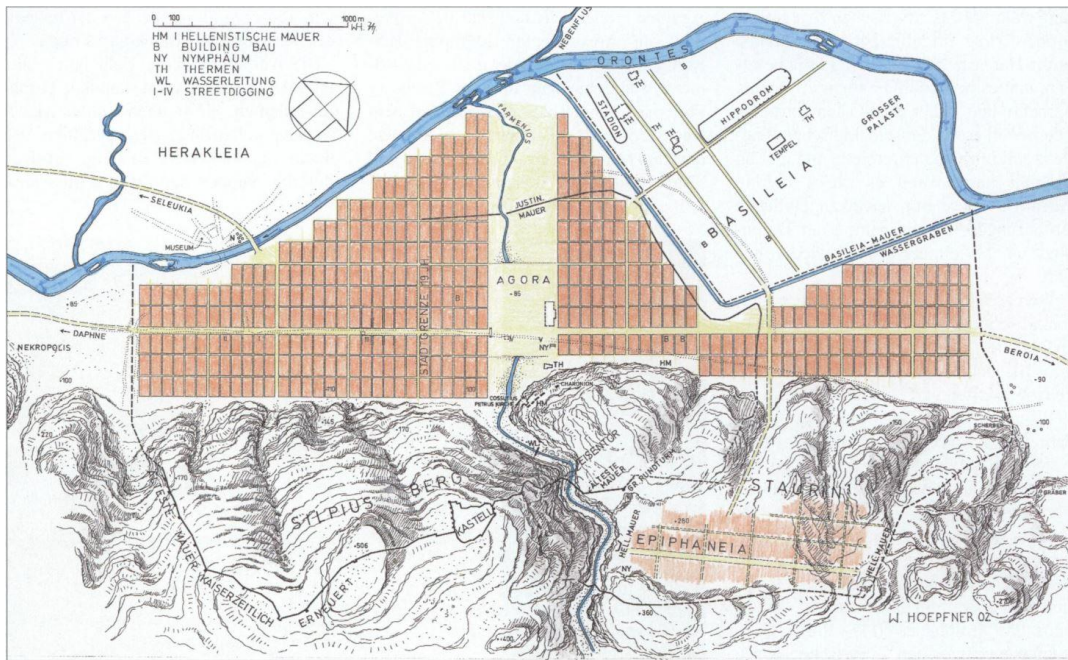(Colonel & Jacquot, 1931, p. 224)

Figure A. 3. A map of Antioch by Wolfram Hoepfner showing the Hellenistic-
Seleucid period of the city
(Hoepfner, 2004, p. 6)

Figure A. 4. A section from the ancient Roman road map showing Antioch, from
the 4th century
(*Tabula Peutingeriana*, 13th century, segment 9-10)

Figure A. 5. A site of Antioch by Franz Cumont, from 363 Julien expedition
(Cumont, 1917, p. 5)

Figure A. 6. A map of Antioch, from 1098
(Colonel & Jacquot, 1931, p. 242)

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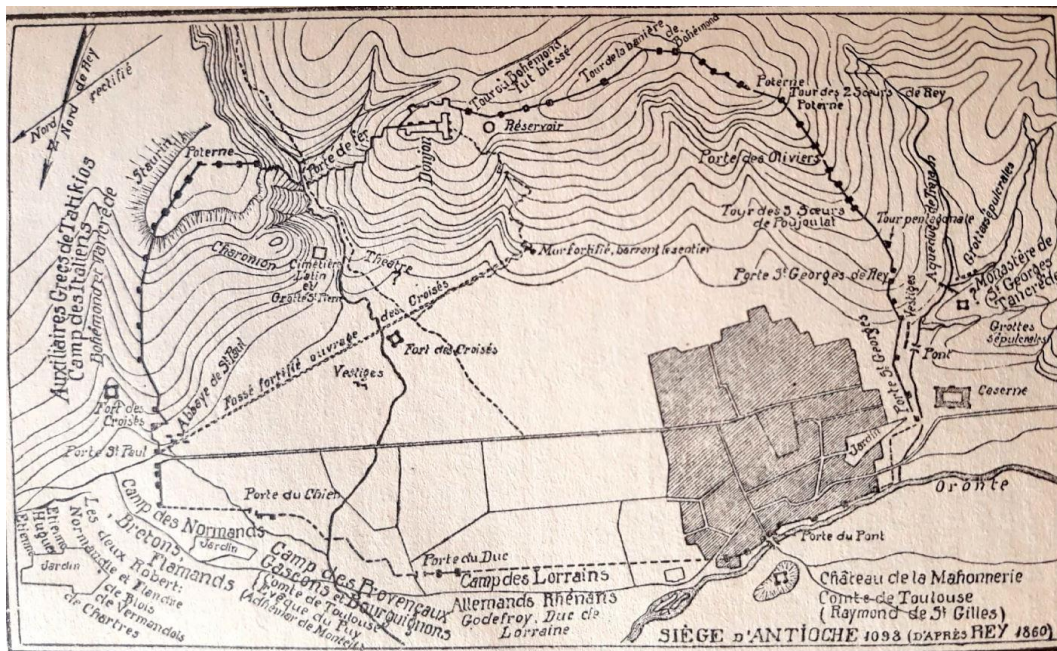
Figure A. 7. A map of Antioch showing the siege of Antioch in 1098 by Emmanuel
Guillaume Rey
(Colonel & Jacquot, 1860, p. 365)
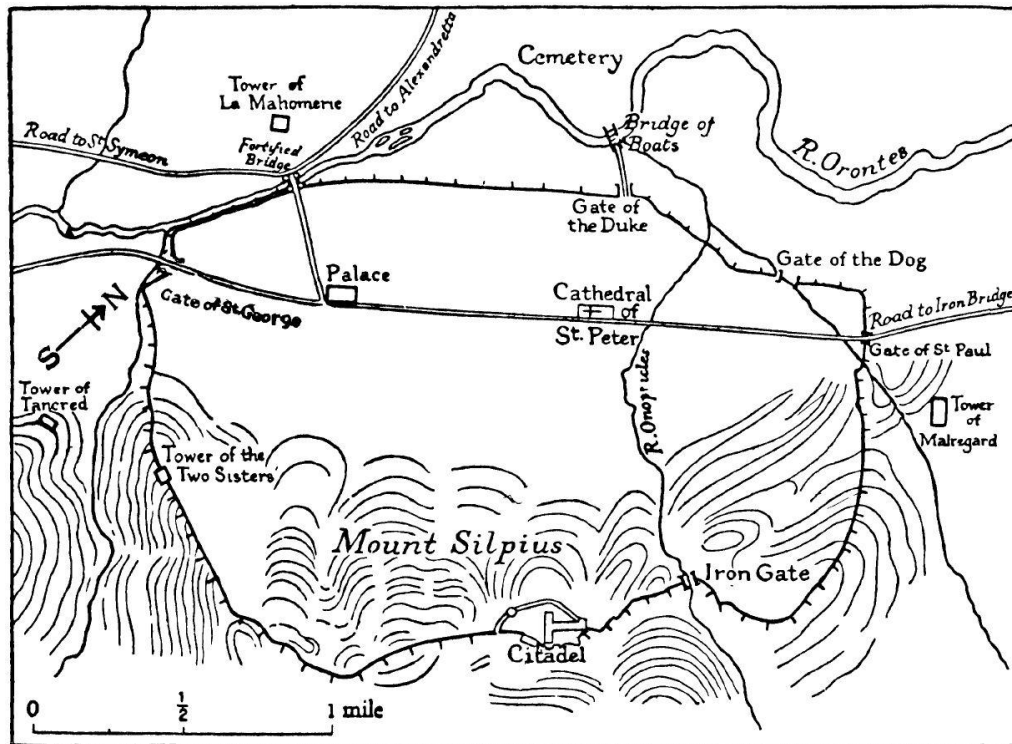
Figure A. 8. A map of Antioch showing the siege of Antioch in 1098 by Emmanuel
Guillaume Rey
(Runciman, 1951, p. 214)
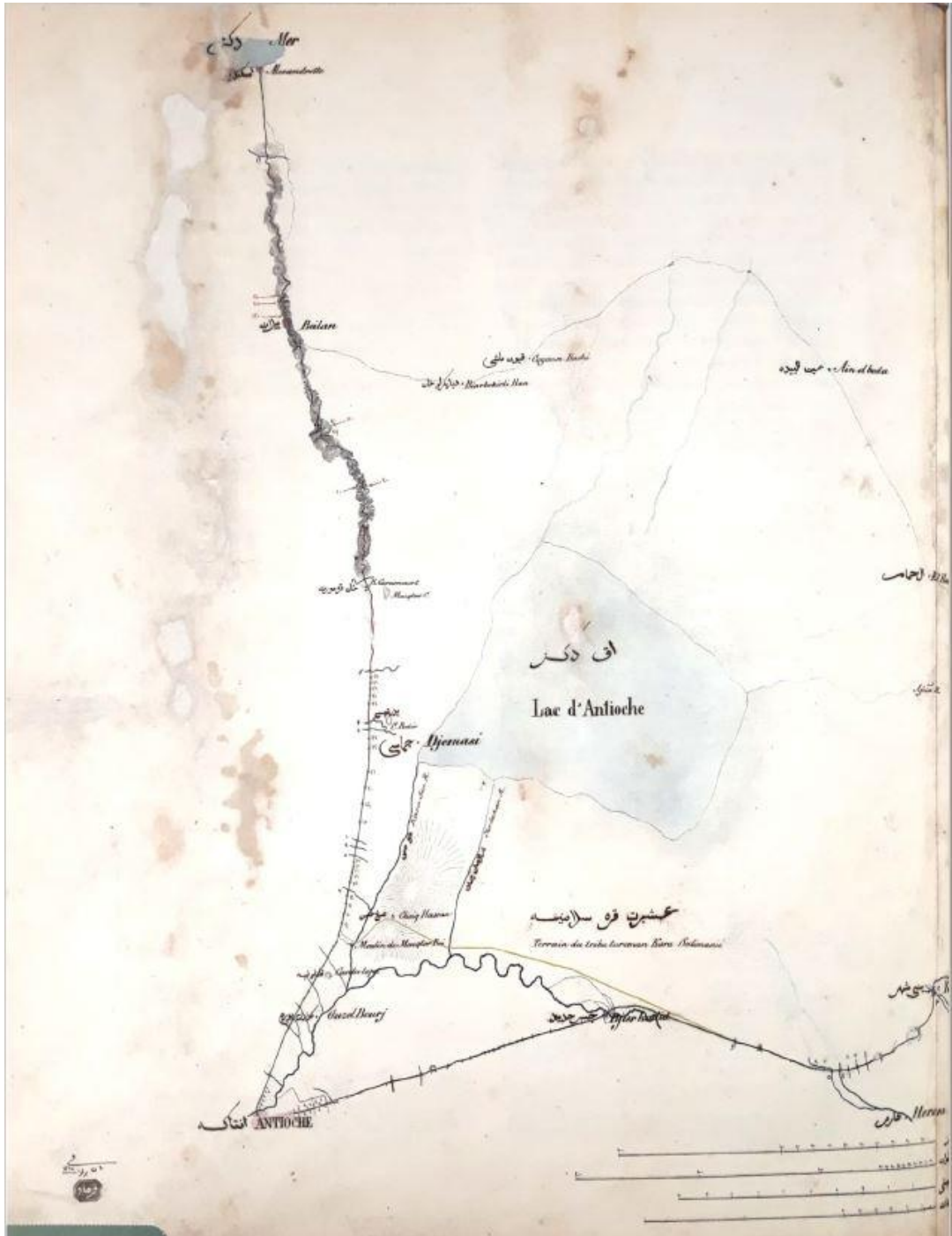
Figure A. 9. A restoration project for the old road to Aleppo, from 1268 (the
estimated date given in catalog description)
(taken from Turkish Presidency State Archives of the Republic of Turkey -
Department of Ottoman Archives, no: HRT.h.538)
(Ergün & Terzi, 2014, p. 44)
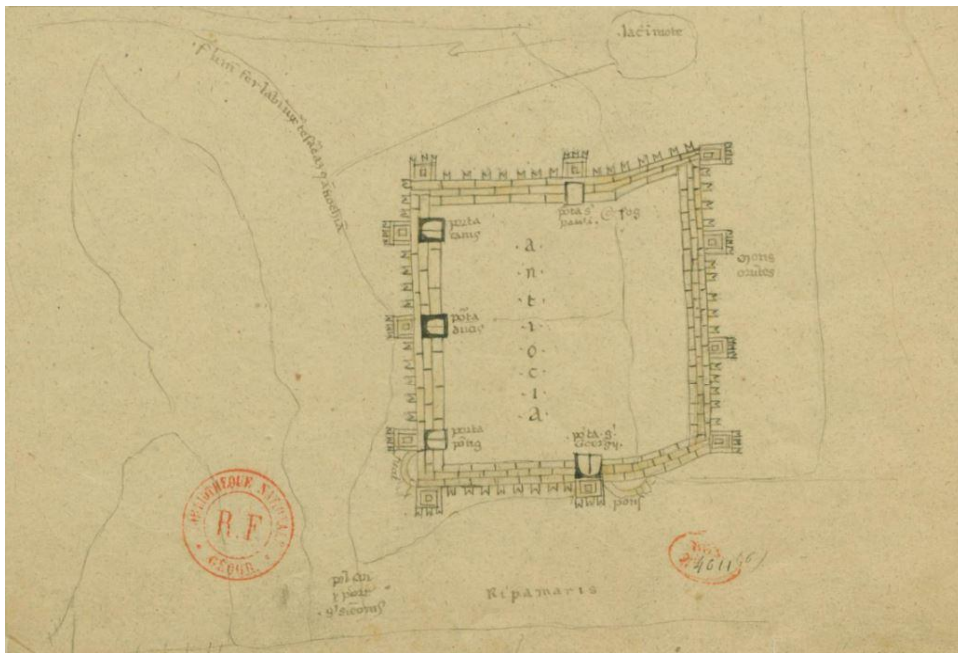
Figure A. 10. A map of Antioch by Venetus (Paul of Venice) from the 14th century
(Venetus, 1328-1343, p. folio 98v)
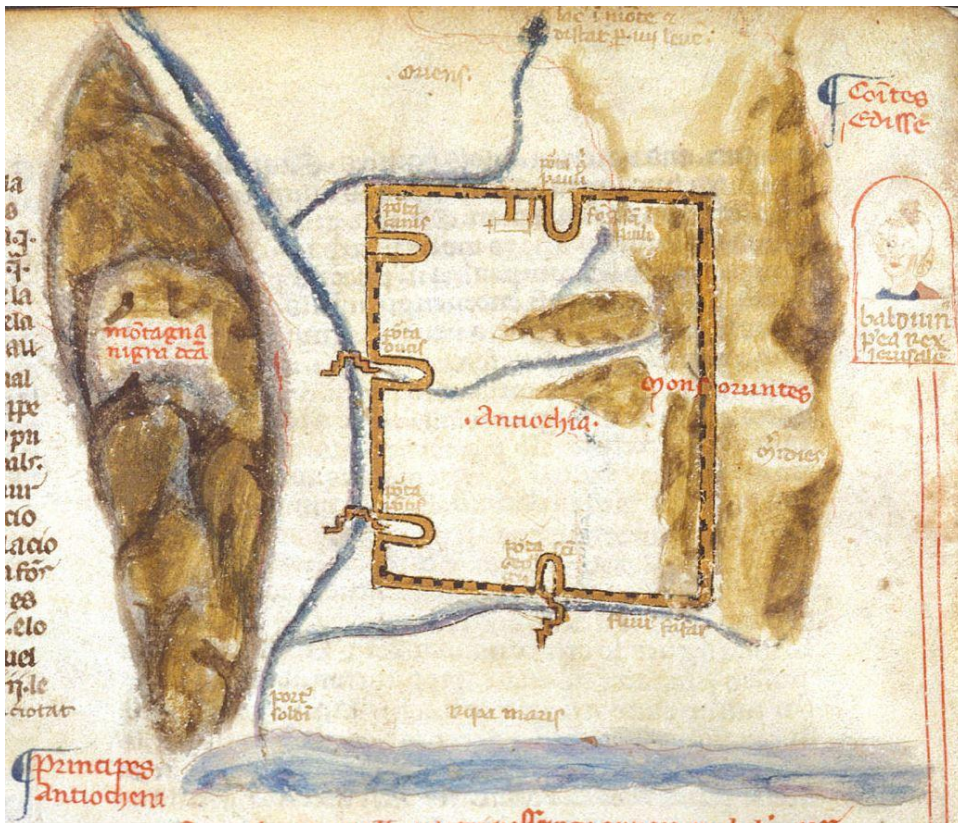
Figure A. 11. A map of Antioch by Venetus (Paul of Venice) from the 14th century
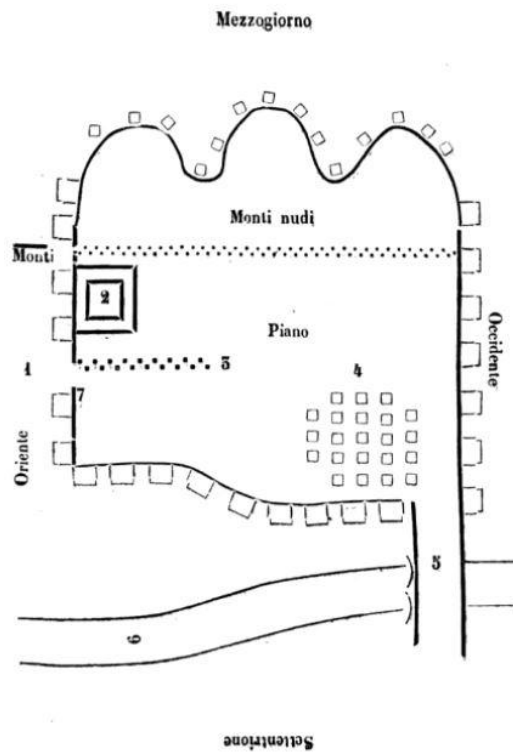(Venetus, 1321-1324, p. folio 47v)

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Figure A. 12. A draft map of Antioch by Pietro della Valle, from 1625
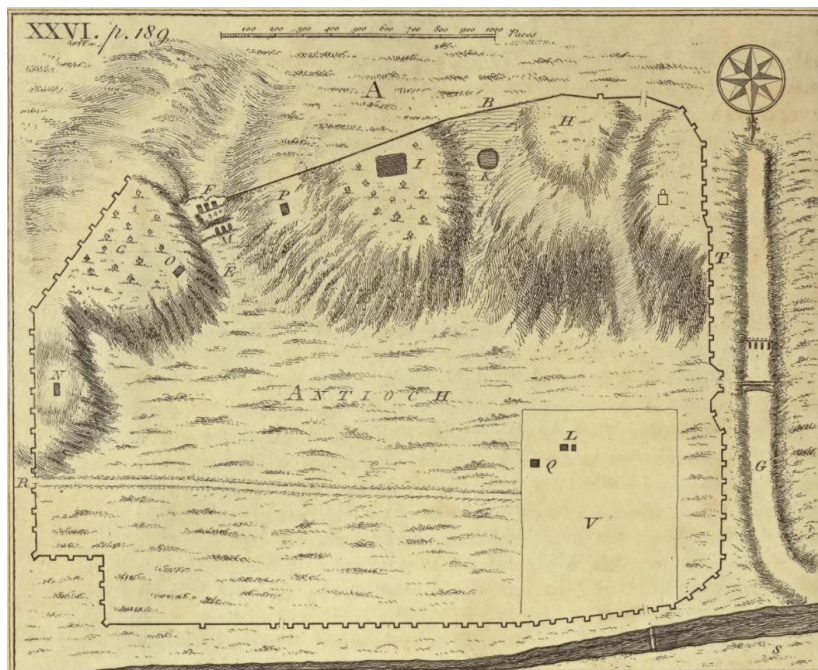(Della Valle, 1843, p. 875)

Figure A. 13. A map of Antioch by Richard Pococke, from 1745
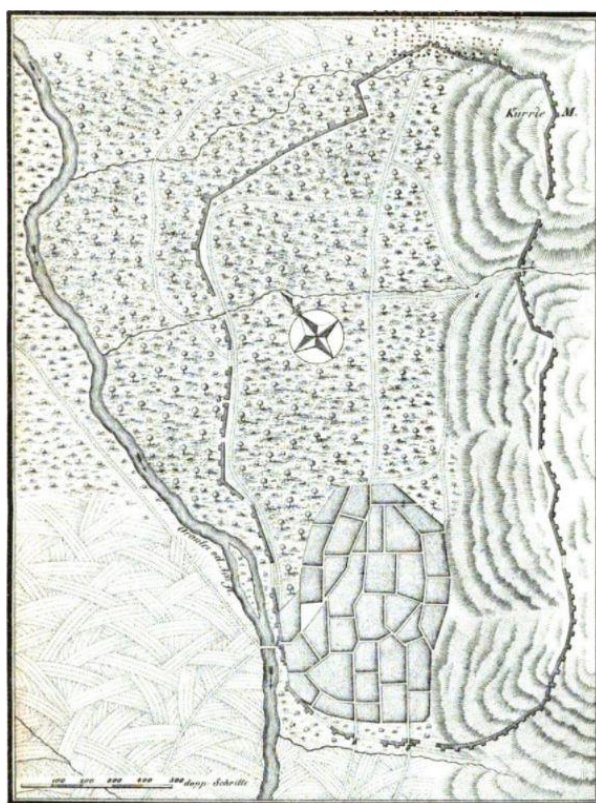(Pococke, 1745, pp. 188-189)

Figure A. 14. A map of Antioch by Reinhold Niebuhr, from 1774
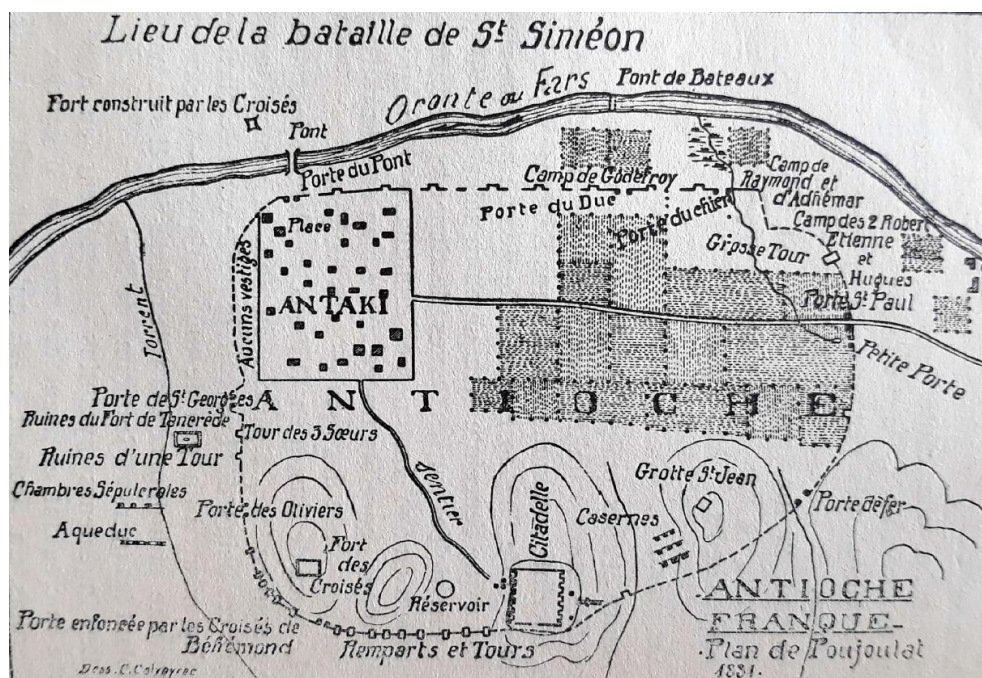(Niebuhr, 1837, p. Tab II)

Figure A. 15. A map of Antioch by Jean-Joseph François Poujoulat, from 1831
(Colonel & Jacquot, 1931, p. 362)

Figure A. 16. A map of Antioch by Karl Otrfied Müller, from 1839
(Müller, 1839, p. Tab. A)

Figure A. 17. A map of Antioch by Émile Le Camus, from 1890
(Le Camus, 1890, pp. 32-33)

Figure A. 18. A map of Antioch by Richard Förster, from 1897
(Förster, 1897, pp. Tafel 6)

Figure A. 19. A map of Antioch by Karl Baedeker, from 1906
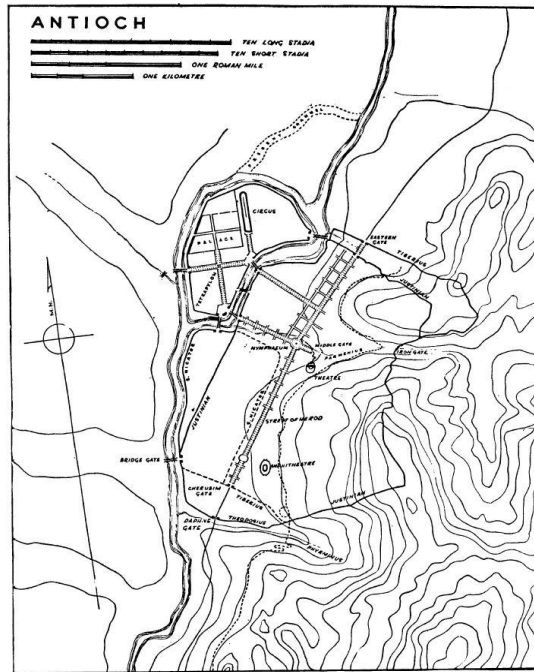(Baedeker, 1906, pp. 382-383)

Figure A. 20. Restored plan of Antioch by Carl Rufus Morey showing also the
principal arteries of the ancient city, from 1936
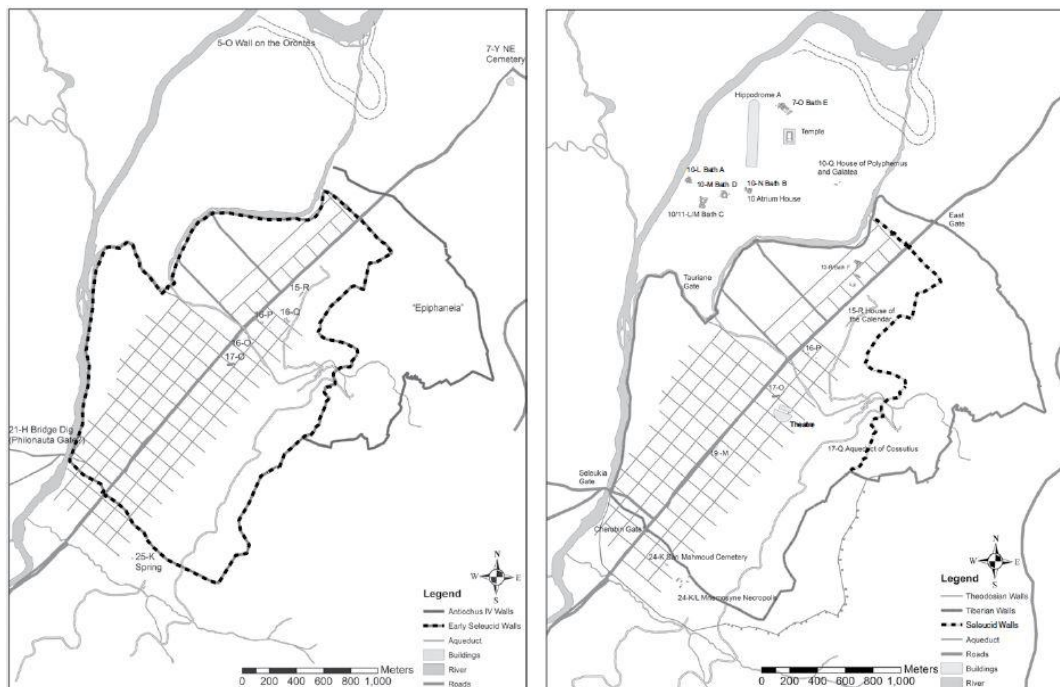(Morey, 1936, p. 638)

Figure A. 21. Maps of the walls and the city of Antakya (Antioch)
("Antioch and its fortifications. Highlighted are the early perimeter and a possible
location for Epiphaneia" (1); "Roman Antioch" (2))
(De Giorgi & Eger, 2021, p. 36; 87)

Figure A. 22. Maps of the walls and the city of Antakya (Antioch)
("Plan of Late Roman Antioch" (1); "Antioch after Justinian's building programs"
(2); "Plan of Early Islamic Antioch" (3); "Plan of Middle Byzantine Antioch" (4))
(De Giorgi & Eger, 2021, p. 176; 212; 249; 313)

Figure A. 23. Maps of the walls and the city of Antakya (Antioch)
("Plan of Saljūk Antioch" (1); "Plan of Crusader Antioch" (2); "Plan of Mamlūk
Antioch" (3); "Plan of Ottoman Antioch" (4))
(De Giorgi & Eger, 2021, p. 343; 366; 425; 439)

Figure A. 24. "The development periods of the city macroform of Antakya"
(before 19th century (1); 19th century-1930 (2); 1930-1960 (3); 1960-1995 (4);
1995-2018 (5), all layers combined (6))
(Tezer, 2019, p. 152)

B. Geography

Figure B. 1. Habib-i Neccar Mountain the body of which belongs to the city
(taken from the author's personal archive)

Figure B. 2. Asi River the body of which in different characteristics
(taken from the author's personal archive)

Figure B. 3. Amik Plain and Lake Amik before being drained, from the early 1900s
(from the archive of Cengiz Toma, as cited in researcher Kaan Metin Çelik)
(*Amik gölü*, 2018)

Figure B. 4. Views from Hatay Airport, from nowadays
On the top: The airport within the borders of the bed of Lake Amik. On the bottom:
The Airport flooded after rains (taken by Gökhan Cebecioğlu)
(*Hatay Havalimanı*, 2019; *Hatay havaalanı suya gömülünce*, 2021)

C. City

Figure C. 1. City the body of which is in growth
(taken from the author's personal archive)

Figure C. 2. Views from Kurtuluş street, from nowadays
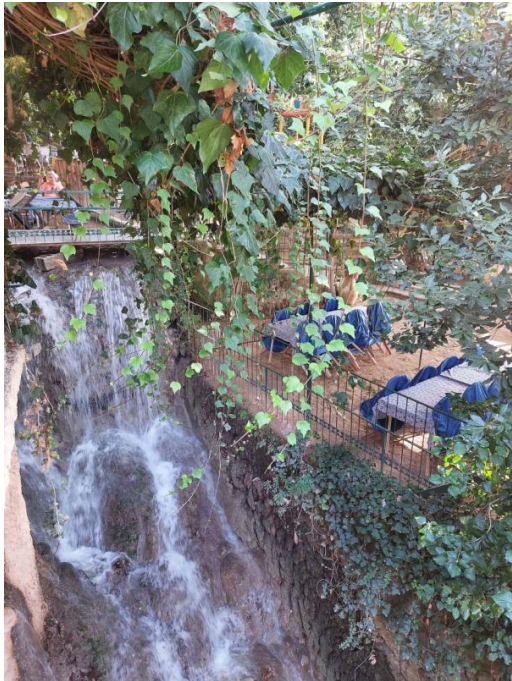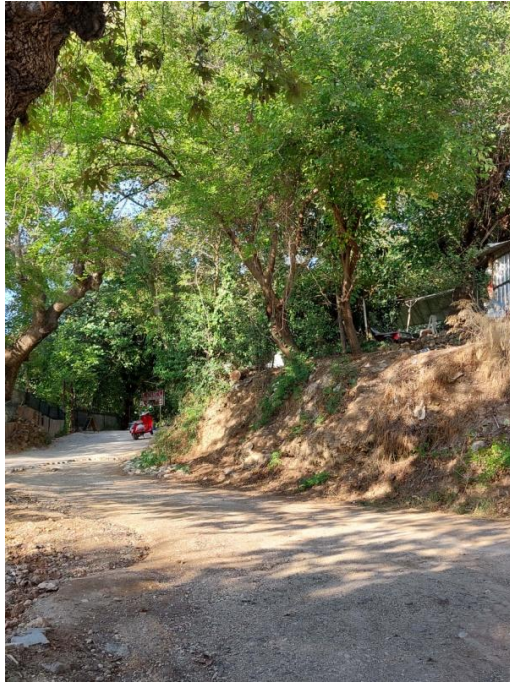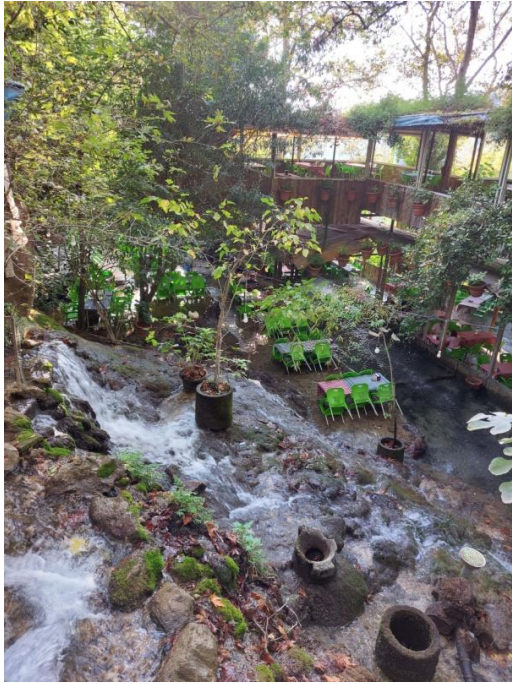(taken from the author's personal archive)

Figure C. 3. Views from Harbiye (ancient Daphne), from nowadays
(taken from the author's personal archive)

D. Building

Figure D. 1. Meclis Culture and Art Center
(old Gündüz Cinema and old Parliament building)
(taken from the author's personal archive)

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Ph.D.	METU, Architecture	2022
MS	Gazi University, Architecture	2015
BS	Mersin University, Architecture	2011 (1st of faculty)

WORK EXPERIENCE

Year	Place	Enrollment
2018-Present	Hatay Mustafa Kemal University, Faculty of Architecture	Res. Asst.
2015-2017	Gazi University, Faculty of Architecture	Part-Time Lecturer
2014-2015	UCTEA Chamber of Architects Mersin Branch	Board Member
2013-2015	Mersin University, Faculty of Architecture	Part-Time Lecturer
2013-2015	BOS Studio Architectural Design Office	Co-founder, Architect
2010-2010	Erdem Architects	Intern Arch. Student

FOREIGN LANGUAGES

English

PUBLICATIONS

1. Dönmez, B. (2021). A genealogy of "phenomenology" in architectural research: An epistemology discussion through dissertations. *ICONARP: International Journal of Architecture and Planning,* 9(2), 538-564.

2. Dönmez, B. (2020). Bir kentin anlamına erişme üzerine: Dilsel bir varlık olarak Antakya. *İdealkent: Kent Araştırmaları Dergisi,* 11(31), 1764-1788.

3. Dönmez, B. & Dinç Kalaycı, P. (2018). Deneysel mimarlık için bir zemin inşası girişimi: Vitruvius ve Serpentine Galeri Pavyonları arakesitinden deneyseli okumak. In Ö. Z. Parlak Biçer (Ed.), *Mimarlık, planlama ve tasarım araştırmaları* (pp. 1-24). Ankara: Nobel Akademik Yayıncılık.

4. Dönmez, B. (2016). Deneyselin zemininde bir mimarlığı okuma denemesi: Vitruvius üzerinden Serpentine Galeri Pavyonları okumaları. In. E. S. Yavaş & F. S. Ertargin (Eds.), *V. Türkiye lisansüstü çalışmalar kongresi: Bildiriler kitabı-I (Sosyal politikalar - Sosyoloji - Mimarlık ve şehircilik)* (pp. 285-300). İstanbul: İlmi Etüdler Derneği.

5. Dönmez, B. (2014). Taş... Kağıt... Makas.... In S. Kılıç (Ed.), *Ya sonra - 17 gelecek öyküsü* (pp. 167-172). İstanbul: Alef Yayınevi.

AWARDS

1. (2014). *Publication Prize*. ARKIMEET 2014 Ya Sonra? / What's Next? Öykü Yarışması.

2. (2013). *Equivalent Mention*. MEB Aksaray Eğitim Kampüsü Ön Seçimli Mimari Proje Yarışması.

3. (2013). *2. Prize*. MEB Afyonkarahisar Eğitim Kampüsü Ön Seçimli Mimari Proje Yarışması.

4. (2013). *2. Incentive Prize*. Avanos'un Yeni Köprüsü ve Çevresi Mimari Proje Yarışması.

5. (2012). *1. Prize*. Mersin Sağlık Platformu (MESAP) Hizmet Binası Mimari Proje Yarışması.

6. (2011) *5. Mention*. Saray Alüminyum "Yükselen Yetenekler" - Ataşehir İstanbul Finans Merkezi Mimari Fikir Projesi Öğrenci Yarışması.

7. (2011). *Bachelor's Faculty 1st Degree Award.* Mersin Üniversitesi Mimarlık Fakültesi Mimarlık Bölümü.

8. (2011) *2. Prize*. Çukurova Bölgesindeki Mevsimlik Tarım İşçilerine Yaşama Alanı Tasarımı Ulusal Öğrenci Mimari Fikir Yarışması.

9. (2010). *Purchaze Prize*. Zonguldak Lavuar Koruma Alanı ve Çevresi Koruma, Planlama, Kentsel Tasarım, Mimarlık ve Peyzaj Düzenleme Proje Yarışması. (as a member of assistant team of Erdem Architects).

10. (2010). *Purchaze Prize*. 5. Ulusal Çatı ve Cephe Sempozyumu - Yapı Kabuğunun Yaşama Alanına Katkısı.

11. (2010). *3. Prize*. Mersin Üniversitesi Mimarlık Fakültesi Stüdyoları Tasarım Yarışması.