

**1<sup>st</sup> WORLD CONFERENCE  
of HISTORICAL CITIES**



CONFERENCE  
BOOK



**METROPOLITAN  
MUNICIPALITY OF  
KONYA**





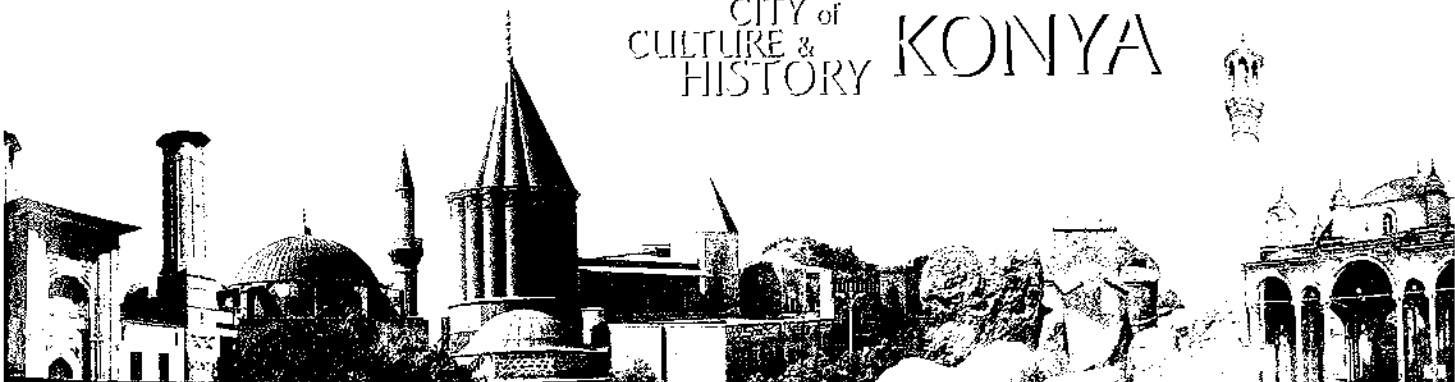


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**METROPOLITAN  
MUNICIPALITY OF  
KONYA**

CITY of  
CULTURE &  
HISTORY **KONYA**



Dr. Ayşegül TOKOL- BILKENT UNIVERSITY  
Asst. Prof. Dr. Kenan BİLİCİ- ANKARA UNIVERSITY  
Prof. Dr.Gönül ASLANOĞLU EVYAPAN- MIDDLE EAST TECHNICAL  
UNIVERSITY  
Prof. Dr.Zuhal ULUSOY - IZMIR ECONOMY UNIVERSITY  
Prof. Dr.Yasin AKTAY - SELCUK UNIVERSITY  
Prof. Dr. Güzin KONUK - MIMAR SINAN FINE ARTS UNIVERSITY

Ercan USLU  
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CITY of  
CULTURE & HISTORY **KONYA**

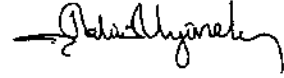
We, as people of Konya, are honoured to see you as our dearest guests and welcome you in our city during 11<sup>th</sup> World Conference of Historical Cities ,10-13<sup>th</sup> June 2008.

The topic of the conference will be “Living Cultural Heritage in Historical Cities”.

11<sup>th</sup> World Conference of Historical Cities will not be only a series of informative and beneficial meetings, but also an enjoyable trip to the crossroads of civilizations and culture, to the centre of Anatolia.

As host mayor, I am glad to see all the cities represented here and I am sure that we will all benefit from the results of exchange of ideas and experiences at the conference.

Respects,



**Tahir AKYÜREK**

**Mayor of KONYA / TÜRKİYE**



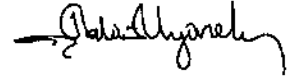
Konya şehri olarak 11. Dünya Tarihi Şehirler Konferansı boyunca siz değerli misafirlerimizi şehrimizde görmekten ve sizleri burada ağırlamaktan onur duyuyoruz.

Konferansımızın başlığı “Tarihi Kentlerde Yaşayan Kültürel Miras” tır.

Eminim ki; 11. Dünya Tarihi Kentler Konferansı sadece bir dizi bilgilendirici ve yararlı toplantı olmakla kalmayacak, aynı zamanda kültür ve medeniyetlerin beşiği olan Anadolu'nun merkezine keyifli bir seyahat niteliği de taşıyacaktır.

Ev sahibi belediye başkanı olarak konferansa katılan bütün şehirleri burada görmekten mutluluk duyuyor; bu konferanstaki bilgi, fikir ve tecrübe alışverişinin sonuçlarından hepimizin faydalanacağına inanıyorum.

Saygılarımla,



**Tahir AKYÜREK**

**Konya Büyükşehir Belediye Başkanı**

The main theme of the 11th World Conference of Historical Cities is “Living Cultural Heritage in Historical Cities”. Living cultural heritage is grounded on three topics: urban identity; changing urban processes; and cultural diversity. The sub-themes of the Conference are: Urban Identity – “Cultural Self”; Living Heritage – “A Path”; Cultural Diversity – “Tolerance”; and Crossroads of Cultures – “A Gateway”. As Konya is the host city of the 11th Conference, its peculiar context of being the capital city of the origins of human civilization, considering Çatalhöyük and Mevlana, stimulated us for the major theme and the sub-themes.

Since cultural heritage and all its related instruments and actions have become an inevitable part of the global culture industry, it is very important to note living aspects of it in order to be able to discuss continuity of historical cities. Cultural heritage is an everlasting changing, dynamic issue of historical cities not only in terms of social and economic structures but also considering urban architecture and native people with their traditions, rituals, beliefs, habits and so on. The question is how to read and understand a historical city by its multiple layers, their changes, and by cultural diversity; and how to sustain continuity of historical cities by challenging and by modifying existing conditions, needs and misfits.

Experiencing and understanding of any "historical city" put us forward to be more conscious and considerate about cultural heritage. Our built and natural cultural heritage is irreplaceable sources of life and inspiration, and the generator of all urban changes. World Heritage sites belong to all the people of the world, regardless their cultural geography, physical boundaries and distances. Every single historical city has its unique case in terms of its cultural heritage, local values, social and architectural characteristics. The dilemma of universal values and the local context is crucial for the cultural sustainability in historical cities. The conflict of global and local can not be resolved by a set of comprehensive decisions, rather can be approached by understanding genuine situations and by interpreting all related cultural, economic, natural, physical and political processes. Alterations as requirements of contemporary demands and uses in the historical cities bring another issue of the dialog between the old and the new, of how to integrate new urban activities and places into the existing situations. This is a world-wide problem that must be reconsidered from various perspectives.

The future of historical cities, the conflict between the global and the local issues, and the management of the cultural heritage venue can be reconsidered and supported by "cultural governance" that contains all institutional bodies, groups and individuals related to and responsible from historical cities, i.e., policy makers, city administrators (municipalities, governor offices), academicians, researchers, NGOs, professionals and, the last but not the least, public.

**S. Ayşegül TOKOL**

**Academic Advisor of the Conference  
Department of Landscape Architecture and Urban Design,  
Faculty of Arts, Design and Architecture,  
Bilkent University, Ankara, Turkey**

11. Dünya Tarihi Kentler Konferansının ana teması “Tarihi Kentlerde Yaşayan Kültürel Miras” olarak belirlenmiştir. Yaşayan kültürel miras üç başlıkta toplanabilir: kentsel kimlik, değişen kentsel süreçler ve kültürel çeşitlilik. Dolayısıyla Konferansın alt temaları: Kentsel Kimlik – “Kültürel Benlik”; Yaşayan Miras – “Yol”; Kültürel Çeşitlilik – “Hoşgörü”; ve Kùltürler Kavşağı – “Kapı” olarak kararlaştırılmıştır. Konya'nın bu yıl yapılan 11. Dünya Tarihi Kentler Konferansına ev sahipliğı yapması, özellikle Çatalhöyük düşünöldüğünde, medeniyetlerin başlangıcının merkezi olması, Mevlana'nın kenti olarak anılması, bize tema ve alt başlıklarla ilgili ilham kaynağı oldu.

Kültürel miras ve onun tüm araçları küresel kültür endüstrisinin vazgeçilmez bir parçası olduğı için tarihi kentlerin sürekliliğini tartışabilmek ancak yaşayan mirası anlamakla mümkündür. Kültürel miras kavramının sürekli değişen, dinamik niteliğı düşünöldüğünde tarihi kentleri sadece ekonomik ve toplumsal yapılarıyla değil, çoklu kentsel mimarisi ve farklı gelenekleri, alışkanlıkları, inançları, töre ve törenleri olan yerel halkıyla düşünmek gerekir. Burada sorulması gereken, bir tarihi kenti birçok katmanıyla, değişimleriyle ve kültürel farklılıklarıyla nasıl okuyacağımız ve anlayacağımız, mevcut kentsel durumları yeni yaşam koşulları ve gereksinimlerine nasıl uygun hale getireceğimiz ve olumsuzlukları iyileştirerek tarihi kentlerin sürekliliğini nasıl sürdürebileceğimizdir.

“Tarihi kent” i anlamak ve deneyimlemek bizi kültürel mirasla ilgili daha bilinçli ve dikkatli olma noktasına getirir. Doğal ve insan-yapısı kültürel mirasımız yaşamımızın ve eylemlerimizin yerine konulamaz kaynağı ve tüm kentsel değişimlerin dinamosudur. Dünya tarihi miras alanları kültürel coğrafyaları, fiziksel sınırları ve mesafeleri ne olursa olsun tüm insanlığa aittir. Her bir tarihi kent kültürel miras, yerel değerler, sosyal ve mimari nitelikler çerçevesinde benzersizdir. Tarihi kentlerin sürdürülebilirliğine ilişkin en can alıcı ikilem evrensel değerler ve yerel bağlam arasındadır. Küresel-yöresel çelişkisi genel kapsamlı ve her duruma uygulanabilir kararlarından çok gerçek sorunları anlayarak kültürel, ekonomik, doğal, fiziksel ve politik süreçleri yorumlayarak çözülebilir. Çağdaş taleplerin karşılanması, gereksinimlere uygun kentsel değişikliklerin yapılması, eski ve yeni arasındaki iletişim ve yeni kentsel faaliyetlerin ve mekânların mevcut durumlara nasıl bütünleştirile-bileceği sorununu gündeme getirmektedir. Bu, dünya çapında bir sorundur ve farklı perspektiflerden bakmayı gerektirir.

Tarihi kentlerin geleceği, küresel-yöresel çelişkisi ve kültürel mirasın sürülmesinin yönetimi tarihi kentlerle ilgili ve sorumlu kurum ve kuruluşların, grup ve bireylerin (karar üreticiler, şehir yöneticileri (belediye ve valilikler), akademisyenler, araştırmacılar, sivil toplum kuruluşları, meslek insanları ve kuşkusuz yerel halk) katılımıyla, “kültürel yönetim” aracılığıyla sağlanabilir ve sürdürülebilir.

**S. Ayşegül TOKOL**

**Akademik Danışman**  
**Kentsel Tasarım ve Peyzaj Mimarisi Bölümü, Güzel Sanatlar, Tasarım**  
**ve Mimarlık Fakültesi**  
**Bilkent Üniversitesi, Ankara**

Dedeman Hotel, Konya / Türkiye  
June 10-13 , 2008

- 09:00 Registration  
10:00 Opening Ceremony  
10:15 **PROTOCOL SPEECHES**
- 11:30 **Prof. Dr. Metin SÖZEN** / President of ÇEKÜL Foundation  
&Union of Historical Towns  
**Prof. Dr. Mustafa İSEN** / Secretary General of President of  
Turkish Republic  
**Dr. S. Ayşegül TOKOL** / Academic Advisor , BILKENT  
UNIVERSITY  
Presentation “LAUD intensities : LAUD in ten cities “
- 13:30 Workshop Living Heritage “A Path”  
Workshop Cultural Diversity “Tolerance”  
**Moderator: Zuhul Ulusoy & Cengiz Bektaş**
- 16:30 Workshop Urban Identity “Cultural Self”  
Workshop Crossroads of Culture “Gateway”  
**Moderator: Gonul Evyapan & Yasin Aktay**

- 09:30 Round Table 1 Urban Identity & Cultural Diversity  
**Moderator: Edibe SÖZEN**
- 09:30 Youth Forum “Living Cultural Heritage”
- 13:30 Round Table 2 Living Heritage & Crossroads of Culture  
**Moderator: Metin SÖZEN**
- 15:30 Board Meeting
- 09:30 Keynote Speakers  
Masood Khan – AGA KHAN Programme/ HARVARD  
**Prof.Dr. Öcal OĞUZ / Head of Intangible Heritage Committee  
/ UNESCO**
- 11:30 Round Table 3 Policies & Evaluation  
**Moderator: Hisakazu TAKAGI & Ayşegül TOKOL**
- 14:30 LHC General Assembly

*Tahir AKYÜREK*

*Mayor of Konya / Konya Büyükşehir Belediye Başkan›*

*S. Ayşegül TOKOL*

*Academic Advisor of the Conference / Akademik Dan›şman*

*Regina Wiala-Zimm*

*Melek Gökay Assoc.Prof.Dr.,*

*Özlem Karakul*

*Eylem Bal Res.Assist. & Ahu Dalgakıran Assist.Prof.Dr.*

*Sevil Yeşim Dizdarođlu*

*Michael Loveday*

*Arzu Çahantimur*

*Esra YALDIZ – Neslihan SERDAROđLU SAđ*



*Nilgün Gürkaynak, Dr.*

*David Lung*

*Sevil Yeşim Dizdarođlu (M.A.)*

*Eylem BAL Res.Assist. - Dr. Ahu DALGAKIRAN Assist. Prof.*

*Ayşegül Altınörs Çırak, Res. Assist.*

*Özlem Karakul*

*Melek Gökay, Assoc.Prof.Dr.*

*Yukio Nishimura*

*Regina Wiala-Zimm*

*Sevil Yeşim Dizdarođlu*

*Michael Loveday*

*Nilgün Gürkaynak*

*Eylem Simsek*

*Esra Yaldiz - Neslihan Serdaroglu*

*Arzu Ispalar Çahantimur*

*Emine Dagtekin – İbrahim Capar*

*Dr. Ahu Dalgakıran Assist.Prof. - Eylem Bal Res.Assist.*

*Jeong-Gil YUN*

*Munib Buljina*

*Liu Chunyan*

*Daisaku Kadokawa*

*Rubén C. Lois González, Román Rodríguez, González Miguel Pazos Otón*

*Baek Sang-seung*

*Francisco Singul*

*Rassikh Sagitov*

*Hye Lim Sun*

*Vasyl Kosiv*

*Kirk A. Sykes*

*Akira FUJIWARA*

*Gabor Demszky*

*Funda Bař Bütüner*

*Medine Rasimgil, Gözde Sucu, Cüneyt İnan, Gülçin Ünsal, Eyüp Aykut,  
H.Nihan Tařkıran, Kürřat Karadeniz*

*Sekikawa Hana, Imakita Motoki, Emoto Keita, Shibasaki Kohei*

*Yeliz Kahya*

*Masood Khan*

*Mahmood A. Ayub*

*Burak Boysan*

*S. Ayřegül Tokol – Kumru Arapgirlıođlu – Deniz Altay – Hatice Karaca*

**Post-Doctoral Studies:** Georgia Institute of Technology,Atlanta

**Doctorate:** Middle East Technical University Department of Architecture  
1997

**Master:** Middle East Technical University Department of Architecture 1990

**Under Graduate:** Middle East Technical University Department of  
Architecture 1988

**Fields:** Urban design, sustainability of urban heritage, regeneration of historic  
cities,architecture and design education,people-environment interaction, space  
syntax and cinema

**Doctorate:** Ankara University Faculty of Language and History Geography  
Department of History of Art 1991

**Master:** Ankara University Faculty of Language and History Geography  
Department of History of Art 1985

**Under Graduate:** Ankara University Faculty of Language and History  
Geography Department of History of Art 1983

**Fields:** Turkish culture and history of art

**Doctorate:**Istanbul Technical University Faculty of Architecture Department  
of Architecture,Istanbul

**Master:**University of Pennsylvania Department of Architecture Philadelphia  
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**Under Graduate:**Middle East Technical University Faculty of Architecture  
Department of Architecture,Ankara

**Doctorate:** Carnegie Mellon University Faculty of Fine Arts Department of Architecture Pittsburgh PA, USA, 1991

**Master:** Carnegie Mellon University Faculty of Fine Arts Department of Architecture Pittsburgh PA, USA, 1987

**Master:** Middle East Technical University Faculty of Architecture Department of Architecture Ankara, 1983

**Under Graduate:** Middle East Technical University Faculty of Architecture Department of Architecture Ankara, 1979

**Fields:** Urban design, Urban inquiries and design education

**Doctorate:** Middle East Technical University Department of Sociology Ankara, Turkey 1999

**Master:** Middle East Technical University Department of Sociology Ankara, Turkey 1997

**Master:** Middle East Technical University Department of Sociology Ankara, Turkey 1993

**Under Graduate:** Middle East Technical University Department of Sociology Ankara, Turkey 1990

**Fields:** Hermeneutic, sociology, modern and post-modern identity

**Doctorate:** Mimar Sinan University 1979

**Master:** Heriot Watt University Edinburgh Collage of Arts 1977

**Under Graduate:**

University of Istanbul Faculty of Architecture Department of Architecture 1973

**Fields:** Urban design, urban landscape and urban regeneration



Workshop Living Heritage “A Path”  
Workshop Cultural Diversity “Tolerance”  
Moderator: Zuhâl Ulusoy & Cengiz Bektaş

Workshop Urban Identity “Cultural Self”  
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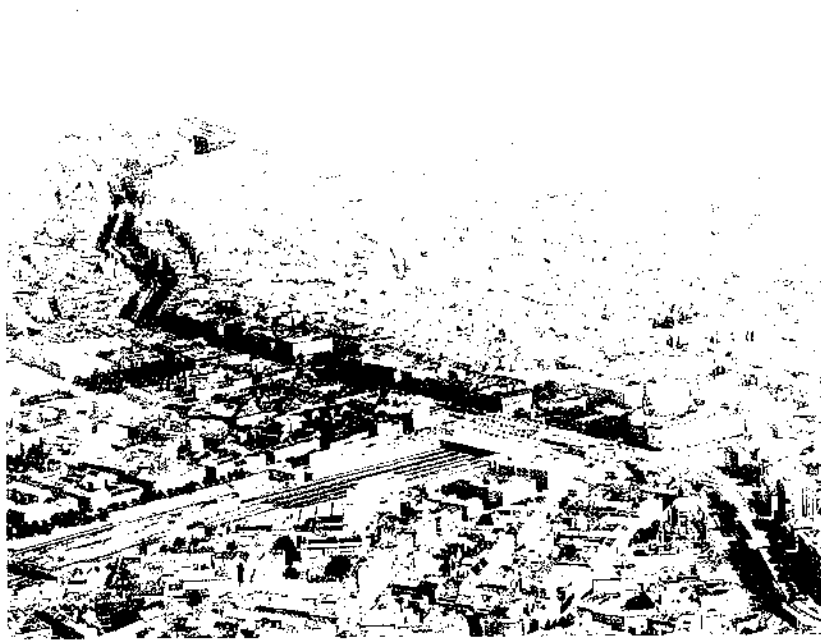
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HISTORY KONYA





Regina Wiala-Zimm

Chief Executive Office for International Relations, City of Vienna

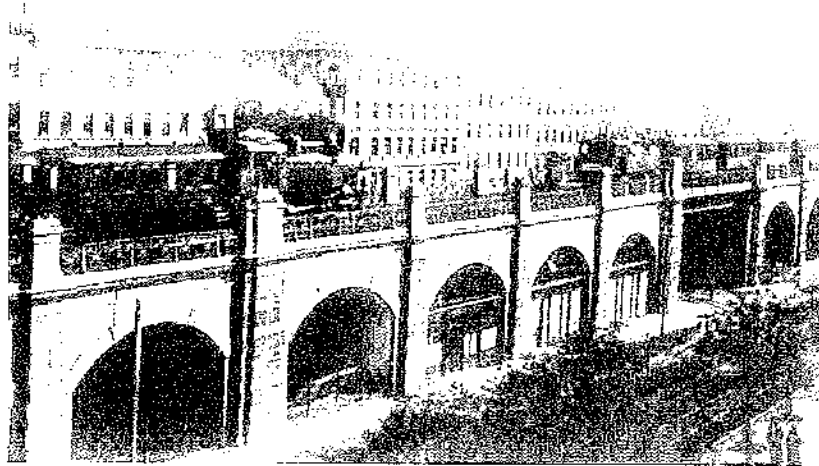


VIENNA URBION, 1995-1999

Location: Vienna, Gürtel Boulevard

Architect: Mag. Arch. Silja Tillner

Project co-financed by European Community, European Regional Development Funds, City of Vienna and Federal Republic of Austria



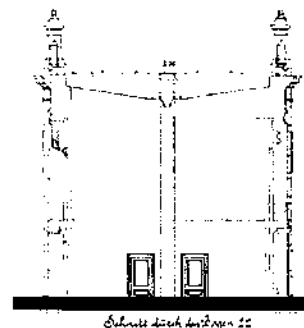
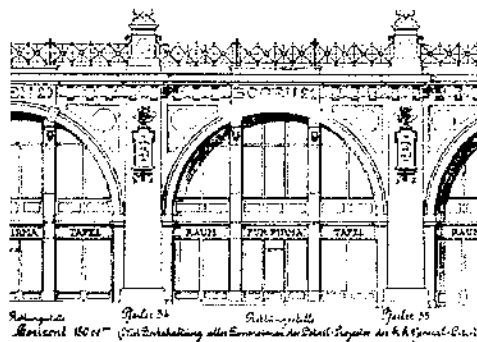
“Wiener Gürtelbahn” - Viennese Ring Railway

1892: Commission for Traffic Regulations for the area of former ramparts (11 km long, 75 m wide band enclosing Vienna as a second ring)

1895- 1901: Construction by Otto Wagner

1898: Opening of Steam powered Gürtel railway

Electrified trains in the 1920 - Level train tracks, substructure varies in height



BAU DER WIENER STADTBAHN.

Famous protected structure of the “Wiener Stadtbahn”

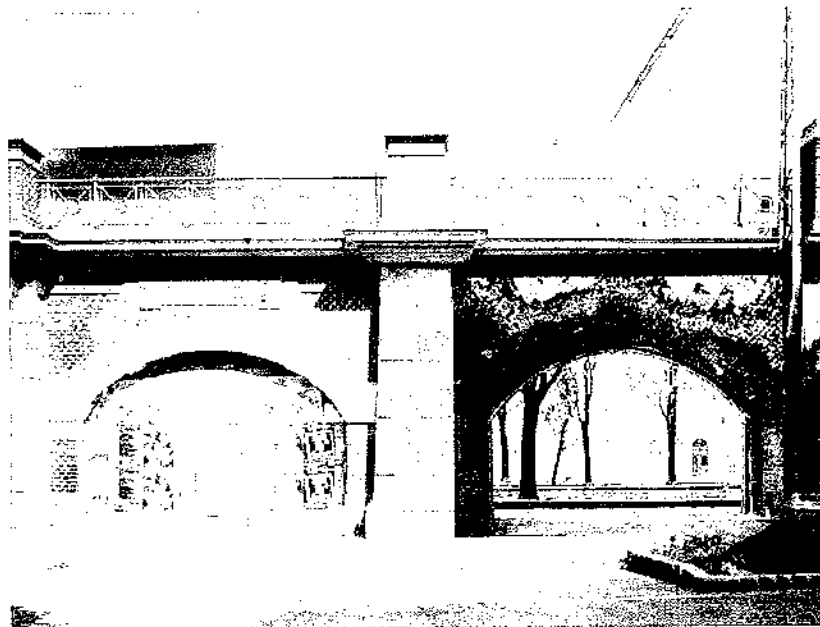


Image of the barrier effect of the brick arches and the improvement

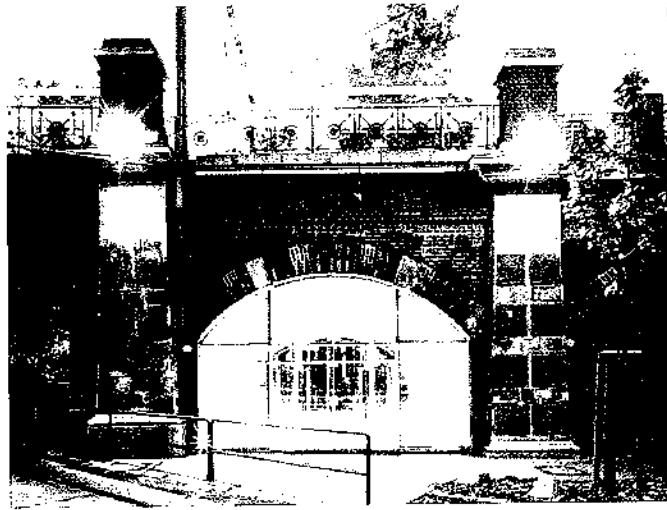


Problem area of the city:  
Heavy traffic, parking in the side lanes

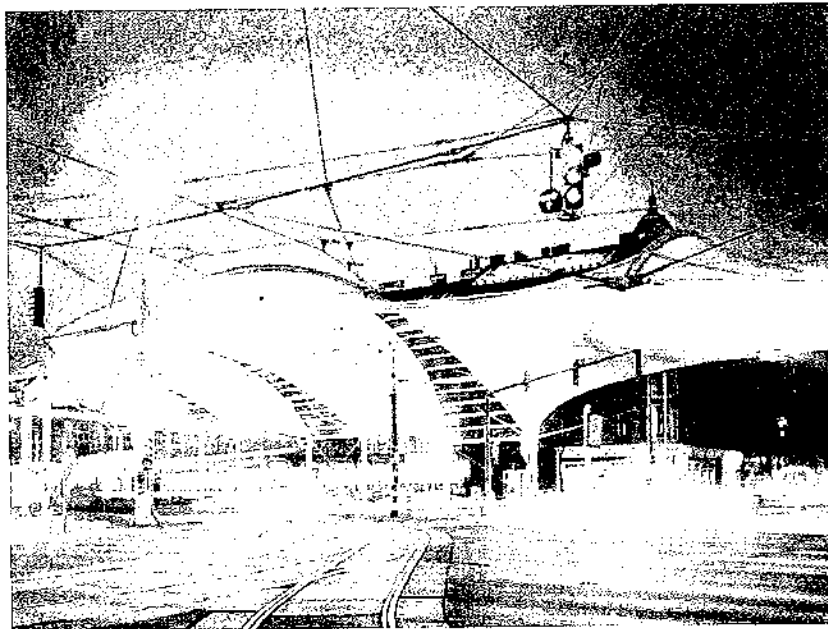


URBION: urban intervention in the gürtel area:

- Expansion of pedestrian zones
- Illumination of bridges
- Separation of pedestrian and bike traffic
- New pedestrian crossings
- New surface design
- New tree planting
- New illumination concept



Attenuation of the barrier effect of the Gürtel  
Due to new glass structure for the brick arches

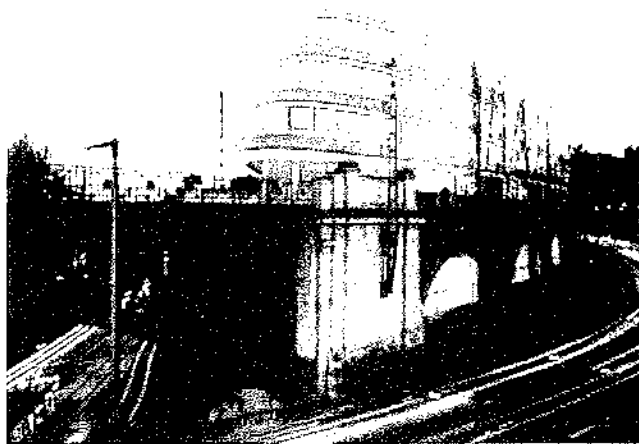


Membrane Urban Loritz Platz, 1999

access to underground station building was impeded by crossing tracks

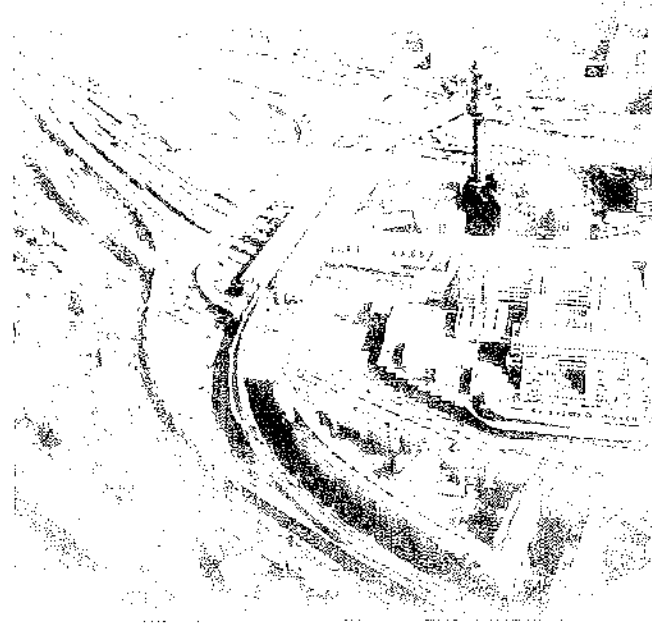


New Public library of the City of Vienna,  
Architect: Ernst Mayer

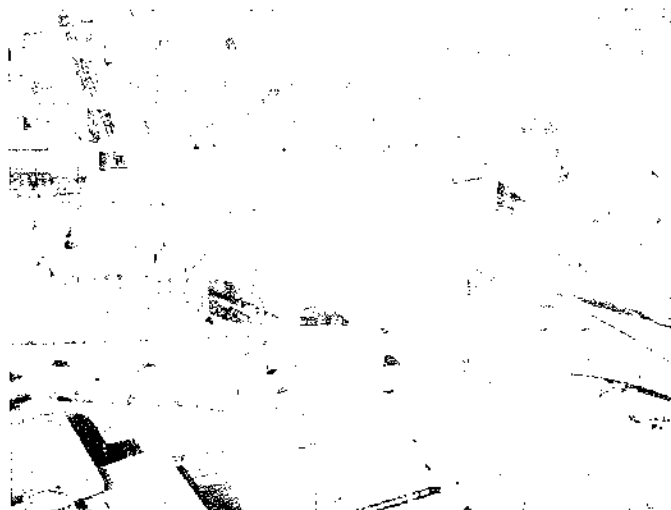


SKYLINE SPITTELAU Office Building





At the northern end of the Viennese Gürtel  
Situated on main traffic routes  
Transition from residential districts to dynamically developing university  
and administration centers and railroad yards







**Melek Gökay**

**Assoc.Prof.Dr., Selcuk University, Education Faculty, Dept. of Fine  
Art, Konya, Turkey**

### **1. Introduction**

Aesthetic understanding of people makes a mark on their living conditions. Often, people like to add certain differences to their common commodities to manifest their aesthetic understanding. In historical cities like Konya (Turkey), there are remains from our ancestors such as buildings and religious places. There are also smaller scale heritage kept in museums and personal collections. If one tries to understand the living culture and aesthetic vision of the people who form these cultural remains, art is the main platform to study.

Transferring knowledge from the old generations to new ones is not always through written documents but is also realized by visual materials and monuments. Understanding the cultural heritage of cities, importance of architectural differences, cultural and artistic enforcements on monumental building designs lead us to realize the ancient life around those remains. Art education courses in the secondary schools help the students to understand their cultural background and differences between the world cultures. It is important to equip the students in these subjects at their early ages. Cultural background can only be taught in art courses given at K12 schools. Lecturing about art in most of the cases are not enough if the students do not observe the facts in their daily life. Historical cities in this respect are very important to visualize the life of our granddads and even the earlier generation life styles.

In order to transfer knowledge to new generations, a small scale study was undertaken in Konya. Students from a secondary school were taken to the Ince-Minare museum. They had not visited the museum before this activity. The museum has historical building constructed around 1258 AD. The students saw each item in the museum and they explored the symbols inside and outside of museum building. One of the influencing architectural and artistic features of the museum building is its portal. Students observed each

symbols carved on the portal stones and asked several questions about them to their art teacher and museum education officials. During the visit students were also asked to locate certain symbols in the museum like symbol hunting. After the museum visit students were asked to design an entrance door like the one they visited.

Ince-Minare museum is located at the centre of the Konya city. Most of the people living in Konya without doubt know the museum building and they certainly pass in front of this building once a day like the students took part in this study. However, like many historical place in the world; people walking around the Ince-Minare monument have very limited information about it. Its importance and the symbols over its wall-stones are not known by all the people in Konya. Because they have their own everyday life to follow and if they have not informed especially they generally do not ask questions about the life in historical times. The main question is how students learn more about their city and its history? What kinds of method should the teacher follows so, students will not forgotten most of the information they learnt?

The study performed here was the application of interdisciplinary information transfer methodology. Students took part in this study were observed for their learning activity and their self motivation to obtain more detail knowledge about their city and its history which brings most of the unforgotten memories. Students involved the study were asked to imagine ancient life existed around this building. They encourage understanding those people life style, their art appreciation, capacities, facilities and opportunities to build Ince-Minare type college buildings. Design of an entrance door (portal) for an imaginary collage build which may constructed today made them experience the difficulty of designing new forms. These students also forced themselves to understand the meaning of artistic symbols to use on their design. As a last step the students were asked to write a short story which will help them to remember the details of the building and their symbols. Aesthetic vision of those people who built the Ince-Minare college building were questioned by secondary school students involved in this work in a way that they will probably remember their answers all their life time. This is in fact what the earlier generations might require form the new generations: "that they must understand their culture and the importance of their aesthetic differences that make them belong to that certain culture".

## 2. Ince-Minare college building

Ince-Minare main portal were constructed from local stones and decorated individually as the other portals of Seljuk Empire teaching colleges. Ince-Minare college building and its portals were designed and constructed specially according to reputations followed at those times in Konya. There are more than 25 Seljuk colleges remaining in Anatolia. They were education centers at 12<sup>th</sup> and 13<sup>th</sup> centuries AD in Anatolia. These college buildings' portals were designed in such a way that, they were usually higher than the main walls of the building. The main door illustrates all the magnificence of the college and its founders. Figure 1 shows main building and portal of the Ince-Minare college building with its decorative facts including plant shapes, geometric figures and calligraphic letters. This portal has the following dimensions; portal width is 6 m and its length is about 9 m. The thickness of its wall is 1.70 m. The actual door situated inside the portal is 1.70 m wide and 2.5 m long (Aslanapa, 1990).



Figure 1. Ince-Minare college building and its portal.

The major artistic characteristic on the Ince-Minare portal is calligraphic bands. The bands were designed by its artist in a way that, they surround the actual entrance door to show the artists' aesthetic preferences at those times. The wideness of these two calligraphic bands was selected sensibly to indicate the importance of the letters carved on the stones. Their visual appearances are still accepted as "aesthetic form" by nowadays artists in Konya. The other symbols can be found on this portal are; artichokes, geometric ornaments, leaves, stars, fish skin shapes, crescent and hourglass motifs. They should have

selected individually by portal artist and to demonstrate certain meanings like the motifs of Turkish carpets. Cultural differences and time influence the meaning of the symbols humans have been used as it is stated by Hurwitz & Day (2001). Smith-Shank (1995) stated also that cultural changes in our societies might modify what is important and what is not. In order to understand the significance of the symbols in the artistic heritage of the past, their meaning should also be analyzed as a sign and semiotic system analyze. According to Smith-Shank, the explanation of signs as symbols is then “an endless process of interpretation and expansion of learning”. Oney (1992) worked on Seljuk motifs and wrote that “Anatolian Seljuk architecture and arts when considered in the context of Islamic art, is extremely innovative”. Oney also added that the experimental material and techniques seen in the stonework and carpet motifs were also innovative to the art of Islam.

### 3. Work performed

Aesthetic understanding of people appears on their life through their life style, house types, equipment they used, city they lived, clothes fashion they followed. Most of the different life styles, different city or urban life performances are sometimes followed due to the people’s preferences due to climate differences and society habits. If there is any remaining material from ancient societies it may represent the culture of them. If the remaining is as big as the building then there are many information they may represents. Transferring knowledge and aesthetic understanding to new generation are not taken placed just only lecturing in the classrooms. Most effective manner is observing earlier generation life style within their buildings and streets if they are available. If any research is based on two generation living at the same time interval, they can observe their aesthetic differences more clearly, even they can talk about their life style together as a debate. The gap between these two cultural understandings can be analyzed and documented as it is observed through the old and young people in the society.

However if the research is on the aesthetic understanding of people from earlier centuries, their aesthetic preferences can only be analyzed through their products and cities they lived. Most of the cases, time demolished all the memories and stories which transferred through the generations if they have not been written on. In ancient societies only limited people can write and paper were not abundant as today, so most of the ideas and aesthetic values they preferred had been disappear with them. However, there are still many

hints for their aesthetic preferences in their daily life. Remnants from those cultures have many clues for these kinds of analyzing. In this perspective any town and city which cover a local area which have not been changed for awhile (such as 200 – 300 years), nowadays this is considered as important chance for the society lived around. These kinds of places are local historical zones to be preserved for next generation to present the ancient style of life in particular city. Type of housing, construction methods and materials, equipments included in these buildings are all the hints of ancient roots of modern societies. Aesthetic preferences and values of those remnants are also very important to visualize what have been changed in time in the same society. In Turkey for example, ÇEKÜL Foundation (The Foundation for the Promotion and Protection of the Environment and Cultural Heritage) (Çekül Vakfı, 2008) organized a program called “Cities are belonged to children” at some historical Turkish towns and cities which are the member of Union of Historical Towns. The program aimed to raise the cities’ cultural identity and individuality. Volunteered students in those cities have been educated to realize their city culture and they have being “cultural representatives” of their cities. This works attract the children learning attention and they would like to obtain more about their cities and their cultural backgrounds.

The study performed here concentrates on why earlier designer build Ince-Minare building as we observe today. There may be many explanations for this question in architectural and artistic point of views. The educational method followed here was the one Feldman (Feldman,1968: Cromer, 1990 ) suggested earlier. This is a student based education system and students are at the center of their learning processes. They should understand the problem (works) given to them, they organize what can be the important questions to ask to either to their teachers, they analyze the answers and they interpret if the required solutions realized, then they reach a decision about what they had been already asked and they report their results. This learning process has four step of learning including; description, analyzing, interpretation and decision. Teachers’ roles in this learning activity are leading the learning process and observing if the activities under the right way to reach a solution. They are responsible to answer the students’ questions but not they should not explain the solution to demolished their curiosity during their learning activity. In order to observe students learning interest to their history through physically exist historical building which they can touch its walls, they can smell its air inside the building and they can understand the dimension of its

rooms and other facilities by their own sense. This learning activity took place with secondary school students from TED-Konya College at Ince-Minare museum (Fig.1). Students attending the activity were 9 male and 4 female students from Grade 6 (12 years old students).



Figure 2. Students taking notes at the Ince-Minare museum visit.

In this study; after lecturing about Seljuk Empire ruling Anatolia at 12<sup>th</sup> and 13<sup>th</sup> centuries AD, students asked to think about the life at that time. Students questioned to realize the life without any complicated machines, concrete and many other modern items. Thus the students were led to understand the everyday life with horses and livestock. Then they were informed about the museums in Konya. Ince-Minare museum building was used for teaching facilities at 12<sup>th</sup> and 13<sup>th</sup> centuries AD for religious facts and natural sciences. Its location was just near the main Seljuk Empire Palace in Konya. This feature articulates its importance on Konya at that historical time. Students asked about historic cities around the world. They were required to think about; what they can expect to see if they had been visiting historical building remained from 12<sup>th</sup> and 13<sup>th</sup> centuries AD before the museum visit. Students around us are generally affected by cinema films covering historic stories like the adults. Their imaginations were enriched by supplying enough examples of stories from history books. After that they were asked to organize themselves to visit Ince-Minare museum. The visit took place in April 2008. Students with their notebooks in their hand walk around and inside the museum building to figure out symbols carved in building stones (Fig.2).

During Ince-Minare museum visit, the students asked to find certain decorative motifs in the building walls as a act of symbol hunting (Fig.3). This

method is being used in museums in worldwide to make the visitors realize the materials presented in the museum buildings. It also eliminates quick check of museum buildings and material inside without noticing carefully.



Figure 3. Students at Ince-Minare museum for their symbol-hunting activity.

During Ince-Minare museum visit, the students were encouraged to imagine the people built this building and the life around this college building while it was full of life as a local University building at 12<sup>th</sup> and 13<sup>th</sup> centuries AD. These are the same examples of questions the students asked about to learn; What kind of people were they; How they were living; What was the climate (cooler or windy etc) at that time; How they spoke (which language they were using); What were the main subject in their conservations; What would happen to the graduates of this college; Were they send to other towns to educate children of local people etc. Since there are very limited building remained from Seljuks, it is very difficult to imagine all the facts of everyday life in ancient time. This is a handicap to understand the Seljuks more detail. Therefore historical buildings even at some locations local towns should carefully be described by experts to protect them. Because they are not only a physical medium which we saw, but also they might have many other meanings to next generations to observe and discuss about.

Some cities in the world have enough opportunities to illustrate its ancient life style. However the cities like Konya, have got limited reserves to articulate new generations' historical imagination. Therefore they need to be educated through the interdisciplinary integration which covers history, art and architecture. Popovich (2006) wrote that interdisciplinary integration in visual arts provides students with an opportunity to make meaningful connections. According to her, students are able to communicate knowledge and

understanding of subject matter in visual and print formats. The paper supplied by Jacobsen (1994) is very important here to state; Jacobsen wrote there, appreciation from certain artistic products begins with understand the full meaning what their artist had intended. Thus, this pointed intention of constructors (designers, workers and stone crafters) who built Ince-Minare can only be realized by collecting necessary knowledge and information (including historical, artistic and architectural) describing the life at 12<sup>th</sup> and 13<sup>th</sup> centuries AD around Konya city.

#### 4. Students' design products

After a week of the Ince-Minare museum activity, same students asked to prepare their own portal design to enforce symbolized ideas observed during this visit. These students draw their works during their art lecture (Fig. 4) in their college. They used any material they liked to organize their own portal figure. Most of the students preferred to apply collage technique for this purposes, some of them used painting. They began their class work by sketching different types of portals. After selecting their best sketch, they individually started to colorization of their portal either by painting or by collage. Students were worked hard and enthusiastically to obtain their best design in this class work. Some of their products are presented in Figure 5.





Figure 4. Students were at their art lecture to design their own portal.

Designing a building-portal after visiting Ince-Minare museum was captured by the students attending the visit quickly. Since they have no knowledge about architectural and civil engineering considerations, they design their portals according to artistic background. Their works show the state of students' design understanding. They used mainly symbols from nature in their design. They try to form a overall portal shape in their design which they observe earlier in nature. They preferred to use bigger motifs if the dimension of portal under consideration. This is because either they do not understand the scale of their design or they can not presented finer motifs with their material (collage medias, pencil etc). However all the design works they

reached were individually represent their skill on artistic design of architectural building part.

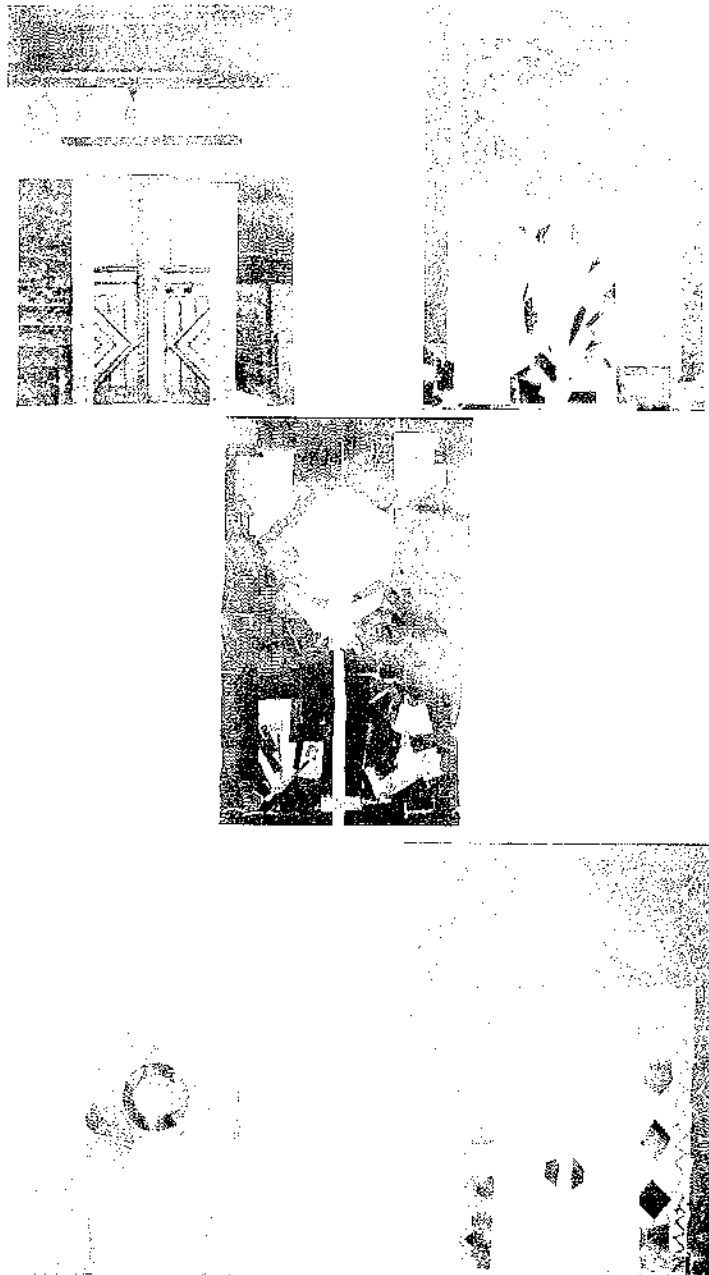


Figure 4. VI-Grade students' individual portal designs.

#### 4. Conclusions

What kind of methodology should be followed during cultural information transferring among the human generation? If this is a kind of teaching activity,

there should be cooperation among families, teachers, cultural institutions and researchers from history, art, engineering and all other sides of science. Cities we live in have dynamic character and their appearances usually differentiate with time. If this changing mechanism has been occurred by demolishing earlier houses and local areas new forms of cities emerged by erasing the earlier cultural material. After destruction of many cities, nowadays modern governing rules of certain countries try to conserve historical areas to transfer them as original as possible to next generations. As a child of today's generation how one can obtain cultural information from the historic cities? This work performed at Ince-Minare museum illustrates a museum learning activity including historic imagination architectural portal designing. It was observed that students during this activity were happy and eager to ask more question to explore the historic past of the subject building. Symbol hunting activity in Ince-Minare museum especially helps to uncover the students' curiosity to locate the symbols in the building. Designing a portal is an architectural job for these students but, they enjoyed to design artistic entrance door. These activities were part of interdisciplinary integrated education. If the students are active in learning processes, they liked to learn more facts. If teaching material is city itself students can walk inside to obtain any feature they are asked to explore. After explaining the historic cities to new generation, they will force themselves to learn more about these cities, Then they explore them and finally after obtaining enough cultural background they protect them which are part of their personal memories to present next generation.

**Thanks:**Author of this paper send her special thanks to TED-Konya College, Grade 6 students of this college and their art teacher Mrs.O.Yarımca.

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### **Introduction**

Conservation practices within historic environments have focused on preserving and continuing “cultural identity” in recent times. Furthermore, specialists in conservation have at last reached a consensus about accepting cultural values as the basis of both problems and solutions within historic environments. The question of why historic environments can not be conserved started to be associated with the negligence of the intangible values in the conservation practices. In this respect, beside tangible values, intangible values embodied within the components of built environments, their identification, analysis and conservation also gain importance. Understanding the togetherness of tangible and intangible values is very important for conservation studies. This paper therefore mainly aims to develop a specific methodology to analyze historic environments as an entity of intangible and tangible values; and to understand and to document their interrelations in İbrahimpaşa Village in Ürgüp.

### **Theoretical Background**

The study of intangible values is closely related to culture. In this respect, it should be located in culture conceptually for clarification. Thus, how can one make a link between culture, intangible values and the built environment; and how these interrelations can be structured, become very important. The theoretical framework of this paper is therefore mainly formed by the studies on culture-built environment relations; specifically, symbolic approaches, structuralism and architectural semiotics and cross-cultural studies, for understanding the interfaces between culture- intangible values and culture-built environment.

### **Interrelations between tangible and intangible values in historic built environments**

As an entity, a historical urban fabric is formed by certain tangible features that are the physical structure composed of the built and natural structures; and intangible values made of cultural activities and cultural expressions within built environments. The generative process of historic environments as a cultural activity is examined through the processes of interrelations between tangible and intangible values within the scope of this paper. Evaluating historic environments as a process and a product, interrelations between tangible and intangible values are investigated in two parts; regarding their positions defined within culture and their constituent parts and regarding their roles through the generative process of historic environments and buildings.

### **Interrelations regarding the positions in culture and the constituent parts**

The concept of culture is too abstract to be evaluated with built environment clearly. Therefore, a systemization process is needed to make the subject more concrete. Concerning the systemization process, Rapoport (2002) proposes to dismantle culture as a way for evaluating it with the built environment more definitely. Culture comprises all activities and products of people, two of which are built environment and intangible values. Therefore, it is necessary to understand their interrelations in culture, specifically through the evolutionary process of the built environment. Beyond the dismantling process for understanding their contents, this paper aims to examine the processes of their interrelations in a more detailed way.

Regarding their positions in culture and their constituent parts, two approaches form the spine of the theoretical approach: Bourdieu's (1990) approach on the generation of practices and social representations and a semiotic approach of Rapoport (1982). Concept of "habitus" explained by Bourdieu (1990) as "structuring structures" of the generation of practices is adapted by generalizing to the dissociation in culture regarding the relations established with built environment. In this respect, it can be stated that culture establishes relations with the built environment through the medium of cultural expressions generated by those "structuring structures" within it (Figure 1). This formulation can also be corresponded to the formulation of Rapoport (1982) on the meaning of the built environment, formed by

encoding and decoding information through the design process and users' perception processes. In this respect, the "structuring structures" perform as the "encoding" factors of the cultural expressions over built environment (Figure 1). Therefore, the cultural expressions are the "encoded" principles within built environments to be decoded by people. Thus, through considering differences among cultural expressions, the variability of the "structuring structures" can be understood in different cultures by interpretation. And then, the built environment represents the whole of the physical cues, expressing the cultural codes enciphered over it.

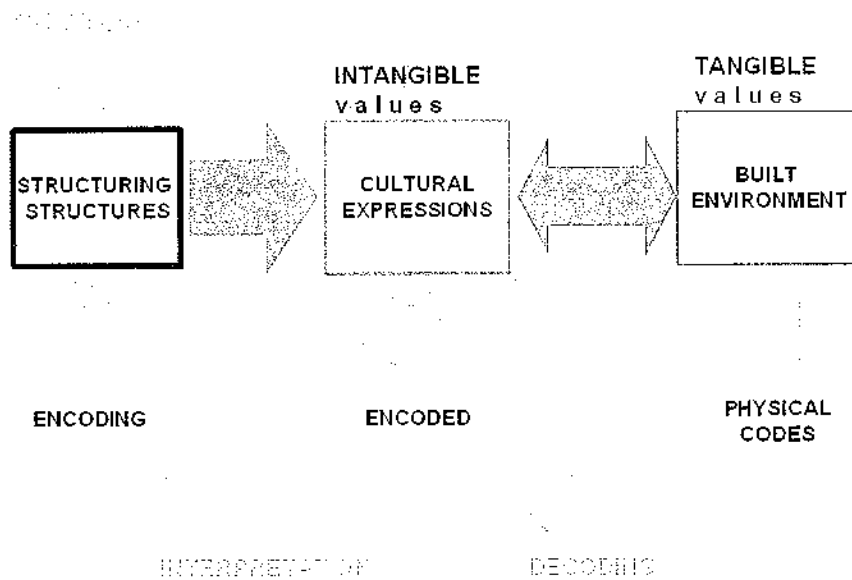


Figure 1. Interrelations between intangible and tangible values regarding their positions defined within culture, a synthesis of Bourdieu's(1990) and Rapoport's (1982) theoretical frameworks (Based on Karakul, 2007, Fig.3, p.157)

Adhering to this theoretical framework, an interface between cultural expressions and built environment can be formulated by using the cross-cultural studies as a model regarding the methodological approach using the dismantling process (Rapoport, 2002). The dismantling method provides the abstract and ambiguous meanings of culture and intangible values for making more systematic. In this respect, both intangible values and tangible values are dismantled into their components to understand their one-to-one interrelations.

Structuring structures in this paper includes the shaping factors in culture over cultural expressions such as family structure, kinship, social structure, technology, knowledge, world views, values, lifestyle, value judgments, ideals, beliefs, images, meanings and mental schemata. Within the scope of this study, the one to one relationships between structuring structures within culture and built environments are not evaluated in detail. Structuring structures are only evaluated in terms of their effects over cultural expressions, directly interrelating with the built environment.

“Cultural expressions within the built environment”, specifically, cultural practices/ activities and cultural expressions and representations, is used as an explanatory phrase substituting for the intangible values within the scope of this study. Cultural activities can be examined in three subgroups as economical activities, social practices and domestic activities. Cultural expressions or representations can also be dismantled into subgroups like meanings, symbols and expressions of creativity of individuals. Following the methodological approach of this study, the mutual relationships between the cultural expressions and built environment are investigated through a dismantling process, through which their components are determined by evaluating information obtained through field work.

### **Interrelations through the generative process of historic built environments**

Through the generative process of environments, tangible and intangible values are mainly interrelated in three phases: the formation process of cultural activities, the formation process of building typologies and the generative process of buildings. Regarding the first phase, Malinowski's (1944) assertion that basic needs of people are accepted as the creator of cultural activities under the effects of the other aspects of culture<sup>1</sup> is generally adopted as the main idea. For the second phase, interrelations between cultural activities, environmental factors and other aspects of culture (Herzkovitz, 1955) are accepted as the main resources of building typologies, specifically “leading types”, defined by Petruccioli (1998b, p.63) as “a type as

<sup>1</sup> Herzkovitz (1955) lists other aspects of culture as technology; economics; social organization; political systems; religion; graphic and plastic arts; folklore, drama, music; and language.



an expression of all society in a given moment” to be inspired and referred by everyone when building a house. In this respect, the second phase represents the formation process of the basic architectural differentiations among building typologies, especially, leading types, reflecting over environment.

In the last phase, the generative process of buildings, through which leading types are handled by builders and users as a model for producing buildings related with cultural activities and expressions is examined by understanding and specifying rules in local building tradition. Variety of buildings in environments is caused by the manipulation of leading types by builders and users subject to the variety and changes with cultural expressions. The typological process of buildings is a two-phased process formed by both the formation of leading types and their manipulation by builders (Hubka, 1979, p.28), or inhabitants. Considering the architecture, a four-stage hierarchy, ranging from spatial organization to surface treatments in buildings is proposed for evaluating the interrelations of intangible and tangible values. Every stage creates an interface to discuss the interrelations between cultural activities, cultural expressions and the architectural aspects of the buildings, hierarchically ordered; specifically, the spatial organization of buildings, spatial characteristics of building units, architectural elements and decorative elements.

### **Methodology**

Adopting an interdisciplinary and integrative theoretical approach, this study also uses a mixed methodology including both qualitative approaches and case study as research strategies in order to achieve the best possible understanding on such an abstract and complex topic. The methodological framework for this study will practically help to discuss the conceptual roles each component of intangible values plays in the present inquiry on İbrahimpaşa Village, selected as a case study. To explore their components on site, ethnographic research techniques and different documentation techniques, such as, photography, architectural drawings, were used together. As the primary techniques for data collection, “participant observation” and “unstructured interviews” were used by ethnographic research to understand the context in an in-depth way. The drawings of houses were also made during the field surveys in March, June and July 2007.

### Case study: İbrahimPaşa village in Ürgüp

The Cappadocian Region is characterized by its peculiar earth formation which is the product of a very long geological process (Erk, 1984, p.14). The geological formation of the region has been very suitable for construction in terms of carving out easily and as building stones getting hard after exposed to air (Erk, 1984, p.34). İbrahimpaşa Village, which is located to the southwest of Ürgüp, reflects all characteristics, historical, natural and architectural, of the Cappadocian Region.

### The Generative Process of Traditional Buildings in İbrahimpaşa Village

Traditional buildings in İbrahimpaşa Village have dominantly been generated from the interrelations between cultural activities, expressions and environmental factors. Buildings have been formed by two types of units regarding their construction system, defined within environmental conditions and building culture. Units have been produced by two different methods, specifically, carving-out and building-out, requiring two different processes of construction, specifically, subtractive and additive processes (Stea, Turan, 1993; p.190). The first type of units, defined as carved-out space, is produced by a “subtractive process”. Carved units are called *Kayadam*, as a local name particular to İbrahimpaşa. The latter type, defined as built-out space, is produced by an “additive process”. The built-out units are vaulted units, called *Kemer Oda*, a local name. Dwellings in İbrahimpaşa Village have been generated from the different combinations of these two types of units under the effects of the different aspects of intangible values through the different stages of the generative process of buildings.

The variety of buildings through the formation process of village can be explained in two processes as the formation process of leading types and their manipulation by builders and users. Focusing over the togetherness of the built-out units on the facade typology, leading types can be explained by several different combinations of built-out units; and more variety of buildings is caused by the manipulation of them with respect to cultural activities and expressions through their generative processes (Figure 2).

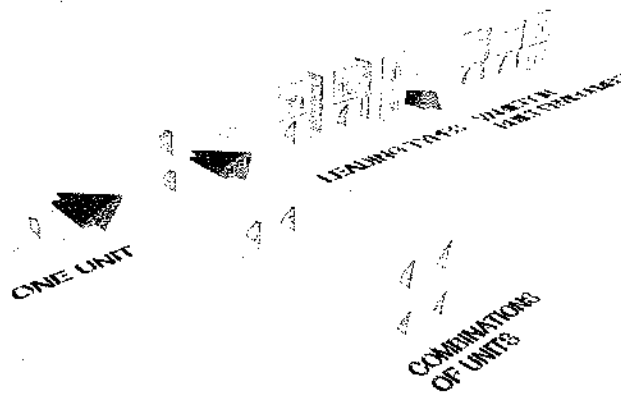


Figure 2. Generative process of buildings

Dwellings in İbrahimpaşa are especially very rich in terms of the decorative elements and the ornamentation on facade to be examined regarding their cultural representations. The tradition of the front façade ornamentation on dwellings as a part of local building tradition which has formed through long years is worth examining as regards their cultural representations. But from the scope of this paper, interrelations between intangible and tangible values are evaluated focusing only on domestic activities and dwellings; other cultural activities, economical and social practices and cultural expressions and representations are not evaluated.

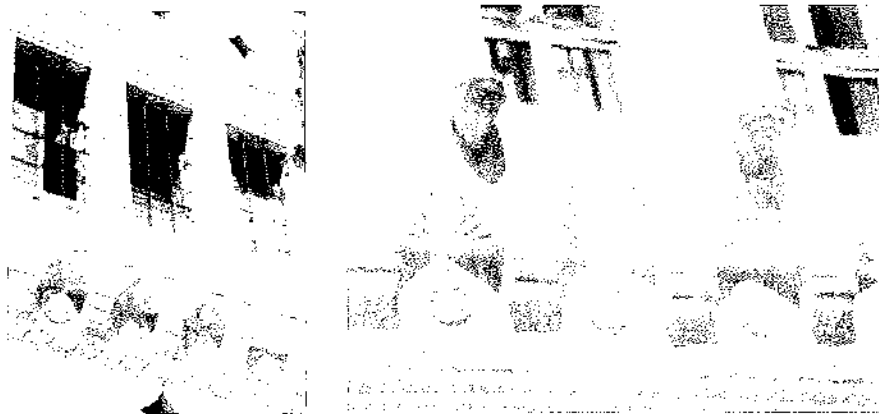


Figure 3-4. Facades of buildings in İbrahimpaşa Village: Interfaces between meanings, symbols and expressions of creativity of individuals

### Domestic activities in buildings in İbrahimpaşa Village

The associations between activities and the spatial organization of buildings are collaterally evaluated together. Adopting Stea and Turan's (1993) approach<sup>2</sup> as a general theoretical understanding, a typical dwelling, as the smallest production unit, in İbrahimpaşa Village can be defined as a self-sufficient unit with respect to the relations of production-consumption. In this respect, interrelations between domestic activities in İbrahimpaşa Village directly reflecting over the spatial organization of buildings are mainly affected by the production or the dialectic between production-consumption in the dwellings. Domestic activities are examined from the perspective of Rapoport's (1990b) approach which proposes that activities can be examined regarding how they are carried out and their associations with each other and their meaning. In terms of their spatial necessities, specific processing and procedure, domestic activities are separated into two parts: living and service/working activities.

Regarding the spatial organization of buildings or the composition of units, the question of "how activities are associated with each other" is firstly intended to be analyzed in İbrahimpaşa case, following to Rapoport's approach (1990b, p. 11). A dwelling in İbrahimpaşa, like most of the rural type of buildings, can be defined as the smallest production unit in the village, as well as a self-sufficient unit. The main characteristic of the associations is a separation between the service/working activities and living activities in dwellings; conforming to the separation of activities regarding production and consumption. This feature also determines the order of two types of units, explained above, in the layout of the building. In terms of the spatial organization of buildings, specifically, relations between public open area, streets, private open areas, courtyards, and buildings, there are mainly two types of buildings in İbrahimpaşa Village: buildings directly entered from streets and buildings entered from courtyards. First group of buildings are generally located near the center of the village; and only have small private

<sup>2</sup> Stea and Turan's approach relies heavily upon certain concepts drawn from Marxist dialectical and historical materialism, developmental sequences of modes of production in particular, especially as related to the resource base, social relations, labor, value, and conditions of existence and architecture is evaluated as the physical expression of production relations.

open areas at the rear part of buildings on different levels. Second group of buildings are located in peripheries; and have special courtyards in which most of living and service activities are carried out.

### **Living activities**

Living activities represent “consumption” in the dwelling; in other words, they are activities, afforded every facility by working activities, representing “production” in the dwelling. Daily household activities are comprised by routine activities within the home, namely, eating, cleansing, sleeping, packing beds and leisure activities, such as, relaxation/ resting/ sitting, conversation with family members, watching TV. Living spaces corresponding to living activities, particularly vaulted rooms, or its local name, *Kemer Oda* are generally multi-purpose spaces, or non-specialized spaces<sup>3</sup>, in which all daily household activities are carried out together. In several buildings documented, certain living spaces have recently started to be specialized to be used for only one activity. Spaces for living activities, which are generally located on the first floor except for one-storey dwellings, consist of one built-out or vaulted unit. The basic room shape is a rectangle three to four meters in width and three and a half to six meters in length. Regarding the style of the carrying out of daily household activities, closets- *yüklük*-, niches, sofas, cupboards, and shelves are the architectural elements to be examined in the living units of buildings.

<sup>3</sup> Asatekin(2005) makes a distinction between spaces in traditional Anatolian dwelling regarding specialization as non-specialized multi purpose spaces and specialized spaces. This study uses this distinction as one of the criteria for evaluating the spaces in İbrahimpaşa dwellings.

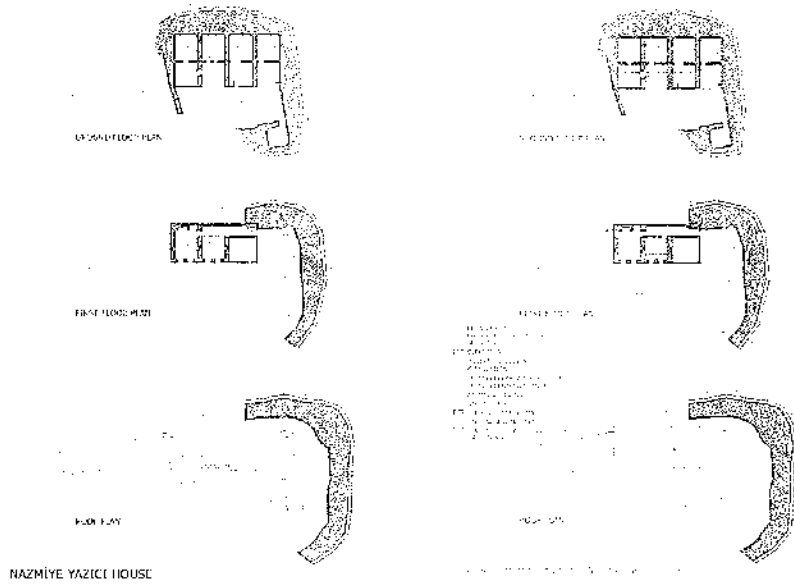


Figure 5-6. Domestic Activities in a typical dwelling in İbrahimpaşa Village

Accepting guests and gathering with neighbors are occasional activities, carried out within the home in İbrahimpaşa. They are also social practices, representing a part/ extension of socializing activities within the house. Guests accepted are meant as ones staying overnight. Today, except for certain relatives staying overnight, some tourists can also stay in some of the dwellings in İbrahimpaşa, in which one or more rooms are rented. As the corresponding space, there is a special room, with similar characteristics to the *Kemer oda*, for guests in buildings.

#### Service/ Working activities

Service/ working activities represent “production” in the dwelling; in other words, they afford every facility for living activities in dwellings. Daily working activities are composed of the daily production and preparation of food for making a living, and animal breeding, namely, cattle and bird breeding. Cattle breeding are limitedly carried out only for subsistence. Bird breeding is generally related with agricultural activity to obtain droppings to be used for fertilizing soil. Inside dwellings, bird breeding can be carried out on a limited basis; it is mostly made on pigeon holes carved out of rocks along the valley.

Periodical or annual activities are composed of the activities for the preparation for winter; specifically, drying fruits and vegetables, specifically, grape, apricot, apple, bean, pea; preparing pectin-*pekmez*-, macaroni, bread in *tandır* and tomato paste; storing, specifically food, heating materials and animal feed; and gardening, specifically growing vegetables, fruits and flowers.



Figure 7-8. Courtyards: Multi-purpose places for domestic activities, living and working activities/ preparing food for winter and gardening

Among the periodical activities, the preparation of pectin is carried out as a ritual in İbrahimpaşa, as in most of the Cappadocian villages. Regarding the style of preparation, spatial location and the procedure of activity or processing are two subjects to be explained. *Şrahanes* are specialized spaces for preparing pectin in dwellings; but most of them are out of use today. In this respect, during the field survey, this activity was explored regarding its procedures in the past and present comparatively. Firstly, it is necessary to explain the phases of processing for preparing pectin. Through the vintage-

*bağbozumu*- time, picking and drying of grapes on the ground in vineyards is the first phase. Secondly, in special pools in *Şırahanes* or in courtyards or on flat roofs or in washbowls within courtyards, women press grapes by foot for obtaining and collecting grape juice or *Şıra* in special pits, called *Bolum* (Türkmen, 1999, p.263) in *Şırahanes* or a container. Afterwards, the grape juice or *Şıra* picked is boiled in a large boiler in courtyards. Then, a special mixture is prepared by adding special soil brought from Ayvalı Village into the *Şıra* boiled. And, in the last phase, this special mixture continues to be boiled in a large boiler in courtyards.

### **Spatial characteristics of spaces for working activities**

Spaces for working activities are generally located on ground floors. They are generally formed by the combination of one carved-out unit and one built-out unit, semi-open; or by only one carved-out unit. This combination provides a hierarchical passage from an open area to a semi-open area and to a closed one. The kitchen/*Tandır evi* is generally composed of two spaces: one semi-open space used for summer; and one closed space used for winter, keeping the hierarchy from open space- courtyard- to semi-open-*Yazlık*- and a closed space- *Kış evi* in the spaces for working activities. In terms of the spatial characteristics of spaces, the semi open part of the *Tandır evi* is generally formed by a vaulted unit; and used for daily food preparation in summer; and socializing activities between relatives and neighbors. There is an oven buried in the ground for baking. This semi-open part is directly related with the courtyard; and activities carried out extend into the courtyards. The closed part, *Kış evi*, is generally a carved-out space; and used both for daily food preparation in the winter and storage of kitchen utensils and foods. In the past, before the built out spaces were not constructed, living activities were also carried out in this space according to information obtained from interviewees.





Figure 9-10-11. Flat roofs, the front of doors on roadsides and courtyards: Multi-purpose spaces for domestic and socializing/ leisure activities for women

Courtyards and flat roofs are multi-purpose spaces in which both living and working activities are carried out together in İbrahimpaşa. Dwellings can have several flat roofs on different levels regarding the differentiation of certain units of buildings, related to activities. Different levels of the flat roofs are used for different activities. Considering the preparation of pectin as an example, pressing grapes can be made on low flat roofs to collect grape juices in a container in the courtyard by the help of a drainage pipe placed on flat roofs.

### **Conclusion**

İbrahimpaşa Village is a case changing rapidly under the effect of globalization and tourism. Therefore, like all historic environments, in İbrahimpaşa Village, we are faced with the question of that how to conserve and transmit intangible cultural heritage to future generations in the new life style and technology. The subject of intangible values is not a frozen subject; therefore, the processes of interrelations also continuously change. In this

respect, in conservation studies, there must be an evaluation of interrelations in three periods as the generative, transformation and current use processes. It is important to discuss whether interrelations through generative process can be sustainable or conserved in the new life style; and whether intangible values creating buildings and environment are similar with today's; and how to conserve environments if the values creating them have changed. This dilemma between "sustainability" and "conservation" is necessary to be solved in conservation studies, adopting a more flexible understanding, including "change", preventing the "freezing" of both tangible and intangible values.

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### Abstract

In 1980s, liberalization policies have gained significance in global scale, policies concerning the conservation of historical environment have begun to change and particularly in the post-2000 period, this change has accelerated to a great extent. Cities, which have historical and cultural heritage, are privileged through these characteristics and brought to the foreground. Setting out from the local, these attributes of historical cities are transforming into fundamental tools in their integration to the global competition arena. Activities developed for the conservation of historical and cultural heritage have become the focus of interest of market mechanisms during the period of economic restructuring. Policies, which encourage the efficiency of the private sector on the afore-mentioned spheres, are developed and within this general framework, legal and institutional arrangements that will facilitate bureaucratic operability are realized. While privatization, locality, local government and governance emerge as the major conceptual tools emphasized in the 2000s, these concepts present their existence within the content of legal and institutional framework developed in this scope as well. In this point, the conception that cultural and historical heritage belong to the public and hence, related policies and arrangements should represent a public characteristic, has been obliterated. This paper focuses on the legal arrangements developed for the conservation of historical and cultural heritage in the post-2000 period in Turkey and via deciphering these arrangements; it attempts to analyze the major policies that are effective in the conservation of historical and cultural heritage.

## Introduction

The problem of conservation has been on the agenda of Turkey since the second half of the 19<sup>th</sup> century and has been subject to variations within the changing value judgments and practices for more than a century (Tekeli, 2003). Towards an accurate comprehension of the roots of conservation phenomenon, it is vital to consider its relation with modernity. The project of modernity, which stemmed from the process of enlightenment, has taken rationalism as its focal point and, under the comprehensiveness of the intellectual framework it has formed, constructed its existence within a strong capitalist economic system in economic sphere and within a nation state structuring in political sphere. Within this process, space has become one of the most basic subjects of modernity.

In the process of constructing the existence of modernity on space, a process has been experienced where historical structure stock and urban structures have been destroyed and eradicated. Starting from this point, it is observed that this destroying attitude developed by the project of modernity towards the environment has produced the problem of conservation (Tekeli, 2003). It is possible to classify the effects of the progression and development ideology of modernity in the 19<sup>th</sup> century on the urban historical pattern in two different categories (Türkün, 2004): The first one was through the complete destruction and eradication of urban patterns, which belong to the past and which are thought to be inappropriate for the mission of the new modernity ideology. Although resistance is shown to these destructions in the following processes, many Western cities are known to be exposed to the process in question. In the other category, the old one is ignored and left untouched and as a result, it constitutes a background for the new urban pattern.

In parallel to the intense criticisms developed by postmodernity towards modernity in the following times, strong orientations towards the togetherness of the past and the present and to the historical, different and striking one caused an increase in the interest in the historical and cultural heritage. This development is an opposition from the sphere of postmodernity to the tendencies, which has been developed by modernity on the urban space, such as the homogenization and standardization of different identities. At this point, historical sites become sites meeting the searches for nostalgia and authenticity (Türkün, 2004). Behind this attitude is the fact that postmodernity does not tend to form a relationship with the past and to direct

the future. This excludes the accumulation and potential of humanity and the responsibilities of the individual against the public (Tekeli, 2007).

On the other hand, researches carried out in the Western cities display that cities have stood out as significant nodes within the global economy particularly since the last quarter of the 20<sup>th</sup> century and that they have a tendency in becoming the spaces of consumption rather than spaces of production (Türkün, 2004). "In the 21<sup>st</sup> century, the ability and achievement of countries to conserve their natural and historical environments become outstanding not only as a natural and cultural richness but also as sources of political power and prestige. The reflection planes of these cultural assets will undoubtedly be the cities" (Tankut, 2005, p.9). At this point, while on the one hand positive efforts exist in the conservation of historical and cultural heritage, on the other hand, the use of all opportunities of cities is made the basic objective in order to become outstanding in global arena much more strongly and to be able to win the competition with other cities. Starting from this point, the unique cultural and historical heritage possessed by the city is included in these opportunities and takes its place among the marketable elements. The most fundamental tools encountered in the implementation of the mentioned policies related with the historical and cultural heritage, are the legal arrangements developed in this area.

#### **Legal arrangements concerning the conservation of historical and cultural heritage in Turkey**

The development process of the legislation in Turkey on the conservation of historical and cultural heritage dates back to the final era of the Ottoman Empire and the process in question is observed to have been shaped up to the present in parallel to the conditions of the period. Including the Law on the Formation and Duties of the Higher Board of Immovable Antiquities and Monuments No. 5805, which was enacted in 1951, it is observed that no comprehensive conservation laws could be developed until 1973 within this process. At this point, the Law on Antiquities No. 1710 and dated 25.04.1973 becomes striking as the first most comprehensive conservation law of the Republican era (Özdemir, 2005; Baysan, 2007; Kejanlı et al., 2007). This law, which was enacted in the pre-1980 period, would be replaced by a new law in parallel to the radical changes of the post-1980 period.

By 1980, which constitutes the starting point of the transition to neo-liberal economy from import substitution development policies, a radical restructuring process has been witnessed in economic, social and cultural spheres in Turkey. At the stage of finding the source that would configure the mentioned process, natural and built environments have been one of the most fundamental areas towards which capital directed itself in search for profitable areas. It is observed that the fundamental tools developed for the implementation of the first generation structural reforms that were brought to the agenda in parallel to this are a number of legal arrangements developed concerning the natural and built environment.

The concrete counterpart of the structural reform process in the legislation concerning the conservation of historical and cultural heritage was the Law on the Conservation of Cultural and Natural Assets No. 2863 and dated 23.07.1983 which replaced the Law on Antiquities No. 1710. The provision "The state shall ensure the conservation of the historical, cultural and natural assets and wealth, and shall take supportive and promotive measures towards that end. Any limitations to be imposed on such privately owned assets and wealth and the compensation and exemptions to be accorded to the owners of such, as a result of these limitations, shall be regulated by law." included in article 63 of the Constitution of the Republic of Turkey dated 1982 constitutes the constitutional basis of this law (The Constitution of the Republic of Turkey, 2007). Approximately three years after this law, "Law on the Amendment of Some Articles of the Law on the Conservation of Cultural and Natural Assets No. 2863 and the Addition of Some Articles to this Law" No. 3386 and dated 24.06.1987 come into force. This law was enacted so as to make corrections in specific aspects of the Law No. 2863, to ensure the resolution of issues more rapidly and to eliminate some disruptions occurring at the implementation stage (Baysan, 2007).

#### **Legal arrangements concerning the conservation of historical and cultural heritage in the post-2000 process in Turkey**

2000s indicate a second breaking point that divides the process from 1980 up to the present and is brought to the agenda by a new reform program that integrates with the preceding process. "Having begun with the agreements signed with the IMF in 1990 and 1999 and carried on by the 'Transitional Program to Powerful Economy' during the DSP (Democratic Left Party) -



MHP (Nationalist Movement Party) – ANAP (Motherland Party) government and under the title of ‘Powerful Action Plan’ during AKP (Justice and Development Party) government, this reform program is referred to as ‘Second Generation Structural Reforms’” (Ataay, 2005). The second generation structural reforms are complementary to the 1<sup>st</sup> Generation Structural Reforms brought to the agenda so as to materialize the first restructuring process in the post-1980 period. In this process, it has been seen that the neo-liberal policies aiming at reducing the role of the state in regulatory position began to make their effects felt much more strongly. The traces of structuring towards the adaptation process to the European Union are seen on the basic policies. The fundamental concepts that are placed on the focal point of these reforms emerge as localization, privatization and governance (Ataay, 2005). At this point, the fundamental tools used for implementing the structural reforms in the post-2000 process are again the legal arrangements whereas it is observed that particularly in the process since 2003 up to present, a large number of regulations have been put into implementation quite rapidly. When the reflection of the second generation structural reforms on the field of conservation of historical and cultural heritage is considered, it is possible to classify the laws enacted in this field in three groups, namely the laws directly affecting the conservation area, the laws indirectly affecting the conservation area and the laws concerning institutional structuring (Kurt&Gürkan, 2006; Baysan, 2007):

*Legal regulations directly affecting the conservation area:*

- Law on Amendment in Some Laws No.5035 and dated 02.01.2004 (art. 14-16);
- Law on the Formation and Duties of the Ministry of Culture and Tourism No.4848 and dated 29.04.2003;
- Law on Encouragement of Cultural Investments and Ventures No.5225 and dated 21.07.2004;
- Law on Amendment in the Law on the Conservation of Cultural and Natural Assets and in Various Laws No.5226 and dated 27.07.2004;
- Law on Amendment in Some Laws and in the Statutory Decree No.178 No.5228 and dated 31.07.2004;
- Law on Renewal and Conservation of and Surviving and Using Worn-out Historical and Cultural Immovable Assets No.5366 and dated 05.07.2005

*Legal regulations indirectly concerning the conservation area:*

- Law on Amendment in the Law on Encouragement of Tourism No.4957 and dated 01.08.2003

*Legal Regulations towards Institutional Structuring:*

- Municipality Law No.5393 and dated 13.07.2005
- Metropolitan Municipality Law No.5216 and dated 23.07.2004
- Law on Provincial Private Administration No.5302/5391 and dated 04.03.2005/ 13.07.2005

Particularly after 2003, it is observed that, through legal arrangements developed on natural and built environment in Turkey, new building demands on these areas and new conditions and opportunities concerning processes of planning and implementation were created (Güçhan, 2006). Through the Law on Amendment in the Law on the Conservation of Cultural and Natural Assets and in Various Laws No. 5226 and dated 27.07.2004, "...it is aimed at strengthening the existing organizational structure in the conservation area in our country and at adapting the legislation to international norms" (METU, 2005, p.57). The aspects, which were found as positive, of the law No.5226 that has been brought to the agenda as a comprehensive conservation law are classified as; the consideration of not only the physical dimension of conservation but also its social, economic and implementation dimensions (Baysan, 2005), making its employment and value added dimensions striking, introducing a new planning tool called transfer of building right and the achievement of a wide social compromise on it (Ersoy, 2006; Koral, 2006). According to Güçhan, the mentioned law has strengthened the existing organizational structure in the conservation area in Turkey, that special sources have been created towards the conservation of cultural assets, that new definitions and organization types have been produced towards implementation and that special exemptions have been provided which are facilitative for the projects and their implementations to be carried out by public institutions (Güçhan, 2006). On the other hand, it is observed that regulations, which have been existing for years in the international arena in the field of conservation but which can be regarded as new for Turkey, are included within the scope of the law (Özdemir, 2005).

In the opinion of TMMOB (the Union of Chambers of Turkish Engineers and Architects) Chamber of City Planners (SPO) concerning the law No.5526, the fact that the conservation activity is regarded as an issue of planning, that

building plans for conservation purposes will be carried out under the supervision of city planners, who have received the required training, and the inclusion of the transfer of building right, which has been brought to the agenda as an important implementation tool, are welcomed as positive developments; however, the financing methods are found insufficient (SPO, 2004). Furthermore, legal arrangements brought by the law No.5226 in the fields of project, implementation, supervision and training are stressed to be important in terms of project and implementation (Kurt&Gürkan, 2006). Within this scope, decisions are included in the law relating the establishment of Conservation, Implementation, Supervision Offices (KUDEP) with a view to conducting procedures and implementations concerning the cultural assets within municipalities and on the establishment of project offices that will prepare and implement projects within the Provincial Private Administrations and of training units where construction foremen will be trained.

The Law on Encouragement of Cultural Investments and Ventures No.5225 and dated 21.07.2004 aims at supporting any types of investment suitable for the conservation and preservation of cultural assets and intangible cultural heritage. The law involves procedures and principals concerning the encouragement, documentation and supervision of investments or ventures of domestic and foreign legal persons. "The Law on Amendment in Some Laws and the Statutory Decree No.178 No.5228" and dated 31.07.2004, known as the sponsorship law in the public opinion, however, brings on the agenda that the expenses concerning any cultural activities as well as any donations and aids to this end are subject to 100 % income tax deduction. With the articles 14-16 of the Law on Amendment in Some Laws No.5035 and dated 02.01.2004, it is observed that facilitative arrangements are made concerning the donations to be made to the institution concerned in the conservation of the registered antiquities recorded in the name of public institutions and organizations (Güçhan, 2006).

One of the most significant legal arrangements related to the field of conservation is the Law on the Renewal and Conservation of and Surviving and Using Worn-out Historical and Cultural Immovable Assets No.5366 and dated 05.07.2005. The law covers worn-out cultural and natural assets that begin to lose their features as well as the regions specified as protected sites by the conservation boards and the conservation areas belonging to these regions. It is aimed at reconstructing and restoring worn-out areas that begin to lose their features in compliance with the development of the region and at

forming housing, commercial, cultural, touristic and social equipment areas in the sites concerned. In the law, authorizations in question are granted to Metropolitan Municipalities, the district and first rank municipalities within the borders of the Metropolitan municipalities, provincial and district municipalities and the municipalities with a population of over 50.000 and, in areas excluding the areas of authority of these municipalities, to the provincial private administrations.

It is possible to list the important points, which are striking in the law and which are exposed to criticism, as the fact that there are no explanations about according to which criteria the regions specified as renewal areas by administrations in accordance with the law will be specified and about the planning decisions concerning the implementations to be carried out in these areas (Uzun, 2006), that the method of forming a special board for each renewal area has disadvantages, that renewal is perceived as destruction and reconstruction within the scope of the law and such provisions are stated (SPO, 2005). On the other hand, the third article of the law, entitled 'implementation', includes the expression that the projects in question for the renewal areas will be prepared by the related administrations specified or these administrations will have the projects prepared. In parallel to this, it is also stated that the implementation of the projects may be made again by the related administrations or assigned to public institutions and organizations and "the private sector" (Article 3). Participation of the public will be considered in the law in determining the renewal areas while the question of how this will be achieved has been left unanswered. The mentioned law is striking as an arrangement making the cooperation of public and private sectors outstanding in project development on renewal areas and implementation steps.

With the Law on Amendment in the Law on Encouragement of Tourism No.4957 and dated 01.08.2003, which is indirectly related to the conservation area, the provision of specifying Culture and Tourism Conservation and Development Regions is included (Article 1/b). In the law, these regions are defined as the regions specified to be evaluated with a view to conserving and using the regions, where historical and cultural assets are concentrated and/or where there is a high tourism potential and ensuring sectoral development and planned development. The borders of the regions will be determined by the recommendation of the Ministry and the decision of the Council of Ministers. Cultural, educational, entertainment, commercial and any kinds of

technical and social infrastructural areas and residential units can be constructed in these areas (Article 1/j). Article 3 of the law includes the expression that the whole or part of the areas concerned can be allocated to Turkish and foreign national real and legal investors by the Ministry in compliance with the objectives of the plan (article 3/D). These arrangements appear as very basic regulations in paving the way for large-scale projects which cannot be carried out due to bureaucratic and civil obstacles in areas with a status of conservation area. Regulations and privileges, which will pave the way for large-scale domestic and foreign capital, are developed in the law.

When the laws concerning institutional structuring are considered, it is observed that the Metropolitan Municipality Law No.5216 and dated 23.07.2004, the Municipality Law No. 5393 and dated 13.07.2005 and the Law on the Provincial Private Administration No. 5302/5391 and dated 04.03.2005/13.07.2005 become striking. In accordance with these laws, the institutional structures at local level are authorized in issues of conservation of historical and cultural heritage, their maintenance and repairment, which were previously within the responsibility area of the central administration (Baysan, 2007). In article 73, entitled 'Urban Transformation and Development Area' of the Municipality Law No.5393 and dated 13.07.2005, it is stated that the municipality shall be able to implement urban transformation and development projects so as to reconstruct and restore the aged urban parts in compliance with urban development and to conserve the urban historical and cultural texture. In accordance with article 7/o of the Metropolitan Municipality Law No.5216 and dated 23.07.2004, Metropolitan Municipalities shall be liable to ensure the conservation of cultural and natural assets and the historical pattern as well as the important spaces in terms of urban history, to carry out their maintenance and repairment to this end and to reconstruct the ones, which are impossible to conserve, in compliance with the original one.

### **Evaluation**

It is known that modernity and capitalism have developed hegemonic and destroying policies-implementations on cities so as to construct their own existences within the historical process and that this process has caused considerably destructive effects on areas with historical and cultural heritage. It is observed that in the following processes, these areas become the most

favorite object of the tendency of postmodernity in making the city as one of the favorite areas of consumption through making it outstanding as a collage of the past and the present over differences, and the orientation of globalization in the search for areas that will become the focus of interest of the market mechanism.

With the orientation of capital towards the investments on natural and built environment in overcoming the crisis experienced in the post-1980 period in Turkey and in creating the necessary capital for restructuring, the rent-oriented policies developed on natural and built environment caused significant destructions on these areas. By the 2000s, it is observed that neo-liberal policies were brought to the agenda much more efficiently and that a second restructuring process, which integrates with the preceding process, was faced. The conservation areas that possess cultural and historical heritage became one of the most essential spatial opportunities where the legal means, which are constituted within the framework of the basic policies of the post-2000 Second Generation Structural Reform process, namely, localization, privatization and governance, are directed so as to reconstruct these areas (Göksu, 2006). The concrete reflections of these legal arrangements in the field of the conservation of cultural and historical heritage have been in the form of a number of legal arrangements developed towards the restructuring of the conservation legislation particularly in the post-2003 process.

It is observed that these legal arrangements, which are the fundamental tools of the second restructuring process, indicate a dual structuring (Duyguluer, 2008). When the Law on Amendment in the Law on the Conservation of Cultural and Natural Assets and in Various Laws No.5226, which was enacted 21 years after the Law on the Conservation of Cultural and Natural Assets No.2863 and dated 1983, is examined, it is observed that, besides having several deficiencies, the basic perspective concerning the conservation of historical and cultural heritage, the innovations it has brought concerning implementation and processes and rearrangements are positive. Concerning the conservation of historical and cultural heritage, it is possible to mention about the existence of an endeavor for reaching this heritage to the following generations in the long term and for bringing the norms concerning the conservation area to international standards. However, the other laws directly related to the conservation area, the laws indirectly related to the conservation area and the laws concerning institutional structuring, which are subjected to classification within the scope of the study, are observed to have a

different policy from the basic policy of the law No.5226. In a more clear expression, it is possible to see the traces of the restructuring tools of the post-2000 process clearly or within lines in the regulations concerned.

Firstly, these legal arrangements involve incentives, appropriations and facilitative regulations that will support the investments of the private sector on the conservation areas and in this respect; they make “*privatization*”, one of the basic components of the construction process, outstanding. On the other hand, an organization model based on the cooperation of the public and private sectors is defined at the stages of producing and implementing plans and projects on the conservation areas and in this respect, “*governance*” is made outstanding. It is observed that considerable authorizations are transferred to local authorities about the authorities held by the central administration previously such as the conservation, maintenance and repairment of historical and cultural heritage and preparing projects and having projects prepared on these areas and in this respect, “*localization*” is made outstanding. At this point and in parallel to the spirit of the second restructuring process, shaped within the framework of neo-liberal policies, it remains as a strong possibility that the related authorized administrations concerning the conservation of historical and cultural heritage largely prefer localization-, governance- and privatization-oriented legal arrangements among the dual construction over laws at the stages of producing and implementing projects.

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**Heritage and authenticity**

Buildings, such as monuments, are often conserved because “they are the most outstanding examples of their type and time; because they are absolutely typical of their type and time; because they are the first appearance of a style which later becomes widespread; because they are just odd; or because they have been inhabited by someone famous.”<sup>4</sup> Especially in cultural heritage sites where buildings/monuments were built over long periods, interpretation process starts with dispute over what to preserve and which parts to conserve. Mainly, this brings us to the issue of authenticity. According to Ashworth and Tunbridge, the question of why old buildings and towns are important receives answers that fall into two categories: aesthetic i.e. they are valued as intrinsically beautiful; or antique i.e. they are valued because they are old.<sup>5</sup> Within these categories; age, aesthetic value, and historical significance can be subjected to justify authenticity. Aesthetic values can vary over time and space; the evaluation of an aesthetic value is a product of time and space. Age is usually the paramount criterion where “Survival through centuries is in itself an attribute, probably indicates a degree of rarity and is some possible indication of enduring worth.”<sup>6</sup> Mostly, there should be a selection of a period of time that matches with the value attached to the monument. The issue of authenticity plays a crucial role in defining the purpose and limits of conservation planning.

<sup>4</sup> Ashworth & Howard, 1999, p.13

<sup>5</sup> Ashworth & Tunbridge, 1990, p.10

<sup>6</sup> Ashworth & Howard, 1999, p.42

The authenticity of ...

Creator 'The hand of the master'	Material 'The original material'	Function 'The original purpose'	Concept 'The idea of the creator'	History 'The history of the artifact'	Ensemble 'The integrity of the whole'	Context 'The integrity of the location'
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Table 1 - Types of authenticity, source: Ashworth & Tunbridge, 1990, p.11

In practice, application of types of authenticity to monuments, buildings, heritage sites is not easy (see Table 1). Especially buildings went through such countless phases of alterations, restorations and refurbishments that establishing their age is mostly impossible. Furthermore as Ashworth and Tunbridge stressed, "Most of the national inventories and conservation and historical significance are recognizable and incontrovertible qualities. In practice this is rarely the case and conservation involves a choice about which parts or periods of a building are to be preserved, which demolished as undesirable accretions and to which period should such a building be renovated."<sup>7</sup>

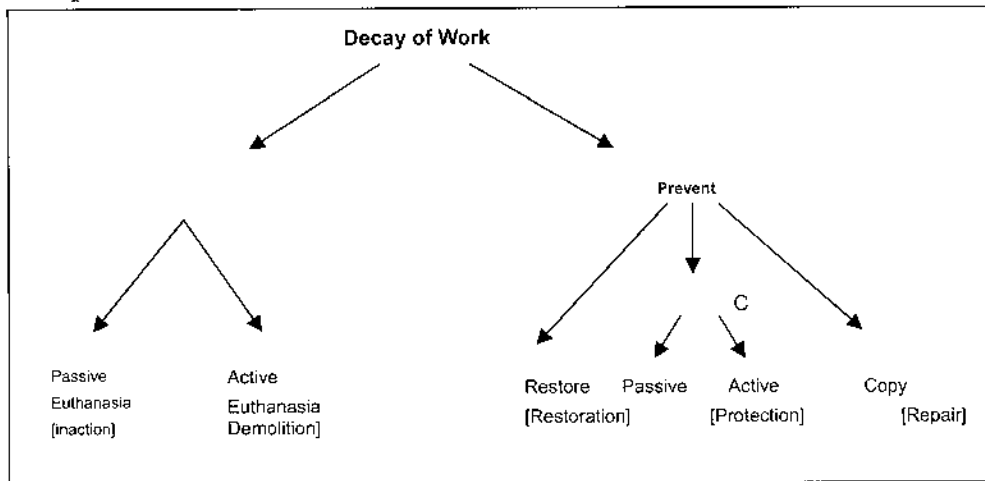


Figure 1- Actions in response to decay, source: Ashworth and Tunbridge 1990, p.13

<sup>7</sup> Ashworth & Tunbridge, 1990, p.11-12

Figure 2 shows possible actions that respond to decay of work after intervention. Once intervention occurs -act of protection and conservation efforts-, the authenticity of the monument is inevitably affected. As Ashworth and Tunbridge stated, "The choice is therefore not between authentic and inauthentic preservation, which is a 'dogma of self-delusion,'<sup>8</sup> but a decision on how much modification of what sort of authenticity is acceptable."<sup>9</sup> In that sense, the issue of authenticity is broad and raises both difficulties and many possibilities. The importance of authenticity in conservation efforts is that there are different types of authenticity such as functional authenticity, contextual authenticity, experimental authenticity and different ways to perceive them. In the process of selection of interpretation of heritage, and managing of heritage sites, different policies for the preservation of different types of authenticity should be taken into consideration.

#### Heritage and the issue of ownership

According to Pearce, heritage is a social concept which lives within its material configurations through landscape, customary practices and objects.<sup>10</sup> In a sense, ownership of material possessions is primary in heritage construction as components of one's identity or belongings, or even memories from one's childhood. There are many ways of creating a linkage between time, space and people, and many ways to perceive them. Cultural heritage developed at different spatial scales and in different periods of time. As the idea of place, cultural heritage can mean an identity for contributors who have created it.

Ownership begins at the individual level. Individuals hoard and invest in things mostly because they are special and important for them. Pearce emphasized the necessity of ownership in the heritage construction where people can associate with them and collect them as heritage. The pattern of ownership is easier to follow, if an object belongs to an individual. It gets complicated to make a collective definition, e.g. a built heritage or a folk dance that belongs to a community or a group of people. At the community level, the issue of ownership functions in a different way. Communities usually want to

<sup>8</sup> Lowenthal, 1992

<sup>9</sup> Ashworth & Tunbridge, 1990, p.13

<sup>10</sup> Pearce 1998, p.86

preserve things because they are directly attached to them through their memories and personal experiences. They want to keep their heritages as they are, not necessarily because of their aesthetic and/or architectural value but because they are special for them. The spiritual importance of community's heritage is strongly related to 'the feeling of belonging' to a community, a land, or a local identity. Communities and/or local people have a different way of perceiving their heritage and this quite different view of heritage from that of government agencies, academics, etc. therefore a dilemma is created when community's heritage becomes the center of everyone's concern and interest. After becoming the center of a broader interest, the issue of ownership is mostly neglected or at least taken to a wider dimension.

### **UNESCO Convention 1972 and International Charters**

In this context, it is necessary to mention fundamental principles of respective international charters related to cultural heritage and authenticity. The most important document that recognized shared responsibility for cultural and natural heritage is the Convention for the Protection of the World Cultural and Natural Heritage (UNESCO,1972). Following UNESCO principles, two important international charters; the Burra Charter, the Charter for Places of Cultural Significance (Australian ICOMOS, 1980) and the New Zealand Charter, the Charter for Conservation of Cultural Heritage Value (New Zealand, 1993) have included guidelines for the conservation of cultural heritage value, i.e. social and spiritual values of people and the diverse cultural background of indigenous people. As it is stated in the Burra Charter (1999), the places which have cultural significance enrich people's life and create a cohesion that can provide a deep sense of connection between man and the land, past and to lived experiences. According to the New Zealand Charter (1993), "The conservation of indigenous cultural heritage value therefore is conditional on decisions made in the indigenous community, and should proceed only in this context. Indigenous conservation precepts are fluid and take account of the continuity of life and the needs of the present as well as the responsibilities of guardianship and association with those who have gone before. In particular, protocols of access, authority and ritual are handled at a local level." The international charters are significant in their efforts to capture diverse cultural heritage values in conservation and preservation of cultural heritage. At the international level, one of the most important charters in heritage preservation is the Nara Document on

Authenticity (1994) which was adopted at a conference in Nara, Japan. This document is the first international document for diverse cultural values in conservation which gives major attention to the protection and enhancement of cultural and heritage diversity, by claiming that preservation practices “should take into account the varying traditions, varying types of monuments, and varying environments of all peoples.”<sup>11</sup> “It is thus not possible to base judgements of value and authenticity on fixed criteria. On the contrary, the respect due to all cultures requires that heritage properties must be considered and judged within the cultural context to which they belong.”<sup>12</sup> This statement is certainly more powerful than previous charters and is deeply concerned with the preservation of the world’s cultural heritage which should be dealt carefully and approached differently within the application of the test of authenticity. The philosophical standing point here is that, the Nara Document puts an emphasis on ‘common heritage’ and stresses the need of ‘shared responsibility’ for its preservation which is the fundamental principle of UNESCO Convention. What makes a distinction in the Nara Document is that, “the values of indigenous peoples are not identified as uniquely different; with, therefore, unique provisions for the treatment of their objects, structures and sites. In the Nara document, there is no mention of indigenous peoples or their values. Cultural diversity is valued worldwide, and preservation practices should take into account the varying traditions, varying types of monuments, and varying environments of all peoples.”<sup>13</sup> ‘Local’ and ‘national’ heritage can be labeled as common or world heritage. In that situation, the fundamental question ‘whose heritage?’ receives multiple answers which inevitably brings the issue of ownership to an abstract level of debate where the ‘real’ owners have to share their heritage with the rest of the world.

### **The purposes and uses of cultural heritage**

There are many possibilities of uses of heritage. However, it is possible to come up with three major categories of heritage use. All these categories considered heritage as a resource of selection upon which different types of

<sup>11</sup> Rhyne, 1995

<sup>12</sup> Nara Document, 1994

<sup>13</sup>Rhyne, 1995

agendas and industries are constructed. Albeit selected categories have their own wide source of literature, a considerable amount of overlapping may occur.

### **Cultural heritage as a cultural resource**

The difference of this type is obvious, especially, if one compares the more traditional view of museums to the contemporary roles and the new trends of museums. Within these new trends, the methods of communication with visitors, the strategies of marketing, the methods and purposes of interpretation of ideas and values, through collections of material heritage have been dramatically altered. Today, using new technology for interpretation of historical events is highly attractive. Historical illustrations in visual displays attract audience with the help of advanced technology. Especially, visual presentations of material cultures and artifacts in museums and large exhibition halls may offer a smooth understanding of the past with standardized historical information. No doubt such displays have already been interpreted. The taste for 'living history' at the museums, as Samuel discussed, "[...] has been adopted as watchword by go-ahead curators, it takes the form of audio-visual display, using artists' impressions, photographic blow-ups or replicas to exhibit what ought to be there but is not and contextualize the artifacts in narrative whole."<sup>14</sup> From this statement it can be argued that, every interpretation approach means a deliberate selection of the past, conveys an idea of resurrection, and attempts to link a material remain with its journey back in time.

### **Cultural heritage as a political resource**

The most obvious and common political uses of heritage can be observed at the national scale.

Heritage, as a political resource has been used to construct national identities and national heritage as a matter of national policy. The role of national heritage at the national level has such a pervasive dominance and power that questioning its authoritarian presence is almost impossible.

<sup>14</sup> Samuel, 1999, p.177



### Cultural heritage as an economic resource

Surprisingly, heritage as an economic commodity is only the third major type of its uses. This is mostly because heritage has been initially identified, preserved, and interpreted for quite different reasons that have been illustrated in the previous discussions. The creation of heritage products is illustrated in Figure 3 accordingly. The model of heritage production process is subjected to some criticisms. These objections can be categorized as 'conceptual objections' and 'operational objections.' Basically, conceptual objections may be based on rejection of treating 'historical and cultural artefacts' as 'priced saleable products within a contemporary market.' Concerning operational objections, most of the criticism is based upon model's "focus upon its operation rather than on the basic assumptions upon which it depends."<sup>15</sup> Through a process of resource selection and interpretation (packaging) and targeting potential consumers/users of selected heritage, particular marketing strategies are developed.

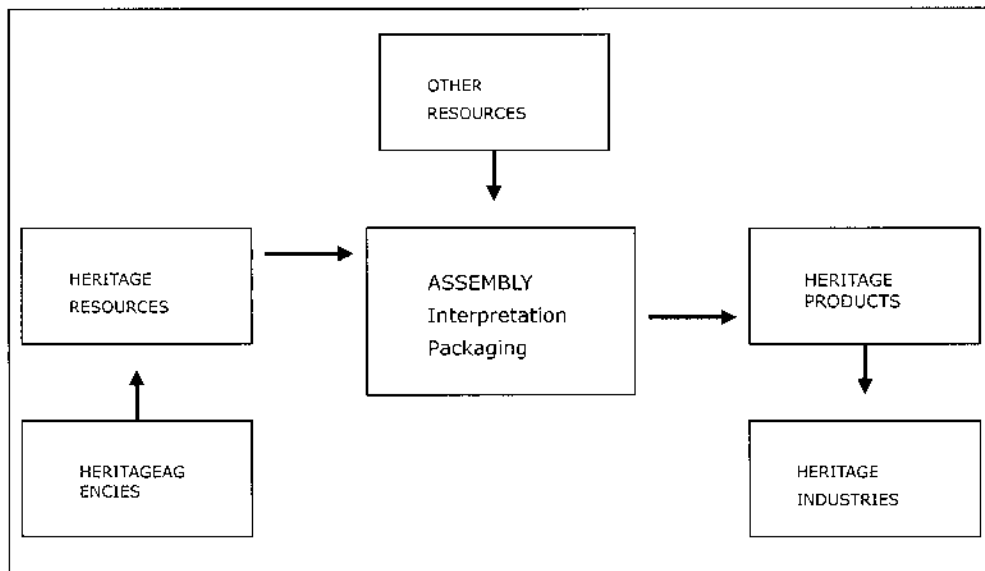


Figure 2-The commodification of the past , Ashworth & Tunbridge, 1990, p.143

<sup>15</sup> Tunbridge & Ashworth, 1996, p.11-14

The model (Figure 3) represents a simplified version of a 'commodification process' and is strongly influenced by 'marketing science.' In this process, the components operate as part of heritage production system. The process starts from 'resources', where a wide range of raw materials, such as 'events, personalities, folk memories, mythologies, literary associations, surviving physical relics, together with places, whether sites, towns, or landscapes' are deliberately selected. The next step is the process of interpretation (packaging) within which the resources are converted into heritage products. According to Tunbridge & Ashworth, "The idea here is that it is not the physical components of heritage that are actually traded, such as historic monuments or sites, but intangible ideas and feelings such as fantasy, nostalgia, pleasure, pride, and the like, which are communicated through the interpretation of the physical elements."<sup>16</sup> Through the interpretation process the heritage product is given its final shape in order to response to the needs of its potential users. Essentially, the model of heritage production is a 'commodification' process. It gives a basic understanding of how heritage functions between the past and the 'contemporary consumption demands' within the process of heritage production. In practice, this process functions in a less perfect way in different types of markets, with different resources and realities. First of all, heritage cannot be valued and priced easily as most of goods and services in an economic system. Secondly, there isn't a single but many different heritage markets with different mechanisms. Thirdly, it lacks a production system in a common sense where the resources and the management of the final product may be controlled and/or owned by totally different segments/owners. Lastly, the heritage product is essentially not a 'good' or a 'service' but a unique experience of an individual. These constraints make it difficult to identify and understand heritage as an economic commodity.

<sup>16</sup> Tunbridge & Ashworth, 1996, p.8

### **Heritage as a tourism resource**

Heritage related tourism can be considered as a sub-category of either cultural tourism in general or an 'activity' of individuals interested only in heritage. The use of heritage as an economic resource, or as an economic commodity can be commodified and multi-sold and "embraces, on the one hand, the consumption of culture through art and museums [...], and, on the other hand, commercial theme park heritage, largely a pastiche with no higher purpose than popular entertainment."<sup>17</sup> In this argument, heritage is visualized as a duality. Consequently duality of heritage is not without any tensions and conflicts; on the contrary, it is this duality that constitutes the contest of different 'qualities of heritage.' The term of 'qualities of heritage' is used to distinguish 'high' and 'low' constructions of heritage. The 'high' heritage can be questioned in what Urry has labeled the 'tourist gaze'. According to Urry the contemporary tourist is seeking authenticity and truth in heritage. In his analysis of historical transformations of tourist motivations from the medieval pilgrimage, through the eighteenth century Grand Tour to the contemporary tourists, he came up with a number of different aspects of 'tourist gaze' that is not the same everywhere, and changeable in nature.<sup>18</sup>

### **Marketing and promotion of cultural heritage**

In order to understand the relationship between tourism and cultural heritage in a better way, it should be thought as a 'continuum' where three principles are determined (See Figure 4).

<sup>17</sup> Graham, Ashworth, Tunbridge 2000, p.22.

<sup>18</sup> Urry, 1990

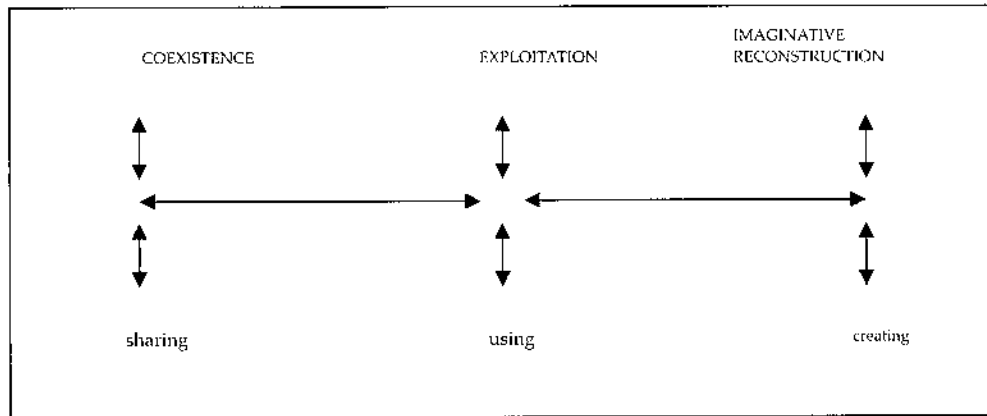


Figure 4- The evaluation of a tourism-heritage relationship, Newby 1994, p.208

In Figure 4, the evaluation of a tourism-heritage relationship is based on three principles: coexistence, exploitation, and imaginative reconstruction.<sup>19</sup> According to Newby, "Tourism and heritage coexist when tourism does not dominate the local economy, even the number of tourists may be large."<sup>20</sup> However, "Where tourism begins to occupy a position of importance in the local economy, the relationship ceases to be one of coexistence and becomes exploitative, and the cultural heritage becomes basis for generating a cash flow."<sup>21</sup> Exploitation of cultural heritage embraces various activities. As with any other economic endeavor, tourism redefines social, cultural, and environmental realities. "The exploitation of historic resources for the creation of heritage inevitably affects the nature of those resources, leading to fears that they will be subject to damage, distortion, bowdlerization, or just depletion."<sup>22</sup> The final stage of tourism-heritage relationship envisaged in Figure 4 is an 'imaginative reconstruction' which "[...] has been embraced by the tourism industry as a means of increasing the attractiveness, and thus the

<sup>19</sup> Newby, 1994, p.208

<sup>20</sup> Ibid., p.209

<sup>21</sup> Ibid., p.212

<sup>22</sup> Tunbridge& Ashworth 1996, p.4

market potential, of heritage sites.”<sup>23</sup> At this stage, heritage is commodified and exploited “[...] to make concrete more abstract elements of culture.”<sup>24</sup> Once such economical profit is realized, it becomes an instrument of local agents who package tours around cultural themes. As a result of their response to external demands, traditions change through time and develop according to the contemporary demands. According to Alsayyad, “As tradition has increasingly become an object of world tourism, its audience is no longer confined to the members of the cultures that generate it. Instead, the primary consumers of cultural traditions may now be visitors from elsewhere. These outsiders as well as the local agents who package tours around cultural themes, are no longer willing simply to accept local traditions passively, and have increasingly taken an active role in manipulating and transforming cultures to fit their demands.”<sup>25</sup> According to Papson, there are two key elements in the commodification of place by tourism. These are; the creation of commodity events, and the turning of history into marketable commodity.<sup>26</sup> As a material way of consuming the past, the living environment of the host community has been renounced by turning it into a ‘living history’ and promoting a reconstructed image of the past. Whether is an archaeological site or an old Ottoman village, it is transformed to a tradable commodity and is packaged in order to be presentable for its various consumers.

Although such issues tend to obscure somewhat a problematic positioning of tourism, its reflection in social reality can be observed, for instance, ‘through the transformation of social activities into products.’<sup>27</sup> According to Hall, “Advertising creates images of place which then also create expectations on the part of the visitor, which in turn may lead the destination adapt to such expectations. Destinations may therefore become caught in a tourist gaze from which they cannot readily escape unless they are willing to abandon their status as a destination.”<sup>28</sup> Magerauer suggested that if a tradition is vibrant, its members are objectified due to expected version of tradition by potential

<sup>23</sup> Newby, 1994, p.213

<sup>24</sup> Ibid.

<sup>25</sup> Alsayyad, 2001, p.17

<sup>26</sup> Papson, 1981, after Hall, 1994, p.178

<sup>27</sup> Hall, 1994, p.177

<sup>28</sup> Ibid., p.178

tourism trade. Also if a tradition is not strong enough to resist the change of tourism brings, then the local people and places become fiction entirely.<sup>29</sup> The development of tourism and its aggressive potential in economy may change the nature of places, ignore the quality, support quantitative results and treat the unique properties of the host as selling points and devaluates their significance. The growing economic force of tourism has impacts in concept of heritage both at national and global level. The more states become dependent on tourism, the more the heritage is dominated.

In order to illustrate this transformation and tourist-defined heritage and the relationship between tourism and cultural heritage, two case studies will be introduced. Both of them represent the patterns of tourist consumption of heritage as 'living history' and 'escape to fantasy',<sup>30</sup> where heritage product is being shaped according to the expectations of tourists. Undoubtedly, the multi-motivated heritage tourist expectations are different than of the local people. In order to fit tourist expectations and demands, "The local experience has to be incorporated into the visitor's existing heritage. The unfamiliar is sellable in so far as it can be reached through the familiar: if what is familiar is different then so also is the heritage selected."<sup>31</sup>

#### Case Study 1: New Lanark

**New Lanark, inscribed in 2001 in World Heritage List is located in Scotland, United Kingdom. It is situated within the Clyde Valley and is a channel of communication between Scotland and England. New Lanark World Heritage Site is an unrivalled combination of an 18th century industrial settlement and is bound up with landscape and the natural environment.**

The village is well known by the philanthropist and Utopian idealist Robert Owen who molded a model industrial community in the early nineteenth century. He built cotton mill buildings, the spacious and well-designed workers' housing, and the dignified educational institute and school. By 1820,

<sup>29</sup> Mugerauer, 2001, p.98

<sup>30</sup> Ashworth & Howard argued that , 'escape to fantasy' is "an attempt to enact various fantasies on a holiday which is basically seen as unreal" (1999, p.92).

<sup>31</sup> Ibid.

the population of the village was around 2.500, and was the largest cotton-manufacturing centre of its time in the country.

From 1800 till 1825, Robert Owen used the profits to finance a series of social and educational reforms designed to improve the quality of life for his workers and set about improving and expanding the business. Young children were not allowed to work in the cotton-mills besides he established progressive schools for the village including the first infant school in the world, and evening classes in a building known as the Institute for the Formation of Character.

The cotton-mills continued in production until 1968. In response to changes in technology, the water wheels which drove the machinery were gradually replaced by water turbines. During the Industrial Revolution, the village survived with few physical changes and is designated as an outstanding conservation area, and is in the care of an independent charity, New Lanark Conservation Trust. The village still has a resident population of about 180 people. Today, New Lanark is a popular tourist attraction.

**New Lanark became one of the heritage attractions that took place in the 1980s climax of Britain, followed by a growing heritage industry in the environment of an economic decline. While the British economy was shrinking, the source of employment fell dramatically. “While the real world of industrial manufacturing decays, redundant and obsolete machinery flourishes-in museums.”<sup>32</sup> That period was the beginning of industrial archeology movement, followed by the establishment of The National Trust in 1973. The number of museums in Britain had risen considerably as well as in other parts of the world. In every major city, museum explosion had taken place. The purpose everywhere is the same. “By displaying the evidence of past cultures, they help to locate a contemporary society in relation to a previous tradition. They give meaning to the present by interpreting the past.”<sup>33</sup>**

Robert Owen and his social philosophy had a profound influence on social developments throughout the 19th century and beyond, in matters such as progressive education, factory reform, humane working practices, and

<sup>32</sup> Hewison, 1987, p.91

<sup>33</sup> Ibid., p.85

international co-operations and for that reason the name of New Lanark is synonymous with that of Robert Owen. Today, Robert Owens New Lanark is an open-air museum, enjoys with its *living history* facilities such as offered by its award-winning Visitor Centre.

The management plan of New Lanark is prepared by New Lanark Conservation Trust, sets out the significance of the World Heritage Site and provides the basis for consultation with local and national interest groups and individuals. It aims to provide a vision and framework for an integrated and consensual approach to ensure the good management of New Lanark World Heritage Site in recognition of its outstanding universal values. According to the Trust Objectives, "The Conservation Trust aims to preserve New Lanark, not as a museum, but as a living, working community, with a resident population and new opportunities for employment. The village can no longer earn its living from cotton-manufacturing, and the strategy of the Trust has been to diversify the economy of New Lanark with development of the village as a major visitor attraction as a prime objective."<sup>34</sup>

In short, the plan's aims to:

- safeguard the outstanding universal values of the Site through a holistic and integrated approach;
- further inform people about the cultural and educational value of the Site;
- identify ways that the economic and cultural benefits of the World Heritage listing can be used to the advantage of Lanarkshire's community and businesses;
- guide and where necessary help control development to ensure that the values of the Site are not harmed; and,
- achieve a common local, national and international understanding and ownership of the plan.<sup>35</sup>

<sup>34</sup> New Lanark Conservation Trust, <http://newlanark.org/download/upload.40.doc>, visited:04/2008

<sup>35</sup> New Lanark World Heritage Site Management Plan(Draft), p.3, 2003-2008



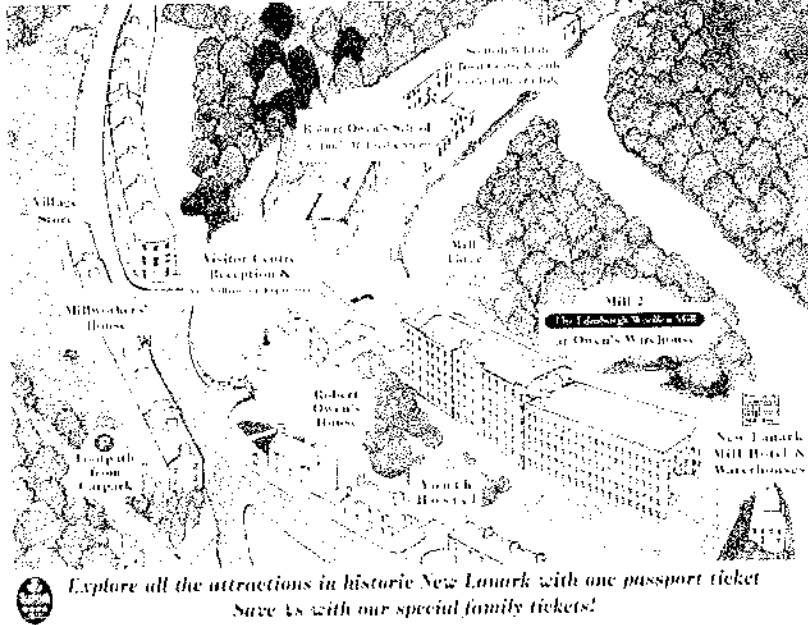
## NEW LANARK WORLD HERITAGE SITE

Robert Owen's New Lanark was a model of enlightened industrial management. He transformed a village of 2000 people into a community of 1000, where workers were treated as human beings, not just as a source of labour. He provided education, healthcare, and a sense of community. His ideas influenced the development of the modern welfare state.

Today, the site is a World Heritage Site, and the buildings are preserved as a testament to Owen's vision. The site is a popular tourist destination, and the buildings are used as museums and visitor centers. The site is a great place to learn about the history of the Industrial Revolution and the impact of Owen's ideas on the world.



Robert Owen



Explore all the attractions in historic New Lanark with one passport ticket  
Save 45 with our special family tickets!

Figure 5 - New Lanark Leaflet

Within the conservation and management plan, several buildings in the village are turned into visitor centers. These buildings are hosting exhibitions and facilities in the main Visitor Center, Millworkers House, Robert Owen's House and Robert Owen's School(Figure 5). The main Visitor Center offers the show called *the New Millennium Experiences*. According to New Lanark Visitor Centre Exhibitions' Brief Guide, *the New Millennium Experience* is introduced as follows:

Enhanced by special effects and innovative audio-visual technology, the new ride is both entertaining and educational, informing and inspiring all those who visit. Your guide will be a young girl named Harmony. Her voyage through time starts with the present day visitors to New Lanark village. Together they travel back in time to discover what life was like in New Lanark in the 1820s. Disobeying the rules of travel she tells us a little about the world

of the future, and also encourages us to consider some of Robert Owen's ideas to make a better future, which he pioneered at New Lanark.<sup>36</sup>



Figure 6 -New Lanark Leaflet

Another interesting interpretation of the site, supported by special effects and innovative audio-visual technology is Robert Owen's School for Children (Figure 6). In this section, the advantage of audio-visual technology is used to revive the "ghost" of a little girl lived early 19th century in New Lanark. The

<sup>36</sup> A Brief Guide to the New Lanark Visitor Centre Exhibitions, [www.newlanark.org](http://www.newlanark.org), visited:08/2005

show is called *Annie McLeod's Story*. In reconstructed historical classroom, the children can enjoy in a classroom that represents the version of Owen's school of 1820's. In the New Lanark Visitor Centre Exhibitions' Brief Guide, these interpretations are introduced accordingly;

**“Altering the past also conflates it, making all its variegated segments seem somehow alike. We reduce the diversity of previous experience either to a few themes within a narrow time span or to generalized uniformity.”<sup>37</sup> According to objectives of management plan, the Trust urges the need for economic income and sees tourism as an alternative for employment and seeks to create visitor attractions by using advanced technology in site interpretation. At the same time they assessed that they aim to keep the site as it is avoiding especially from turning into a *living history*. Apparently, the site has already been turned into a *living history* at least the way it is presented in the leaflet.**

Obviously, all marketing and promotion strategies aim to encourage the use of New Lanark as an educational resource, as well as a touristic destination. Since 1957 the site won many awards. In this aspect, the site management as well as interpretation of the site fulfills the expectations of stakeholders and the New Lanark Conservation Trust. However, images, narratives and promotion materials present a disneyfied version of the site.

### **Case Study 2: Jerash, A Greco-Roman cities in north Amman**

The Jordanian government has limited budget for cultural heritage conservation. In addition to that, due to lack of natural resources, rapid expansion of population, and economic constrains, Jordan's cultural heritage assets have become a vital and important adjunct for marketing and promotion of Jordan as a touristic destination. Jordan's economic development depends heavily on the success of its tourism industry, thus cultural heritage tourism has been seen as a pedestal for economic development and job creation. The analysis of Jordan National Tourism Strategy 2004-2010 demonstrated an accurate emphasis on Jordan's cultural and religious heritage as segments with 'ready products' for their money-generating potentials.

<sup>37</sup> Lowenthal, 1985, p.349

According to NTS Report, cultural heritage (archeology) and religious tourism are categorized under the title 'Segments with Ready Products' referring to Jordan's richest tourism market which consists not only of Christian and prehistoric sites, but also, Islamic, Roman, Byzantine, Ottoman, Mameluke and Jewish remains. The report defined cultural heritage tourism as "one of the fastest growing market segments and accounts for about 10% of tourists worldwide, about 60-70 million each year. [...] Tourists interested in cultural heritage tourism are typically well traveled, affluent, highly educated, and stay in high quality accommodations."<sup>38</sup>

In order to illustrate this transformation and tourist-defined heritage and the relationship between tourism and cultural heritage in the Jordanian context, Jerash which is one of the ten Greco-Roman cities in north Amman, Jordan, is selected as the second case study. The Jerash Heritage Company, owned by Jordanian investors and was formed on the initiative of a Swedish citizen resident in Jordan, in cooperation with the Ministry of Tourism and Antiquities and the Jordan Tourism Board, gives job opportunity to the local people, with some fifty employees and it is one of the largest employers in Jerash.<sup>39</sup>

The company has started an event - Roman legionaries, gladiators fighting and authentic Roman chariots racing in the Roman circus at Jerash hippodrome. "The show runs twice daily [...]. It features forty-five legionaries in full armour in a display of Roman Army drill and battle tactics, ten gladiators fighting 'to the death' and several Roman chariots competing in a classical seven lap race around the ancient hippodrome."<sup>40</sup> In this example, the local people are costumed as Roman legionaries and act in front of Western tourists who are more interested to experience something local in so far as it is reached through familiar(See Figure 7). According to that example, it can be assumed that tourist expectations are fulfilled and the Jerash Heritage Company -strongly backed by the government, Ministry of Tourism and Antiquities and the Jordan Tourism Board- enjoys turning the living environment of the host community into a 'living history' and promoting

<sup>38</sup> Ibid.

<sup>39</sup> Jerash Chariots, source: <http://www.jerashchariots.com/index.html>, visited: March 2006

<sup>40</sup> JTB website (a),source: source: <http://www.visitjordan.com/index.asp>, visited: March, 2006

Jerash in daily presentations of Roman warfare techniques and chariot races in the Roman hippodrome in Jerash.

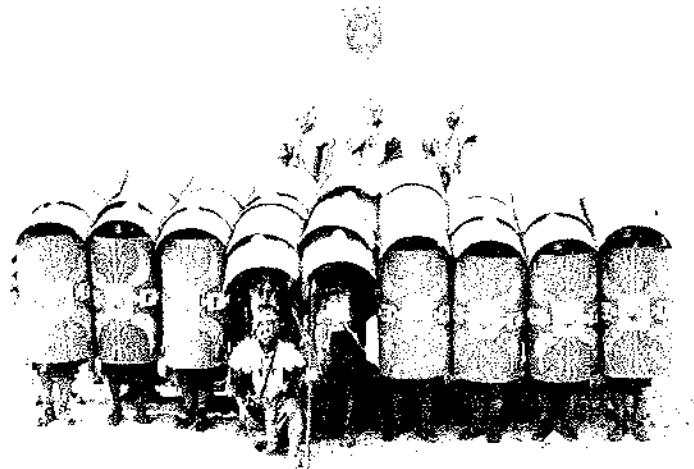
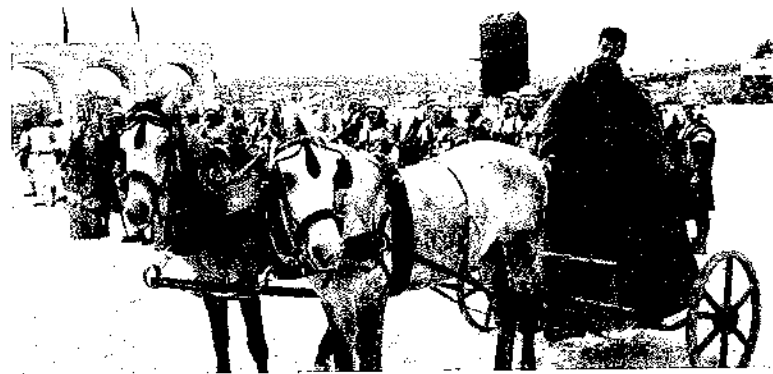


Figure 7- Jerash Chariot Race, photos taken by Chris Trott, Jordan 2006

## Conclusion

As mentioned above, New Lanark was turned into a *living history*, blurring the line between education and entertainment and visitor attraction, replacing bogus-simulacra of Robert Owen's once real living community. In every living history museums, some objects are selected according to their expressive quality in order to create public spectacle supported with historical narrative. As Samuel stressed that this attempt "[...] makes backwardness visually appealing and turns subjects of study into objects of desire" and he further added "the same cognitive dissonance awaits visitors to Robert Owen's old mill at New Lanark; it has been turned into a conservation village and given over to modern craftspeople. A factory can no longer be associated with the machine age-still less with *sweating*- when its manufacturers appear as art products."<sup>41</sup>

"The nature of this cultural commodification within the realm of capitalism and consumerism within the heritage tourism industry in Jordan is occurring either directly or indirectly. Direct commodification is manifested in the production of replicas of cultural artifacts and heritage leading to de-symbolized environments cut from the lives of citizens. Indirect commodification of heritage and culture is harder to recognize because, often, it is sugar-coated with entertainment and liberal slogans of heritage conservation and community development, but still it takes place at various levels: commodification of the lives of host communities, commodification of the historic environments, and commodification of the visitor and tourist experience and a lack of an authentic experience."<sup>42</sup>

In Jerash, the important issue here is that commodification through selected tourism marketing activities have been supported by two important governmental organizations, the Ministry of Tourism and Antiquities (MOTA) and the Jordan Tourist Board (JTB). Inevitably the important questions here must be 'why the past is sanitized for consumption and why are particular representations of history provided for tourists?' Valid answers to these questions can be found in previous discussions on the NTS 2004-2010 and in Jordan's efforts to present itself as unique tourism destination by adopting a

<sup>41</sup> Samuel, 1999, p.304

<sup>42</sup> Daher, 2000, pp.27-28

thematic marketing strategy similar to ethnic tourism in Mexico or sand, sun, and sea tourism in Mallorca.

As Newby stressed, "While there is no inevitability that a place will evolve from one state to another, from coexistence through exploitation to reconstruction, it is quite clear that the growth in tourism has been partially responsible for the extension of this continuum and the development of new forms of relationship between culture and tourism."<sup>43</sup>

The case studies are not to make a generalization of marketing and promotion patterns of heritage nor should be seen as the only way to meet the needs of commercial tourism. However both examples from different parts of the world, with different political, economic and cultural backgrounds indicate, have followed similar patterns of development which is determined by the power and influence of economic and tourism oriented expectations. Regardless of political, cultural and economic facts and locality, the perception of authenticity and intrinsic values of heritage is altered in demand of today's expectations.

<sup>43</sup> Newby, 1994, p.209

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*Who Do You Think You Are?*

When towns evolved they took on their own particular style and character. While topography, building materials and styles formed a key component of this character, many other things shaped the quintessential uniqueness of one place over another. The nature of urban spaces, the type and density of landscaping, particular functions

such as the making and selling of distinctive local products, activities in the streets such as markets, fairs and other forms of performance, lighting, signage and a multitude of other factors all helped to distinguish one place from another. This was to the extent that it wasn't just obvious you were in England rather than Italy, but you were aware that a town in Essex felt quite different to a town in Norfolk, and even parts of larger towns and cities had their own distinctive character.

Now though, the globalised economy means that it's hard to tell where you are. The same street furniture appears from San Francisco to Sydney, the same retail chains are represented in virtually every high street, architects, inspired by innovation in other places, reproduce Barcelona in Barnsley or worse still, reproduce some form of universal merchandising format universally. What used to be 'here' has become 'there' or possibly 'anywhere'.

HEART seeks to recapture local distinctiveness and to make special places special again by giving greater emphasis to what made them special in the first place. Norwich had and has three distinctive attributes.

Firstly, throughout its rich and long history, it made a virtue of retaining most of the best of its architectural past while embracing innovation for the present and future. There are a few notable exceptions to this rule, perpetrated mostly in the 30 years after the War, but for the most part the

City has kept the best of the past and moved it into the future.

Secondly, and in many respects a corollary of the previous point, it has some individually spectacular structures in a national and even international context which represent more than just surviving examples of domestic, heritage architecture.

Thirdly, the City has historically performed an enormously important market function for the area and this is still the case as Norwich remains the 9th most successful retail centre in the UK (Experian 2005, or 8th if the CACI index is applied). Within that sector, it is perhaps the area which has recently come to be known as The Norwich Lanes which demonstrates the enduring distinctiveness of this retail offer best. While other parts of the City Centre have succumbed to the onward march of global brands, the Lanes has retained a 'specialness' that is quite remarkable. It has perhaps the highest concentration of nationally and locally important historic buildings in the City, clustered around one of the most intact ancient streetscapes, populated by one of the densest areas of speciality, independent retail and catering outlets in the country.

### *Two Models for Developing Distinctiveness*

Exploiting these three distinctive attributes, and working with a range of local stakeholders, HEART has developed two models for local distinctiveness as follows:

- Norwich 12 brings together 12 buildings which chart the history of English urban development over the last 1000 years and creates a collaborative family of cultural heritage destinations
- Norwich Lanes Local Distinctiveness Pilot builds upon the dual qualities of heritage and speciality retailing in a particular sector of the City to add value in terms of paving, signing heritage interpretation, lighting and other measures which together enhance the unique qualities of the destination

#### *Norwich 12*

Norwich has a cultural heritage legacy of universal importance due principally to its role as England's second city for most of the period up until the end of the C18th. In addition to a wide range of remarkable cultural heritage collections, including the largest urban collection of medieval churches in Northern Europe and the largest walled city in England with the most complete medieval street pattern, the City has a quite outstanding set of

iconic buildings which chart the history of England over the last millennium. Individually spectacular, as a set they represent a heritage resource unique in the UK and of universal importance. They include:

The Anglican Cathedral – located in the largest cathedral close in England this is one of most complete Romanesque examples in Europe with an array of unique features including its apsidal plan, the largest cloister and tallest tower in England (the spire is the second tallest) and the largest collection of decorative roof bosses in the world.

The Norman Castle - ‘the finest secular building of its period in Europe’, sits on the largest mound in England and contains a series of unique collections such as the largest civic regalia collection in England and the biggest tea pot collection in the world – not to mention the Norwich School of Artists

The Great Hospital – a medieval complex in continuous use as a caring institution since 1249 and containing gems such as the late 14<sup>th</sup> century Eagle Roof, built to commemorate the visit of Anne of Bohemia who, as well as being the queen, was the daughter of the Holy Roman Emperor and the sister of King Wenceslas – she was also the first woman to ride sidesaddle in Norwich!

The Guildhall – ‘by far the largest and most elaborate medieval ‘city hall’ built outside London’ dates from the early 15<sup>th</sup> century but sits astride an undercroft of a much earlier date where the first Protestant martyr Thomas Bilney and early popular revolutionary Robert Kett were imprisoned just prior to execution

St Andrew’s Hall – ‘the only English friary to survive intact from the medieval period’ which also contains an early undercroft, some major representatives of the largest provincial civic portrait collection in England and the burial place of Pastor Elison who, with his wife, were the only English residents to have their portrait painted by Rembrandt

Dragon Hall - a unique survival of a merchant trading hall in Europe

The Assembly House – ‘no other town of its size in England has anything like it except Bath’ which was developed around the core of the medieval College of St Mary in the Fields and still retains fragments of the original buildings, including an undercroft

St James’ Mill - ‘the noblest mill of the English Industrial revolution’

Surrey House – ‘without a doubt one of the most convinced Edwardian office buildings in the UK’ and containing remnants of the much earlier Earl of Surrey’s Palace

City Hall - ‘the foremost English public building between the wars’

St John’s Cathedral – the largest provincial catholic cathedral in England built by George Gilbert Scott Jnr

Forum - an award winning library, multi media and visitor centre.

The project was inspired by a similar heritage concept that has been adopted in Philadelphia, USA. The American city’s Independence National Historical Park is a collection of buildings and open spaces that are co-ordinated by the US National Park Service. As with the Philadelphia project, Norwich 12 seeks to connect the group of buildings, all within different public, private or voluntary sector ownership and management, and promote them as a significant collective destination.

In 2006 HEART secured almost £1 million from the Treasury’s Invest to Save budget to launch the project. HEART is working with the 12 buildings and other professional organisations to achieve this, through:

- the implementation of Conservation Management Plans
- interactive interpretation including signs & plasma screens
- joint marketing including a film, guidebook, leaflets and website
- virtual reality models
- tours & trails
- a programme of integrated events
- educational courses.

### *Norwich Lanes*

The Lanes area has a streetscape reaching back, in part, to the Roman period and a core function (retailing) representing some of the earliest examples of formal shops, as opposed to market stalls, in the UK. Now the area contains almost 300 independent speciality retailers and catering businesses operating out of virtually exclusively historic buildings, almost all of them statutorily protected. The character of the area is further enhanced by a range of culture and leisure providing 2 museums, a ‘show church’, the Maddermarket Theatre, the 3-screen Cinema City in a converted merchants house, the

Norwich Arts Centre in a converted church and a range of galleries and other performance venues.

The work on the Lanes commenced with a Local Distinctiveness Pilot study. The Study set out to undertake a thorough analysis of the actual and potential local distinctiveness of the Norwich Lanes area as a vehicle to develop proposals for ways in which that distinctiveness might be maximised, developed and enhanced. The techniques used are adapted from the processes recommended for Conservation Area Appraisals by English Heritage and for the Development of World Heritage Site Masterplans. The initial assessment will look at:

- Locational context
- Topography & Landscape
- Historical development
- Streetscape
- Significant historical features past and present
- Historical associations
- Functions

This analysis will facilitate the development of proposals which will suggest an integrated approach to:

- Signage, Art & Image
- Paving & Movement
- Street Environment
- Lighting
- Landscaping
- Safety & Security
- Street Management
- Waste Management
- Servicing
- Events

Within these areas of activity, HEART specifically established principles for heritage interpretation which included:

a) There should be a clear strategy for defining and developing the local identity of the area which should be based upon its most distinctive features, buildings, people and historic associations

b) A distinctive new branding logo should be introduced to provide a unifying influence for the Lanes

c) All new media interventions should identify themselves with the Lanes logo thus demonstrating that they are part of a set

d) An English Heritage type Blue Plaques system should provide the cornerstone of interpretive media and the emphasis should be on high quality, durable, low maintenance products. Content should be sourced from discussions with local people and other specialists with particular knowledge of the area, Poorer standard plaques should be progressively removed as new media were installed

e) Interpretive street plates should be introduced to reflect the origins of historic thoroughfares and new street name plates should be erected where there currently were none

f) Interpretive Boards or panels should be used to identify and interpret significant buildings such as churches and ~~the case of~~ particularly outstanding buildings, the hypertag system should be employed additionally within the interpretive panel or totem

g) Public art features should be used to reinforce the identity of the area but should be restricted to a limited number of media to avoid confusion and clutter

Over an 18 month period and based upon these principles, HEART working in partnership with the City Council and local traders, delivered the following heritage interventions in the area:

- 21 Blue 'English Heritage style' Plaques in high specification enamelled finish commemorating people, buildings or events in the Lanes and either filling previous gaps in provision or replacing previous plaques which were damaged, lost or provided an inferior level of interpretation

- 22 Street Plates interpreting the names of historic streets and filling a gap where no interpretation previously existed.

- 1 high specification enamelled finish pilot sign in the Lanes (and two others elsewhere) providing detailed information about medieval churches

- 1 high specification enamelled finish pilot sign, outside the Lanes, and containing a Hypertag, providing detailed graphic, audio and text information about the Castle. If successful, this approach will also be developed in the



## Lanes

- 49 semi sculptural pavement markers commemorating principally former public houses (Norwich had one of the densest concentrations of pubs in the UK at the end of the 19<sup>th</sup> century with two pubs for every day of the year) as well as lost alleyways and former trades
- 33 distinctively coloured bollards with sculptural bosses on the top commemorating principally the names of historic streets
- A large new pavement sculpture within a reformatted public space, celebrating significant people associated with the area

Additionally, the Council undertook extensive repaving initiatives in the area to provide a more unified spatial context.

### *Independent Assessment*

EEDA, the East of England Development Agency, commissioned the New Economics Foundation (NEF) to assess the work undertaken in the Lanes and to comment on whether, in their view, the interventions had been beneficial. Their conclusions were as follows:

‘The Lanes project shows a strong return on initial investment. For an estimated development option of £495,000, it shows the following headline figures:

- Potential jobs created – 50, with an annual value of £779,999 to the local economy.
- Leveraged investment opportunity is £463,293.
- Housing market uplift for the ward area is £4,077,920 a year for the first two years after the development.
- The development shows a return of £16,676,498 after 10 years, for an initial investment of £495,000.

The CBA (*cost benefit analysis*) discounts the cash flow at the Treasury-recommended rate of 3.5%. The return figure (16,676,498) gives the net present value, which is strongly positive with a benefit cost ratio (BCR) – the ratio between the discounted benefits and the discounted costs – which is a very strong 1:32.

The CBA for the Lanes demonstrates that well-structured heritage development within a coordinated strategy can have considerable impact and is financially self-sustaining. This suggests that a similar level of investment is likely to yield comparable returns in other phased heritage developments that concentrate on combined public realm, spatial development, and heritage

themes. There will also be further multiplier effects that will follow substantive coordinated developments under the *time and space* Development Plan theme. The Lanes should be taken as a pilot study for this approach, to be followed closely by a series of integrated projects to develop specific space and realm dimensions.

These are likely to be:

- **The Market** – associated with a market scheme
- **The Castle** – lending support to small traders around Timberhill to integrate them with the Lanes project
  - **Elm Hill** – to be developed as party of another quarter
  - **Over the water** – the Council is putting considerable effort into the Northern City Centre regeneration area as part of Growth Point work
  - **St Andrews** – as part of the halls scheme and possibly linked to Elm Hill'

EEDA was impressed with this analysis and has recently awarded a further £250,000 to HEART to develop further local distinctiveness projects in the Elm Hill and Timberhill/Castle areas as recommended by NEF

Additional to the NEF assessment, HEART has monitored the various interventions and will undertake ongoing reviews of specific elements such as the Hypertag Totem. To date, there has been no incidence of damage or theft to any of the installations and a high degree of satisfaction from traders in the area, local people using the area and organisations with a specialist interest in heritage.

### **Conclusions**

- Identify good practice solutions already working elsewhere
- Define what is special and distinctive about *your place*
- Engage the key local players as enthusiastic advocates and champions
- Identify measures to enhance local distinctiveness and identity
- Be bold and counter 'risk aversion' with sound argument
- Introduce experimental solutions and monitor results
- Deliver tested improvements
- Gather evidence of social/economic benefits
- Continue to monitor & refresh
- Roll out the lessons to other locations

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### 1. Introduction

The city is a cultural phenomenon in its own right. A mirror of society and our development which contains the visions of previous generations side by side with an urban and cultural life in a state of constant change. The spatial, social and temporal systems of the city, are the result of a wide range of social and cultural factors which include the organization of meaning and communication, the nature of social relationships and links. It is clear that socio-cultural variables play a major role in urban environments. What's more, having a very important dimension that can be called permanence, historic cities reflect the history of intersection between place, society, culture, and technology, and have acquired meaning over time. Unfortunately, they are effected from urban transformation processes very heavily because of being influenced by population growth and rapid urbanization. The rising demands for more housing and emergence of new housing areas, whether formal or informal , change the character of the cities , especially traditional housing environments.

This situation shows the fact that; our urban areas have been in decline for several decades now, because they perceive a decline in the quality of urban life. We have failed to look properly at the relationships between urban concentration, sustainable development and quality of life. Instead we have been drawn into a debate about housing numbers, density and housing form. If the city is to be a place where people want to live, it has to be both attractive as an idea and attractive in reality (Crookston, et al, 1996).

However, as Urry (1995) emphasizes, in an increasingly competitive global market where spatial and temporal barriers are diminishing, the specificity of a city - its character, history, buildings, culture and distinctiveness - becomes more important. With an increasingly globalised flow of resources, technologies and knowledge, the distinctiveness of particular places assumes

greater significance in attracting both financial and human forms of investment. The architectural and cultural heritage of cities together with their historical characteristics become dynamic values which combine local and global. Historic cities could introduce themselves to the world arena with their historical and cultural characteristics which reflect their local specificities and differentiations. However, especially historic cities need new forms of intervention, regulation and management of the physical and social fabric upon which their localness and specificity are predicated, both for development and conservation. As Strange (1997) states, sustainability and sustainable development policies are the key factors for planning and development process in historic cities.

In the light of these, the aim of this study is to contribute a historic city to be a place where people want to live by trying to answer the question that : “ How can we make a historic city offer a quality of life that will be urban and sustainable? ” The paper envisions urban sustainability as closely bounded up with the quality of urban life in social, cultural, economic and environmental terms where, it can be investigated most fruitfully in traditional home environments. In this context, the purpose of the study is to examine the relationship of identity and urban sustainability in traditional neighborhoods in terms of self-, place-identity, residential satisfaction and environmental quality, through an empirical study and the use of a conceptual framework. Additionally , it analyses if these processes promote sustainability or if their absence make it difficult.

The city of Bursa, where the main principles of the Ottoman city structure first began to take shape in, is one of the most important historic cities of a developing country, Turkey. It comprises an important cultural synthesis in about every area, especially in housing environments. In the context of this research, the first Ottoman capital Bursa is observed and evaluated by means of the physical reflections of a mutual interaction between the architectural heritage of the city and its social structure and dynamism. For this aim, Bursa will be introduced in terms of its historical, socio-cultural and spatial aspects in the following section.

## **2. An Important Historic City; Bursa**

Bursa is one of the most important Anatolian cities which comprise of the oldest and most authentic examples of our monumental and civil architecture and which combines rich tradition, culture, history and nature at the same

time. It is a valuable city shaped by a rich cultural heritage and succeeds to reach our times without losing its importance. In the south of the Eastern Marmara, Bursa has been one of the oldest settlements in Anatolia and the first capital of the Ottoman Empire, due to its geographical location, agricultural convenience of its natural structure and its importance from military point of view. Today, being the fourth biggest city of Turkey, Bursa is economically very dynamic and has been undergoing a rapid industrialization and urbanization processes. It has one of Turkey's highest population increase rate as a result of its being a focus of large inner and outer immigration. There has been a huge migration from other regions as well as from Balcanic countries, since 1950's. For these reasons, unfortunately, the unique historic identity of Bursa has suffered a lot , however the city is still withstanding the onset of rapid urbanization.

### 2.1. Urban development process in Bursa

Today, landscape of Bursa is composed of diverse civilizations. The societies governing the region during history have left important cultural heritage. Each civilization trying to establish its sovereignty has also been influenced by existing social and cultural structure of the region. The "cultural synthesis" that forms the city culture is more dominant in Bursa than most of the other Anatolian cities. When the city is examined in terms of historical and social aspects of the cultural evolution , the traces of six periods can be seen . These are ; the Prehistorical Period, the Hellenistic Period - including the Aegean migrations and the Persian Hegemony, and The Bithynia Kingdom, The Roman Period, The Byzantine Period, The Ottoman Period and The Republican Period (Anc. of Bursa,1984),(Süel,1996).

The fact that Bursa is located very near to Istanbul , which is an important world city , and that the trade roads have been organized accordingly has been an important factor in the historical evolution process of this city. Automotive and textile being in the first rank, Bursa is an important industrial city as well as an important international trade center. This situation caused an increased demand for the fertile agricultural fields in Bursa. In the light of these , it is thought that to summarize the processes of urban development and urban housing in Bursa will be necessary.

Tekeli (1999) thinks that ; in order to understand the urban transformations experienced by this city and the influences thereof, first of all, the geographical

location of the city should be studied. Bursa is located in the south of a fertile plain field, in the north terrace of the Great Mountain's skirt. Besides this natural structure, another important determinant character of the geographical location is the close distance between Bursa and Istanbul which conserved its world city properties for centuries. These conditions explain the formation of a pre-industrial city and its transformation to a larger trade center. Bursa became important with silk production in 555 A.D. and has been taken by the Ottomans in 1326. The city has a castle of 800 m length in the east-west axis and 500 m width in the north-south axis, an inner castle comprising the palaces of the city governors and an "under castle" part in front of the eastern door which constitutes the main entrance of the city (Fig.1) .

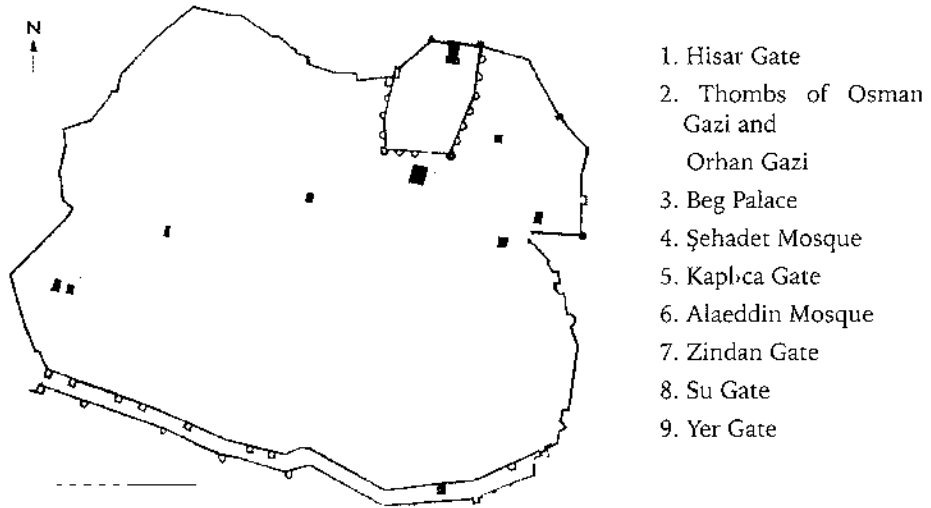


Fig.1. City Castle Map (Ency.of Bursa, 2002)

In the section between the castle and the inner castle there was a residential pattern for neighborhoods and outside of the castle walls, neighborhoods of the three different ethnical groups were settled. Tekeli (1999) has observed that, the city has experienced three important structural changes by now. He briefly explains these changes as follows :

In the second half of the 14th century, the first major transformation took place. Concomitant to the expansion of the Ottoman territory and due to the delay in the conquest of İstanbul, Bursa became the center for long distance

trade. Consequently, bedesten-centered “çarşı” system at the outer castle had emerged and became a new focal node of prestige for the city, which determined the development dynamics as well as the identity of the city.

In the second half of the 19th century, the reconstruction experienced under the influence of the Ottoman's modernity stimulated the second major transformation. In this process, Bursa assumed the role of silk thread supplier for European silk weaving industry. On the other hand, being influenced by the changes in the political and socio-economical structures of the Ottoman Empire, Bursa is accepted as one of the first cities created their modern public spaces after Istanbul and Izmir (Tanyeli, 1999).

The third major transformation was caused by the urbanization experienced in Turkey after the World War II, especially by the changes due to the qualitative increase in industry observed after 1970's in Bursa.

Tekeli (1999) highlights that, the fate of Bursa is closely associated with five basic functions and locational specifications of the settlement. The first dimension is related to the central location of the city at the edge of a fertile plain and in the center of a rich agricultural hinterland. The second dimension involves the proximity of Bursa to a world city –İstanbul. The third dimension covers the functions of the city as a long distance trade center. The fourth dimension involves the function of the city as an industrial production center. The fifth dimension is related to leisure and therapy functions developed due to the existence of thermal springs. All of these dimensions effected urban housing stock of the city, therefore it is also necessary to clarify the developments experienced in housing regions, in order to clearly understand the urban transformation of the city. In the following section urban housing development process of Bursa is summarized.

## **2.2. Urban housing in Bursa**

At the beginning of the 21st century, the city is occupying a very large space. The expansion in the east-west direction is 30 km and in the north-south direction is 16-17 km. and the population is almost 2 millions, in other words the city has reached the metropolitan dimensions. The economical structure of the city is very dynamic and differentiated. It is reflecting the problems of an industrial city, of which macroform has rapidly expanded. Tekeli (1999) explains the materialization of urban housing transformation in Bursa, in two different ways. One of them is pulling down the existing city

patterns and building rapidly new apartment-buildings instead. The second one is the expansion of the city borders provided by opening new areas for construction. Both of these two implementations increased the accommodation capacity of the city. Today, we can mention about five main housing groups in Bursa, different from each other in terms of typology. Dostoğlu (2000) classified them as : traditional housing ; apartments,of which construction has started with the modernization movements due to the Republican Period ; squatters, which have been constructed on the forbidden areas in the city periphery by immigrants with their resources and have been developed in time in accordance with their family needs and economical earnings, as a result of the shortcomings in supplying the housing demands because of the internal and external migrations ; social housing blocks which are built with the aim of solving the housing problem as from 1950's as an alternative to squatter settlements ; villas and luxury mass housing blocks which have developed as a result of the increased car ownership and nostalgia for a life with garden and are preferred by high income group in order to leave the stress of urban life. In figure 2 , examples from main housing groups in Bursa can be seen.



Fig.2. Examples from main housing groups in Bursa



Unfortunately, in spite of the several construction plans prepared and different propositions submitted for the housing problem as from the 1960's, 65% of the housing areas have been established illegally - as is the case with the other big cities-. This situation shows that the planning effected only by market powers is not capable of inspecting the city development and in that sense market fails to solve the important problems of the city (Altaban, 1999).In figure 3, the map showing the boundries of the metropolitan city in 1998 can be seen .



Fig.3. 1998 Bursa Map (Bursa Metropolitan Municipality Archives)

### **3. Identity and urban sustainability in traditional neighbourhoods**

Beyond its physical necessity the city has psychological and social importance for people which gives meaning to their life. Especially historic cities are the real indicators of the importance of local and socio-cultural values and psychological meaning of the city, in today's globalizing world. At this point, it is obvious that, to obtain sustainable development of historic cities is a great necessity, in order to help people to orientate their life binding their past with the present and also the future. However this cannot be realized unless sustainability is taken into consideration with its socio-economic and socio-cultural dimensions together with its ecological dimension. If the aim is to get success, this multidimensional structure of sustainability has to be taken into account with a holistic and integrated approach including human factor. The way people perceive, give meaning and evaluate their environment affect their manner towards the idea of urban sustainability. Consequently, investigating components of urban identity

especially in traditional neighbourhoods is a very important necessity, in order to achieve urban sustainability of historic cities.

### 3.1. Conceptual framework

It is very obvious that the urban development and the form of today's and future settlements become one of the many aspects of sustainable development which have to be worked out in detail. What's more there is another fact that, urban development is dependent on the city's cultural development where, the city's cultural development is dependent on sustainable urban development in social and economic as well as environmental terms. The concept of sustainability is complex, particularly in the urban context; it embraces social, economic and environmental issues, and sustainable urban development must include all three counts.

At this point it will be useful to explain the concept of sustainability, which have to be understood as an action which balances the present with the future, but also with the past. As indicated in the Aalborg Charter, in 1994; sustainability is a local, informed, participatory, balance-seeking process, operating within an equitable ecological region, exporting no problems beyond its territory or into the future. "Sustainable Development" has become most popularly understood from its definition in the report by Brundtland Commission (1987) as "development which meets the needs of the present without compromising the ability of future generations to meet their own needs and aspirations" (Thomas, Cousins, 1999). In the World Forum for the Future, held in 2000, a new definition of sustainable development which emphasized the human factor had been made as; "a dynamic process which enables all people to realize their potential, and to improve their quality of life, in ways which simultaneously protect and enhance the Earth's life support systems" (DETR, 2000).

As understood from the definitions, the concepts of sustainability and sustainable development are closely related to the concept of "human development" which can be defined as "a process of enlarging people's choices" and which have the goals of "leading a long and healthy life, acquiring knowledge and having access to resources needed for a decent standard of living". To achieve 'sustainability' and 'sustainable urban development', 'quality of life' is very important. However it is necessary not to take it only in environmental, but also in social, psychological and cultural

terms, and their interrelations. In order to understand these relations, the concepts of place identity, attachment, residential satisfaction and environmental quality have to be explained in details. In the following there is a summary of the literature survey about these concepts.

### **Place Identity and attachment**

Sense of belonging and purpose gives meaning to a person's life and can be acquired through personal attachment to geographically locatable places, especially to 'home', which is considered as the place of greatest personal significance in one's life (Relph, 1976). Dovey (1985) and Hummon (1989) stated that, both housing and identity are socially constructed symbolic objects and the mutual relevance of housing for identity – and identity for housing – is very clear. They take their identities from each other. Therefore identity is primarily an affective /symbolic and emotional concept. There is an integrity, a connectedness between the dweller and dwelling. Dwellings can, under certain conditions, speak worlds of meaning, meanings that can be used to discover, present, and maintain identity and home is scheme of relationships that brings order, integrity, and meaning to experience in place.

Illustrating a physical setting also as a psychological, social and cultural environment Prohansky (1975), has developed the concept of place identity as a sub-structure of the self-identity. In relation with the urban life, place-identity leads to another concept 'urban identity'. According to Lalli (1992), urban-related identity, as an aspect of an individual's more comprehensive self-identity, is the result of a complex association between self and urban environment. The town becomes the general symbol of an individual's wealth of personal experiences and provides a sense of subjective temporal continuity for the person. Evaluation, continuity, attachment, familiarity and commitment are five dimensions of urban-related identity which were derived from Lalli's theoretical approach. While, a variety of ways that individuals feel a sense of belonging and identification with an urban way of life, there is not one but rather a variety of urban-identities (Proshansky, et.al., 1995).

### **Residents' satisfaction and environmental quality**

Residents' satisfaction is the other important term to evaluate the quality of life and there are a plenty of researchers studying on this concept. Weidemann and Anderson (1985), in their framework for the concept of satisfaction, focus on the evaluation of the home in terms of the satisfaction of the occupant of

which meaning depends on the place, time and purpose of the assessment and on the value system of the assessor. The objective characteristics of the residents, the objective characteristics of the housing environments, and the occupants' perceptions or beliefs about aspects of their housing environment effect residents' satisfaction with where they live. Relationships between objective conditions, subjective experiences, and residential satisfaction are subject to a lot of conceptual studies in which perceived environmental quality is taken as an important determinant.

According to Rapoport (1985) , when home environments are evaluated, or when they are chosen, altered or designed, people are choosing, manipulating or creating a particular environmental quality profile. When people change life-styles, behaviors, or expectations they are, in effect, trying to make a particular environmental quality profile more congruent, or less incongruent with their preferences and needs. He examines environmental quality by three components which are; components designers and planners can not control (e.g., climate, topography, taxes, urban services), components designers cannot control but planners might (e.g., ownership, social factors, management), components designers can control (e.g., appearance, privacy, density, identity ).

In the light of these investigations it can be said that, the relationship between the city and its inhabitants is an important issue for sustainable urban development and it cannot be specified in only material terms. The psychological, social and cultural dimensions and their interrelations have to be taken into account together with the spatial dimensions of the issue. Psychological dimensions consisting of place identity- including self and community identities, place attachment and residential satisfaction; social dimensions such as ideological and political factors, socio-economic and demographic structure; spatial dimensions including location, form, dimensions and finally environmental quality have important relations with each other. They all affect urban sustainability one by one and together as a whole. This multidimensional structure of the man-environment relations and their effects on urban sustainability can be investigated in home environments where a big amount of every day's life takes place and which affect urban pattern.

Being parallel to these ideas, in one of the previous studies, the author examined the perceptions, evaluations and representations of the inhabitants living in the traditional neighbourhood which also, is the area of the case

study in this paper. Her aim was to define the social and cultural implications of space through the terms of identity, attachment and residential satisfaction which never lose importance on environmental perception of inhabitants (Çahantimur,2002). The objective of another study made in the same traditional neighbourhood was to adduce the importance of user perception and participation for sustainable development of historic cities (Çahantimur,2003). The purpose of this study, which can be seen as the continuation of the previous studies, is to examine the relationship of identity and urban sustainability in traditional neighborhoods in terms of urban identity, residential satisfaction and environmental quality evaluation, through an empirical study and the use of a conceptual framework.. Additionally, it analyses if these processes promote sustainability or if their absence make it difficult. In the following section the case study, which investigates some components taken into consideration in one part of the case study of a doctoral dissertation thesis (Çahantimur,2007) will be explained in detail.

### **3.2. Case Study**

In the light of the conceptual framework explained in the previous section; the main hypothesis of the study is determined as follows; the first and the most important necessity to obtain urban sustainability is to make the inhabitants of a city conscious about the reality that the concept of sustainability has a vital importance for the future of their city and life. This reality gains more importance in historic cities because of their uniqueness. Just only in this situation, everybody would be a volunteer to take a part in the process of sustainable development and by this way the inhabitants can become aware of the term sustainability. To make the inhabitants of a city conscious about the term sustainability can be provided by making use of urban identity, which is composed of the feelings of attachment and belonging, perception and evaluation. Through an empirical study applied in a very important traditional neighborhood in Bursa the components of urban identity and their effects on achievement of urban sustainability are investigated. The theoretical approach of this paper is based on the transactional perspective, which considers home and home environments as a transactional whole, that defines and is defined by a range of cultural, social and psychological factors. Observational and ethnographic research methods were used together with the detailed interviews throughout the empirical study.

### 3.2.1. Description of the case study area

The neighborhood of "Hisar", the city's oldest place of settlement which includes traditional housing pattern preserved to the best level till our days has been selected as the case study area. Surrounded by the old city walls, the neighborhood is located to the West of the center on a hill overseeing the city. Unfortunately, a wide motorway has been constructed in the neighborhood of Hisar as a part of reconstruction and modernization works to great extent. However, urban fabric of Hisar with its narrow roads and blind alleys and the morphological characteristics of its built environment give it a special identity, very different that of the contemporary settlements. In figure 4 and 5 various plans of the settlement in history can be seen.



Fig.4: Hisar District in 1862 Bursa Map  
(Bursa Metropolitan Municipality Archives)

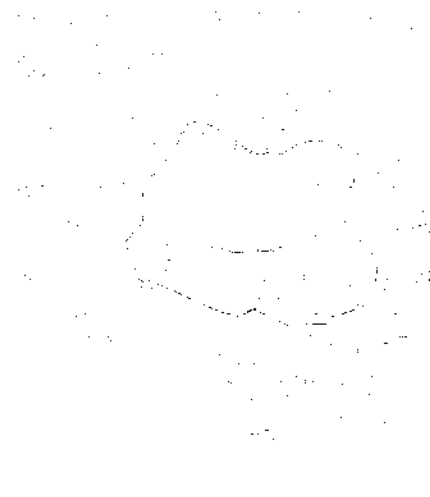


Fig.5: Hisar District in 1921 Bursa Map  
(Bursa Metropolitan Municipality Archives)

This traditional neighbourhood has been proclaimed as an urban historical heritage site by the judgements of Supreme Council of Monuments, adopted between 1979-1998, and as an archeological heritage site in the year 2000 . The area surrounded by the old city walls called as Hisar area had been composed of seven different districts in history , but today, it includes four districts. The settlement is the host of a great number of monumental buildings and many traditional houses together with contemporary apartment

blocks and detached houses. This housing district, locating near to the old city center of Bursa is still an important housing area of the city, what's more, it is like a bridge between traditional and contemporary life-styles with its physical, spatial and socio-cultural characteristics. In figure 6 some views from Hisar can be seen.



Fig.6 : Some views from Hisar

### 3.2.2. The fieldwork

Firstly, data related with physical environment, history and social demography of settlement has been obtained by making observations in selected traditional settlement and examining archival documents. As a second step, two important points of interest have been determined by the help of a detailed survey applied to two groups of residents, including eighty people each. The first group of residents are people living in traditional houses and the other group of residents are people living in newly constructed apartments in the same environment. The first important point that has been determined is the degree of urban identity of the inhabitants. This has been

done by asking questions of identity focusing on senses of belonging and attachment, environmental perception and evaluation and residential satisfaction. The second point of interest which has been determined is the consciousness of the inhabitants about the importance of urban sustainability of this environment by the help of the questions about the meaning of sustainability, works on sustainability and their wish to obey the criteria of sustainable development.

In this context; the questions referred to reasons for choosing this place to live, time of settlement, ownership of the house or flat, age, birth place and occupation of the couple, relationship with the neighbors, social opportunities of the neighborhood, evaluation of their house and neighborhood, the changes they had made in their homes and near environment and the reasons of them. The questions of “for which reason they like to live in this neighbourhood and which characteristic of the neighbourhood they like the best “ were aiming to understand their perception of the home environment, while the questions of “if they could afford it which area of the city would they choose to live and what kind of residence they would prefer” were aiming to understand the degree of belonging and attachment of the inhabitants to the place, and their satisfaction about their environment.

In the working out of data, the answers of the two groups of people living ,in traditional houses and in newly constructed apartments in the same environment were compared by means of degree of strength in their senses of attachment and belonging to the place, and their environmental satisfaction. Another comparison was made between their degree of consciousness about the term urban sustainability. These comparisons were also made according to the education level and different age groups of people. In the working out of data, factor analysis and chi-square tests, which are special statistical analysis methods were used with the help of the computer program, SPSS .

### 3.2.3. Results of the case study

As a result of archival data analysis and observations made in the selected neighbourhood , physical, historical and socio-demographic data has been obtained regarding this area. Housing pattern of Hisar area consist mostly of wooden houses bearing traditional Turkish features, narrow roads in the scale of human beings or blind alleys in some places, small squares with a small mosque or an awesome oriental plane tree in the center. This structure



contributes to the maintenance of social living. Residents of traditional houses mostly own their dwellings some of who are heirs to the previous owners, the other part are new owners, who have bought their houses which were sold due to lack of funds and restored them to live in. Residents of apartment buildings of the same neighborhood are mostly tenants and a part of them are owners. The residents of the neighborhood are generally small size employers and employees who belong to the middle income class. The area includes a lot of facilities and social opportunities due to its being in a walking distance to the city center.

As a result of the conducted survey, it has been determined that most of the residents of traditional houses of His ar area absolutely satisfied by the location of their neighborhood within the city, relations with their neighbors, social life and houses and that they would not prefer to reside in another neighborhood or another house despite their houses' being underdeveloped due to lack of funds. It has been determined that the inhabitants of this traditional environment have powerful belonging and attachment feelings, whether they live in a traditional house or in an apartment. Consequently, they have a high degree of urban identity . It is also determined that they are almost conscious about the cultural and historical values of their environment and agree to the idea of preservation and regeneration. However, all of them are pessimistic about the future of their environment because of the uninterested authorities. Although most of them, especially the younger and well educated group of the inhabitants have knowledge about the meaning of the term sustainability, they don't exactly know how it could be provided. On the other hand, it is meaningful that, there is a direct proportion between the degree of urban identity and being conscious about urban sustainability.

#### **4. Conclusion**

As a result of conceptual framework developed out of the theoretical literature analysis made in scope of this paper and of empirical study carried out in this aspect, it has been justified that, senses of belonging and attachment play an important role together with environmental satisfaction of the residents, in the degree of urban identity. It has been justified by the results of the survey conducted to the residents of the traditional neighbourhood, that the idea of making people adopt the concept of sustainability and its requirements through their way of perception of the

environment by the help of urban identity, including the feelings of attachment and satisfaction would be a positive approach. It has been got the impressions that ; the residents of the traditional neighbourhood have intense feelings of identity, attachment and satisfaction about their environments and they are ready to any kind of help in order to obtain the sustainable development of their housing environments . Furthermore it has been found out that, the higher their degree of urban identity, the greater their consciousness and responsibility about the term urban sustainability.

It can be concluded that, Bursa had faced up to all of the problems about rapid urbanization and has the traces of history ,including the most important examples of monumental and civil architecture. Bursa is an important historic city which involves many examples of valuable cultural and architectural heritage even in form of today. These physical, spatial and socio-cultural characteristics of Bursa have always to be taken into consideration carefully as important criteria in the future studies of sustainable urban development of the city. It is thought that , the data obtained from this study will give important clues for developing urban sustainability policies of Bursa and also the other historic cities having the similar characteristics.

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**Introduction**

Social and local differentiations and polarizations are observed in the cities that make effort to harmonize and be integrated with the global economy. This situation gives rise to the pressure towards transformation and differentiation as well in the established pattern in the urban space and to lose the traditional characteristics gradually. On the other hand, the distinguishing characteristics of the identity of the city should be highlighted in a globalisation model that has social dimensions as well despite the processes of deterioration and corruption in the urban space. Identity is an element that involves different, even contradicting, components within the same structure formed in a long period and that consists of common values for the individuals and shows continuity through generations.

To make effort to comprehend a place and to be able to read its story are prerequisites for sustaining the local continuity. In sustaining the historical and local continuity, in addition to reproducing and protecting the traditional values, improving the principles and decisions of a suitable integration process for creating the local positive value in the production of the new gains importance. Sustaining the cultural continuity means not only physical structures but also more importantly protection of the living quarters.

Cities are the “places” in which the relations of yesterday and today are maintained and which make connection with the past; they make themselves felt differently by people with their different spatial patterns. Cities form a sui generis personality by being affected by the ideologies and flows of different periods. In the cases when the cities become empty of personality and become uniform the diversity is sought, and in the cases when diversity becomes rampant, planning principles seeking simplicity are started to be considered. In the cities which have no identity as a result of globalizes world and which

have been formed as a result of “uniformity”, there exists always a status quo which is separate from each other, instead of a permanent existence and concentration. And, the reason of the differentiation of each “moment” is the change which the cities have experienced (Bilsel, 2002).

Change is continuous and a result of development. The appearance of a place, a building or a city is not a static phenomenon but the representation of a gradual change. In addition to the difficulty in perception resulting from the gradually changing appearance and the image of the city, the relation between the memory and memoir of the people who are exposed to such change all the time weakness and the city faces the danger of losing its memory. However, the memory of the city, the social memory in other words, is composed of the synergy of space, time and identity, and pressure towards changing the quality, measure and meaning of places that shape the social relations and gain personality, definition and meaning arises. However, the structural existence of the city should be protected with its relations, social meaning and authentic identity.

What is still fresh in each individual’s memory living in the city and what pertained into his life is physical structure of the city and life pattern within this physical structure but locations are destroyed every day so as to make more profits and life pattern which makes location unit meaningful has completely changed in locational units which have succeeded to survive. In conclusion, collective memory forming common denominator among people living together in a city has disappeared on behalf of rapid development of city (Ocak, 1996).

Future-present-past relation and “memory - collective memory - collective consciousness” concepts are the concepts which modern individual who is petrified in the middle of life experienced unconsciously at the end of 20<sup>th</sup> century. The city itself leads the society with its locational weight and plays a determining role (Ocak, 1996).

### **The Effect of globalization upon urban identity**

#### ***Urban identity changing with globalization***

Highly different concepts exist for defining globalization. Globalization is one of the basic concepts used for explaining social change. Generally, globalization concept is defined as “ability of events, decisions, works and activities occurring in one corner of the world which are engaged as multi

dimensional at economic, political and cultural levels in parallel with industrial enlargement of capitalism of world societies and proliferation of mass media to affect societies beyond local and national borders (Karakurt, 2003).

Nowadays, social, cultural and economic changes and transformations affect world societies and this is effective upon the shaping of city and city units. Various ideologies such as globalization determine the importance of localization and local identity. Cities within the global world order have to integrate local identities with global identities so as to compete in international market with their communication - transportation infrastructures. Globalization is a phenomenon which tries to create specific and different local cultures and identities apart from creating a homogeneous identity (Harvey, 1999).

Disparities occurring between cities and regions due to globalization also assert themselves in intercity locations. Hierarchy and disparity relations not only reveal location's relations according to each other but also bring some problems together regarding residents of the same location in the process defined as "time-location congestion".

Life styles, locational formations and location interpretation processes having emerged with industrial revolution have undergone a different formation process together with the communication and technological developments in current society. Time and location perceptions, thus process of world interpretation have differed as an extension of the developments in communication and transportation technologies. This situation has enabled location to be demolished through time, which is one of the main targets of capitalist system, and thus, locational barriers have been more easily overcome. Removal of locational barriers hasn't decreased the importance of location. On the contrary, as locational barriers decrease, what locations include has been revealed and people have become more sensitive to locational disparities (Bektaş, 2000).

In global competition, the necessity of handling elements revealing originality and differences of cities in urban planning and urban design works and creating locations with identities arises (Özer and others, 1999).

Local characteristics, culture and values of a location increase competitiveness skill of this location in the world and create a difference compared to other locations in the world. By taking place in this competition, cities form the necessary infrastructure so as to draw global capital as well as

emphasizing their differences by bringing their local characteristics and values to the foreground. And this puts forward the importance of localization processes which include recognizing and accepting local identities which is the other side of the globalization.

Important changes in modern city image and urban pattern which make a mark in the 21<sup>st</sup> century are the reasons behind structures, architectural characteristics and stylistic approaches creating a city. In fact, an approach with a wholistic perspective to urban phenomenon is required for evaluating architectural heritage to be conveyed to 21<sup>st</sup> century and for architectural products established piece by piece and architectural language acquired. In this context, it is stated that urban is the result of formations and changes in a whole urban structure by following hierarchial system composed of structure, land, city block, street, area, district, urban units (Irklı, Aksulu, Bilsel, 1996).

The new modernist pattern that was created by the urban planning after the Republic in our country has had difficulty in harmonizing traditional organic pattern of the Turkish cities and problems such as isolation and addition arose. It is observed that the new geometrical structuring aims at rent and that its easily applicable quality is highlighted despite its humanistic qualities that provide a rich content visually. As a result, a pressure for transformation and change comes up due to the reasons such as deterioration, decadence and unpopularity.

Departing from different institutional approaches developing in the west, a new geometry and Western identity have tried to be emphasized rather than observing the principle of maintaining traditional structure, specific qualities and customary urban images of the city formed throughout centuries (Irklı, Aksulu, Bilsel, 1996).

### *'Identity' in Ermenek City*

Anatolia has become the host of many civilizations since pre-historic periods. Each one of Anatolian cities has been affected by these different periods and unique traditional patterns have been formed. Ermenek district of the province Karaman is an Anatolian town which has the most characteristic features of these traditional patterns and has not been spoilt or is not late for being protected, and which has been patterned since early 1900s, has been considered as valuable to be examined as pilot region (Figure 2.1).



Ermenek district selected as the work area has a traditional fabric which integrates with greenness located in valleys between Toros Mountains and represents interesting surprises displaying integrity with inclined area (Photo 2.1). Constructions generally have two-storeys and are masonry stone. Stone and wood which are plenty in the region have been used together as construction materials. Dwellings in this region are arranged on on the top of the other upon slopes like terrace and planned in a way that one's roof is the life of the other. Roads where traditional dwellings region is located are parallel to slopes and entrances to dwellings are from streets. Streets are on human scale and very narrow and end with a dwelling as dead end street in some places.

The problem of work area where traditional urban fabric and current structuring are nested is the existence of an unarticulated urban image with its current parted structure and non existence of urban pattern which cannot be easily analyzed (Photo 2.2). However, traditional urban fabric in Ermenek is an inseperable part of urban integrity.

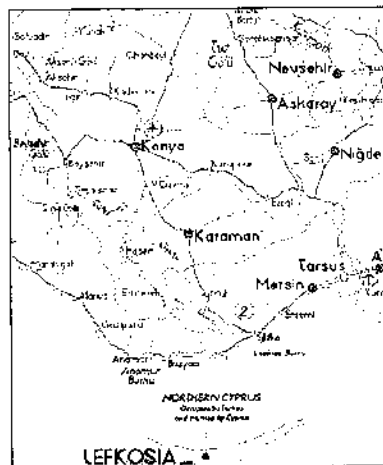


Figure 2.1. Ermenek Town  
Position of Turkiye

Established fabric and historical centre of the town as well as settlement areas in near neighbourhood which completed their developments years ago have mostly undergone concentration process by increasing with plan decisions due to increased pressures and in line with the demand regarding transforming them into more higher and denser utilizations. The new geometrical urban structure developed in accordance with the plan couldn't

integrate with traditional urban fabric of the previous organic formation and thus some kind of disharmony, conflict and contradiction emerged. Geographical, morphological characteristics, natural structure and flora and social habits of the region have been ignored in this arrangement and the already established values of urban location have been neglected due to a normative planning perception. It will be true to suggest that the reasons behind annuity pressures upon town's territory are inadequacy of territory supply whose infrastructure has been established as well as urban entrepreneurs which compete to take place in the limited urban location and interest conflicts.

Change process, in fact, is the result of a singular approach where limited interest motif on singular structure and parcel scale is defined and decisions aiming at this have been implemented with parted planning approach by excluding evaluations regarding the whole plan. The problem of lithification, inadequacy and identity loss has emerged due to parted and constant changes in urban fabric due to planning works. Old and well-established names of places and locations of old town were maintained but they have become meaningless by losing their old definitions because surroundings of these places have been completely changed in physical terms (Harvey, 1996; Boyer, 1996).

The new geometrical urban structure developed in accordance with the plan could not integrate with traditional urban fabric of the previous organic formation and thus, some kind of disharmony, conflict and contradiction emerged. In Ermenek, as in many historical cities, wide roads opened and high structurings upon these aim at acquiring a modern city image and a western identity without aiming at providing adequate road capacity with new road arrangements with grids or radials placed on and beside organic settlement pattern in a contrary manner to the already established traditional fabric characteristics of Turkish city. The result of this perception has brought together the fact that the city has been consciously broken off from its history, urban regions are separated from each other and are abstracted and cannot establish full relations. And this causes urban locational organizations to have a negative quality as well as demonstrating an urban image which cannot be articulated and interpreted in the old and new urban fabric (Photo 2.3-2.4-2.5-2.6).



Photo 2.1. View of Ermenek County



Photo 2.2. Ermenek Town Center



Photo 2.3 Examples of Building in Historical Fabric



Photo 2.4 Traditional And New Settlement

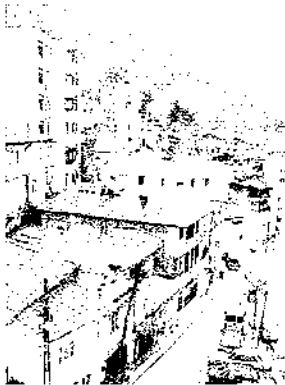


Photo 2.5 Traditional And New Settlement



Photo 2.6 Traditional And New Settlement

### *SWOT Technique And Its Use in the Analysis of Urban Identity of Historic Ermenek Residential Structure*

SWOT analysis is the method of, a settlement have got strenghts and weaknesses of, determining opportunities and threats which an enterprise can encounter regarding the product and using data obtained in shaping strategic

planning (Karakurt, 2003). SWOT word is derived from the capital letters of four English words, namely Strengths, Weaknesses, Opportunities and Threats. SWOT technique should be made use of for determining urban analysis of a town and internal (weaknesses and strengths) and external (opportunities and threats) factors of elements composing urban identity should be revealed.

It can be suggested in the light of evaluations made that elements composing specific urban identity of Ermenek town are based on criteria such as local characteristics, traditional (organic) customary fabric of town, specific qualities of town, morphological characteristics of town, natural structure and flora, architectural characteristics and construction techniques of structures in the town as well as local materials used in structures, being on human scale, visual richness, efficiency, vitality, suitability for pedestrian movements, individuals, events making a mark on history, magnificent monumental works, the balance between natural and cultural structure, diversity and access (Photo 2.7-2.8-2.9-2.10).

**Lynch** (1981); Identity analysis regarding traditional settlement tissue of Ermenek town within the scope of identity analysis is presented below.

- *Borders* can be divided as natural and artificial borders. Eastern and western ends of the settlement unit are bordered by Taurus Mountains as natural wall. In the South, Cumhuriyet Street constitutes the artificial border definitely separating the traditional tissue from the new settlement spaces.
- *Nodes*; there is not a location with key point importance within traditional settlement tissue of Ermenek town. On the other hand; on the main street separating traditional settlement from new settlement, there are points that can be regarded as key points for both pedestrian and motor traffic in certain places.
- *Districts*; ermenek town has strictly districted areas of traditional settlement tissue and new settlement pattern.
- *Landmarks*; fountains, seen in some places within the traditional settlement tissue, and Karamanoğlu Bath are most significant land marking elements. Additionally, *Focal points*; historical buildings such as Karamanoğlu Bath, Ulu Mosque, Sipas Mosque, Meydan Mosque, Akça Prayer Room, Cuma Prayer Room, etc. Can be mentioned as focal points within traditional settlement tissue.

- *Paths*; roads with ladder linking traditional settlement tissue with the new settlement form the paths. Also, Firan Castle ruins bordering the town in east-west direction in a lunatic shape in the North constitute another significant item of paths.

It is seen that SWOT analysis should be completed regarding traditional settlement tissue of Ermenek town, which was identified to have a peculiar identity potential in connection with all these analyses.



Photo 2.7. Değirmenlik Neighbourhood Example of Traditional Built



Photo 2.8 Meydan Neighbourhood Example of Traditional Built



Photo 2.9 Meydan Neighbourhood Example of Traditional Fabric



Photo 2.10 Meydan Neighbourhood Example of Traditional Fabric

In parallel with differences in planning, technological-social change, economic and social requirements due to globalization and when changes experienced in Ermenek urban identity are evaluated by conducting SWOT analysis, internal (weaknesses and strengths) and external (opportunities and threats) factors composing urban identity are revealed. Knowing and analyzing strong and weak aspects in urban identity analysis exactly will help determining and selecting appropriate strategies for providing sustainable

urban identity and cultural continuity. The fact that elements composing urban identity are always subject to evaluations will be an instrument giving opportunity to recognize and improve situations which can affect identity negatively. In globalization process, strong and weak aspects and opportunities and threats of identity analysis of Ermenek tradionatial residential areas structure are given in the following table.

Table 1: Table is Swot Analysis

INTERNAL	
Weaknesses	Strengths
<ul style="list-style-type: none"> <li>• Being in bad situation in relation to locational/structural aspect; disappearance of established values through aging/outdating/ burning/ collapsing; noncompatible bad annexes, contrary structuring in the neighbourhood; lost locations which become undefined</li> <li>• Changes in historical locations/ structures and bad use in relation to functional aspect</li> <li>• Complexity, multi-partedness of ownership situation and land incompatibility</li> <li>• Destroying, renewal, advancing and concentration and in the area or near area and opening big areas</li> <li>• Access difficulty in the town location as a whole and insufficiency in service level</li> <li>• Losing specific visual values of town and customary urban landscaping, lithification, inadequacy, insanitary as well as deterioration due to buildings in a monotonous structure</li> </ul>	<ul style="list-style-type: none"> <li>• The fact that it still maintains its customary, established values, existence of cultural environment and ecological balance.</li> <li>• The fact that town is mentioned together with names preserved in the historical development process of town, past dependence, that names of districts, streets and main roads recall elements integrated with public's culture.</li> <li>• High literacy rate</li> <li>• Architectural, cultural and historical heritage</li> <li>• Existence of magnificent monumental structure</li> <li>• Existing history, culture and nature together.</li> <li>• Existence of natural beauties and clean air</li> <li>• Having interesting caves (maraspoli)</li> <li>• Enabling to vitalize the domestic-foreign tourism with diversifying touristic products (highland tourism, winter tourism etc.).</li> </ul>

<ul style="list-style-type: none"> <li>• Abandoning traditional uses; spoiling customary balances; the fact that historical cultural environment whose content is lost has been damaged</li> <li>• Losing the scale between new structurings and traditional fabric within the town, missing ratio, dimensional contrast, undefined interfaces</li> <li>• Inquality and insufficiency of transportation network and insufficiency of parking lot</li> <li>• Financial insufficiency, fund insufficiency</li> <li>• Lack of sight distance of focus points</li> <li>• Narrow streets and main roads</li> <li>• Lack of bus, minibus stops and routes, traffic mess, crowded disorder in pedestrian areas</li> <li>• Not maintaining natural, cultural and historical heritage</li> <li>• Being unconscious for the existing natural and cultural potentials' importance.</li> </ul>	
<b>EXTERNAL</b>	
<b>Opportunities</b>	<b>Threats</b>
<ul style="list-style-type: none"> <li>• Maintaining and restoration of cultural and historical architectural values</li> <li>• Demand of public regarding participation to maintenance</li> <li>• Possibility of reviving tourism</li> <li>• Increased interest in nature, history and culture tourism where competitiveness of Turkey is very high</li> <li>• Its near location to reservoir whose project is under construction</li> </ul>	<ul style="list-style-type: none"> <li>• Speculative pressures aiming at change, demands focused on the area for transformation to denser utilizations which bring higher income</li> <li>• Insufficient service field</li> <li>• Audio-visual pollution</li> <li>• Insufficiency of public area</li> <li>• Recreation areas without plans</li> <li>• Disadvantageous region in relation to geology (disaster area)</li> </ul>

<ul style="list-style-type: none"> <li>• Being organised lake festivals every year</li> <li>• Positive approach of the district local people to the tourism</li> <li>• The richness of water resources, and nearest the GÖKSU valley (havza)</li> </ul>	<ul style="list-style-type: none"> <li>• Valuable resource assets whose loss is inevitable unless initiative is taken promptly</li> <li>• Emmigration occuring due to education, manpower etc.</li> <li>• Threat in relation to stone falling in north section of the town where traditional dwelling fabric takes place densely</li> <li>• The difficulty of access to it from surrounding regions due to geographical location of district</li> </ul>
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### Conclusion

Perception difficulty emerging due to urban outlook and urban image changing and being changed today as well as phenomenon of losing urban memory completely due to weakening of memory- memoir relations of urban people facing such changes constantly have been experienced. Memory of a town is composed of location-time-identity unity and it is necessary that places where social relations are shaped and which are locations with personalities having gained definition and meaning should be preserved with their quality, scale, structural existence, relations, social meaning and specific identity.

In addition to the fact that locations resemble one another due to global effects, methods of design and planning works carried out upon these locations also resemble one another. Everything in relation to our physical and social life has a place in the location. Each town has specific physical and social internal dynamics, potentials and problems. Approaching each city with stereotype methods causes memory, specific structure and identity of city to be ignored.

“Identity” of a city is the most important instrument at our disposal for ‘conveying memories of past to the future as hope’ and creating cultural continuity with its historical and locational dimensions in other words, ‘creating a bridge’ on the basis of the results of SWOT analysis conducted on Ermenek town of traditional residence structure basis. Thus, for creating an urban image which can be easily analyzed without causing identity crises to be



experienced in cities, it is necessary that the following strategies should be taken into consideration:

- Traditional (organic) established fabric of town, customary urban image and specific qualities of town should be considered.
- Historical fabrics presenting rich contents in relation to visual and symbolic aspects should be highlighted.
- Local characteristics highlighted which are among distinctive characteristics of urban identity should be maintained.
- Common values which give place to different and contrast components should exist among individuals and unity of socio-cultural structure, physical and economic structure should be provided.
- Location story of urban locations which can be analyzed should be created.
- Traditional elements should be maintained and an appropriate integration process should exist for forming locational positive values in the formation of new.
- Past-present-future relation should be established accurately by benefiting from the tarces of past and present in urban location as a whole.
- Society and location interaction and social habits should be recked.
- Integration of local identity and global identity should be provided.
- Innovations should be adopted for being able to represent values of town-dwellers in current era.
- Individuals and events making a mark on society's memory in historical and cultural aspects should be used as urban image elements.

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### **1. 1 Objective of the Study**

The study seeks to identify the core essence values for a place brand, as the pillars of its brand architecture. The city Izmir, Turkey as the place to be branded was studied for this purpose through the perspectives its key consumers, namely its residents.

### **1.2 Rationale for the Study**

Place branding has become a growth area for economic development as the global competition for retention and attraction of qualified people, businesses, investment and tourists intensifies. (Kotler, Haider, and Rein, 1993) A place brand strategy is the mutually-agreed and planned development strategy over a period between 15 to 20 years. The process involves developing visions of the city; prioritizing investment decisions in infrastructure facilities, businesses and real estate; planning for vocational education and communication platforms; and determining what is to be preserved or to be changed in order to create value for various stakeholders. The crucial stage in formulating the place brand strategy is determining its core values, leading to the rest of the activities such as segmentation, targeting and positioning, urban development and regeneration, event planning and communication strategies.

Build “equitable” city brands; contribute to the socio- economic well-being of the city as well as the nation state. A branded city seeks to appeal to different target groups for socio-economic reasons such as investment, employment, environmental and cultural reservation and tourism. The citizens of city are however its foremost important targets to serve. The dynamics of the relationship between the city and its citizens exhibits great similarities with that of a branded product and its consumers. A city will prosper and ensure its continuity if its citizens form a highly involved relationship with it. Similarly, the equity of a brand will rise when its consumers remain loyal to it by continuing to purchase it.

## 2.1 Key concepts reviewed:

The literature review on the key concepts of the study are grouped under three main headings:

- Approaches on Place Development
- Brand Essence and
- Izmir

## 2.2 The Approaches to place development

There are five approaches to the problem of creating sustainable communities. Each approach is based on a different philosophy and utilizes a different set of criteria to set the objectives of place development, and tools to achieve it. (Kotler et al.1993 pp.72-81) These approaches are:

1. Community Development,
2. Economic Development
3. Urban Design,
4. Urban Planning, and
5. Strategic Market Planning

### 2.2.1 Community development

The basic premise of Community Development is creation of higher standards of quality-of-life for the residents of a locality. Experts of the field focus on projects development of good public schools, strong neighborhoods, increased public safety, and adequate healthcare facilities. In achieving these targets, the approach relies on the development of community-based institutions at the community/neighborhood level as opposed to the whole city. The philosophy originated with the idea of community participation and citizen empowerment. (Kotler, Haider, and Rein, 1993)

### 2.2.2 Economic development

As stated by Kotler, Haider, and Rein, (1993), proponents of the Economic Development approach hold that development and growth are notions used interchangeably but with a nuance. Growth refers to more output, which means more jobs on the positive side and more congestion and pollution on the negative side. Economic development on the other hand refers to more and different kinds of output, more productive use of resources and more innovation. Places need to enhance their competitiveness on regional,

national, and global scales: they need to adapt market-conscious and market driven outlook when competing with other locations.

### 2.2.3 Urban design

Kotler, Haider, and Rein, (1993) is emphasize that Urban Design approach is based on the assumption that a place must be pleasant to live in. Urban designers focus on design qualities of a place, such as the architecture, open spaces- green places and city squares, street layouts, traffic flow cleanliness and environment quality. Urban designers hold that residents of a locality shape their attitudes and behaviors by the quality of the physical environment they live. The more pleasant the place is the more proud and committed the residents become. Yet, urban quality is much wider than the physical attributes of a city; it is more bound up in the social, psychological and the cultural dimensions, according to Montgomery (1998). He assumes that a good city organically develops over time to become a 'successful urban place'.

It is a complex and sophisticated task to create a sense of place or "piece of city," if one is to do it from scratch, or to rejuvenate an existing one. So many new development projects fail as their designers fail to understand how successful places work; they lack the skills to design for urbanity; and the judgment to know when to design and when to leave space for organic growth and development. According to Lynch (1960), urban design is essentially about place making, where places are not just a specific space, but also all the activities and events which made it possible. Montgomery (1998) cites Lynch (1960), Jacobs (1961), and Comedia (1991) to form a list of factors constituting such a good urban place as:

- myriad patterns of movement (especially pedestrians);
- complexity
- diversity of primary uses of places and spaces;
- a fine-grained economy;
- an active street life: vitality and diversity of activities
- variety in opening hours;
- the presence of people attractors;
- legibility;
- imageability and
- knowledgeability

#### 2.2.4 Urban planning

Urban Planning approach is usually utilized formally by the departments within municipalities. These departments focus on issues such as land use, zoning density concerns and traffic control. The relationship of marketing with urban planning is discussed by Ashworth and Voogt (1990 and 1994), Burgess (1990) and Fines (1981). These authors make the following assumptions regarding role of marketing in urban planning:

- The public sector is predominantly responsible for the marketing of the location;
- The geographical area has a multifaceted nature;
- The fit or lack of between the geographical area and the jurisdictional agencies is critical to the success of marketing efforts,
- Defining the “actual product” to be marketed is a difficult task.
- There are similarities between location marketing and not-for-profit marketing objectives; in both situations, there is no direct financial link between the producer and the consumer, and the trading/exchange does not necessarily transfer property rights. (Fines, 1981)
- Marketing aims to accomplish political, economical, and social aims, which may counteract one another. (Ashworth and Voogt, 1990 and 1994; Burgess, 1990)

#### 2.2.5 Strategic market planning approach to place marketing

The last approach to place development is Strategic Market Planning. Places are viewed as products to be marketed, aiming to satisfy the evolving needs of its target groups (Kotler, Haider and Rein, 1993). The Strategic Market Planning process is a series of consecutive activities starting with the place audit, where the planner seeks to understand what the community is like presently, what are the internal strengths and weaknesses of the community, and what external opportunities and threats lie in its macro-environment.

Place branding is not an easy undertaking; according to Hankinson (2001), the key factors that affect the place brand's development, thus need to be scrutinized are:

1. Organizational Complexity and Control: The absence of clear organizational structures or the presence of conflicting objectives for different promotional activities hurts consistency in brand proposition.

2. Management of Partnerships: The location branding process necessitates the effective commitment of various organizations, especially from the private sector. Assigning a branding committee and a champion to coordinate is essential.

3. Product Complexity: There are difficulties in defining a location as a product, due to the variety of target groups and their needs and wants from the location.

4. Measurement of Success: Until there is evidence that brand equity can be created in location brands, there will not be great funds allocated to develop and measure the success of location brands.

### 2.3 Brand-Essence

The Key marketing concept investigated in this study is the **brand essence**. The author will be adopting a (practiced/professional) model developed by Diageo PLC (2000) to guide the corporation in understanding key facts and feelings that define the brands in consumers' minds. The model serves to define the key brand benefit, and fine-tune the brand positioning. The model is visually expressed as three concentric circles, divided horizontally.

The upper part of the model is the rational realm that includes the product's functional features and benefits: succinctly stated by the questions "how would I describe the product" and "what the product does for me? These two sub-segments will lead to the second level to facts and symbols that support the brand claims and gives the brand's claims credibility.

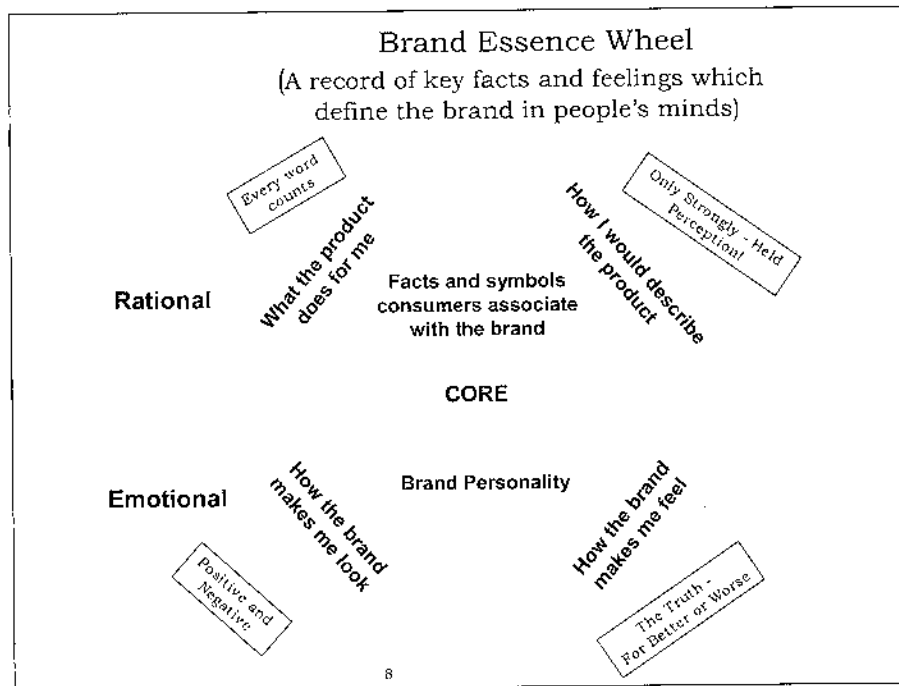
The lower part is the emotional realm. It summarizes the emotional benefits stated as "how the brand makes me feel?" This is the self-perception of the consumer using the brand. The second part is about how the consumer feels other think of her/him when seen while using the brand. This is found by asking, "How the brand makes me look?" The brand personality is the characteristics the brand would have if it were a person. The Brand essence wheel (Fig 2.1.a) will be completing by capturing the core of the brand that are key values that make the brand unique, and bind all the elements of the brand and define its true character.

The key dimensions of this model are adapted into context of a city. (Fig.2.1.b) The rational/ functional aspects will be adapted as "what are the benefits of living in the city," "how would I describe the city objectively" (location, climate, size, economic viability etc.) and "what are facts and

symbols of the city: land marks, products, events, sport teams, and personalities...

The emotional aspects are about how it feels to be from the city, to live there or to be born there and how others perceive you once they learn you are from there. The brand or (urban) personality is then at later stages of the study identified by projective techniques, namely personification exercises. Finally, the core values that define the true nature of the city or the essence of the urban culture are determined.

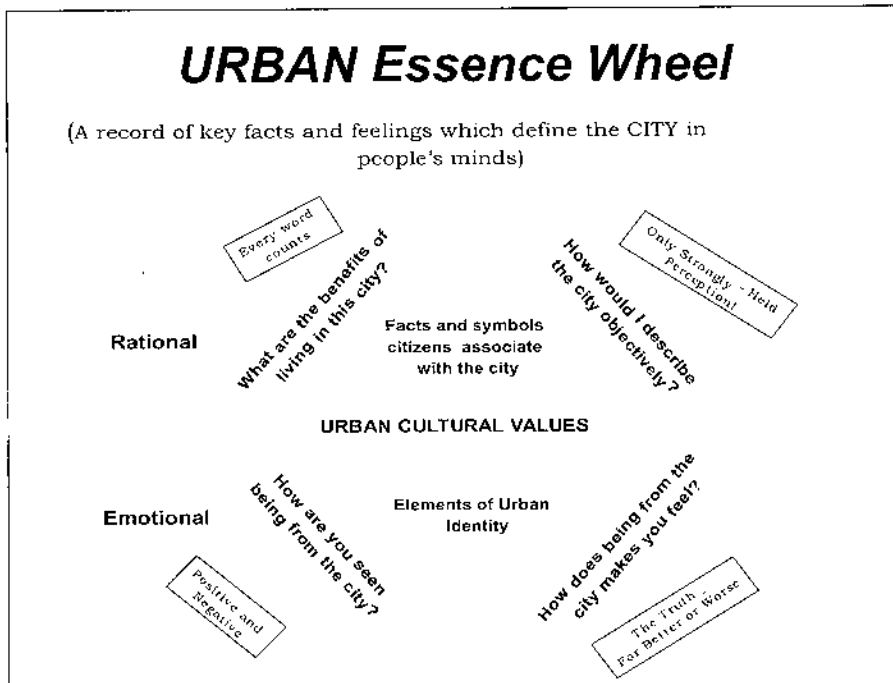
Figure 2.1.a. Original Brand Essence Wheel



Courtesy of Diageo PLC: Diageo Way Brand Building Manual- Brand Essence Booklet (2000)



Figure 2.1.b. Adapted Urban Essence Wheel



## 2.4 Izmir

Izmir is the third most populous city of Turkey with an estimated population of 3500000 in 2005. The city, originally called Smyrna is one of the oldest settlements in the Mediterranean basin. Its importance has remained practically uninterrupted to this day. It has the country's second largest port after Istanbul, and several other important institutions such as The Aegean Free Trade Zone, various Organized Industrial Regions, Aegean Region Chamber of Industry (EBSO), Exporters Union, and International Izmir Fair

The city's ancient history is an indicative of its coming years, as certain patterns will keep repeating in the future:

- The city has been an important Mediterranean port city since its earliest times. This not only facilitated trade, but also resulted in a cosmopolitan demographic structure.
- The agricultural and natural riches of its hinterland contributed to its importance.

- Its pleasant moderate climate and natural beauties constitute a mixed blessing for the city, as it somehow slowed the pace of life and cultivated an excessive fondness on pleasures of good life among citizens. Ancient philosophers like Loukianos and Aristotle, coined terms like “Ionian slackness/languor” and “Smyrnian style ethical values” to express these attitudes to life (Oikonomos and Slaars, 2001).

- Like a phoenix, rising from its ashes, the city repeatedly recovered from the destructions caused by natural disasters, epidemics, wars and other sources of human destruction and continued to bear commercial and socio-cultural importance.

- An eponymous Amazon Queen, Smyrna believed to give her name to the city has been the symbol of “female presence” and “she-power” in the city throughout the ages.

- The poly-cultural, poly-ethic nature of its citizen body cultivated a milieu of tolerance, freedom, and progressiveness in the city.

The colorful past of Izmir gives hints about her prevailing cultural and economic condition. The city has been one of the major Mediterranean port cities throughout its history, leading to a lively demographic structure as well as cultural diversity. Its importance had continued in the earlier decades of Republican Era. However, within the past 20-30 years the city has lost momentum and her leading positions in many fields such as exporting, fairs and exhibitions, and tourism. Contributing to the adverse situation was global and national economic turmoil. This has lead to initiatives by various stakeholding organizations including the metropolitan municipality, chambers of commerce and industry as well as regional think-tank groups. There are a number of -rather uncoordinated- efforts for creation of a city brand for Izmir. These initiatives seek to promote the city in the international arena to attract visitors and investors. The city branding efforts for Izmir will be approached from a different angle for this study, which will investigate the brand dynamics for the city through the eyes of its actual residents.

### 3.1 Methodology

For this study, the city of Izmir is studied as a case adopting a qualitative approach including

- Seven focus groups , (total of 35 participants)
- Three paired ( 6 respondents)and
- 14 in-depth interviews (14 respondents).

The study was conducted with a judgment sample composed of Izmirites of various cultural backgrounds (Muslim-Turkish; dual-nationality/bi-cultural members; and member of the Non -Muslim communities); of various professional and interest groups (journalists, city managers, urban designers and architects, academicians, businessmen and NGO members) as well as students and housewives.

Table 3.1 summarizes the sample breakdown with respect to age and cultural back ground:

**Table 3.1**

	-29	30-44	45-59	60+	Total
<b>Muslim-Turkish</b>	7	6	13	7	33
<b>Non-Muslim</b>	-	11	-	7	18
<b>Bi-Cultural</b>	-	2	2	-	4
<b>Total</b>	7	19	15	14	55

Table 3.2 shows the gender breakdown of the sample:

**Table 3.2**

<b>Male</b>	30
<b>Female</b>	25

The interviews were enriched with visits to homes, work and worship places, and a brand immersion scheme through works of art, social media platforms, and collections of audio-visual material.

#### 4.1 Findings

The findings of the study are presented according to the steps taken to arrive at the at the core values of the city brand:

- Common Urban Memory and Markers of Urban Identity
- Perceptions of and Feeling Associated with Being an Izmirite
- Izmir as a Person
- How Izmirites Think They are Perceived
- Urban Essence Wheel and the City's Core Values

#### 4.2 Common urban memory and markers of urban identity

Culture is the set of shared meanings and meaningful activities. Values, norms, institutions, and artifacts are passed on from one generation to the other. <sup>44</sup> A shared memory, meanings attached to events, places, and customs of the city are components of its culture. Brand theory also incorporates culture on its historical and political grounds with brand identity and brand image to create brand equity. (Schroeder, 2008)

In order to understand the strength of the urban brand culture, respondents were asked to elaborate on the shared memory of the city and clues about it spread throughout the urban space. Respondents were equally divided among those who accept the presence of a shared memory and clues about it and those who reject them. Among the acceptors, some respondents say the knowledge is only limited to post-republic era.

One opinion that is shared by majority of the respondents is that the mechanisms that would convey the knowledge about the city's history are not well dispersed throughout the city. There are many incidents, personalities, or buildings whose historical significance goes unnoticed or unshared. Music and food are also two main areas for creation of a shared memory. Ahmet Pıřtina City History Museum is a good starting place to learn about Izmir's past, according to some respondents, who have children at school age.

One respondent suggested that there should be an academic institute, dedicated for Izmir studies. Such a center would be the hub for all the academic, pseudo-academic activities currently conducted by various institutions. She gave the example of the Center for Asia Minor Studies in

<sup>44</sup> Hault, T. F, ed. 1969. *Dictionary of Modern Sociology*, p. 93

[http://en.wikipedia.org/wiki/Culture#\\_note-1](http://en.wikipedia.org/wiki/Culture#_note-1) as accessed on May 28, 2007

Athens, and showed a book published by this institute on life of the Greek Community in Izmir during the pre-1922 period.

- “There are some landmarks of collective memory, Atatürk’s Monument, and Hasan Tahsin First Bullet Monument reminders of the start and the end of Turkish War of Independence. However, the city’s historical texture should also be protected to develop collective memory. This should be on the agenda of recently founded Izmir Development Agency. However, the city has lost most of its architectural character; urban texture...The old Greek Bay Houses along the waterfront could have been preserved. This is so unfortunate... Chamber of Commerce is also working a project to register Izmir city center as a UNESCO world heritage city, but I am afraid we are so late.” (Filiz, 52,)

- “The impression conveyed is always of a city built up since 1922; with a Turkish past and in negligence of another ‘population’ that was also a major stakeholder in the city. While we continue some of their traditions, also a whole section is lost. On several occasions I have been in restaurants where they have played Izmir songs and they are totally alien to me, I had never heard them before, nor did they sound familiar to Turkish songs from the region either.” <sup>45</sup>(Aylin, 38)

- “I know many little interesting details about city, but I am sure many of these are unknown to majority of Izmirites. For example, the Atatürk Monument in the Republic Square is the one and only statute Atatürk himself posed in front of a sculptor. Izmirites love their city, but they do not know much about it. Maybe this is why we were not so successful in preserving our historical urban identity. Could this stem from the way we teach history? (Sara, 62)

- “I wanted to add a section to my anthropology thesis about the special *Dibek* Turkish coffee, prepared and served around Hisar Mosque area. I could not find any recorded information on this. Unfortunately, we are not very good in recording/registering the living history of the city. I wish we would teach our children the living history first.” (Gözde, 26,)

<sup>45</sup> The latest work of musician Muammer Ketencoglu, “İzmir habrası” seem to fulfill this void of an album of Smyrnian music from different cultures of the city.

- “The value of a shared memory is just beginning to be appreciated. Our book *Seferad Jewish Cuisine*<sup>46</sup> is a small attempt in this direction. We are trying to document what was passed on from generation to generation orally.” (Linot, 44, Jinet,41)

Table 4.1 summarizes the various dimensions of collective urban memory and their levels of expression and awareness throughout the city’s living customs, places and spaces (landmarks and monuments).

**Table 4.1. Collective Memory Dimension and Their Levels of Expression**

BRAND CULTURE EXPRESSED IN TERMS OF COLLECTIVE MEMORY		
Fully- Exploited	Partially-Expressed	Untapped Potential
War of Independence	Non-Muslim Heritage Lausanne Treaty Exchanges Ancient History Ottoman Heritage Local Cuisine Music and Folklore	Stories about people and places “Other” cultures: Gypsies, Balkan and Anatolian immigrants “Firsts” in history

### 4.3 Perceptions of and feeling associated with being an Izmirite

By discussing how it feels being from Izmir, the respondents provide details about the emotional benefits the city provides them with, how they associate themselves with the city, and how the city affects their self-images. This notion of consciousness that people themselves have of places carrying a specific importance for themselves, can be expressed with terms such as

<sup>46</sup> *İzmir Sefarad Mutfağı* · L.Eskinazi, E.Antebi, O.Gürkan, N.Franco, S.Enriquez, V.Sarfati, KİŞİSEL YAYINLAR, 2006

*topophilia, or sense of place*, (Johnston, 1992). Being an Izmirite denotes *self-concept connections* in Fournier's terms (1998) for some of the respondents. This relationship can also be described by the adapted "Objects Incorporated Into the "Extended Self" Scale" by Sivadas and Machleit (1994) where being from a specific location is seen central to one's identity.

Some respondents primarily describe themselves with their city. This is especially true for those respondents with dual nationalities. For them being from Izmir surpasses their national identities:

- "My mother is English and my father is Turkish, whenever I have to answer the question of nationality I always find myself answering with 'I am from Izmir'. In this sense I identify strongly with the city and its geo-political location, even though neither of my parents is ethnically from the region." (Aylin, 38, ID 10)

- "My family has been in Izmir for eight generations. We are originally from Venice, we have first moved to Chios Island then to Izmir. This was long before the Italian Union was formed. I hold both Turkish and Italian nationalities. If you ask me if I feel like an Italian, I would answer you no. On the other hand, I am not exactly a Turk, but I feel like an Izmirite from head to toe. Being an Izmirite is just like that: being connected both to the West and the East, but belonging to none completely." (Cinsia, 43, FG 3)

For some respondents who believe being an Izmirite is central to their identity, feel also indebted to the city. This emotion attachment caused them participate in causes/projects that would contribute to city's present as well as its future. For some, their professions were instrumental. These activities included writing books, to setting cultural foundations. It is also noteworthy such relationships bore their fruits as the citizens reached a certain life stage.

- "I cannot help being emotional when I try to define what it means to be an Izmirite. This is the city I was born. I always feel I owe many things to this city, there are things that I should pay in return...I feel responsible for my city, perhaps this is why I spend most of my time and energy for Izmir Culture and Arts Foundation. Therefore, to summarize my answer, I'd say Izmir is the city that I am emotionally attached and at the same time feel responsible for." (Filiz, 52,)

- "I love Izmir so much, that I feel indebted to it. This may be because I am a professional tourist guide. I perceive my duty as to know my own culture really well and then to tell this to coming generations and foreigners. For this

reason, I prepared a book on the historical synagogues in Izmir. I want to protect the historical parts, works of art in the city just like a lioness protecting her cubs. I do not want anyone to harm them. (Sara, 62,)

- “Being an Izmirite means working for Izmir. My most fulfilling relationship with the city was as a city administrator. (I was the chairperson of the Council for the Protection for Natural and Cultural Equities). I worked in creation of development plans that would conserve the urban, natural, and archeological equities. This was a very satisfying career as I registered a number of historical buildings, in various parts of the city. This was tough and a challenging position, this meant facing a lot of stress and resistance.. However, I must admit, the city is not well conserved despite my efforts and those of that followed. Unfortunately, our efforts were not enough.” (Ülkü, 61,)

Being an Izmirite also had “*nostalgic connotations*” for many respondents. Their social connections, affiliations with institutions reminded them of their past. The experiences they had in the city, have led these respondents to become intimately bound up with the city

- “My family’s living in Bayrakli for four generations. My ancestors had owned almost the entire district. They had sold some of the land just to have neighbors around, so that they would not feel lonely. I have so intense feelings about this city, especially about Karşyaka. It is most probably about those good old days and the special friendships I made. I cannot objectively differentiate the feeling of being an Izmirite from being the native of another city apart from feeling nostalgic connections.” (Brigitte, 40,)

A considerable number of respondents mentioned the “*prevailing worldview*” in Izmir. Comments on the worldview can be grouped under the general dimensions: the political/ideological outlook and life style. Political outlook is expressed as adopting a modern, secular, and tolerant worldview. The city’s multicultural human capital, its location in terms of being a portal city on the Western Coast, its historical roots, and the active presence of women in social life were mentioned as factors that shape the outlook. The impact of the Lausanne Treaty Emigrants especially from Thessalonica and Crete was mentioned by some respondents.

The phrases “Infidel Izmir- Gâvur Izmir,” “Amazonian Spirit”, “Atatürk’s Women” were mentioned in various instances throughout the interviews. These references were made by respondents from various age groups and



backgrounds. The lifestyle is mostly expressed by pace of life and balance of work and leisure. Enjoyment of life (*keyif*) came up as the underlying concept in the lifestyle of typical Izmirite. The lifestyle and the political/ideological outlook sets the ground for the core values of the city, which are deemed as central in building the brand architecture.

- “I believe being an Izmirite is not a title only gained by birth. Those who move to Izmir and adapt to Smyrian way of living can also be considered an Izmirite. They stand out with their ideas, worldviews, and openness to change, and innovations. Many innovations in the past have entered Turkey through Izmir. Living in one of the oldest port cities of the Mediterranean, have helped the citizens to develop global contacts throughout the history. (Levent, 40.)

- “The Izmir that I grew up in and know very well is referred to as *Gâvur Izmir*. This specific phrase connotes different concepts for different people. To me it means the coexistence and interaction of different cultures in harmony. We Levantines, native Turks, Jews, immigrants from Thessalonica and Crete, foreigners who marry Turks all harmonize well. Being a *Gâvur Izmirite* means accepting diversity. In the past, we had some issues, but still we are open to differences and are willing to share our cultures. The girls of Izmir stand out proudly, they are not afraid of looking straight into the eye of men, they are not afraid of smiling in the street. This may be misinterpreted by those who do not understand the true spirit of the city. In Izmir, women share every aspect of the life. Our late mayor *Priştinausedtosay*, “Freedom makes women beautiful, this is why the beauty of Izmir’s women is so famous.” (Elena, 72.)

- “Women are always actively on stage in Izmir. The city owes its modern personality mainly to women. *Bedia Müvahhit*, the first Muslim girl on stage began acting in Izmir, Atatürk married a girl from Izmir, and his mother had settled in and was buried here. I do not think these are mere coincidences. This is the city of Amazons and Atatürk’s women.” (Sara, 62.)

The “*relatively slower and easy pace of life*” and “*setting a balance between work and leisure*” were repeatedly mentioned. Even though the respondents seem to agree on the presence of these factors in the life style of the typical Izmirite, the younger age group viewed it as a positive trait, where as the professionals found it an obstacle for the city’s competitiveness. It is also worth mentioning that the comments about lifestyle in almost all cases were made by taking Istanbul as a point of reference.

- “Here, the pace of life is much slower. Languor is the word that I am looking for to describe it...In Istanbul, life is much faster, quicker...Here we live slow motion lives” (Simone, 42,)
- “Izmirites know how to turn life into a pleasure. Time passes by slower here.” (Hakkı, 22,)
- “... Here, there is a pleasurable life if you work hard and earn well, and if you are a sociable person who knows how to share and how to spend, then the city offers you a wonderful life. However, there is always the danger of being addicted to this dolce vita. There are even jokes about those who fall to this trap. You have to develop self-control mechanisms to succeed in business life and enjoy life at the same time...” (Rahmi, 52,)
- “There is a not so positive meaning hidden in being an Izmirite, at least among the work circles. Languor, slackness, easiness to work is almost synonymous with the work life in the city. , The “raki-rocket-fish triad,” and Çeşme further hinder the professionalism. The lifestyle is a slow -paced and hedonistic one.” (Cüneyt, 44,)
- “There is something hidden slowing you here. Let say you are running, there is an invisible hand holding you back, keeping you from advancing. In Istanbul, the invisible hand pushes you ahead to keep you upbeat and competitive. Here, there are always people who force you to conform to the existing structures.” (Rozita, 43,)
- “Would I be unfair if I call Izmirites half-lazy? Their time is equally divided between work and leisure. The leisure takes even a greater portion in summer. It is so sad to see how the economy stagnates in Izmir while there is so much to do in the city.” (Mehmet, 63)

By explaining what it means to be an Izmirite, respondents also answered the “*emotional realm*” questions of the urban brand essence wheel. By telling how it feels to be from this city, their self-perceptions were made known. The feelings associated with being from this city are warmth, naturalness, genialness, amicability, positive thinking, taking life easy, not being street-smart or sly, and patience especially in traffic. Izmirites also feel proud and privileged about living in this city.

- “Being from Izmir is about being purely sincere and warm, thinking positive. There is no slyness, no hidden agenda. It is about being what you seem to be. You can tell if a person is from Izmir in two instances, whenever she sees a celebrity and whenever she sees snow. Izmirites just cannot hide their excitement in these situations” (Nazan, 55,)

Perceptions and feelings associated with being an Izmirite are summarized in Table 4.2

**Table 4.2. Being an Izmirite:**

<b>BRAND ASSOCIATIONS AND SELF IMAGE: BEING AN IZMIRITE</b>	
<b>Brand Association Dimension</b>	<b>Expressed Through</b>
Self- Identification and Perception	<ul style="list-style-type: none"> <li>• Primary self descriptor, irrespective of nationality</li> <li>• Feeling indebted</li> <li>• Personality traits: warmth, sincerity, pride,</li> </ul>
Nostalgic Connections	<ul style="list-style-type: none"> <li>• Sense of belonging, social ties</li> </ul>
Social Identification	<ul style="list-style-type: none"> <li>• Worldview: modern, secular, tolerant</li> <li>• Lifestyle: laid-back, indulgence</li> </ul>

#### **4.4 Izmir as a Person**

The analysis of the 24 separate responses revealed that the Izmir was mostly viewed to have feminine characteristics. In 21 of the responses, the city was a woman. Depending on the gender and age of the respondent, the city was seen to have different roles or personalities.

The relatively younger female respondents (20-44 age groups) personify the city as themselves. For the older female group, Izmir is seen either as a woman they know or as woman once they themselves were. For the male groups, the city is either the woman in their lives, or the woman they long for.

The remaining three respondents personified the city as a man, a family or as someone having traits from both genders.

It is worth mentioning that the vast majority of the respondents either identify themselves or feel closely associated with the person the city symbolizes. This can be evaluated as the strength of the brand personality of Izmir reflected as the civic identity of the respondents. This identity is regarded as a building block for emotional loyalty.

The personality traits of the Izmir as a woman can actually be grouped under four headings:

- The Mediterranean and Feminine
- The Amazon Warrior
- The Cultivated and Experienced
- The Occidental

**Table 4.3. Brand Personality Descriptors: Izmir as a Woman**

The Mediterranean and Feminine	The Amazon Warrior	The Cultivated and Experienced	The Occidental
<ul style="list-style-type: none"> <li>• Beautiful,</li> <li>• Warm and genial</li> <li>• Natural</li> <li>• Flirty</li> <li>• Seductive and passionate</li> <li>• Compassionate</li> <li>• Easy going, harmonious</li> <li>• Relaxed, laidback</li> <li>• Full of surprises</li> </ul>	<ul style="list-style-type: none"> <li>• Self confident</li> <li>• Brave/ Combative</li> <li>• Free</li> <li>• Non-conformist</li> <li>• Entrepreneur</li> <li>• Smart</li> <li>• Creative, innovative</li> <li>Capable like Anatolian Goddesses</li> </ul>	<ul style="list-style-type: none"> <li>• Gracefully aging,</li> <li>• Sophisticated</li> <li>• Non-capricious</li> <li>• Cultivated</li> <li>• Sometimes used or abused</li> <li>• Seen-all, experienced</li> <li>Has seen good days, now is consoled by the memories</li> </ul>	<ul style="list-style-type: none"> <li>• Modern</li> <li>• Western</li> <li>• Open to the world</li> <li>• Tolerant</li> <li>• Multi-lingual</li> </ul>

#### 4.5 How Izmirites Think They are Perceived

Another dimension of brand architecture was the perception of the city by outsiders as reflected to Izmirites. By learning about how Izmirites think, the city is perceived by the rest of Turkey and by foreigners, we arrive at a fuller picture of the city.

Respondents generally state positive perceptions from within Turkey. The most frequently stated term was modernity. Respondents from various age

groups mentioned the status of the women in the city had contributed to this perception. The city’s port and the International Fair also contribute to the modern image. One respondent stated the modernity of the city stems more from the outer appearance of the Izmirites.

**Table 4.4. Izmir to Outsiders**

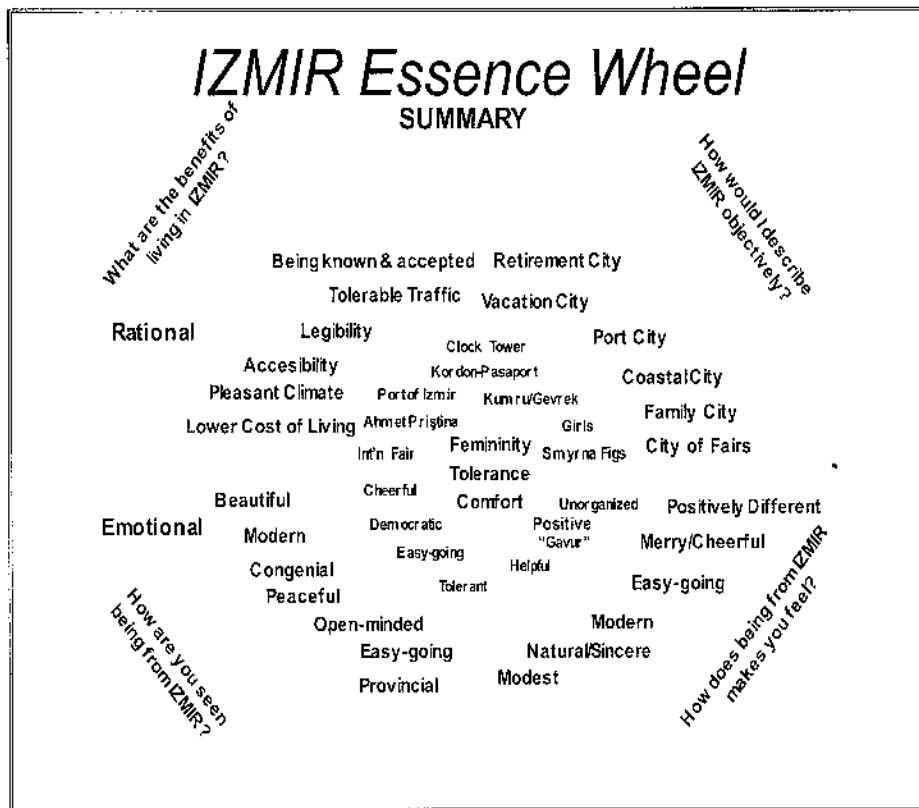
<b>BRAND IMAGE: PERCEPTIONS OF IZMIR TO OUTSIDERS</b>	
<b>Seen From:</b>	<b>Seen As:</b>
Inside of Turkey	A Portal City: Gateway to the World+ Modern and Urbane + Provincial - Retirement Place -
Outside of Turkey	Semi-Colonial Past: “Smyrna Figs” City of Ancient History

#### **4.6 Urban essence wheel and the city’s core values**

Throughout the interviews, the respondents were introduced the Brand Essence Wheel framework. The tool basically used the rational and emotion aspects of a brand to arrive at its core values, which are deemed to be the keystones of its architecture. The upper section of the wheel was the rational realm, using objective descriptors and benefits in the outer ring, facts and symbols in the inner ring. The lower section was the emotional realm, with perceptions of the brand in the outer ring and the personality in the inner ring.

The urban essence wheel shown in Figure 4.1 summarizes findings on perceptions and descriptions of Izmir, on rational and emotional grounds leading to brand core values. The wheel shown below is actually an amalgamation of various essence wheels generated in focus groups and interviews. As the outer rings of the essence wheel are discussed earlier, the core essence values of Femininity, Tolerance and Comfort will be discussed in detail:

Figure 4.1 Izmir Urban Essence Wheel



- **Femininity:** Izmir is viewed to be a female city by the vast majority of respondents. Femininity is described by traits such as warmth, sincerity, care, friendliness and congeniality. In addition to these personality traits, the visible position of female members in social, economic and even political environments contributes to this evaluation. Some respondents state that the female presence in all dimensions of the city life is actually a continuation of

the ancient matriarchal cultures that were once prevalent in the city. Others feel, the tolerant, free atmosphere of Izmir enables its female inhabitants to actively participate in social life. Relative modernity or occidental perceptions for Izmir also result from this female presence. At this point, a reference to Lewis (2002) can be made who marks the position of women as the most profound single difference between Eastern and Western cultures. Women of Izmir also portray a relatively more active political presence with respect to their counterparts in rest of Turkey. A detailed comparison of % of female MPs in the total parliament with the ratio of female MPs from Izmir to total Izmir MPs confirms this statement. Between 1977 and 2007, the above ratio for Izmir is consistently much higher than the total parliament figure. However, the ratio of female representation have not been more than 17% (in 1995 and 2002), indicating still a long way for improvement.<sup>47</sup>

- **Tolerance:** This core value is derived at by combining the frequently mentioned concepts to describe Izmir such as multiculturalism, democracy, coexistence of different religions, shared values and rituals such as celebrations, customs, local lexicon using words from different languages and finally the relatively easier and faster adaptation of newcomers to the city. This value can easily be explained by city's being one of the oldest Mediterranean ports which also lead to flux of different peoples throughout the history. Even hosting the oldest international fair of Turkey for 76 years have contributed to this openness to different cultures. This situation signifies a potential in tourism. However, there is another implication of this value, which is deemed to carry even more importance according to the writer: the city can actually set a role model for the rest of the country in terms of defining citizenship not as a function of ethnicity, rather as a common ground for sharing values and lifestyles.

- **Comfort:** This value is perhaps a natural outcome of two factors- the manageable city size making it big enough to enjoy a metropolitan lifestyle, but small enough to avoid the chaos of megapols like Istanbul and the geographic location of the city, providing a mild climate and vicinity to leisure coastal destinations.

<sup>47</sup>Female Presentation in Turkish Parliament : <http://www.belgenet.net>

## 5.1 Implications

In the final analysis, creating a city brand is an initiative requiring commitment from and also coordination of various stakeholders. It is recommended to define the Metropolitan Municipality as the key initiator and coordinator body. Chambers of commerce, industry, civil society organizations, universities and the regional development agency can assume the role of support groups. Of course, the success of the initiative depends on the understanding and the commitment of the citizen body groups.

Developing and implementation of a branding strategy for Izmir is a shared responsibility of the city's main stakeholders. Delivering a consistent, compelling and a differentiating message about the city and how Izmirites live cannot be possible without joining forces and perspectives in public and economic policy, master planning, urban regeneration, private and residential investments, branding strategies, marketing communication message and channel designs.

The roadmap for building a city brand consists of a number of steps as recommended by Malcolm Allan of Placebrands (2007):<sup>48</sup>

- Clarification of the reasons for the place branding activity;
- Clarification of the city brand strategy and objectives;
- Identification of key stakeholders and persuasion of them to join this initiative;
- Identification of the champion of the brand development initiative;
- Combining energy, resources and intelligence in creation of a unifying vision for the future of the city- a vision that is *stretching, memorable, motivating, inspiring, realistic and attainable*;
- Fine-tuning the brand strategy to actualize the vision and creating value for all stakeholders and targets;
- And deployment and development of the brand offer in the city and promoting it through brand experiences and integrated communications.

## 5.2 Brand proposition statement

Based on the findings of the study conducted for the thesis the following points will be recommended. Building the city brand for Izmir, should start by agreeing upon the core values of the city. The current study has arrived at

<sup>48</sup> <http://www.detroitchamber.com/docs/May2007.pdf>



three core values, namely femininity, tolerance and comfort. These values should be the guiding points for the brand proposition statement (BPS). The ideal process of developing a BPS is a collective undertaking of all stakeholders. However, as a possible example the statement shown in the box is presented to illustrate the use of core values:

#### **Brand proposition statement proposal for Izmir**

*To all those who want to attain a higher quality of life, Izmir offers a warm, friendly, relaxing and rejuvenating Mediterranean experience at the East of the West or the West of the East!*

The above statement defines the target group of the Izmir brand as those who want to attain a higher quality of life; this implies residents as well as visitors. The core value of femininity is described through the *warmth* and *friendliness*, comfort through *relaxation* and *renewal* and tolerance for diversity/multiculturalism through the descriptors of the Mediterranean Experience “*at the East of the West or the West of the East*”.

#### **5.3 Implications of city's core values**

City's core values define the pillars of brand architecture. Izmir brand, based on the findings of this study and literature, rests on three core values: femininity, tolerance and (hedonist) comfort. The derivation to these values through the brand essence wheels and projective questions on brand personality and communication questions were earlier. However, it is noteworthy to remind that these values are crucial in determining the brand symbols, tone of communication as well as the sectors that the city can hold competitive advantage.

All these factors combined with the traditional zest for enjoyment of life and the slower pace of living as well as a rich culinary culture and pleasant venues result in a higher quality of life for Izmirites. The term comfort is used to denote a blend of an easy going attitude to life, easier living conditions and also an appetite to relax and celebrate.

The combination of the brand essence values suggests a suitable climate in services sector, especially in areas of healthcare, education, tourism and hospitality, transportation, portal and logistics services as well as IT and communication services. These sectors can be defined as priority sectors and be provided with investment incentives.

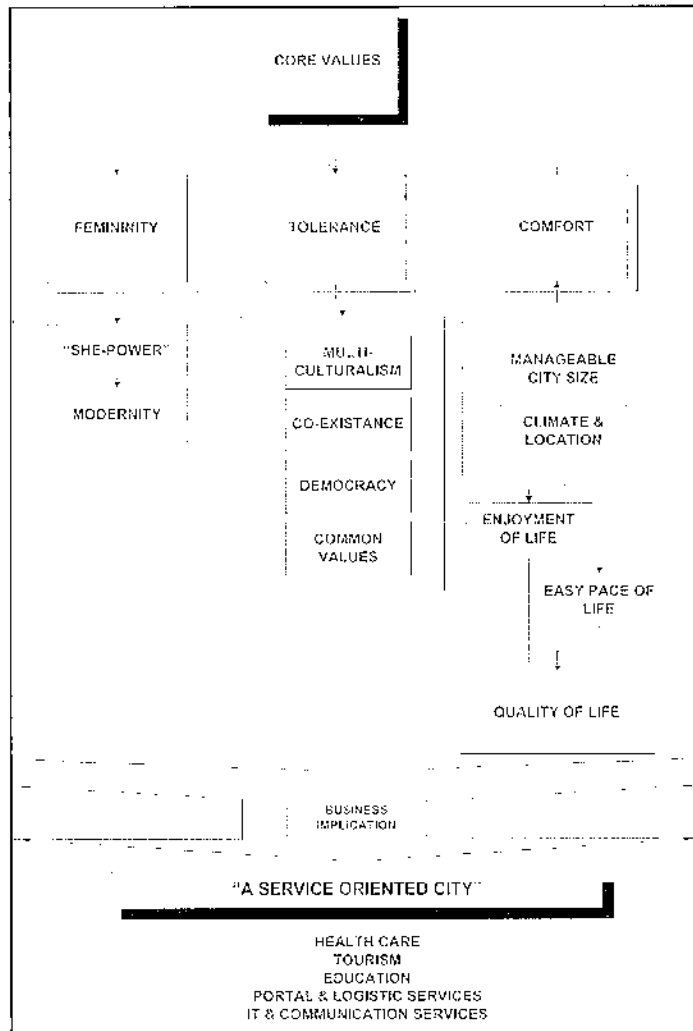
Platforms to communicate the city's Core Values discussed above can be proliferated to include:

- a. Sponsoring national and international events for promoting "she power"- such as Women Entrepreneurship Awards,
- b. Organizing Festivities and Celebrations for recognizing cross-cultural harmony and tolerance-such as Festivals of Sister Cities, Hıdırallez and Carnivals<sup>49</sup>-as it was once celebrated in the city- The International Fair Period could also be utilized for this purpose.
- c. Indulgence Programs to express the hedonistic Smyrian life style can be designed to attract visitor traffic to the metropolitan Izmir. Also they could be targeting Izmirites, especially younger citizens, including university students from other cities as well as new comers at more appealing pricing strategies. A similar user-based pricing strategy is applied by historical Turkish Baths in Istanbul's historical peninsula. The indulgence programs could be on topics like the Gastronomic Izmir Experience, A Day at the Agamemnon Spa, Discovering Natural Beauty Secrets of Legendary Izmir Women, Izmir Under the Stars etc. These programs can be organized and executed by individual tourism agencies. Yet the themes and standards could be set through coordinated efforts of city's culture and tourism office, professionals from the tourism sector and city management coordinators from municipality.
- d. Using female and multicultural spokespersons/figures for city brand communication can reinforce these values. Encouraging more female and minority culture representatives for political participation can enhance the understanding brand essence values on local and national levels.

The following figure summarizes these core values, its subheadings and its implications:

<sup>49</sup> See: (Beyru,2000): 19. Yüzyılda Izmir'de Yaşam- Yaşama Renk Katan Bayramlar...p. 317-352

Figure 5.1 Izmir Core Values



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[http://en.wikipedia.org/wiki/Culture#\\_note-1](http://en.wikipedia.org/wiki/Culture#_note-1) as accessed on March 15, 2008.

<sup>1</sup><http://www.detroitchamber.com/docs/May2007.pdf> as accessed on March, 15,2008.



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This paper explores the 'top-down' and 'bottom-up' approaches in managing shifting social, political and economic values in conservation of living heritage sites. Through the case studies of historic Wanchai and the post 1950 Kwun Tong, urban districts in Hong Kong, this paper analyses the role of the Urban Renewal Authority (URA), which is mandated by law to carry out the Government's urban renewal policies of the 1990s, calling for redevelopment and relocation under commercial principles. The URA, through community campaigns and participation, has preserved several blocks of pre-1940 Chinese style shop-houses, including the iconic Woo Cheong Pawn Shop and other clusters, adapted for commercial and community re-use. However, a group of the Wanchai community demands for additional heritage items to be preserved, including the traditional street market, a residential community of the 1960s and the 1930s "Streamline Modern" market building. Meanwhile in another URA's Kwun Tong Town Centre renewal project, the locals took part in the design from scratch of the 5 hectare redevelopment and accepted the bottom-up consultation process with wide community support. This paper argues the pros and cons in the use of the two approaches in managing the changing social and political ideals whilst fulfilling government policies.

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Tangible and intangible heritage involves enormous range of things and sub-categories, e.g. monuments, buildings, artefacts, activities, sites, and even people. Buildings, such as monuments, are often conserved because “they are the most outstanding examples of their type and time; because they are absolutely typical of their type and time; because they are the first appearance of a style which later becomes widespread; because they are just odd; or because they have been inhabited by someone famous.” Especially in cultural heritage sites where buildings/monuments were built over long periods, interpretation process starts with dispute over what to preserve and which parts to conserve. Mainly, this brings us to the issue of authenticity and interpretation of intangible heritage as a crucial part of promotion of living heritage. In practice, application of types of authenticity to monuments, buildings, heritage sites is not an easy task. This issue is more complicated when intangible values of living heritage are the main concern.

This paper endeavors to introduce heritage, firstly as a social concept which lives within its material configurations through landscape, customary practices and objects. The issue of ownership and its dimensions will be analyzed with in case studies in reference to international conventions on the protection and conservation of tangible and intangible heritage and tourism policies. With respect to discussions provided, the author will examine the tools and methods of promotion of intangible heritage in selected case studies. The first case study New Lanark, inscribed in 2001 in World Heritage List is located in Scotland, United Kingdom. The second case study is Jerash, one of the ten Greco-Roman cities in north Amman, Jordan. Both case studies indicate different interpretations of cultural heritage processes and practices that are shaped by economic and political motivations. In raising series of questions about selected case studies that represents different types of interpretations techniques and promotion strategies, the author will explore the process of representation and promotion of cultural heritages, its cons and pros in different cultural contexts.



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In 1980s, liberalization policies have gained significance in global scale, policies concerning the conservation of historical environment have begun to change and particularly in the post-2000 period, this change has accelerated to a great extent. Cities, which have historical and cultural heritage, are privileged through these characteristics and brought to the foreground. Setting out from the local, these attributes of historical cities are transforming into fundamental tools in their integration to the global competition arena. Activities developed for the conservation of historical and cultural heritage have become the focus of interest of market mechanisms during the period of economic restructuring. Policies, which encourage the efficiency of the private sector on the afore-mentioned spheres, are developed and within this general framework, legal and institutional arrangements that will facilitate bureaucratic operability are realized. While privatization, locality, local government and governance emerge as the major conceptual tools emphasized in the 2000s, these concepts present their existence within the content of legal and institutional framework developed in this scope as well. In this point, the conception that cultural and historical heritage belong to the public and hence, related policies and arrangements should represent a public characteristic, has been obliterated. This paper focuses on the legal arrangements developed for the conservation of historical and cultural heritage in the post-2000 period in Turkey and via deciphering these arrangements; it attempts to analyze the major policies that are effective in the conservation of historical and cultural heritage.

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The conservation of historical urban structures and their integration with modern life is an important area of problem in our country, one of the richest regions in the world in terms of historical heritage. Activities for the conservation of historical urban structures have varied periodically within the context of internal and external dynamics of our country. When the activities displayed towards the conservation of cultural heritage since the 1950s are studied in an integrated aspect, it is understood that primarily the new regulations carried out concerning conservation during the 2000s have brought very essential findings about historical cities. It is observed that it is tried to integrate the understanding of social conservation and participation to the process of development plan for conservation in recent time and that elements are included for surviving the cultural and craft activities unique to the regions in cases like Izmir Kemeralti historical city center, towards not losing the original identities of historical cities. However, the historical cities in our country have undergone significant changes sociologically under various dynamics so far. It can be expressed that the awareness about the fact that the process of conservation has to be a social and sociological process besides its spatial and economic contexts has come rather late. Within the scope of this paper, it is intended to describe the social change, experienced at the historical center of Izmir, within the scope of examples from the stories of the users of the area and researches. It is claimed to evaluate the risks and opportunities, which the legal regulations about conservation put forth in the last process in our country within this scope may have towards the future in social and cultural aspects, via the stories of user changes at the historical city center of Izmir. Within this framework, it is also aimed at discussing what kind of activities can be carried out for the sustainability of the living culture constituting the rationales behind the spatial shaping of urban areas.

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Historical environments are complex living entities in a state of continuous change which has resulted in a layered cultural structure formed by the overlapping of different cultures. Their conservation therefore necessitates an understanding of their complex formation and transformation processes. As an entity, a historical urban fabric is formed by certain tangible features, that are the physical structure made of the built and natural structures; and intangible values made of cultural activities and cultural expressions within built environments. Understanding and documenting intangible values which have shaped the tangible values, help to explain the variability of buildings and settlement patterns within historic built environments. Intangible values can only be appreciated by people who are able to read the clues of their imprints on the built environment by being within the cultural context.

This study concentrates on the evaluation of historic built environments as a system of relationships between the specificities of culture and environment, especially concentrating on the intangible values through the current use process. In this respect, it mainly aims to develop a specific methodology to analyze historic environments as an entity of intangible and tangible values and to understand and to document their interrelations in İbrahimpaşa Village in Ürgüp.

**Melek Gökay, Assoc.Prof.Dr.**  
**Faculty of Education, Department of Fine Art, Selcuk University,**  
**Konya**

Aesthetic understanding of people makes a mark on their living conditions. Often, people like to add certain differences to their common commodities to manifest their aesthetic understanding. In historical cities like Konya (Turkey), there are remains from our ancestors such as buildings and religious places. There are also smaller scale heritage kept in museums and personal collections. If one tries to understand the living culture and aesthetic vision of the people who form these cultural remains, art is the main platform to study.

Transferring knowledge from the old generations to new ones is not always through written documents but is also realized by visual materials and monuments. Understanding the cultural heritage of cities, importance of architectural differences, cultural and artistic enforcements on monumental building designs lead us to realize the ancient life around those remains. Art education courses in the primary schools help the students to understand their cultural background and differences between the world cultures.

In order to transfer knowledge to new generations, a small scale project was undertaken in Konya. Students from primary schools were taken to the Ince-Minare Museum; then they were asked to design an entrance door like the one this museum has. After their design they were asked to locate a few special symbols in this building. The last work they were asked was writing a story about the building. The story could be anything as far as it includes the Ince-Minare concept and its artistic symbols.

At the end of this work it was understood that students like other people passing near Ince- Minare monument had not known its importance and the symbols over its wall-stones. The project work performed here strengthened the students' knowledge of the ancient life previously lived around this building. Design of an entrance door made them appreciate the difficulty of designing new forms and understanding the meaning of some symbols. Writing a story helped them to remember the details of the building and the symbols. Therefore; art and aesthetic vision of those people who built the monument were questioned by secondary school students in a way that they will remember all their life. This is in fact what the earlier generations might require from the new generations: "that they must understand their culture and the

importance of their aesthetic differences that make them belong to that certain culture”.

Yukio Nishimura

Professor, University of Tokyo and Former Vice President, ICOMOS

Vast majority of buildings in Japan are made of wood. Virtually all temples and shrines in Japan are wooden structures. This means traditional carpentry plays a great role in preserving and maintaining authenticity of wooden architecture in Nara. Carpentry plays a great role in preserving traditional wooden architecture in Japan. Restoration itself provides researchers and restorers with a rare opportunity to study the building technology. Deep understanding of wood is crucial to be a master carpenter.

[case studies]

Toshodaiji Temple restoration

Yakushiji Temple west tower reconstruction

At the same time, all rituals both sacred and secular are closely associated with the building layout or design. For example, *Shunie* ritual in Todaiji Temple lasts more than 1,200 years without interruption. Good understanding of *Shunie* is necessary for the good understanding of Temple itself.

Urban structure of historic Nara based on the Buddhist belief and underlining Shinto religion. Location of sacred mountain of Mt. Kasuga and more domestic mound called Mt. Wakakusa symbolizes the micro cosmos of ancient Nara dwellers.

[case studies]

*Shunie* ritual in Todaiji Temple

Mt. Kasuga and Mt. Wakakusa

Living historic town itself is the amalgamation of tangible and intangible heritage within herself. Nara was characterized by its deer park. Co-existence with local animals is a base of daily life of Nara citizens. Local festivals such as *Zizobon* in summer punctuate the seasonal change of the life in Nara. Newly created social events also give sensitive flavor of intangible heritage in Nara.

[case studies]

Deer in Nara

*Zizobon* festival in summer

Old rituals such as *Wakamiya On-matsuri* and newly introduced social events such as *Tokae*

With these examples, it is clearly stipulated that intangible heritage in Nara is an indispensable part of historic Nara and the activities is still evolving to strengthen the ancient image of historic Nara where tangible heritage plays a role of performing stage of the intangible heritage.

**Regina Wiala-Zimm**  
**Chief Executive Office for International Relations, City of Vienna**

The revitalization of the Vienna Gürtel was a complex project requiring several phases. Traffic chaos, lack of street life and social decay had been subjects of numerous and usually inconclusive planning projects of the area for years. The Vienna Gürtel is the main traffic artery of Vienna with a traffic volume of up to 100,000 vehicles/day. Otto Wagner's original Stadtbahn suburban railway, now the Vienna Underground, makes it a primary means of access to the entire urban zone.

The core of the Gürtel revitalization concept (1996-2000) not only raises the question of how to deal with the heritage left by Otto Wagner but above all addresses the forced co-existence of public space and high traffic loads. The objective of the master plan by architect Silja Tillner lies in proposing new purpose and sense, instead of superficial touches to gloss over current defects. By opening the zone and endowing it with transparency of design and architecture, the Gürtel median strip re-emerges as a human space that again links the outer and inner Gürtel and no longer functions as a barrier.

An 'image transposition' strategy is to counteract the negative associations relating to the Gürtel with a strategy of populating the Stadtbahn arches with cultural and entertainment facilities, restaurants and pubs.

A package of measures of urban refurbishment for a new, low-cost design of the median strip was developed that would respect existing structures and could be implemented in several phases. In this way empty arches are continuously adapted (about 50 already realized). The new design of the Urban-Loritz-Platz, an important urban traffic hub with its characteristic membrane roof symbolizes the revitalization of the Gürtelzone.



**Sevil Yeşim Dizdarođlu (M.A.)**  
**CEKUL Foundation, Education Projects Coordinator**

Since 1990, the Foundation for the Promotion and Protection of the Environment and Cultural Heritage (ÇEKÜL) strives to foster and build a nation-wide awareness and social network for the preservation and protection of Turkey's environmental resources and cultural heritage. ÇEKÜL conducts educational, community organizing, and promotional activities for environmental and cultural protection.

As an NGO (non-governmental organization) that aims to set tools for the conservation and promotion of heritage in Turkey, ÇEKÜL leads organizational networks around local administrations, municipalities, local communities, individuals and NGOs, using a participatory model called "public-local-civil-private", to facilitate the cooperation of local actors and helping local organizations to pool and mobilize resources to implement small-scale projects. ÇEKÜL - with hundreds of representatives, volunteers from 100 different localities, 700 professionals of the Advisory Board and an on-going dialogue with the local public and non-governmental actors around Turkey - is building the social network and increasing social capital for environmental protection and cultural heritage conservation.

In this paper, the author will identify the methods and solutions created for the protection and preservation of cultural heritage from an NGO perspective in terms of educational, communal organizations, and promotional activities launched at various localities. A participatory model that stands at the core of ÇEKÜL activities will be analyzed within selected examples of community organizing in selected projects and models implemented at local, river basin, regional and national levels.

**Michael Loveday**  
**CEO, Heritage Economic & Regeneration Trust,**  
**Chair, Living Streets**  
**Executive Member, English Historic Towns Forum**

When towns evolved they took on their own distinctive identity from local topography, materials and architecture but many other influences such as urban spaces and how they were used for markets, fairs and other activities, shaped the quintessential uniqueness of one place over another. This made it obvious that you were in England not Italy or even in a particular part of England.

Now though, the globalized economy means that it's hard to tell where you are. The same retail chains and street furniture appears from San Francisco to Sydney, architects, inspired by innovation in other places, reproduce Barcelona in Barnsley or worse still, some global merchandising format universally – all conspire to overwhelm centuries of identity. What used to be 'here' has become 'there' or possibly 'anywhere'.

HEART's mission seeks to recapture local distinctiveness and use the heritage of place to make special places special again. In Norwich the City, historically, made a virtue of retaining the best of its architectural past while embracing the future and maintained many traditional urban functions which underpinned its essential character. Using two innovative examples in Norwich HEART demonstrates:

- how to unify 12 iconic structures representing 1000 years of history into a collective heritage destination delivering social and economic benefits and
- how to combine one of the densest concentrations of heritage buildings in the UK with one of the highest levels of independent speciality retailing to create a model to underpin local distinctiveness

**Nilgün Gürkaynak**  
**Yeditepe University - Faculty of Economics and Administrative**  
**Sciences**

Place branding has become a growth area for economic development as the global competition for retention and attraction of qualified people, businesses, investment and tourists, intensifies.

A place brand strategy is the mutually-agreed and planned development strategy over a period between 15 to 20 years. The process involves developing visions of the city; prioritizing investment decisions in infrastructure facilities, businesses and real estate; planning for vocational education and communication platforms; and determining what is to be preserved or to be changed in order to create value for various stakeholders. The crucial stage in formulating the place brand strategy is determining its core values, leading to the rest of the activities such as segmentation, targeting and positioning, urban development and regeneration, event planning and communication strategies.

For this study, the city of Izmir is studied as a case adopting a qualitative approach including seven focus groups, three paired and fifteen one- to- one in-depth interviews. The study was conducted with a judgment sample composed of Izmirites of various cultural backgrounds (Muslim-Turkish; dual-nationality / bi-cultural members; and Non -Muslim (communities; of various professional and interest groups (city managers, urban designers and architects, academicians, NGO members).

The interviews were enriched with visits to homes, work and religious places, and a brand immersion scheme through works of art, social media platforms, and collections of audio-visual material.

Findings reveal that Izmir has the essential ingredients for creating a place brand, based on its core values of femininity, tolerance and comfort suggesting a competitive advantage in services sector.

Eylem Simsek  
Dokuz Eylul University, Faculty of Architecture,  
Department of Architecture, Program of Restoration

Industrial buildings that have been unable to adapt to the changing conditions due to technical revolutions, have been abandoned. The destruction of the abandoned industrial buildings within the new city arrangements has got the reaction of the industrial society beginning from the 1970's and "an industrial heritage concept" has evolved. Having a European based economy Izmir, the seaport, with its commercial development alerted the industrialization efforts of the 19<sup>th</sup> century. The development of the district of the Izmir Port, backyard, called "Daragaci" in the past times, began during this period and continued during the Republican Period. The industrial buildings of this zone began being abandoned beginning from the 1980s as a result of the urban factors such as the pressure of the development of the center, environmental pollution and also production factors such as the developing production systems. This district even though today abandoned, shelters in itself industrial complexes and factories which have had their place in the urban memory and history. There is an urgent need for evaluation and conservation of those industrial building complexes according to the cultural heritage concept at regional and building scale, keeping intact the traces of the production process. In this context, the industrial complex "Izmir Coal / Gas Factory" in this district is analyzed in terms of its architectural and historical features and conservation approaches are proposed and developed.

**Esra Yaldiz - Neslihan Serdaroglu**  
**Department of Architecture - Department of City and Regional**  
**Planning**  
**Selcuk University, Konya**

When the cities are metropolitans in a competition in today's globalization period, those are discussed within the context of the principle of sustaining the memory of the place together with the phenomenon of creating new places. A tension resulting from the contradiction between the established cultural values of the identity and the urban transformation associated with the global processes emerge. An authentic "place", which takes a new meaning and definition with the assumption that the identity of a city is an essential of its existence and of functioning, is defined with its relations, history and identity. A place that has relation, history and identity means the non-existing place. The prerequisite of the fact that a place can have an identity comes with its belonging to the geography it stands over by defining the time and place.

In addition to the social decomposition and local disintegration between the social classes within the cities, the danger that is to be emphasized in this study is the exposure to the gradual disappearance of the traditional cultural values under the pressure of the structural change and 'identity crisis' resulting from losing the cultural continuity between the past and the future. To be unconscious of the lost through the urban transformation and change results from not being able to read or misreading the story of the place. The cities sustain an identity that would represent their existence in the present day with their local qualities in societies that have established value. In fact, this phenomenon means forming a cultural continuity with its historical and local dimensions in carrying the memories of the past as hope to the future, forming a cultural bridge in other words. In this study, examinations will be carried out by forming the cultural bridge of a traditional urban pattern not destroyed yet, and by adopting the principle of providing the continuity.

The case of this study is to evaluate the changes that Ermenek residential structure have gone through in the globalization period within the framework

of SWOT analysis and to develop strategies related to the formation process of a city with an identity according to the findings of this analysis.

**Arzu Ispalar Çahantimur**  
**Uludağ University, Faculty of Engineering and Architecture,**  
**Department of Architecture, Inst., Ph.D.**

Having a very important dimension that can be called permanence, historical cities reflect the interrelations of place, society, culture, and technology, and have acquired meaning over time. The city of Bursa, where the main principles of the Ottoman city structure first began to take shape, is one of the most important cities of a developing country, Turkey. It comprises an important cultural synthesis in about every area, especially in housing environments. In the context of this research, the first Ottoman capital Bursa is observed and evaluated by means of the physical reflections of a mutual interaction between the architectural heritage of the city and its social structure and dynamism. Today, unfortunately, Bursa's unique historic identity has suffered considerably as a result of primarily industrialization and a high rate of urban immigration, bringing rapid and unplanned urbanization.

This paper aims to explore, through an empirical study and the use of a conceptual framework of *identity and urban sustainability in traditional neighbourhoods* undertaken in Bursa, the relationship of identity and urban sustainability in traditional neighborhoods in terms of self- and place-identity, residential satisfaction and environmental perception. Additionally, it analyses if these processes promote sustainability or if their absence makes it difficult.

**Emine Dagtekin – Ibrahim Capar**  
**Faculty of Engineering and Architecture – Foreign Languages**  
**Program of Restoration – Application and Research Center**  
**Dicle University, Diyarbakır**

Diyarbakır, which is in the South of the Taurus Mountains in the Southeastern Anatolia, is situated on the inactive volcano Karacadağ. The findings obtained in “Çayönü” excavations in the Ergani Castle, which is 40 km. from the city center, gives information about the history of Diyarbakır regarding the period when houses were built and land was cultivated. Çayönü is where people achieved the first mixed nourishment economy nine thousand years ago not only in Anatolia but also in all Southwest.

Regarding the urban construction in Diyarbakır, we see that the most important factor is suitability to the topography. The city is one of the rare Castle Cities of which walls reach 5 km. Outer Castle and Inner Castle at the northeast side of the city. The urban settlement is developed on a plain except for Inner Castle part. Inner Castle is where the central administration is, while the Outer Castle is the social and cultural center.

The Diyarbakır Castle and the city-walls being the subject for many a study are still magnificent despite human and natural damages. In the Inner Castle, which is the base of the historic Diyarbakır city-walls and has hosted 33 civilizations, there are Saint George Church remaining from 3<sup>rd</sup> century, the Artukid Caravanserai, and constructions reflecting civil architectural patterns of the Ottoman period.

In the context of this presentation the Inner Castle, which takes place in a historical city like Diyarbakır and was the administration center of the city until 1970s as a concrete transmitter of cultural heritage, will be introduced and documented. In the framework of the study the current information about restoration applications carried out under the “Inner Castle and Tourism Center Project” launched by Ministry of Culture and Tourism in 2000 will be given, and suggestions in order to protect this heritage will be developed.



**Assist.Prof.Dr. Ahu Dalgakıran - Res.Assist. Eylem Bal**  
**Department of City and Regional Planning, Faculty of Architecture,**  
**Dokuz Eylul University**

Manisa, which hosted many civilizations since the antiquity as being one of the oldest cities of Anatolia, has a privileged position with its rich built and cultural heritage. Due to the significance achieved during the Ottoman Empire period as being the centre where the Ottoman princes were educated, there is a considerable amount of architectural heritage in the existing urban pattern that was built by the princes and their families during the fourteenth and fifteenth centuries. On the other hand, Mesir Festival, which has taken place for the 468<sup>th</sup> time in March 2008, stands ahead as one of the most significant symbols of the “living cultural heritage” in the city continuing for centuries. The richness and variety of cultural and architectural heritage indicates to the significant development potential of the settlement in the axis of cultural tourism eventually which will contribute to its sustainability. However, at present, despite the recent efforts of the local authority towards restoration activities, the majority of the historical buildings have lost their visual effects as landmarks within the dense urban pattern. The current situation clearly manifests that the built heritage lacks a holistic planning approach which will integrate its components into culture tourism. This paper attempts to develop key principles and suggestions in urban planning and urban design scales for the improvement of cultural tourism in the city through analyzing the current structure of architectural heritage in the existing urban pattern, highlighting the problems and potentials, and examining the existing planning approaches.



**Round Table Urban Identity & Cultural Diversity**

Moderator: Edibe SÖZEN

**Round Table Living Heritage & Crossroads of Culture**

Moderator: Metin SÖZEN

**Youth Forum “Living Cultural Heritage”**

CITY of  
CULTURE &  
HISTORY **KONYA**



Jeong-Gil YUN

Deputy Mayor  
Andong – South Korea

### I. Introduction

With the name meaning ‘a snug town in the east,’ Andong is well known as a city of tradition and courtesy, where the history and the tradition of 5,000 years are wholly preserved. Having Baekdudaegan that surrounds the city like a folding screen, and Nakdong River, which is the longest river in Korea, the city is blessed with its natural environment. Thanks to these geographic advantages, Andong could wholly inherit the spirit of our unique traditional culture until today, in spite of enormous natural disasters in the past.

Although Andong is located at the upper stream of Nakdong River, and equipped with the best environment as an industrial zone, the major industries of the city are composed with environment friendly agriculture, bio-industry, and culture and tourism industry, due to the environment preservation project in the areas surrounding the two dams (Andong Dam, Imha Dam). The rich soil and perfect temperature produce high quality farming products such as rice, barley, pepper, and etc. The major farming products such as Andong apple, strawberry, sanyak (wild yam), and chamma (yam) are widely recognized for their excellent quality, and being exported to world markets. Especially, Andong is the treasure chest of Andongma (yam), which is highly recognized for its outstanding medicinal efficacy, and the city covers the 70% of national production of chamma.

#### <Current Status>

- Location: 128°26~129°00 eastlongitude, 36°18~36°49 north latitude
- Area: 1,520.40 (2.5 times wider than Seoul)
- Population: 169,000 (2008)
- Climate: an inland climate with clear distinction of four seasons

- Annual average 11,9, summer 24,1, winter -0.6
- Amount of precipitation: 1,014mm

## II. Utilization of cultural heritage and development of tourism industry

### 1. Cultural heritage of Andong

The beginning of Andong's history is not specifically found in literary records. However, it is presumably estimated by the relics of Old Stone Age such as chipped stone tools, earthenware, and megalith, found in this area, that the settlement of people goes back to the Old Stone Age. Especially the megalithic culture expressed through dolmens, rock paintings, and monoliths prove that ceremonies were dedicated in this area starting from the Bronze Age.

Around the 5<sup>th</sup> ~ 6<sup>th</sup> Century, Andong was neighbored by Gyeongju, which was the capital city of Shilla Dynasty, and was taking up the important role as propagating Buddhist culture to other surrounding areas. The Geukrakjeon (National Treasure No. 15) in Bongjeongsa Temple is the oldest existing wooden building in Korea. It is one of our important cultural assets, which has been well-preserved in spite of many disasters and ups-and-downs of history.

When the once-flourished Buddhist culture degenerated and Joseon Dynasty (1392-1910) was founded, the new learning called Seongnihak (Sung Confucianism) was introduced to Korea. Accordingly, the Confucian ideas were widely spread among people, and Seowon (Confucian memorial hall) and Hyanggyo (Confucian School) were established in every village. Among them, Dosan Confucian School, which is established by Toegye Lee Hwang (1501-1570), and Byeongsan Confucian School, which is known as the acme of Seowon-architecture, clearly embody the scholarly spirit and Confucian culture, which are the pride of Andong. These Confucian cultures are well preserved and continuously researched by the local Confucian organization, local university, and the Korean study institutes.

Therefore, there are many cultural assets of wooden architecture, and those are well-preserved. And that is the reason for Andong being called 'the roofless museum.' Currently, there are 282 cultural assets in Andong, and their detailed status is as followings.

<Status of Cultural Assets in Andong>

Classification	National Cultural Properties (75)						
	Tangible Cultural Assets		Important Intangible Cultural Assets	Monuments			Important Folklore Materials
	National Treasures	Treasures		Historic Relics	Natural Monuments	Scenic Areas	
282	4	34	2	2	7	1	25

Provincial Cultural Properties(131)				Cultural Assets Materials	Registered Cultural Assets
Tangible Cultural Assets	Intangible Cultural Assets	Monuments	Folklore Materials		
64	5	17	45	75	1

Thanks to the endeavors of our ancestors to preserve our precious cultural heritages, Andong is known as the city that is the most Korean, and the city of tradition and history. Accordingly, enormous tourists and cultural researchers continuously visit Andong, and the city is entering the era of 5 million tourists.

**2. Merchandising strategy of Andong's unique brand**

Expansion of Tourism Industry utilizing cultural resources.

Tourism industry of Andong, utilizing cultural resources, has been revitalized since the end of 1980's. With the 88 Seoul Olympic as a momentum, transportation between Seoul and Andong got more convenient, and people's income increased nationwide, and the portion of leisure activities also increased. Accordingly, number of tourists visiting Andong increased, and that promoted the development of various tourism products utilizing cultural resources such as tour of traditional village, living experience in Jongtaek (the head family's house), temple stay, and experiencing rural life. And Andong started to be flourished as a tourism city.

**Various Promotional Activities and the Development of Local Tourism Products**

The major characteristics of tourism in Andong, is that the many tourists visit the city to explore the traditional culture, or to rest, so the city mainly focuses on the tourism products featuring traditional and cultural heritages.

The detailed features of tourism industry of Andong are as follows. First, the cultural heritages are scattered in wide range of the city comparing to other cities, so it is possible to develop theme tour packages of each area.

Andong is the city with the widest area in Korea, and the locations of cultural heritages are widely spreads. And the most of the visitors come to Andong to see our traditional culture that has not been changed since the ancient time. Based on that circumstance, Andong city divided the popular tourist attractions according to the characteristics such as Hahoe Village (folk culture area), Bongjeongsa Temple (Buddhist culture area), and Dosan Seowon (Confucian culture area). In addition, Andong city contrived the way to promote long-term stay of visitors, so they can enhance the depth of understanding and interest on their culture while maximizing economics effect.

Second, the traditional villages and the same family name villages are well preserved until today, and folk activities and traditional cultural ceremonies are still carried out. Based on the clan society, the Korean culture has formed unique clan culture for several hundred years. And it influenced our history and culture substantially. In Andong, there are relatively many same-name villages, which are the headstream of clan culture, comparing to other provinces, and the most of them are still passing down the generation by their descendants.

Third, the image of Andong has been enhanced greatly by masks and culture. The Hahoe Tal(mask) was originated from Hahoe village, and its history goes back to 600 years ago. The Hahoe Tals are our unique cultural heritage, which were made into various characters found in the social background of each era, and convey laughter and humor to people. Since long time ago, our ancestors created unique play culture for the populace using masks, in which they releases jest and humor toward the aristocrats. Through that play culture, they contrived a play ground where they were able to ease the conflicts among different social status, and be harmonized. In order to promote residents' unity and to revitalize local economy, Andong city planned the Mask Dance Festival and held the festival annually. And the Mask Dance Festival has been selected as the most outstanding festival for the consecutive years since 2002. Last year, the Mask Dance Festival was selected as the 'Representative Festival of Korea,' and marked as the symbolic brand that represents Korea. Thanks to the cooperation of the International Organization of Folk Arts (IOV) and the International Council of Organizations for Folklore



Festivals and Folk Art (CIOFF), which are the organization linking Korean masks with the masks and folk cultures from around the world, the International Mask Arts & Culture Organization was established in 2006. In the same year, Korea was admitted to the Organization of World Heritage Cities (OWHC) as an associate member, and has contributed to the promotion of mask culture.

### **3. Damages on cultural heritages following the development of tourism industry and the resolution**

The cultural heritage of Andong consists of the flourished Buddhist architectures of the United Shilla and the elegance and practicality of Joseon Dynasty. As the tourism industry of Andong is growing, the preservation of cultural heritages, which are the important tourism resource, is emerging as a hot issue.

Understanding the limit of authority-driven preservation plan of cultural heritage, Andong city tries to engage citizens' voluntary involvement in the preservation projects of the isolated cultural heritages, to which the administrative policy cannot reach. By promoting proper usage and preservation mechanism of cultural heritages, Andong City also has made great endeavors to contrive the way to preserve out cultural heritage in cooperation of government organizations and civil sector.

Traditional thought and culture of Andong are the valuable moral culture that we have to pass down the generations. The preservation of these moral cultures is harder than the preservation of tangible cultural heritages. Therefore, it cannot be done without citizens' involvements. And it is also true that those younger generations, who have to inherit the intangible cultural heritages, have been chasing after materialism and neglected the duty as inheritors.

Preserving traditional cultural heritages and passing it down to the next generation is as hard as the path that we have been through to keep it. And it is due to our ancestors' endeavors and deep consideration that we could inherit those cultural assets, so we could pass them down to our descendants. Without the citizens' clear awareness of cultural heritages, it is not possible to preserve our cultural assets which we have to pass down to our next generation. In that spirit, Andong City tried to get over the government-driven preservation mechanism, and to contrive the educational program that can promote citizens involvement in the preservation of cultural heritages.

Through those programs, the city government tries to enhance citizens' pride on their cultural heritage, to promote their awareness of importance of preservation, and to reconfirm citizen's responsibility accompanying their pride.

The cultural heritage interpreters' education, which is currently carried out in Andong city, is the national training program of professionals. After the trainees complete the training course, they visit the heritage sites and learn about the cultural heritage and the tradition.

#### 4. Inheritors of tradition and culture

##### 1) Inheritors of the traditional culture for populace – Hahoe Mask Dance Drama Preservation Society

Hahoe Pyolshin-Gut Tal-nori is the representative Korean mask dance drama, which has been performed by villagers since the mid 12<sup>th</sup> Century, to entertain seonghwangsin (god of walls and moats) wishing for their well-being and abundant harvest. When villagers offer the Pyolshin-Gut, which was one of shaman ritual, they performed this mask dance drama to entertain the shaman god. This ritual had been performed at intervals of five to 10 years, when the revelation of local goddess was happened. It was name Pyeolsin-Gut, because the drama consists of sacredritual called Seonangje (offerings to village tutelary spirits) and the mask dance festival. This unique featured Hahoe Pyolshin-Gut Tal-nori was performed last in 1928 at the Hahoe Village. In 1970s, the culture policy of Korean government has changed, and our traditional culture was brought again to the center of people's attention. Thanks to the effort of the Andong Hahoe Mask Dance Committee, the Hahoe Pyolsin-Gut Tal-nori was restored in 1973, and designated as the Important Intangible Cultural Property No. 69 in 1980.

In the spirit of giving wider publicity to Korea's representative traditional culture, Hahoe Pyolsin-Gut Tal-nori, and revitalize local culture, Andong city started to hold free performance on weekend during March to October in the Hahoe Village Inheritance Center. Andong City also opens special education session during vacations, in order to provide opportunity to learn.

## **2) Tradition and manner is our the other cultural heritage – Andong Manner School**

Keeping our tradition and passing it down to the next generation are not limited to the preservation of tangible cultural assets. It is also an important way of preserving traditional cultural heritage that we learn the traditional manner and courtesy and apply them to our daily life. Andong Manner School is the one and only manner school in Gyeongbuk Province, where they teach students our traditional music, learning, the way of tea, folk craft, and games. So far, about 7,000 students had attended the classes. The traditional manner programs are utilized in the forms of especial classes, or vacation classes, and many children nationwide attend to inherit the spirit of our ancestors. The Andong Manner School was established by civil sector, and supported by Andong City. And various programs are operated by volunteers and professional instructors. Especially the experiencing the way-of-tea class has been invited to many event sites for demonstration, and contributed to promote awareness of our tea culture. Now, many different sizes of Daryewon (the way-of-tea center) are in operation throughout the area. Traditional education programs for children and Seonbi (male Confucian scholars) culture education programs for youth and working adults are also excellent examples of preservation of traditional culture. In order to assist understanding of Andong culture and promote public relation of local culture, the Korean Studies Advancement Center has operated ‘Andong Culture Awareness’ program twice a year since 2006, and 430 students have participated in the course so far.

The Seonbi Culture Center in Dosan Seowon is a training institute where the social leaders such as government employees and teacher in elementary, middle, and high schools experience and learn about Seonbi Culture. In the spirit of providing the way of life on the basis of Seonbi’s spirit with straightforward characteristics and highly educated scholastic mind, the program focuses on the Seonbi’s spirit which can be applied to family, schools, and workplace.

Now, the Seonbi Culture Center in Dosan Seowon became an institute of cooperation due to the enthusiastic participation and interest of local community. The programs such as Se onbi Culture experiencing class and cyber Seonbi culture class are operated by volunteers and staffs.

### 3) Codification of Seonbi Culture in the prospect of Seowon Hyangsa (Offering held at a Seowon) and Mokpan (wood printing blocks)

Due to the deeply rooted Confucian Culture, Andong city offers many jesa (memorial rituals) and hyangsa, which embodies spirits of our ancestors. Enormous same-name villages and 39 Seowon in various sizes are well-preserved until today. And each Seowon offers hyangsa twice a year. Hyangsa is a memorial ritual honoring the spirits of ancestors, and it is conducted by each clan. Seowon Hayngsa is held in seowons honoring the spirit and ideas of ancient sage who is enshrined in each Seowon, and offered by the descendants of the Seowon. It is especially worth to notice that a women Confucianists' organization attended the 500<sup>th</sup> Anniversary Memorial Service of Teogyee Lee Hwang for the first time in 500 years. This is to demonstrate the fact that even traditional thoughts are able to be passed down to future generations only when they are transformed along the flow of time, and when they accommodate the demand of modern days.

Another endeavor to preserve Seonbis' spiritual culture is to preserve their literary works. As the wood printing blocks and the old literatures are in danger of being destroyed and loss, the Korean Studies Advancement Center conducted the collecting movement of 100,000 Mokpan so they receive donations of such literary works, preserve them, and pass down to our next generation. Since Andong city has more numbers of clans comparing to other cities, preserved materials are also extensive. Therefore, Andong City has collected more than 50,000 Mokpans so far, and they are preserved by professional institute, where the risk of damage and deterioration can be minimized. The Mokpan in Jangpang ak (Mokpan storage house in Dosan Seowon) is literary works written in the format of diary. Although they are not designated as cultural assets, they are now under process of registration as the UNESCO World Records Heritage in recognition as valuable resource of research on Confucian literature.

### 4) Cultural Heritages are like our bodies – Andong Culture Keepers

Cultural heritages are our valuable assets that we have cultivated and kept through so many obstacles in the course of long-standing history. In order to pass those down to our descendants, citizens' voluntary participation in preserving and cultivating the isolated cultural heritages, to which the administrative support of the central government and local municipals cannot be reach. Andong Culture Keepers is the nation's first culture preservation organization, which is established in that sense. The goal of the organization is to educate individuals or organizations, who participate in the program

voluntarily, and give opportunities to learn professional knowledge. After they complete the course, they can work as professional staff in areas of cultural heritage preservation. Established in 1999, Andong Culture Keepers started off with 50 members. Now, members of various forms such as family keepers, group keepers, and company keepers, are visit isolated cultural heritages, and clean and maintain the surrounding areas. They are taking an important part in preserving, lean and promoting the history of Andong. Andong City endowed a letter of entrustment to Andong Culture Keepers, and offers them the fundamental education of preservation of cultural heritages for a designated period. In order to promote their pride, issue an identification card to individuals who completed the education course, and actively support them with various activities such as reproducing event, performances, and symposium.

### **III. The way to go**

The citizens of Andong have made great endeavors, and have been through many concerns, in order to foster local tourism industry, and to preserve them and pass down to future generations while utilizing them as resources. Since the cultural heritages of Andong are distributed over large area, and the numbers are top of the nation, there are administrative difficulties to maintain and preserve them. Under that circumstance, it is best we could do to unite the endeavors of civil sectors and government sectors, and contrive the way to complete the important task. It is most important to induce voluntary participation of citizens. Because it will raise citizens' awareness of values and importance of our cultural heritages, and have them participate in preservation of those assets. Although citizens' participation and their accomplishment are not too great, the future is bright, because more and more citizens are participating in various cultural events, and in the cultural sites visiting education. Hence, Andong City is providing intensive support for the cultural heritage preservation projects as well as the traditional culture education program. Through those support, Andong City is going to contribute to maintenance and preservation of our precious cultural heritages.

Munib Buljina

**Director of Institute for Protection and Historical Heritage  
Sarajevo – Bosnia Herzegovina**

I would like to thank you for giving me this opportunity to talk in the next few minutes about the City Hall, a building that represents a national monument of Bosnia and Herzegovina and one of the most important symbols of the City of Sarajevo. The City Hall is a synonym for culture and spirituality and has a special significance for the citizens of Sarajevo and for the entire Bosnia and Herzegovina.

Sarajevo City Hall is the biggest and the most representative object from Austro-Hungarian period in our city. Architecture of eclectics in Sarajevo, presented on numerous objects, did not reveal anything new, or different in comparison to the contemporaneous architecture of other Middle- European cities. The exceptions are built objects in Sarajevo and Bosnia and Herzegovina, where the eclectic method is applied by selection of a new theme, so called “oriental” or “moor” style, essentially focused towards expression of oriental architectural heritage. Unlike the most of public objects in Sarajevo where pseudo-Moor style can be noticed through mostly artistic decorative repertory developed on facades, the object of the City Hall is characterized by the mentioned style expression that penetrated the its decorative, spatial and also constructive solution.

The object was opened on April 20, 1896.

The City Hall, as a structure built with specific purpose, for 53 years served its basic function, as a center of the city government. Since 1949 its initial purpose was changed, and culture, science and education replaced administration, so in 1951 the National and University Library of Bosnia and Herzegovina was located there. Hundreds of thousands of books were kept there, and it represented a treasury of multi-centennial spiritual creation of the people of Bosnia and Herzegovina. The object itself becomes much more than an object of architectural heritage of Sarajevo. Sarajevo City Hall is a cultural heritage of a special importance because of its rich diversity, whose preservation is important for future generations.

During the night between 25<sup>th</sup> and 26<sup>th</sup> of August 1992, in a barbaric act of aggression, the City Hall was set on fire. A huge part of the library fund that represented national treasure of Bosnia and Herzegovina was burnt. Precious collections of manuscripts, old printed books, magazines, archive documents and other kinds of documentary heritage disappeared in flame. The object suffered major damage, especially inside.

- In 1996 the Government of Republic of Austria donated 750.000 EUR for the most urgent works to save the remaining structures of the object. The works were designed and made during the period from 1996 to 1997. Roof area was reconstructed and steel construction with glass dome was rehabilitated.

- European Commission in 1999 provided the means to continue the works in the amount of 2.250.000 EUR. Until 2004 examination works were completed, as well as designing and works on restoration of horizontal, reinforced concrete constructions and reconstruction of the Great Hall.

- At the end of 2007, development of the complete project documentation of the architectural renovation of the object City Hall was finished- the main project of the architectural renovation, thus creating conditions for continuation of the reconstruction of this valuable object.

Total estimation of the price of reconstruction works on the object is 9 million EUR.

Government of the Kingdom of Spain donated the means for reconstruction and restoration of the façade in the amount of 1 million EUR. Other countries, USA, Hungary and Germany have also announced their help. Also, a part of the means is also provided by the institutions from Bosnia and Herzegovina.

The City Hall is on the List of 100 the Most Endangered Cultural and Historic Monuments in the World. Concern for its renovation overcomes local frames and presents a contribution for the protection of the world's heritage.

The City of Sarajevo took the leadership in the project of restoration and responsibility for its realization.

We are determined to restore the City Hall, and with the help of our friends, in which I include you, it will be much easier to achieve that goal.

Liu Chunyan

Senior Advisor of Xi'an Municipal Government  
Xi'an - China

Xi'an has been the world-famous historical and cultural city, which owned more than 3,100 years history for establishing the city and served as capital of 13 feudal dynasties for duration of 1,100 years. During its long course of city development, military, trade and migration have not only greatly promoted the process of the multicultural collision and convergence, but cultivated the tolerant quality of Xi'an city. Nowadays, the globalization brings various shocks to city culture; an frequent exchange of message and personnel strengthened the cultural collision. Therefore, cultural freedom and convergence have gained more attention than ever. The multiculturalism marks the harmony of history and future, thus it has been made clear that a cultural strategy benefiting the harmony and coexistence of multiculturalism gradually becomes an essential part of the city's sustainable development. Islam in Xi'an is an outstanding example which shows the positive attempts Xi'an has made to keep the multicultural coexistence and promote the sustainable development of culture.

#### A brief introduction of Xi'an Islam

##### (1) Islam was introduced to Chang'an city.

Xi'an was once one of the most important regions where the Hui Nationality formed and developed in Chinese history. It could be gathered from the documents that Islam was introduced to China in the Tang Dynasty. In 631, the fifth year during the Zhenguan reign in the Tang Dynasty, Islam was introduced into China after Mohammed unified the Arabian Peninsula. Some Arabian and Persian merchants came to China and settled down gradually. On top of their arrival, their religion — Islam was introduced to China as well.



## **(2) The development of Islam in Chang'an city**

During the middle period of the Tang Dynasty, most foreign merchants in the West Market of the Tang Dynasty were from the Western Regions. Apart from their trade contacts with China, they also introduced their culture and religion to Chinese people. According to the records, in the heyday of the middle Tang Dynasty, there were as many as thousands of Persian and Arabian merchants in the West Market. Since the Song Dynasty, Xi'an has become the strategic post of the Northwest region, while Guanzhong plain still played its role as a hub of communications of the east and west. During this period, a massive immigration of Moslems in Arabia and Persia took place. They settled in the centre of this city. In the Yuan Dynasty, many Moslems in the Western Regions entered Xi'an with the Mongolian army. Some of them made Xi'an their home and became an important part of the Hui nationality. In the Qing Dynasty, Islam and Islamic architecture welcomed their developing boom.

Today, with the development of Xi'an city, the Hui minority street has become an important sight for visitors from home and abroad. There are 10 mosques of different size and times around which more than 20 thousand Hui people live. They maintained their original religious tradition and habits. The Great Mosque here is the oldest of its kind.

### **The Xi'an Islamic culture**

The Hui minority street located in the centre of Xi'an city, bears distinctive cultural characteristics and abundant historic sites.

#### **(1) Historic sites**

While during the long process of forming the Hui minority street, many historic sites which could reflect the Islamic culture were preserved, such as mosques. 16 mosques were built in Xi'an successively. Among ten extant mosques, the ones in Huajue Lane and Daxuexi Lane enjoyed great reputation in Shaanxi's history. The Great Mosque in Huajue Lane, 1200 years old, combining the Islamic culture and Traditional Chinese architectural arts, was one of the best preserved and most typical Chinese mosques.

## **(2) Cultural characteristics**

The mercantile custom, foods and habits of the Hui people depict a characteristic cultural view of the Hui minority street in Xi'an. The street is about 500 meters long from south to north. Paved with stone and accompanied by trees, the street is dominated by architectures of Ming and Qing styles, some are restaurants, and some are shops. Walking on this street, you will be fascinated by all kinds of shops with the traditional Chinese architectural styles and the Muslim style. The famous local delicacies of the Hui people almost dominated the delicacies in Xi'an.

## **The role Islam played in the economic and cultural construction of Xi'an**

### **(1) Cultural characteristics and preservation of cultural relics**

Most of the mosques in Xi'an are ancient architectures with a long history. In order to better preserve and protect these cultural relics, departments of cultural heritage have designated them the historical and cultural sites under state protection and taken a series of protection measures, including: announcing the protected area and construction-control zone to protect their surrounding environments, supervising and instructing the establishment of files and materials, and organizing the reparation work.

### **(2) Preservation of traditional local-style dwelling houses**

The Hui minority street characterized by its Ming and Qing architectural styles, is an vital part of Xi'an city. With the development of city modernization, the protection of the street and traditional local-style dwelling houses becomes necessary and urgent. Since 1993, Xi'an People's Government has launched successively two protecting projects. In 1994, the protecting project of traditional business street in Beiyuanmen Street was finished. From 1999 to 2002, Xi'an Municipal Government and experts from Norwegian University of Science and technology cooperatively finished the detailed protecting plan on the street and chose three traditional local-style dwelling houses to carry out the architectural survey, protective and repaired projects. The preservation of the Hui minority street not only preserved the traditional street environment, but also met the necessity of modern life.

### **(3) Protection of the intangible cultural heritage**

The “intangible cultural heritage” means the practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith—that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, with the requirement of mutual respect among communities, groups and individuals, and with sustainable development. The special traditional handicraft skills of the Hui people reflect the history and national culture of the Hui nationality. The culinary method of the shredded pancakes in mutton or beef broth in Tongshengxiang Restaurant was listed in the second batch of the national intangible cultural heritage.

The shredded pancakes in mutton or beef broth is the representation of Xi'an food culture. The intangible heritage of the Hui nationality like it are the cultural and historic tradition of the Hui nationality and reflect the national history , characteristic and cohesion. Protection of these intangible culture heritage plays a significant role in strengthening the national unity and carrying forward the national culture.

As a famous historic city, Xi'an tolerates multicultural development and convergence. The local people of Xi'an are trying to build our Xi'an to a city capable of preserving, maintaining and carrying forward our traditional Chinese culture.



Daisaku Kadokawa

Mayor of Kyoto  
Japan



Rubén C. Lois González  
Román Rodríguez González  
Miguel Pazos Otón

Department of Geography. Universidad de Santiago

### Introduction

The city of Santiago de Compostela can be considered to be both a unique example of urban evolution in the North West of the Iberian Peninsula and the city which, in spite of its exceptional character, does most to promote the image of Galicia to the outside world. This apparent contradiction, which defines the city of Compostela, has its origins during the medieval period at the very beginning of its life as a centre of religious pilgrimage. In the past, the power and influence of the Church, reflected in the role historically played by the city's Archbishop, in the existence of an abundant heritage of historical monuments in the old part of the town and in the foundation of an important university over the course of the 15<sup>th</sup> and 16<sup>th</sup> centuries, brought about periods of urban splendour followed by others of crisis. This was the case from the time that the first sanctuary was built in the 8<sup>th</sup> century until the beginning of the 20<sup>th</sup> century when Santiago at last began a period of urban development that was completely unconnected to ecclesiastical power.

One characteristic which makes the example of Santiago unique among the other towns and cities of Galicia is the excellent state of preservation of its historical centre and its monuments. As several different authors have pointed out, the area inside the old walls benefited from the desire of the city's two great institutions (the Church and the University) to perpetuate themselves by way of the construction of a series of emblematic buildings. This aspiration was also shared by other powerful groups in the city (e.g. the independent nobility and some significant trading families), who erected a wealth of civil architecture from the Baroque period onwards. Secondly, the Old Town preserved its character as the indisputable centre of the city throughout the 20<sup>th</sup> century until the 1960s and, since that time, has been part of a wider area which defines the economic and commercial heart of the city along with the area known as the Ensanche, which is an over-populated sector urbanised in

the 1960s and 1970s in a context of strong property speculation. The location of several faculties and other university buildings in the Old Town (with the knock-on effects on other activities such as the catering trade, reprography services and the rental market of student flats etc.), the presence in some of its streets of a large number of traditional small shops servicing part of the demand generated in the city and its direct area of influence and the favourable impact of tourism in the area around the Cathedral are all factors that have contributed to the vitality of the sector and to the acceptable state of preservation of its buildings, which are still in good use today. Throughout the course of history, there has been the conviction, among the city's inhabitants and its many visitors, that Santiago constitutes a site of historical significance and a symbol, which has allowed its most valuable buildings to be kept intact. Although an individualised idea of the historic and artistic monuments predominated until the middle of the 20<sup>th</sup> century, although some isolated interventions caused the destruction of some lesser civil constructions and their unfortunate substitution by neo-historical buildings or new-style houses (FORMIGO COUCEIRO, 1997), over the last few decades the idea that the Old Town is a site worthy of preservation has made its continuity possible up to the present, albeit with some small uncontrolled alterations, which were perhaps inevitable although similar actions did not occur in other parts of the city.

Successive public administrations have formulated a coordinated policy for the promotion of the city, which we will try to outline in brief. This effort, aimed at both improving the city's image in the outside world and creating infrastructures and installations, was born from a set of initiatives and interventions, at times superimposed, which have had the potential to strengthen the image of Santiago as an attractive and dynamic city, presenting it as the best exponent of a Galicia which aims to reassert its unique character by way of the promotion of a new interpretation of its reality.

**The city of Santiago in Galicia: the promotion of a territory taking its capital as a point of reference.**

At the beginning of our exposition we stated that the city of Santiago has had a very particular urban evolution. Specifically, if we concentrate on the contemporary period, it must be pointed out that this city, the home of the groups which held power in the Old Regime (the Church and the small independent nobility), was consciously marginalised in the administrative



reorganisation of the State designed by Javier de Burgos, in spite of the fact that it was one of the two main cities of Galicia (along with A Coruña) at the beginning of the 19<sup>th</sup> century. In addition, the absence of a significant bourgeois tradition in Compostela justified the fact that the industrial initiatives which were carried out over the last two centuries, both in the city and in its surrounding area, were exceptional. In spite of the urban restructuring projects which were promoted by different sectors of local authorities and by the effort made by institutions such as the Sociedad Económica de Amigos del País (the Economic Society of Friends of the Country) with the aim of encouraging commercial and business activity in the city, 19<sup>th</sup> century Santiago can be considered to be a city at a standstill in its growth, a city basically confined within its walls (even though its walls were falling down) and a markedly traditional and static society in contrast with the strength of emerging industrial centres such as Vigo and Ferrol or A Coruña, the main urban example of that time.

Santiago would not begin a prolonged period of growth as far as construction and population are concerned until the 1960s. This period has continued up to the present day and has completely transformed the appearance of the city. In its first phase (1960-1985), the city's boom can be directly linked to the development of its role as a university city. Until the beginning of the 1980s, Santiago was the only Galician city to possess centres for higher education and it took advantage of the process of massive growth in higher education enrolment in these years, going from 3,000 students to 30,000-35,000, a figure which has been maintained in the decade of the 1990s. The arrival of an ever-increasing student population brought about a continual increase in the number of professors and administrative and service personnel working for the university. It also provoked the proliferation of new commercial establishments to meet a demand which was concentrated in the months of the academic year and which had quite specific needs. But above all, it brought about the urbanisation of new areas such as the Ensanche, which we have already mentioned, and the Campus situated to the south of the city. Such was the specialisation of Santiago as a centre of higher education at the beginning of the 1980s that two large population groups could be distinguished in the city; the university students and those that lived off them. Although this simplification is not entirely untrue, Compostela continued to develop other functions, becoming an important agrarian market, tourist centre and a town with a large number of well-considered medical

surgeries. It was a city of tertiary industry that had succeeded in growing from 50,249 inhabitants in 1960 to 82,538 in 1981.

The city of Santiago has undergone a series of distinct changes over the last 25 years, which have converted it into one of the three outstanding urban reference points in Galicia, along with A Coruña and Vigo. On the one hand, its designation as the capital of the Autonomous Community in 1980 brought about the installation in the city of at least 2,500 civil servants to work in the Xunta (the autonomous government of Galicia), the Parliament, Galician television and radio stations and other bodies created by the process of the consolidation of the institutions of regional self-government. In this respect, it should be taken into account that Santiago has maintained a strong rate of population growth in recent times which is reflected in the appearance of new residential areas on the outskirts of the city (for example As Fontiñas and Conxo) or in neighbouring districts (Ames, Teo and Brión), thus creating an urban area of more than 150,000 inhabitants. In addition, its transformation into a power and decision-making centre (the budgets of the Xunta are more than 20% of the Galician GDP) has attracted many businesses who choose either to install themselves in Compostela, given its status as the capital, or to transfer their head-quarters from Vigo and/or A Coruña to situate themselves as close as possible to such an important client as the autonomous government. With the passing of time, Santiago has reinforced its administrative function whereas the university has come to play a secondary role. In fact, the process of decentralisation of higher education places in Galicia, promoted from the middle of the 1980s, reached its culmination with the creation of two new universities in A Coruña and Vigo in 1989 and the definition of a map of faculties and centres over seven different campuses (one in each city of the Autonomous Community). The student population living in the city from October to June is still estimated at around 30,000 to 35,000 people but its growth ceased some years ago and although its effects on the city's urban dynamics cannot be denied, they can never be compared to those which are a result of bureaucratic and administrative activities. Finally, in a city so marked by tertiary industry, it never ceases to amaze that a large weekly cattle market is maintained which, along with the presence of several medical installations, expresses the continuity of vocations which have deep roots in Compostela, a city which has, over several decades, preserved a dual role; as a sub-regional centre (in the south of A Coruña and the north of

Pontevedra) and an indisputable reference point for all of Galicia, an area in need of a role.

A quick review of the urban structure of Santiago allows us to see that the city and its immediate surroundings are organised according to well-differentiated sectors, from the historic quarter, classified as a World Heritage Site by UNESCO, to areas with an extremely high density of buildings of poor quality which reflect the period of strong property speculation experienced by the city between 1960 and the end of the 1980s. The city centre, as we have already stated, is divided between the Old Town and the area of the Ensanche. The old part of the city is well cared for these days and has benefited from the development of its function as a centre for tourism, which has brought about the renovation of many hostelry establishments and small specialised shops. It is almost completely pedestrianised and is occupied by an ageing population in moderate decline, although the contingent of university students that occupy numerous flats or live in hostels and residences should not be ignored (they represent around 1,000-1,200 people out of an estimated total of 5,000-5,500). For its part, the Ensanche is made up of a succession of high-rise blocks of buildings (of 5-6 floors in its highest part and 8 on lower ground due to the limitations imposed by the town-planning regulations in force at the time, which were concerned that the view of the Cathedral from outside the city should not be impeded) with almost no free spaces or green areas and with the width of the roads reduced to the absolute minimum. Throughout the 1970s and 1980s, the flats in this part of the city (normally around 80-100m<sup>2</sup> in size) had the highest prices in all of urban Galicia. They accommodate a large proportion of the city's inhabitants (around 20-25% of the total), although the image of a dynamic area with a youthful population of a few years ago is giving way to a relatively ageing population and some problems of decay, especially in the lower area where the quality of the buildings is quite deficient. As the successive town councils have been concerned with looking after and beautifying the old part of the city, improvement work in the Ensanche has been scarce. However, faced with problems of habitability that have arisen, the mayor's office formulated in the second half of the 1990s an integral plan of action for this area.

As well as the wide urban centre of Santiago, in this overview of the city it is necessary to highlight the areas occupied by the university (the North and South Campuses), which can be easily reached from any point in the city and which show the importance that its function as a centre for higher education

has had on Compostela over the course of many years. A series of localised neighbourhoods can also be found on the outskirts of the city (Vite-Vista Alegre, Pontepedriña, the area between the streets of San Pedro and Home Santo, etc.) which have a similar chronology to that of the Ensanche (the 1960s-1970s). However, these areas can be differentiated from the Ensanche due to the fact that they were built to accommodate the working class and those with less economic resources (in fact, the promotion of council housing has had great relevance in these areas). In addition, the effects of the designation of the city as the capital of the autonomous region are reflected in the construction of two new residential areas that are perfectly defined; As Fontiñas and Conxo-Santa Marta. As Fontiñas is a completely new district, promoted by public initiative to overcome the shortage of new flats in the city. It was designed to accommodate the young families of civil servants in reasonably sized apartments at reasonable prices. It is located somewhat on the outskirts of the city but has tried to integrate itself into city life by way of the construction of a large shopping centre. The example of Conxo and Santa Marta is different. At the beginning of the 1980s, these were areas that were clearly separated from the city, accommodating working class families originating from these former rural villages which were absorbed by the growth of Santiago. Their urbanisation is the result of agreements reached by the owners of the old houses with real estate promoters, who agreed to give them the ground floor and/or some flats in the new building, generally 3 or 4 floors high, which would be built on the site of the old house. Finally, it is necessary to point out that the expansion of Compostela has exceeded the classical and visible limits of the city, thus provoking the appearance of expansive urban spaces in neighbouring districts. In this process it is appropriate to distinguish between the housing estates of detached or semi-detached houses on the outskirts (Os Tilos, Os Rosales, Aldea Nova, Monte da Devesa, etc.) and the transformation of several nearby villages via the construction of high-rise buildings (O Milladoiro, Bertamiráns and Sigüeiro). The character of Santiago as a centre of tertiary industry, with a high number of employees of the autonomous administration and the university, justifies the fact that this dynamic of diffused urbanisation has reached previously unthinkable proportions for a city with a relatively modest population.

One factor which, without doubt, favoured the designation of Santiago as the capital of the autonomous region is its central location within Galicia, half-way between A Coruña and Vigo and not too distant from the other main

cities (Pontevedra, Ferrol, Lugo and Ourense). To a certain degree, favouring the promotion of the city of Santiago as the administrative capital supposed the application of a policy of territorial rebalancing, due to the fact that the growth of an intermediate sector between the two great urbanised areas of the region (the Artabrian Gulf to the north and the Rías Baixas to the south) was being supported. This strategy has born its fruits, largely through the construction of a rapid transport network joined together by the Atlantic Motorway. From the end of the 1980s, both geographers and economists began to refer to the existence of an urban Atlantic axis running from A Coruña-Ferrol to the Portuguese border, which constitutes the area where Galician wealth and population are concentrated. Nowadays, the distance between the five cities which make up this axis is greatly reduced (fifteen minutes to travel from Pontevedra to Vigo, barely half an hour between Santiago and Pontevedra and an hour and a half from A Coruña to Vigo), thus allowing a large number of people to live in one city but to work in another many kilometres away. First thing in the morning in Santiago it is common to see buses carrying employees of the Xunta or students coming into the city from other places. Therefore, this city, as is common in many other areas of Europe, has lost part of its specific character, which has been diluted by a wider urban sphere of influence (the Atlantic axis) and has become a place where, during the day, its own residents come together with people who live in the built-up fringe areas and with people that arrive from other large cities of the west of the region.

Throughout this exposition we have deliberately not made much reference to the urban role that has notably been played by tourism over the last twenty years. Once the installation of the autonomous institutions in the city had been decided, Santiago was, without a doubt, the object of an intense advertising campaign to the outside world, albeit not in an individual way but linked to the Pilgrim's Way (which brought the city into existence) and to Galicia as a whole, which must be understood in its current reality. Therefore, the fact that institutional campaigns, such as Compostela 93, Xacobeo 93 and Galicia Calidade, occurred at the same time was no coincidence but rather the logical result of a previously designed strategy. From the middle of the 1980s, the decisions to consider the Old Town as a World Heritage Site by UNESCO and the Pilgrim's Way as the First European Cultural Route by the Council of Europe laid the foundations for the successful campaign to promote the image of Compostela and the Autonomous Community as a whole, which reached its

climax in 1993. With a foundation in institutional collaboration (between Galician, local and State administrations along with agreements with the Church and the University), something that has been very rare in recent years, an effort was made to attract the curiosity of millions of potential tourists with proposals such as: completing a little known route via unconventional means (the true pilgrim must arrive in Santiago on foot, by bike or on horseback); the carrying out of a series of interventions to facilitate the recuperation of a heritage of great interest along with the construction of hostels and the signposting of the traditional pilgrim's route; the restoration of facades and renovation work in the historic centre of the city; and the planning of large installations in the city of Santiago, which we shall discuss in the next section. Basically, the aims were to open Galicia up to the new demands of cultural tourism, to extol the virtues of Santiago, which was considered the true "jewel in the crown" of the whole region and, as a consequence, to increase the number of visitors to the parts of the coast (the Rías Baixas and A Coruña) with a tradition as holiday resorts. The results of this promotional campaign have been highly satisfactory and Santiago de Compostela has begun to assume its new role as a modestly-sized city which is emerging as a great historical and cultural centre and a tourist destination of such a unique Atlantic Land's End as Galicia.

Following the success of 1993, the city has tried to continue to promote its existing brand name by way of a strategy which is kept alive through the intensification of advertising campaigns in some specific years. Firstly, there is the favourable circumstance that Holy Years are celebrated every so often (when the festival of Saint James coincides with a Sunday, that is to say, at intervals of 5, 6 and 11 years), thus allowing for the planning of a series of special activities for these years. The increase of visitants was more and more important, specially in the Holy Years of 1999 and 2004, in which the number of visitors grew very much.

Secondly, the city has created a willingness to magnify any event that may be susceptible to attracting visitors (such as the 5<sup>th</sup> centenary of the University in 1996, which was commemorated with several acts including a great retrospective exhibition and around fifty scientific conferences at a rate of one per week). Thirdly, the city's status as the capital of the autonomous region has been taken advantage of as a reason for building a series of installations or for hosting many more cultural activities than would be normal for any other urban area of little more than 100,000 inhabitants. Finally, international

recognition has been sought for all this work, which has been sustained by institutional cooperation, by way of the city's candidacy, which was eventually accepted, to be an European Capital of Culture in 2000.

In all this process of urban invigoration and the promotion of an attractive image, it is curious to observe the degree of collaboration achieved by public representatives of differing political affiliations and the few complaints from other Galician cities, which may have been prejudiced by the concentration of investment, about these initiatives to extol the virtues of Santiago. It cannot be denied that, although the city's role as a university town made Santiago a true city in the period from 1960 to 1985 and its naming as the regional capital brought about the consolidation of its position as one of the three most important Galician cities.

#### **Town-planning and the external promotion of the image of compostela.**

At the end of the 1970s a change in direction can be detected in the basic aims of planning action in several different European cities. One can observe the acquisition and introduction of concepts such as "selling the city" or "promoting the city" in an ever more competitive urban market. A "market of locations" was born, in which cities competed among themselves to attract functions and visitors (SCHNEIDER, 1994). Thus, a planning culture emerged which understood town-planning as a marketing operation at a time when a growth in the integration and multiplication of intra-urban contacts, made possible by improvements in transport and communications, could be seen. Cities entered into economic competition with the idea of strategic town-planning in which the aim was to develop and stimulate those activities which find one place more competitive than another (VAN DEN BERG, 1993). Therefore, the aim was to strengthen a specific strategy as a city within the urban market. This strategy would have to be arrived at following an overall reflection on the city and its most representative agents over its comparative strengths and weaknesses. A philosophy of the city would be taken from this reflection, an idea of the city which it should become. Once this point had been reached, a strategy of promotion would be set in motion, a marketing operation, based on town-planning.

Now that these initial considerations have been made, it will be easier to understand the promotional strategy undertaken by Santiago de Compostela as a city over the past few years. In the previous epigraph the strengthening

and functional diversification undergone by the city and the role it has come to assume as Galicia's main focus of culture, heritage and tourism was shown. Its long tradition as a university town, its architectural heritage, its cultural vitality and its role as the destination of one of the most important pilgrimage routes in the Catholic world define the position that the city has acquired within the global context. In addition, Compostela benefits from a fundamental element; the routine celebration of the Jubilee Year, Compostela's Holy Year, during which thousands of pilgrims descend upon the city thus serving as a repeated excuse for the launch of advertising campaigns which, to use business language, reinforces the city's continual presence in the mind of consumers. Xacobeo 93, which was considered one of the greatest promotional and marketing operations to have strengthened the image of Santiago in the outside world as a centre of culture and heritage, is still fresh in the mind, 14 years later and even after the promotions of the Holy Years 1999 and 2004. It began with a corporate image based on a symbol which identified Galicia and its city; the Pelegrín (the pilgrim). It was presented and used by institutions, businesses and citizens as the symbol of the adopted strategy. Its circulation was widespread (in cycling races, television programmes, etc.) and the response of the "clients" was exceptional. The Regional Administration estimated that more than seven million people visited Compostela during that year and ecclesiastical sources estimate that around a million "Compostelanas" (a kind of certificate given to pilgrims who completed the route on foot, by bicycle or on horseback) were issued. In addition, many musical and artistic performances by world-famous performers were organised and international scientific conferences were held. Obviously, the groups responsible for the event had made sure beforehand that the city was suitably adapted for the occasion by building appropriate infrastructures. This urban strategy had already been used in the past and, due to impulses linked to Holy Years, the city had been provided with important facilities, such as the building of the airport in Lavacolla in 1964.

The end of the century was another opportunity to enhance and promote the image of Santiago as an universal city in the whole world. The increase of the number of visitors was constant and the airport of Lavacolla registered more than 2 million passengers in 2007 (1.332.000 passengers in year 2000).

The city model that was followed throughout the 1980s, 1990s and during the 2000s responded to a promotional strategy which promoted the city to the outside world as a first class focus for culture, heritage and tourism. As we



have already seen, during the 1980s the foundations were laid for a process of strong urban growth linked to the diversification of the city's traditional activities and the new role that it had acquired during the same decade as the capital of the Autonomous Community. The city became a specialised regional centre with the strong presence of public services and where private industry was also acquiring ever-increasing importance due to the various complementary functions which arose as a result of the city's status as the political and administrative capital. This dynamic presented good perspectives for demographic growth and property expansion which were accompanied by a qualitative leap in urban structure. For this city model to succeed, two complementary planning strategies had to be carried out. On the one hand, political will and the programming part of the promotion of the city fell upon the Consorcio de Santiago. On the other hand, town-planning actions were based on the budgets emanating from the P.G.O.U. (General Plan for Town-Planning) which would develop a precise city model conditioned by the objective which was to be "sold".

The Consorcio is the body which unites the three administrations with the most capacity for investment and action in the city. It was founded in 1992 with the aim of coordinating and facilitating interaction between the town council, the regional government and the State. Chaired by the mayor of Santiago, it became a paradigm example of institutional collaboration centred around the promotion of the image of Santiago and urban restructuring based on direct connection to the P.G.O.U.

Prior to this document, which was written in 1988 and would be approved in 1989, various projects had been produced in the 1980s which were of particular importance to the current urban scene. The designation of Santiago as the capital of the Autonomous Community brought about the renovation and recycling of old buildings as administrative and parliamentary offices (the sites in San Caetano and El Hórreo for example). The North Campus was renovated, as was the Teatro Principal in the Old Town, the construction of large commercial sites in the surroundings of the city was proposed and the grand projects of the residential area of As Fontiñas and the new provincial hospital were undertaken, along with others of lesser importance, all of which brought about an increase in the demand for a change in perspective as far as the city's planning policy was concerned, making a joint process of restructuring and town-planning necessary to confront all the functional problems that arose from the city's rapid growth. The P.G.O.U. came about as

a planning tool which would lay the foundations for balanced and integrated urban development to solve problems and to avoid malfunctions in the future which could strangle the process of expansion and the promotion of the city to the outside world. In other words, it was an attempt not to kill the goose that lays the golden eggs.

Angel Viña and Juan Luis Dalda, the directors of the P.G.O.U., point out that the document was at the service of a development project based, as we have already stated, on the situation and comparative advantages that Santiago has within the market of locations. The drawing up of the P.G.O.U. was accompanied by a Special Plan for the Protection and Restoration of the Historic City directed by Josef Paul Kleihues. Both of them comply with the framework for town-planning which fixes the strategy for Santiago's promotion. They are intimately linked due to the fact that they were drawn up by the same technical team.

Planning interest is centred on the search for peripheral areas in which to locate the new installations linked to the process of growth and on strengthening the Old Town by means of its physical, functional and social restoration. For this reason the Plan of Restoration, although it is hierarchically below the P.G.O.U., in practice conditions a large part of the general proposals. With the historic part in mind, it proposes the general structure of communications, the location of large infrastructures, the prediction of growth areas, the design of public facilities and traffic planning. The aim is to create an organised urban structure which will ease congestion in the central areas and to structure the city in relation to the Old Town, which remains pedestrianised, and to reinforce its uses and functions. Large public buildings, for example the Multiusos de Sar and the Palacio de Congresos, are located on the outskirts of the city, although they are within easy reach of the centre. They succeed in improving the urban perception of the city on its access routes. This is also the case with the town-planning work of the Partial Plan in Fontiñas, Sar, Almaciga and the area around the hospital where accessibility and urban aesthetics have been given priority.

The aims of the Special Plan of the Historic Centre are basically:

To maintain and recuperate residential use by way of a programme of subsidies for the restoration of family homes, preserving the existing architectural typology and plots of land.

To strengthen the principal traditional functions by offering support to commercial renovation and the restoration of buildings of symbolic and emblematic value to fulfil an institutional role. The objective is to give the impression of a town with a “lively” character, going beyond a passive contemplative vision.

To strengthen the pedestrian infrastructure, taking into account the fact that pedestrian movement enriches the urban life of the Old Town and enriches the experiences of local people and visitors alike.

To protect the heritage of the buildings and the urban environment, maintaining the architectural typologies and establishing a scale of architectural value for the buildings.

This planning strategy is accompanied by a strong injection of public funding which is invested in the construction of important infrastructures. With no desire to be exhaustive in listing the great works carried out, or those that have been planned, which have transformed the city’s appearance and functionality, we shall mention some of the most significant. As far as infrastructures of communication are concerned, an agreement was established between the Ministerio de Fomento (the ministry responsible for public works) and the town council in 1991 which took into account a series of projects based around two dates of reference; the Holy Years of 1993 and 1999.

From the 1990s, Santiago de Compostela pays special attention to its image and promotion in all the markets. The municipal department for tourist promotion (INCOLSA, Imagen y Comunicación Local, Sociedad Anónima) plays an important role in the renewal and the constant updating of the image of Santiago. INCOLSA focus on tourism from the point of view of the innovation, trying to diversify and to create new products.

Given the changing nature of the tourist demand and the changing conditions of the market, the tourist planner has to be always sensitive to innovation.

As a result of the co-operation of the different administrations, Santiago de Compostela joined the Strategic Plan of Tourism Marketing (2002-2005), within the Plan of Tourist Excellence (PET) 2001-2005. This plan allowed the co-operation of public (Ministry of Tourism, Galician Department of Tourism, local Department of Tourism) and private sector (Commerce Chambers, Association of Hotels and Restaurants), in order to promote sustainable tourism in Santiago.

After the Xacobeo of 2004, Santiago de Compostela can be considered as a mature urban tourism destination. The next Holy Year Xacobeo will be in 2010, and in the meantime, the importance of Santiago as a touristic city increases year after year. One of the last measures of the former regional government of Galicia was the decision to the construction of the City of Culture, a big cultural complex, and in fact Galician way to get the “Guggenheim effect”, located in a mountain 2 kms away to the center of Santiago de Compostela (still under construction).

Since 2005, the new Galician regional government develops a new touristic policy, focused in sustainability as a main goal, and works even more closely with local administration.

The main features of this new trends are the following ones:

a) Enhancement of cultural tourism. The Regional Government of Galicia pays now more attention to historical cities. There was a lack of promotion of cultural tourism in small, medium and big Galician cities. Monforte de Lemos, Vilalba, Mondoñedo, Castro Caldelas, Cambados, Betanzos, etc as medium and small cities benefit largely of this policy. But also big cities as Santiago de Compostela see the enhancement of the promotion of their attractives (material and immaterial heritage).

b) Promotion of new products and diversification. In the Xacobeo 2004 became evident that Santiago de Compostela has been consolidated as a “mass cultural tourism destination”. The great amounts of flows in the old city of Santiago are explained by the attractive of the Cathedral and its surroundings. From the point of view of the tourism planning, it became necessary to create new products, in order to diversify the demand of the tourist, and also to try to make the stay longer. The analysis of the data shows that there is a clear demand for new tourist products, such as gastronomy tourism, religious tourism, family tourism, conference and business tourism, etc.

c) Improvement of the accessibility, mainly by air. The boom of the low-cost airlines was a very important opportunity for Santiago de Compostela. Galicia is a peripheral region by air, but is quite accessible by air from an important number of regions of Western Europe. The attempts to get new routes of different low-cost companies (Ryanair, Vueling, Air Berlin, etc) were succesfully along the decade of the 2000s. Nowadays Santiago de Compostela is well connected with an important number of destinations (London, Rome, Barcelona, Madrid, etc).

d) Improvement of the number and quality of hotels. The increase in the global number of tourists, and also the increase of the medium-high segments of the demand was directly linked to the growth of 4 and 5-stars hotels. During the last decade Santiago saw a quantitative and qualitative increase in the hotel offer. The opening of hotels of prestigious chains and also the restoration and renewal of old buildings (such as the Hotel Monumento San Francisco) have completed a very satisfactory offer, able to attract international tourism.

e) Increase and enhancement of the networking with another destinations of cultural tourism in Spain, Europe and the World. The co-operation with other World Heritage Cities in Spain and Portugal was very important, in order to share knowledge and to learn from good individual practices. The participation in networks, projects (such as the Atlante Project) and conferences was a good way to create synergies among cities sharing problems and solutions to manage tourism like Santiago de Compostela. The co-operation was also very important with european and overseas partners, in different networks (for example, the Holy Touristic Cities, in which Santiago de Compostela shares experiences with Rome and Jerusalem).

f) Promotion of Santiago de Compostela as the final destination of the Ways of Santiago as an European Cultural Itinerary. The Camino de Santiago continues to be a milestone in the touristic promotion of Santiago de Compostela. The increase and the improvement of the different pilgrimage routes to Santiago, as well as the construction of new infrastructures for the pilgrims are the most important measures. Nowadays the planners are working in a Director Plan for the Cathedral of Santiago de Compostela, a necessary tool in order to regulate the flows of tourists and visitors to the monument.

By other hand, research and analysis on urban tourism is perceived as a priority. In 2004 the University of Santiago de Compostela, the Municipalities of Santiago and Lugo and the private sector creates the CETUR (Center for Reserch and Studies in Tourism). This institution is in charge of the Observatory on Tourism in Santiago de Compostela, and produces reports each 3 months. These reports (profile of the demand, satisfaction, etc) are very important for policy-makers, in order to get fresh information to be able to take the best decisions.

In 2007, the Regional Department of Tourism creates the Galician Institute of Tourism Studies, which is in charge of the production of both quantitative

and qualitative data and statistics in a Galician context. Its creation is the proof of a new trend which pays more attention to the study and research than in the past.

### **Conclusion**

Santiago de Compostela is nowadays a classical world destination of urban cultural tourism. The importance of the Ways of Pilgrimage of Santiago and the monuments of the Historic City of Santiago are key issues in order to understand it.

At the same time, it is important to say that Santiago de Compostela had a clear strategy of promotion and tourism marketing. The networking of both private and public sector was the key, in order to achieve resources and to direct all the efforts in the correct direction.

The rising of the tourism in the Galician economy in the last 20 years is mainly based in the effect of the attraction of Santiago de Compostela, World Heritage city. The promotion of the different Holy Years (1993, 1999 and 2004), and the European Capitality of Culture were very important factors to bear in mind.

The new Galician government assumes the importance of the Ways of Santiago, but at the same time is innovating, in co-operation with the municipal department of tourism. The promotion of new products, the participation in national and international networks or the importance given to research are clear examples of the new horizons for the touristic activity in Santiago de Compostela.

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**Baek Sang-seung**

**Mayor of Gyeongju  
Republic of Korea**

- Gyeongju City is now carrying out a large-scale project known as "Re-creation of Gyeongju as a Historical and Cultural City" so to restore the cultural heritage in this historical city.
- This presentation will cover the restoration of Woljeonggyo Bridge in Gyeongju, which will be conducted as one of the flagship projects of the broad scheme.
- During the presentation, I am going to discuss the following topics.
- History and Culture of Gyeongju
- Re-creation of Gyeongju as a Historical and Cultural City
- Historical Significance of the Restoration of Woljeonggyo Bridge
- Restoration Plan of Woljeonggyo Bridge
- Gyeongju: A Historical and Cultural City of Global Importance
- First, let me introduce the history and culture of Gyeongju briefly.
- Gyeongju is the old capital of the Silla Dynasty. With its 2,000 years of history, Gyeongju is the oldest cultural heritage city in Korea.
- It is located in the southeastern part of the Korean Peninsula in Northeast Asia. Gyeongju played the role of eastern terminal of the Silk Road, which was the channel of exchanges between the ancient Eastern and Western civilizations.
- Gyeongju is the home of Bulguksa Temple (constructed: AD 751 to AD 774), one of the world's greatest temple embodying the Bulgukjeongto spirit of Buddha and Seokguram Grotto, the masterpiece of building art. The two historical sites were inscribed as World Cultural Heritage by the UNESCO on December 9<sup>th</sup> 1995.
- Recognized as a representative historical and cultural site of the Silla Dynasty (B.C 57-A.D 935), the Gyeongju Historic Areas also was added to the World Cultural Heritage list on December 2<sup>th</sup> 2000.

- Yangdong Village in Wolseong, the old folk village of 15th Century of Joseon Dynasty, is also expected to be registered as Cultural Heritage by 2010. With all these and many other cultural heritage sites, Gyeongju is truly the greatest historical and cultural city in Korea.

- Let me now move on to the overview of the Historical and Cultural City project, an ambitious undertaking presently led by Gyeongju City.

- This project is aimed at; - Highlighting the value of the city as eminent historical and cultural heritage

- Inheriting Korea's authentic spiritual legacies comprising Buddhism, Confucianism and Donghak (Eastern Learning)

- Re-creating Gyeongju's image as an ancient capital where history and modernity coexist; and

- Developing an international tourist destination utilizing historical and cultural resources

- The outline of the project is as follows.

- Total of 3.5 billion dollars will be injected into this national vision and policy project for a 30-year's period from 2005 through 2034.

- Some 1.4 billion dollars will be injected into building infrastructure including restoration of Woljeonggyo Bridge (Moon Spirit Bridge) and Iljeonggyo Bridge,

Hwangnyongsa Temple (Imperial Dragon Temple) and re-creation of the ancient royal capital of Silla. These are deemed essential for successful implementation of the historical and cultural city project.

- Now I will briefly talk about Woljeonggyo Bridge.

- Woljeonggyo Bridge was completed in 760, the 19th year of the reign of King Gyeongdeok, when Unified Silla was at the peak of its power. It was a passage connecting the royal palace and the capital city, and the bridge is Korea's oldest and only covered bridge built of wood and stone.

- The results of the excavations conducted in 1984 show that the bridge is measured in total length of 66 meters, width of 9 meters and height of 8 meters.

- Records show that the bridge existed for at least 520 years as the bridge underwent a repair work in 1280.

- Based on these records, we can conclude that Woljeonggyo Bridge has great historical value.



- The bridge was built at the southwestern end of Muncheon Stream flowing along Wolseong (Moon Fortress), the royal palace of Silla, and was used as the main access to the royal palace.

- Woljeonggyo Bridge is also a symbol of authoritarian monarchy of Silla. Combined with Wolseong, which came into existence earlier than the bridge, it was intended to symbolize the absolute power of an authoritarian monarchy and strong central governance.

- As the main passageway connecting the southwestern end to the northeastern end, the bridge played an important role in politics, military and economy.

- As a symbolic structure showing the advanced bridge construction technology,

Woljeonggyo Bridge, together with Bulguksa Temple and Seokguram Grotto, can be said to be the very best cream of Silla's culture.

- The Rationale for the Restoration of Woljeonggyo Bridge can be explained as follows.

- It can be used as reference for cultural creation to enrich civilization

- Through investigation of its remains, Woljeonggyo Bridge was found to be the largest bridge of Silla, which was built in the eighth century when the kingdom was enjoying the peak of its power. Bulguksa Temple and Seokguram Grotto were also built at that time.

- The reconstructed bridge will be useful research material contributing to creation of the future.

- The reconstruction will create a world-renowned site demonstrating public works technology of Silla.

- The old royal palace site of Silla will be brought to light through restoration of Woljeonggyo Bridge as well as the moats and the Muncheon Stream which flowed along Wolseong, the Moon Fortress encircling the palace grounds.

- Silla history is about to be brought back from oblivion

- The old road to be rebuilt to connect Woljeonggyo Bridge to Inyongsa Temple site and Iljeonggyo Bridge will serve as a meditation promenade, a window to the history of Silla.

- A special emphasis will be placed in the reconstruction on preservation and maximum utilization of cultural heritage.

- Next, we will move on to the Woljeonggyo Bridge plan, and look at how the plan has been implemented so far.

- Through the excavation work and survey of the remains of the bridge for a period of two years from 1986 to 1987, we could grasp the whole shape and specification.

- In July 2005, reconstruction of Woljeonggyo Bridge was announced as a flagship project of the program to Re-create Gyeongju as a Historical and Cultural City. The budget was secured from state coffers and preparations continued.

- From 2006 to February 2008, the basic restoration plan was completed and feasibility study conducted. Implementation and action plans were set up for the reconstruction. The ground-breaking ceremony was held in April 2008, and Woljeonggyo Bridge is scheduled to be completed by May 2010.

- Now I will briefly introduce the restoration plan of Woljeonggyo Bridge.

- The restoration and the bridge and adjacent areas is a 16-year long-term plan.

- The first 4-year phase will cover the restoration of Woljeonggyo Bridge.

- Restoration of Iljeonggyo, or the Sun Spirit Bridge, and the old road of Silla will be conducted in the 11-year second phase.

- The restoration and the bridge and adjacent areas is estimated to cost a total of some 52 million dollars, including about 3.3 million for the restoration of Woljeonggyo Bridge.

- Woljeonggyo Bridge will be reconstructed on four remaining foundation stones (width 23m) that supported lower parts of bridge posts. Iljeonggyo Bridge will be reconstructed on three remaining foundation stones (width 23m) that supported lower parts of bridge posts. The old road linking Woljeonggyo Bridge to Inyongsa Temple and Iljeonggyo Bridge will be rebuilt to revive the main avenue of the ancient royal capital.

- Next, let me explain the restoration plan of Woljeonggyo Bridge.

- We have site survey charts on Woljeonggyo Bridge and the adjacent areas.

- The restoration of Woljeonggyo Bridge will carry true meaning only when the bridge keeps its original place.

- Secondly, we have conducted surveys on stone remains.

- Surveys on the quality of stone, condition of damage and 3D scanning found that of total 1,136 pieces of remains, 613 pieces were reusable, 169 pieces were weathered and 183 pieces were cracked.

- Whether to reuse the stone remains will be considered from restoration perspective rather than reconstruction.

- The design plan for the restoration has also been drawn up.

- The design plan for restoration of Woljeonggyo Bridge was finalized after a series of meetings with the experts advisory panel.
- The two-story structure will serve the south gate and an observation pavilion of the royal capital. The gate and the pavilion will be separated. Especially, the reconstruction will be carried out to express the cultural splendor of United Silla.
- This plan is further aimed at restoring the old road of Silla connecting Woljeonggyo Bridge, Inyongsa Temple site and Iljeonggyo Bridge.
- The essence of the reconstruction of Woljeonggyo Bridge lies in recreating the old road of Silla.
- Based on this restoration plan, a simulation of the reconstruction was generated.
  - Next is action plans for the project.
- The Historical and Cultural City Promotion Team of Gyeongju City will manage and operate the project, and the setup of a management system will be commissioned to an expert organization.
- Priorities will be placed on preservation of historical and cultural facilities when action plans are drawn up.
 

An exhibition hall for the bridge will be created at the entrance building, and ancient event items will be developed in link with the royal palace. More efforts will be made for development of historical and cultural content covering the bridge.
- Gyeongju City, as major undertaker in the restoration of Woljeonggyo Bridge, has been consulting with the Cultural Heritage Administration of Korea. The History and Culture City Task Force Team covers the planning and funding, and the Reconstruction Work Promotion Team is responsible for restoration works and technological consulting.
  - Next is the simulation of the restoration of Woljeonggyo Bridge.
  - The simulation was created by referring to the findings of the excavations and data collected from surveys, mock tests and experts opinions.
  - Lastly, I would like to describe the city of Gyeongju, which we envision as historical and cultural city of global importance.
  - You may feel the 1,000 years of history of ancient Silla vibrating in Gyeongju. History continues, and passes onto the next generations.

- Gyeongju will offer chances to experience sophisticated culture and arts and Gyeongju will be a city where everyone hopes to visit, stay in and revisit.
  - We are also trying to make Gyeongju the most preferred place of residence that offers beautiful landscape and pleasant environment.
  - Gyeongju will be recognized as historical and cultural city of universal importance where 1000 years of history and the future coexist.
- This brings me to the end of the presentation.  
Thank you for listening.

Francisco Singul

Art Historian  
Santiago de Compostela

The cult of St. James and the success of the pilgrimage were the product of the medieval Christian mentality. The intensity of the religious experience and the other-worldly meaning found by the faithful in the sanctuaries where important relics were kept, creating the necessary conditions to start out on a way of self-denial where pilgrims could experience the miracle. A Way on which the devout aspired, thanks to the generous system of indulgences, to be forgiven for their sins. The cultural and symbolic knowledge of this route of universal values was brought to life with the creation and protection of the physical infrastructures offering assistance, with the construction of churches, monasteries and cathedrals, and above all, with the birth of a special awareness of charity and hospitality, which are considered as one of the hallmarks of the western pilgrimage.

The eleventh century in Western Europe was a time marked by a burst of activity along the pilgrimage ways leading to the holy tomb of St. James. The popularisation of the pilgrimage was largely due to the fact that the year one thousand (1000) had come and gone, and with it the fear that it would bring about the end of the world.

These routes whose destination was the Hispanic *finisterre* or land's end, based on the foundations of Roman Christianity, were created in the late eleventh century and continued during the following century with the spontaneous pilgrimages. The central period of the Middle Ages was, in fact, the golden age of the Jacobean way. Under the episcopate of Diego Gelmírez (1100-1140), Santiago de Compostela was the centre of a world, at once devout, cosmopolitan, eclectic and Babelic, devoted to a collective experience, blending Christian piety, faith in the intervention of St. James and the generous practice of hospitality, with the advantages of exchanging news, ideas, goods, and knowledge, that were circulating along these devotional routes.

The Way of St. James crossed the Christian Kingdoms of the Northern Spain from East to West, connecting the capitals and major cities in the area (Jaca, Pamplona, Nájera, Burgos, León, Astorga and Santiago de Compostela) with the roads, lands, towns and cities of the rest of Europe, until it became a ritual, indeed a sacred place, closely linked to the final goal of Compostela.

All kinds of stimuli –cultural, demographic, urbanistic, political and diplomatic- disseminated through this communication channel, took on greater force thanks to the pilgrims themselves with their capacity to convey information. So much so that this dynamism spurred the creation of a special place for devotion and culture in which the great works of Romanesque art make up an enormous artistic compendium that portray, unlike any other cultural expression, the conquests of the Medieval Christian community.

One of the decisive factors was the support of the ecclesiastic power and the contribution made by the Benedictine order. These processes proved to be an important stimulus in the creation of great monastic buildings and cathedrals integrated into a rural world that was undergoing major changes and in the cities located along the Way of St. James. The entire monastic and hospitality dispensing structure organized by the Cluny order along the Way favoured the introduction of the Roman liturgy, the evolution of the worship of St. James and the rendering of care to the pilgrims.

In addition to these achievements, stemming from the Reform of the Church, expressed through the Gregorian chant and the common liturgy, the need for larger and safer churches triggered the dissemination of the Romanesque style all along the route, thus forming what we might call the first European style.

These events, which took place during the reigns of Alfonso of Castile and León (1072-1109) and Sancho Ramírez of Aragón and Navarra (1063-1094), led to a dynamism of a social, economic, spiritual and cultural nature, that was accentuated by the pilgrimage phenomenon. At the time the route to Compostela was one of the most powerful means of communication of the masses ever known. Pilgrims of all nationalities, masterfully reflected in Book V of the “Codex Calixtinus” circulated in two opposing directions.

The first pilgrimages to Santiago started in the 9th century, becoming increasingly popular in the 10th century and reached their heyday in halfway through the Middle Ages. From the very beginning, the phenomenon of the Jacobean Way was associated with a Christian sentiment of the worship of relics. In Hispania, after the end of the Visigoth State and the spread of Islam

on the peninsula, 8<sup>th</sup> century Christian society –in the northwest: Asturias and Galicia- held St. James the Great as their patron saint and protector of the kingdom.

From as far back as the 7<sup>th</sup> century, thanks to the dissemination of the *Breviarum Apostolorum* -a text indicating the places that had been evangelised by the apostles after the Pentecost-, Europe was already familiar with the tradition of the preaching of St. James on the peninsula. The oral transmission of these teachings was followed by a small set of texts disseminated in the West during the 7<sup>th</sup> -9<sup>th</sup> centuries. These reports insisted that St. James had preached the gospel in the western confines of the known world. Another different tradition and other written sources also dating from before the discovery of the tomb of St. James, informed that this tomb was located in Galicia in a place “very near the British Sea”, quoting from a text written by the English monk, the Venerable Bede, in the late 8th century.

The *Revelatio* of the Jacobean relics confirmed the veracity of these suppositions, traditions and written information. The Bishop from Iria Flavia, Theodomir (+847) had the honour of finding the tomb. As a result of the discovery of the sepulchre, between the years 820-830, in an almost deserted location in the diocese of Iria Flavia, the Asturian King Alfonso II (791-842) and Bishop Theodomir sponsored the creation of the sanctuary. This decision would extend far and wide, owing particularly to the donation of lands to the holy place, granted by the King, who also ordered the construction of the first basilica and set up a monastic community in charge of the cult of the Apostle.

As time passed, this foundation became something much more complex. During the early Middle Ages, Compostela was the spontaneous product of the pilgrimage, the fruit of the devotion of pilgrims who came from the most diverse corners of the kingdom, from other parts of the peninsula and even from abroad. People, who, out of their love for St. James, and faithful to his power of intervention, were drawn to the sanctuary with the desire to live and die in shadow of the holy sepulchre.

The urban dynamism of Jacobean city was in full force by the year one thousand (1000), with the pastoral aspects being the concern of the Bishops of Iria-Compostela, Theodomir, Sisnando I, Sisnando II, Rudesindus and St. Peter of Mezonzo, along with the support of the Asturian Monarchs Alfonso II and his successor, Alfonso III.

The second pre-Romanesque church, donated by Alfonso III and consecrated in 899, was the largest building of the Christian religion on the Iberian

Peninsula. This endeavour by Alfonso III the Great, to present St. James with a magnificent church would appear to indicate, in addition to the symbolic and representative value of the gift to the patron saint, the projection of the pilgrimage and the hopes for the future held by the promoters of the sanctuary.

After the year 1000 was over, with the self-affirmation of the Christian North and the end of al-Andalus as the most important power of the peninsula, the pilgrimages to Santiago continued to grow during the 11th century. This period gave rise to the idea of building a new cathedral. The construction of the Romanesque basilica got underway in 1075, under the auspices of Bishop Diego Peláez and sponsored by Alfonso VI of Castile and León. This building served to bind and stimulate the medieval urban structure of the city that was the goal of the Way of St. James. From a typological and stylistic standpoint, it must be said, in short, that the new European artistic order achieved a perfect example in 12th century Compostela: the most exquisitely finished model of the European Romanesque style

During the episcopate of Gelmírez there was a flurry of activity of a constructive and cultural nature to serve the cult of St. James and the pilgrimage. A municipal program under which artists carried out the work on the cathedral, clergymen and intellectuals worked on the *scriptorium* drafting the books of the History of Compostela and the "Codex Calixtinus" as well as copying the most valuable historical and legal documents of the Church of Santiago in order to compile them into a register artistically decorated in vermilion.

In this representative and symbolic program, the new metropolitan see was embodied through a city-sanctuary open to all the peoples of the West, a model reference for the entire Christian world. Twelfth-century Compostela would become a fruitful cultural synthesis at the service of a political, religious and social project.

The prolonged period of the early Middle Ages in the West witnessed the study and practical application of late medieval artistic traditions, forming a common architectural and symbolic order with local peculiarities that would serve to enrich its splendour, inspiring what has come to be known on the peninsula as the art of the Way of St. James. In this physical and symbolic space the monarchs demonstrated, on the artistic front, the same decision they had made when they created the basic infrastructure for the pilgrimage,



repairing old roads, planning new stretches, building bridges, doing away with taxes and tolls and fomenting the creation of a network to serve the pilgrim.

The French Way was built up during the short period from 1075 to 1125. A half century that witnessed the construction of its most important churches and cathedrals, which are related in style, giving rise to a certain homogeneity. An appearance of unity stemming from the fact that they belong to the same culture and to an integrated artistic and spiritual space.

A group of buildings which indeed shine in splendour along the French Way, like a trick of mirrors. The flow and reflection of these relationships are directed towards the goal of the Way of St. James whose Jacobean Basilica evokes solutions and forms taken from many of others buildings, projecting once again to the East and other areas, the magnificence of a unique building which may be explained as the synthesis and recapitulation of the art along the pilgrimage ways.

At the beginning of the 12<sup>th</sup> century, the promotion of the Way and the Cathedral of Santiago was backed by the Mitre of Compostela, with Bishop Gelmírez being the principal driving force. In 1105 he succeeded in obtaining the privilege of the *pallium* from the Pope in the Basilica of *San Lorenzo Fuori le Mura*. Gelmírez organised the Church of Santiago and its temporary domain; he rebuilt churches, monasteries and castles in his territory; he boosted the cultural and pastoral prestige of the clergy of Compostela and strengthened the importance of the diocese in the context of the Kingdom of Castile and León, and lastly, in 1120, the Church of Santiago was granted the ranks of metropolitan see. A complex promotional project that had a positive effect on the success of the pilgrimage.

The spiritual seed that grew under the protection of the pilgrimages to Santiago fomented the productive and collective creation of a Christian culture with deep-rooted values and a universal vocation. The sheer scope of this unique synthesis was beneficial in the North of Spain, especially during the 12th century, in that it provided the necessary vitality to generate the creative experience of the art of the Way of St. James.

A new world of forms, symbols, spaces and sensations expressed in artistic projects, integrated into a synthesis of architecture, sculpture, painting and gold and silver work. What is achieved, then, is a new visual, symbolic and spatial order. This happened in such a way that the new cathedrals, churches, and abbeys –in addition to civil and ecclesiastic palaces, hospitals, liturgical objects and symbols of power- correspond to an integrated model, which was

the result of the splendour of a culture that found one of the most vigorous channels for dissemination and creativity in the Way of St. James.

The hospitality offered along each of the Jacobean routes reflected a common practice in Medieval society. Civil and religious institutions, and many devout private citizens with economic means, founded hospitals. During the Middle Ages the practice of hospitality offered by private citizens or monastic communities must be understood as a custom typical of the society and in keeping with the Christian faith.

At the end of the way, in the city of St. James during medieval times, charity and hospitality were dispensed at the doors of the cathedral in the middle of the Paradisus square, adjacent to the north façade of the Romanesque cathedral. The Hospital of Santiago operated in Medieval period and was supported by the donations of the archbishops. (When this would happen, the aisles and possibly the galleries of the basilica of St. James were used to provide lodging and assistance.)

A fundamental aspect to understand the mentality that made this rich culture possible is the fact that the Way of St. James –a holy place *par excellence*, a way of ascesis, protected at all times by Jesus, the Virgin Mary, St. James and other saints who mark this way of faith and devotion- was dotted with many secondary sanctuaries with important relics. The reasons for the success of the Way of St. James are difficult to explain. However, clearly of great importance are the aspects related to the religious mentality of Medieval Christianity and its worship of relics: the experience of the miracle imparted in holy places, particularly in cases involving the holy remains of a saint, the symbolic image that was held of an ethereal world, and in short, the experience of spirituality and the psycho-social atmosphere of the medieval world.

In general, the motivations shared by the pilgrims were related to devotion. The phenomenon of the Jacobean pilgrimage transcended even the most prosaic meaning of the Way of St. James as a well-travelled communication route, to become a holy place where the pilgrim surrendered himself to self-discipline and penance and to the practice of charity and solidarity. In Medieval period, the Way of St. James was thus, a kind of symbolic road of purification, where human beings put their lives in the hands of God and St. James. All of their efforts were directed at obtaining the indulgences offered by the Church of Santiago and attaining the special grace for themselves or a loved one, living or dead. This was one of the other common motives. The

Way of St. James was a road to purification for both the living and the dead, for an individual person or a group.

Pilgrims, heading towards Santiago for whatever reason, were sent off from their parish churches with a ceremony where prayers were said for their cause, and a blessing offered for the main symbols carried on their journey: the pilgrim's staff and the leather pouch. Regarding the solemn blessing of these items - "according to the ecclesiastical rites"- the sermon *Veneranda Dies* of the "Calixtinus" emphasised that while the staff served as a means of support, a type of third foot and symbol of faith in the Holy Trinity, as well of a means of fighting off wild beasts, the pouch should be small, an expression of the confidence the pilgrim must show in the charity and hospitality offered along the Way.

Apart from the small amount of money they should carry, this small travelling bag was not to be tied shut, as a display of solidarity with the poor and their other travelling companions. In this way, the pilgrim was always ready to share, to offer whatever they had inside, and to receive in times of need. This ritual formed a part of the church's liturgy from the eleventh century onwards, as seen in a number of texts: a blessing for pilgrims from Munich, the *missa pro fratribus in via dirigentis*, which belongs to the prayer book of Vich (1083), the ceremonial books of Roda and Lleida, and the sacrament book of Laon, from the early eleventh century.

Once in Compostela, medieval pilgrims headed towards the *Paradisus*, the Paradise Square, laid out before the northern façade of the cathedral. In this square was a fountain with magnificent waters, that were warm in winter and cold in the summer. Nearby, in the "Paradise of the City", pilgrims could find, apart from scallop shells and other products for daily life, items such as medicinal plants and remedies that improved their health and general well-being.

This was the origin of the image of "Paradise" that was used when referring to the square, beyond its layout and the religious functions it served. This search for bodily health was made all the more apparent and significant by the way pilgrims would wash in the waters of the fountain. This also had a symbolic content, as this was a prelude to entering the cathedral, where through the intervention of St. James their soul would also be cleansed. This encounter with the Apostle, having accomplished the "process" of pilgrimage, served to reconcile mankind with God.

On his return trip to his land of origin, he would buy a scallop shell in the *Paradisus* square, and either hang it around his neck or pin it to his clothing. The theologians from Compostela in the 12th century explained in the *Veneranda dies* sermon that this scallop shell symbolised good deeds, representing the acts of charity and love carried out, which would tip the scales in favour of the pilgrim on the Judgement day.

The emblem of Compostela that pilgrims obtained in the stalls set up in the square could have miraculous powers. This is indicated in Miracle XII of the *Liber*, whereby the Apostle's saving grace could pass, like some extension of the sanctuary itself, to the scallop shell, which, transformed into an object of prestige, symbolised the triumph of the faithful on the road to Compostela. On reaching their destination, pilgrims wore an object that bore witness to the good works –particularly those of charity– that they had performed during their journey.

In this way, this spiritual purification led to a profound renewal of the pilgrim's outlook on life. Their interest in being buried with the shells hanging around their necks, identifying them as followers of St. James the Elder, would serve for them to be recognised on Judgement Day and to count on the intervention of the Apostle. St. James is the patron saint and greatest protector of the pilgrim's soul; and so, the scallop shell, the *signum peregrinationis* of the Way of St. James, serves as a sign of identity after death, a symbol of the wearer's virtues, and an element closely linked with the concepts of resurrection and eternal life.

Having crossed the northern door, medieval pilgrims headed towards the cathedral's main altar. The most important rituals of pilgrimage that were carried out here involved the traditional offering of candles at the altar of St. James. On arriving in the holy city, pilgrims bought candles to offer to the Apostle, sometimes paying greatly inflated prices. The "Codex Calixtinus" warned of the abuses pilgrims could suffer at the hands of innkeepers in Compostela. One of the most frequent tricks was to sell false candles made of goat fat and boiled beans, instead of beeswax.

Pilgrims made their offerings to the altar of St. James in their own name or on behalf of others, living or dead. Some believers requested in their wills that a member of the family should travel in pilgrimage to Compostela, making the sacrifice for the benefit of the soul of the deceased. The ritual began at the main altar, with matins held at a very early hour. The pilgrims waited for the guardian of the chest –known as the *arqueyro*– who stood next to it. This priest

would stand on the offering chest and would begin by pointing out the pilgrims who were making the offerings. Another official, responsible for announcing the indulgencies and pardons, would list the blessings obtained by the faithful, at the same time as the priest invited the pilgrims –in French, Italian and Spanish– to deposit their offerings in the chest of St. James, known as the “*arca de la obra*”.

After making their offerings, the pilgrims would continue on their visit of the cathedral. Some were guided by others who were more knowledgeable of , who would show them the most important features of the building; its altars, chapels and other objects that were considered as relics of the Apostle, particularly the staff of St. James, the chains with which he had been bound, and the knife used to kill him. The Constitutions dictated by Archbishop Juan Arias (1232-1266) reveal that after making these offerings at the main altar, one pilgrim was appointed to show around the others, so that the group could visit the great church of pilgrimage and its relics in an orderly fashion.

One of the relics traditionally attributed to St. James was the staff that he had used during his evangelical work in Hispania. The disciples that had placed the dead body of St. James on a boat in Jaffa, heading towards Iria Flavia, had also managed to save this important sacred object. The relic still stands before the main altar, protected by a bronze case in the shape of a column. The devout curiosity of pilgrims would lead them to touch, or even break off small pieces of the Apostle’s staff, obliging the priests to safeguard it in this beautiful bronze column. This piece –some two and a half meters tall– therefore serves as a reliquary to protect the staff from the excessive devotion of pilgrims.

The same popular tradition that identified the staff also claimed that the knife on display was the same one used to behead St. James in Jerusalem. The knife was displayed chained to the foot of the main altar. It was also possible to see the iron chain that had been used to imprison St. James in Jerusalem. It hung on a column at the entrance to the choir stalls of the Canons.

Pilgrims could also see a large number of relics from other saints, kept in the different chapels within the cathedral. One of the most popular was the head of St. James the Younger, the first bishop of Jerusalem. The head had been brought to the peninsula from the Holy Land by the bishop of Coimbra, Mauricio Burdín, between 1104 and 1108. The relic was kept for a time at the monastery of San Zoilo in Carrión de los Condes (Palencia), and was then

taken to San Isidoro in León. Finally, Queen Urraca gave it as a gift to Bishop Gelmírez, who brought it to Compostela in 1116.

During the religious ceremonies that worshipped the head, a great incense burner was used, kept in the chancel of the cathedral. In a note added in 1322 to the margin of Book III of the Calixtine Codex, it is said that in that time, during the processions carrying the reliquary containing the head of St. James the Younger, a great silver incense burner was used -*magno turibulo argenteo*-, held in place with ropes in the middle of the cathedral. This incense burner, or *botafumeiro*, was swung on pulleys between the northern and southern doorways, full of burning coals and incense, reaching as high as the temple's domed ceiling.

Giant incense burners of this kind had been used in Rome since the times of Pope Sergio I –end of seventh century (687-701)-, as mentioned in the ninth century in the *Liber Pontificalis* of Anastasius the Librarian. Other great silver incense burners were used in other cathedrals in Hispania apart from Santiago, such as Zamora, Ourense and Tui, although they gradually fell into disuse as these temples lacked the force of pilgrimage and the sumptuous offerings made during important religious festivals. It is possible that the idea of the swinging incense burner was copied by medieval Canons from Compostela who had visited Rome; (they may well have adopted its use with the idea of emphasising the solemnity of rituals dedicated to St. James the Elder.)

The impossibility of visiting the Holy Tomb of Jerusalem, cut off during the last thirty years of the 11th century by the religious intolerance of the Seljuk Turks, was an anxiety provoking situation, difficult to overcome. As regards Rome, the Christian *caput mundi*, the pilgrimage there had become an unsafe prospect at that time as well, owing to the strong political and military tensions between the papacy and the empire.

In this historic context, with such adverse circumstances for journeys to Rome or Jerusalem, the peoples of the West looked to the Way of St. James to soothe their spiritual needs and to exercise an act of devotion and salvation by making the pilgrimage to a holy place. Beyond these horizons fraught with bellicosity and disagreement, the 11<sup>th</sup> century was a fruitful period for the Way of St. James.

With the demise of the Caliphate of Córdoba and the excision of the Hispano-Islamic world into many different Taifa kingdoms, the Christian

North reaching the border marked by the Tagus River, and creating a safe realm that went from the Pyrenees to the Atlantic.

Such a favourable situation led to the organisation and promotion of the physical infrastructure and the hospitality network of a pilgrimage route with a providential moral and cultural scope. A road that was laid out *ex novo*, protected by the Hispano-Christian kings. A road that would be a devotional and holy way, able to channel the devout faith to the man who preached the gospel in the West.

Political and demographic interests, which originally gave rise to the design and the development of the Way of St. James and the establishment of its infrastructure for the dispensing of hospitality and buildings for support, gave official approval to this privileged space through which were spread different ideas and cultural forms arising from the different focal points of knowledge in the West. This is, in short, the key to the cultural birth that was experienced in the shadow of the Jacobean pilgrimage.





**Rassikh Sagitov**

**Regional Coordinator of Organization of World Heritage Cities**

**Councilor of Mayor of Kazan**

**Kazan - Russia**



Hye Lim Sun

**Buyeo - South Korea**

**Overview**

- **Name:** 2010 Baekje History Expo
- **Period:** Sep 2010-Oct 2010 (about 50 days)
- **Venue:** Buyeo County & Gongju City
- **Cost:** 20 billion Korean Won
- **Expected visitors:** 2 Million
- **Program:** various events including exhibition, convention, parade with Baekje history as a theme

**1. Background**

Baekje is an ancient kingdom which had prospered from BC 1 century to AD 7 century. It had centered on overseas relations through cultural exchange. Buyeo and Gongju are the site that the capital of the kingdom had been located, and had inherited mild yet resolute spirit of the residents.

This year the Baekje Culture Festival celebrates the 54th anniversary, which has been held annually to showcase the brilliant culture and spirit of Baekje people.

The festival provides an opportunity to bring the kingdom back to life and learn from the history.

**2. Exhibition**

- World Historical Cities

Concept: To understand world history ranging from ancient times to the present

- Showcase world history by introducing historical cities in the world

- Ancient Civilization in the World

- Concept: To understand ancient civilization
- Showcase Civilization of Mesopotamia, Egypt, Indus, and the Yellow River

- International Relations of Baekje

- Concept: To understand cultural exchange between Baekje and the world
- Showcase histories of countries with which Baekje had established relations

- Special Exhibition-Aska of Japan, Namjo of China, etc.

### 3. Convention

- International relations of East Asian Countries in ancient times

- Study ancient culture of Northeast Asian regions
- Study international relations of Baekje
- Comparative research on international relations of an ancient times and the present in East Asia

- World Buddhist Forum

- Study World Buddhist cultures
- Relationship between Baekje and Buddhism
- Attendance from world Buddhist leaders, scholars, artists

- History and Tourism Forum-Past and Present of Historical Cities and Tourism

- World trend on historical cities and tourism
- Case studies of Kyoto, Gyeongju, etc.

- Seminar on world culture heritage

#### 4. Event & Parade

- World Ancient Ship Parade

- Concept: showcase ancient cultures through ancient ships
- Hands-on experience of ships

- International marketplace

- Concept: experience various products and cultures through marketplace
- barter and trade world products

- Opera onboard

- Concept: Rivers flowing into the sea discover beginning and end of overseas trade
- Rise and fall of Baekje history through overseas trade

- Other events

- horse-riding, military arts
- parade of foreign envoys
- street performance
- World B-Boy Dance contest, mask performance, other performance



Vasyl Kosiv

Vice Mayor on Humanitarian Issues  
Lviv -Ukraine





**Kirk A. Sykes**

**Urban Strategy America Fund  
Civic Design Commission**

**Boston - USA**

Boston has just completed the largest highway project in American history, the \$15 billion Central Artery Project fondly known as the big dig. In the 1950's Boston constructed a highway project that cut the City of Boston in half. The elevated highway that was constructed separated East and West Boston and effected communities in the North & South. The West End was mostly Irish-Americans, The North End was Italian American, to the South was the Chinatown Community and East Boston was an immigrant stew. The 50 year old highway project has divided these communities and the heritage of Boston. to this day, Boston is a collection of fiercely territorial communities, but that is changing.

The Big Dig, has submerged the highway and created 42 acres of open space in the heart of downtown Boston. Now the cultural heritage of Boston has the opportunity to heal. The public park that is created by this Project is bringing all of Boston together with access to Boston's most valuable natural resource, the Boston Harbor.

Bringing residents downtown will bring this parkland to life. The projects that are panned for this area are diverse in ethnicity, income and experience. For the first time the restoration of abutting neighborhoods will bring Boston together on the very same piece of land that divided the community fifty years ago.

This presentation will describe the forces of Heritage vs. those of commerce. from working Port to living well.



## Akira FUJIWARA

Mayor of Nara  
Nara - Japan

Hello everyone.

I am Akira Fujiwara, Mayor of Nara City in Japan.

My message today is entitled "Cultural Diversity: Co-Existence and Inter-Exchange".

I am most honored to have this opportunity to speak at such a significant international conference.

In 1994 , Nara City hosted a very large international conference organized by the Japanese Agency for Cultural Affairs. Several experts attended, representing different cultural regions of the world. Their discussion was focused on the 'authenticity' of cultural heritage. Defining 'authenticity' was a key issue.

Up until that time, some researchers had questioned the authenticity of - so called - 'wood culture'. Their viewpoint was that wood is always degraded by the elements. Wood is at the mercy of wind and rain. Wood gets damaged. Parts have to be replaced. Wood culture has to be dismantled for repairs. All this is very different from 'stone culture'. Constructions of stone or brick enjoy much higher durability. They are authentic. That was the opinion.

But at this conference, a new consensus was reached. It was agreed that the value and authenticity of cultural heritage must be judged as a whole. The cultural aspect behind the physical aspect must be highlighted. Diversity of world culture must be accepted. It was therefore agreed that historic wooden structures, as represented by those in Nara and Kyoto, have a value common to all humankind. Differences in materials, conservation levels or techniques used are not the issue. People have come to widely recognize the diversity of cultural assets. The declaration from this conference was named the 'Nara Document on Authenticity'. It now plays a vital role in evaluating World Heritage.

As you know, Professor Yukio Nishimura is with us here in Konya. He is the former ICOMOS Vice-President and I wish to repeat some of his words. In a recent workshop held in Japan - he said the following. "Of all the documents about cultural heritage from the 1990s, this document is regarded as the most important. Environment experts think of the 'Kyoto Protocol' when they discuss green issues. In the same way, cultural heritage experts think of the 'Nara document'."

Please now allow me to give some background about my city.

Nara is situated at the far eastern end of East Asia. Nara itself is known as the eastern terminus of the Silk Road. Here is a video showing the Silk Road from the West all the way to Nara.

This slide of the Silk Road shows that Nara has a history that is international. That feature is my next topic.

1,300 years ago, a palace city called Heijo-kyo was established in the Nara area. This was around the year 710 and the city was built especially to serve as Japan's cultural capital. The design was modeled after China's own capital city "Chang'an", now called Xi'an city. Heijo-kyo actively adopted both domestic and overseas culture to become a progressive and international city. The foreign culture arrived along the Silk Road. The new ideas and influences were absorbed in a careful balance with traditional local culture. In this way, a unique style of Japanese Culture flourished in Heijo-kyo.

Through the 1,300 years of history which followed, all of Nara's various forms of traditional culture were born. They resulted from a fusion of the city's tangible heritage and its intangible, living, culture. The diversity closely connects to a history of community and to a social frame in which people co-existed and inter-exchanged.

One example is a religious event still held at Nara's most famous temple, Todai-ji Temple. The temple itself is a World Heritage Site and the event is the annual "shuni-e" ceremony. In English this is sometimes called the 'ceremony of fire and water'. The 2-week long event has been held 1,257 times, every year without exception. Support by the local community, the people living near Todai-ji Temple, is a key factor. For example, they are in charge of preparing the fire torches used and some of them serve as functionaries to help the trainee monks taking part in the ceremony. You can see that this is a powerful traditional culture that survives as something beyond religion.

A famous feature of daily life in Nara is the local deer. The deer are regarded as divine messengers of the Gods which are connected to our Kasuga-Taisha Shrine and to nearby Kasugayama Mountain. These too are UNESCO World Heritage sites. The deer are tame and live among the local people. They graze on the grass within Nara Park, a wide parkland right in the busy city center. They sleep in the primeval forests of Kasugayama Mountain. This is to the east of Kasuga-Taisha Shrine and it has been protected as a sacred place since the year 841 - that was when hunting and cutting down trees were both banned.

Even after Buddhism was widely adopted into Japan, the people continued to regard Kasugayama Mountain as a god. This connecting of religion and nature is part of Japan's native religion called 'Shinto'. Buddhism and Shinto are completely different religions. Yet, the people in Nara have never let their traditional feelings for Nature and their respect for Buddhism conflict. This kind of good-will and tolerance explains why the co-existence of deer and people is possible even today. To see a primeval forest in the middle of an urban area is special. To see it also with tame deer grazing around is doubly special. I doubt there is such a sight anywhere else in the world.

In Nara, this social co-existence and tradition of exchange have existed and prospered quietly for centuries. I believe that a spirit of good-willed tolerance is why we still have 1,300 year old traditions alive today. Japan may have a long history but many of our historic, valuable, cultural assets are long gone. They have been lost to wars, fires and other causes. However, here in Nara, we are very fortunate. We are the place where Japan's nationhood was born. We enjoy uninterrupted traditions reaching back 1,300 years. Of all the ancient capital cities in East Asia, only Nara still projects its ancient past through historic sites and existing wooden constructions built on the original, ancient city plan.

I believe that this fact itself is an authentic message of hope for world peace. It comes from an atmosphere of generosity and tolerance towards culture. Co-existence and open-exchange, as shown in Nara, eloquently show us the importance of peace more than anything else.

Globalization, a rapidly spreading force, seems to have two sides. On the one hand, it actually reveals the amount of cultural diversity around the world. But on the other hand, it is driving culture towards a dull similarity.

Or we simply become confused ! Here is an classic American icon with a local makeover !

There is a real danger that we will lose our rich regional and cultural identities. But in Nara, with our cultural assets and especially with our 'Wood Culture', we are helping people to understand the diversity of culture. We are creating an antidote to the uniform nature of globalization.

Protecting and promoting cultural diversity together is a way to help people to live together. It helps us to improve our exchanges so that we can better live together. It forms the foundation of mutual trust and understanding.

In order to prevent further tragedies.... in order to prevent more culture being lost to religious and political conflict, we must join hands. We, the historic cities, must join together to promote understanding around the world. This is an understanding that culture is, and must remain, diverse.

Finally, I would like to finish my speech with one additional message. The City of Nara is pleased to raise an enthusiastic hand in request to be a candidate city to host the next, and 12<sup>th</sup>, World Conference of Historical Cities.

On that note, I thank you, and I sincerely hope we will meet again.

And if support is forthcoming, I hope we will meet again in Nara City in two years time.

Thank you very much.

**Gabor Demszky**

**Mayor of Budapest  
Budapest – Hungary**

**Summary**

- The World Heritage area of Budapest comprises the so-called “historical quarters.”
- The majority of the building stock is constituted of dwelling houses.
- When considering the condition and renovation of the dwelling houses it must be mentioned that before 1990 they were state properties.
- Getting the dwelling houses into private possession is a significant and positive change but it raises specific problems.
- The City of Budapest assists the owners in their mainly financial problems.
- Initiating and implementing renovations is the task of the owners, that is of the civil sphere.
- The ownership awareness is developing, the awareness of the value of living house property is evolving as well as the ambition for the preservation and development of values.
- All this has a double result: on one hand the development and revitalization of the condition and architectural feature of the buildings, on the other hand the evolution of the proprietor community which reacts upon the forming of the consciousness of the individual. The raising problems are connected with the present in the future their reduction and stopping can be expected.

Among the emphasized themes of the conference it is the most exciting in space and time in the life of the cities that about 15 years ago lived through the dramatic change of the more than four decades long system which was called communist, later socialist, in respects of politics, finance society and culture. In all fields of life our society met new aspects and tasks, newly discovered rights and duties, whose assimilation and learning needs the permanent and conscious cooperation of the whole society.

Of course, the results and problems due to the transformation have appeared and are appearing on the architectural feature of the city, where the majority of the buildings are dwelling houses. Their condition, architectural effect, usage are important elements of the revitalization. For the analysis and proper evaluation of the citizens' present participation in all this, we must go back to before 1990, because without this we could hardly understand today's problems.

In Budapest, especially in the historical quarters which are now parts of the World Heritage there was hardly any living- house in private ownership. All dwelling houses were state properties, the inhabitants were tenants and companies provided for maintenance, renovation which were established for his purpose.

The tenants obtained the flats by way of allocation, inheritance or some administrative possibilities. The only form of mobility was when the tenants mutually exchanged their flats with the approval and permission of the hiring body. The rents were low, so the real estate management companies were not able to cover the maintenance or the necessary renovations out of this income. From the central budget they concentrated rather on the improvement of the company indicators than on the restoration of buildings. The striking result of this was the impoverished condition of the houses of Budapest. Instead of maintenance, renovations, the weakened structures such as ceiling, stairs, balconies were propped temporarily. The ornaments were removed, knocked off the facades for safety reasons. During the unavoidable plumbing Works the pipes and equipments were fixed ignoring the architectural values, damaging and demolishing them.

Logically, the tenant inhabitants their demands on living to the interior of their flats. Therefore it often occurred that well-furnished, well-maintained, good quality flats were hiding behind impoverished facades and the way to the front door led through a neglected doorway and staircase.

The political and economic change of systems created a radically different situation. After abolishing the monopoly of state ownership, the tenants of flats could buy their flats at a very low price even on hire purchase. From tenants they have become owners which is accompanied by the owner's duties, of course, besides the owner's rights.

Now, the majority of the inhabitants living in the above mentioned inner districts are retired elderly people who were able to buy their flats using up their last financial means. Therefore the common cost which is necessary for



the maintenance and renovation is a serious burden for them, practically they are not able to compose a renovation budget.

The Municipality of Budapest City recognized rapidly that the new owners of the dwelling houses determining the townscape must not be left alone in this contradictory situation, as the building stock is such an historical, intellectual and material value which must be safeguarded from the further deterioration. On the other hand, its revitalization must be helped with all possible means. For this reason we established different assistance systems already in the early nineties. In connection with the topic I would like to describe two of them, namely the "Heritage Fund" and the "Community Valuable Heritage Protection Assistance", out of which not only dwelling houses are assisted but also public buildings, institutions, churches and schools. Considering the proportion, however, dwelling houses are in the majority and the citizen participation is most characteristic in this field, too.

These assistance systems serve the preservation and revitalization of the capital's architectural heritage. They can be attained by way of competition, when the condominium (the proprietor community of the dwelling house) decides for the renovation of such architectural values as the facades, doorways, staircases, inner courtyards, sculptures or other ornaments of fine arts. Among the different forms of assistance there is non refundable grant and interest free loan, as well.

Thus the initiative starts from the owners. With the forming of their ownership awareness and aspect their demands step out of the walls of their flats. They aim that the other parts of the building, the common spaces, facades regain their original dignity and beauty. The important point is that the approval of the whole proprietor community is necessary for the renovation program and for its implementation but even for the submission of the competition to attain the assistance. The renovation needs a careful and complex preparation, which is the task of the representative of the condominium. The representative is charged by the owners, his fee is covered generally from the common cost. The representative of the condominium can be one owner-mate living in the building or, as in more and more cases specializing in the representation of condominiums. Ideally the designer making the restoration plans and the contractor is also selected with the approval of all the owners.

The would be competitors can get to know the assistance possibilities and the invitation for competition from the daily newspaper or from a home page

on the internet. The competition systems are, however, already widely known due to their successful past. Only the deadlines of the submission and judgment change year by year. It is now the beginning of the close connection between the owners (citizens) and the Municipality of Budapest, the Professional section of the Mayor's Office, respectively.

The competitors do their best to clear all circumstances in the form of almost daily connection so that they can submit the best competition possible which meet every condition. They present their building, the planned restoration to the specialists whose task will be the professional evaluation of the competition.

The Municipality contracts with the winning competitors, fixing the usage of the financial assistance and the deadline of the renovation to be implemented. When entering the contract, many times the proprietor community is represented by several people. During the renovation, as we have experienced, all the owners keep an eye on the working process and make remarks not only to their representative but also to the Office controlling the usage of the assistance. Their active participation in the search for original photos, plans, documents is of great help in the authentic restoration. They can rely also on the work of specific civil groups or organizations dealing with the local history who have by now lots of valuable data regarding the history of certain districts or even certain buildings. The cooperation of the inhabitants is getting stronger by the successful realization of the restoration. In many cases they arrange a common ceremony on this occasion. The implementation of the work with common effort, the living environment regaining its beauty, the protection of the newly formed value all significantly strengthens the community consciousness, the voluntary solidarity. It must be mentioned, too, that the process described is of great importance in the development of the individual and of the ownership awareness, as the commonly used spaces are becoming real community spaces, places of meetings, talks, exchange of opinions. It is obvious, that this process can be realized only with the deliberate activity of the citizen participants, with the cooperation of the owners. We see from the experience of the last 15 years that not merely the demand of restoration is increasing but also its quality and value. We are convinced that in the extension of the Budapest World Heritage area in the year 2004 the common activity of the citizens and the municipality in the field of revitalization played an important role.

It is worth speaking about those things which nowadays hinder the restorations. First of all the amount of the assistance can be raised to several times as much as it is now, when the budget of the Municipality will make it possible.

As for the proprietors, we expect that the existing problems will gradually cease. Beside the characteristic lack of capital, one hindering factor can be the attitude remaining from the past; during the several decades of state property the inhabitants got used to the fact that it is not them who has to take care of maintenance and renovation. Not all proprietor community is prepared to accept and fulfill the owner's duties. Among the submitted competitions there are some, which would expect the municipality to cover the total cost of the restoration and to implement it. It is not typical but sometimes irregular, bad competitions also occur, as well as the omission of the deadline undertaken in the contract.

However, all these are partly financial, partly human errors, which do not reduce the significance of the cooperation of the civil sphere and its successes in the past 15 years.

Our historical review, the effects of the changes on the restoration of dwelling houses, the successes and problems are well known to the Central and Eastern member cities of the Organization of World Heritage Cities, with whom we search the optimal solutions during our regular meetings and it can be also useful for those cities who were so lucky that they did not have to live through the decades of state property management in reality decades of dereliction.



**Funda Bař Bütüner**  
**Bilkent University - ANKARA**

In a few words, this study questions if a different reading of land walls could generate new ideas for future urban planning and designing attempts of walled zone. Throughout history, land walls are mostly evaluated as architectural monuments that have been situating at the west edge of Historic Peninsula, without considering much their spatial configurations in the urban fabric. However, land walls have been encouraging various uses and spaces –*bostans*<sup>50</sup>, cemeteries, transportation infrastructures- that generate a spatial enlargement along them. Therefore, they can be discussed through different terminologies; historic heritages, architectural monuments or urban components each requiring a particular evaluation of walls. In fifth century AD, Theodosian walls were constructed as defense structures of Constantinople; and until the Ottoman conquest in fifteenth century, their defense purpose continued. After the conquest, although land walls lost their main purpose, they continued to remain in the city. In nineteenth century, a different phase began in the history of walls. At that period, most of the walled cities in the world was demolished their former defense structures while land walls in Historic Peninsula were preserved. Since nineteenth century, the architectural structure of land walls does not change much; but their character as an urban component entirely altered. Being an important Mediterranean port city throughout history, İstanbul had not an intensive communication with the outer world through land walls. Therefore, for centuries, from the fifth century until the mid of twentieth century, land walls emerged as urban edges situated between two opposing environment; urban–rural, limited-unlimited, rigid–

<sup>50</sup> *Bostan* is a Turkish word that refers to market garden and has been a significant component of İstanbul's landscape throughout history.

flexible, definite–vague. They traced a line where people penetrate into a totally opposite environment than the inner city; unfamiliar, forbidding, terrifying, marginalized. However, in 1950's the spatiality of land walls began to change. By the enlargement of city on the west side of land walls, new neighborhoods and vehicular roads were developed on the outer lands. From that time until today, line of walls enlarged in the result of the several urban attempts and implementations; construction of new roads in 1950's, development of illegal housing and working places in 1970's, declaration of land walls in UNESCO World Heritage list in 1985, construction of green and recreational areas in 1990's. All these developments added new strips to the spatial depth of land walls and land walls began to form a breaking strip, a gap, a fissure with a depth –including protection area, vehicular roads, cemeteries, *bostans*, industrial zones, recreational activities, etc- on the contemporary urban fabric. Today, land walls do not serve as urban edges of nineteenth century anymore. They do not refer a line between urban – rural. They coexist with several spaces and uses that serve to whole city. In this context, revealing land walls with their spatial configurations from nineteenth century could expose new principles for urban planning and designing attempts of the area.

**Medine Rasimgil  
Gözde Sucu  
Cüneyt İnan  
Gülçin Ünsal  
Eyüp Aykut  
H.Nihan Taşkıran  
Kürşat Karadeniz  
Seljuk University - KONYA**

We're pleased that Konya is a member city of League of Historical Cities. Our membership represents a valuable cultural heritage of Turkey. Our aim is to revive valuable history and culture of Konya and to inherit our culture for our development . Our region will develop and renew through tourism. So our cultural and economical enrichment will develop. This conference is a big chance as recognize cultural heritage of each member of LHC.

With this conference we will present the journey of youth in the time tunnel which comes from the past until today. From the past to today one of our biggest cultural heritage Hz. Mevlana Celaleddin Rumi will be enlightened by this mysticism. First of all we'll give information about historical places of Konya and analyzing their historical importance with their structural material and adornment like prehistoric times (Catalhöyük settlement), Period of Seljuq and Ottoman Empire (madrakah ,mosques: Alaaddin Mosque ,İnce Minareli Madrasah , Karatay Madrasah ,Sahibata Mosque, Ali Gav Madrasah , Mevlana Tomb etc.) and after we'll present the life-style and traditional culture of our region like clothes ,foods, carpet etc. .We'll show Konya's traditional urban pattern. Then We'll try to understand what Mevlana inherited to the world. So visitors will watch the representation like a movie from past to present.

In conclusion ,we hope this conference and youth forum will provide opportunities for cultural enrichment, intellectual exchange, making, renewing and to reinforce of friendships between countries. At the end we want to thank for everybody whom taking part and organizing this conference. We hope that our visitors will have enjoyable experience with us.





**Sekikawa Hana  
Imakita Motoki  
Emoto Keita  
Shibasaki Kohei  
Kyoto University - JAPAN**

Hello,

We are postgraduate students of Kyoto University, Japan. Today, we would like to present our idea that won the first prize in the urban design category of the 2007 “Kyoto Machizukuri (City Planning) Competition for Students.”

First, we would like to show you the general characteristics of Kyoto city to make our idea clearly understandable. Second, we will summarize the purpose of this competition. Third, we will discuss a particular problem faced by the city of Kyoto. Lastly, we will present our proposition for a newly designed Kyoto.

As you can see, this is Turkey. We’re here now, and this is Japan.

Japan is an island country that is located at the eastern end of Asia, approximately 9,500 km from Turkey.

Kyoto is situated almost in the center of Japan, and like Osaka (which is located 40 km west from Kyoto), it belongs to the Kansai district. You can also reach Kyoto by traveling 600 km to the west from Tokyo—the famous current capital of Japan.

Kyoto had also been the capital of Japan from 794 BC to 1869—for more than a 1,000 years. With its unique traditional culture, it brought many historical heritages to Kyoto, which still symbolizes contemporary Japan.

The number of world heritages in Kyoto is 14, including the Kiyomizu-dera temple and Nijo-jo castle. This picture only depicts certain world heritages in Kyoto. Apart from these, you can find many other beautiful and historic buildings and gardens in Kyoto.

Besides buildings and gardens, Kyoto has various traditional festivals and arts, including the three greatest local festivals, one of which is the Gion-Matsuri festival. Throughout history, these cultural events and arts have combined to form the foundation of the unique scenery of Kyoto.

This competition was held in this historic context of Kyoto. The purpose of this competition was to provide students the opportunity to deepen their understanding of the history and present situation of Kyoto, and to propose a new city plan—particularly in the central area of Kyoto— while considering people’s lifestyles and the effective utilization of space in the future.

Now, we would like to briefly explain the structural uniqueness of Kyoto, which will be followed by a discussion of the contemporary problems in Kyoto.

In the central area of Kyoto city, blocks are divided into streets called “omote-dori,” which form a grid.

Many people used to reside in Kyo-machiyas—traditional wooden houses that include a workplace. The style and atmosphere of these houses were harmonious because specific building materials were used, and the designs were uniform. These houses and stores were lined along the omote-dori streets, and it gave the impression of a neat, unified, and harmonized scenery. Most Kyo-machiyas had stores on the ground floor and living space on the second floor. People living in the same area conducted similar businesses, which contributed to the uniqueness of the street. For example, while some people ran restaurants on a particular street, others sold clothes on another street. In those times, pedestrians enjoyed this uniqueness when walking down these various streets.

Some of these streets still exist and many Kyo-Machiyas are preserved as historic areas by citizens.

However, owing to our changing lifestyle, most people now reside far from their offices. Instead of old Kyo-machiyas, we have begun constructing high-rise apartments and commercial buildings. Kyoto has almost lost its former unity and harmony because of the chaotic situation caused by the different sizes and haphazard designs of these buildings.

Moreover, the increasing number of cars tends to cause pedestrians to avoid walking on the streets. Most of the omote-dori can only accommodate one car; however, there is still heavy traffic. Due to this, we are actually losing the joy of walking down these streets.

*Besides these large streets, we have many alleys called Rojis that run through each block to form a mesh-like structure. Although alleys can be found around the world, Kyoto has developed these Rojis mainly for two purposes: To effectively*

*utilize the space within the blocks and to connect the space within the blocks and the omote-dori streets that run outside of them.*

Rojis are narrow and close-knit, which enables the people living there to form close relationships with each other. Communities were formed naturally, while outsiders were easily excluded.

However, at present, Rojis are faced with certain problems. For example, currently, there are many vacant and dilapidated houses on Rojis, which often result in cul-de-sacs, making two-way traffic impossible. These problems may undermine the potential power of the community.

However, despite their problems, Rojis also have their advantages. For example, if you walk down Rojis, you can experience the difference between narrow Rojis and large omote-dori. This feeling of curiosity motivates you to enter these Rojis and expect something at the end of them.

Therefore, we believe that “walking around this central area of Kyoto” not only serves the purpose of “transition” but is also a good opportunity “to discover the attraction that it offers.”

Therefore, we would like to propose the idea of reviving the old feeling of fascination associated with walking down the omote-dori in Rojis.

To achieve this goal, we devised two strategies.

The first is to conserve the safe walking space within the block by limiting cars to the omote-dori and extending and/or widening Rojis.

The second is to help raising community businesses in the block by utilizing vacant houses and areas in Rojis, which may contribute to increasing the charm of the town. By connecting the Rojis, the charm of the town may attract more people.

Therefore, in the same manner that the active circulation of blood keeps the body warm and comfortable, various activities can be initiated within the town.

We studied the system for realizing these strategies.

Firstly, a non-profit organization (NPO) that performs two roles should be formed.

One is the extension of Rojis and the other is finding tenants who will conduct businesses in Rojis.

#### **About the extension of Rojis**

When dwellers rebuild their old houses in a particular block, the NPO will provide them some subsidies to cover some of the cost. The dweller will give the NPO a part of the site in return, and the NPO will use the spaces to create

a Roji. Thus, a Roji will be connected and extended by utilizing the offered sites.

Second, we will explain the role of the NPO.

The owners of vacant houses and areas in the block will construct new buildings for the tenants and entrust the NPO with the responsibility for these buildings. The NPO will sanction loans to people who intend to conduct community businesses such as real estate. The role of the NPO will be to recruit people who want to conduct community businesses regardless of whether they are carried on within or outside the block. The entrepreneurs of the community businesses will pay rent to the NPO.

The NPO receives a part of the tenant fee as a commission and pays the remainder of the tenant fee to the owners of vacant houses and areas.

When seeing in the form, vacant houses and vacant areas will be converted to community businesses and shops that will be leased. The design of the building for tenants is shown in our proposal. We intend to revitalize Rojis through this plan.

Concretely, we construct one area with a lot of Rojis as an example.

The figure on the left shows the current state (phase 0). Rojis with cul-de-sacs, vacant houses and vacant areas, etc., are scattered in this area. The red parts indicate Rojis.

The figure in the center shows phase 1. A Roji is extended by connecting the offered sites. Vacant houses and vacant areas in the block are converted into shops for tenants.

The figure on the right shows phase 2. Vacant houses and vacant areas in the block are converted not only into shops but also into public spaces that meet the welfare needs. That is, they can be as assembly houses, as dining halls for senior citizens, and as day-care centers for children, etc. In addition, as Rojis are extended, those situated in different town blocks are connected through omote-dori.

This is the current bird's-eye view.

As per our proposal, the town is redeveloped in the following manner.

The gray parts indicate the vacant houses and areas that were converted into community businesses and shops. Rojis are extended and densely populated.

The house is rebuilt flawlessly. When thinking that the cycle of rebuilding house is the metabolism of the town, it can be said that this proposal uses the cycle of a natural change in the town. We believe that the highlights of this

proposal are increasing the number of Rojis where we can walk and reviving the fascination of Kyoto and expanding it at a natural pace .

Moreover, we think that people who reside and work in this town will be interested in its development and as residents, will feel a sense of attachment toward it.

We feel that reviving the fascination of Kyoto can be successful by maintaining a population scale of Kyoto and revitalizing its charm.

Our presentation concludes here.

Thank you for your attention.



**Yeliz Kahya**  
**Bilkent University - ANKARA**

In this presentation, I attempt to trace the evolution of cities within a historical perspective and simultaneously changing socio-cultural urban living, particularly by discussing utopian, dystopian and heterotopian views. I try to figure out profile of cities that are in transition or at the limits and possible future scenarios that are derived from the past. When we look at contemporary cities, it can be seen how the cities are shaped and transformed by the effects of produced utopias, dystopias and heterotopias.

Respectively, urban identity has also been changing in accordance with the concepts that have been exhibiting themselves in an urban space as different forms in different periods of time. The territory, information, time, space and place interaction and their relations to reality are some crucial terms that must be reconsidered, since cities are constituting their new altered urban identities at the global scale. Contemporary cities are still changing dramatically, as they continue to contact with new definitions, demands and circumstances.

Basic titles of my presentation are:

1. Cities in a Historical Perspective
  - City and Utopias
  - City and Dystopias
  - City and Heterotopias
  
2. Changing Urban Identity
  - Circulation of Information in the City
  - Territory of a City
  - Reality and Hyper-reality





**Keynote Speakers**

Masood Khan – AGA KHAN Programme/ HARVARD  
Prof.Dr. Öcal OĞUZ / Head of Intangible Heritage Committee / UNESCO

**Policies & Evaluation**

Moderator: Hisakazu TAKAGI & Aysegul TOKOL

CITY of  
CULTURE &  
HISTORY **KONYA**



**Masood Khan**  
**Aga Khan Programme**

**Masood Khan** is an architect trained in Pakistan and in the United States who has worked for nearly two decades in the conservation of cultural heritage.

He was responsible in 1986-1988 for the World Bank sponsored study for the conservation of the Walled City of Lahore, in Pakistan, and since 1993 has been a senior consultant for the Historic Cities Support Programme of the Aga Khan Trust for Culture. In this capacity, he has been responsible for technical support in community development and cultural support programmes, and for the conservation of a series of monuments, including Shigar Fort and the Ganish Village Conservation Project.

Masood Khan has also been active in architectural education and has taught at the National College of Arts in Lahore, at the Aga Khan Program for Islamic Architecture at Harvard and MIT (Cambridge, Mass.), and, as a Fulbright Professor, at the University of Engineering and Technology in Lahore.

Some of his associated publications are ; *Cultural Transfers: The Repossession of Architectural Form* , 1998 ; *Restoring and Adapting Shigar Fort/Palace* , 2005 ; *Village Rehabilitation and Community Development* , 2005



**Masood Khan**  
**Aga Khan Programme**

***Abstract***

*Living cultural heritage and the physical form and other material characteristics of a historic city are deeply inter-related. Although historic cities in this integral characteristic are capable of adapting to changing circumstances, the erosion of certain enabling circumstances result in increasing threat to their survival. Several factors are associated with this situation: the nature of the relationship of intangible culture with physical form, the effects of the modern city on the cultural aspects of historic cities, planning in the the larger metropolis or the lack of it, and universal modern attitudes towards culture and its past. The argument is made that a syncretic view of the physical-spatial and the intangible-symbolic aspects of the historic city need not be lost, and that it can be used in the creation of a more robust future for historic cities.*

Historic cities are remnants of an age that has passed by. Yet they remain a source of cultural engagement for even the most uninitiated of us in matters of urban history, or in the appreciation of the historic city's artistic worth. A part of this engagement is the presence of often deeply held subconscious values that come in all of us as part of our cultural identities. A different aspect is one that is more primordial, a reaction that has to do with all historic places; it is a reaction similar to that which is invoked by historic monuments. At their most basic, historic monuments fill us with a sense of wonder. They draw thousands of simple people, and fill their need for reflection in tranquil environments, and for a connection to the past. But historic cities, in which many monuments exist, are different. As compared with the quiet contemplative environments in many monumental setting, a historic city can bustle with life and commerce. And although such life and activity can be at odds with a historic city's age and fragility, the fact remains that the continuities of a certain historical culture, the culture that the historic city nurtured in the past and that nurtured it in turn, can be practiced with a degree of authenticity only in the labyrinths of its containment. One could safely suggest that all historic cities could claim to have had at a moment in

their past, an almost perfect match of the forms of living culture and their physical form. Although such a perfect match is today no more to be expected, even in culturally remote areas of the world, enough continuities still remain to attempt a movement towards reinstating that lost integrity, provide we understand the need for cultural forms to co-exist in both their physical/spatial and temporal/intangible forms.

Societies today find it difficult to deal with the challenges with which historic cities are faced. Monument care and upkeep, given some material and technical resources, is a relatively simple proposition, since the legal and control mechanisms necessary for the care and management of monuments, following 19<sup>th</sup> and early 20<sup>th</sup> century paradigms, are quite straightforward. Unlike the hermetic and controlled environments which have been demonstrated to be possible in the case of monumental sites, the historic city poses immense challenges, as like any city, it is a seething, dynamic process, constantly adapting to new conditions, today at an ever increasing pace. When the conditions that enable this adaptive capability weaken, the historic city, in all its cultural manifestations, is increasingly threatened.

We aim to consider here, the several factors which affect the living culture of the historic city: the strength of the associations between cultural processes and the physical form of the city; the power of certain aspects of that living culture to survive and continue to affect the larger society and the extent to which the historic city is thus drawn into the life of the modern city around it; the need for, and the failure of, the normative forces of the state and urban institutions to better define the character and identity of the historic urban form in the context of the larger metropolitan it is surrounded with; and lastly and most importantly, the universal impact of the intellectual transformations that define modernity and progress, and that have shaped the various phases of modern society, and its attitudes towards culture and its past.

### **Living cultural heritage and cultural space**

One of the major issues of appreciating living cultural heritage is whether our recognition of what is still living extends to the cultural whole in its organic setting, or whether we will perceive only the discrete cultural products from the past only from the perspective of professional, intellectual, administrative or economic interests. For when we add the word “heritage” to the words “living culture” we begin to identify discrete instances of the cultural creation that we might be interested in “safeguarding”, listing, or

otherwise putting to use. It is my aim here to pursue an alternative understanding of living culture, not as something to be restricted to the instant where living culture becomes reified in a set of single artistic productions, but as dynamic social process driven by and loaded with a semiotic and symbolic content. This inevitably brings us to a consideration of the cultural space, in particular its physical dimension, which so easily gets substituted by the concert hall, or by current-day travel—an important aspect of globalization.

Where living culture survives in any meaningful way, it must exist in a relationship with the physical environment out of which it grew. This relationship between surviving intangible culture and the historic urban locus often continues as a function of the continuity of the socio-cultural arrangements of origin. Such settings are exemplified so often by the powerful sense of place created by a sanctuary such as a sufi mausoleum and shrine, or a space of worship such as temple, mosque or church, and its associated historical liturgical, social and artistic practices. But such a relationship can get weakened by a variety of causes: by the un-tethering of cultural processes from their medieval feudal-preindustrial systems, by the loss of the physical-spatial environment through neglect and socio-economic decline, through the destabilization of local cultures by colonial and post colonial cultural imperialism, through urban renewal, insufficient land use control and consequent speculative demolitions. All this results in the loss of the patterns of spatial form—typologies and typological sub-elements, footprints of buildings and groups of buildings, spatial syntaxes and urban morphology, all the things that work as living tissue through which the life blood of the historical culture circulates.

Changes in the relationship between the historical locus of culture on one hand and physical space on the other, also create transformation in the forms of living culture: transformations in institutions, practices, forms of representation and performance, and in general the-way-of-life (clothing, food, the technologies of domestic life), either through changes wrought “in-place” or by means of moving out of the immediate physical context of the resident population as it flees to more comfortable, or otherwise desirable alternatives in the larger social and cultural space. But where surprisingly strong resistance to change is found is in small bits of the urban fabric of historic cities. The relationships between living culture and its former physical spatial context survive often in the crumbling seediness of an old city. There is living cultural

heritage that is still there, lurking in some tumble-down upstairs *baithak*, or an old sufi grave site hidden away behind the tinsel of modern shops, complete with oil lamps and other tokens of belief, and suddenly awakening once a year to the annual *urs*. These are small microcosms which by adapting to changing economic circumstances and new urban conditions, continue to harbor traditional processes, often in settings that are authentic but are subject to being gradually degraded.

The processes whereby the tangible/intangible relationship is weakened are gradual processes, always capable of being slowed down, and even stopped.<sup>51</sup> How is it that even in this slow entropy, there is still to be seen the continuation and the preservation of the residual authentic relationship between urban form and intangible culture? This relationship is nurtured by the surviving historical social and cultural forms, the economic realities (most often the poorest segments of society become the vehicles of continuity), and aspects of the surviving typological and morphological qualities of the physical city. A very significant reason for this is the continuous replenishment of living culture by rural migrants who have not yet been through the urbanizing process and not significantly affected by globalizing forces. The relationship between urban form and intangible cultural heritage is affected negatively by the degree to which the intrinsic values of social, cultural and artistic authenticity, and the “rootedness” of cultural and social structures are intruded into by overt attempts to list, protect, aggrandize and exaggerate, which very frequently result in alienated cultural products in a global market place. In other words the appropriation of cultural form by the very act of safeguarding and protection can result in its uprooting and the loss of its authenticity.

<sup>51</sup> However at specific temporal junctures they will lead to, and should not be confused with, temporal or spatial disjunctures that are substitutive or heterotopic, as in transplantations across the space of the larger city into new institutionalized settings such as a new museum or a contemporary theatre or performing arts agency, or transformation into caricatures at the original locale, either by the warped sense of some military dictator to use culture as ideological grist, or a Disney World version created by tourism oriented entrepreneurship. There is irreparable and irreplaceable loss when a cultural practice leaves its spatial locale, or when it is alienated and pasted up as a commodity for ideological or touristic consumption.



### **The modern city**

The historic settlement has its origins in a place in pre-modern time where the built environment on one hand and intangible cultural entities on the other were deeply intertwined. With the advent of the modern city with its own functional, social and spatial imperatives, the historic settlement arrives inevitably at a point where it starts to undergo transformation, adapting to the forces of the new and growing city around it. Often this effort to adapt is a losing struggle, and the historic settlement consequently undergoes various degree of fragmentation, loss of value and ultimately, and often, almost complete erasure. Historic cities in our times have grappled with this problem, some quite successfully, others not. Historic traumas accelerate this process, as in the case of Delhi in the great revolt of 1857, or in the case of Lahore ninety years later during the great Partition riots. In many cases the cultural content of historic cities is almost all gone by the time culture specialists, conservation architects, archaeologists and motivated civil society elements happen on the scene, or are genuinely motivated to do something. "Almost", because the morphological footprint of the city, which has great resilience for survival, continues to induce social and cultural behavior in a particular manner, not dissimilar to that in the past.

The residential function is important for historic cities. In pre-industrial social organization, the historic city played the part of a nightly enclosure, a giant dormitory, while the lands that were its means of production lay outside the walls that protected its citizens while they slept. Commerce, industry, storage, and state and religious institutions occupied small areas of land, sanctified by time and social agreement for these respective uses. Even many of these non-residential uses were usually part of residences, such as the house above the shop or the tradesman's place of production.

If the residential function leaves the historic city, many ways in which the living culture heritage persists are affected: patterns of neighborly relationships and interaction; patronage of arts on the part of the well to do; the dependence of the city's craft economy on the resident population. The residential function in traditional settings of urban morphology in fact is the repository of the historic city's symbolic cultural values, the true face of the living cultural heritage that the historic city might present to the outside world.

Today the historic city is invariably threatened by a radical reversal of its residential function, nowhere more so than in the post-colonial historic city,

where urges to follow cultural patterns representing hegemonic or imperial practices in the colonized world pervade among the post-colonial elite. These patterns, often heavily re-inforced by the lack of basic modern infrastructure in historic settings, result in a compulsive behavior pattern that is predicated on the adoption of a prototypical colonial paradigm in urban form—the villa or bungalow. The fact that this in turn affects the upwardly mobile social classes results in a uni-directional flow towards cultural barrenness exemplified by globalization. It can finally result in the total erasure of the fact of the historic city from the collective social consciousness.

### **The historic city in relation to the metropolis around it.**

The fate of the historic city as an historical artifact, and what it contains in intangible terms, is strongly affected by the social-economic dynamic of the larger city, the manner in which the larger city develops, its central functions, and its spatial linkages.

Where these aspects of the larger city exist in a cognitive and normative relationship with the historic city, and where the latter's special values are acknowledged, the historic city and its living heritage have a better chance of survival. Where this recognition is not the case, the historic city can meet a number of fates: it can be relegated to the backwaters of the collective consciousness, indistinguishable from the detritus of time, municipal and planning neglect and prolonged economic inequity that characterize older parts of the larger city in such situations. Or it can be the victim of ill-informed and compulsive attempts to modernize, so well illustrated in the era of the Tanzimat movement that brought disheveling physical interventions to the physical, social and cultural fabric of historic cities where it was undertaken. In real-life situations, these different situations are found in various degrees of admixture.

The historic city in both its tangible and intangible cultural aspects therefore needs to resonate deeply in the planning and development of the larger city as a whole. Its historical-formal identity, its physical characteristics as a relatively compact mass of urban fabric tightly knit together and fortified in the past to ward off external military danger needs to be recognized as a metaphor for cultural pride and collective identity, warding off the inconsiderate demands of the land market and making the best use of physical space to detach it from anything that would conflate it with the characteristics of the rest of the city. As one approaches a historic city which has been treated in this manner, the

cognitive experience, the “image of the city” should be at once spatial, visual and visceral, as well as symbolic and psychological, with vibrant mnemonic associations with its living culture.

### **The nature of our current day attitudes towards cultural heritage**

But at the same time it is important to note that like many other forms of modern knowledge, our attitudes towards the cultural heritage have grown out of the intellectual transformations that humanity has experienced from the 16th century to the present day, and that are today a universal legacy, informing our attitudes in specific ways. These intellectual transformations resulted in new ways of looking at the past. Today our sense of the past is informed by many layers, many evolving notions of history—history as an objectified field of knowing and possessing, history as evolving stages of development, history as teleological process, history as an open-ended profoundly unknowable progression of events. Parallel to this, and with the onset of new powers of scientific and technological invention, and the power to deal with Otherness in terms of subjective superiority, the human mind appears to grapple consciously with the idea of the historic object under the control of an independent external agency. Beginning in the 15<sup>th</sup> and 16<sup>th</sup> centuries with the process of collection of objects from other times and places, and of the categorization and inventorying of the “heritage,”<sup>52</sup> we have developed new forms of spiritual veneration, sensory appreciation and commodification of the historic object. We have learned to constantly change its very nature by disinterring it from its resting place, removing and appointing it on lists of “protected” things. Whatever can be said in their favour, modern ways of looking at living culture is often indistinguishable from attitudes towards the archaeological artifact. As such these attitudes might not entirely be in sympathy with the specificity of the time and place of living culture.<sup>53</sup>

<sup>52</sup> Choay, F, 1992, 2001 .

<sup>53</sup> Despite the fact that these intellectual transformations happened in Europe, today we are heir to them, and their universal adoption is to be seen in the same way as the adoption of the values of science that were produced between the 9<sup>th</sup> to the 12<sup>th</sup> century in the Middle East—what we might call a legacy of all humanity. Hence if the idea of a change in these attitudes is legitimate, it is so universally.

And now this process goes on in the case of the intangible heritage, where it was still alive, to recycle and set it up with an external connoisseurship, for external consumption, with new economic values, making it earn its keep. Our current preoccupations with cultural objects from the past, both tangible or intangible, historic cities as well as their living cultural heritage, are an extension of this new detached spiritual, sensory and worldly veneration.

While this objectification of culture has happened to physical artifacts for over three centuries, it is surprising that a displaced valorization of the living heritage should have taken this long to happen, and can only be explained by the fact that treating living cultural heritage, something that is dynamic, changing and inextricably related to modes of inter subjective cognition, as an artefact is much harder to do. The recent outcry about the threat of globalization and its effects of destroying cultural diversity can be seen as a somewhat belated reaction on the part of the international cultural establishment.<sup>54</sup> What is also surprising that we continue to think of the two—tangible and intangible—in dualistic terms. It is surprising because we have long had intellectual means to link an object with its provenance, to associate form and content in syncretic ways, to think of things in their universal interconnectedness.<sup>55</sup> We also have the intellectual skills to think of the ontological synthesis between physical artifacts and the physical space they occupy on one hand and the sensory, artistic, spiritual, ritual and conventional elements that comprise living culture, on the other.<sup>56</sup>

Merely listing heritage—whether tangible or intangible—reduces it to items of record, and promotes the transformation of culture into an exchangeable commodity, torn apart from its moorings in place. Working with living culture in its own cultural space by engaging with it and its correlates in the physical world involves allowing deep spiritual values to remain. There is no better way to do this than working in villages and historic neighbourhoods with the people who live in it, and making it possible for living culture to flow on, as cultural practice not cultural product.

<sup>54</sup> UNESCO, 2004.

<sup>55</sup> Bourdieu, P. 1990 [1970]

<sup>56</sup> Hiedegger, M, 1971., Bachelard, G., 1969.

**A softer approach to valorizing the cultural integrity of historic cities.**

As stated above, residual levels of living cultural heritage in historic cities always exist. There are many vehicles of this persistence. Intangible aspects of culture such as spiritualism and religious rites in which music, dance and forms of visual expression play an important part, festivals, food as culture, oral expression in literature and poetry, play as important a part as tangible culture: monuments, places of religious worship, urban places, typological persistence in architecture, craft. More important, both tangible and intangible culture are much more interdependent than is commonly assumed. It is easy to see this, though: the metabolic medium of this interdependence are ordinary human beings who live their lives in historic environments. Even though such people might be second or third generation immigrants, their adapting to the historic environment and its inherent sensory and place-related values—its being-in-the-world—promises the survival of the tangible-intangible interdependence.

Another important fact is the resilience of the physical environment itself despite its fragility and its seeming ephemerality. The historic built environment allows new conditions which ensure the continuation of cultural practice to come into play by means of the persistence of four important elements: the continuation of land use, the continuation of land holdings, the continuation of typological patterns in architectural forms, and the continuation of the morphology of urban street patterns. Together these four aspects ensure cultural behaviour that survives through the very transformations that are induced by external factors of change.

While working in the mountain villages of Northern Pakistan experiencing forces of rapid urbanization, one has observed the conservation of their physical fabric taking place at the same time as the resilient assertion of the continuities of cultural patterns.<sup>57</sup> Physical fabric that is in continuous traditional use through the above four means ensures cultural continuities. Under such circumstances conservation invokes deep feelings of belonging and pride, and ensures that the bond between the tangible and intangible remains strong.

It is also probable that conditions for the survival of the living cultural heritage might be created by effecting a deliberate reconstruction of the deep

<sup>57</sup> Bianca, Stefano, 2005

ties between living cultural heritage and its physical-spatial concomitant in urban form. This can be a normative activity, such as the creation of neighbourhoods that stitch together the physical disruption in the cultural landscape that might have been brought about by modern day planning. We are all aware of the interventions made in the historic city for reasons of circulation, infrastructure or for reasons of urban surgery to promote 19<sup>th</sup> century ideologies derived from notions of visual and spatial control, health, medicine, or cleanliness. The reconstitution of historic neighbourhoods as a deliberate attempt at cultural conservation might go beyond the rebuilding of urban form; one can envisage recalling the cultural heritage from inventories and data banks in all its dynamism, and replanting it in the form of new community based cultural institutions in a cultural matrix which is at once social and spatially oriented, seeped in the rhythms and cycles of the cultural life of a neighbourhood, a city or a nation.

It is self-evident that both the tangible and intangible aspects of the historic city are valuable—it is axiomatic that we should desire to preserve those things that shape our individual and collective identities, and to find comfort in aspects of our past that still affect our sense of belonging through the continuities of the artistic, symbolic, geo-morphological and topistic aspects of culture. The synthesis of the historic city and its living cultural heritage, deeply rooted in geographical and cultural space, is not yet a forlorn hope.

Masood Khan / Lahore, 19 May, 2008

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M. Öcal Oğuz

Head of Intangible Heritage Committee / UNESCO

Öcal Oğuz completed the license education in Karadeniz Technical University Fatih Education Faculty, Turkish Language and Literature department. Subsequently, he got a master degree from Gazi University Social Institute Sciences Turkish Public Literature program in 1987 and he got a degree of doctor in 1992.

He worked in Hacettepe University in Turkish Folklore Main Art Department as a assistant professor and as an associate professor. He lectured courses named Turkish Language and Literature, and Ottoman Culture (French) in Kartaca University and Tunis One University in Tunisia between 1998-2001.

He returned to Hacettepe University in 2001. In 2002, He passed to Gazi University art and Literature Faculty as a professor and he built the Turkish Folklore Researching and Application Centre. Also, Oğuz Öcal established the Intangible Cultural Heritage Museum and edited some



**Mahmood A. Ayub**  
**UNDP, Resident Representative**

**Mahmood Ayub**, a Pakistani national, has been serving as the United Nations Resident Coordinator and UNDP Resident Representative in Turkey since September 2006.

Prior to joining the UNDP, Dr Ayub served for almost 30 years at the World Bank in various capacities. He worked in the research and strategy departments of the World Bank as well as in operations, including serving as the World Bank's Director in Egypt and Representative in Bolivia.

Dr Ayub received his undergraduate degree in Economics from Manchester University, United Kingdom, and his Ph.D. in Economics from Yale University in the United States.

He has published widely on economic development issues, and is fluent in six languages.



**Mahmood A. Ayub**  
**UNDP, Resident Representative and**  
**UN Resident Coordinator in Turkey**

This note presents some summary information on the UN's programming experience in Turkey in leveraging cultural heritage for development. The note also shares lessons learned from this programming experience.

The flagship of UN programs in this field is a UN Joint Program entitled Alliances for Cultural Tourism in Eastern Anatolia. This program has just been approved by the Government of Turkey and will commence its first planned activities this summer. In specific, the Joint Program will develop the cultural tourism sector in Kars contributing to social cohesion by recognizing pluralism and by reducing income disparities between Eastern Anatolia and the rest of the country. Mobilization of the culture sector in Turkey's Eastern Anatolia region, and in specific in Kars, is significant in terms of establishing good models for Turkey and at the local level on management of tangible and intangible assets in a way which heeds the significance ascribed to such assets by multiple traditions and cultures and in a way which leverages them for sustainable local area development. The Joint Program brings four UN agencies (UNDP, UNESCO, UNWTO and UNICEF) into partnership with the Ministry of Culture and Tourism for implementation.

This Joint Program is based on lessons learned from prior programming of UNDP in Turkey again the in the Eastern Anatolia region. The Coruh Valley Ecological and Cultural Tourism Program is being implemented in Uzundere and Ispir districts of Erzurum since March 2007. With UN World Tourism Organization experts, UNDP and the Ministry of Tourism have identified and inventoried natural and cultural assets and products in this ecologically significant region. UNDP and its national partners have built capacities of local authorities and people to host tourists in their villages. Consequently small hospitality enterprises have been established in these districts, opening opportunities for alternative sources of income for the people of these areas.

The UNDP's experience in Eastern Anatolia has been the following: there is a critical balance that must be established in matching national, central

planning and investments to local initiatives. In the Coruh Region, UNDP has empowered local authorities and individuals, through training and exposure to other experiences, to take ownership of the cultural and natural assets around them, not only as means to income but as assets that are inherently valuable in their own culture and in the belief structures of others. This local level empowerment and ownership has been matched with central plans and investments that will allow local initiatives to take root and get the appropriate support.

By applying this strategy, the UNDP will also commence programming in the province of Konya where the UNDP will support the initiatives of young people in promoting cultural heritage for personal and economic development. In cooperation with the Youth Services Directorate, we will be funding the innovative activities of the Youth Services Center of Konya that link Konya's unique heritage to the UN's ideals of peace and cultural respect and tolerance.

**Burak Boysan**  
**Local Coordinator**

**Burak Boysan** completed the bachelor and master of architecture in Istanbul Technical University Faculty of Architecture. Subsequently, he had been in Virginia State University & Polytechnic Institute for Postgraduate Studies on Architectural Design and University of California, Berkeley for Postgraduate Studies on History of Architecture and Urban Design. He has been studying in Istanbul Technical University ,Faculty of Architecture for Ph.D. at City and Regional Planning department - dissertation to be completed in Spring 2008 on topic: "Urban Operations in Istanbul in 1950s".

Currently he is working as freelance consultant for the Delegation of the European Commission to Turkey. He has been working in the "Cultural Heritage in the GAP Region Programme" since March 2003, currently for the Delegation of the European Commission to Turkey in Technical Assistance to "Support the EC Delegation in the Contract Closure and Monitoring of Grant Projects within the Cultural Heritage Development Project Grant Scheme of





**Burak Boysan**

**M. Arch., ITU**

**Local Coordinator / Coordinator of Restoration Rehabilitation Projects  
Cultural Heritage Development Programme in the GAP Region**

'Cultural Heritage Development Programme in GAP Region' is financed by the European Commission with a total budget of €15 Millions. The Programme was implemented by a Technical Assistance Team (TAT) in cooperation with the Delegation of the European Commission and GAP Regional Development Administration (GAP RDA). TAT had been mobilised by a Consortium and was based in Şanlıurfa.

The target groups of the Programme were the relevant central governmental organisations, provincial governorships, local municipalities, local and national non-governmental organizations, universities and SMEs located in 9 cities across the GAP region (Southeast Anatolia). The 48-month programme commenced in March 2003 and terminated in May 2007. From May 2007 to May 2008 experts were employed by EC for further monitoring until November 30<sup>th</sup>, 2007 – the end date of project activities- and from December 2007 onwards for contract closure.

General objective of the programme was

***"Improving the social and economical conditions of Region's residents through supporting cultural heritage development initiatives in GAP Region."***

**Grant Scheme**

The EC Grant Scheme, the major component of the CHD programme – the other component being preparation of an Integrated Strategic Action Plan-, made available €12.000.000 budget for financing of projects proposed by local initiatives to preserve the cultural heritage and to develop cultural tourism in the GAP region. The Call for Proposals was launched on March 15, 2004. This was followed by a series of dissemination and training activities aimed at increasing the number and quality of proposals. On June 14, 2004, 121 proposals were submitted to the EC Delegation in Ankara. Following a joint evaluation by the ECD and GAP RDA, 30 projects were selected in February

2005. The Commission's financial contribution to the projects varied between 50.000€ - 650.000 €.

Implementation period of the projects was maximum 2 years. Out of 30 projects selected, 12 projects related to building restorations, street/square rehabilitations (utilizing almost half of the total grant) while 18 other projects related to training of tourist guides, publication of various audio-visual materials, guidebooks, promotion of handicrafts, inventory development and hygiene (benefited from the remaining half of the grant budget).

This presentation aims at discussing the **lessons learned** during the implementation process of the above-mentioned rehabilitation and restoration projects.

### **Short summary of lessons learned from the implementation of rehabilitation / restoration projects**

1. Success of the projects is directly linked with ownership.
2. Preparations of rehabilitation / restoration projects are a lengthy and complex procedure.
3. Many revisions might be necessary during rehabilitation / restoration works. And this may require provision of additional funds.
4. Particularly for restoration projects, the role of the restoration supervisor is crucial. The restoration project is considered complete only when the building is completed.
5. The projects need to cover all possible aspects of the project. Problems are likely to occur in "partial" projects.
6. Particularly for rehabilitation projects, "site management" model has to be included as a crucial part in the project to ensure sustainability.
7. Management model of the facilities has to be integrated into the project.
8. Some provisions have to be foreseen for the defects that may occur after the completion of the works.
9. Implementation of restoration must be very closely supervised by various experts; otherwise common restoration practices in the region might lead to unwanted results, since restoration / rehabilitation are very easily mistaken with renovation.
10. For street rehabilitation projects, delays are very likely to occur because of infrastructure/ traffic – vehicular and pedestrian/ management problems.

11. Dissemination of the results of successful projects is very important as they may serve as good examples for replication.

12. Finally interior decoration, selection of furniture, etc. play an important role for completion of a presentable restoration project.

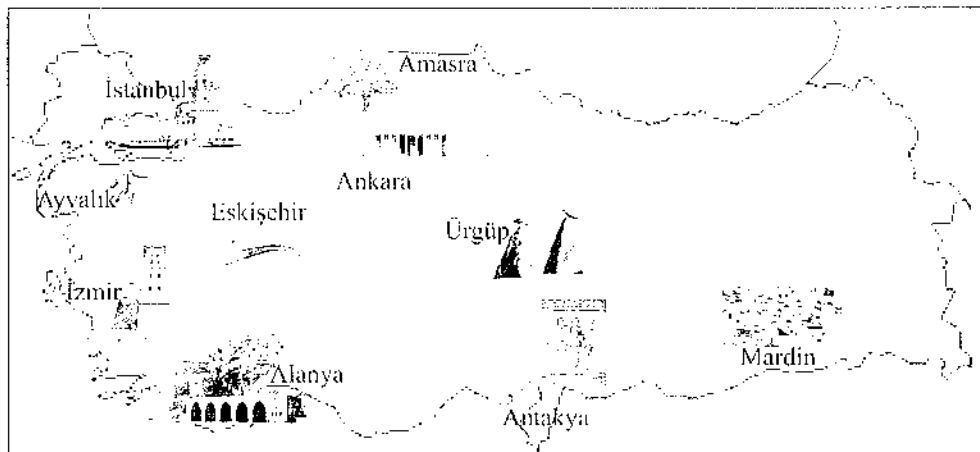


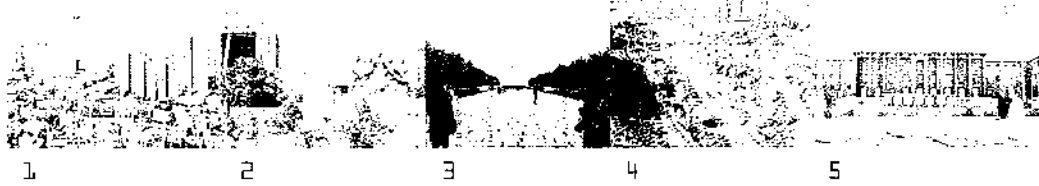
S. Ayşegül Tokol – Kumru Arapgirlio ğlu – Deniz Altay – Hatice Karaca  
Department of Urban Design and Landscape Architecture,  
Faculty of Arts, Design and Architecture, Bilkent University

In this presentation we propose an interdisciplinary understanding of historical cities in the process of design education. We demonstrate this intense process in ten cities of Turkey all of which we have used as cases through our teaching experience of eight years between 2000 and 2008 at the Department of Urban Design and Landscape Architecture (LAUD), Bilkent University of Ankara.

All those subjected historical cities are reconsidered and represented in three main streams: conceptual, contextual and formal. We argue that interpretation of living historical cities and their projection for the future require multiple readings, and that of the urban milieu needs to be conceptualized not only as a factual and concrete action but also in terms of perceptive and cognitive aspects. Understanding historical cities involves a set of mutual relationships between the LAUD and the city; between the design studio and the students; and between the proposals and the projects. We conceptualize ten cities in association with their most known and significant intangible and tangible aspects, *i.e.*, historical heritage; previous names; emotive features; characteristics; certain symbols; properties; and LAUD future prospects.

LAUD presents ten cities:





heritage: republican

known as: ankyra (phrygian)  
engürü (persian)

metaphor: seat of the republic

mood: formal

color: pinkish grey

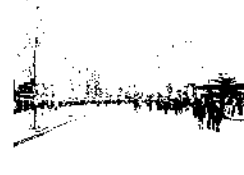
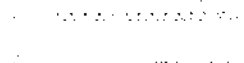
geography: central anatolia

outline: bowl

open space: boulevard, park, citadel,  
atatürk farm of forestry (aoç),  
square, valley

memory sign: atatürk mosoleum, the citadel,  
parliament house, atakule,  
ulus square, universities,  
opera, hittite sun-disk, 06 ...

material culture: ankara stone, pear, simit,  
pickles, aoç ice cream,  
tekel beer



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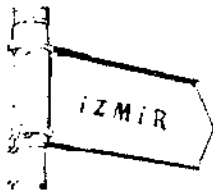
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heritage: levantine

known as: smyrna (greek)

metaphor: pearl of the aegean

mood: open

color: blue

geography: aegean

outline: bay

open space: promenade, square, parks,  
waterfront, harbor

memory sign: kordon, konak square, pier, 35,  
karşıyaka (35.5), izmir fair,  
kemeraltı, the elevator ...

material culture: herbs, kumru sandwich,  
mussel, iced almond, food



5



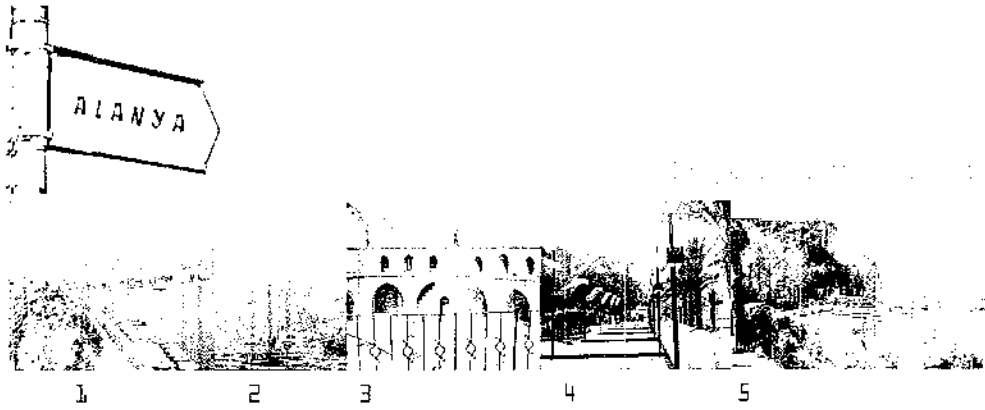
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heritage: archeological

known as: alaiye (seljukid),  
korakesion (greek),  
kalonoros (byzantian)

metaphor: the rock

mood: tranquil

color: orange

geography: mediterranean

outline: penninsula

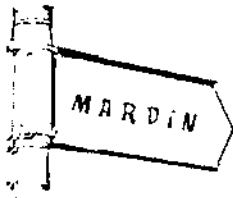
open space: shipyard, beach, port, garden,  
citadel

memory sign: red tower, shipyard, citadel,  
cleopatra beach, pirates inn

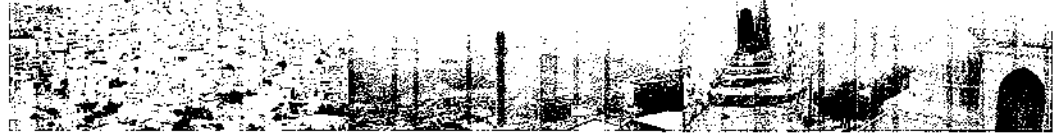
material culture: gourd, sour orange,  
citrus







Konşuluklar - 2017



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heritage: architectural

known as: marida (antiquity),  
merdo (syriac)

metaphor: the sea

mood: hidden

color: saffron

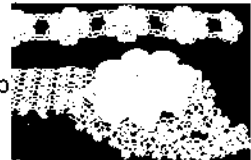
geography: mesopotamia

outline: hill side

open space: terrace, narrow street, abbara,  
stepped street, mesopotamia plain

memory sign: single urban facade, fortress,  
deyrülzafaran monastery, zinciriye  
madrasah, kasımiye madrasah,  
mor behnam church

material culture: filigree (telkari), mahaleb  
wine, fabric root painting



5



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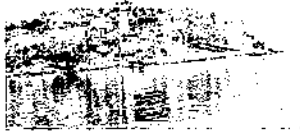
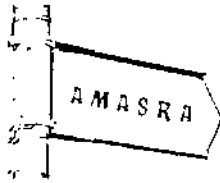
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heritage: coastal

known as: sesamos (antique greek)  
amastris (pontos)

metaphor: land of waves

mood: vivid

color: dark green

geography: black sea

outline: coves

open space: waterfront, head land, garden,  
passage, street

memory sign: kemere bridge, peucia silva  
forest, breakwater

material culture: box wood craft, mackarel,  
red mullet, turbot, berries



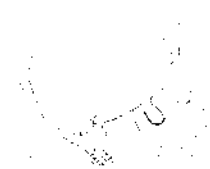
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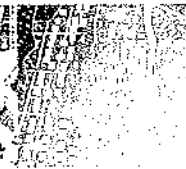
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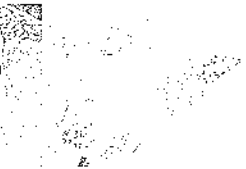
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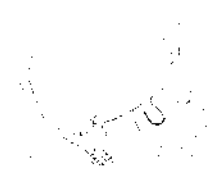
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1 2 3 4 5

heritage: industrial

known as: dorylaion (phrygian)

metaphor: locomotive of step

mood: live

color: terracotta

geography: central anatolia

outline: plain

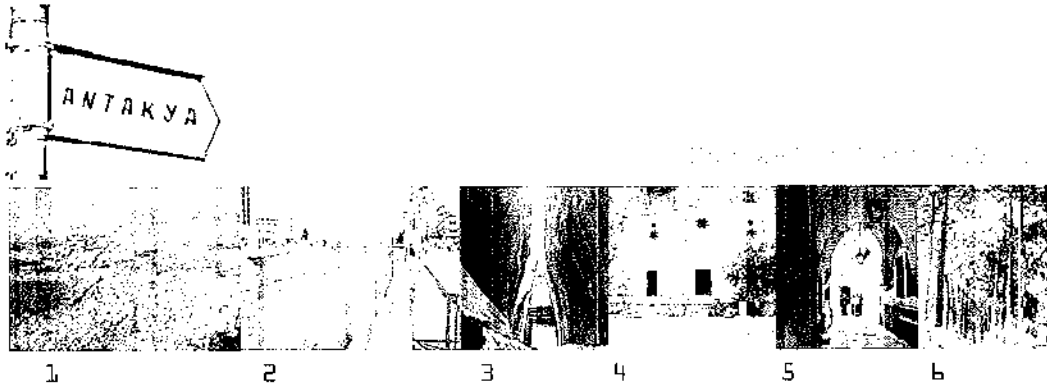
open space: riverfront, promenade, square, market place

memory sign: porsuk (thymbrios) river, railway, bridges, factories, old porsuk hotel, baths

material culture: meerschaum, poppy seed, çığbörek, roof tiles, sugar beet



6 7 8 9 10



heritage: cultural

known as: antioch (hellenistic)

metaphor: queen of the east

mood: chatty

color: burgundy

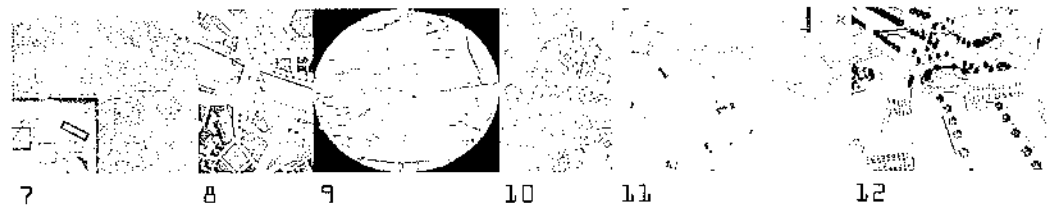
geography: mediterranean

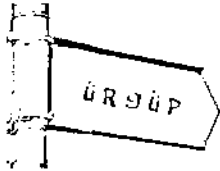
outline: radiant

open space: courtyard, bazaar, narrow street,

memory sign: asi (orontes), mosaics,  
st.pierre monastery, harbiye waterfall,  
habib-i neccar mosque, st.paul church,  
titus tunnel

material culture: daphne, humus, spicy cheese  
wild thyme (zahter), wire kadaif with  
melt cheese(künefe)





Культурно-исторический комплекс



1

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5

heritage: natural

known as: prokopion (byzantian)  
assiana (antique greek)

metaphor: heart of cappadoccia

mood: dreamy

color: tufa beige

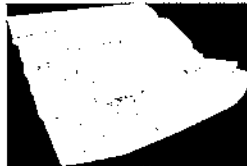
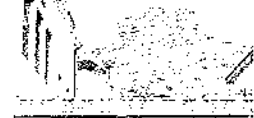
geography: central anatolia

outline: caves

open space: volcano, courtyard, ramp street,  
damsa creek

memory sign: fairy chimney, temenni hill,  
kayakapi, pigeon nest

material culture: wine, tufa, pottery,  
ürgüp doll



6



7

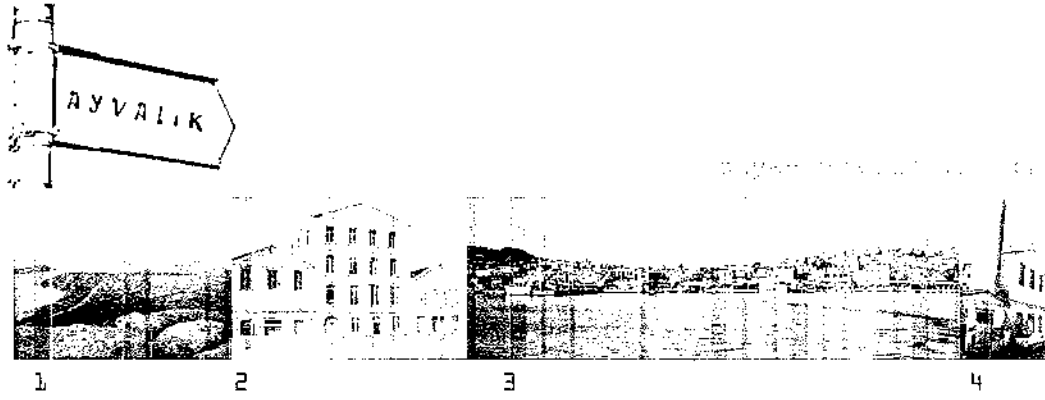


8



9

10



heritage: agricultural

known as: kydonies (cretean)  
ayvalı (hellenistic)

metaphor: city of islands

mood: mad

color: olive green

geography: aegean

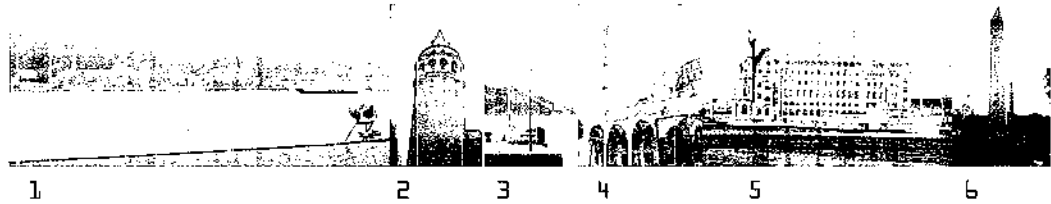
outline: waterscape

open space: street, seafront, backyard

memory sign: cunda, taşkahve, tea garden  
devil's foot (şeytan sofrası),  
taksiyarkhis church, chimneys

material culture: olive, olive oil, soap,  
sarımsaklı stone, papalina,  
ayvalık toast





heritage: world

known as: constantinopolis (byzantian)  
stinpoli (greek, ottoman)  
konstantiniyye (ottoman)



metaphor: city with seven hills

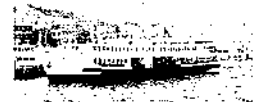


mood: passionate

color: white

geography: marmara

outline: strait



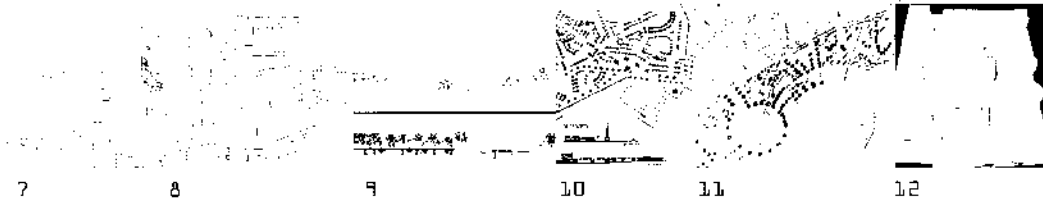
open space: bosphorus, palace garden, hill,  
bridge, street, square,  
prince islands



memory sign: bosphorus, bridges, pera, 34,  
sultan ahmet square, kız kulesi,  
galata tower, grand bazaar,  
mosque silhouette, palaces,  
çiçek passage, taksim square ...



material culture: art, industry, finance,  
fish, kanlıca yoghurt, food



### Acknowledgments

We are grateful to Emine Onaran Incirlioğlu for her valuable comments, contributions and revisions throughout the study, and we also thank to other colleagues, Funda Baş Bütüner, Gaye Çulcuoğlu, Belemir Dalokay Güzer, Ufuk Ertan, Cihangir İstek, Filiz Korkmaz Direkçi, Can Kubin, Oktan Nalbantoğlu, Sedvan Teber, Asuman Türkün, Zuhul Ulusoy, and Alper Yurtseven with whom we preceded urban design and landscape architecture studios between 2000 and 2008.

### End notes:

#### ANKARA

1 View of Ankara with Atakule, 2 Güvenpark, Kızılay CBD, 3 Anıtkabir lion-acrossed promenade, 4 Gençlik park, Ulus, 5 Parliament House (TBMM), 6,7,10,11,12 2006-07 spring – idea and design, “Urban flux: Ankara”, 8,13 2007-08 fall – form and design, “Valley as an urban form: Öveçler valley of Ankara”, 9 2007-08 spring – idea and design, “Limits and Connections: Re-thinking urban faults in Ankara”

#### İZMİR

1 Bornova port, 2 An outdoor promenade-restaurant, 3 Kemeraltı market, 4 Konak pier, 5,6,7,9 2001-02 spring, “Urban regeneration project for İzmir harbor”, 8 2007-08 spring – form and design, “Renewal of Alsancak harbor as a new CBD”

#### ALANYA

1 Alanya harbor and the waterfront, 2 Red tower, 3 Inner Citadel, 4 A pedestrian promenade, 5 Old harbor, 6,7,8,9,10,11 2006-2007 spring – form and design, “Reconsidering Alanya city form”

#### MARDİN

1 General view of Mardin: A single façade, 2 Mesopotamian plain from Zinciriye madrasah, 3 An abbara street, 4 Kasimiye madrasah, 5 2003-04 fall, “Celebrating Mardin: Dialog of old and new”, 6,7,8,9 2002-03 spring, “The Integration of old and new: Mardin regeneration”



## AMASRA

1 Amasra from the sea , 2 Market street, 3 Kemere bridge, 4 Old small harbor, 5, 6, 7 2002-03 fall, "Amasra small town regeneration project" 8, 9,10,11 2006-07 fall, "Amasra, small town regeneration project"

## ESKİŞEHİR

1 Porsuk river, 2 Historical Atatürk high school, 3 2 Eylül street, 4 Tepebaşı municipality building, an island, 5 A factory chimneys, 6,7,8,9,10 Limits and Connections: Change in Eskişehir

## ANTAKYA

1 General view from the Citadel, 2 Asi river, 3 Titus tunnel, 4 Saint Pierre monastery, 5 A street with an abbara, 6 French park, 7,8,9,11 2005-06 fall-spring, "Merging the old and the new: Rethinking Antakya", 10 2004-05 spring, "Rehabilitation of Antakya"

## ÜRGÜP

1 General view from Kayakapı , 2 Canyon , 3 Festival area , 4 Konak in Kayakapı, 5 Fairy chimneys, 6, 9, 10 2006-07 spring – context and design, "Integration of old and new: Center – periphery interaction in Ürgüp" 7, 8, 2006-07 fall, "Rehabilitation project for Ürgüp"

## AYVALIK

1 View of Hekatonnesoi from Devil's foot, 2 Olive oil factory, 3 Panoramic view of Cunda, 4 A factory chimney, 5, 6, 7, 8 2007-08 fall – context and design, "Ayvalık in time: Urban rehabilitation project", "Ayvalık in touch: Waterfront design", 9 2004-05 fall, "two sides across Ayvalık and Cunda"

## İSTANBUL

1 İstanbul silhouette, 2 Galata tower, 3 Rumeli hisar and the Bosphorus bridge, 4 Sultan Ahmet Mosque, 5 Haydarpaşa station building, 6 Dikilitaş, 7,12 2000-01 spring, "Rehabilitation project of Kadıköy Mühürdar market area", 8,9,11 2000-01 spring, "Fenerbahçe urban renewal project", 10 2000-01 spring, "Haydarpaşa district urban regeneration project"

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