

A STUDY ON ARCHITECTURAL ELEMENTS OF  
SPACE IDENTITY: ATAKULE

A THESIS  
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MASTER OF FINE ARTS

By  
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Sept, 2003

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## **A STUDY ON ARCHITECTURAL ELEMENTS OF SPACE IDENTITY: ATAKULE**

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M.F.A in Interior and Environmental Design

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The study addresses the concept of space identity. Space identity, especially when buildings, which aim at diverse symbolic impacts, are concerned, need be studied through a comprehensive framework. Usually, space identity is studied by means of plans, formal composition, facades, etc, which actually address the important aspects of the image, rather than the identity of a building. Thus, historical, cultural and social significances of these elements and the social context of the building remain unexplored in conventional studies. In this study, in addition to such image forming elements, location, site and program are proposed and discussed from these diverse perspectives. These are essential theoretical foundations to the expression of intentions regarding space identity. The study also addresses the intended identity of spaces and changes in the perceived one in time. The changes of symbolic significances of these elements and meanings of the above mentioned elements of space identity are emphasized to discover reasons for shifting and degrading of status of identity. Within this framework Atakule is studied as a case, which allows exploring the proposed framework through viewing the elements as to their effects on appearance and perception of Atakule as a symbol of national identity and public space. It is concluded that although the image of Atakule did not change, the changes in tangible and intangible elements of space identity resulted in degrading in the status of the building.

**Keywords:** space identity, tangible elements of space identity, intentions and perceptions of identity, public space and symbol.

## MEKAN KİMLİĞİNİ OLUŞTURAN MİMARİ ELEMANLAR ÜZERİNE BİR ÇALIŞMA: ATAKULE

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Bu çalışma mekan kimliği bağlamı üzerine kurulmuştur. Çeşitli sosyal etkileri olan binaların mekan kimlikleri tartışılırken daha geniş kapsamlı bir çalışma yapılması zorunludur. Genelde, mekan kimliği, yapının kimliğinden çok imajı etkileyen plan, biçimsel kompozisyon ve görünüş gibi öğeler aracılığıyla tartışılır. Bu sebepten, bugüne kadar yapılan çalışmalarda, bu elemanların tarihi, kültürel ve sosyal önemleri ile yapının sosyal bağlamı değinilmemiş kalır. Bu çalışmada imge oluşturan elemanlara ek olarak yer, çevre ve mimari programda farklı açılardan ele alınarak tartışılmıştır. Bu tartışmalar mekan kimliği konusundaki yaklaşımları ifade etmekte gerekli kuramsal temeli oluşturur. Çalışmada ayrıca başlangıçta belirlenen mekansal kimlikle, zaman içindeki değişikliklerin etkilediği algılanan kimlik de tartışılmaktadır. Yapının kimlik statüsündeki değişim ve başkalaşımın nedenlerini ortaya çıkarmak üzere sembolik önem taşıyan elemanlar ile yukarıda belirtilen mekan kimliğini oluşturan elemanlardaki anlam değişiklikleri üzerinde durulmuştur. Önerilen kuramsal çerçeve aracılığı ile mekansal kimliği oluşturan tüm elemanların kamusal mekan ve ulusal kimlik simgesi olarak Atakule'nin algılanmasındaki etkileri ortaya konmuştur. Atakule'nin imajında bir değişiklik olmasada , bütün bu elemanlardaki değişikliklerin binanın statüsündeki başkalaşıma sebep olduğu sonucuna varılmıştır.

**Anahtar Sözcükler:** mekan kimliği, mekan kimliğini oluşturan elemanlar, kimlik yaklaşımları ve algılanması, kamusal alan ve sembol

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I dedicate this work to my sister Selda, my mother İlksen and father Osman Akşehir.

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## I. INTRODUCTION

### 1.1 Framework, aim and method of the thesis

Architecture is not only a problem of appearances where it can be discussed in terms of forms and styles. In different ways, symbolically as well as physically, it gives form to life. Hence, it needs to be considered as an appropriation of space from complex socio-political contexts, through to patterns of movement, perception and experience. Design of a space bears responsibility over such broad range of effects, which also should help the architect to specify not only the appearance of the building, but also the intentions on space identity. As the architect gives form to identity of the space, he does this within a partially predetermined framework: location, site and program. However, the appearance of the space is completed in the use and the reception of the user.

This is especially valid for important buildings aiming at great symbolic and social impact and at particular identity and status. It is the belief, that the study of such buildings involves a broader framework of thought and discussion. Accordingly elements proposed and selected as influential on the space identity include but exceed the customary image forming descriptive elements like plan, formal composition and spatial structure. It is the belief that to evaluate a building of such

status, it is important to identify clearly the intentions leading to its construction as well as the actual terms of appropriation of the space. It is also important to seek to explain certain discrepancies between them. To do so, this thesis proposes to extend the framework by including the study of location, site and program. Moreover, all of these are discussed in a sociopolitical context, revealing our factors frequently effective on space identity. At the end combining problems of divergence between constructed and received identities, intended and realized status of such important buildings can be discussed more effectively.

The assumption of this study is that differences between the intended and perceived space identity occur leading to degrading of space. In this study an attempt will be made also to isolate and discuss such elements of space identity like location, site program and tangible elements constituting the image, which are important to the construction of intentions and appropriation of space.

Selecting Atakule for the study is appropriate because it has double role as a landmark, a symbol, and as a shopping mall. Moreover it can be explored also over time duration of ten years since its construction. Although its image in terms of appearance did not change, it can be perceived how its identity has undergone changes in time regarding its status. This can be observed on city scale regarding the number and kind of users and visitors, the number and quality of shops, the configuration of space as an effort to meet new demands. The necessity to isolate and explore these elements is important for the formation of space identity through this specific example, because the discussions will involve these multiple roles of Atakule in sociopolitical context as well. This study will address such and related

issues by discussing how these affect Atakule's identity today, what is the identity of a building really made up of, which of these elements are important to the identity of Atakule, what kind of changes can be observed here and how do these reflect on the appropriation of the space.

To explore the answers of these questions, a method is developed. The methodology assembles a variety of different perspectives on space identity and its constitution through tangible elements as way to find out each's effect on formation of identity. Firstly, the elements constituting the identity are investigated theoretically and in the case of Atakule. Secondly, a comparison is made between Atakule's initial identity and the current one. To emphasize that there are differences between the intended statuses of Atakule a pilot study is conducted among the users and evaluation of the architect has been asked. Lastly, the changes in the symbolic significances of the elements constituting the appearance are discussed while possible reasons are isolated, which may have led to the shift in Atakule's status. Although the image maintains its appearance, different perceptions about the identity of the space occurred through time. This is due to the change in the interpretation of implicit and explicit elements constituting the identity relative to the changes in city image, development of social context of architecture, the social and economical conditions. The theoretical framework interrelates insights provided by diverse perspectives on space. Accordingly, from these relations, intangible and tangible elements of space identity are derived.

## **1.2 Structure of the work**

One of the factors that have an important effect on the defining intentions about the identity is the sociopolitical context. It controls the initial intentions about a space. The sociopolitical dimensions that can have influence on appearance of Atakule as a landmark and as a shopping mall is discussed in terms of the politics and authority status of 1980s. As Atakule is seen as a symbol of a new national identity, which is defined by uniqueness and contemporariness, the social context and authority is employed to architecture demanding of a preferred image is discussed in the second chapter.

Moreover, the second chapter investigates the concept of identity depending on various theories. Firstly, space and identity are reconsidered within the time context because time appears as factor on formation of identities through a particular space and on space identity. A definition of national identity is made, regarding how it is constituted, formed and passed through generations. It can be redefined according to new conditions. It can assert, assimilate or accommodate new values, beliefs, institutions and etc. These changes or the political powers, seeking to form their preferred identities, may change the physical representations of national identity. With such changes of sociopolitical construction, mental forms and behavioral models are altered accordingly. Thus, space, clothing, ceremonies and other tools expressing identity are identified within the process identification. Turkey presents such examples.

The project and construction time of Atakule, 1980s, were years of an economy opening to world markets. The governmental economy politics needed to be

legitimized as modern through iconic appropriation. Yet such appropriation was to be independent from the past, from traditional architectural forms and representing more of a new developing global city and a new national identity. The need to formulate a new national identity through Atakule appears as a force with impact on its architectural form. The formulator of this intention, the architect is also introduced in the second chapter. His role in the process of national building and in the design process is investigated further to understand the contribution of his ideals and views. Here the architect needed to be the translator of the expectations of the society to a concrete form. Therefore the role of the architect, Mr. Buluç, is also investigated to understand his contribution to process of national building and the elements he has isolated to construct the desired image. He analyzed the elements that the authority employed to symbolize the power. These are determined as location, site, and program.

In the third chapter, these elements which appear as kind of predetermined and prior to design with possible attributions to the space identity are discussed more in detail. Location in theory is discussed in terms of this possible effect on identity. The meanings and historical, cultural and political significances of location have effects on determinations about the identity of a building. In this respect, location of Atakule is investigated with its importance in city scale. The character of the location is determined to identify which of its meanings is attributed in the design of Atakule. Site in this order was investigated so as to discuss the characteristics of the site and its effect on defining the intentions on space identity. The site as a context is another influencing area either natural or man made (Miller 29). As Miller also indicates how we choose to respond to our surroundings affects the “fit” of our design. Thus, site



characteristics and site circulations are named in order to find out the ones that have influenced a shift in the appearance of Atakule. Another feature through which the society or the client communicates with the architect are the programmatic features. These determine not only the functional relationship within the space but also the spatial ones, hence the perception of the space and the image. Thus, the requirements of a principle shopping mall and international fundamental concepts of them are compared to the program of Atakule. The discussion is about whether and how Atakule embodies such a universal program of a shopping mall, or what are its in capabilities of responding these concepts.

The third chapter continues with the sections in which, the tools of the architect to formulate and construct the concrete forms of this predetermined social contexts are discussed. The architect transforms the findings of the analysis of location, site and program to an image. This image is constructed by reference to forms, interior configurations, plans, materials, technology and scale. The architect may refer to significant ways of construction or propositions in formal composition to transfer his intentions and expectations of the client to the users and receivers. There are ways that a material or a technology is attributed to express these intentions and create the desired image and identity. The use of technology, the reference to scale differences and proportional decisions are all presented as the ways to achieve the desired identity and create the preferred image.

The users receive the intentions and acknowledge the identity also through these symbolic meanings of the image. The last part of this chapter deciphers the modes of receptions of the users. It discusses different perceptual modes such as being a

spectator, viewer and inhabitator, which according to their degree of integration and familiarity change the identification of space and impressions of these symbolic codes. Although the symbolic meanings of the elements constituting the image broadcast messages to our impressions, they can be perceived in various ways due to these different modes. This part discusses the different user models and how they have been integrated to the defining intentions stage also. In different design philosophies the status of the user is exemplified to show that their needs and requirements should be considered as a design constraint which may affect the perceptions on space identity. The prospective users of Atakule are discussed in this part. Through an interview, the architect is asked to clarify which of these receptional modes he had referred and the stage he located the users in the design process. They are introduced as important factors shaping and reshaping the identity. The views of the current users are asked to get their opinion about today's status of Atakule. They all emphasized a change in its identity and status.

The architect of Atakule also identifies a change in the identity of the building. The fourth chapter focuses on the possible reasons for the shift in the status of Atakule. It begins with a discussion that although the image of the building has not changed in case of material, form and composition, the perception of space differs from the initial one. The changes in program and plan also imply this kind of a shift. It was initially planned as a shopping mall, but most of it is being used as a branch office of a bank today. This is a very simple example to show the gap between the intentions and the current situation. This leads to a discussion of what constitutes the identity is not totally dependent on the image of the building. The perception of the identity may differ according to a broad and physical context. However, in this study the

emphasis is on the tangible elements like location, site, and program constituting the image which are viewed from a larger perspective. By change in location, the thesis investigates on the changes of symbolic meanings and messages of location or site that was attributed in the time of construction and which has radically changed. The analysis will discuss the relative weight and effects of the proposed elements regarding the status of Atakule.

The conclusion addresses the validity of the framework with respect to the space identity. It also proposes directions for a further step. Social sciences or other disciplines can conduct investigations so as to understand the effects of changes occurring in society economically, culturally and politically on preferences and perceptions of space identity.

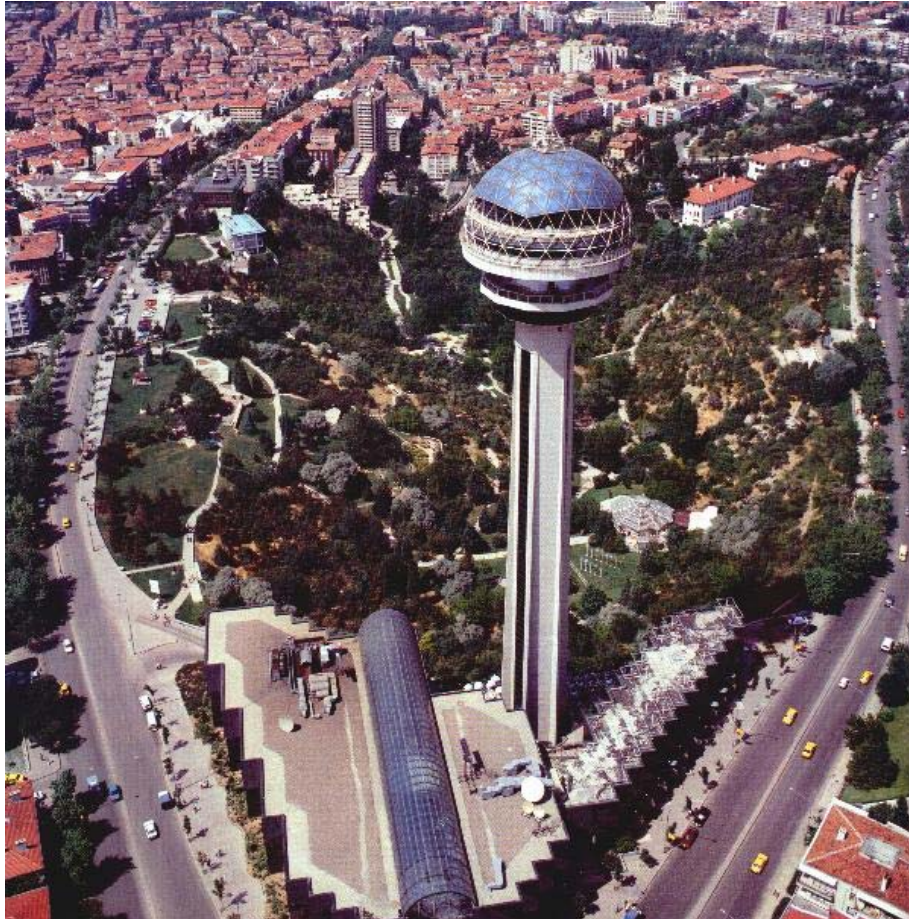
## **2. A FRAMEWORK ON IDENTITY**

Atakule is situated in Ankara which is the capital city of Turkey since the republican period. Therefore, the building's location in Ankara attains meanings to its space identity (Figure 1 p.10). Thus, Atakule must also be examined in terms of the socio-political context of the development of Ankara as a capital city in addition to the development of social context of architectural character of the city. Atakule was built as a symbol of modern and contemporary Turkish national identity. The image and space identity of Atakule had been implicitly and explicitly affected from sociopolitical conditions of the period. Thus, a brief investigation of the effects of sociopolitical context on development of Turkish architecture since early republican period is due. It is also the concept of national identity with its relation to time and space which should be clarified. This section discusses the concept of identity, the notion of national identity and its representations in physical environments in general, as well as in Turkey.

### **2.1 The concept of identity**

Collins dictionary gives various meanings for identity, but it emphasizes a common point, that identity is about how you are seen and how your otherness can be observed and identity is all the qualities, beliefs and ideas which make you feel that

you are different from everyone else, or that you belong to a particular group (718). Some definitions of them explain the meaning of identity referring to the condition of being one and not another (Rapoport 10).



**Figure 1** Atakule-general view  
(taken from [www.bal soy.com/Turkiye/inpictures/pi/ankara04.html](http://www.bal soy.com/Turkiye/inpictures/pi/ankara04.html))

“Social and cultural theories approach the concept of identity from various perspectives. Sociologists give emphasis on its social determinations. Freud’s psychoanalytic account of the unconsciousness has shown the inherent split of self identification. Saussurean linguistics has posited the self as the product, rather than the author of symbolic codes and systems. Foucault and others define the process of subjectification of self by cultural apparatus and technologies” (Carter viii).

From these views, it can be stated that identity is constructed, defined, set up, and attributed, whether it is communal or individual.

The tools that define the identity, some of which are language, religion, ethnicity, culture, behavioral models, clothing, ceremonies and physical environments, can be redefined. Rapoport mentions the importance of these tools in process of formulating the identity (11). The process starts with stating the distinctiveness of the community. Then, a boundary must be drawn between the group and the “others” (Rapoport 11). How identity is known or made known, hence how it is indicated and reinforced must also be questioned because the congruent structure of identity is manipulated due to changing conditions of the global world.

The notion of identity is also discussed in terms of the time component. The essential outcome of change in the global world is the process of acculturation. In time, the significance of acculturation on renewed identity is increased by the formation of new interest groups like feminist, lesbian and gay communities, WWF, Greenpeace, as the need of which arises as a result of life shaped after post-modernism and globalism. These new social groups are seeking particular identification within the group by making their culture, behavioral models, clothing, etc, known to others. The process of acculturation prevents destruction of cultures and it is important to illustrate that formation of identity is not a stable process in time. Culture can be upgraded to adopt societies to changing demands and conditions. Indeed, there has to be a balance between continuity and discontinuity such as to enable the society to absorb new developments and new demands without suffering from identity diffusion (Dean 2).

Kristeva in “Strangers to Ourselves” explains that identity formation is not a historical process, especially when the national identity is considered. Accordingly “we”, namely the group identity, is something fluid and changeable. “We” is something attributed according to changing cultural currents and demands as exemplified above. Thus, we are consistently defining ourselves while adapting to the changing world. The psychoanalytical perspective asserts that there is nothing like “we”. The terminology of psychology defines the foreigner who is uncanny and strange to ourselves (Kristeva 191). According to this argument foreigners delegate the repressed identities in us. The repression occurs unconsciously. When acculturation occurs, like accepting gays and lesbians as members of society, renewed identity appeals to our consciousness. Thus, the tools of the identity, clothing, language, ceremonies consequently change.

According to Rapoport, the built environment, too, can act as a tool to reflect identity (17). The discussions of postmodern life have largely focused on the urban cultural changes associated with shopping, consumption and fashion (Hetherington 7). Thus, development of shopping malls all around the world as a result of the consumption interest in public domain, is also an example to spaces reflecting changing social identities. Public interests increasingly control those commercial interests and [...] determine what land and buildings can be assigned for large projects (Glazer and Lilla xiv). As Shirvani points out, architecture has to explore this sociopolitical context. Furthermore, he even proposes that the architect has to except these changing demands and expectations of the public domain as an ethical code (182). In any way, a necessity to respond to new conditions occurs, as the perceptions in the public realm alter. Hetherington in “Expressions of Identity” explains this relation by

combining space and identity politics. He exemplifies how these altered identities can produce new spaces and demand a change in the established ones because identity as well as being about identification and organization, is also about spatiality [...] and involves identification with particular places (105). This relative relation is also projected to the image that represents these identities. The image that is constituted reflects these new expectations through a use of a new material, new technology, a new organization of plan and etc.

The relation between space and identity has two sides, either identity requires a space for identification, or a space character develops new identities. Stating identity as a continuous process of formation in relation to space is essential to understand how national identity can also be (re)constructed through political, cultural and financial agenda and how its tools of representation can change in time.

### **2.1.2 Space, Time and Identity**

The task of thinking about national identity requires "...a successful connection of a representative building to the history which it must engage. Synthesizing materials and form in a particular space can achieve a relationship to both past and present" (Finch 27). Most of the theories on space and identity agree that "...architecture and the built environment are key elements of the transmission of cultural identities from one generation to the next" (Finch 27). This point of view is often stated in order to legitimize "...the idea of that authorities should recognize the importance of contemporary architecture, because the architecture can help to create identity-generating elements" (Heynen 374).



Hyett also agrees that architects are forced to use identity generating elements as cultural changes challenge them to do so. He mentions that the post World War II period changed populations all around the world. Dynamic cosmopolitan communities consisting of diverse ethnic groups with great variety of religious and cultural interests need to find expressions in new forms of architecture (20). The common point in these three different approaches of Finch, Heynen and Hyett is that time is always a component, when identity formation through space is considered. Space is expected to either be an agent in transmitting the identity to generations, or it is meant to project the consequences of cultural changes occurring through time, or expected to connect past and present identity. However, the relationship between space and time in this research is investigated in terms of its affects on space identity.

Although, space is modified through time, it may also act as referent to past selves and actions, and for some people it maintains a link between past and present, providing a sense of continuity to their identity (qtd. in Ünsalan). Thus the old place becomes a symbol of old self, and the new place represents an opportunity to develop new identities. But what happens to the old place, if its identity does not represent the new social attributions, is it meant to deteriorate?

There are ways to prevent places from being deteriorated. Alexander believes that it is the differences between the building processes which make them dead or alive. He also proposes a single common process called pattern language. Through pattern language, he links the patterns of events that take place in a space to the layout of the space itself rather than focusing on geometrical criteria alone (qtd. in Mitchell 52). Alexander points out that "...pattern language gives each person who uses it the

power to create an infinite variety of new and unique buildings just as his ordinary language gives him the power to create an infinite variety of sentences” (xi). Thus, the ageless character of the building can emerge if these implicit patterns which “...grows out directly from the inner nature of the people, plants and matter” namely the environment are rediscovered (7). Mitchell claims that “...through the use of pattern language, the design process, is radically transformed; the principal benefits is that the people affected by designing become empowered to shape their environment for themselves” (56) which can be recalled as a way of keeping the building alive. Pultar’s proposition of technical, percepto-cognitive and, most important of all socio-cultural values (162) as conceptual basis of building ethics is another way of keeping the buildings alive. It is clear that when the architect gives special attention to these values, buildings may gain timeless values which may enable them to be inhabited and appropriated in the expected way over time.

Political powers attach meanings to physical environments as discussed before. When another power takes hold, it seeks to form its new identities through physical environments and the old places are left as representatives of an old identity as frequently not inhabited in the intended way. Thus, spaces can be defined with these timeless values to prevent these shifts because they are meant to occupy valuable lands in the city for long periods of time unless they are destroyed.

For instance, the symbol of the Turkish capital has changed several times: from Ulus as old governmental center, Hittite Monument, then to the new governmental center, Bakanlıklar, to mosque Kocatepe. Atakule can be seen in this context as an attempt to continue this spatial axis. Atakule’s space identity can also be discussed as a

representation of the national identity that is reconstructed by the governors of that time in accordance to the changing global world and conditions. The formulation of national identity through space as agent of political regimes and politics in the case of Turkey before Atakule is exemplified in the following parts.

### **2.1.3 National identity**

The identity is the referential sign of a fixed set of customs, practices and meaning, an enduring heritage, a readily identifiable sociological category, a set of shared traits and/or experiences (J. Scott 5). Balibar defines cultural identity as a metaphor of national identity (179). What he refers to as metaphor is the expression, representation of identity that is simple, common and unified. Nation building theory tries to constitute this uniqueness through ideas, rituals, symbols, behavioral models which can all be categorized as cultural subjects. The formal representations of these models can be institutions, ideas, monarchs (Bloom 61). Likewise, important governmental buildings, and landmarks are kinds of buildings that represent an authority and idiom of a whole nation in the process of identification with the nation.

From here it can be derived that, especially when the representation of a national identity is considered, the location, image, relation to other sites and its appearance in the city scape, all become elements, that help and contribute to formation of the identity as a landmark or as a symbol. The proceeding chapter aims to uncover these elements formulating the space identity of a landmark and symbol of the state, and isolate factors constituting this identity in relation to the particular example of this thesis: Atakule. This thesis considers Atakule's positioning in the city as a landmark resulting from the intention of representing a process of nation building, as a modern

and idealized symbol. Thus, it is firstly crucial to state what nationalism or national identity is.

Gellner defines nationalism as “...a theory of political legitimacy which holds that the political and national unit should be congruent” (qtd in Vale 45). Also, Elvan, discusses that nationalism inscribes and broadcasts messages to the society legitimizing and defining the nation as a homogeneous, unified and stable entity (20). Thus, it has to be understood both in political and cultural contexts. Sarup mentions that “...national identity occurs as an expression of a way of life and it has a powerful appeal because it is made of self fulfillment” (130). Identification with a nation is a question of a need of, as Smith also points out, an “analysis that is grounded in a wider perspective whose focus is national identity treated as a collective cultural phenomenon” (vii). McCrone argues that the discussion about national identity belongs to a broader debate that the new political structures and the concomitant decline of older ones seem to have focused on the issue of identity (34). Thus, the discontinuity, dislocation and fragmentation of social arrangements mean that no meta-identity seems possible (McCrone 34). Thus, the concept of identity can not be divorced from matters of economic, political and material development. Similarly, the building of a nation is an ongoing process.

This ongoing process of building of a nation frequently deals with discontinuity in image: introducing terms like invention, imagination, fabrication and creation (Elvan 28). Benedict Anderson’s fundamental discussion also demonstrates that nationalism should be understood as inherited or invented, primordial or constructed (qtd in Calhoun 14).

The reason why nationalist ideology is treated as a destabilized process is that it is a product of changes in the condition of material and social existence (Dunn 7). The grounds of discourse, especially contemporary discussions on identity, must shift to the understanding of post-modern and global world because they have unleashed older cultural boundaries of nationalism and ethnicity (Dunn 129). According to Jameson, the emergence of global technologies and communication networks created a new space which transcends national boundaries in ways that strain the collective sense of national identity and belonging (qtd. in Dunn 134). An important question would be whether for example, post-modern architecture represents and identifies the texture of this global culture, disregarding nationalism and regionalism?

It is obvious that a constantly changing world creates unstable conditions of politics, finance and technology and raises the serious questions of representation of national identity. Alsayyad believes that architecture can only hope to “symbolize national identity as observed by a single individual or groups of individuals at a specific point in time” (21). Still, there are many dimensions linking architecture and politics. All political parties have their own national identity politics. When they become governors, they demand this identity to be represented. This is one example to how they are interrelated. However, time, and, as stated earlier, constantly changing conditions of global world and culture modifies the politics of identities and their representations in space and in public buildings. Atakule is a representative of an attempt to redefine identity of a nation which is said to have a transformation in life style due to global conditions. Turkey has experienced these transformations all through its history while turning from a strict regime to a more democratic one. Atakule is one of the latest concrete symbols of this transformation in the ideas of

society and in the identity of the nation as a whole. Thus, the following chapter is worth investigating because this will allow understanding the transformation that Turkey experienced in constructing a national identity. It will also help to indicate the importance of historically, politically and culturally charged location and site of Atakule in capital city Ankara that has affected its space identity as well as the above social context.

## **2.2 Building of a national identity in Turkey**

The Turkish- State was founded on 1923 following the war of independence. The new Republic had many structural problems practically and ideologically (Tekeli 10). Tekeli pointed out that this struggle depended on the reason that Turkey “...while being integrated into the world economic system, underwent diverse transformations. During these transformations, it had to be a nation on the one hand, and it had to be a part of the international system on the other” (31). These transformations included an attempt to break all associations with the Ottoman past (Yavuz and Özkan 51). This meant creating a national identity by defining cultural values that are distinctly its own (Tekeli 31). Thus, in the process of nation building in Turkey after the Ottoman Empire, the oppositions of national and international, past and future, modern and traditional, East and West became the main arguments of national identity in Turkey (Elvan 44). Said focuses on existing literature about the East published in the West. He points out that in each work the eastern identity defined as weaker and poorer (54). This is due to a need in the West to form an “otherness” that will enable the West to attain the precious universal values. Then the “other” was expected to imitate them. However, Elvan mentions that every society

discovers nationalism at a certain point of its own development and consequently forms its own “nation-state” (32).

Upon this conflicting background, what Mustafa Kemal Atatürk had done, was to define the new national identity of the country with Western codes. The desired Turkish identity originated in the West in accordance with the global spread of capitalism (Elvan 43). The preferred definition for new Turkish identity lead to be formulated through media, objects, artifacts, demonstrations and institutions like the Historical Association (1931) and the Turkish Language Association (1932) which would enable the nation- state to discover its own nationalist ideologies. Elvan exemplifies these processes through exhibitions and museums, where identity politics is associated with the cultural education of public (80).

“[...] the practice of exhibiting and the place where exhibition performs, refer to the idea of providing unity between the people and the state. In 1930s the nationalist ideology broadcasted through the messages of artifacts, education and media as well as space ” (Elvan 80).

Considering that space has a significant symbolic role in the production of identities (Hetherington 18), architecture also became an agent in representing the relationship between formation of national identity and politics in Turkey. Sargin questions this relation, the identification of a nation with space, in a larger scale where public spaces are introduced as the operative areas of the new identities (13). He takes the entire capital city Ankara as an example of the practice of nation building (36).

### **2.2.1 The republican period**

Generally, the symbolic role of a modern capital is defined by Vale as follows

“...the seat of government and the focus of its symbolic presence.

Programmatically the modern capital is expected to be both practical and symbolic focus of national administration and especially it is expected to serve as the focus of efforts to promote a sense of national identity. In these ways it differs from other cities” (15).

Many political regimes attach symbolic meaning of physical environment to assert power; hence architecture and urban design are being manipulated in service of politics (Vale 3).

Ankara as a capital city bears all of these conditions. It provides an area to construct a new national identity through architecture. Aksoylu claims that Ankara is chosen as the capital of Turkey due to a demand of a center representing national and organic unity of the nation (45). For Tekeli choosing Ankara as the capital city was a break away from a network of old economic dependencies, too:

“Istanbul had been a part of a network of harbor cities developed throughout the nineteenth century to serve the economic interests of the Great Powers. [...] Moreover, the move meant the rejection of the cosmopolitan cultural values of Istanbul. The republic sought to release itself from the Ottoman image and to create a national bourgeoisie inculcated with Republican ideals” (Tekeli 10).



Istanbul had been the city of power and authority as the capital city of the Ottoman Empire for five centuries. It would not have been easy to obtain new forms and new spaces to represent the Republican ideals of new life, cities and new national identity in Istanbul.

The preferred image of new cities and new life styles, new common identities are best illustrated in Bozdoğan's book which are quoted in Figure 2 and 3 (p. 23).

Figure 2 is an illustration of future Ankara, the new capital represented with modern forms and technologies (qtd. in Bozdoğan 69). The magazines like *Muhit* (1929) in figure 3 demonstrated these new forms, new cities by publishing examples from the world (qtd in Bozdoğan 117). It is mentioned in the advertisement that the most important feature of civilization is to quit the ordinary forms and images. The illustrations demonstrated new way of life styles, spatial relationships and environments.

This kind of a large scale transformation was impossible to conduct in Istanbul which has been associated and charged with Ottoman power for centuries. The attempt of constructing a new national identity united in construction of a new capital. In other words, compared to cosmopolitan Istanbul, Ankara provided a tabula rasa upon which all of these new spatial relations could be constructed and applied (Batur 71).

Tekeli pointed out that "... the development of Ankara as a modern city, which was identified with success of Republican regime presented the architectural profession with major challenge" (10). The following section summarizes how architects attempted to construct nation-state identity and space relationship since early

republican period starting with the First National Style. Later, Atakule is represented as a contemporary example of this relation between space and politics in the capital city.



**Figure 2** A representation as locus of modern forms for Ankara (Bozdoğan 69)



**Figure 3** Examples from modern cities published in Turkish magazines (Bozdoğan 117)

### **The First National Style**

Ankara as the new capital became the face of the new republic. Yavuz and Özkan mentioned that this Anatolian town of 20,000 people, with narrow, winding streets

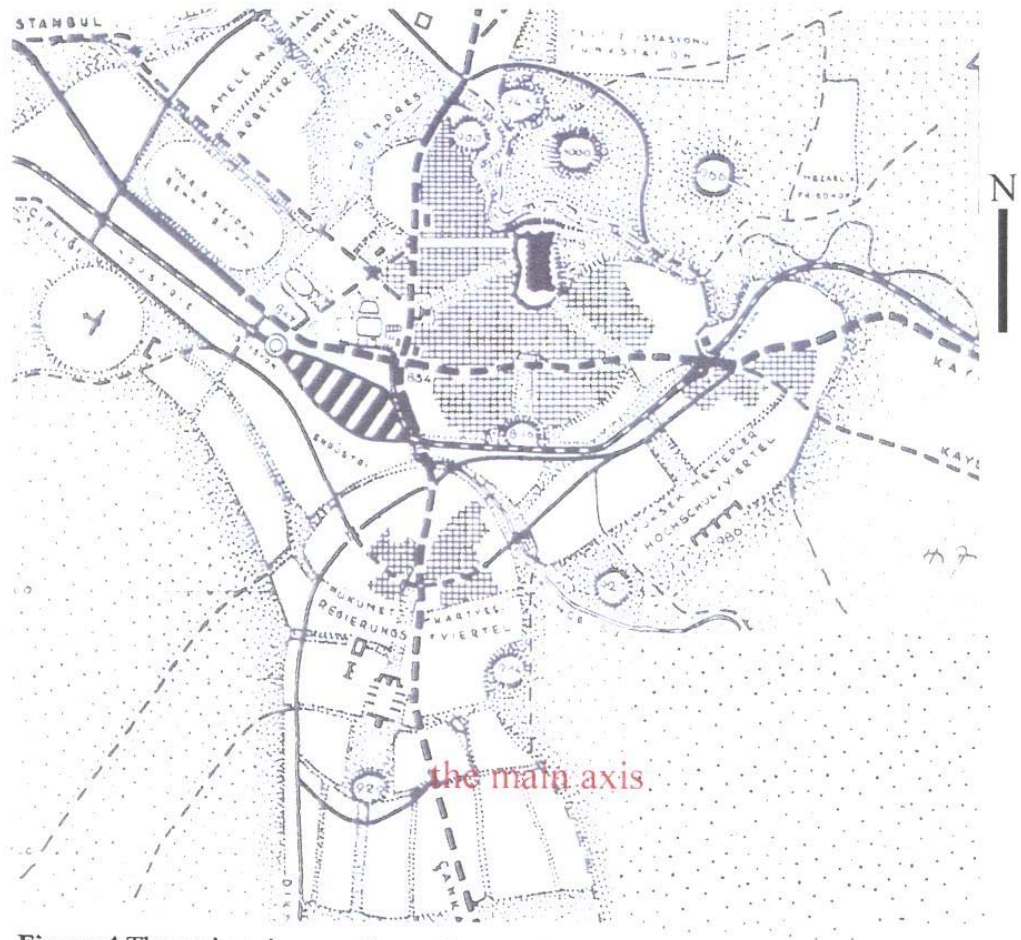
and simple mud brick houses, was transformed by a vast building program which aimed to adorn the new capital with monumental buildings symbolizing the victory and ambitions of the new state (51). A plan proposed a reconstruction of the old town, with a few roads and squares cutting into the existing urban texture and for the development of the area between the commercial section and the train station as a government sector. The second part of the plan consisted areas to provide housing for government officials (Yavuz and Özkan 52). These parts were the basis of a larger city plan which was prepared by Herman Jansen in 1928 (Figure 4 p.26). The central organizing feature of Jansen's plan was a south- north boulevard named after Atatürk. It connected the oldest part of the town beneath the citadel- Ulus, at the site of the first parliament building to south to the governmental complex by crossing over the railway line. This axis, since then, has served to promote both power and national identity through different symbols over time (Vale 103) (Figure 5 p.27). Atakule is also situated on this axis.

The first examples located on and near to the boulevard are designed under the influence of what is called the First National Style. However, the earliest "national style" buildings representing the new modern identity are close to what Bozdoğan calls the Turkification of Ottoman forms (34). This neo-Ottoman and neo- Seljuk First National Style "...reflect the influences of neo-Renaissance styling were filled with building elements from the classical Ottoman period such as painted arches, wide eaves and carved mouldings like İş Bankası headquarters in Ulus (Yavuz and Özkan 59). Although the forms were under the effect of Ottoman nostalgia, 1930-1940 is an important period in the development of Republic architecture (Batur 68) due to the building program in the early republic containing the reconstruction of the

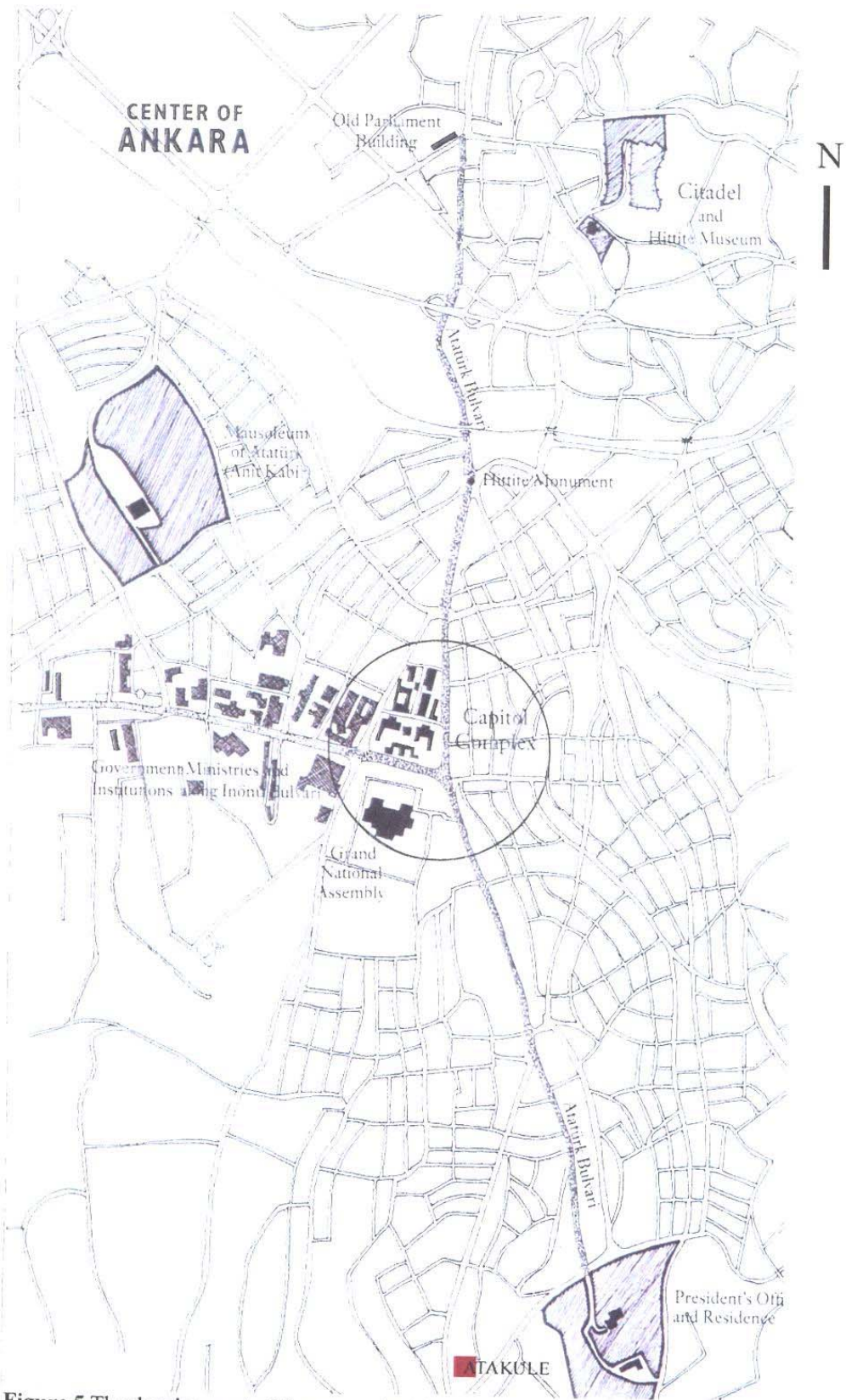
war-stricken Anatolian cities, the founding of the new capital and the construction of bridges and rail roads (69). The first national Style was developed further on 1930s as the public buildings also recognized as the hallmark of a contemporary society. The demands of a new modern life like service and industrial buildings, educational and housing units begun to be designed by recharging architectural forms of Ottoman Empire (Batur 69).

### **The Second National Style**

Alsaç mentions that Atatürk did not favor the First National Style. “It is highly charged imaginary and its symbolic references to a particular kind of Ottomanism was not acceptable to him” (94). Atatürk believed that the republic should develop its own art. It must meet with Western forms of music, architecture and etc. and derive its own motifs (Alsaç 94). The replacement of First National style by international functionalism begun in the middle of thirties but the World War II influenced the development of Second National Movement. Alsaç mentioned that by the starting of the war, the import of building materials such as steel glass come to an end (94). There are similarities between the First and Second National Style. Both movements are affected with the contribution of foreign architects especially during the World War II, the German architects, like Paul Bonatz, visiting Turkey introduced European Modernism codes to the Turkish architecture. It was also the period of Second National Style when local architects started to defend regional architecture against foreign architects and foreign architecture dominating the physical environments (Sözen 65).



**Figure 4** The main axis according to Jansen plan (Vale 100)



**Figure 5** The development of the center by 1990  
(Vale 101)

However, this period of time did not only contain one stylistic choice (Bozdoğan 53). The education of young Turks in the school of engineering enforced the new modernist approach while an older generation could not depart from classical Ottoman Empire rival so easily (Bozdoğan 54). This period also contained different attitudes to design due to changing sociopolitical context. Since 1940, Kızılay and Ulus in Ankara served as political arenas representing the national identity and the power of political regime. After 1940s, as trading developed in Kızılay and Ulus, they began to lose their political meanings as a result of increased international trade and financial relations within the area (Batuman 55). By the end of the war (1945), the ideas of nationalism in architecture were discredited. This was due to the reason that the reinforcement of national feelings was no longer necessary. Turkey “opened itself to the world after a long isolation by activating the commercial and trading life” and the ending of war also demonstrated this integration (Alsaç 101).

### **1950-1980**

1950s was a period of major transformation in many aspects of Turkish life. A two party system was established in 1946. The Democrat Party began to rule the country with the election on May 14, 1950. The development strategies focused on private capital bourgeoisie. These close economic ties of commerce and trading with the West, in other words being dependent on foreign credit for development, brought the use of new construction methods and international forms and styles (Tapan 106).

Kortan mentions that this period experienced a new way of architectural movement leaving international-national and regional-traditional dualities (22). However, Tapan summarizes that this period including inconsistencies that architects began to employ



an International style rather than Ottoman forms and images which were heavily influencing in second national movement (107).

By 1960s due to the revolutionary changes in social and political life, the architectural approach to formation of national identity began to have references from different styles and philosophies. Although this period expanded architectural thinking according to new social needs, economic goals and technology, Sözen believes that Turkish architecture could not escape being a formal representative of governments and an agent of sovereign identity until the second half of the 20<sup>th</sup> century (75). It was the period 1960-1980 in which architecture generated new ideologies due to sociopolitical changes. Yücel defines the same period as pluralism taking control in the Turkish architectural scene (119). He believes that the closer relationship with the western world affected not only the intellectual life and institutions but also the life styles (121). The two decades between 1960 and 1980 experienced new developments such as the growth of industry and business, the emergence of pluralistic world view and new concepts. These changed the problems, concepts and ideologies in architecture. Architecture was not only a matter of constituting the nationalist ideology anymore. Office building programs of big business and state enterprises became new challenges of architecture in mid- 1970s (Yücel 121). The end of 1970s was a milestone not only for Turkey but for the whole world. The effect of globalism began to take over after this period. The wealthy economies of western world used World Bank (WTO) and International Monetary Fund (IMF) to promote political globalization and expansion in developing countries (Short 4) like Turkey. To impose these codes of liberalization, firstly economic, cultural and political norms needed to be adopted. The intention of forming new



identities depending on these global norms favored the pluralism furthermore in physical environments, and architecture was liberated from being a representative of one sovereign identity.

### **2.2.2 The 1980s**

After 1980, a transformation occurred in Turkey's social, economical and political life.

“During twentieth century the Kemalist prescription for national identity and progress seemed to be unquestioned. In the last years of the century, however the model came under renewed by several ideas of globalism and spread effect of capitalism. After 1980, the Turkish economy increasingly liberalized which meant that the country lost its earlier self- containment within the government led-command systems” (Beeley 1).

As the nation state economy politics transformed into a global market various social identity types emerged, such as the consumer identity. These identity shifts changed individual demands and life styles and required new types of spaces. Thus, as Usta mentions, populism characterized the architectural identity of 1980s in terms of social, economical and cultural context (194). Şenyapılı avoids defining the architecture of 1980s with ideologies, because the populist culture was the only guide in the architectural trends. He argues that except for the I. and II. National Style, one can not define Turkish architecture within an ideological framework (251).

Individualism, which is a consequence of post- modernism, caused the nation-states to loose their power on a theory of a congruent identity. This situation had an influence on meaning and identity in architecture, as it did all around the world. The

process of departure from the intention of representing one solitary identity had been perceived as a process of becoming a democratic regime (Sözen 75). On the other hand, this individualist approach allowed various political ideologies to be represented in architecture like Islamic identities in Turkey.

Between 1980 and 1990 an open liberal economy had been declared by the political regime as the only way to adopt Turkey to the changing world. New economic decisions were taken on January 24, 1980. These allowed big capital flow in the market especially in the second half of 1980-1990. The “applied economy policies of 1980s resulted in open, but dependent economy”, and promoted the consumption identity (Manisalı 49). Hence, systematically imposed market strategies needed spaces to satisfy a consumer identity. Atakule is the first example to form and represent this tendency. Thus, in discussing the space identity of Atakule, both the nationalist discourse and the economy politics of 1980s, have to be considered as factors of the design process. Its appearance both as a formal symbol of modern Turkey and as a shopping mall demonstrates this approach.

All around the world, to promote the idea of free markets, globalism imposed market liberalization codes on third world countries, forcing them to leave their conservative models (Short 4). This was not only a consequence of an economical revolution; it also caused a large scale sociopolitical and cultural change in the society. As Akın and Çelik mention, these new economic models and ideologies of political authority of 1980s were to be legitimized also through iconic appropriation (107). They also defined this attempt in which national identity emerges in terms of codes of imposed politics of modern life styles “knowing where to eat, what to wear, where to go and

how to communicate” (107). Atakule is the product of 1980’s authority aiming to enforce a consumer identity which would enable an open liberal economy to be adopted as an economic system more easily.

### **2.2.3 Atakule in publications**

How the society responded to the aim of building a 125 meter tower and a shopping mall in the time of construction, is stated in this part. To understand the initial perceived identity and image of Atakule, it is important to investigate newspaper and magazine critics of the time of construction. These give an idea about the public opinion on its appearance, and allow discussing the sociopolitical context in the perceiving of space identity. The most important criticism of Atakule addresses the tower due to its height. Lots of critics, town planners and architects criticize it as being destructive not only to the immediate environment, but also to the city as a whole. Locating Atakule at the highest point of the city –Çankaya- is seen not only as act against the local regulations, but also as a distractive behavior to the environment in general.

In the case of Atakule, most of the discussions and disagreements occurred in this context. Kural stated that it was a disappointment to have a simple high tower where we can only see a dusty Ankara then to have a green sport center for young people in a year -1985- declared to be the youth year. Soysal implied that the politics of the time, especially the economy politics required this kind of a system where a 125 meter tower is called “revolutionary”. So, the critics seem to be having two sides. There are the ones who believed that the decision of building a new symbol for the city was a political attempt to legitimize the economy politics and the others who

acknowledged it as a modern symbol for a developing nation. There is another group who judged the building with its environmental effect.

The ones who argued the political effect on determining the space identity of Atakule mainly pointed out to the relationship of municipality and the president. The head of the municipality is from the same party with the president Özal who made the January 24, 1980 economical decisions declaring that the free open market was the only way to adopt Turkey to the global world. Another words, they were sharing the same ideals. The municipality has categorized Atakule as the commercial building (Akın and Çelik 108). Figure 6 (p.34) and 7 (p.35) includes the approval of changing 13583-2 numbered land- the place of Atakule- to a recreation area and the permission of building and the These all prepared the necessary conditions of attaining Atakule the preferred meaning as a commercial center and as a symbol. The place of Atakule at the end of the main axis which's geopolitical meaning has been discussed before, thus, also been used to produce that identity and meaning about this specific place.

On the other hand there were others who were pleased that the capital had a new representation. Önsözgin argues that Eiffel had also been protested, but it is the tower which is the most important feature of Paris, representing the city to the outer world as a global market, tourism center and a metropolis. He indicates that in the buildings having only aesthetic and symbolic priorities, functionality can not be discussed (57). Magazines indicated that this symbol also promoted a brand new space that can gather people to drink coffee, have a chat and experience new public relations which was lacking in Ankara for a long time.

15.06/R.25418/86 (1979)  
13583 ada 2 sayılı parsel.

2.2.87

BÜYÜK ŞEHİR BELEDİYE BAŞKANLIĞINA

- İLGİ: a) 6.6.1986 gün ve İP.651-4043.R.2519/8 (13583-2) sayılı yazınız;  
b) 5.9.1986 gün ve 15.06/20973-11393/86 (11838) sayılı yazımız;  
c) 8.10.1986 gün ve İP.1089.R.4951/86 (13583/2) sayılı yazınız;  
d) 17.10.1986 gün ve 15.06/20017-462/86 (14146) sayılı yazımız;

İlgi a'da kayıtlı yazınız ile Çankaya 13583 ada 2 sayılı parselde yapılacak "Kule-Ticaret-Ticari Rekreasyon Alanına" ait düzenlenen plan değişikliğinin sonuçlandırılabilmesi için 3030 sayılı Kanun ve Ankara Büyükşehir Belediyesi İmar Yönetmeliğinin 22. maddesi uyarınca, İlçemiz Belediye Meclisi kararına bağlanarak gönderilmesinin istendiği,

İlgi b'de kayıtlı yazımız ile plan değişikliğinin sonuçlandırılabilmesi için söz konusu yere ait bütün dökümanların Başkanlığımız İmar Müdürlüğüne gönderilmesinin istendiği,

İlgi c'de kayıtlı yazınız ile ise, 13583 ada 2 sayılı parselin, "Kule-Döner Restaurant-Ticaret-Ticari Rekreasyon Alanı" olarak ayrılmasına ilişkin plan değişikliğinin 1580 sayılı Belediye Kanununun 83. maddesine istinaden Encümeninizin 26.8.1986 gün ve 2138 sayılı kararı ile onayına belirtilerek gereğinin yapılması istenmiştir.

İlgi d'de kayıtlı yazımız ile söz konusu plan değişikliğinin 3030 sayılı Kanunun 6. maddesi ve Ankara Büyükşehir Belediyesi İmar Yönetmeliğinin 22. maddesine göre Belediyemiz Meclisi Kararına bağlanması gerektiği bildirilmiş, ancak bugüne kadar herhangi bir cevap alınmamıştır.

Ayrıca bölgemizde yapılan denetimlerde söz konusu parsel, Başkanlığınız Fen İşleri Daire Başkanlığınca verilen 3.10.1986 gün ve 7 nolu yapı ruhsatında 10.10.1986 tarihli imar durumuna istinaden ruhsat tanzim edildiği ve 2589 sayılı kanuna istinaden harçtan muaf olduğunun belirtildiği anlaşılmıştır.

Ancak, 2589 sayılı Kanunun istisnalarla ilgili Ek-2. maddesi gereğince inşaat giderlerinin Belediyemiz bütçesinden karşılanması halinde bahsedilen Kanun maddesi uyarınca, bina inşaat harcından muaf olacağından, konuya açıklık getirilmesi ve yine mülkiyeti Belediyenize ait olan bu yerde yapılan inşaatın yapımı hangi şirket tarafından yapılıyor ise Başkanlığınızca yapılan sözleşmenin bir suretinin Başkanlığımıza gönderilmesini,

./..

Figure 6 Approval of plan change

T. C.  
ANKARA BELEDİYE BAŞKANLIĞI  
İMAR MÜDÜRLÜĞÜ  
Form 1 (Tari Daire Değişikliği)  
(İnşaat Lağlanılan çapa arka bahçedeki hususları okuyunuz.)

Ruhsat Tarihi: 27.10.1995  
No: 1353/A

Bölüm I - Yapım Yeri (Adres) :

İLÇESİ	Çankaya
Semti	Çankaya
Mahallesi	1. Etage
Sokağı	
Bina numarası	
Pafta numarası	1353/A
Ada numarası	2
Parsel numarası	
İmar durumu Tarih Num.	10.10.1985-5707
Proje Tasdik Tarihi	10.10.1995

Bölüm II - Yapımın sahibi ve temsilcisi :

A. Yapı Sahibi :	
Özel kişi ise adı Soyadı ve Adresi :	
Resmi daire veya kuruluş ise ismi ve adresi :	
Yapı kooperatifi ise ünvanı :	
Diğer şirket veya kurum ise ünvanı ve adresi :	
Yapı müteahhit tarafından yapılacak ise adı ve adresi :	
B. Yapı sorumluluğuna talan	Adı ve Soyadı : Erol Çelebi
	Ünvanı : İnşaat Mühendisi
	Adresi : Eski Çankaya

Bölüm III - İnşaat ruhsatnamesinin kapsamı :

	KOD
1 - Yeni yapı için verilmiştir. <input checked="" type="checkbox"/>	
2 - Kat veya yapı davası için verilmiştir. (Diğer bölümlerde sadece ila ve kısmen ait bilgi veriniz.) <input type="checkbox"/>	
3 - Tadilat için verilmiştir. <input type="checkbox"/>	
4 - Tamirat için verilmiştir. <input type="checkbox"/>	
5 - Bahçe duvarı için verilmiştir. <input type="checkbox"/>	

Bölüm V - Yapımın taşıyıcı sistemi ve kullanılan malzeme cinsi (\*) :

TAŞIYICI SİSTEM	
a) İskelet	b) Yığma
İskeletin Cinsi	Yığmanın Cinsi
1 - Çelik <input type="checkbox"/>	1 - Briket <input type="checkbox"/>
2 - Betonarma <input checked="" type="checkbox"/>	2 - Tuğla <input type="checkbox"/>
3 - Ahşap <input type="checkbox"/>	3 - Taş <input type="checkbox"/>
4 - Diğer <input type="checkbox"/>	4 - Kerpic <input type="checkbox"/>
5 - Diğer <input type="checkbox"/>	5 - Diğer <input type="checkbox"/>
İskeletin dolgu malzemesi cinsi :	NOT : İskelet yapılarında pilonlar, duvarlar, taşıyıcı zeminler, çatılar kullanılmamalıdır.
1 - Şaşı çelik/çerçh <input type="checkbox"/>	
2 - Beton blok <input type="checkbox"/>	
3 - Briket <input type="checkbox"/>	
4 - Tuğla <input type="checkbox"/>	
5 - Ahşap <input type="checkbox"/>	
6 - Taş <input type="checkbox"/>	
7 - Kerpic <input type="checkbox"/>	
8 - Diğer <input type="checkbox"/>	

Bölüm IV - Yapımın Kullanılma amacı ve yalıtımı :

Kullanılma amacı (kod)	Kullanılma amacı (kod)	KOD
1 Ev (daire sayısız) <input type="checkbox"/>	8 Sinema Tiyatro <input type="checkbox"/>	
2 Apartman (Daire sayılı) <input type="checkbox"/>	9 Oteli Motel <input type="checkbox"/>	
3 Dükkan mağaza (sayısız) <input type="checkbox"/>	10 İdari binalar <input checked="" type="checkbox"/>	162
4 Pasaj içindeki dükkan sayısız <input type="checkbox"/>	11 Fabrika <input type="checkbox"/>	
5 İhtiyaç içindeki dükkan sayısız <input type="checkbox"/>	12 Atolye <input type="checkbox"/>	
6 Depo - atolye (Güçlü hangar) <input type="checkbox"/>	13 İmalathane <input type="checkbox"/>	
7 Güçlü hangar ve Tnel malde kullanılır. (İnşaat amaçlı yapılar için verilmelidir. Sınat yapılarca fabrika atolye, imalathane (tbl) ait depo, atolye (güçlü) ve hangarlar ile beraber imalathane de belirtilmelidir.) <input type="checkbox"/>	14 Hastane <input type="checkbox"/>	
	15 Okul <input type="checkbox"/>	
	16 Cami <input type="checkbox"/>	
	17 İhtiyaçlı bina (İstif) <input type="checkbox"/>	
	18 Barınak <input checked="" type="checkbox"/>	1302
	19 <input type="checkbox"/>	
	20 <input type="checkbox"/>	
	TOPLAM	1302

Bölüm VI - Yapımın kat sayısı, yüksekliği ve diğerleri :

Toplam kat sayısı (çatı katı dahil)	
a) yapımın kat sayısı (*)	
Yol seviyesinin üstündeki kat sayısı	
Yol seviyesinin altındaki kat sayısı	
b) Yapımın yüksekliği (metre) (*)	
c) Yapımın maliyeti (TL) (1) (2) (3)	
1) Yapımın maliyeti (TL)	
2) Yapımın Belediyeye tahsisatı (TL)	
3) Yapımın Belediyeye tahsisatı (TL) (haric)	

\*) İlgili bölümlerdeki (\*) işler (X) işaretleri ile cevaplandırılmıdır.

Gehirin Mahiyeti	Tutar	Kr.
Harç	2000	2000
Diğer	1000	1000
Toplam	3000	3000

Bu ruhsat İmar Daire Başkanlığı tarafından 27.10.1995 tarihinde verilen ve 1353/A sayılı proje ve 10.10.1985 tarihli karar ile verilen ruhsatın 27.10.1995 tarihinde iptal edilmiştir.

Yukarıdaki yer (A) ile (B) arasındaki ve (C) ile (D) arasındaki yapılar için bina ruhsatı verilmiş olup, bina inşaatı için 2464 sayılı Belediyeye tahsisatı kararına göre bina ruhsatı alınmalıdır. (A) ile (B) arasındaki yapılar için bina ruhsatı alınmalıdır.

Figure 7 Permission of building

Atakule's identity has been redefined due to changing demands and attitudes in the society through time. In Yücesan words, it wrote its own novel. This section analyzed the sociopolitical reasons behind the appearance of Atakule as a landmark and symbol of national identity in sociopolitical context. Moreover, it tried to state the conditions of that period as a factor in defining the intentions about the space identity of the building. The perceived image of Atakule has been stated in the same context by investigating the publications. Today's social conditions differ from 1980s in many ways. The consumption politics offers more than what Atakule can offer like larger food courts, more shopping units and etc. Thus, the social context, as well as being effective in appearance and design of Atakule has also been effective in its contemporary perception.

### **2.3 The Architect**

The discussions focusing on sociopolitical context indicates what architect might have mostly accepted as the factors defining his intentions on the identity and the image in the case of Atakule. Location, site, and program satisfied the expectations of the governor group in Atakule. The architect did not completely contribute to the site or the location discussions. However, as concrete indications of what the client expect as space identity, is projected through the preferences on location, site and program, has been affected on the decisions of design and image. As a transformer of these expectations, the architect of Atakule evaluated which of these elements have been mostly isolated to produce the desired image and identity. However, before that it is important to understand the role of the architect and his relations with the design actors: clients, constructors, legal authorities and his participation on decisions about

location, site and program, to understand his operative area on deciding his intentions about space identity.

### **2.3.1 The architect in history and his relations with other design actors**

The word architect comes from the Greek word *archikton* meaning chief craftsman, and implies a wider and more general understanding for the role of the architect.

Chief craftsman is a man who controls all the design stages. He plans, designs and supervises the actual building operations. In ancient Greek and Egyptian times, the architect was responsible for gathering all the qualified workers, design structures and finally built form (Thompson 7).

Between 12<sup>th</sup> and 16<sup>th</sup> century, the position of the architect changed. Later on, the heavy construction of Gothic Architecture had taken hold, and much more was left to the craftsman in these centuries. In the Renaissance from 15<sup>th</sup> to 18<sup>th</sup> century the architect regained his position as a builder and designer parallel to the importance given to art and science in this period. The architect was expected to be an artist, sculptor, scientist and mathematician. By 19<sup>th</sup> century, civil engineering and architecture formed two distinct professions (Thompson 10).

As Lewis also indicates the industrial revolution changed the craft of building (165). The advent of new materials, machines, building requirements caused a necessity of specialization within the profession. The architectural discipline received new considerations as the architect's role as an agent between the sociopolitical expectations and their solutions, was distinguished by then. The architect's operative area was not only defined with his own wisdom and creativity intentions any more.



Gutman lists the architect's possible difficulties in defining, materializing and communicating his intentions. Firstly, he has to visualize and depict the intended space in a meaningful way to his clients and prospective users. Secondly, he must be compatible enough to use and borrow different theoretical and technical information to shape his intentions. Thirdly, architects must realize the importance of social structures and mental forms that are investigated by social and behavioral scientists. Fourthly, he must transform all these information to a form that satisfies all prospective users and inhabitants (106).

However, "...many architects believe the production of space requires concentration on issues that are important to the audience of fellow architects and to this audience only" (Gutman 107). Some of the architects perceive their clients as part of this audience (Cuff 99). It needs to be argued that the clients must participate actively in materializing of intentions. Cuff calls this kind of a participation of the client as "mirror" (99); the mirror of social structure, mental forms and collective identity.

Considering that the client himself is a member of the same historical and sociopolitical construction, he may be seen as a translator of what the whole society demands and expects. Holl is right saying that "...the client provides the material for architectural interpretation and the beginning references for a search into cultural essences" (qtd. in Cuff 99). Thus, the client and his perception and demands must be considered in determining the identity of a specific space. Accepting the client as part of the audience may help the architect to determine his intentions adequately when the sociopolitical context is considered.

The client forwards these expectations through program. The program appears to be a way of communication as a concrete form of sociopolitical expectations. It is also discussed that programmers and designers are separate specialties because the problem of each is different. Programming is defined as a process that is leading to the statement of an architectural problem and the requirements to be met in offering a solution. The idea behind programming is the search of sufficient information to clarify, to understand, to state the problem (Pena 16). Thus, Hershberger proposes that architects must have the role of programmers or at least be participants in the programming. "It is important to do so to ensure that the enduring values of the architecture are not forgotten so that the subsequent programming decisions about goals, objectives, needs and relationships relate to these as well as the client- or programmer- expressed values" ("Values: A Theoretical Foundation for Architectural Programming" 11).

Another relationship that may have an effect on formulating the identity, is the one between the architect and the user. User may be an actor in the design stage, with whom the architect may or may not have a direct communication but as Lewis also mentions they are the real clients to the architect (182). The user is the ultimate consumer of architecture, and the communities of people, who will finally see, touch, occupy, live in and move through the finished product (Lewis 182). Thus, the architect must give the same importance and attention to the prospective users as his clients. The user is located in architectural theories differently according to the degree of this consideration. At design stage, they are assigned as formulators, but how architecture locates its users and how it communicates with them is changed

with the changes brought by post modern sensitivities, such as new demands and perceptions of postmodern codes.

### **2.3.1 The role of the architect within the process of nation building**

The design of a building with a status of national identity can not be explained only as “a search for forms that satisfy a program” (Lynch “Site Planning” 127). Thus the elements are more complex in determining the identity of this kind of a space.

“If architects and designers are well informed about the institutional and group relations that exist in a capital complex, they may be encouraged to design more flexibly. Only building is able to change along with the rapidly changing society around it can it avoid being the projection of some frozen moment in political and cultural history associated with a single regime’s iconographical preferences” (Vale 278).

Besides that an architect has to consider the symbolic meaning of the building through time, he also has to combine these with his own ideals. Although he/she is not likely to work against the aims of his governmental clients, through his/her building important objections may be raised.

As Vale points out above, in designing a symbol of national identity, the architect’s duty is to formulate architectural identity of this significant space depending on the political concerns. Thus, the main factor producing the identity becomes the governing unit’s expectation. However, the architect must also communicate with other members of society such as the user, to be able to formulate the expectations so

as to achieve the desired identity. How a pre-determined framework of designing an icon in the case of Atakule affected the identity is exemplified in the following sections.

### **2.3.2 The architect of Atakule**

The architect of Atakule is Mr. Ragıp Buluç. An interview with him had been conducted on December 2, 2002 (APPENDIX B.6). The main purpose of the interview was to clarify how he himself defines and perceives architecture and the role of the architect. This interview is supported by various sources, where the architect expressed his opinions about architecture in his web page. In his home page he defines that architecture, "... is all about perceiving a new type of living style and being able to define it. This has never changed and will never change; otherwise, it means that you have done something different" (Buluç).

In his talk in Buenos Aires (1993), he defined architecture as "...changing its skin. Nowadays, if one person still defends, with conviction, the values that our generation has learned, or has been taught at the beginning of one's careers, he/she will most probably be called "conservative"" (Buluç). He mentions that he has been educated with modernist codes, understandings and styles but "...today, there is as much architecture as architects. I feel the need to indulge in this new freedom" (Buluç). This individualist approach allows the architect to represent his/her own view, feeling and mind as he/she becomes the 5<sup>th</sup> dimension of the building.

In the interview, he was asked about the architectural elements that he highlighted while he was defining his intentions about the space identity of Atakule. He preferred

to discuss Atakule within the conditions of 1980s, rather than evaluate from today's point of perception of the building. Atakule was as an attempt of a symbol of its time. Mr. Buluç mentioned in the interview that after Atatürk, the country was unable to define an identity. He saw Atakule as a synthesis of discussions on Turkish identity, within the east/west and traditional/universal debate. What he defined as architecture and space identity is that, which does not change through time. He believed that a building can be called successful if it represents universal values. The architect expected Atakule to be perceived as a representative of these universal and humanity values. It can be concluded that it was the sociopolitical assertions he had considered as element shaping the intentions about the space identity and the image itself. Atakule was expected to propose a new life and life style. Depending on its uniqueness as a shopping mall in the city for that period, it can also be concluded that it succeed in introducing a new way of identity and life style which is consumption and consumer identity. This juxtaposed with the demand of new national identity that focuses on consumption complying with the open liberal market of Turkey. In order to create a new identity a consumption behavioral pattern should be created.

Shopping malls of the West were the best places to realize this identity. In that respect it was obvious that all the communication channels were open between the client and the architect. Mr. Buluç informed that he had close relationships both with the municipality and the governors to understand the expectations. He also mentioned that what he was expected to create something unique and original considering that it would be the first example of its kind in the capital city. He pointed out the meaning and messages that the site and location assert to the project and that he was aware of the value of the particular location. He indicated that the

location is best used as a vantage point to the whole city and that was what he had done through Atakule.

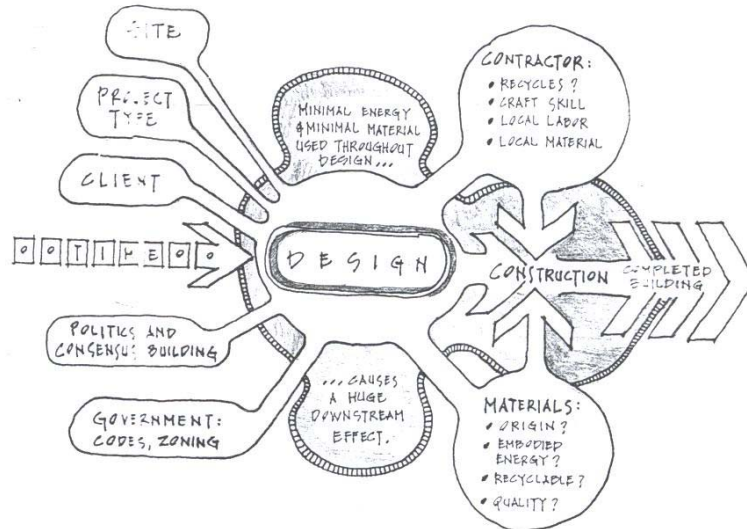
The architect designed the building with reference to the effects of location, site and program. The newspapers and magazines critics, as discussed before, focused on the choices about these elements even before the image appeared. As derived from the discussions on national identity, spaces developed as landmark and symbol should be discussed through location, site and program. This are all indicated to deepen the discussion on identity which the image is part of it, the concrete forms, location, site and program, of social context as one of the determinants of identity must be reconsidered. The above reasons convey the importance of these elements in defining space of identity of Atakule, hence deserve to be investigated further.

### **3. FORMULATING AND CONSTRUCTING INTENTIONS**

The important point in this chapter is to investigate the tangible elements, with their symbolic codes, meanings, significances which may have been effective on the constitution of both image and the identity of space. Location, site and program have been stated as important elements in the design of a symbol due to their immediate relation to social and political context. In addition to these elements, which propose a larger perspective to decode space identity, the elements customarily used to study an architectural image such as plan, formal composition, material and scale are seen as tangible elements that may have possible effect on defining and constructing intentions. These are derived from design processes.

#### **3.1 The elements of space identity**

The inputs for design can be identified in many different ways. Millier sees these in relation to several critical aspects (29). The central issue, on which Figure 8 (p.45) focuses, is the elements contributing to the outcome, and image. According to the aims of this study, the chart can be elaborated so to make a distinction between these elements that determine not only the image and but also the space identity. Here, the image is seen as one part of constituting the identity. Site, location and program are other tangible elements, constituting the image in addition to plan, materials, technology and scale which are seen as determinants of not only of the image, but also the space identity.



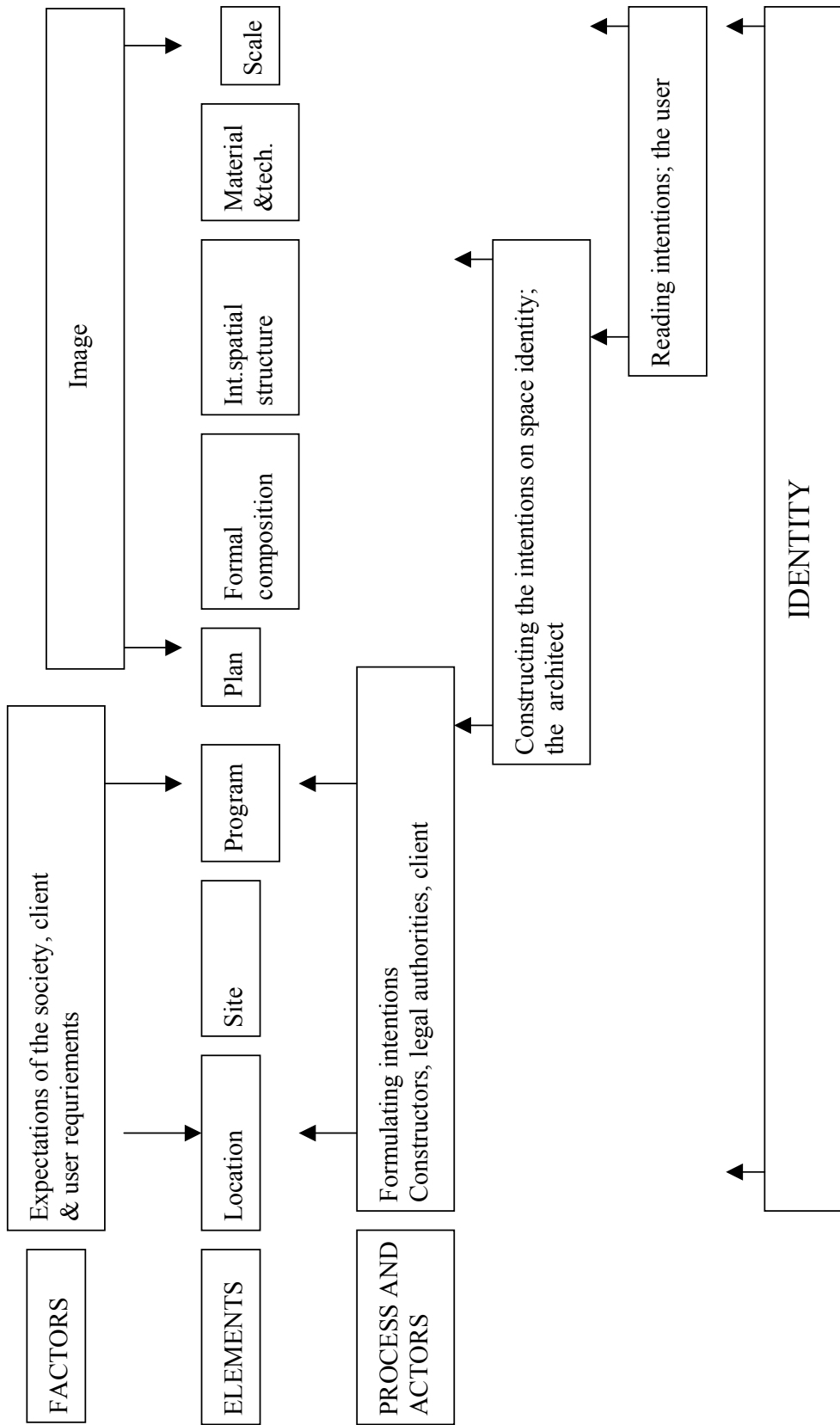
**Figure 8** A sample example of nature of designing (Millier 29)

Figure 9 (p.47) is an attempt to visualize the proposition to extend the scope of study in order to include these elements contributing to formulation and construction of intentions of space identity in relation to the society and client expectations acting as the determinant, the architect as the translator, and the user as the receiver and the participator. Layer 1 includes factors like sociopolitical conditions and expectations of the society. They do not have an immediately visible effect on the concrete form of the image, but they implicitly declare their desires about space identity by their preferences on location, site and program. In addition to these, Layer 2 contains the elements which this study sees as constituting the image like plan, formal composition, materials, and technology. They are affirmed as tools of construction of intentions about space identity. Such concrete forms of space are discussed as the ways in which the architect manifests himself. Layer 3 includes the actors of defining, constructing intentions stage. The architect is included the design process at this stage if he has not contributed to the choice of location and site. He is expected to realize the predefined intentions of the society to a concrete form or image by



using the above mentioned tools. The givens that are derived from the specifics of site and location may not only determine the formal composition or the positioning in site. This would be a narrow approach to elements of identity. This thesis especially focuses on symbolic, historical and social meanings of these tools to indicate that the identity of the building is perceived in a larger perspective. While deciding on which tools to refer the architect does not only determine the form, interior spatial structure, scale or the material, in other words image, he also attribute to the symbolic significances and meanings of these tools to achieve the desired identity.

It is obvious that it is important to consider who perceives the image, in other words, the characteristics of the addressed user group is also important. The reading of intentions as a process is discussed because identity differs according to the one who perceives it. Different receptional modes of the spectators, viewers and inhabitants may allow different ways of identifications. In the case of Atakule, a comparative study on opinions of the initial users and current perception cannot be done; therefore this thesis discusses the user thorough architect's reference to user models and reception modes as well as in terms of a sample study of user opinion today. These layers are discussed separately in the proceeding chapters to clarify further their effect on identity. Considering that the sociopolitical conditions as a factor has been discussed in the previous chapter, the first part of this chapter covers the importance of location, site and program as elements according to their role in designing a symbol.



**Figure 9** A schematic representation of the elements and factors

### **3.2 Formulating and defining intentions on space identity**

This section develops location, site and program as elements of identity. Especially when the location and site as determinants of the intentions and identity are considered, the messages they broadcast must be analyzed carefully. This analysis must not only determine the physical givens. The site, for example, can be a design constraint by an attribution to its ecological character, climatic influence on design decisions, positioning of the building within the site. However, in this part of the thesis, the study also focuses on their culturally, historically and environmentally installed meanings that can be effective in defining the space identity.

#### **3.2.1 Location**

##### **3.2.1.1 Location in theory**

In Dictionary of Architecture and Construction, *location* is only defined as a plan of construction site showing the positions and dimensions and contours the lot (447). However, this thesis sees location as an element in formulating the space identity, especially concerning its importance in city scale. When landmarks are concerned, as in the case of Atakule, locating a structure within the city shows charges of sociopolitical intentions and location becomes a signifier in the design process and constituting the identity. As derived from the discussions on national identity, this significance is mediated through places, landmarks and governmental buildings, which all refer to significant symbolic meanings of the location within the city, especially in cities like the “capital cities that are identifiable and instructive in character” (Vale 13). In this respect, designing landmarks in capital cities have political, geopolitical and strategical meanings, and the structure is identified with its location even if it is not intended so.

Capital cities also “...act as a mediator among collection of people, who, one way or another has come to be recognized as a single sovereign state” (Vale 16). Thus, when designing landmark with an identity that is supposed to represent the sociopolitical conditions and the national identity, the architect is also to respond to such expectations.

Considering the above factors, it can be concluded that location can express the intentions on space identity in many ways. Sanoff calls them “nonverbal environmental messages” while pointing out the importance of visual comprehension of the environment while designing (xiii). In this thesis, the site and location are seen not only as sources that exert visual messages upon us, but also as elements having physiological and social attributions attached to them.

### **3.2.1.2 Location as an element of identity in Atakule**

The location of Atakule is in the capital city of Turkey, Ankara. Atakule has gained part of its identity due to its location in Ankara. It is located on the main axis cutting the city in north-south direction. The plan prepared by Jansen (Figure 4 page 26) was aiming to turn Ankara from a small Hittite town to a modern capital. Starting with the Hittite bronze sculpture representing the connection between the deep Hittite past, “the urban design form of Turkish national identity is given on this axis which is named after Atatürk” (Vale 103).

Figure 10 (p. 51) shows Atatürk Boulevard in color and Ankara’s consequent city centers. There it becomes perceivable how the city centers shifted gradually from Ulus to Kızılay and Kızılay to Çankaya on the same axis. The sociopolitical

development of Ankara and the boulevard, Çankaya, where Atakule is located, has for long been associated with protocol and prestige terms. Akın and Çelik believe that it was a conscious attempt to choose the highest point of the city in constructing Atakule (107). In addition to this strategic location, the image differing in form, material and technology enhances its identification as a landmark and symbol. It's positioning in site as a shopping center changed the social, economical and environmental structure of the area (APPENDIX A.1). Before its construction, the area was a strictly residential one including governmental residences. One could observe how a gradual change for the district occurred, converting residences into offices with large signs, which occurred after Atakule was constructed. This way a political agenda was realized aiming to turn the area to a shopping district and create a new city symbol (Akın et al 107).

Dovey mentions that the power is mediated through built form by, for example, naturalizing the historically constructed meaning to legitimize power. The location of Atakule, as discussed above has already been charged with social and political meanings. The presence of Atakule in Çankaya benefits not only from this property but also attempts to be the only symbol of this political and social meaning. This occurs by creating a “power over” (Dovey 15). The attitude of Atakule within the site and its formal composition is this kind of a naturalization process of the historical and social meanings of the site. The historical and cultural meaning of location is manipulated so as to highlight the changing image of whole area through Atakule. It can be concluded that, the historical and political meaning of the axis on which Atakule is situated, promoted and enabled this idea to be realized.

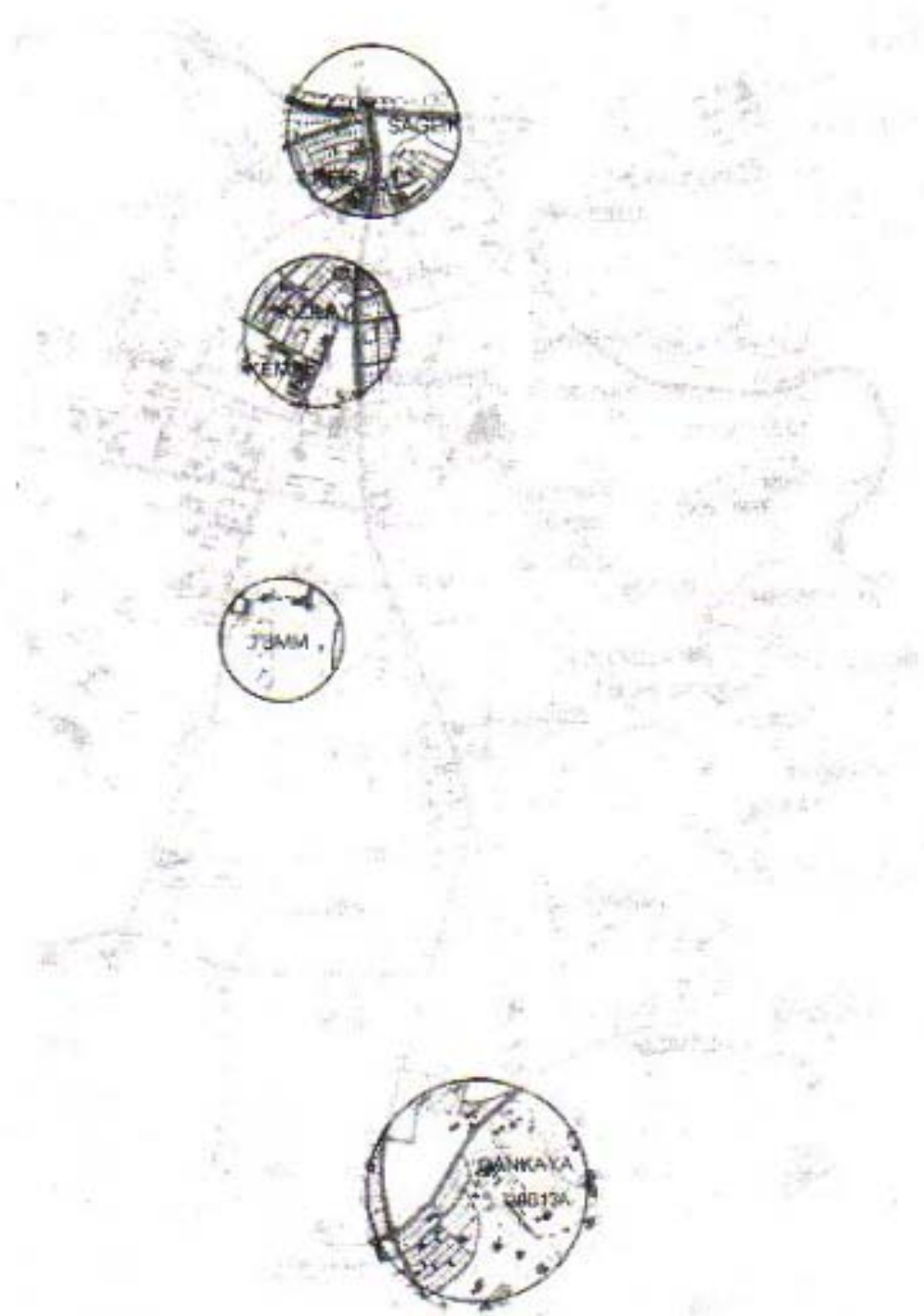


Figure 10 The shift in city centers from north to south and the main axis

Moreover, at the time of its construction, Atakule was the only representative of the new kind of social/commercial space as a shopping mall in the city.

### **3.2.2 Site**

#### **3.2.2.1 Site in theory**

Collins dictionary defines *site* as a piece of ground that is used for particular purpose (1360). In more architectural terms, it can be categorized as an area or plot of ground with defined limits on which a building project, park and etc. is located or proposed to be located. It is the specific place of a building or buildings (446). The site can be considered in terms of an established environment that affects both our physical and psychological life. Thus, site as an architectural element can be discussed not only considering its ecological character and land form. Kuban mentions that whether natural or artificial, the physical environment, which this thesis categorizes as site, determines and directs our perceptions, behaviors and attitudes because every element constituting this environment or the character of the site like streets, squares, roads, parks and public buildings become the part of our daily lives (9). People begin to live and behave in these predetermined conditions. Thus, any attempt to change a site not only changes the ecological order but also the spatial relations between humans and environment causing new relations or redefining the established ones. Todd believes that to design a structure independently of its site is to invite unplanned space and uncomfortable visual or physical relationship between the built and unbuilt spaces (5). As Todd also points out designing of planned space is the integration of design "... consideration of all aspects of the project including site and structure from the start" to prevent visual, physical as well as spatial distractions (5). However, Miller categorizes the site context as an option that the architect may

choose to respond (30). In other occasions, it may force the architect to pay attention to the surrounding by law or public will (Millier 30). If the site context is historically, naturally, ethnically, religiously charged with meanings, the architect may choose the former and this makes the site one of the most important determinants of the intentions on space identity.

If a site has not been selected, as Todd also mentions, the design process or the initial propositions for a specific program can be used to help a client choosing the most appropriate site for a project. Unless a predetermined site exist for that use, the process of site selection concentrates on analyzing the suitability of several possible sites for that project (Todd 10).

In search for the possible sites, the contributors of the project have to consider many other factors like landscaping, climate, building ecology and site circulation which Miller defines as the basics of the design process (23). The circulation systems become important because it is the vital linkages that relate activities and uses on the land to the city. The vehicular systems in particular produce one of the primary structuring elements of site planning (Rubenstein 57). The site circulation is important that we have to make our “sites visible, accessible and understandable” because this process ends up in perceiving the planned structure as it was intended (Miller 27). This kind of perception “... beginning with circulation and approach to the site needs a recognition through entry to the site, identifying the building entry and moving inside” (Miller 27). This is a conclusion on importance of site and structure relationship in formulating the intentions about space identity that “...the



site and the purpose for which it will be used are interrelated” in many ways (Lynch “Site Planning” 29).

Evidently the site has important influence on the building process as well as on defining intentions stage. If a site has been selected, the existing construction of the environment in terms of buildings, parks, pedestrian connections, car passing may give senses of alternatives and considerations for the design. Thus, any of these factors may have a possible effect on plan, form hence the image and consequently the identity of the space.

### **3.2.2.2 Site as an element of space identity in Atakule**

The site that has been chosen for construction of Atakule contains many spatial and physical constraints and potentials. One of these is the green zone adjacent to the north side of the building (Figure 11 p.55). The park is called Botanic Park. It is one of the most important green areas in the city that extends from Çankaya to Kavaklıdere. The site was a traditional site to view the city and this park. The architect made use this feature of the existing environment by proposing view terraces on its side wing. However, it only remained as a visual interaction. Atakule utilizes no other adjacency with the Park other than this visibility (APPENDIX A.4). Indeed Atakule acts as a wall between the park and the adjacent city quarters. In addition to this, the architect does not benefit from the pedestrian linkages. This is a vital linkage for a mall, to be more accessible and keep its liveliness. Parlar states that the integration of the shopping mall within the urban context “can be evaluated through its site massing and contextual role, connection of the mall to streets as well as maximization of public access and use” (59).

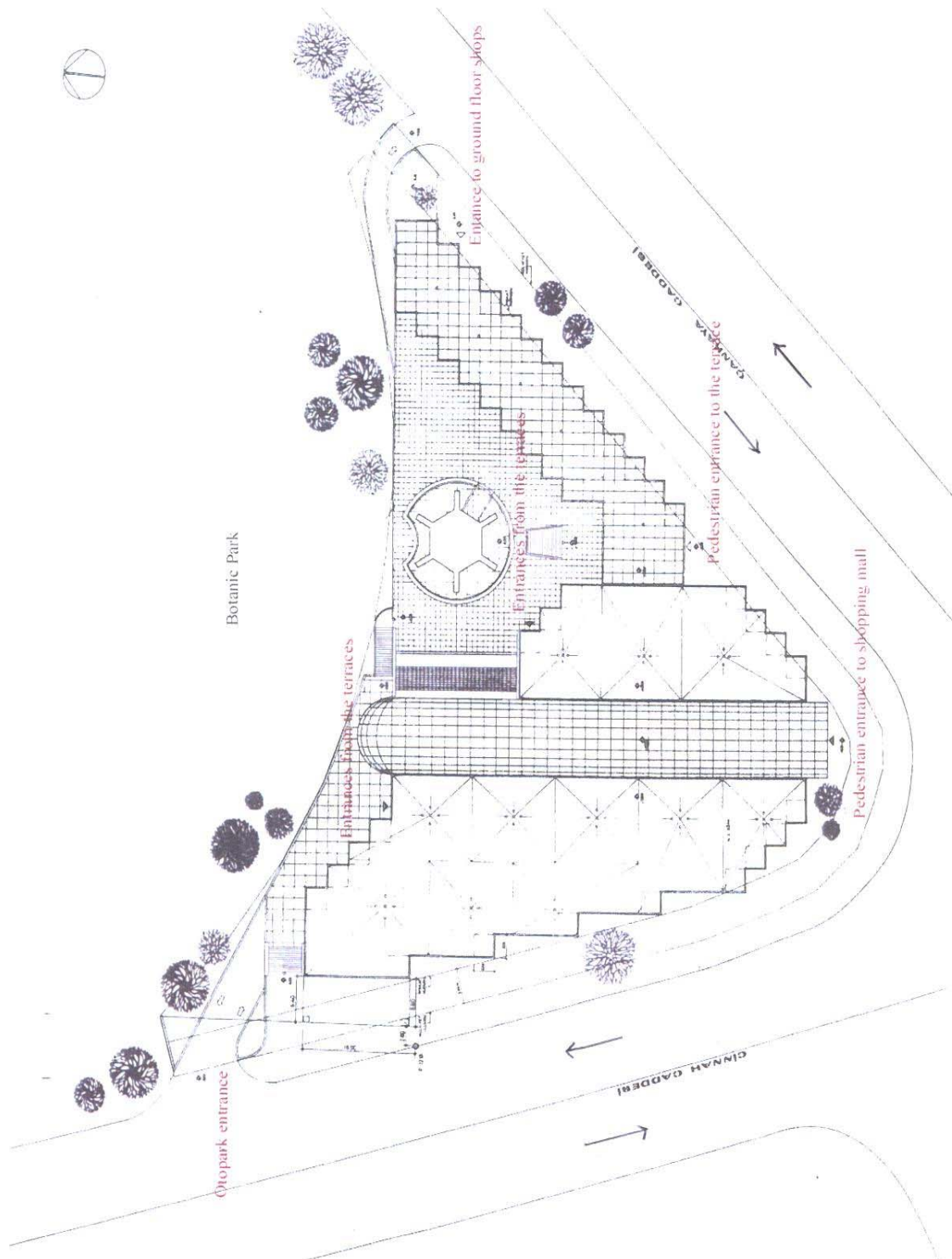


Figure 11 Site plan and the site circulation

In this respect, Atakule misses some of these above principals, therefore does not really provide some of the necessities that a shopping mall has to.

Having busy mass transportation traffic as a site specific in the case of Atakule yet one can argue, that the pedestrian access within the area is very limited. The site is at the highest point of Çankaya. People have to climb all through Cinnah Caddesi to reach the building. Although, Atakule is close to one of the most important shopping district in the city, Tunalı- Kavaklıdere, due to distance and slope, it does not benefit sufficiently from this potential population. To the other side Çankaya Caddesi connects the building complex to the area, Gaziosmanpaşa, a residential district. There are governmental residences between G.O.P and Atakule but they are far each other for a walk from these residential units to Atakule. Due to these features of neighborhoods Atakule lacks pedestrian potentials.

Figure 11 (p.55) exemplifies these draw backs. Cinnah Caddesi and Çankaya Caddesi in each side of the mall are dense traffic roads. The main entrance to the mall is from the intersection of the walkways next to these roads. This entrance is also defined with outdoor stairs which also defines a break from this circulation (APPENDIX A.2). The terraces are also reached by stairs and their entrances are far away from the main pedestrian connections. The shops facing Çankaya Caddesi are not at the street level (APPENDIX A.2). These can be seen as an indication of how Atakule's connection and response to the site is. The building is closed in itself.

Public buildings, specifically, a shopping mall "...plan and design interior and exterior must be in relation with each other enhance continuum in spatial experience,

provide transition spaces in the entrance, treat entrances in a way to minimize barrier effect of the doors, create a sense of orientation by relating the circulation to the central space, support orientation by the ground and surface treatment both in the exterior and interior (Parlar 59). Although Parlar claims that a mall has to construct these relations within the site, Atakule seem to be more introvert. These are all effects that increase the importance of traffic connection of the building. Atakule demands to be visited on purpose, as an end in itself, lacking a spontaneous discovery. However, as can be seen from figure 11 (p.55), the private transportation connection is a weak one for a building which requires attention and user from every part of the city. There is only one entrance and exit from the parking area. On the other hand the public transportation to the site is available by public buses. There is no preexisting transportation network except for these buses. This difficulty in constituting relation with the site may be seen as a consequential to its double identity as a landmark and as a public building. It both has to derive solutions depending on the site to provide the necessary accessibilities inside but it also has to create a power over the site and the location by naturalizing some of these relations. The lacking relation of Atakule to the Park not only affected the interior atmosphere of the building but also the character of the site as a whole.

### **3.2.3 The program**

#### **3.2.3.1 The program in theory**

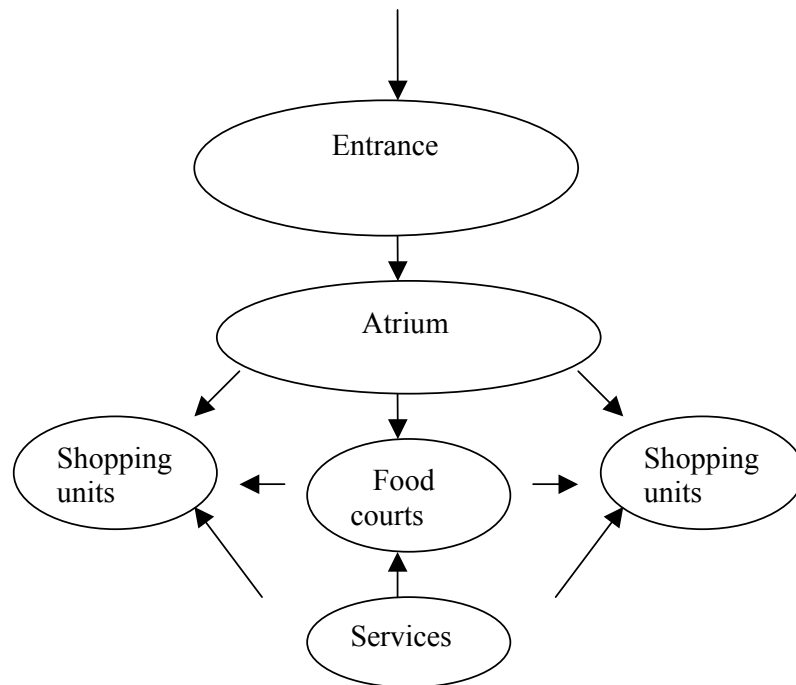
Lynch defines program as “...a principal instrument of communication” (“Site Planning”108) between public land developer agencies, clients, constructors, users and architects. Architectural program principally defines functional goals or objectives. The organization of these functional relationships can by itself be

considered as a "...programmatic strategy which respond [...] to a specific goal" (Cherry 188). This thesis considers program in a larger perspective giving importance to the functional use and relations it proposes. Moreover, through the program, intentions on configuration and assembly of functional units are determined. The establishment of these functional requirements, for example, even in a most common and popular way like the bubble diagrams, as Cherry (188) exemplifies, (Figure 12 p.59) gives interpretation not only about the functional relationships, but also about the spatial organization, layout and consequently appearance and image.

Todd also defines the program as the basis for all subsequent design decisions. "Programming defines the needs and desires of the client and uses as the guides in developing satisfactory use areas. The program statement should identify any special requirements of the project associated with the land or easements on the land" (11). He agrees that the architect and the client must have a close communication especially when the architectural program of a project is considered. He argues that the designer is likely to create a far more sensitive and functional design, because the input of groups of people, and kinds of the use of the building, is clear to him. Hence in the program different occupational models like staff, service people, delivery people and visitors and most important of all clients is solicited (Todd 11).

There are different ways of architectural programming. Hershberger defines 4 types. The first one is design-based architectural programming. In this type of programming, usually the architect and the client meet and discuss on the client's design problem and the architect takes notes as the discussion proceeds (7). The

second type of architectural programming is knowledge-based architectural programming, which was affected during 1960s by the social and behavioral scientists. These began to direct their attention to the built environment (14). The social sciences analysis and environmental analysis became the principal determinants of the program components. The third one is the agreement based approach to programming (17). The key participants of this programming are the organizational and departmental heads who generate the needed programmatic information. The last types' most important figure is Frank Lloyd Wright. This is a way of developing the program by excellent understanding constraints and opportunities of the site, climate, budget and the like (25). "Value- based programming makes certain that the most important design issues are addressed in the programming document" (Hershberger "Architectural Programming and Predesign Manager" 31).



**Figure 12** A simple bubble diagrams for a shopping mall showing not only the functional but also the spatial relationships (featured by the author)

In any case, the specifications of program firstly involve a close analysis of components. Especially complex and multi purpose programs are considered. The program of a shopping mall is such a problem that contains multiple functions and requirements. The client asks for a retail area. The architect is supposed to formulate it and identify the space firstly with shopping mall design strategies. Altoon points out that the examination of shopping centers around the globe shows that the success and failure of a shopping mall is directly dependent to an understanding of the elements that form the basic structure of shopping mall program (191). The basic and common components of the program in a shopping mall are the shops, outlet centers, promotional areas supported by food courts, restaurants, cinemas, children's play area, interactive entertainment, social use areas, relaxation spaces, and parking. Shopping mall programs indicate certain functional relations between shopping units, food courts and parking levels. These common components of shopping center must be carefully analyzed and designed so as to articulate the spatial behavior.

The identity of the interior providing amenities like shopping, dining, exhibition, information, and sitting, should be supported by other design elements contributing to distinction of the spaces like using plants and trees and controlling shop front designs to achieve coherence (Parlar 59). These are all settled through the program. As the malls rapidly change, the competitive basis for the affordances of the shopping malls differ in time. Contemporary shopping malls not only respond to the needs and the demands of the society in terms of shops but also provide opportunity for various activity patterns. They turn out to be the places where a variety of leisure pursuits are available. Çalgüner believes that mall environment is one of the important factors that can support leisure in shopping malls (36). The slow walking

is another feature to support this idea. Thus, how the program is articulated has influence on identity as received. Further development of the space functionally to respond to the new demands and activity patterns is directly related to a complete and correct analysis of these components in the programming stage.

### **3.2.3.2 Program as an element of identity in Atakule**

Atakule is the first example of a Western model shopping center in Ankara. The traditional shopping environments were rather different from what Atakule functionally proposed in its initial program. In his interview December 02, 2002 the architect has mentioned that the program of Atakule has been revised 30-40 times during the design process and even in the implementation stages, to improve on its universal requirements of a shopping mall (APPENDIX B.6).

The discussion of program in theory tried to define some features of shopping malls in terms of common components for the space to act effectively as a shopping mall. Accordingly, as a shopping mall, the official program of Atakule responds to such requirements providing shopping units, restaurants and parking areas. The articulation of the program leads to the possible changes that may redefine the space activities. Atakules' programmatic requirements are met within three large bodies. These are the main body designed around the atrium, the north- east wing and the tower. Each of them contains different functions depending on the different components of the program.

The towers' height is 125 meters. Altitude from the top is measured as 1182 meter. It includes a revolving restaurant and two panoramic elevators. The tower mostly



functions as a symbol. The restaurant located at the top was designed to encourage the users to visit the top of the tower, but due to some technical and economical reasons the restaurant did not operate as it was intended.

There are also food courts designed within the main body of the mall. The initial qualities of the revolving restaurant and the ones in the food courts differ from each other, in that the ones inside the mall have a property of fast food type, and they are situated two floors below the ground floor. This floor contained only the food courts and an entertainment area for the children 'Dreamland'. The architect grouped the components of the program that seem to be related each other. The contemporary distribution of the food courts and dining areas has changed, and was carried to the upper floors. The reason for this is that people who come to only for dining to Atakule never get integrated to other parts, so the mall was not benefiting from the potential of these users. Thus the separately articulated form of the program affected the mall's liveliness.

The second part of the complex is the north-east wing, which according to initial program also included shops. These shops also do not benefit from the potential of the dynamic nature of the mall because there is no direct relation between them and the main body of the mall. Although they are part of the components of the program as retailing units, they were not functionally related because the program attributed a different type of character to these shops than the ones inside the main body. They face Çankaya street and mostly refer to the street potential of visitors.

The third part of the program contains the shopping center. The area it covers is 23.500 m<sup>2</sup>. The parking area is 5520 m<sup>2</sup> of two levels. The estimated retails' area capacity is 10245 m<sup>2</sup>. The number of shops was 155 initially. The density of the program mostly including the shopping units is distributed to four floors. The initial shops were different in their character, but they can be grouped as accessory shops, shoe shops, cosmetics, men, woman, children and sports wear, jewelry, stores, media markets, toy and music shops, amusement center 'Dreamland', restaurants, food centers and etc. This list is taken from the official web page of Atakule (see [www.atakule.com.tr](http://www.atakule.com.tr)). However depending on the observations in the field, it can be concluded that most of the shops have changed in quality and quantity. The changes are discussed in Chapter 4.

Figure 13 exemplifies some of the exhibitions and events take place in the atrium and this gallery in recent years. This satisfies the program of a shopping mall defined as not only with retailing spaces but also with leisure and entertainment areas.

However, as shopping malls developed in the city even these kinds of events become insufficient. Thus, there occurred specific changes in the program or in the functioning of the program as a shopping mall.



**Figure 13** Photographs illustrating the variety of the use potential of the atrium space- as performances for dance shows, meetings and etc. (taken from [www.atakule.com.tr/html/etkinlikler.html](http://www.atakule.com.tr/html/etkinlikler.html))

### **3.3 Constructing and Expressing intentions**

As discussed in the previous parts, the sociopolitical context defines the intentions on a significant space. The architect receives such expectations defined in social and environmental manner, transforms and materializes them. In other words, he is a translator between the politically defined intentions and their realizations. In this section the architect role and the user role are discussed in these terms. The client and the user are the members of the society which determine certain aspects of sociopolitical considerations. The communication between the architect and these members assists in defining the architectural elements which will form the identity. Their relations and its effect on identity are discussed in this section. This part is also the investigation of elements of identity like plan, formal composition, materials, and scale so as to understand their role in defining the image and expressing the intentions of an identity on to that image. They are also investigated as elements having an impact on perception of the identity.

#### **3.3.1 The Building as image - elements constituting the image and their effects**

The architect's role in architectural design is to transform the givens of location, site, and program to an image. Some of these become the givens within which he realizes the idea about the appearance and identity of the building. This part of the thesis focuses on the tangible elements through which the architect produces the image, in other words, realizes and materializes his intentions. In this study such tangible elements are perceived as the plan, the formal composition and interior spatial structure, the choice of materials, techniques, and the scale of the building. These elements while constructing a symbol, are used in the effect of their newness, uniqueness, the expensiveness of scale and the form, the technology applied and the

new function of a public space it proposes (Akin and Çelik 109). Thus, the study of these tangible elements is important, because the constructed image is also perceived through the symbolic significances of these elements. In other words, the users, spectators, and viewers receive the intentions or perceive the identity of the building also through this image. As Meiss indicates, the experience of architecture is visual and kinaesthetic, that is to say the phenomena of perception is about seeing and noticing (15). Thus, this section is dedicated to a descriptive analysis of the building through plan and perceptual qualities of the building.

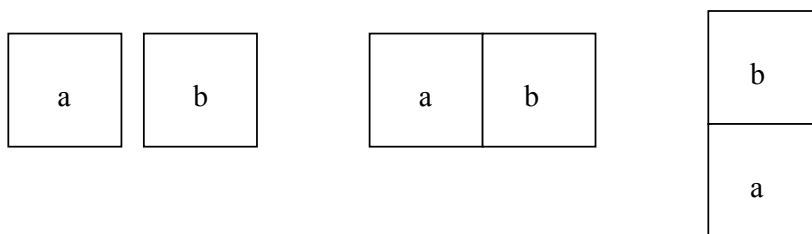
To develop the discussions on architectural elements of space identity furthermore, it is essential to understand their contribution to express intentions about space identity and their effect on perception of the intentions through this image. The image will be discussed as to its construction through plan, formal composition, and choice of material, techniques, interior spatial structure as mentioned above. Moreover, it is important to consider the scale and its effect on the image of the building, which in the case of a landmark with symbolic properties. Scale can be discussed at three perceptual levels: the city level, the existing immediate environment, and the in terms of perception of the user. Thus, the determined tangible elements will be discussed in terms of their perceptual symbolic meanings and how they have been attributed in the design of Atakule as well as their effect on these different perceptions.

### **3.3.1.1 The Plan**

The transition of the idea incorporating the specifics of the location, site, program and to a plan and image “...is created less through schematic application of rules”

and simple enclosure but rather as a defined pattern of configuration, particularizing spatial relationships and representing the architect's initial intentions (Oswald xiii). The plan, thus, can act as a tool to study configuration, which affect our interpretation about the image. Thus a descriptive analysis of the building can be given to through the plan, and proceed to understand what kind of spatial configurations and formal composition the architect defines in the case of Atakule, and how we might interpret them.

It is important to understand the ways a plan can be used as a tool to construct the intentions firstly. It is essential to perceive how a plan indicates various spatial codes to our interpretation. Figure 14, shows the proposition of Hillier exemplifying the messages of various arrangements. The arrangements of different elements "a" and "b" that are rooms, halls and corridors, imply or integrate various spatial codes (96). The models "a" being next to "b" and the distance between them represent a different configurational pattern than "a" being in the neighborhood of "b". "b" being at the top of "a" implies rather a complex model relation than others.



**Figure 14** Showing different spatial relation models affecting the plan derived from Hillier (97)

In a different view, Meiss, mentions that the organization of such spatial elements, the according to demands of rationality, compactness of the grouping spaces and

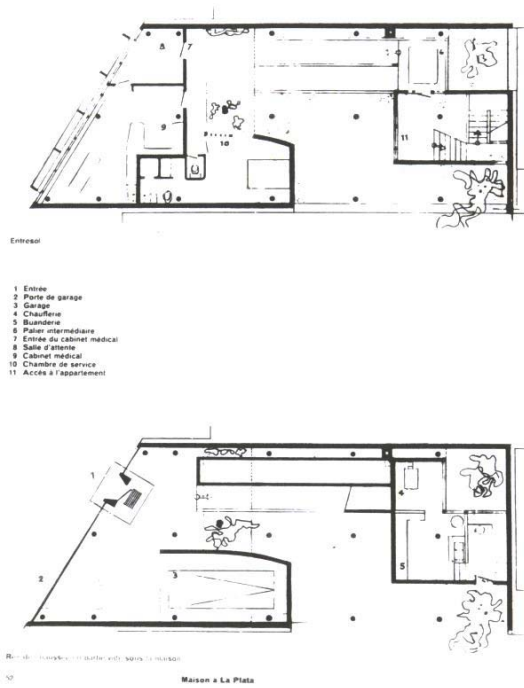
structural regularity, which he calls the geometry, is a prime necessity to the discipline like certain elementary geometric figures asserting spatial characteristics themselves like square having great compactness.

(113).

Another aspect of the plan which deserves consideration is its relations to structure, volume and form. This relation is important because as Zannos also indicates, the work of architecture depends on the type of bearing structure that receives and loads to the ground (13). On the other hand, bearing structure of a building does not always articulate the plan or the form of the building. Especially after nineteenth century, the building techniques and technologies developed so as to free plan and form from the structure. As Corbusier exemplifies reinforced concrete brought a revolution in the aesthetic of construction (63). In Le Corbusier's *Maison Curutchet* the spaces are designed separately from the bearing system (Figure 15 p.68). Thus, the plan becomes a plastic tool of the architect to organize, materialize and generate the preferred configurations and behavior settings

The above remarks on plan are about how it can be used as an element that helps to express the intentions and may underline the image that represents them. There is another aspect of plan that it has an effect on perception of the identity. The plan needs to be considered in terms of the configuration that the user recognizes these configurational relations unconsciously (Hillier 40). This largely unconscious activity directly affects the behavioral models within the spatial organizations of the built form. Architecture has the effect of imposing spatial and formal configuration to the world we live in. These codes in this sense play important role in social

knowledge. In the case of public space plans can also be rendered as representatives of social knowledge and behavior.



**Figure 15** Plan and interior view of Maison Curutchet (Lapunzina 110)

Considering the above discussion, it becomes important to understand the principal structure of a shopping mall, as expressed in its plan. Plan as an indicator of the

performance of interior in relation to exterior “...enhance continuum in spatial expression, provide transition spaces in the entrance [...] create a sense of orientation and support orientation” (59). Thus, the plan of shopping mall not only focuses on needs of the retail trade like display of goods but also arranges functions, allocates spaces for functions and defines relations between spaces.

Still, the most important components that need be planned in a shopping mall are the shops. Thus, they must be significantly placed so that they can stand out as individual trading elements (N. Scott 60). The organization of the mall, firstly, must make these trading units to be red clearly. In doing that it must respond and appeal to certain spatial perceptions like using day light to bring the space to life, emphasizing the power of the space by avoiding visual clutter, giving it human scale by articulating floors, terraces, balconies or special windows (Parlar 59). Another feature of the mall is the interrelation between the different level floors. The plan must resolve the visual and physical connections between the separate floors. Different vantage points should be designed in the plan configuration so as to attract the view to the lower and upper floors. Dynamic interplays of light, texture, movement and sharp angles can attract the shopper to move freely so as to discover the ever changing structure of the inner space (Parlar 52). The trading success of a mall depends on careful organization of relations of these features based on the plan.

Figure 16 (p.72) shows the plans of Atakule. Here a general description of the different units within the plan is due. The three large parts of the plan; the main shopping mall, the wing annex and the tower are analyzed separately, and as to their connections. These three main parts are colored in Figure 16. The blue colored area



shows the atrium in the mall and the red colored area are the retailing units that constitute the mall. The grey area indicates the location of the tower in the plan and the wing annex is colored in green.

### ***The mall***

The mall includes the small shopping units connecting to the large space, the atrium, through the circulation systems. These linkages connect these small parts to large spaces like leisure/social spaces within the atrium. The architect himself defines these large and small spaces as the major and minor spaces (APPENDIX B.6). The functional elements of Atakule as a shopping mall can be named in these terms that the plan arranged in small spaces accompanies the retailing units and the large spaces include the entertainment units. The particularly different features of the program, the trading and the entertainment are distributed in these units within the mall. The shops are arranged so as to create a pattern around the atrium. Most of them face this large space. This pattern is mostly described with corridors and hallways. They allow an experience of a street shopping within the mall. They are designed next to each other except for the north- west side block that defines a more closed pattern due to the arrangements of the shops facing each other. However, these arrangements in the functional elements have an effect on the use because the pattern that is described around the atrium prevents a direct integration to these large spaces that serve as leisure areas. The atrium as a larger space connects the shopping floors through escalators. The plan of these circulation systems also does not assert a direct integration within the mall because they are designed as separate entities from the main pattern that is defined around the atrium.

Besides the effect of the arrangement of the mall within itself, its schematic relation with the other parts: the tower and the wing annex, should be clarified to understand the intended patterns and its effect on use. The mall connects to the wing annex and tower in -2 floor. This area (colored in yellow) also contains the food courts and has views to the park (Figure 17 p.74). The access to the panoramic elevators of the tower is through this yellow colored area (see -2 floor plan). When we consider the plan arrangement where the tower and the mall intersect, there is another level that may have been used to define a functional relationship between these bodies. It is the -1 floor. This floor plan as can be followed from the other plan planes includes both the tower and the mall. However, it is the last level where the two intersect through a terrace in two dimensional relationships. After -1 floor in ascending floors, there are neither functional nor compositional relations between the tower and the mall in any dimension including the volumetric appearance. In plan plane, this connection seems to be functioning because it tries to define another access to the mall from the Çankaya Street ( Figure 16 -1 Floor plan). However, this entrance in size, value or positioning in the plan does not imply another access for the mall because it is not possible to perceive the door from the street where the terrace is also separated from the street with staircases (APPENDIX A.5). On the other hand, there is no functional relationship between the mall and the wing annex that this separateness defined in plan surface is exposed on the volumetric composition except for a visual connection through +2 Floor. The plan does not assert any other functional relation different than that.

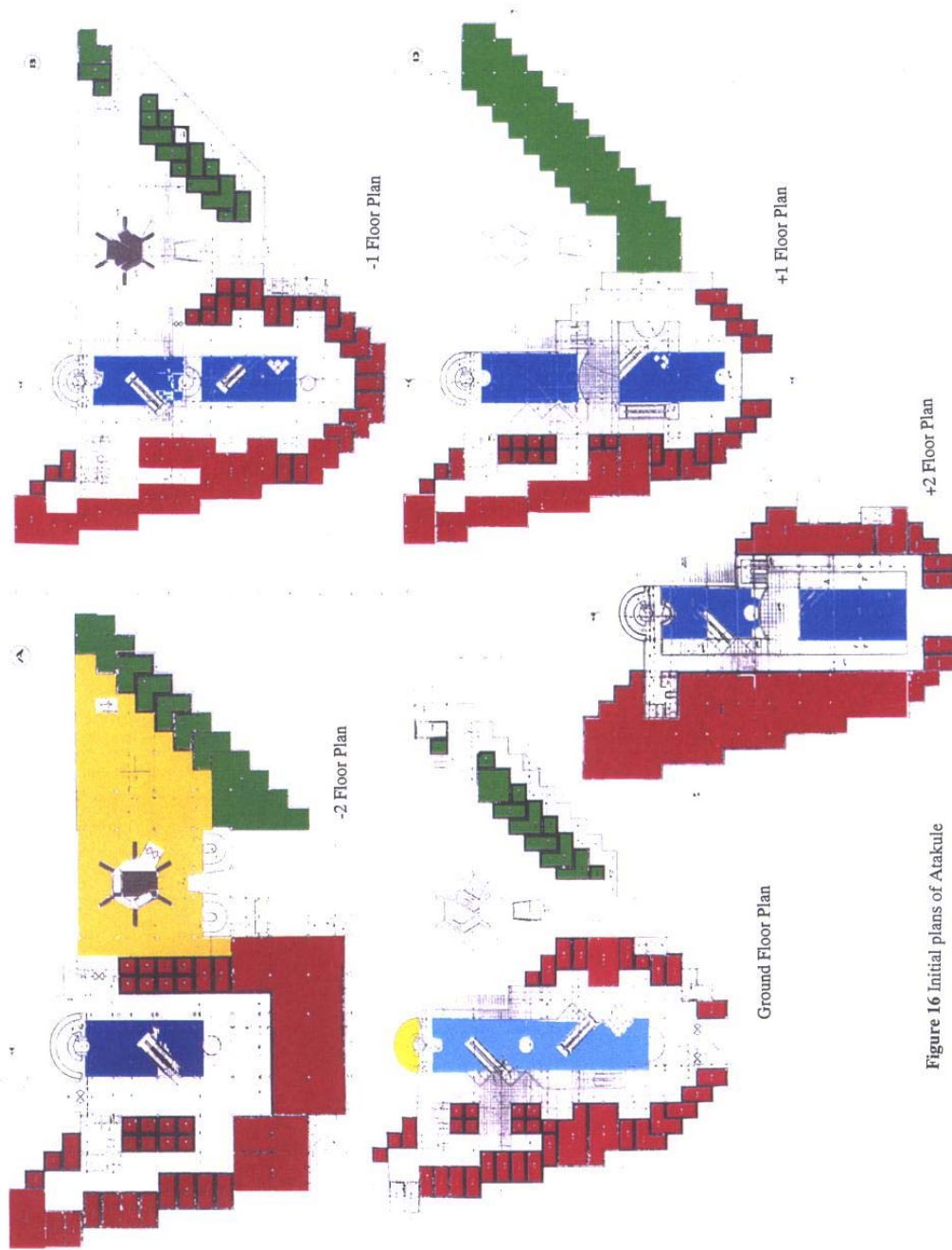


Figure 16 Initial plans of Atakule

### ***The tower***

The tower is designed as a separate entity. It connects to the mall in the above mentioned relations. Its arrangement in the plan can only be defined and allocated where it intersects with the mall in two different levels. However, the plan of the tower defines no other relation in these terms than above mentioned context. It neither defines any connection with wing annex. The tower also contains the panoramic elevators to the top rotating restaurant.

### ***The wing annex***

The wing annex contains shopping units similar to the mall. However, the plan defines the relation of these units with the city which is totally different from the ones in the shopping mall. The plan arrangement prevents this block also to benefit from the dynamic interior of the shopping mall, because there is no functional relationship defined in the plan plane between the annex and the mall. While the mall is introvert around inner atrium, the shops address the street in the wing. Besides, the plan arranges these units so as to have a direct relationship with Çankaya Street. However, they are not on the street level (APPENDIX A.3). This is a disadvantage for the shops of this block that they do not benefit from the pedestrian and the shopper potential on this street. Thus, the plan arrangements not only resolve the relationships within the units but also the relationships to the site, pedestrian networks and accessibilities. How plan have been rearranged in Atakules' contemporary situation due to the sufficiency or insufficiency of these relations that the plan constructs is discussed in the following sections.



**Figure 17** A photo taken (2003) from Çankaya caddesi showing the terraces with view to the park- upper open (featured by the author)

### **3.3.1.2 The Formal Composition**

Form can be defined as the “contour and structure of an object, as distinguished from its substance or from the matter composing it. Its distinctive appearance is determined by its visible lines, outline, configuration and profile” (Burden 223). Planes, edges, volumes contour the object so as to shape its form, expressing the desired identity in space. Thus form can begin to act as “...a phenomenon having functional, spatial, spiritual, symbolic and schematic and other predicates determining the relationship of the architectural product with its social and physical environment” rather than as a simple attempt to define a volume (Onat 2).

The formal composition of Atakule is investigated so as to discuss it as another element that constitute the image, hence the identity. The exterior image is discussed in terms of formal composition to understand how it affected the perception of the user. The formal and volumetric composition of Atakule is rather intimately related

to its plan. The three major parts; the tower, the mall and the wing annex are formally expressed in the composition as they appear in the plan.

### ***The mall***

The mall as 3D form as discussed in the plan section, contains the atrium as the largest space. In the atrium the leisure and social spaces are arranged as well as the shopping units as the smaller spaces. The proportional differences between these different spaces are expressed on the design of the volumetric and formal composition of the building. The vaulted atrium as the largest space in the plan plane, is expressed to the outside which cuts through the composition (APPENDIX C. 3 and C.4). The architect chose to reflect the defined relations between spaces and functions on the volumetric form. Figure 18 (p.77) is a photo taken from Botanic Park showing how the arrangements of the shopping units dominate the design of the facades.

The formal composition of the mall does not stand out on the city scale. Although it is situated at the highest level of Çankaya, it is not possible to perceive the building as a whole from any part of the city. In terms of the immediate environment the height of the volumes and their shapes, it agrees with the existing residential buildings. In other words the mall does not dominate the existing environment in terms of size and height but only as a form. On user scale, it is not possible to perceive all three parts of the composition. However, in the entrance, the domination of the atrium is indicated formally and volumetrically. As Akın also mentions the entrance also asserts monumentality. The height of the vault as a form implies a symbolic significance for this monumental approach (110). The space that is left in

front of the entrance emphasizes this effect and the entrance. The way how user is made to reach the main entrance, stairs, can be perceived as another effect on this monumental character (APPENDIX A.2).

### ***The Tower***

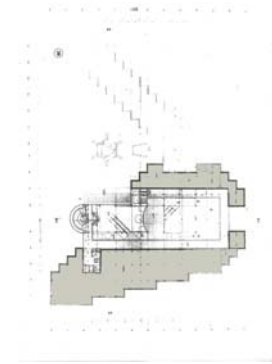
The tower designed separately not only on the plan plane but also in terms of volumetric and formal composition. It is the most dominant form that is perceived in the city scale. The viewer or who is approaching to the building by car or by walk does not acknowledge the tower or accomplish a full perception of the whole composition. Only the tower as the most dominant form is seen as an image on the top of Çankaya with an emphasis on monumentality and symbol.

### ***The wing annex***

The appearance of the wing annex in the formal composition is determined according to the same strategy that units are reflected on the surfaces. The perception of the wing annex in terms of volumetric and formal composition gives the same impression to the user on the city scale and the existing environment. In volumetric composition, the annex is connected to the main body, the mall through +1 and +2 floors. The tower, the annex and the mall, then, appears as the separate entities forming the formal and volumetric appearance each referring to different modes of perception.

The composition of these forms is not perceived at once by any type of user; spectator, viewer or the inhabitator. Thus, the formal composition constituting the image defined separately referring to three different perceptual scales; the city, the

existing environment and the human scale all having attributions to building's symbolic character. However, three distinct formal units connected by proximity, material and technology.



**Figure 18** A photo taken (2003) from Botanic Park showing the design of north view- plan specifies the appearance of the facade (featured by the author)

### **3.3.1.3 Interior Spatial Structure**

By interior spatial structure, this study aims to discuss the organization and perception of the different functional and spatial elements in their relations as perceived in the interior. N. Scott determines the criteria in design of spatial elements in interior as the use of daylight in the mall, planting within the interior; the water effect defines a stage where a model of this miniature city is projected on (72). Atakule employs most of these features within the interior. The most important of



them is the effect of the atrium. At the very first moment of entrance to the building, the atrium is observed as a whole due to its structure and height compatible to the perception of user. The atrium has a glass structure on the roof that gives the daylight effect to the interior and this emphasizes the life-giving effect. At the very first moment of entrance to the building, the atrium is observed as a whole connecting all the floors visually and spatially. The verticality of the atrium and its life-giving effect defines the largest, widest and most dynamic space in the mall. However, the pattern defined around the atrium does not allow a direct access to this widest area from the main entrance to the building. Instead, the user firstly perceives this area from a gallery at the moment of entrance and has to move through the corridors around the atrium, which are defined as the streets by Akın (112), and find staircases to reach this area (Figure 16-ground floor plan p.72). However, the places of the staircases and the corridors at the back do not fit to the main path around the atrium and produce dispersed areas distorting the fluidity that the plan imposes (Akın et al 112). Although N. Scott mentions that the success of a trading center has“...nothing to do with the straightness of the plan (59), their irregularity of the plan must define a sense of order especially in a shopping mall where trading units are expected not to be masking one another front displays (57).

In the plans of Atakule (Figure 16 p.72), it can be easily seen that the side pocket of shops specifically draw backs the fluidity of the movement and prevent each of the shops to be noticed in the same degree. On the other hand, most of the shops face the atrium and allow visual interaction with upper and lower floors. The atrium is surrounded by balconies and galleries and crossed by bridges and stairs to ensure the user's attention to these floors (Figure 19 p.80). These give the atrium a human scale

and enforce the upper and lower floor connections. However, as Akin mentions, these divisions distort the effect of atrium as a gathering space that supposed to be perceived as a whole (112) turning it rather into a circulation space. This is an opportunity missed in the design of interior spatial structure that can define the interior as a new public space. The usage of escalators and the design of the main staircase at the north can be perceived as an attempt to keep the atrium lively and give this effect. However, they are not enough; they more look like “kinetic sculptures” because the main circulation is defined around the atrium (Akin et al 112). Public/social functions and spatial units are hardly integrated to the space defined by the atrium.

The perception of the atrium through different entry points must also be discussed because it directly effects and changes the identification of this most dominant component of the space. The entry from the parking lot is from just the opposite side of the main entrance. It is also the first floor above the two level parking. The user who enters the mall through the stairs connecting this floor and the parking lots firstly perceives this floor. The doors of the elevators from the parking lots open to the park side not to the atrium. The user has to make a choice between going left, right, above or below without having any indication about the interior and the shops. Thus, it can be concluded that the spatial structure proposes different impressions depending on the user’s movement path in the interior.

The interior spatial structure also affects the experience and perception of the mall. The discussions above indicate that the plan of Atakule has an impact on interior spatial structure. However, in this section it is also important to discuss other factors

that can affect the perception of the interior. These can be categorized as the clarity of the composition, the orientation and accessibility. The ways of orientation is directly related to the configuration of the plan and the spatial structure which propose a movement around the atrium. This enables an access to most of the shopping units.



**Figure 19** View of the atrium space of Atakule (1989)

Other qualities of the interior like climatic control, security, maintenance rather belong to the general properties of a shopping mall. They only partially depend on the spatial structure, such as security. The design of interior spatial structure elements like the space defined by the atrium, corridors operating as streets around the atrium and use of elevators and staircases propose this street-like identity for the interior. Atakule with both its formal composition and interior spatial structure shows tendency to exclude outside which was defined as an attempt to create a world inside (Akin et al 110).

### 3.2.2.1.4 Choice of materials and techniques

The choice of material and techniques can be considered as another important element participating the formation of image of a building. Materials have not only structural but also expressive and symbolic qualities. These are also elements that may "... evoke subjective impressions like wood classified as softer and easier to work" in our perceptions of the image (Meiss 181). Next to layout, form and scale, the texture of materials are "... all elements of communication that each of the elements helps the designer convey the viewer the various aesthetic, social, political and historical message purposely instilled in the structure" (Llyod103). The above listed tangible elements enable the architect to produce the image and communicate it. Thus the architect's evaluation of the material, structural systems and modulation that is going to be applied to exterior and the interior space may differ from the evaluation of the contractor, who focuses mainly on the economic aspects (Meiss 180). The architect makes his choices considering the symbolic impressions, making sure that the nature of material would be corresponding to the building techniques, which together help expressing his intentions. Meiss specifies the importance of the material by saying that the way they are prepared and put in place is a way of qualification of the form and space (180). As Corbusier exemplifies "the potential of surface modulation" (qtd in Meiss 189), the surface texture, the color of the material, the modulation are all the other elements that "give the space its status and temperature" (Meiss 190). Baker, too gives examples to such symbolic significance, pointing out that stone, for instance, increases the sense of monumentality, [...] brick gives a more human scale to buildings whereas the smooth finish of reinforced concrete appear to be hostile (33). In that respect glass and steel, and especially

reflective mirror glass can also act hostile, because they can create a sense of impenetrability, which may be unsuitable for certain design tasks (Baker 33).

As the technology and materials developed in the twentieth century, cladding with glass, brick or granite allowed the architect to produce surfaces in any color and texture. Materials were liberated from structure to produce the desired effects. Thus the building technologies themselves enter to the materialization of intentions as “...the justification of an architectural code” (Meiss 168).

Uses of techniques allow the architect to give the intended impressions to space identity. The structural system of the building can be designed separately from the plan and this enables the architect to work with space defining elements like walls, ceilings and openings as he wishes. The architect may or may not choose to express either the materials or the system of construction. However, considering the high-tech examples, it is clear that the construction methods become an element that helps producing the image itself, as can be exemplified in the Pompidou Center- a public center- in Paris (Figure 20 p.82) whose image is entirely based on the expressive properties of the construction techniques and structure.



**Figure 20** A view from Pompidou Center in Paris  
(taken from [www.bc.edu/bc\\_org/avp/cas/fnart/arch/20thc/pompidou08.jpg](http://www.bc.edu/bc_org/avp/cas/fnart/arch/20thc/pompidou08.jpg))

Pompidou Center is important not only as having “aesthetic properties of its forms derived from bearing systems” (Zannos 123) but also as an example breaking the symbolic significance that high tech gained as a “representation of high culture” (Davies 13). It redefined the usage of “high tech as a servant of industrial society, ready to receive instructions from those in power” by disassociating the form from “narrow range of building types” and by “making it accessible to a wider public”(Davies 13).

Thus, when the architect is choosing which material to use, which structural system to conduct or which color to apply, he is not simply deciding on the construction method. The process is rather collecting the proper and adequate tools with attributions to required meanings for expressing intentions. These meanings of structural modulation, texture, color, material produce the desired image, as well influence perception in accordance to intentions.

For Atakule’s image a major decision about the choice of material concerns the reflective mirror glass constituting the exterior surfaces. Mr. Buluç states several reasons for this choice. On one hand side, it has an energy saving property. On the other hand, the reflective character of the material ensures that the facade mirrors the existing environment as a surface on which the seasons and time are projected (Hürriyet 1989). However, precisely this feature of the material interrupts the visual link between inside and outside and is ambiguous about their kind of separation. This creates an impression of an isolated space, without giving clues of the interior. Rather differently than a stone, brick or concrete wall would work as Akın points out that what can be seen on the exterior surface are the distorted images of the existing

environment (109) not the mall itself (Figure 21 p.84). With Atakule a new material and a new way of presenting an old function of shopping was introduced to the city, and as a shopping mall surface in the existing environment. It appears to set a trend because after Atakule, other examples with the same material appeared especially in the immediate surrounding of Atatürk Boulevard, like Şekerbank Building. In Cumhuriyet (1989), it was mentioned that the increasing popularity of this material could create a “technological monster” in the city image. In the same newspaper Mr. Buluç described this material as having the symbolic significance of being contemporary. He also declared that he was disturbed with the frequent use of this material in a wrong way- as cladding of older structures because this degrades the image and the symbolic significance of the material in the perception of the spectator. If it turns out to be a trend, he points out, the material may lose its meaning and context in its usage. The application of this material to Atakule was based on the intention to produce an image which would be recognized within the city as representative of modern national Turkish identity.



**Figure 21** A photo taken (2003) from Cinnah caddesi showing the exterior surface reflecting the distorted images of the existing environment (featured by the author)

The use of this material can also be seen as an indication of an intention to separate the mall from the city and emphasize the alternative life inside (Akin et al 110). The aim was to close to outside, but integrate the inside. For this aim, glass is used as the dominant material in the interior design. Mr. Buluç employed to the true nature of glass as a transparent material especially in the atrium's surface of the entrance facing Çankaya Street, and the park. On behalf of giving an impression of transparency, the usage of this material emphasizes an axis through the atrium between the main street and the park by connecting them through the building visually. Full perception of user in north-south direction trough the axis is encouraged by the nature of glass material on these two surfaces of the building. The usage of this material is successful in terms of creating a visual interaction at the entrance (Figure 22 p.85). However, having just one access from the main street and having a closed surface to the park, the power of the atrium as a connector and an axis diminishes. Thus, it remains only as a visual connection. Akin criticizes this as an example to contradictory attitudes concerning the reference to the existing environment in one respect and completely ignoring it in any other (110).

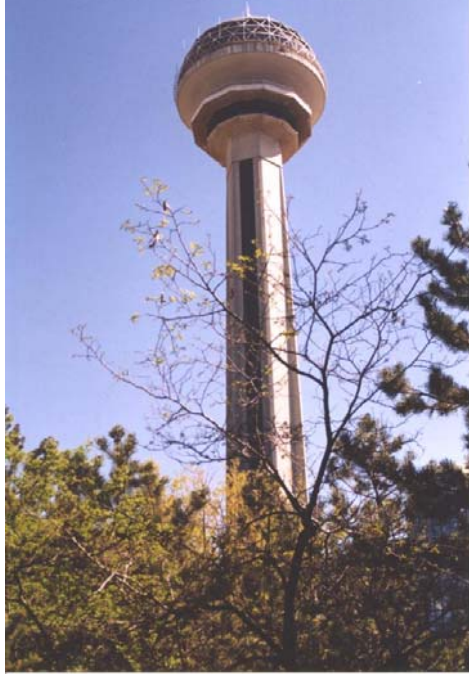


**Figure 22** A photo taken (2003) from Cinnah caddesi showing the entrance and its monumental effect (featured by the author)



Technology is also an important tool in constituting the image of Atakule. Mr. Buluç used the technology which helped him to define the desired image. The structure of the tower of Atakule (Figure 23 p.87) can be discussed considering the meaning it attributed to the building complex. In *Engineering News* (1989), where Atakule is introduced as the newest landmark, it is mentioned that the architect purposely selected this structure depending on its symbolism. Mr. Buluç says, “I choose the dome to represent the great tradition and beauty of many Islamic domes throughout cities in Turkey. [...] The modern version on the top floor represents the uplifting of Turkey, both economically and philosophically, into a new European economic-industrial center” (66). The dome of the tower has symbolic meaning in Turkish society as Mr. Buluç also indicated. It included a rotating restaurant and a panoramic elevator in its initial plan. Both the rotating restaurant and the panoramic elevator were perceived with excitement in the city when they were built. Similar to other high tech examples, the modern technology of building applied for the tower emphasizes the desired identity of Atakule as contemporary, unique and new.

Within the interior, the intention of making a “technology show” continues with the escalators and steel structures (Akin et al 110). Although Yücesan believes that hiding the main staircases and the elevator at the deep end of each level makes user discover the space slowly, Akin says that they only block the connection of the atrium, which has expressed longitudinal axis to the park. However, the material and the technique used in Atakule were new for a period of time but as they become familiar to the experience of the city, they lost their initial effects (110).



**Figure 23** A photo taken (2003) from Botanic Park showing the structure of the tower (featured by the author)

### 3.3.1.5 Scale

Scale in architecture is defined with reference to how we perceive the size of a building element or space relative to other elements in space (Ching 326).

Accordingly, there are two types of scales:

1. “The size of a building element is relative to other forms in its context” and it is called the generic scale (Ching 326)
2. “Scale is the aspect in architecture that makes buildings intelligible to us, it gives us a sense of how to relate to the building and it does so in a way that either attracts us and reinforces our values or repels and contradicts our values” (Orr 9).

The definitions are concerned with the relation between the human scale and the building. Orr even proposes that a good scale in architecture can be defined according to a relationship of visual elements to the whole (11). When scale is

considered one can add proportion as a principle of design. Burden makes a distinction between proportions and scale saying that although both deal with the relative size of the things, proportion deals with “size relationship within a composition whereas scale deals with size compared to something else like human body” (56). However, the effects of scale and proportion in architecture are used in many ways. One of them is to communicate the user about the intentions of the architect on the building, that are not fully provided by aspects of physical form like size shape and form (Orr 26). For example, when monumentality is considered, the scale of building tends to make the user or the viewer feel smaller and less significant in relation to their overall sizes (Orr 31).

The intention to construct an object identified as a landmark also requires a specific consideration of scale. Lynch defines that landmarks and symbols, which are visible reference points, depends on their scale and that through it they become elements giving identity to a city by their appearance, but also by their differing sizes and scales (qtd in Nasar 7). When a building as symbol and a landmark is considered, the architect’s considerations about the existing environment in relation to his design can not only be defined in terms of things fit together or fit to environment.

Similarly, the scale of Atakule can and need be discussed in relation to three different settings. These can be categorized as the city, the immediate existing environment and the user. Regarding the city, Atakule complex refers to city image through its tower. Atakule achieves its landmark and symbol status by the tower as a component on city scale. The tower is 125 meters high. It was defined as the tallest structure in Ankara at the time of construction. Through different vantage points of the city only

the tower of Atakule complex is perceived. Thus, from the perception of the spectator, the complex is identified only by the tower. Even the name of the building, Atakule is determined considering the impact of the tower in city image. 'Ata' is the shorten form of the name of the founder of Turkey, *Atatürk* and 'kule' means tower in Turkish.

Another term of reference is provided by the immediate existing environment. Here the shopping mall is in harmony. The building texture of Çankaya consists of five/six storey residential buildings. The design of the complex was developed that although Atakule has 5 floors, from street level, the spectator only perceives the height of three floors, the ground floor, +1 and + 2 from Cinnah Street. These three floors having average height of 12 meters correspond to the five residential floors of the setting. The only view point that five floors can be perceived is the park side and the part of Çankaya Caddesi. However, this five floor appearance does not overwhelm because in scale, size and height it tends to disappear towards to the fully grown trees. Thus, scale reference and its different perceptions are valid in constituting the image of Atakule. However, the tower is the greatest for landmark that its association with scale as an element constituting the image becomes the most important of all whereas the immediate setting scale and human scale are connected as the experience along the street and from the park offer continuity and harmony.

### **3.4 Re-reading of intentions of the architect**

In Figure 9 (p. 47), the user is represented as an actor shaping and even reshaping the final appearance. This section tries to develop how different modes of reception of space affect the final image and identity. Considering that buildings are constructed

depending not only on designer's vision but also with political and social contexts, as a representater of the society, the user is also integrated to defining and formulating the intentions of identity. In that respect similar to clients, the users need to be considered as a factor.

### **3.4.1 The User**

There are some theorists who claim that architecture is about only itself. In other words, architecture has to free itself from every kind of relative contexts like social, political and economical. However, even such theories which the "sociological, economical and political concerns are taken as the most important obstacles for the designer to be able to concentrate on the central problem of architecture itself" could not resist the impact of user in defining intentions (Lefaivre 24). Theoreticians, who believed that the architecture can not be disassociated from all of its social context, nevertheless proposed an in-between status and defined architecture as "...an activity structuring our environment to facilitate the achievement of human purposes where the purposes are incompletely known at the outset and cannot be extra ported from human purposes" (Anderson 34).

As it is pointed out by the above theories, the user as a formulator of needs, requirements and expectations of the society can not be abjected from the design process. The user is integrated to the formulation of space, as well as in reading of the intentions space. In every attempt of a building activity, the resulting image is interpreted by others. Although, a building with status of an icon is based on the ideas of a governing group, the product is said to represent the national identity of a whole society. It is perceived by others. Thus, the judgmental criteria of the user

group, the ways of perception, and the perceptual models become important in shaping the final reception of the building. Users are the key actors of reading and perceiving the intentions. They attribute the final identity to those spaces; hence their perception must be considered as one of instance where intended ones are or are not received. Individually, their perception or judgmental criteria are affected by lists of factors like their education, sex, age and social and economic conditions, yet this thesis emphasizes rather that the perception of identity of space or the understanding the attributed values differs according to the degree of interaction of the user with the space.

As well as on the elements of identity, it is also important, for this thesis, to discuss what kind of user models the architect attempted to address and which means he emphasized in design. The proceeding chapters firstly try to identify the character of the prospective users in Atakule as initially defined and analyze their reception modes by combining these with a theoretical framework. Secondly, the reading of identity is discussed through a pilot study conducted in Atakule to have at least a point of view about today's impression of the building. To clarify some of these issues, a pilot study was conducted among current users of Atakule. As it was impossible to identify the initial reactions of the users in 1989, and compare them to the contemporary ones, such a survey can form opinion only about the current status according to users like shop owners and visitors. Still, the pilot study reflected their experiences and their opinions about the status of Atakule which helped to look critically on the initial intentions and perceptions.

### **3.2.3.1 Spectator, viewer and the user**

Hill makes a proposition on user's degree of interaction and its effect on perception (179). What he calls the 'architecture fan', here referred to as the spectator, experiences and derives judgments from "...seeing its forms, spaces, textures and so on, as if it were a complex large-scale kind of sculpture" (180). The spectator may participate only imaginatively in the experience of space, supposing what it would be like to work in that office, eat in that restaurant, and etc (Hill 180). Similarly, the other category the visitor or the temporal user, does indeed experience just the same things with the user; seeing, hearing and touching the building in very similar ways.

For another category, Hill exemplifies the 'office worker' who can be called as the inhabitant or the permanent user, and a tourist, who can be defined as the viewer, the visitor or the temporal user (180). The former differs from the latter by paying more attention to the inconveniences of heating, cooling, lighting and acoustic designs. This enables a conclusion that neither the visitor, nor the spectator is expected to perceive the identity in the same way as the permanent users.

Lynch has a broader definition of users as all of those who "...interact with the place in any way, live in it, work in it, pass through it, repair it, control it" ("Site Planning" 67). Thus even a spectator may judge on the appearance of the building. But the variations in these reactions and responses is a matter of whether they own it or not, use it frequently or are tourists or depend on it for livelihood (Lynch "Site Planning" 69). Thus the spectators, viewers, inhabitants can be expected to react and respond to the appearance of Atakule or perceive the identity and image in different modes. It

was mentioned before that the scale reference refers to the spectator, to the architectural fan, who may acknowledge the tower as a sculptural work in terms of its effect in city scale. The viewer who is passing by is attracted to the mall which is as dominant functionally and visually as the tower. The viewer can be categorized as the shopper or any visitor to the site. Lastly, the permanent user or the inhabitant can be defined as the shop owners in the case of Atakule. However, the interior spatial structure and the formal composition enforce the same preferred identity that it is unique, new and contemporary to all of these different modes of receptions. It can be concluded that, Atakule considered three different modes of perception to forward the initial intentions on space identity to the prospective users and make these intentions readable in the intended way as much as possible.

### **3.4.2 User models in design philosophies**

Design philosophies since industrialization considered the user as a factor either in defining intentions stage, or in reading of intentions stage or in both of them, as an actor. Thus the following section is important to exemplify these models and their impact on the formation of identity. Accordingly the user model that the architect has described in the case of Atakule and its effect on perception of identity is discussed. The very first example of these theories is the Modernism. Modernism was the first large scale movement after the industrial revolution. Instead of rejecting the industrial process, supporters choose to embrace it to realize their aims about a new lifestyle and new environments. Considering the metaphor of factory which became a key symbol of industrialized societies, the modernist view of architecture based the theories on standardization and mass production (Mitchell 5).



Walter Gropius stated that the blurring of differences between individuals by standardization, in universal user was embodied in new standard types of buildings. This he believed increased their quality and decreased their cost. Eventually this raised the standard of living of the community as a whole. According to these ideas, not a robotization of the individual; but on the contrary, blurring of the differences frees the architect from much necessary dead-weight allowing him to operate on an open area (Mitchell 6). Such ideas resulted in environments and buildings that treated all the people in the same way.

This means to that the modes of reception; the differences in ways of perceiving and receiving, are more or less stylized because all buildings treated all people in the same way. What happened is that a lot of detail was abounded, a clear style was established. There was less variety of receptional differences. The occupational and behavioral patterns in buildings are suggested according to these ideas of user which consequently determine the character of the space.

On the other hand, Post modernist theory and architects differs from Modernists in acknowledging the different taste codes of the public as a source to their design. They believe different forms will help them to communicate more with their users. However, they paid more importance to environmental interventions made by non-designers (Mitchell 15).

Venturi's *Learning From Las Vegas* exemplifies how post modern theory defines architecture in relation to the views of users. Venturi mentions that if a hot dog shaped building serves its function as a place which sells hot dogs then this explicit

sign can be seen as a source of architecture within pluralism considering user or inhabitant values (qtd. in Mitchell 14). However, pitfalls of such ideas appear at the same point, they do not go far enough to acknowledge users and try to understand the reason behind building such symbolic values, but simply accepted them (Mitchell 17). This caused post modernist theory to discuss architectural devices. Some of the theorists defined it as a mixture of eclecticism.

These are mainly the deconstructivists. Peter Eisenman states that architecture is about architecture, it does not have to contain moral values of all of its users nor does it not have to assert a new way of life to the societies (qtd in Mitchell 21). This ideology is called as deconstruction questioning every element in architecture not only to reconfigure the function, the structure and program of architecture but its relationship with users also. Although they judged post modernists "...being modest in their aims, adopting familiar symbolism in an attempt to make their work better understood by the public", deconstructivists were themselves criticized for creating an unmoral and antisocial architecture completely disregarding the users needs (Mitchell 28).

On the contrary, late modernity differs from all of these stating that architecture has to consider user wishes to a degree. Pre-design research studies and post- occupancy evaluation strategies were developed to derive strategies for architectural theories considering the user as an element of identity who gives the final appearance to it by different ways of seeing and occupational models.

The debate on user's integration to the process of design becomes problematic issues in all of these design philosophies. The above remarks are made to clarify those different considerations on user, and his integration to design process which leads to different perceptions on space identities. In addition to the perceptual mode the architect of Atakule referred to which is investigated in previous section, the following part will discuss the user model in his mind while he is clarifying his intentions.

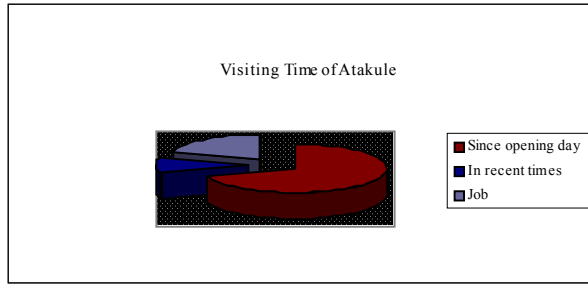
### **3.2.3.3 The users of Atakule**

The architect of Atakule mentioned in the interview (December 02, 2002) that he did not really have a prospective group of user in his mind while he is designing. He also said that there are important differences in the judgmental criteria of the actual users and professionals, and that sometimes the actual users may have a more sensitive understanding of meaning and identity of a space because they inhabit the space (APPENDIX B.6). He believes that architecture can educate people while architecture itself may receive references from them. What he has considered about the user group, he mentioned, was some kind of national taste codes. The preference codes of the society at that period were associated with the east and west synthesis. He indicated that this was the main argument in determining the possible taste of user group as a design input and a potential factor of space identity.

In normal circumstances the role of the user on the identity of the structure can be discussed in two ways; either in defining intentions stage, or in reading of intentions stage, as an actor. In the case of Atakule, its double meaning as a shopping mall and an icon requires consideration of three modes of seeing, as a spectator, visitor and

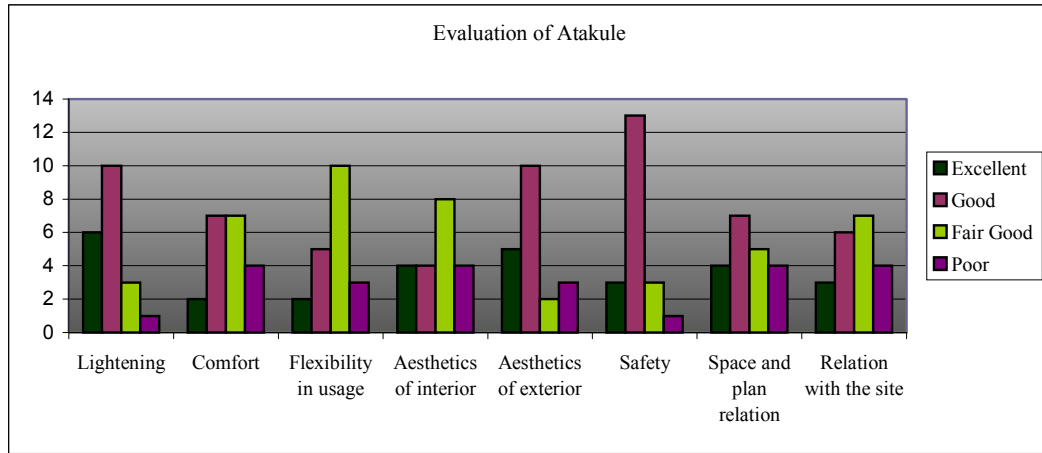
user. As mentioned in the role of the architect section, Ragıp Buluç did not have a defined user at the beginning of the project because he was the first to construct a shopping mall which aims to create a new kind of consumption identity in Turkey. That's why he rather designed the building for a spectator, who will perceive the initial identity in terms of aesthetic appeal. Secondly the inaccessibility of information on initial perceptions among users of 1989 prevents the study to explain the changed identity from user side because of that user can not be the evidence of altered identity. However, a pilot survey was conducted to at least learn the impressions of users for the existing situation of the building.

The thesis accepts the change in the identity of Atakule and it tries to find out the reason of this shift. The questionnaire is used just to emphasize this shift. Thus, the questionnaire includes only twenty users. Ten of them are permanent users such as the shop owners, or people working there. The questionnaire (APPENDIX B.7) includes questions that may help to clarify the user profile and some of the factors that may have effect on their perceptions like the frequency of use. The first five questions are prepared accordingly. In rest of the questionnaire they are mostly asked to evaluate the quality of inner space and the building as a whole in terms of aesthetic appeal or else, that can be effective in their perceptions of the building. The survey also considered their possible preferences on shopping malls asking to choose between Atakule and others in the city to probe into a possible shift in the status of the building as a shopping mall. The reasons for the change in the preferences are discussed in the following section in light of the results of this part of the questionnaire. They were also asked to make suggestions about the thing they acknowledge as lacking in Atakule.



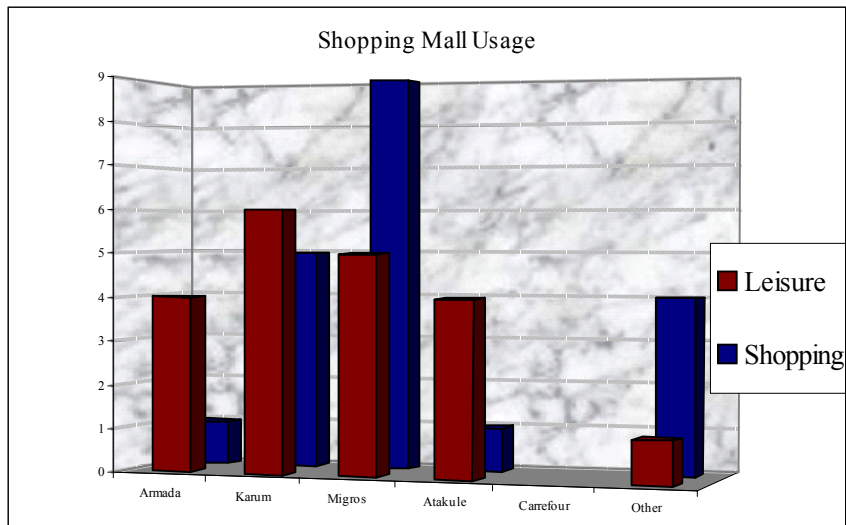
**Table 1** Showing the visiting time of Atakule

Table 1 is important because it shows that the people, with whom the questionnaire is conducted, have a memory of the status of the complex and identity since its opening day. This makes their answers on the perceived identity more accurate to conduct a discussion on. Table 2 (p.99) shows their perception of interior and building as a whole. What needs to be pointed out is that the users are mostly pleased with conditions like lightning, flexibility in use, or security, that may affect their impressions of space identity. Another aspect that has to be pointed out is the user's answers to the question about the relationship of the building with the site. Most of them are aware of the weakness of the building in terms of accessibility. The last table, table 3 (p.99) shows their preferences about places for shopping and leisure rates in other shopping center in Ankara. As it can be seen from the table Atakule is not any more preferred for shopping, nor for leisure. Preferences go to Migros, which is one of the farthest shopping center from the city center. Regarding leisure, it can be concluded that Atakule becomes preferable due to the cinema and food courts that has opened recently. Karum which is very near to Atakule has close rates in case of shopping and leisure. But Atakule is perceived more as a center with various activities rather than a shopping mall. This is directly related to the changes in symbolic significances, which are discussed in the proceeding chapter in detail that has been attributed in design of Atakule.



**Table 2** Evaluation of interior and the building as a whole

The important point is that both the temporary users and the permanent ones are aware that something is lacking in Atakule. Most of them stated the parking problem as the main problem of Atakule. There are others who mentioned the insufficient resting areas and shopping units.



**Table 3** Preferences in shopping mall usage

They proposed that other facilities like the cinema, art gallery must be opened because this is the only way to make Atakule gain its dynamism. The pilot study has implied that the users are aware of the insufficiency in the affordances of Atakule.

They are mostly comparing with the other shopping malls in the city in scale, quality and quantity. These malls have changed the impression of a mall that the symbolic meanings that Atakule attributes becomes not enough to maintain its status as a shopping mall. The proceeding chapter also compares these malls with Atakule with their implicit effects on the elements like location, site and program, image that constitute the identity of Atakule.

From this survey several clues to possible aspects of consideration regarding the status and image of a shopping complex can be hinted at. This survey indicated that not only image and architectural quality are factors but more importantly the quality of the shops, the variety in their properties effect the user's perception; hence the reading of intentions.

#### **4. SOME CHANGES IN THE IDENTITY OF ATAKULE**

In the previous sections, this study attempted to isolate some of the elements used to define and transform intensions to a materialized form. A framework was constructed for discussing the identity and status of Atakule. The identity was defined as a constantly changing entity, redefined according to new demands and conditions; similarly an identity of a physical environment also changes to accommodate new demands. Regarding Atakule, changes in its identity can be identified but these are still ambiguous. There is no difference in the appearance of Atakule which this thesis refers to as the image. An image, it has been accepted, act as a source creating an identification of an object or a building, participating in, but not the identity itself. Identity is composite, involving the user profile, evaluations of the users, the architect's evaluation of social context and the architect's relation with the clients and users.

Moreover, identity and status involve, but do not totally depend on the architectural image. It comprises also effects, which need be evaluated on a broader scale, such as the city and its public space network and places. These can be studied through analysis of elements like location, site and program. The case of Atakule demonstrates this argument that social context, the architect's relation with the municipality has directly affected the decisions on Atakule's formation, as discussed



in the previous chapters. Although the image of the structure appeals to our interpretations as a symbol, and has not changed, there are indications that the space is degrading according to its changed status. This part of the work tries to uncover some reasons for such degrading. Besides, it tries to find out why Atakule is not any more perceived in the intended way, by detailing the discussion so as to cover the symbolic significances of location, site and program today. The changes of social context and its possible effect on space perception will show that the space identity includes more features than pure formation of the image and that there are other reasons affecting the symbolic significance of the complex of Atakule.

#### **4.1 Image and Identity**

The dictionary meaning of *image* is as follows; “if you have an image of something or someone, you have a mental picture of it, and you have an idea of what it is like” (Collins 723). Greene attributes to these mental pictures that they are associated with meanings while he is discussing the image and mind relation:

“One value of image is that its sense data can be arranged to bring about awareness of experiences from other times and other places (1). An image is built of components. The image maker must organize the components so that they do not form merely an assemblage of unrelated bits. The organization depends on previously developed patterns of meanings (10)”.

Lynch points out that “any given form [...] will have a high or a low probability of evoking a strong image among various observers” (“The Image of the City” 7). He also develops the components of the image as identity, structure and meaning:

“Firstly a workable image requires the identification of an object, which implies its distinction from other things, its recognition as a separate entity. This is called identity. [...] Second, the image must include the spatial or pattern relation of the object to the observer and to other objects. Finally, this object must have some meaning for the observer, whether practical or emotional” (“The Image of the City” 8).

The components of the image are isolated, to focus on the impressions they broadcast to our mental processes. Using high tech and brand new materials, for instance, is this kind of an attempt to evoke an impression. It was also made clear that as the impressions of these components and what they evoke, changes like a material getting familiar in usage, our impressions also change. But this can not be the only way that can help us explain the differences between the intended space identity and the perceived one. Thus, this thesis refers to image so as to emphasize the appearance of the built form, and identity as the symbolic significances of it, in terms of social, political and environmental contexts. It is clear that the tools used to define and formulate the intentions on space are the elements that also determine the image. This is the reason why image is investigated so as to find how the changes in symbolic meanings affect the perception in other words our mental processes. The image is represented as a process of a larger procedure. In this larger perspective, the architect’s operative area may attribute many historical, social, political or cultural meanings to the design even before the image is defined. The preferences on location, site and program do not imply a concrete form, shape or an object that will appeal to our interpretations, but it attributes some characteristic or properties to its identity long before the designing process begins or the image is produced. The

critics on newspapers about the Atakule's construction decision, before the building even appears, are important examples for this situation. These properties distinguish the structure from everything else, in other words determine the identity.

The image that has been conducted will be judged within this social context and historical, environmental changes. This thesis sees such kind of limited approach to formulation of identity as the main reason for effects of degrading of spaces. The problem of location, site and program in design procedure must not only be defined as fitting to existing environment. A broader analysis must be made carefully, to understand the cultural, social issues, the development of the site or the location because through time, as the meanings of them change the interpretation of the complex may change, even though the image in visual terms remains the same. This thesis claims that some of the changes in the status of elements lead to a change in the interpretation of the image. In the case of Atakule, the social and cultural developments to follow, the changes in the city, in the surrounding environment and daily life has been effected the identification of the building. Thus, these are investigated with their contemporary conditions to understand their influences.

#### **4.2 Identifying changes**

Although, the location of Atakule did not change, the meaning and significances attached to it, differs now from the situation in 1989. These changes are discussed by comparing the social meaning of the location with today's conditions to understand its possible effect on Atakule's identification and status. Site, too, is discussed in these terms. It is important for this part of the research to determine the possible connection that Atakule could have constructed with the site to gain new meanings.

Program and plan in this section are discussed as indicators that, contrary to the visual image, there really occurred changes in the content of the building as a shopping mall, affecting its identity as a public interior.

#### **4.2.1 Location**

It was indicated before that there were political arguments about the determination of the location of Atakule. The building is situated on Atatürk Boulevard, which as discussed before, is a main axis cutting the city from north to south. Thus, it is charged with representations of national identity of modern, developing Turkey. This historical and political meaning of the boulevard leads Atakule to be perceived as the symbol of idealized and contemporary national achievements. The location maintains this status as being charged with protocol and prestige. Due to its positioning in the city, the interpretation of Atakule maintained part of its symbolic effect, even though higher and more complicated structures have been built since. However, the city has undergone radical changes and so programs of development. The governors are operating in far more different global conditions than the ones in 1980s. The demands of a new authority for a new symbol are not far away from today. Today politicians are seeking for new symbols in the city already. For instance, there are plans for a new tower that is going to be constructed in Keçiören whose head of municipality is from the same party of the governing group in 2003 (APPENDIX B.1). It is designed by the architect of Atakule, Mr. Buluç. As in Atakule, it will provide a sightseeing of Ankara from the highest level and it will be called as the “Republican Tower”. The architectural program has similarities to Atakule- it will also have a rotating restaurant at the top. Nonetheless it differs from Atakule in many ways. It will have a museum, an exhibition center and various souvenir shops. The

important point is it is going to be 166 meters high. It is also presented as the tallest building in Turkey in the same newspaper. This is an indication that Atakule's identity as a symbol of technology achievement and national identity is shifting.

On the other hand, its identity as a shopping mall has already been challenged. Atakule offered an introvert and isolated world inside. The spatial structure of the interior was discussed in the previous sections. Features of plan, configuration and decoration indicated a climatically regulated city environment inside. But within fourteen years, new city centers and shopping malls have been opened. They afford more than what Atakule affords as a miniature city. Bilkent Center, Armada, Migros-Akköprü, Karum (APPENDIX A.6) are some of the most important competitors of Atakule. They have larger retailing areas, food courts and entertainment units. They are designed as alternatives of cities and even they are advertised depending on this property. Bilkent Center is promoted with tag lines like "Bırakın Şehir Sizi Özlesin" -Let the city miss you- dispersing the life of city center. The capacity of Atakule became insufficient in meeting growing consumption demands, which are larger trading units, more entertainment areas and specialized food courts in the new complexes. This large scale structures became new city centers and new landmarks. Although the political meaning of the axis remained the same, the society's attraction is re-oriented and directed by these new formations.

The significance of Atakule's location at the time of construction was based on its singularity. Now, as political importance gives way to economic concerns, its' location status loses its importance. The development of new centers is also effective in this degrading. The location of them is shown in Figure 24 (p. 108). It

indicates the location of other shopping malls constructed in 1990-2003. Although they are, too, away from the city center, they reduce the image and impression of Atakule's location. Atakule could maintain its status due to its competitor's capacity and scale.

#### **4.2.2 Site**

The relations of Atakule to its site have been discussed in section 3.2.2.2. It had been concluded that one of the weaknesses it has, is the relation it constructs with the existing environment. This degraded the perception of the space as a shopping mall. Considering that public buildings can not only be considered with their individual structures, but with their "role in defining interior and exterior public spaces", it can be evaluated that Atakule lacks this transitions between the interior and the existing structures (Parlar 49). As indicated in the previous chapter, its competitors diminished its identification as a shopping mall as well.

How these linkages caused a different perception about the identity of the space in the case of Atakule can be exemplified through one of its competitors, Karum. Karum is the nearest shopping mall to Atakule (Figure 24 p.108). It has a larger retailing area. However, this is not the only reason why it maintains its status as a shopping mall. It is also situated at a crucial site- at the end of the previously mentioned shopping district Tunalı Hilmi Caddesi and is integrally connected to it. It leaves a large area (Figure 25 p.109) just in front of the building which operates as a gathering space for people coming from Tunalı Hilmi Caddesi or entering it. Especially on weekends it acts as a meeting place for pedestrians which help the



Figure 24 Shopping malls in the city by 2003

building to maintain its dynamism and liveliness. In other words due to its appropriate connection with the site, Karum benefits from the pedestrian potential of Tunali. For Atakule such pedestrian potential does not exist. Moreover, it even misses the advantage of being situated next to Botanic Park, which might provide such pedestrian connections.



**Figure 25** A photo taken (2003) from the staircases next to Karum to show the effect of the entrance (featured by the author)

By a connection to the park, it could have gained new meanings and accessibilities. It's disconnected from the park. Its separateness from the site circulation damages its identity as collector, generator of social space. It also prevents the formation of the new space identity.

Other competitors of Atakule, except for Karum, are also situated outside the city center. This prevents them, also, from benefiting and using the potential of the city center. However, because they define and offer an inner city which has many complexes and facilities, they achieve to attract people. In Atakule, too, that inner city idea was attempted. But it does not have programmatic features or offer the same variation in other shopping malls and it was constructed as three separate units. This



fails to make people prefer Atakule. The only way it could have protected its status is by being in interaction with the site but the design composition refuses this interaction at first stage. As a result, it cannot gain new possible meanings, develop site, generate life and act as a lively a shopping mall.

#### **4.2.3 Program**

Compared to the initial functional distribution according to the program, contemporary functional program of Atakule shows a tendency to include other functions more extensively. Rather than a shopping mall, it acts as a cultural center including a cinema, an art gallery, a branch office of a bank and a wedding office. On the other hand, it can be observed that there is a real reduction in the number of retailing shops. This thesis tries to consider such changes within the architectural program of Atakule as an indication of a change in the space identity. Visually, in terms of image and appearance, the users apprehend no change relative to the programmatic changes. It is obvious that some of the inner divisions of units have been redesigned to adopt the space for new usages, like a cinema, but these are not reflected to the appearance of the building. However, as it was discussed in the views of the users, in chapter 3, this new programmatic features affected the perception of the space, frequency of usage and preferences about Atakule. From the discussions on program, it can also be derived that the perception of identity of the space must be discussed in a larger perspective in addition to image. The relations that the building conducts with the city and new meanings it gained through programmatic manipulations have an undeniable effect on perception of space identity.

#### **4.2.4 Plan**

The most important physical indication that the space identity has changed, is the plan modification. The modifications on the original plan did not only intend to meet the needs of new programmatic elements. Figure 26 (p.115-119) shows the plan and configuration by 2003. When this figure is compared with the initial plans, it can be observed that, the unused areas, like corridors and hallways, which were not defining any other functions, mostly turned out to be the modified programmatic elements.

The problematic design of interior spatial structure demonstrated this transformation in program as discussed in 3.3.1.3. Thus, not only the changes in symbolic meanings of site and location caused a shift in the status of Atakule, but also the problems caused by the initial plan configurations within the interior space, which have only weak cross connection between the components of the complex, and demonstrate this change.

The changes in each floor plan are colored in grey in Figure 26 (p.115-119). The north-west trading block which was also discussed as a part separated from main circulation path has completely turned to a branch office of Vakıfbank, the current owner of Atakule. They choose to use a part of the mall, especially the part which initially seemed to be problematic in integrating the movement around the atrium. The branch office has an entrance from the ground floor, but also has a separate entrance from Cinnah Caddesi (APPENDIX A.7). This is the only change that is reflected to the appearance of the building. The architect informed me that his permission was asked for this change. The presence of the bank issued other changes. First floor includes the Vakıfbank art gallery and Vakıfbank Investment Office. The changes seem to be only in control of the owners, but this caused some

problems which may turn Atakule to a bank building. To prevent this, several other functions are emphasized. One of them is the cinema which is opened on second floor. The cinema on this floor caused some of the food courts and cafes to shift to upper floors. The new dining areas are also indicated in the same plan. While the number of the shops are continuously decreasing in Atakule, the number of fast food restaurants is increasing in the same rate. The grey colored areas in -2 floor indicates the arrangements in the initial plan so as to include more restaurants. The demand of larger dining areas goes parallel to the increase in the trading and work offices in the neighborhood. Most of the people working in these offices prefer these restaurants and Atakule for lunch. Considering that these offices occurred with the change that Atakule caused upon the area, it is also the only thing it benefits in return.

#### **4.3 Analysis and evaluations of the changing status of Atakule**

The investigation on location, site and program showed that due to the social and economical developments in the city, Atakule experienced a shift in its status as a shopping mall and symbol of a new consumerist social identity. The project has also been criticized as being an attempt to create a consumer identity and an agent to introduce new consumerist codes to the society by some of the critics. With development towards consumer identities in the society, Atakule became unable to respond to this economical, social status as successful as its competitors. Another reason that can be isolated for the change in the case of Atakule depends on the relations and connections it establishes with city life and its immediate environment. The site gives important attributions to design process, some of which the architect chose to ignore when he was planning the structure. A more diverse interpretation of the structure to the site might have enabled the complex to gain new meanings and

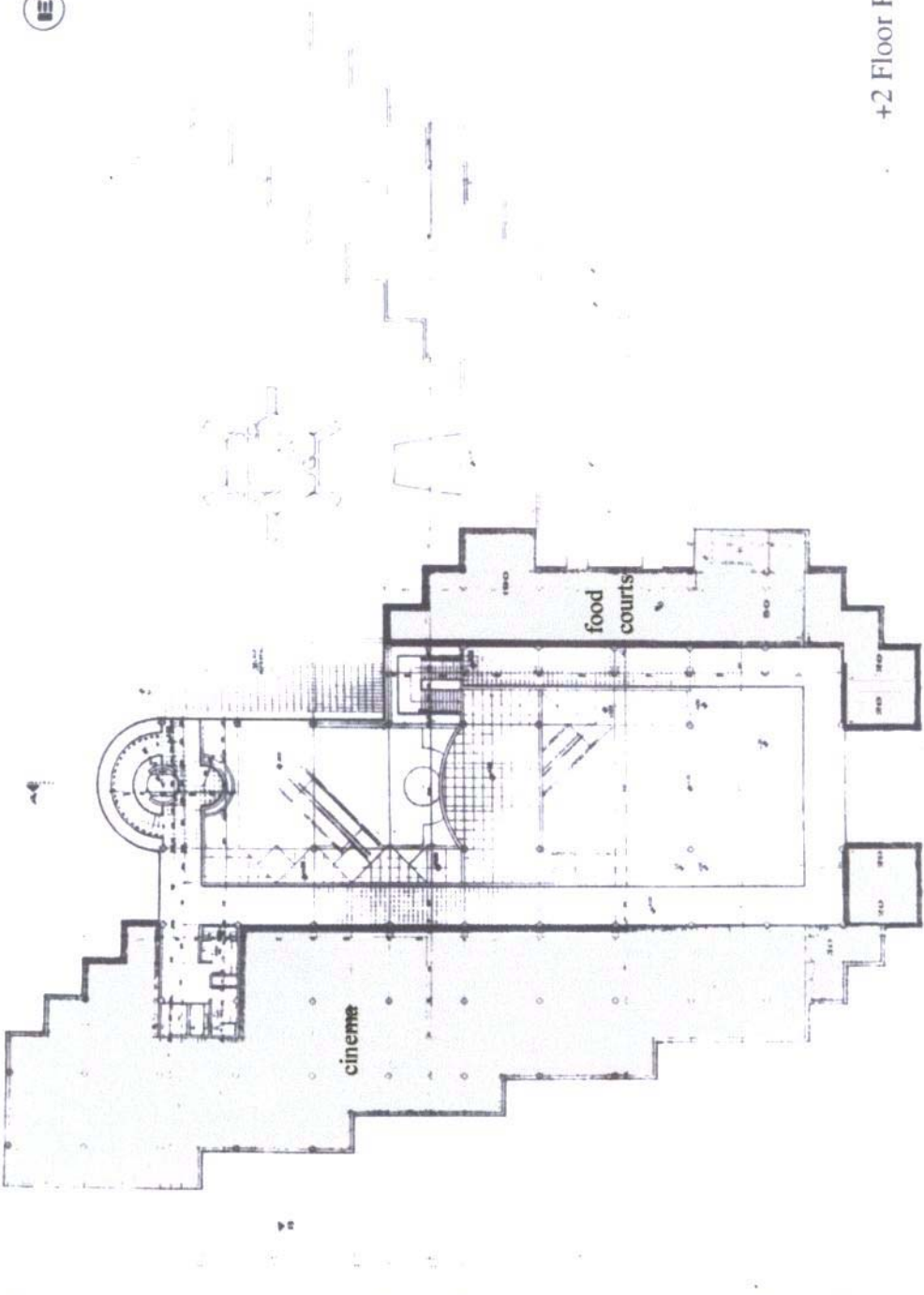
identities. Location and site of Atakule, nevertheless helped to partially maintain its status as a landmark and its image as a city symbol.

The director of the managerial office of Atakule, has informed that a grocery store, Tansaş will be opened soon in the -2 floor (Fig 26 p.119). He also mentioned that the parking will be free who do shopping from this store.

It is obvious that these kinds of managerial decisions about space will be effective on this transformation. However, Tansaş is one of the well known grocery markets in Turkey. It can be clearly seen that the owners are trying to benefit from the existing condition as much as they can. They are using part of the building for themselves. Managerial department are transforming floors to cinemas and food courts that can bring back the liveliness of the building. They are trying to attract people through these well known market names which are really a radical contradiction to spatial structure and will surely change the inner circulation of the building. Probably, all of these market names will demand a sign or a label which will indicate their presence not only to the neighborhood but also to the whole city. The question may rise how this kind of a sign will affect the identity of the building where the location and site of it are still acknowledged with protocol terms although they lost their initial impacts on city image.

In terms of these programmatic changes, it can be concluded that a new identity is being subscribed for Atakule. The opening of an art gallery, cinema and food courts are indicators that it is attaining entertainment and leisure space identity, rather than a shopping mall.

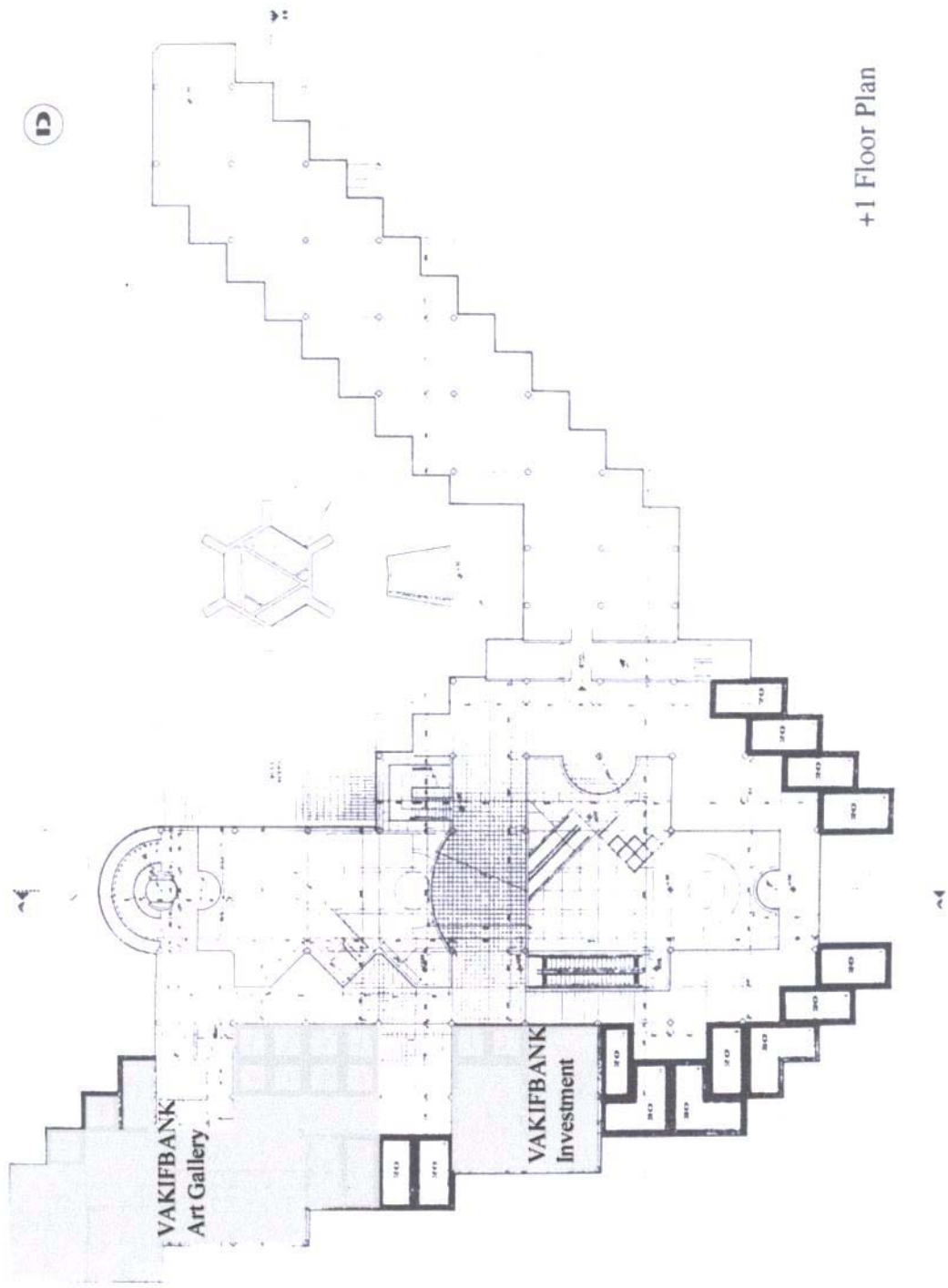
Nevertheless an important outcome of this work was to discover the possible meanings that the building could have gained if the location and site has been investigated in more diverse ways. The space could have met the changing conditions of the society and interpretations if a search has been conducted with consideration of future demands.



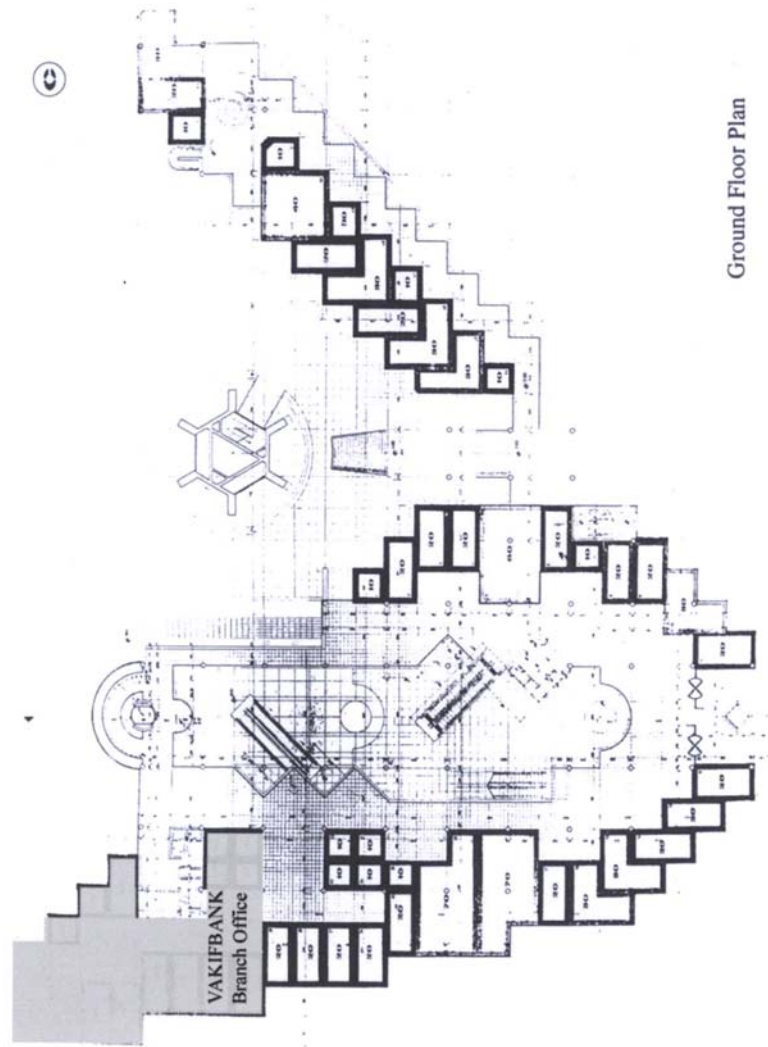
+2 Floor Plan

Figure 26 Plan changes in Atakule

D

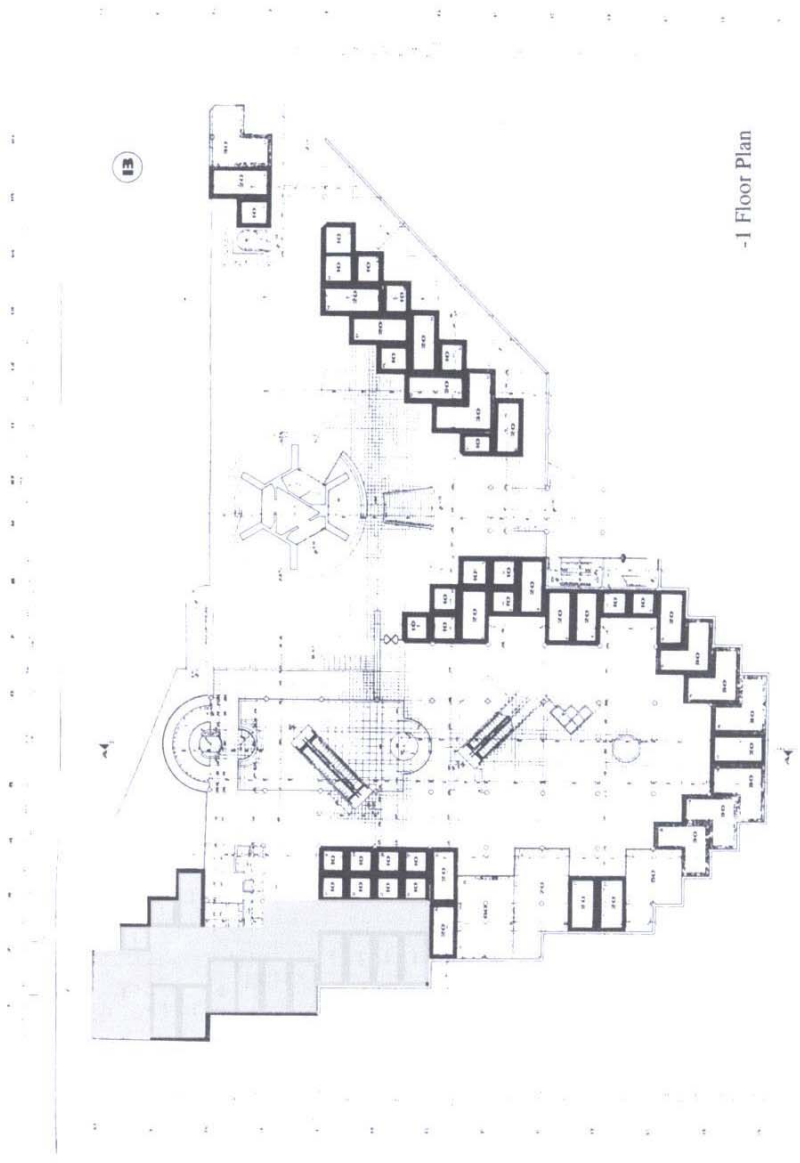


+1 Floor Plan

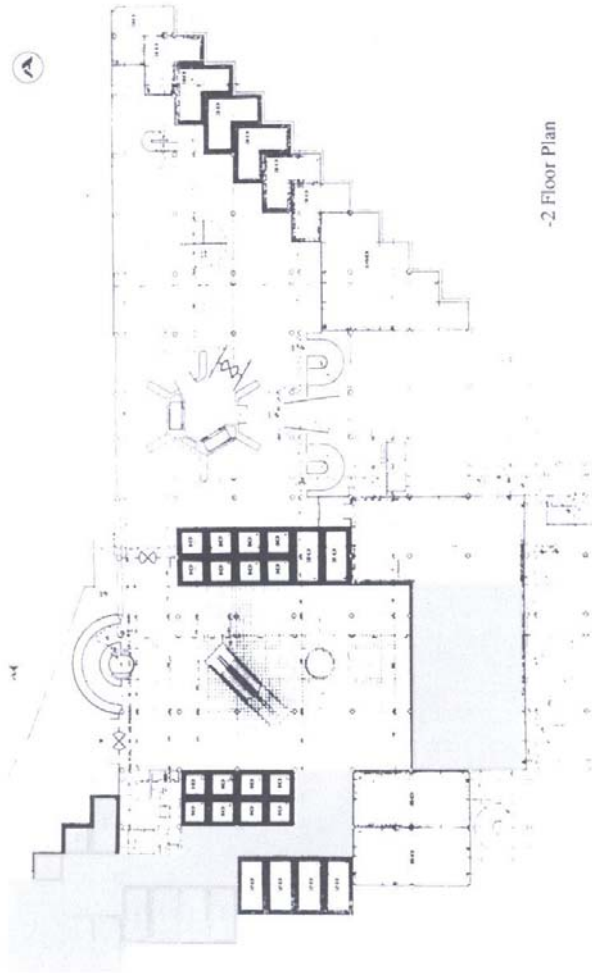


Ground Floor Plan





-1 Floor Plan



-2 Floor Plan

## 5. CONCLUSION

The perception of a building depends on various contexts. In this thesis, it is accepted that the perception of a building and its identification at city scale may differ from the intended and initial one that is proposed by the architect. Such differences can be regarded as reason for degrading in the spaces. The visitors', spectators' and inhabitants' identification of a specific building may change through time, although the appearance and the image the building remain the same. This condition indicates that a theoretical framework could be developed to explore identity as to the elements by which it is constituted, in a broader perspective. The design process is seen within a socio-political context, which is elaborated so as to extend the meanings and the contribution of the elements that are integrated to the design decisions.

There are many elements that contribute to space identity. Regarding the specific example of this thesis, Atakule as a symbol, as a landmark and as a shopping mall, the ones that helped the architect to define the identity of the building with these terms are specifically selected. The importance of location of the building in the city development, the site's historical, cultural and environmental meanings, and a brand new architectural program as a shopping mall in the city, are stated as the most important elements that defined the intentions on space identity of Atakule. The study of these elements theoretically and in the social context of the period indicated

and showed that Atakule gained its identity as a landmark and as a symbol depending on the symbolic significances and meanings of these elements.

In that respect, a sociopolitical perspective was needed to understand how location and site have been historically charged through time. These attributed meaning to Atakule long before its image had appeared. In addition, important components of the identity were approached through contents and operations of the shopping malls which are discussed to clarify how the architectural program also shaped the intentions in the case of Atakule.

Aside of location, site and program, Atakule is analyzed in terms of more customary elements regarding the image: such as formal composition, interior spatial structure and choice of material and technology. These discussions showed some of the reasons for choices made by the architect about specific tools of new materials, scale, form and technology. These tools are discussed in terms of the visual messages they assert. However, the thesis focuses on the tangible elements of identity formation which are interpreted in broader perspective. Such approach and framework is needed especially when buildings with symbolic status are concerned. A comparative study of location, site and program, which partially constituted its symbolic meaning, also indicated some of the weaknesses of Atakule regarding its incapability to achieve the identity of a shopping mall. This is due to the changes on city scale and in society's perception and experience of a new and large scale public buildings and familiarity of materials and technology used in the building. This indicates that it is necessary to consider the identity of a specific building in a larger perspective while

formulating the intentions. The investigation on specific example Atakule also showed how and why these changes in space identity may occur.

The theoretical framework not only allowed discussing the elements of space identity but it also indicated that the difference occurring in the meaning and symbolic significances of these elements may be the possible reason for the degrading in these spaces. Thus, this framework may be addressed when the reasons for change in the identification of significant buildings in public realm alter. In such a case, the social-context where the building is built and perceived, and the significances of elements constituting its image become the key cases that can be analyzed to find out the possible reasons for changes in the space identity of these buildings.

The framework developed in this study is based on the consequential effect of society's social and economical development on the meanings of location, site and program and investigation of some tangible elements of identity through different perspectives. However, the effect of cultural and social development of users and society in understanding, judging and perceiving of these elements remained undone. Discussions of such aspects can be developed by help of other disciplines, like social studies which can focus on the sociopolitical development of the societies, perceptions and their demands. Thus, new symbols and representation through physical environments might be seen through a changing socio-cultural framework. From such views architecture discipline can benefit in a further discussion on ways to prevent a degrading of spaces and offer new design considerations.

It is clear that the responsibility of designing a space does not cover only the issue of appearances but is a problem of theoretical and ethical behavior nature in defining the proper constitution of elements of space identity. It is the only way to attain the appropriate functions and spatial organizations that will lead the building to survive in time duration. This study on elements of space identity appears as attempt to formulate a frame work of this kind, which allows discussions in accordance with different contexts.

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## APPENDICES

## APPENDIX A



APPENDIX A. 1 taken from in front of Atakule showing the change in the environment from residents to trading offices (2003)



APPENDIX A. 2 taken from opposite side of the main entrance showing the monumental effect and the outdoor stairs at the entrance of the building (2003).



**APPENDIX A. 3** taken from the main entrance facing Çankaya street showing the north- east wing shops and walkway relation (2003).



**APPENDIX A. 4** taken from Botanic Park showing nonadjacent relation with the park (2003).





**APPENDIX A. 5** taken from the staircases connecting the terrace to walkways showing the staircases connecting the two terraces (2003).



**ARMADA-** photo taken from Eskişehir Road (2003)





**MİGROS- photo taken from Konya Road (2003)**



**BİLKENT CENTER- photo taken from Bilkent University (2003).**

**APEENDIX A. 6 Other shopping centers in the city; Armada, Migros, Bilkent respectively**



**APPENDIX A. 7** taken from Cinnah Street showing Vakıfbank entrance-west elevation (2003).

**TEMELİ 18 TEMMUZ'DA ATILYOR**

# Keçiören'e 166 metrelik gökdelen

**Temeli** Başbakan Erdoğan tarafından atılacak kulede, kafeterya, müze, uzay terası ve döner restoran yer alacak

**KEÇİÖREN** Belediyesi tarafından yaptırılacak Türkiye'nin en yüksek binası özelliğini taşıyacak Cumhuriyet Kulesi'nin temeli atılıyor.

Başbakan Tayyip Erdoğan'ın da katılacağı temel atma töreni 18 Temmuz Cuma günü yapılacak.

Cumhuriyet Kulesi 166 metre yüksekliğinde olacak. Ankara'nın her tarafından görülebilecek ve Ankara'nın her tarafını görebilecek kulede kafeterya, sergi salonu, müze, hediyelik eşya satış yeri, uzay terası, açık ve kapalı seyir terasları ile döner restoran ve çok amaçlı toplantı salonu yer alacak.

## 3.5 TRİLYONA MAL OLACAK

Yaklaşık 3.5 trilyon liraya ihale edilen Cumhuriyet Kulesi'ni görev süreleri içerisinde bitirmeye çalışacaklarını belirten Keçiören Belediye Başkanı Turgut Altınok, son yıllarda büyük bir gelişme gösteren Keçiören'in Atatürk Botanik Bahçesi, Kalaba Vadi

Projesi ve Estergon Kalesi ve Cumhuriyet Kulesi gibi prestij projeleri ile bir turizm şehri haline geleceğini söyledi. Temel atma dolayısıyla 18

Temmuz akşamı Keçiören Belediye

Binası önünde Gülben Ergen ve

Murat Gögebakan'ın konser vereceği

bir de şölen düzenlenecek.

## 1.5 YILDA TAMAMLANACAK

Keçiören'i cazibe merkezi haline getirecek projelerden biri olan Cumhuriyet Kulesi'nin projesi Mimar A. Ragıp Buluç tarafından hazırlanmış. Tamamlandığında Türkiye'nin en yüksek binası olma özelliğini kazanacak olan kulenin 1.5 yılda hizmete girmesi planlanıyor.



## APPENDIX B.2 Examples from paper news about Atakule

GÜNAYDIN – 17 OCT. 1989

**Atakule'deki dükkanlara "Ortadirek" isim taktı**



**"Zenginler Çarşısı"**

● Genellikle ithal malların sergilendiği vitrinlerde fiyatlar piyasanın iki katı. İthal bir kravat 120 bin lira ile 150 bin lira arasında...

**ANKARA (Günaydın)**- Açılışı geçen Cumartesi günü yapılan Atakule'de bir kafeteryanın yanı sıra, 190 dükkan bulunuyor. En az yarısının dekorasyon işlemleri sürmesi ne karşın mağazalar büyük ilgi görüyor. Pazar günleri de dahil olmak üzere 10.30-22.30 saatleri arasında satış yapan ve vitrinlerini süsleyen gözahıcı tüketim malları nedeniyle yoğun ilgi çeken dükkanların aylık kirası, 300 ile 1500 dolar arasında değişiyor.

**Herşey ithal**

Genellikle ithal malların sergilendiği vitrinlerde fiyatlar, piyasanın en az iki misli. İthal bir kravat 120 ile 150 bin lira arasında alıcı bulurken, kravat iğmesi anahtarlık kol düğmesi gibi aksesuarlar ortalama olarak 150 bin liradan satışa sunuluyor.

Atakule Çarşısı'nda satışa sunulan bir Hereke Halısı'nın metrekaresi 600 ile 760 bin lira arasında değişiyor. Kılımlar parça başına 80 ile 800 bin lira arasında alıcı buluyor. Birbirinden albenili vitrinler arasında hiç kuşkusuz en çok ilgi çeken, kadınlara yönelik olanları.. Avrupa kumaş ağırlıklı bir kaban 495 bin lira. Blezır bir ceket ise 325 bin liradan satışa sunuluyor. Çeşit bolluğuyla hemen dikkati çeken vitrinlerde, bir etek 195, bir ceket ise 295 bin lira.

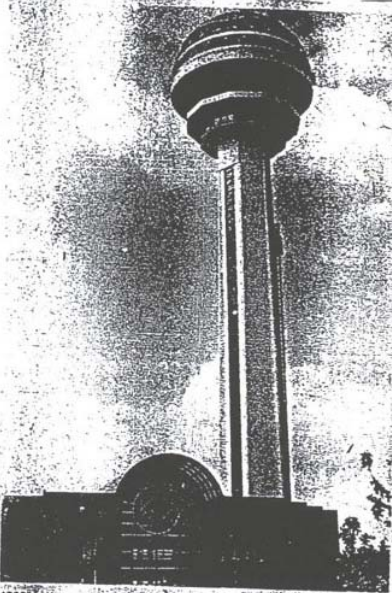
**Dükkan kiraları 1500 dolar**

Açılışı geçen Cumartesi günü yapılan Atakule'de bir kafeteryanın yanı sıra, 190 dükkan bulunuyor. Kiraları 300 ile 1500 dolar arasında değişen dükkanlarda, Hereke halılarından, mutfak eşyalarına, erkek aksesuarlarından, güzellik setlerine kadar, tüketicilere yönelik pek çok gözahıcı eşya sergileniyor. Genellikle ithal mallar ağırlıklı dükkanlarda fiyatlar, piyasanın en az iki misli. Çarşı pazar günleri de dahil 10.30-22.30 saatleri arasında açık olacak.. (Fotoğraf: Muret ÖZCAN)

GÜNAYDIN: 17 EKİM 1989

## APPENDIX B.3 Examples from paper news about Atakule

CUMHURİYET - 20 AUG. 1989



### Atakule Çarşısı açılıyor

ANKARA (AA) — Yapımına 1986 yılında başlanan Atakule'nin çarşı bölümleri, 2 Eylül'de hizmete açılacak. Döner restoran, kokteyl salonu ve seyir teraslarının bulunduğu kule bölümünün ise, ekim ayı ortasında tamamlanabileceği kaydedildi.

Atakule için bugüne kadar 40 milyar liralık harcama yapıldı. 5 katlı çarşı bölümünde 24 bin metrekarelik kapalı alan bulunan kule'nin yüksekliği 127 metre. Cinnah Caddesi ile Çankaya Caddesi'nin kesiştiği köşede 6 bin metrekarelik bir alan üzerine inşa edilen Atakule "yap-ilet-devret" modeline göre gerçekleştirildi. Yapımı üstlenen Anitsal Yapılar A.Ş., kule'nin 49 yıllık işletme hakkını da elinde bulunduruyor. Kule, bu sürenin bitiminde Anakent Belediyesi'ne devredilecek.

#### Bölüm bölüm kiralandı

Kuleyi yaptıran Anitsal Yapılar A.Ş. buradaki dükkan, kafeterya, restoran gibi birimleri ayrı ayrı kiraya verdi. Çarşı bölümünde yer alan en küçük birim olan 10 metrekarelik dükkanların aylık 400 dolara kiralandığı öğrenildi. Kule bölümü ise, Plato Turizm Yatırımı ve İşletmeciliği A.Ş.'ye "etrodan belli bir pay" karşılığında kiralandı. Ancak, bu payın ne kadar olduğu ve tahmini gelirin ne olacağı konusunda açıklama yapılmadı.

Bu arada, Atakule'de bulunan döner restorana işletmecisi firma tarafından "Galileo" adı verildi. 160 kişilik döner restoran saatte bir tur yapıyor. Döner restoranın üstünde, kule'nin en son katı olan 400 kişilik kokteyl salonuna ise, "Cosmos" adı verildi. Buraların "uzay çarşısı ve kule'nin yüksekliğine yakışır biçimde" dekore edileceği ifade edildi.

Kule'nin üst bölümünde ayrıca 250 kişilik açık seyir ve 100 kişilik de kapalı seyir terası bulunuyor. Kule'nin bu bölümlerine çıkış ücretli olacak.

"Galileo" Restoran'da Fransız mutfağından örnekler sunulacak. Fransa'dan gelecek iki şef aşçı tarafından hazırlanacak yemekler, hepsi yurt dışından getirilmiş servis takımlarıyla sunulacak.

"Cosmos" ise, kokteyl günlerinin dışında "bar" şeklinde düzenlenecek. Burada canlı müzik yapılacaktır.

Ote yandan, Plato Turizm Yatırımı ve İşletmeciliği tarafından çarşı içinde, "Manhattan" isimli "hamburger restoran" da açılacak. Burası 1950'li yılların havasını yansıttıkça, biçimde dekore edilecek. Dekorasyon malzemesi arasında bir Cadillac otomobilin yarısı, paralı müzik kutuları, 30-40 ekrandan oluşan bir wall video bulunacaktır.

1986'de yapımına başlanan Atakule, çarşısının yanı sıra restoran, bar, kokteyl salonu ve seyir terasları ile Başkentlilerin hizmetine girecek.

CUMHURİYET: 20 AGUSTOS 1989

## APPENDIX B.4 Examples from paper news about Atakule

MİLLİYET – 31 DEC. 1985

**ACI**  
**Munitaz**  
**Soysal**

**SAATLİ MAARİF TAKVİMİ**

**B**u akşam, çağnıdığımız yılbaşı edencesine giderken, sevdiklerimize kocaman bir çelenk mi götürürsünüz, yoksa anlamlı bir inçellik seçilmiş çiçeklerden bir demet mi?

Bursa'daki bir büyük, nişana yollanan bir büyük çelenk, boyu üçbuçuk metreye vardı; için, salona güçlkle sokulmuş ve ancak yan yatılıp duvara dayanmış. Herhalde son yıllarda türeyen çiçekli zevkizlik antlanından biri olacak: Çatma tahtalardan oluşma üçgen bir taban üzerinde kaz boynu gibi yükselen acayip bir nesne, tepesi yine çiçek yüklü, hafifçe öne eğik, çirkin kurdelerle kaplı...

**K**ULE dikilecek başka yer kalmamış gibi, Ankara'daki Botanik Parkı'nın tirmandığı yamacın tepesine bir döner kule dikilecekmış. Çankaya'nın en güzel yerini "alışveriş sitesi" adıyla rezil edip üstüne de 150 metrelik bir kule kondurmak, doğrusu harika bir düşünce. Projenin mimarı, bu zevkizliğe isyan edeceğine, Ankara Kalesi'ni karşısına alıp şecaat arz ediyor: "Eski Ankara'nın simgesi Ankara Kalesi'ydı. Yeni Ankara'nın simgesi de, sanıyorum, bizim kule olacak."

Bu "almge"nin tepesinden, susuz ve kirlil başkent, herhalde, gündüzleri bir duman bulutu, geceleri de ışıkları linyit perdelerinin örtüğü korkunç bir karanlık olarak gözükcek. Altı yüz yıl öteleden Kaygusuz Abdal'ın kulakları çınlatılacaktır:

"Ergene'nin köprüsü,  
Susuzluktan bunalmış,  
Edime minaresi  
Eğilmiş su içmeye."

**S**AATLİ Maarif Takvimi'nin ev içlerine yerleşmesindeki hüner, kocakan soğuşunu tam gününde haber vermesi kadar, adının yarattığı sihirlili çağnışıyla da ilgilidir: "Saat" ve "maarif" sözlerini bir biri ardından duyunca, zamanla İrfan arasında ister istemez bir bağlantı kurar, akan günlerin ve yılların bilgimizi, görgümüzü artıracağına inanır.

Ama, öyleyse, Türkiye niçin gün geçtikçe daha yavaş bir görgüsüzlük ormanına dönüşmektedir?

Buna benzer bir dönem, İkinci Dünya Savaşı'nın ortalarından 50'lerin başlarına kadar yaşamış, toprakları ticarete ve vurguncululuğa geçiş hacıcağılık diye nitelendirilen için içinden çıkmıştı. Şimdi, bunalmaları durdurmak amacıyla geçici çözüm adı altında getirilmiş bir önlemler paketi, koskoca bir toplumun üzerine çöreklenmiş durumdadır. En büyük özelliği de, kendi yarattığı bir kavramı en başta yine kendisinin yıkmakta oluşu: Ortadirek, kıyılm vergi ladeleri ile milyarlık piyangolar arasında şaşkıncı bocalarken, üçbuçuk metrelik çelenkleri ve 150 metrelik kuleleriyle yeni bir düzen geliyor.

Buna "çağdaşlaşma" diyebilirsiniz, eğer toplumların yapısında korkunç uçurumlar yaratmanın, ilişkileri ve değerleri yerle bir edip insanları yozlaştırmanın adı çağdaşlaşma olsaydı...

Bu gece saatler on ikily vurunca, takvim yapraklarındaki bütün büyük çöküntülerin yıldönümleri ortalığa dökülse, kendi yapılarında korkunç uçurumlar yaratan, ilişkileri ve değerleri yerle bir edip insanlarını yozlaştıran toplumların ders verici serencamları yerlere saçılsa, İrfanımız belki ırtabilir.

Ama, yılbaşı geceleri, tam tersine, zamanla İrfan arasındaki bağlantıyı unutturmak için vardır.

MİLLİYET: 31 ARALIK 1985



HÜRRİYET – 9 MARCH 1989

# İlginç "çarşımimarisi" yaygınlaşmaya başladı Aynalardaki Başkent

- Ankara'da yapılan binalarda aynalı mimariler göze çarpıyor. Döner Kule, Sabancı Kız Yurdu ve Kızılay'da yapılan yeni iş merkezleri ile başkente değişik bir hava veriyorlar.
- Ankara'da mimarisiyle en fazla göze çarpar Döner Kule'nin mimarı Rağıp Buluç, niçin bu tarz bina yaptığı sorulunca, "1973'deki petrol krizinden sonra ısı tasarrufu için küçük pencereci binalar yapılmaya başlandı. Tercihimin nedeni; binanın işletmesi açısından ekonomik olması ve güzel bir görünüm oluşturmaları" dedi.

ANKARA, (Hürriyet)-

**B**AŞKENTTE ilginç bir "ayna mimarisi" uygulanıyor. Ashında 60'lı yıllardan beri bütün dünyada yapının her alanına giren cam, "Reflektif cam" şeklinde binaların dışında kullanılıyor. Dekoratif görünümünün yanında en önemli özelliği yapının işletmesinde ekonomi sağlaması.

Ankara'da bu mimarisiyle en fazla göze çarpan bina "Döner Kule". Kule'nin mimarı Rağıp Buluç, niçin bu tarz bir bina yaptığını şöyle açıkladı:

"1973'te petrol krizi çıkınca ısı tasarrufu için küçük pencereci binalar yapılmaya başlandı. Bazı ülkeler ise, camın kimyasını değiştirerek yeni bir cam geliştirdiler. Benim de bunu seçmemin iki nedeni var. Binanın işletmesi açısından ekonomik olması ve güzel bir görünüm oluşturmaları. Yüksek performanslı cam dediniz bu camların kullanıldığı binalarda pencere açılmasıyla oluşan ısı, havalandırma sistemlerinin olması gerekiyor. Yazın beton tesiri yaparak binayı serin tutan bu camlar, kışın da içerideki ısıyı dışarı vermediği için sıcaklığı koruyabiliyor. Ekonomi sağlamanın yanında kule'nin farklı ve güzel bir görünümü olacak. Binada dördüncü boyut oluşuyor. Yaşayan bir bina.

(Devamı Sa. 7, Sü. 8'de)

## Aynadaki Başkent

Deniz gibi, zamanı üzerinde yaşayabilirsiniz. Güneşin batışında kızıl, kapalı havalarda gri görüntüler, bulutlar yansıyacak kuleye. Etrafına ağaçlar dikceğiz, onların yeşillikleri yansıtacak. Yani binanın dışında yaşayan bir doğa oluşacak."

Dikkati çeken bir başka bina da Kızılay'da yapılan

yeni bir iş merkezi. Etrafındaki binalardan bu farklı görünümüyle ayrılan iş merkezinin mimarı Sezer Aygen, aynı zamanda DYP'nin Büyükşehir Belediye Başkan adayı, bina hakkında şunları söyledi:

"Bütün dünyada büyük gelişme gösteren cam yapıların dış yüzeylerinde kullanıldığı özelliği ısı tasarrufu açısından önemli bir yer tutuyor. En önemli özelliği güneş ışınlarının yüzde 64'ünü, güneş ışınını ise yüzde 36'sını alması. Aynı zamanda bir ısıcam görevi yapıyor. Özellikle güneş bakan binalarda kullanılan bu camlar sıcak ülkelerde daha fazla kullanılıyor. Maliyeti normal camın 2-3 misli olmasına rağmen ekonomik olması açısından kısa zamanda kendini amorte ediyor."

Sezer Aygen, bu tür binaların bakımı konusunda ise, vinçlerin kullanıldığını, çatı hizasında gezer durumda bulunan bu vinçlerin sürekli binanın bakımında kullanıldığını söyledi."

HÜRRİYET: 9 MART 1989

## APPENDIX B.6 Interview with the architect of Atakule- RAGIP BULUÇ

- Atakule bir ihtiyaç olarak nasıl karşınıza çıktı ve siz bu sürece nasıl dahil oldunuz?

**R.B:** Anıtlar kurulunun açtığı bir yarışma vardı. Onların önceden belirlediği mimarlar arasında yer alıyordum. Çeşitli elemelerden sonra sayımız üçe düştü. Bizlerde önerilerimizi sunduk, benim önerim kabul edildi. Mimari programda 125 m uzunluğunda bir kule ve 10.000 m2 lik bir çarşı vardı. Çarşı daha sonra 25.000 m2 ye çıkarıldı.

- Bir ön araştırma süreci yaşandı mı? Sizi kısıtlayan tasarım girdileri neler oldu örneğin yatırımcıyla ilişkileriniz nasıldı?

**R.B:** Kuruma yeni açılan alışveriş merkezlerini gezmek istediğimi ilettim. Japonya'ya seyahatlerim oldu. Kurumla yakın çalışma içindeydik.O zamanda Ankara da hatta Türkiye de bu çeşit örnekler yoktu. 1985'de yeni açılan böyle alışveriş merkezlerinde cam ve ağaç kullanımı yaygındı. Fakat ben daha çok özellikle Japonya da insanların mekamlara verdiği tepkilerden çok etkilenmişim. Böyle bir tasarım isteğiyle başladım. Proje 30-40 kere revizyondan geçti. Mal sahibi ortadaki boşluğu görünce çok şaşırды, böyle bir şey beklemiyordu; o pasaj niteliğinde bir şeyler düşünmüştü. Etrafındaki örnekler onlar olduğu için bu da çok doğal tabii.

- Bu kadar değişiklik geçiren bir projede istediklerinizi mekana yansıtıldığını söyleyebilir misiniz?

**R.B:** %90 istediklerim oldu. Bina hem yapıldı hem de proje devam etti. Temel bir kere atıldı mı bir daha değiştiremiyorsunuz haliyle bu biraz kısıtlayıcı oldu ama proje çok çabuk bitti. 1.5 senede projeyi, 2.4 senede ise binayı tamamladık.

- Bugünkü Atakule'yi nasıl tarif ediyorsunuz?

**R.B:** Erken doğmuş olarak . Bütün hayatı değiştirebileceğini düşünmüyordum. Mimari her şeyle değişir, müzikle bile. Mimarın elinde olmayan birçok şeyle de değişir; milli gelirin artması, milli kültürün artması. Bunlar sadece mimara ya da mal sahibine bağlı bir durum değil. Mimarlığın geldiği seviyede çok fazla girdi var. Ama her şeyle rağmen halkı eğittiğimi düşünüyorum.

- Bugünkü duruma müdahale etmek ister miydiniz ya da etmenize izin var mı diye sorayım soruyu?

**R.B:** Vakıflar bankası yönetiyor şu anda. Sinemayla ilgili ya da Cinnah caddesi cephede banka için açılan kapıyla ilgili fikrimi sordular. En azından onlar istediğim gibi oldu. İç mekandaki dönüşümü kabul edemiyorum, dükkan sahiplerine bu malları içeride sergile diyemiyorsun. Projenin başında vitrinlerde dükkan tabelalarında neon ışıklar kullanılacak ve vitrinin içine yerleştirilecekti. Bunların tasarımı da benim kontrolümdeydi ama böyle olmadı.



▪ Dükkanların böyle kullanımı sizce kullanıcı profilini değiştirdi mi?  
**R.B:** Kullanıcılar hakkında, aralarındaki farklar hakkında yorum yapmak istemiyorum. Yılbaşında Noel müziği çalıyoruz diye bile kızanlar oldu ama bir yere kadar mekanın bu durumu değiştirdiğini de düşünüyorum.

▪ Kullanıcıları bir yana bırakırsak tasarıma doğrudan etki eden girdiler nelerdi?

**R.B:** Atakule yapıldığı dönemin koşullarıyla değerlendirmek gerekir. Atakule Atatürk'ten sonra düştüğümüz batı-doğu, geleneksel-global tartışmaların bir sentezi. O noktada Ankara çok güzel izlenir. Çocukluğumdan beri bilirim. Aslında bunu yeniden inşası. O yerin önemini tarihsel sürecine kendim de şahidim. Atakule de bu göz önünde bulunduruldu.

▪ Mimarın mekan üzerindeki denetimi bir süre sonra kayboluyor mu?

**R.B:** Sanatçı yaptığı şeyden yaptığı andan sonra kurtulur. Elinden kayıp gider. Nasıl çalıştığı sorusu mimarlığın yanlış anlaşılıyor olması ile alakalı. Benim için Atakule de değişmeyen her şey mimarlıktır. Ölçülebilir değerler üzerine kurduğum, kattığım ölçülemeyen her şeyi mimarlık olarak tarif ediyorum.

▪ Değerlendirmeleriniz için çok teşekkürler...

**R.B:** Ben teşekkür ederim....

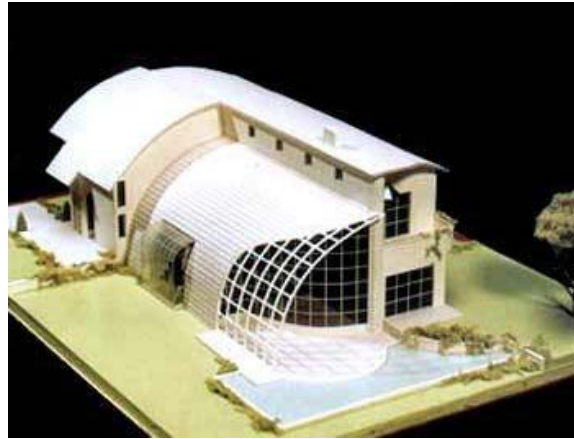
Other Works of the architect



Erken Başarı School



Republic Tower , Keçiören – Ankara



Oktay Serici House

for more information check [www.ragipbuluç.com](http://www.ragipbuluç.com)

**APPENDIX B.7 Questionnaire for the users**

**1.How often do you visit Atakule?**

Once a week..... Twice a week..... Lesser..... More..... (please indicate)

**2.Why do you come to Atakule?**

Shopping ..... Cinema-food..... Visit..... Other..... (please indicate)

**3. How many times you have been to the Tower for visit?**

Once..... More than once ..... Never.....

**4. How do you come to Atakule?**

By car..... By walk..... Public transformation..... It depends .....

**5. Do you recognize Atakule from other parts of the city?**

Yes..... No..... I did not pay attention.....

**6. Please rate the quality of the interior space in terms of the following:**

	<b>Ex</b>	<b>G</b>	<b>F</b>	<b>P</b>
a) Adequacy of space.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b) Lighting.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c) View to the outside.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d) Esthetic Appeal.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e) Flexibility of use.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**7. Please rate the quality of the building as a whole in terms of the following:**

	<b>Ex</b>	<b>G</b>	<b>F</b>	<b>P</b>
a) Esthetic quality of the exterior.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b) Security.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c) Maintenance.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d) Relationship of space/layout.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**8. Which one do you mostly prefer for visit? And why?**

a) Karum b) Akköprü- Migros c) Carrefour d) Armada e) Atakule

.....

.....

**shopping? And why?**

Karum b) Akköprü- Migros c) Carrefour d) Armada e) Atakule

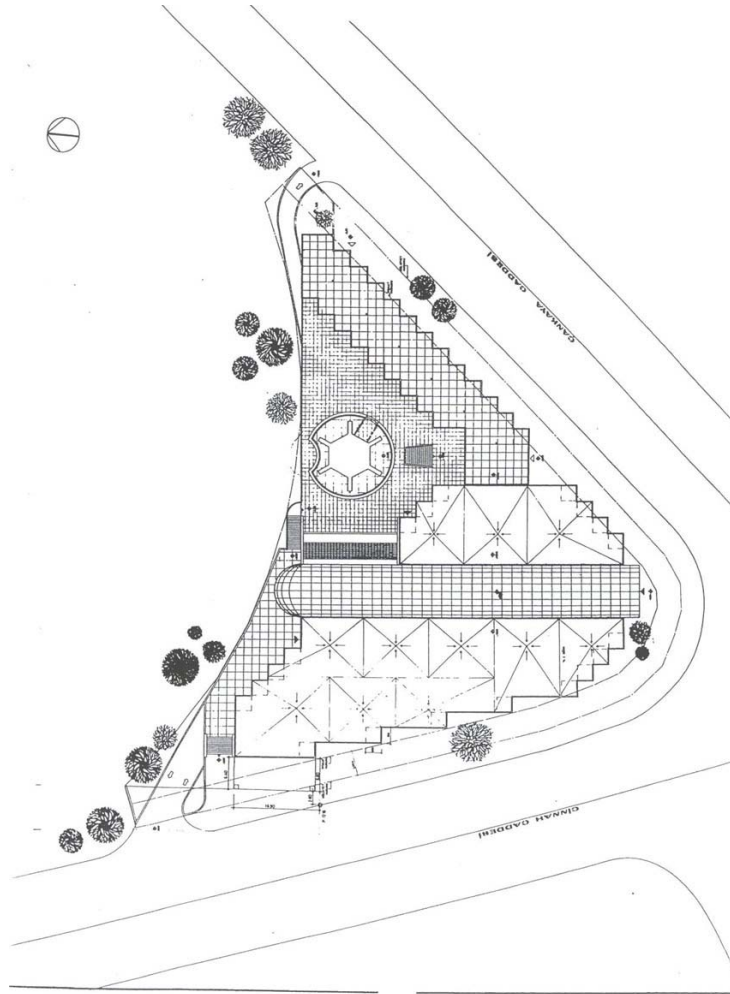
.....

.....

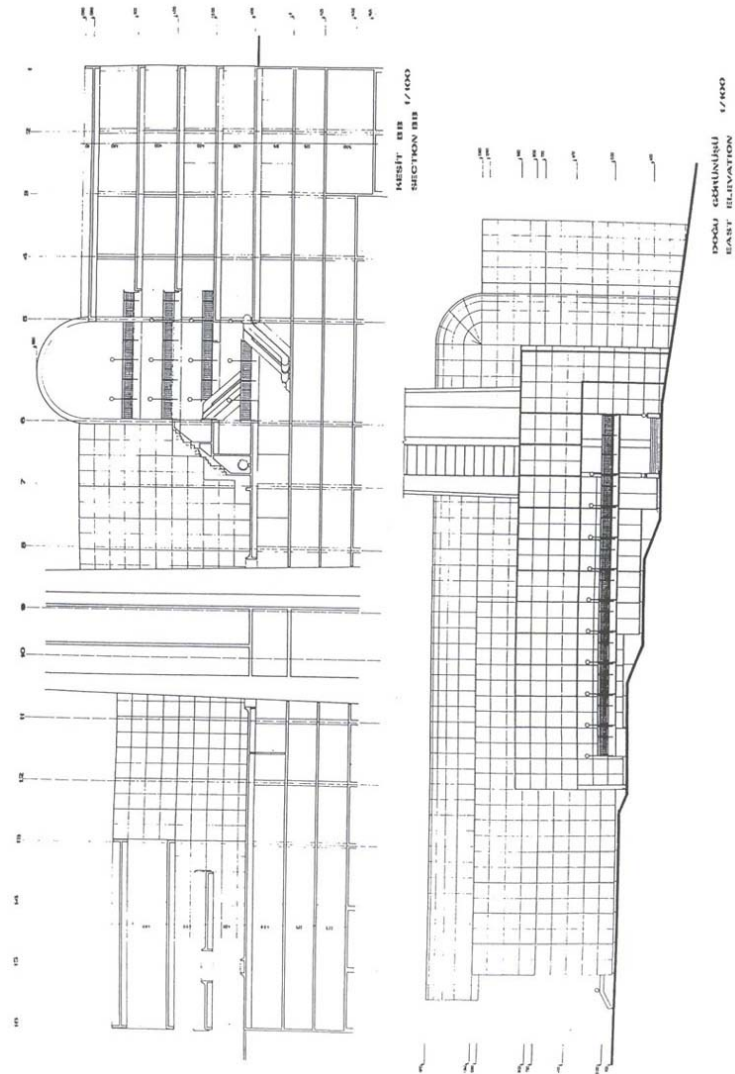
**9. Please identify important elements which are currently lacking in Atakule?**

**10. Please make any other suggestions you wish for physical or managerial improvements in the building?**

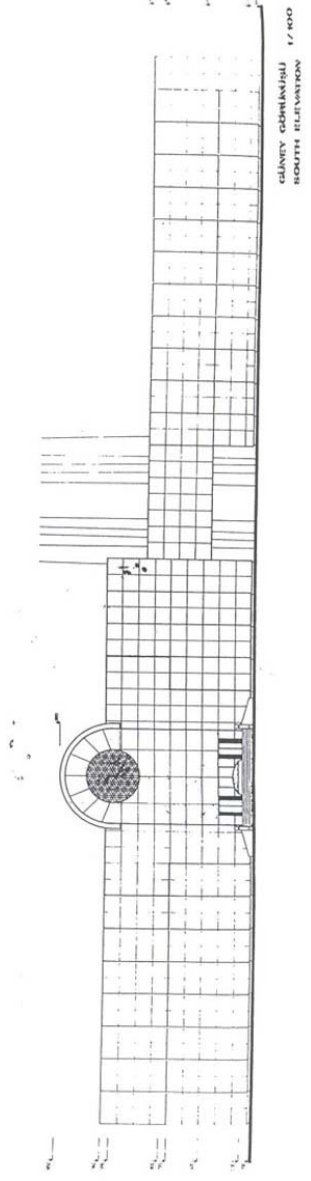
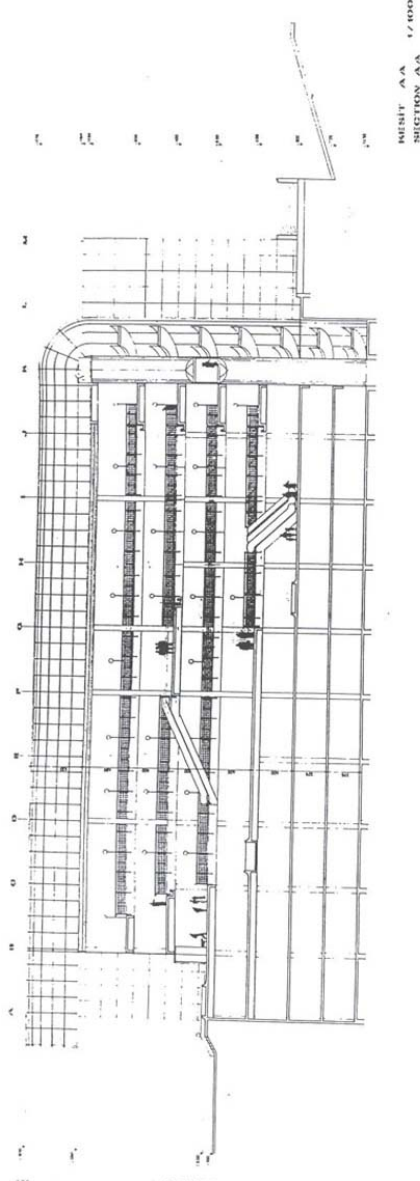
**APPENDIX C.1 Site Plan**



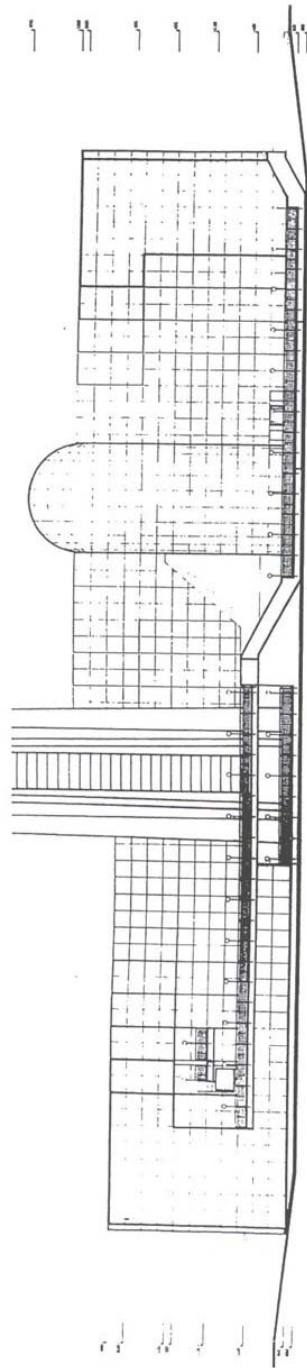
## APPENDIX C.2 Sections and Elevations



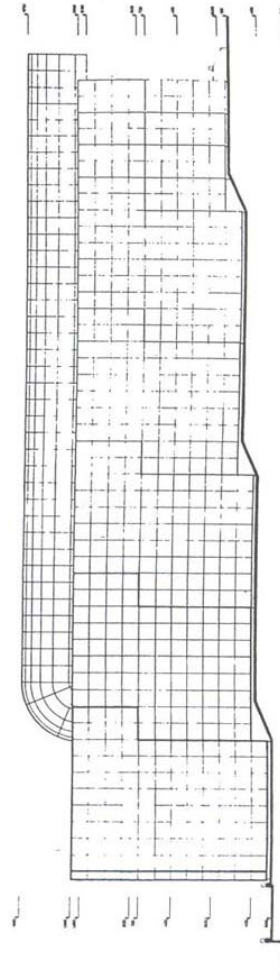
# APPENDIX C.3 Sections and Elevations



# APPENDIX C.4 Elevations



МУЗЕЙ  
СЕВЕРНИЙ  
ПОЯС  
1/100  
NORTH  
ELEVATION



МУЗЕЙ  
СЕВЕРНИЙ  
ПОЯС  
1/100  
WEST  
ELEVATION