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Editor's Message

It is my pleasure to introduce the third issue of The Digital International Journal of Architecture, Art, and Heritage (JAH). Our mission is to promote and highlight the work of the world's leading thinkers, innovators, and creators in the areas of architecture, art, and heritage.

In this issue, we would like to pay special tribute to the people of Turkey who have been affected by the devastating earthquake of 6 February 2023. We would also like to encourage researchers, authors and designers to submit their articles that discuss the impact of this tragedy on the architecture and heritage of the country for the next coming issue. These articles serve as a reminder of the importance of preserving and protecting the unique cultural heritage of Turkey and other countries around the world. We would like to thank all those who have helped in the relief and recovery efforts, and we stand in solidarity with all the people affected by this disaster.

In this issue, volume 2, issue 1 of March 2023, which follows the theme of architecture as the tradition of JAH where we have three main themes: architecture, art, and heritage, and every year we have 2 issues of each theme, we have received, and blindly peer reviewed a wide range of topics, from the preservation of ancient monuments to the modern designs of sustainable buildings. I would like to personally thank all the colleagues who helped to review the articles, help in enhancing the quality of the research and the production of an issue which is an amazing showcase of the best in architecture modern studies. We hope that this issue will not only provide readers with insightful and engaging content, but also inspire them to explore the world of architecture, art, and heritage and the interaction relation between them and the end user. Special thanks go to proof-readers, layout and production editor of this issue whose efforts made it possible to have the final version of this issue with this excellent quality too,

All the team of JAH are proud to present the third issue of The International Journal of Architecture, Art, and Heritage and we look forward to the many issues to come. Sincerely,

Prof. Dr. Salah HAJISMAIL
Editor in Chief

Digital International Journal of Architecture, Arts & Heritage (JAH) is a scholarly peer-refereed journal serving the needs and goals of development and resilience in Architecture, Arts and Heritage-related fields, which is published each two months (6 issues per year) and digitally. Our journal is open access and accepts articles in English, Turkish and Arabic. Submissions from the fields Industrial Design, Interior Architecture, Architecture, Landscape Architecture, Urban and Regional Planning, Traditional Turkish Arts, Plastic Arts, Design, Movable Cultural Heritage/Art Works Restoration and Conservation are accepted to our journal. JAH publishes original research papers, state-of-the-art review papers, novel industrial applications, and insightful case studies in a broad scope of topics related to these disciplines.

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Dilara Merve KELKİT

Usage of Tile in The Istanbul Building Facades of The Late Ottoman-Early Republican Period

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ABSTRACT

Tile decoration is one of the main ornamental elements used indoors and outdoors in Turkish-Islamic art. There are examples of tile decoration in Islamic geography, beginning with Iran, from Anatolia to the Balkans. It is accepted that the most mature stage of tile decoration, which entered Anatolia with the Seljuks, was completed in the workshops of Anatolia. Several successful tile samples were used by the Anatolian Seljuks. In the classical age of the Ottoman, previous techniques were developed, new ones were added, and competent examples with a different appearance were given. Tracing this process through tile examples from the central Ottoman provinces is possible. The most beautiful examples of this period are seen in cities like Iznik, Bursa, Edirne, Istanbul, etc. In the early Republican period, the reflections of the efforts to create a national identity in architecture manifested themselves in the historicist-revivalist approach called National Architecture. In this approach, architectural elements-ornamentations taken from religious architecture belonging to earlier periods, such as Ottoman and Seljuk periods, were mostly used on the facades. Leading architects of that period such as Vedat Tek, Mimar Kemaleddin, and Ali Talat Bey, used tile ornamentation extensively in the various public buildings they designed. The study aim is to make an architectural evaluation of the tile decoration used on the facades of buildings in Istanbul, which was shaped especially by the influence of National Architecture in the late Ottoman-Early Republican periods. In this context, twenty examples selected from Istanbul were photographed, documenting their current condition, and the tile decorations on their facades were examined. As seen in the architectural examples in Istanbul, it can be said that in the early 20th century, the tile was considered an element that strengthened the national

* Corresponding author.

character. In this context, it continued the Turkish-Islamic architectural decoration traditions with its main lines.

KEYWORDS

Istanbul, Late Ottoman-Early Republican Period, early 20th century, National Architectural, Tile.

INTRODUCTION

The use of tiles on the facades of architectural buildings of the Late Ottoman-Early Republican periods in Istanbul was chosen as the subject of this study. The selected buildings are examples built from 1900 to the end of the 1930s with similar architectural approaches. The study's aims are to make an architectural evaluation of the period tiles used on the facades of twenty buildings built with certain architectural understandings in Istanbul in the historical process discussed, in addition to documenting the status of the buildings and contributing to the literature. As a method, the relevant literature was reviewed, and the buildings were photographed with on-site observations. Various analyses evaluated the tiles used on the facades of the buildings. This study will likely be a preliminary study/basis for subsequent studies in literature. To analyse the use of tiles on building facades that were constructed in Istanbul during the Late Ottoman-Early Republican period more accurately, it was considered important to mention the historical development of tile in Turkey in the study's introduction after mentioning the word tile's etymological origin (*çîñî*). For this purpose, the basic lines of tile decoration during the Seljuk-Ottoman periods are given. Then, the First National Architectural Movement, one of the mainstream architectural approaches of the Late Ottoman-Early Republic periods, was mentioned. In the next part of the study (Results), determinations and analyses of the tile decorations on the facades of twenty buildings reflecting similar architectural styles built in Istanbul during the period in question were made. In the last part of the study (the conclusion), the results and analyses were evaluated, and some recommendations were given.

HISTORICAL DEVELOPMENT OF TILE

When the word tile (*çîni*) (Chinese work, belongs to China) is examined etymologically, it is used in Ottoman Turkish to refer to the Chinese who introduced the art of tile/porcelain to the world (Yetkin, 1993). The technical definition of the tile is a "glazed vessel" (Devellioğlu, 2013); glazed on one side and porous on the other to protect the walls from moisture and give them a more aesthetic appearance (Hasol, 2020). Good quality clean clay/soil (Çiftçi, 2011; Öney, 1992), the combination of water and fire with spectacular colors made up the tile. The glaze melts by coloring, glazing, and baking sheets of different forms a protective translucent layer on the plate made of tile paste. This structure became the basis for tile art and created a colorful layer on architectural buildings that did not fade over time (Yetkin, 1993). The glaze, an indispensable component of tile panels, provides a glass-like surface with both decorative and functional features; glazed tiles provide richness to the architecture and insulation for the walls against moisture and water (Hanifi & Maleki, 2016). The first examples of colored glaze used on bricks were encountered in ancient Egypt and Mesopotamia (Arseven, 1984; Yetkin, 1993). As a result, the tile can be said to have originated with glazed bricks (Uncuoğlu, 1992).

For centuries in Islamic architecture, tile development was pioneered by states such as Uyghur, Ghazni, Qaraghanid and Great Seljuk (Öney, 1992; Çiftçi, 2011). However, the continuous use of tile in the architectural decoration order started with the Great Seljuks of Iran. The intensive use of tile in architecture and its transition to a more developed phase coincides with the end of the 13th century. In this period, much richer patterns and more advanced techniques emerged in Anatolia than in Iranian geography. For this reason, the actual development of tile is considered to have begun during the Anatolian Seljuk period (Uncuoğlu, 1992; Öney, 1992). Tile, among the main ornamental elements of architecture in Anatolian Seljuks (Öney, 1992), showed significant developments; in particular, with the

mosaic tile technique, mature tile samples were given in provinces such as Konya, Sivas, and Kayseri. In addition to the mosaic tiles used inside the dome, transition elements to the dome (trompe, penndentive etc.), mihrabs, arches, niches and walls, raised tiles were used in epigraphs/inscriptions and scripts (kufic calligraphy etc.) (Öney, 1992; Çiftçi, 2011). Developed tiles in various techniques were produced in monumental buildings of the Anatolian Seljuk period (13th century) such as Sırçalı Madrasah, Konya Karatay Madrasah, Keykâvus Dârüşşifâsı (hospital), Gök Madrasah (Fig. 1), (Fig. 2). Anatolian Seljuks used a certain glazed coating to decorate many monumental buildings. In tiles of the Seljuk period, glazed brick practices are seen with underglaze, luster, minai, monochrome glaze, tile mosaic (glaze scraping), gilding, relief, and fake tile mosaic techniques (Konya Büyükşehir Belediyesi, 2022). Monochrome glazed tiles and tile mosaics were mostly used in public and religious buildings while they used underglaze, luster and minai techniques in palaces (Öney, 1992; Çiftçi, 2011). The characteristic colors of the period such as turquoise, cobalt /navy blue (Öney, 1992), black, green, yellow, dark purple, dirty white (Uncuoğlu, 1992) were blended on the triangle-square-rectangular-hexagonal-star and sometimes cross-shaped plates. Tile ornamentation, which the Seljuks blended with glazed coatings and bricks in their monumental buildings to color the facades, was an exterior element in Iranian geography until very late periods. The Anatolian Seljuks, who brought tile to Anatolia (Çiftçi, 2011), compared to the Great Seljuks, used tiles in exterior decoration to a lesser extent, but generally in interior decoration. The most notable tiles, dated as early as the 12th century in Anatolia, have emerged in the palace ruins. The earliest examples in this context are Kilij Arslan II Mansion (1156-1179) are tiles in the minai technique. The tiles belonging to the Kubadabad Palace (1226-1237) are considered among the most remarkable examples that offer a unique richness in terms of technique, color, and style in Islamic tile art (Konya Büyükşehir Belediyesi, 2022) (Fig. 1).

Usage of Tile in The Istanbul Building Facades of The Late Ottoman-Early Republican Period

Anatolian Seljuk tiles have a rich and varied use of motifs. As can be seen in [Figure 1](#) and [Figure 2](#), tiles with various human and animal figures were found especially in administrative buildings (palaces, state houses, etc.). Among these figures, are sphinxes (human-headed animals), sirens (the figure with a female head and breasts, a bird with a body and tail), double-headed eagles (Seljuk coat of arms), griffins (mythological creatures with a usually lion's body, eagle-winged and head), standing human or cross-legged figures and animals such as bird-fish-dog-horse-donkey-duck-rabbit-peacock. In addition to these, geometric patterns, vegetative motifs (flowers and branches, leaves etc.), rumi motifs and kufic calligraphy/scripts were also encountered, especially in religious buildings.



Figure 1. Kubadabad Palace tiles in underglaze or luster technique, near Beyşehir, 13th century; 1: Star-shaped in luster technique with sphinx figure, 2: Star shaped tile with a double-headed eagle, 3: Star shaped tile with a human figure, 4: Star shaped tile with a cross-legged human figure, 5: Star shaped tile with a figure, 6: Star shaped tile with griffon figure, 7: Geometric and vegetal decorated cross shaped tile (Konya Büyükşehir Belediyesi, 2022), 8: Square shaped tile with "Allah" in Kufic line in underglaze technique (Öney, 1992).

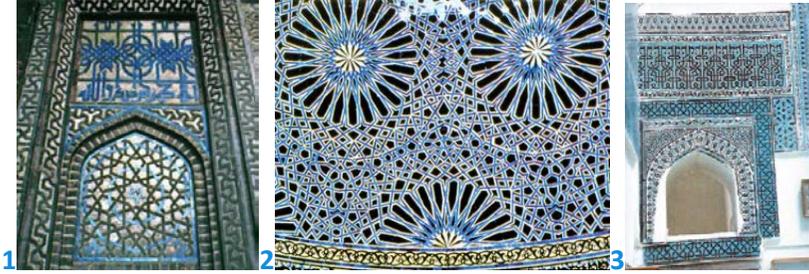


Figure 2. 1: A detail from the mausoleum facade of Keykavus Hospital, Sivas 13th-century, 2: Tile decoration on the dome and pendentive of Karatay Madrasa, Konya, 13th century (Yetkin, 1993), 3: Tile mosaic decoration on the walls of Konya Karatay Madrasa, 13th century (Öney, 1992).

Although the tile art which developed with the Anatolian Seljuks in the 14th century, continued to develop with only a few examples (Birgi Ulu Mosque, etc.) in the Anatolian Beyliks period. The general stagnation experienced during this period can be seen as a transition process to the Ottoman period (Uncuoğlu, 1992). In the early period of the Ottoman, the mosaic tile techniques which were mostly used in the Anatolian Seljuks period were used; however, new techniques were added to the existing techniques, and tile decoration continued to develop in a completely different direction. Monochrome tiles have been identified since the Early Ottoman period. The use of monochrome tiles became widespread, as can be seen in Iznik Orhan Imaret (1335), Bursa Green (Yeşil) Complex (especially Green (Yeşil) Tomb, 1420) (Fig. 3) and Muradiye Complex (1425-26) (Fig. 4), which are among the early Ottoman buildings. During this period, richer tiles are seen in terms of color variety. However, yellow and light green colors have decreased or disappeared over time. In the classical Ottoman period colors such as turquoise, blue and its shades, navy blue (cobalt), emerald, green, coral red, brown and black (in contours) (Karaca, 2022) dominated tile compositions. The mosaic tile technique was rarely used in Ottoman tile art after the middle of the 15th-century. The most beautiful of the last examples of this

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technique in the Ottoman Empire can be seen in the iwan of the Tiled (*Çinili*) Pavilion/Kiosk in Istanbul. In this composition, we come across a rich design in which hatais, rumi and kufic script are used together (Fig. 5). From the middle of the 14th century, most of the previously used techniques, such as the mosaic tile technique, were abandoned and the glazing technique began to be widely used. Tile decoration has gained different appearances in colors-motifs and techniques used in each period or change from period to period depending on time and place. The techniques developed in tile decoration in the historical process can be listed as follows: Mosaic tile (Öney, 1992, pp. 79), minai, luster (polishing) (Öney, 1992, pp. 100), onglaze, underglaze (Öney, 1992, pp. 99), colored glaze, slip and angop techniques (Uncuoğlu, 1992, pp. 80-81).

In Ottoman tile decoration, applications handled with advanced techniques and fine artistry, quality and delicate approach came to the forefront. In that tile compositions which does not overshadow the architecture, it can be seen: Numerous flower types such as tulips, hyacinths, carnations, peonies, rosebuds, susen and daffodils; vegetative shapes such as spring branches, blooming trees, dagger-shaped curved sharp-toothed leaves, cypress and even fruit trees (grape clusters, apple etc.) (Yetkin, 1993). In addition to these stylized natural forms and symbols, motifs such as; rumi, hatai, panj (*penç*: Stylization of a bird's eye view of flowers), sunburst (*şemse*: stylizing the figure of sun), chain, ortabag (center motif) (Karaca, 2022), cintemani (three spot) (Çiftçi, 2011), cloud etc. and sometimes imaginary animals figures were encountered. The tiles in these patterns and forms are used both indoors and outdoors in architecture such as; domes, mihrab and walls, pulpits, arch corners-intrados, door-window pediments, parapets, cornices, borders, etc. (Fig. 6), (Fig. 7), (Fig. 8), (Fig. 9), (Fig. 10), (Fig. 11).



Figure 3. Early Ottoman underglaze tiles in Green (Yeşil) Complex, Bursa, 1420 (Akar, 2018-2022).



Figure 4. Muradiye Complex underglaze tiles, Bursa, 1425-1426 (Akar, 2018-2022).



Figure 5. Tiled (Çinili) Pavilion/Kiosk entrance iwan mosaic tiles and gilded interior tiles, Istanbul, 1472 (Akar, 2018-2022).



Figure 6. Rüstem Paşa Mosque underglaze tiles, Istanbul, 1563 (Akar, 2018-2022).

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Figure 7. Underglaze tiles in the Topkapı Palace Harem, Istanbul, 16th-17th century (Akar, 2018-2022).



Figure 8. Underglaze tiles in the Topkapı Palace Harem, Istanbul, 16th-17th century (Akar, 2018-2022).



Figure 9. Underglaze tiles and European tiles (ulama tile) in the Topkapı Palace Harem, Istanbul, 18th-20th century (Akar, 2018-2022).



Figure 10. *Eyüp Mosque underglaze tiles, Istanbul, 15th -18th century (Akar, 2018-2022).*



Figure 11. *Hekimoğlu Ali Pasha Mosque underglaze tiles, Istanbul, 1734 (Akar, 2018-2022).*

The tile production centers of the Ottoman period were first Iznik and Kütahya and then workshops in Bursa, Edirne, and Istanbul (Karaca, 2022). Iznik, one of the first capitals of the Ottoman Empire, is an important center that played a great role in developing tile making. In the Iznik tile workshops, where tile production was started in the middle of the 16th century, new techniques were developed until the end of the 17th century and a fast and continuous production could be achieved (Çiftçi, 2011). Instead of mosaic and gold-gilded tiles in these workshops, tiles were produced in square plates with a colored glaze technique (Yetkin, 1993). After the end of Iznik tiles in the 18th century, Kütahya tile workshops, which started production at similar times to Iznik workshops, began to spread. Former Iznik tiles were

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revived in these tiles (Çiftçi, 2011). In addition to the production of Kütahya tiles, the closure of the Tekfur Palace workshops, which were opened during the reign of Ahmed III, where the Iznik tiles were revived, in the middle of the century created a new deficit in tile production. During this period, imported European tiles began to enter the Ottoman palace (Adıgüzel, 2014). Among the reasons for the stagnation in tile production in the late 18th century-early 19th century were the closure of tile workshops, the less construction of architectural buildings and competition with the good of import etc. Towards the end of the 19th century the production of tile workshops which opened in the Abdülhamid II period was also very limited (Çiftçi, 2011). In the last decade of the Ottoman period and in the Early Republican period, masters such as Hafız Mehmed Emin Usta, who revived and continued the art of Iznik tile in the workshops in Kütahya, produced the tile needs of the newly built (Sirkeci Grand Post Office, Büyükkada Pier, Haydarpaşa Pier, Sirkeci-Karaköy business office buildings etc.) (Url-1) and repaired buildings. In these tiles, mostly classical Ottoman period motifs and compositions were tried.

The historical period that is researched on this study (late 19th- early 20th century): It is the late period of Ottoman architecture and the early years of the architecture of the Republic period. In this period, the dominant architectural trend is National Architecture. The National Architecture Period: National Architecture, National Style, National Architectural Style, It is also known as the National Architectural Renaissance and the Turkish Neoclassical Style. The National Architecture Period is divided into two by researchers. 19th century The First National Architecture Period lasted from the late 1930s to the 1930s; the years between 1930 and 1950 are known as the Second National Architecture Period (Sarımeşe, 2022, pp. 20).

Besides the few developments developed by architects, this process was a period in which designs/applications referencing Seljuk-Ottoman

architectures were widely seen. The National Architecture movement, known by various names, was also seen as an Ottoman revival (Bozdağın, 2012), and began to show its influence after the second half of the 19th century. The National Architecture movement was the primary architectural trend followed by the state, especially during the Second Constitutional Period (1908-1920). In the buildings built under the influence of First National Architecture dome-false domes, pointed arches, cantilevers, eaves, triangular pediments, corner towers and symmetrical elements and some arts of Old Turkish ornamentation arts such as tile and inlaid work have come to the forefront. Tile panels continued to be used frequently, especially in the interior and exterior facades of the buildings of the First National Architecture period, after the Republic, as it was during the Second Constitutional Era. The influence of the Seljuk and Ottoman periods could be observed in the tiles produced at this time, while architecture was handled with a selective process. During these periods tile patterns were revived and made in Kütahya workshops, and then tile panels were used on the building facades. The famous architects of this period, Kemaleddin Bey and Vedat Tek, mostly used samples of stone, marble, and tile (Demirarslan & Demirarslan, 2021).

The main architects who built buildings under the influence of National Architecture; Mimar Kemaleddin (4. Vakıf Hanı, 1911), Vedat Tek (Sirkeci Grand Post Office, 1908) (Fig. 12), Ali Talat Bey (Beşiktaş Pier, 1913), Muzaffer Bey (Hürriyet Monument, 1909), Hovsep Anzavuryan (Mısır Apartment, 1910), Yervant Terziyan (Fatih Şehremaneti, 1914), Mihran Azaryan (Büyükkada Pier, 1915) ve Levon Nafilyan (Agopyan Han, 1921), Ahmet Burhanettin Tamcı (Gazi Train Station, 1926), Arif Hikmet Koyunoğlu (Ankara Ethnography Museum, 1927) and Guilio Mongeri (Ulus İş Bank, 1929). The buildings representing this architectural perception in big cities such as Istanbul and Izmir, especially in Ankara, the capital of the country, and in many Anatolian cities such as Konya and Kayseri were built by local and foreign architects. So much so that the existing buildings were clear of

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baroque architectural elements (stone cone, round arch, etc.) and details (garland motif, curved lines) and replaced with architectural applications representing the First National Architectural movement (Sarimeşe, 2022).

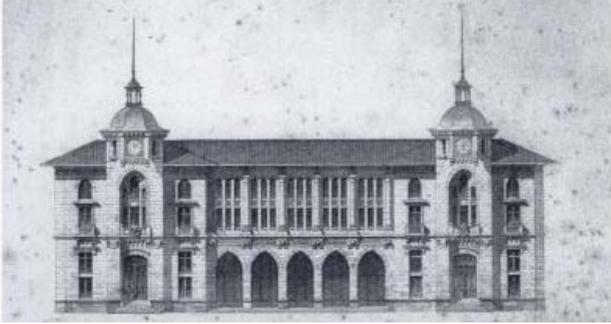


Figure 12. *The first large-scale building of the «National Architecture Renaissance» in Istanbul - The Grand Post Office, Sirkeci (1909), by Vedat Bey (Bozdağan, 2012).*

RESEARCH AND RESULTS

Existing buildings, which were built with the influence of National Architecture in various districts of Istanbul, mostly in the Late Ottoman period and less in the Early Republican period, and which have survived to the present day by preserving their originality, have been chosen as the material of this study. The tiles on the façades of these buildings were evaluated by reviewing the literature on these buildings and documenting their current conditions. In the last years of the Ottoman period and during the Early Republic, it was a common tendency to handle architectural practices under the influence of National Architecture, especially in public buildings. Therefore, there are many examples in Istanbul that this movement has influenced. Due to the scope of the study and time constraints, it is not possible to include all these samples in this research. Therefore, within the scope of the study, among the buildings that are thought to reflect the characteristics of the period in question, various types of buildings were selected according to their functional diversity. In addition,

it has been taking care to ensure that these buildings can be observed in their current condition. The locations of the twenty selected buildings in Istanbul were determined on the Google Earth map (Fig. 13).

Then, in Table 1 are given some information's of the buildings that are in question such as; the original name, current name, block-plot-layout information, the located district, construction year, architect, original function and architectural movements. Then, in the same table, information such as the facade of the used tile panels, the tile panels position on the facades, the colors used in the tiles, the types of motifs/patterns on the tiles are given. Finally, in Table 2, the general views of the buildings and the detailed views from the tiles used on the facades were included. The data's in Table 1 and Table 2, have been quantified in Figure 14, Figure 15, Figure 16, Figure 17, Figure 18, Figure 19.

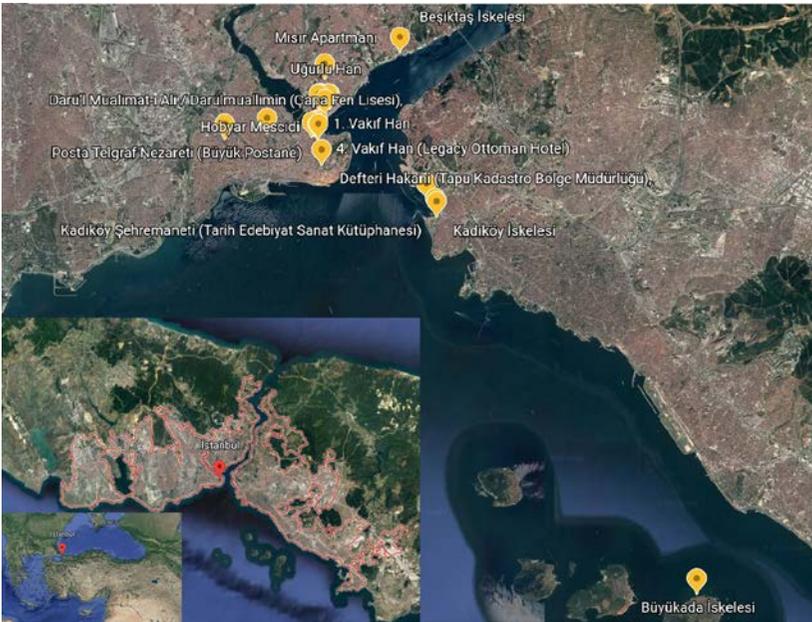


Figure 13. Locations of Istanbul and the examined buildings on google maps (Url-3, 2023).

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Table 1. Analysis of the tiles used in the buildings built at the beginning of the 20th century in Istanbul.

Original name the building (current name), (block/plot/layout), District	Date of construction	Architect	Original function	Architectural movement/style/approach	Facade with tile panels	The position of the tiles on the facade	Color of tiles	Tile motif/pattern /shape type
1 Darı Muallimat- Ali / Darülmualimih (Cappo Cappo Science High School), (2579/6/-) Fatih	1901	Mimar Kemaleddin	Educational building (high school)	First National Architecture	Front and side facade	Window-door tops (pediment), bordure, parapet, epigraphy	Navy blue, turquoise blue, white, yellow	vegetative shape (curled branch, flower, etc.) geometric pattern, plain/mono-colored/non-patterned tiles, rumi, raised roundel/hobnail kufic calligraphy
2 Hobyar Mosque , (424/3/-) Fatih	1905-1909	Vedat Tek	Religious building (mosque)	First National Architecture	Front and side facade	Windows top (pediment), corniche, bordure, other panels on the facades	Navy blue, turquoise, white, yellow, black	Vegetative shape (curled branch, flower, etc.) geometric pattern (star, octagonal plain/mono-colored/non-patterned tiles, palm, mekik motif, raised roundel/hobnail, kufic calligraphy, sunburst (sense)
3 Defteri Hakani (Istanbul Regional Directorate of Land Registry and Cadastre), (101/1/-) Fatih	1908	Vedat Tek	Public building (management)	First National Architecture	Front and side facade	Window top (pediment), parapet	Navy blue, turquoise, white	Vegetative shape (curled branch) geometric pattern (star), raised roundel/hobnail, kufic calligraphy, rumi, palm
4 Posta Telgraf Nezareti (Sirkeci Grand Post Office), (424/14/-), Fatih	1908	Vedat Tek	Public building (management)	First National Architecture	Front, sides and back facade,	Window-door tops, moulding (below) other panels on the facades,	Navy blue, turquoise, white	Vegetative shape, geometric pattern, plain/mono-colored/non-patterned tiles, roundel/hobnail, kufic calligraphy, knot motif (düğüm),
5 Misar Apartment (319/12/-), Beyoğlu	1910	Hovsep Aznavuryan	Commercial building (Office/inn)	Eclectic (Art Nouveau, First National Architecture)	Front facade	Window top (pediment), intrados of arch	Turquoise, yellow	Geometric pattern (star)
6 Dördüncü Vakıf Han (Legacy Ottoman Hotel), (596/6/-), Fatih	1911	Mimar Kemaleddin	Commercial building (Office/inn)	First National Architecture	Front and side facade	Window top (pediment)	Navy blue, turquoise, white	Vegetative shape (curled branch, flower), geometric pattern (chain- zencerek) rumi
7 Tütün Han , (170/1/-), Beyoğlu	1911	Edoardo De Nani	Commercial building (Office/inn)	First National Architecture	Front facade	Window top (pediment), window-door space/interval parapet, moulding	Turquoise, white	Plain/mono-colored/non-patterned tiles, vegetative shape (flower),
8 Beyktaş Pier/ Ferry Station (399/2/-), Beyktaş	1913	Ali Talat Bey	Transportation building (pier/ ferry station)	First National Architecture	All of the facades	Window-door tops, window-door space/interval, rail post, moulding-corniche, bordure, dome drum, pediment of arch, epigraphy	Navy blue, turquoise, white, red, green, yellow, black	Vegetative shape (curled branch, flower, hatai, paenony etc.) geometric pattern (star, octagonal) plain/mono-colored/non-patterned tiles, rumi, palm
9 Minerva Han/ Aİna Bank (Sabanci University Karaköy Minerva Han Communication Center), (171/1/-) Beyoğlu	1913	Vasileios Kouremenos	Public building (bank)	Eclectic (Art Nouveau, Neoclassical, First National Architecture) Art Nouveau	Front and side facades	Window top (pediment), parapet, facade corners, bordure	Navy blue, white	Vegetative shape, plain/mono-colored/non-patterned tiles
10 Kadıköy Şehremaneti (Library Of History of Literature and Art), (165/2/-), Kadıköy	1914	Yervant Terzian	Public building (municipality)	First National Architecture	Front and side facades	Window top (pediment)	Navy blue, turquoise	Vegetative shape (curled branch etc.), plain/mono-colored/non-patterned tiles, rumi, raised roundel/hobnail, palm, knot (düğüm)

Table 2(continued). Analysis of the tiles used in the buildings built at the beginning of the 20th century in Istanbul.

11	Fatih Şehremaneti (Fatih Sultan Mehmet University Rectorate), (985/2/-), Fatih	1914	Yervant Terziyan	Public building (municipality)	First National Architecture	Front facade	Window top (pediment),	Navy blue, turquoise, white	Vegetative shape (curled branch etc.), plain/mono-colored/non-patterned tiles, rumi, raised roundel/hobnail, palmet
12	Muradiye Han (Sabit Bey Han), (80/17/-), Beyoğlu	1914	Vedat Tek	Commercial building (Office/inn)	First National Architecture	Front facade	Window top (pediment), window space/interval , moulding-corniche, Bordure, epigraphy, other panels on the facades	Navy blue, turquoise, white	Vegetative shape (curled branch etc.), plain/mono-colored/non-patterned tiles, geometric pattern
13	Büyükkada Pier/ Ferry Station (333/1/-), Büyükkada	1915	Mihran Azaryan	Transportation building (pier/ ferry station)	First National Architecture	All of the facades	Window-door top (pediment), pediment of arch rail post, cornichemoulding, bordure, epigraphy, dome drum,weight tower	Navy blue, turquoise, white, red, green, brown	Vegetative shape (curled branch, hatıl, leaf etc.), plain/mono-colored/non-patterned tiles, geometric pattern rumi, palmet, raised roundel/hobnail
14	Kadıköy Pier/ Ferry Station (301/1/-), Kadıköy	1915-1917	Vedat Tek	Transportation building (pier/ ferry station)	First National Architecture	Front and side facades	Window-door top (pediment), bordure, epigraphy	Navy blue, turquoise, white, red, green	Vegetative shape (curled branch etc.), plain/mono-colored/ non-patterned tiles, rumi, palmet, raised roundel/hobnail
15	Haydarpaşa Pier/ Ferry Station , (240/2/-), Kadıköy	1917	Vedat Tek	Transportation building (pier/ ferry station)	First National Architecture	All of the facades	Window-door top (pediment), corniche, parapet, epigraphy	Navy blue, turquoise, white, red, green, yellow, black	Vegetative shape (curled branch, flower, cypress etc.), sunburst (şemse)
16	Birinci Valif Han (Sirkeci Restaurant), (390/1/-), Fatih	1918	Mimar Kemaleddin	Commercial building (Office/inn)	First National Architecture	Front and side facades	Window top	Navy blue, turquoise, white, red	Vegetative shape (curled branch etc.) plain/mono-colored/non-patterned tiles, palmet, kufic calligraphy
17	İş Bankası Galata Branch , (1101/12/-), Beyoğlu	1934	Levon Nafilyan	Public building (bank)	First National Architecture	Front facade	Window top (pediment), intrados and pediment of arches, parapet	Navy blue, turquoise, white, red, green, yellow	Vegetative shape
18	Camıbaşı Han (Halk Bankası Sultanhamam Branch), (392/1/-) Fatih	Early 20th century	?	Public building (bank)	First National Architecture	Front and side facades	Window space/interval , molding, bordure	Navy blue, turquoise, white, red	Vegetative shape, plain/mono-colored/non-patterned tiles
19	Evakımyan Han-Seravakımyan Han (Tarihî Han), (77/8/-), Beyoğlu	Early 20th century (!)	?	Commercial building (Office/inn)	First National Architecture	Front facade	Window-door top (pediment), window space/interval , bordure, epigraphy, facade corners	Navy blue, turquoise, white, red	Vegetative shape plain/mono-colored/non-patterned tiles, kufic calligraphy
20	Uğurlu Han , (93/15/-), Beyoğlu	Early 20th century	?	Commercial building (Office/ passage)	First National Architecture	Front facade	Window space/interval panel on the facade surface	Navy blue, turquoise	plain/mono-colored/non-patterned tiles

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Table 3. Positions and details of the tiles used in the examined buildings on the facade (Akar, 2018-2022) The source of the middle of the building photographs No: 05 (Genç, 2019).

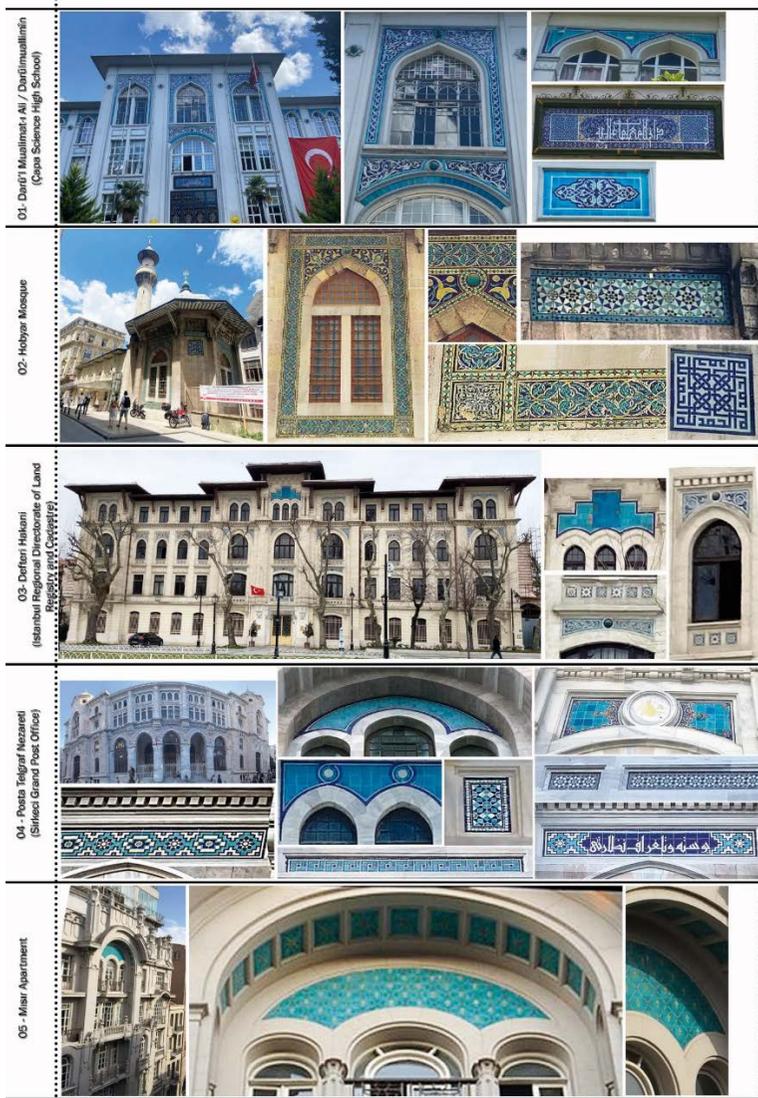
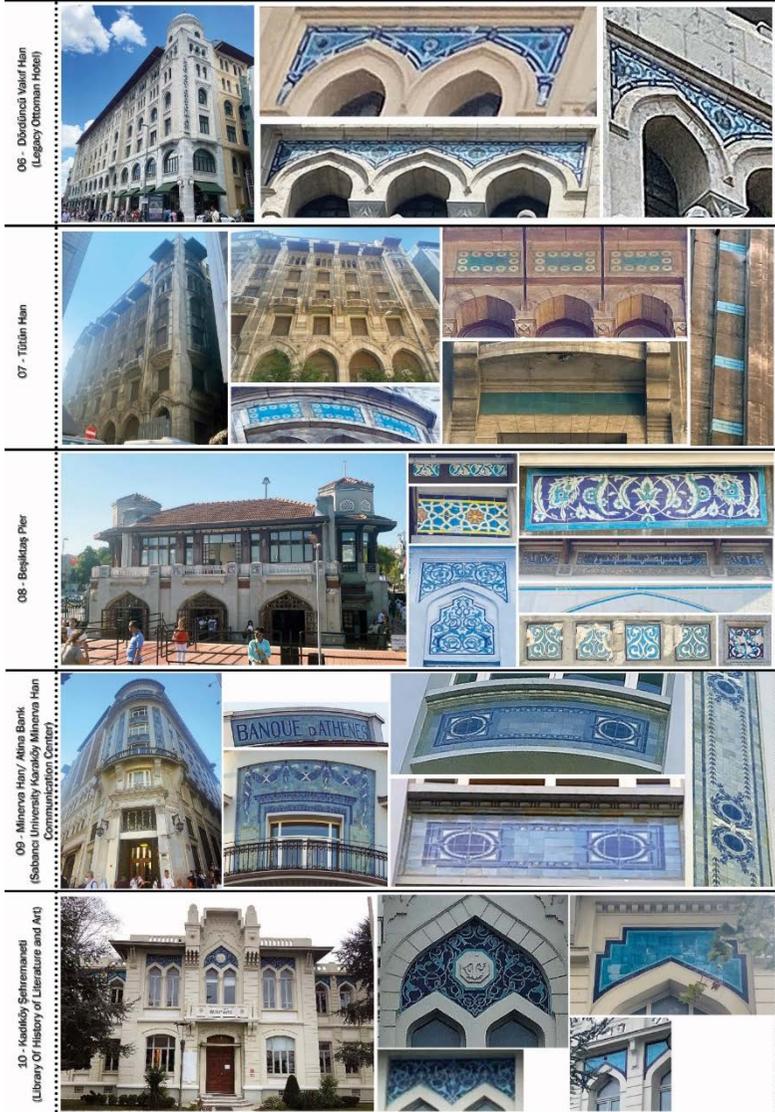


Table 2 (continued): Positions and details of the tiles used in the examined buildings on the facade (Akar, 2018-2022) The source of the second row from the left building photos No. 07 (Url-2).

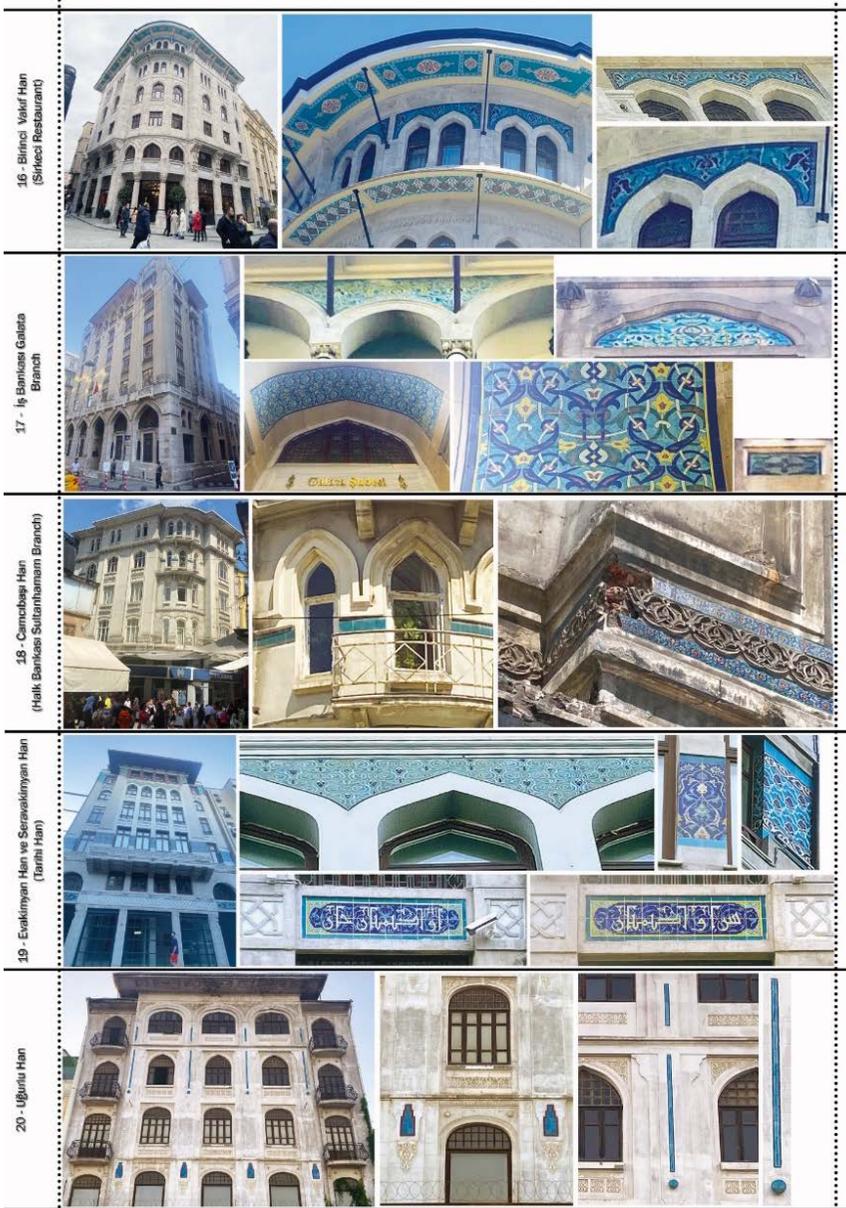


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Table 2 (continued): *Positions and details of the tiles used in the examined buildings on the facade (Akar, 2018-2022) The source of some photos of No.12 and No.14 (Url-2)*

<p>11 - Faah Şehremaneti (Faah Sultan Mehmet University) Kocayörük</p>	
<p>12 - Muradiye Han / Sabat Bay Han</p>	
<p>13 - Bilyüce Pier</p>	
<p>14 - Kadıköy Pier</p>	
<p>15 - Haydarpaşa Pier</p>	

Table 2 (continued): *Positions and details of the tiles used in the examined buildings on the facade (Akar, 2018-2022).*



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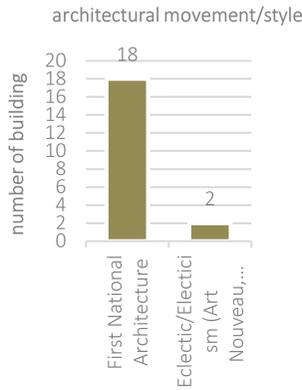


Figure 14. *The architectural movements or styles that the structures were influenced.*

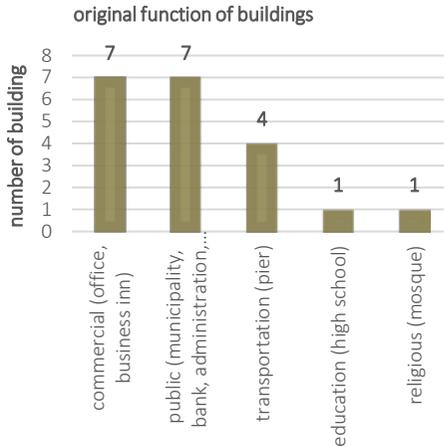


Figure 15. *Original functions of the buildings.*

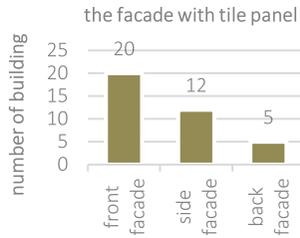


Figure 16. The buildings' facades which the tile panels are applied.

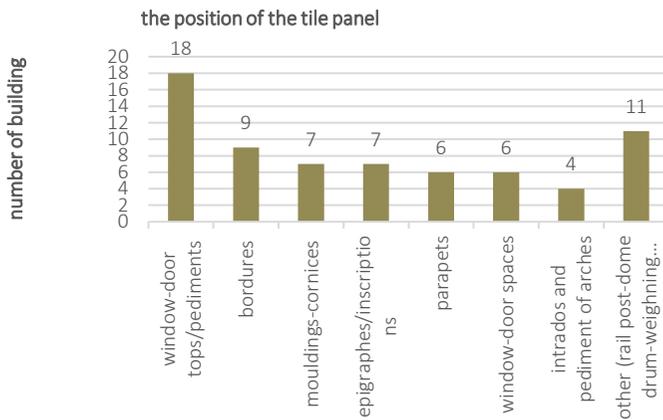


Figure 18. Tile position on the facades of the buildings.

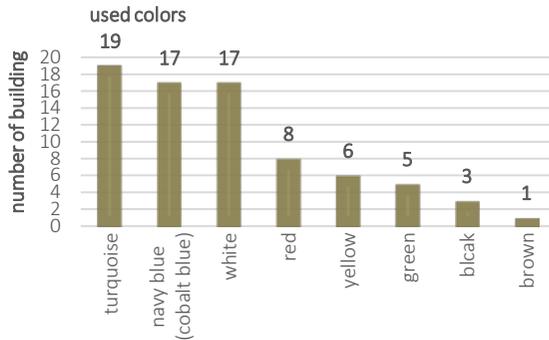


Figure 17. Colours used in the tiles on the facades of the buildings.

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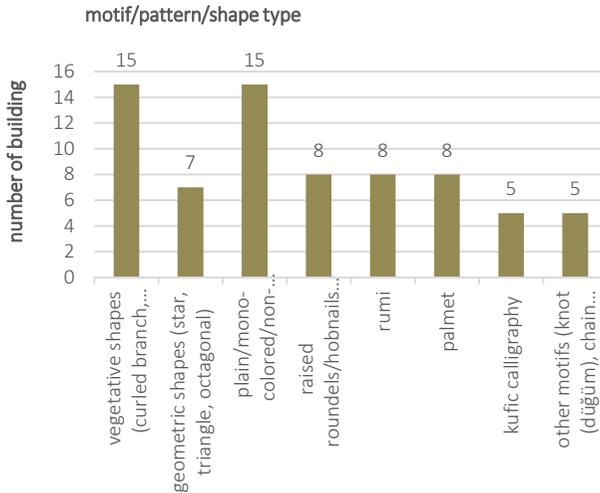


Figure 19. *Type of motif/pattern/shape used in the tiles on the facades of the buildings.*

Within the scope of the research, twenty buildings were selected from various districts of Istanbul; nine are in Fatih, eight are in Beyoğlu, three are in Kadıköy, one is in Beşiktaş and one of them located in Adalar district (Table 1). The buildings examined have seen Eclectic features (2 buildings) and most of them were built under the influence of First National Architecture (18 buildings) (%90) (Fig. 14). The original functions of these buildings are varied; seven commercial buildings, seven public buildings, four transport buildings, one educational 23for the religious purpose (Fig. 15). While all the selected buildings have tiles on the front facade, twelve have tile panels on the side facades and five have tile panels on the rear-facades (Fig. 16). Tile panels are used on specific parts of the facades as shown in Table 1 and Table 2; window-door tops/pediments (18 buildings), bordures (9 buildings), molding-cornices (7 buildings), epigraph/inscriptions (7 buildings), parapets (6 buildings), window-door spaces/intervals (6 buildings), intrados and pediment of arches (4 buildings) and railing posts-dome drums-weight

towers-facade corners, other panels on the facades (11 buildings) (Fig. 17). The colors used in the detected tiles are as follows; turquoise (in 19 different places), navy blue (in 17 different places), white (in 17 different places), red (in 8 different places), yellow (in 6 different places), green (in 5 different places) and rarely black (in 3 different places) and brown (in 1 place) (Fig. 18). The types of motifs/patterns/shapes used in tile panels vary widely. These compositions include; vegetative shapes (curled branch, flower, leaf, hatai etc.), (in 15 different places), plain/mono-colored/non-patterned tiles (15 different places), geometric patterns (star, triangle, octagonal etc.) (in 8 different places), raised roundel/hobnails (*kabara*) (in 8 different places), rumis (in 8 different places), palmets (in 8 different places), kufic calligraphy/writings (in 5 different places), knot (*düğüm*), chain (*zencerek*)-sunburst (*şemse*)-mekik motifs (in 5 different places), etc. (Fig. 19).

CONCLUSION AND RECOMMENDATION

If we compare the use of tiles in the Ottoman, Seljuk and Early Republican periods, the art of tiles, which came to Anatolia with the Seljuks was used extensively on building facades and successful experiments were put forward with rich use in technique and pattern diversity. While some difficult-to-apply techniques, such as Minai or Luster, were used skillfully by the Seljuks, these techniques were abandoned in the Ottoman Empire, and relatively easier underglaze techniques were preferred. Although the Seljuk period surpasses the Ottoman period in terms of motif-pattern diversity, new techniques, quality, more abstract and refined compositions appear in the Ottoman period. The use of tiles, which gradually decreased due to changing times and conditions, was tried to be continued for a while in the late Ottoman and Early Republican periods. During this process, it was attempted to revive past tile examples. At the beginning of the 20th century, with the influence of the National Architecture movement, the architects of the period continued to decorate the facades of the buildings with tile decoration, which they handled with a historicist approach.

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The buildings selected as a sample for this research were built in early 20th century Istanbul at a time when revitalizing-eclectic architectural movements were widespread. Although the influence of the Seljuk period can be seen on the tile plates on the facades of the buildings examined (such as geometric- vegetative motifs, kufi writings etc.), especially the influence of the classical era of Ottoman is dominant. It is seen that there are differences in the composition designs, motifs, and color preferences of the examined tiles. However, the basic principles of the classical Ottoman period are mainly preserved. It is understood that the tiles of this period were generally produced in the glazed technique in the Kütahya workshops both from the writings on the buildings (Haydarpaşa Pier/ Ferry Station, Büyükkada Pier/Ferry Station etc.) and from the related literature (Aslan & Bağbaşı, 2022; Barışta, 1985; Genç, 2019; Demiraslan & Demiraslan, 2021). It was a widespread architectural feature in the period that valued the front facade and decorated it more, while keeping the side and rear facades simple. Tile panels are typically provided on the front facades of the buildings under consideration. In contrast to the front facades, either no tiles or fewer plain tiles were preferred on the side and rear facades of the buildings. Rarely, in buildings such as the Büyükkada Pier, which can be well perceived from every facade, all four facades are decorated with similar tiles. Tile panels are located on places such as window-door tops/pediments, window- door spaces, moldings-cornices-bordures-parapets-railings-arches, and inscriptions etc. While turquoise, dark blue, white and red are dominant in these tiles, green, black, and brown colors are preferred less frequently. Tile panels are used on places such as window-door tops, window-door spaces, moldings-cornices-bordures-parapets-railings- arches, and inscriptions, etc. In these tiles, turquoise, navy blue, white, and red generally dominated, while green, black, and brown colors were less preferred. In these tile work applications which have particularly similar colors the compositions of the classical period, in which certain forms such as; vegetative shapes (curled branch, leaf, flower, hatai, etc.), geometric patterns (star, octagon, triangle,

etc.), plain/mono-colored/non-patterned tiles, hobnail/raised roundel, rumi, palmet, and kufic calligraphy were mainly preferred and applied. It has been seen that while plain/mono-colored/non-patterned tiles are generally located on places like moldings and borders on the sides and rear facades, rich vegetative and geometric patterns are used in the most visible parts of the buildings such as the front facade. These were the features that were considered in previous periods. When the examined buildings are compared with their contemporaries, such as the Grand National Assembly of Turkey (II. TBMM), Konya PTT Building, Ankara Palas, and Aksaray Government House (Aksaray Hükümet Konağı) which were built under the influence of the First National Architecture, although the tiles used vary in terms of motif-pattern, similarities are generally observed in colors and patterns.

The tile applications in these buildings, built at the beginning of the 20th century, show the ornamental tile features of previous periods. However, these practices are worth examining because they are eclectic interpretations of the architectural understandings of their era and allow us to understand the architectural understandings of that period. In addition, the efforts to seek nationality or to create a sense of belonging in the architecture that was valid at that time were served by the tile ornamentation, which was one of the main architectural decorations of the previous periods.

How well-known are the quality examples of tiles from a particular period to the society that inherited them? Based on these examples, can tiles have a sustainable use in architecture? How should the period tiles used in these buildings, documents of Turkey's recent past, be transferred to the next generation with a continuous and holistic conservation approach? Questions such as these need to be thought about, and action must be taken. The patterns and compositions of tile art, which has been one of the main architectural decorations in the history of Turkish-Islamic art, should be examined well, and what reflections they may have today should be studied. As it is understood from the buildings examined, it can be said that even the

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preservation of the neglected tile decorations on the building facades is a luxury situation. Therefore, the issue of maintaining the sustainability of the tile decoration examples that developed with the Turkish-Islamic architecture and transferring them to the next generations is related to the necessary conservation awareness of today's people.

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Symbolic Design and Kitsch Production in Architecture in A Hyperreal Postmodern Context

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ABSTRACT

Kitsch is the product of false relations established by the image, which is detached from the reality it belongs to, with different contexts. As a selective image production, kitsch has become a part of mass culture by acting according to the changing dynamics of the consumer culture and the expectations and tastes of the consumer society. In this study, using the document analysis method, the aesthetic, socio-cultural, economic and political dimensions of the kitsch phenomenon in architecture; It is aimed to reveal the reasons for the widespread use of kitsch in the post-modern period and its possible usage areas in architecture. In the postmodern world, the use of ready-made images and simulacra, loaded with connotations that take the pulse of the consumer, has become widespread over time in art and architecture. The main reasons for this situation are; the use of architecture as a propaganda tool, the impact of global capital on art and architecture, and the change in the tastes, needs, and preferences of the consumer. While kitsch aesthetics previously appealed to the subculture and middle class, in today's age where the continuity of consumption is considered important, now it is also among the preferences of the capital class, increasing its sphere of influence.

KEYWORDS

Kitsch, Postmodernism, Hyperreality, Image use, Consumption Culture.

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INTRODUCTION

Kitsch can be defined as the unimaginative product of a false relationship that the image, which is detached from the place, time, and context it belongs to, establishes with a different reality. Kitsch which tries to influence a large number of people by using the common values, expectations, and tastes of the consumer society in the hyperreal and multi-identity cultural environment of the postmodern age, leads to the rapid consumption of products with high emotional intensity and simplicity. The change in the dynamics of consumer culture and the rapid consumption of selective image production by society paved the way for kitsch production in architecture.

Kitsch has multiple meanings such as aesthetic, economic, socio-cultural, and political. Kitsch is a phenomenon in which there is no critical judgment, the representation itself is more important rather than the form of representation, it inhibits the imagination, and has its own closed system within the current art system with its ultra-conservative and unresponsive attitude. The existence of the art market in the postmodern period, the view of art as a consumed commodity, and the economic advantages of mass production have increased the value of kitsch with high marketability. In addition, the fact that kitsch, which is seen as the pleasure of subculture, is now among the preferences of the capital class, contributes to the formation of sociality. Developing democracies consider art, architecture, and the urban environment as open spaces to the public and citizens, therefore, they do not find it appropriate to use these spaces for power represented by a small group. The use of ideological image production as a propaganda tool in art and architecture is one of the political uses of kitsch.

It is claimed that postmodernism has abolished the distinction between kitsch and respectable art. In the first works of the postmodern period, kitsch was used as the raw material of the work to produce ironic meanings in a different context. However, popular culture, which is a culture of use and

consumption, has transformed postmodernist values over time. With the influence of the culture industry, a hyper-real consumer environment has emerged, in which the value of consumption and its continuity are more important than the value of art. The new consumer environment, created by the influence of popular culture and allowing the use of all kinds of styles, affected the architectural understanding and architectural production was realized according to the consumption demands directed by the mass media. The desire to meet the expectations of domestic and foreign city consumers, namely tourists, brought about the marketing of the city through the thematic space. The eclectic use of local and historical images in thematic spaces or their reproduction through simulations has led to the construction of consumer-oriented kitsch spaces and urban environments, thus creating identity chaos. Different variants of these places are encountered especially in the tourism, trade, and entertainment sectors (Fındıklı, 2021).

It is important to show the reasons why kitsch is preferred, its usage areas, and its relationship with society, to understand the importance of the concept, and to determine its place in future art and architecture. In this study, using the document analysis method, the aesthetic, sociocultural, economic and political dimensions of the kitsch phenomenon in architecture; It is aimed to reveal the reasons for the widespread use of kitsch in the postmodern period and its possible usage areas in architecture. In the postmodern world, the use of ready-made images and simulacra, loaded with connotations that take the pulse of the consumer, has become widespread over time in art and architecture. The main reasons for this situation are; the use of architecture as a propaganda tool, the impact of global capital on art and architecture, and the change in the tastes, needs, and preferences of the consumer. While kitsch aesthetics previously appealed to the subculture and middle class, in today's age where the continuity of consumption is considered important, now it is also among the preferences of the capital class, increasing its sphere of influence.

THE PHENOMENON OF KITSCH IN ART AND ARCHITECTURE

Kitsch is the reuse of the image in a different reality by being detached from the reality it belongs to. Since it is not fed by the culture of the environment in which it was created, it is a product of the distorted relationship between form and meaning (Biol, 2008). The term kitsch was used by painters and art dealers in Munich in the 1860s to refer to cheap art materials. Although its etymology is unclear due to its widespread use, kitsch is an extremely derogatory term, regardless of its origin, and is a way of rejecting something as disgusting, tasteless, repulsive (Calinescu, 1987, p.234). Kitsch is an aesthetic deception and self-deception. There are as many types of kitsch as possible to imitate the signs of art (Calinescu, 1987, p.235). Kitsch is both repulsive and sympathetic with its superficiality and appealing to emotions. It is confusing because it is impossible to describe, understand or appreciate kitsch in such stereotypical expressions as garbage. However, this confusion does not negatively affect the appeal of kitsch.

Economically cheap and mass-produced kitsch is associated with low art and a lack of education (Congdon & Blandy, 2005). According to the American art critic Greenberg, who defines kitsch as "synthetic art", it is a product of the Industrial Revolution, which affected the urbanization of Western Europe and America and the literacy rate. The development of universal literacy has resulted in the fact that literacy is no longer sufficient to express the individual's cultural taste. Although the new urban community who migrated from the countryside to the cities were literate, they could not obtain leisure and comfort, which was considered self-improvement (Greenberg, 2011). Art, which is disconnected from the past and tradition and increasingly abstracted with modernism, has pushed the masses to seek art that is easy to understand and consume. As a result, the masses designed the artificial culture, namely kitsch, as the vanguard of the avantgarde in accordance with their own understanding of consumption (Fig.1). Kitsch has not only been limited to the region where it originated but has become the first universal

culture without geographical and national borders by influencing the rural areas and indigenous cultures through colonial countries (Greenberg, 2011).



Figure 1. *Guggenheim Bilbao and Puppy, Jeff Koons (left), Michael Jackson and Bubbles, Jeff Koons (right).*

Popular pleasure has been satisfied by folk art for hundreds of years (Calinescu, 1987, p.243). Kitsch, which is a modern phenomenon due to its close relationship with the masses and its association with tastelessness, vulgarity, and cheapness, causes it to be confused with folk art dating back centuries (Ersin, 2017). However, folk art that is long, organic, refined, detailed, versatile and growing from below should not be confused with mass culture, which is a technical production imposed from above (Calinescu, 1987, p.243). The mature cultural tradition constitutes the precondition for kitsch (Kulka, 2015, p.143). In other words, kitsch is an indirect experience that benefits from all the accumulated experience of the cultural tradition and works with formulas (Greenberg, 2011).

Kitsch tries to influence a large number of people by acting on a common denominator (Kulka, 2015, p.45). It creates familiarity by repeating and imitating the familiar forms of the familiar time with a frank and sincere attitude. Kitsch aestheticizes repetition in three ways. The former often imitates cultural products of class status. Secondly, it adds a decorative feature to the ordinary objects of everyday life by deconstructing them with an artificial humility. It stereotypically imitates the universal aesthetic of high culture in everyday functional objects. Finally, kitsch reduces the complex

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and contradictory human experience to a simple emotion and blends this emotion with melancholy and nostalgia (Binkley, 2000). The rise of kitsch is due to the increase in the number of people who is able to buy it. For this reason, kitsch products that are a part of mass culture are not found in museums, but in cheap shops in the city (Kulka, 2015, p.15). Since museums have the task of questioning what art is and exploring its limits, kitsch images can be exhibited in museums as part of any artistic ideology (Kulka, 2015, p.20). The fact that avant-garde artists, who intend to benefit from the great profits of kitsch, modify their works according to kitsch, causes strange situations (Greenberg, 2011). On the other hand, mythologizing avant-garde objects/works and thinking of them as having the highest intellectual level causes hyper kitsch (Dorfles et al, p.253).

Kitsch is an invalid sociological and aesthetic technique based on the lack of social relations and inner clarity in the production of things. It significantly increases the variety of forms, while reducing their importance to the same extent (Dorfles et al, p.276). Not everything that is reproduced is within the scope of kitsch. Whether something is kitsh is determined by evaluating its purpose and context. While the reproduction of an art object within the scope of the study of art history does not kitsch it, its industrial reproduction for purely commercial reasons can kitschify its image (Fig. 2). The fact that the work is placed side by side in a showcase of many excellent reproductions will create a kitsch effect, as it makes one think that it can be traded (Calinescu, 1987, p.257).



Figure 2. Commercial use of the Mona Lisa image.

On the one hand, Kitsch has been associated with parody, satire, and irony, as well as described as sentimental, dishonest, immoral, and vulgar. While it was seen as the taste of the lower class in the early periods, it has now been able to satisfy the vague taste of the middle class and has become one of the status indicators of the upper class. This indirect experience working with formulas has become an integral part of everyday life.

KITSCH'S AESTHETIC, ECONOMIC, SOCIOLOGICAL AND IDEOLOGICAL DIMENSIONS

What determines art is space and social context. The aesthetic value of something depends on its consumption by the right elite. In this context, high art is something produced by good artists appearing in good galleries and consumed by privileged groups (Kulka, 2015, p.14). Kitsch appeals to the masses and is considered by art-educated elites as bad objects with no real value (Kulka, 2015, p.24). Kitsch products, which are obviously not high art, do not fall within the scope of bad art. What distinguishes kitsch from bad art is that it is demanded by the masses for its strong appeal (Kulka, 2015, p.33). The difference between kitsch and art is therefore not only quantitative but also qualitative (Kulka, 2015, p.159).

Kitsch is like a foreign body with its own closed system within the whole art system (Kulka, 2015, p.108). What is represented in kitsch products is more

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important than how it is represented (Kulka, 2015, p.112). With its ultra-conservative and unresponsive style that does not attempt to innovate, kitsch objects and themes are recognized immediately and effortlessly. With this attitude, his adherence to the accepted representation traditions of the period makes him boring from an artistic point of view (Kulka, 2015, p.51). The fact that Kitsch has a single interpretation and that it is understood at first glance is related to the fact that it does not clarify, transform, expand, or briefly enrich the connotations of the objects and themes it describes (Kulka, 2015, p.56). The abandonment of critical judgment, the destruction of the relationship between the subject and the object, and the interruption of the mental process prevent the formation of a true aesthetic experience (Akyıldız, 2020). The inconsistency between the form, content, meaning, and message conveyed by kitsch degenerates the aesthetic value judgments and level of appreciation of society over time (Biol, 2008). The area that is more affected by this style problem in design than other fields of art can be architecture, which has both a functional and artistic aspect and can contain serious differences between the two. Instead of monumental, religious and political structures reflecting a certain culture in the past, today, due to the decline of religious, political and monumental art and the development of new construction techniques and materials, buildings that are often exposed to unnecessary ornaments and made with a utilitarian function are produced (Dorfles et al, p.254).

Postmodernism and the emergence of the new multinational capitalism are linked. Postmodernism copies or reproduces the logic of consumer capitalism (Foster, 1983, p.125). One of the reasons why kitsch is so popular in the postmodern era is the existence of the art market. As a result of the intervention of global capital in art, the decisions taken by the capital owners about art negatively affect the course of art (ilkyaz, 2015). Until the 19th century, in a period when nature was the only imitation, art was advancing with steps towards discovering cumulatively. Since there was no art market

in which artists had to exist in the past, artists were more concerned with aesthetics in their works rather than materiality (Boratav & Gürdal, 2017). The fact that the work of art is now seen as a commodity and its power is derived from its marketability rather than its aesthetic value has resulted in kitsch being respected as a valuable work of art (İlkyaz, 2015). Another economic reason for kitsch's existence is that good taste is associated with those who control capital and do not need the economic advantages of mass production. According to Bourdieu (1984), the trinkets decorating the shelves of the working class intended to provide maximum effect with minimum cost (Binkley, 2000). Artificial imitations are more economical to produce new and creative experiences for people compared to their alternatives (Greg & Molly, 2018). Therefore, kitsch is directly related to economic development and is related to the capitalist economy based on mass production and public consumption (Congdon & Blandy, 2005; Akyıldız, 2020). In accordance with the disposable economy and crazy consumption impulse of the age, it makes almost everything related to artistic culture suitable for consumption as a commodity. Kitsch, which is a 'productive' art in the context of the culture industry, is a facet of the aesthetic and consumption ethics of today's obsessive consumer society (Calinescu, 1987, p.245). Kitsch's dedication to fads and thus fast obsolescence makes it an expendable art form. Because it is technically possible and economically profitable, the proliferation of imitations is only confined to the market (Calinescu, 1987, p.227).

Miller (2006) argues that kitsch, which is "cheap" and "funny", helps the formation of sociality in a modest way, and therefore should not be opposed to good taste. Kitsch aesthetics, which is seen as the pleasure of subculture, has become the pleasure of the capital class today (İlkyaz, 2015). The existence of professionals working with amateur techniques and industrial designers interpreting classical works makes the definition and distinction of kitsch meaningless (Londos, 2006). One of the reasons why Kitsch is the dominant factor in the field of aesthetic consumption and therefore

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production is that it can satisfy the ambiguous understanding of beauty of the middle class (Calinescu, 1987, p.231). Kitsch is the sociological and psychological expression of the lifestyle of the bourgeoisie or middle class (Calinescu, 1987, p.244). In addition, the segment that imitates the etiquette of the middle class and the upper class and moves upward does not care about the kitsch distinction (Londos, 2006).

Historical references are used as an ideological sign and target. The 2nd National Architectural Movement that rose during World War II brought with it the nationalist architectural language in the 1930s and 40s. The influence of the rising totalitarian regimes in this period affected Turkey and started the National Architecture / Second Nationalist Architecture Movement within the scope of the idea of returning to the essence. Architecture is used as a propaganda tool by the government today as it was in the past (Gurallar, 2016). Generally, while the right-wing view continues architectural and urban production with reference to national history, the opposing ideology acts under the influence of western historical inspirations. While the gates on the Ankara highway were built with the influence of the idea of historical continuity, the statues and historicist arched bridges in Eskişehir carry the effect of modernization and westernization (Fig. 3). However, in both cases, different spatial hybridities were produced by using historical and cultural images. This ideological image production is also a part of the commodity production process of the culture and tourism industry (Findikli, 2021). However, developing democracies see architecture as an open space for the citizens with a participatory approach rather than a power representation area of power (Gurallar, 2016).



Figure 3. *The gates on the Ankara highway (left), The statues in Eskişehir (right).*

In summary, kitsch is a part of the characteristic of the current century with its aesthetic, economic, sociological and ideological dimensions. However, it is one of the less costly, fast and consumable ways for the society to express their desires and ideas.

KITSCH PRODUCTION IN THE POSTMODERNIST ERA

Architectural periods can generally be divided into two according to their characteristic thinking styles and attitudes toward the past. In periods such as Modernism, Art Nouveau, and Avant-garde, in which abstract thought, stylistic and object-morphological thinking styles were dominant, architectural history was freed from memories and classical composition rules. Indeterminate forms and multiple copies produced with this understanding have created a boring and impoverished urban environment (Remizova, 2020). On the other hand, historical and associative thinking styles were influential in periods such as Renaissance, Eclecticism, Art Deco, and Postmodernism. These styles create new associations in memory with the historical images and forms they copy and convey their messages in this way. For these styles, memory is a repository where known artistic ideas, images, and forms are stored, allowing the creation of recognizable architectural texts (Remizova, 2020). However, kitsch should not be confused with these styles that use historical association. Kitsch feeds on its

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meaning like a parasite (Kulka, 2015, p.110). It does this either by feeding off the emotional intensity of the represented object or by imitating famous masterpieces through their reputation (Kulka, 2015, p.114).

It is claimed that postmodernism has abolished the distinction between kitsch and respectable art. Postmodern works use kitsch and make references to it, but by integrating kitsch elements into a complex context, they produce new and often ironic meanings (Kulka, 2015, p.156). While the morphology of cataloged styles does not change in practice, the combination of forms with new combining techniques constantly changes semantics and syntax (Remizova, 2008). The fact that it presents the contradictory propositions of irony and tragedy at the same time and that it contains different aspects of reality due to its depth and breadth of view makes it valuable. This attitude offers the audience a choice between opposing views (Jencks, 2011, p. 120). Similarly, Pop Art also used kitsch but did not produce kitsch. It interpreted the effects of mass culture and popular art on American society, and questioned the basic assumptions of art and its role in consumer society. Although it entered the art market of collectors in later periods, it was initially a protest against the commercialization of art (Kulka, 2015, p.154). Although it is not a problem to use kitsch as a tool, it is unacceptable for kitsch products to gain a privileged position with the effect of marketing strategies (ilkyaz, 2015).

The main reason for postmodern architecture is the social failure of modern architecture. Instead of the praised values of modern architects such as accuracy, logical consistency, frankness and simplicity towards material, postmodern architects wanted to reflect more and different values with the fact that the real world is too complex and inconsistent to be simplified. Whereas modernists were concerned with technical and economic solutions, postmodernists emphasized contextual and cultural additions. Postmodernism is binary code with contrasting pairings of elite-popular and

new-old. The dual coding of post-modernism was used as a strategy to communicate at different levels at the same time, unlike modernism, which could not communicate with its user (Jencks, 1987). Its possible disadvantage is that kitsch accompanies negative irony as a result of using the double coding structure to deceive, which also criticizes the message it proposes (Jencks, 2011, p. 120). The hybrid language of Post-modern architects, who use contemporary technology and can face the current social reality, distinguishes them from revivalists or traditionalists (Jencks, 1987).

The fact that postmodernists, influenced by the world village and ironic cosmopolitanism, were educated by modernists, resulted in their being influenced by abstraction and secular mass culture, which is a fact of modern life (Jencks, 1987). In the postmodern period, art was fed with unreturned and calming images. Therefore, the trend/orientation in art and architecture continued towards meta, technique and scenography (Foster, 1983, p.19). The work of art should concentrate its inward travel towards the depth of human nature and its outward travel towards the social/social surface in a single dynamic way (Fig.4). However, since there is no depth in postmodernism, this duality does not exist, so the postmodern artist is only extroverted (Kuspit, 2004). According to Foster (1983, p.3), Postmodern architects «*tend to respond superficially-with a populist "masking," a stylistic "avant-gardism" or a withdrawal into hermetic codes*» Instead of this attitude of postmodernism, Frampton proposes to mediate between local cultural forms and modern techniques with critical deconstruction (Foster, 1983, p.3). Kitsch, on the other hand, can be a tool that postmodernism, which has been critically deconstructed, can use to communicate with the society whose relations are getting more complex.

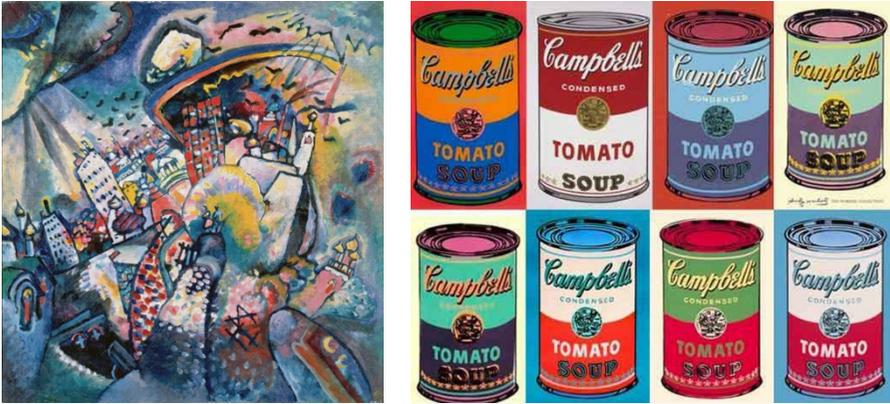


Figure 4. *Moscow Red Square*, Wassily Kandinsky (left), *Campbell soup*, Andy Warhol (right).

KITSCH AND THEMATIC SPACES IN THE CONTEXT OF CONSUMPTION CULTURE

Changing production processes and production capacity with the industrial revolution also changed the way of consumption. In the next period, the development of information and communication tools and the widespread use of mass media supported the process of encouraging consumption and created the consumption society phenomenon. The consumption culture, which emerged with the effect of industrialization, globalization, and the culture industry since the middle of the 20th century, emerges as a mass culture that determines lifestyles, and tastes, and demands (Özel & Mumyakmaz, 2018). Consumption culture has not only been effective on lifestyles but has also affected art and architecture as it has transformed tastes and demands.

According to Adorno, accessibility to everyone brings with it "massification". Massification is the consumption of art by everyone by commoditizing it without questioning, without distinguishing between good and bad. What is important here is not what art is and how it is perceived, but the continuity

of consumption. With the influence of the culture industry, everything that can be consumed is elevated to the status of art (Boratav & Gürdal, 2017). Cultural Industry is a concept developed after the Second World War to express the cheapening by artificialization of culture and its industrialization by commodification. Culture has now become an industrial product and an integral part of capitalist production (Özel & Mumyılmaz, 2018). With the influence of the culture industry, works of art have become a product suitable for consumption and produced as commodities (Boratav & Gürdal, 2017). Industrial products such as Duchamp's urinal were removed from their context and exhibited in the gallery by the artist and were elevated to the status of a work of art. However, what should be noted here is that Duchamp answered the question of what art is, not with a kitsch product, but with a ready-made object that reflects the industrial period. In this context, the artist distanced himself from the kitsch (İlkyaz, 2015). After Duchamp transformed everyday objects into art objects, everyday life and art began to be understood as ironic forms of each other (Kuspit, 2004). Capital's intervention in art, art being a part of consumer culture, new marketing strategies and the advertising industry paved the way for presenting unqualified works as important works of art (İlkyaz, 2015).

Popular culture, which is a culture of use and consumption, has transformed postmodernist values over time. In order to meet the demand of the newly created market, a new commodity, artificial culture, kitsch was produced, ignoring the values of the original culture and using its vulgarized copies as raw materials (Boratav & Gürdal, 2017). In particular, the use of concepts such as regionalism and historicism in consumer culture has blurred the border with the concept of kitsch (Kuyrukçu & Kuyrukçu, 2015). Kitsch and popular culture have been supported by postmodern theories, and art has cooperated with the status quo by being influenced by the culture industry in a hyperreal cultural environment instead of resisting (İlkyaz, 2015). This environment, which was created with the influence of popular culture and allowed the use of all kinds of styles, also affected architectural

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understanding. In this period, architectural production was realized according to the consumption demands affected by the mass media (Özaslan & Akalin, 2011). In the postmodern consumption culture, local and historical images have become the objects of consumption of tourists. In order to meet the local image expectations of tourists, local cultural elements are used unconsciously and eclectically, out of context (Kuyrukçu & Kuyrukçu, 2015). The expectation from tourism is not only rest, but tourists now also demand adventure and extraordinary experiences. When these demands of the consumers are combined with the aims of the designers such as making a difference and influencing the masses, the search for different images and identities in spaces emerges. Thematic spaces come to the fore, especially in tourism architecture, as the expectations of the consumer society affect the understanding of tourism (Yurttaş & Cankurt, 2018). The first themed hotel in the world was established by Walt Disney in 1950 in Las Vegas, USA. A virtual identity has been created by the construction of themed venues that bring different cultures and civilizations together in the region, and the arid region in terms of local and geographical features has become a center of attraction worldwide (Findikli, 2021). Similarly in our country, the design of ideological thematic spaces and urban environments through westernization and gentrification (historicism) is encountered in order to become a tourist attraction center (Findikli, 2021). While the Venetian gondolas sailing on the Eskişehir Porsuk Stream and the European statue and monument groups on the city streets are ideological thematic elements that are prowesternization (Findikli, 2021), historicist and eclectic architectural and urban elements that emphasize the national identity in many Anatolian cities (city entrance doors, university entrance doors, building facades, etc.) are ideological thematic elements in favor of gentrification.

In the global consumption environment where the local is the marketing object, the locality of the spaces is produced not only physically but also through indicators and simulations (Kuyrukçu & Kuyrukçu, 2015). Thematic

environments created with copied images and artificial identities present the world of imagination and entertainment together (Garip & Garip, 2015). Although Professionals are aware of the identity problem created by these environments, ordinary users who are willing to experience images with the real world do not tend to distinguish between themed spaces and real spaces (Firat & Ulusoy, 2011).

The theme, which is the basic emotion or thought at the core of a work of art, is at the core of all built spaces like works of art. First, we can grasp the essence of the space, that is, its theme, with our senses and then with our psychological perception (Yurttaş & Cankurt, 2018). In thematic spaces and theme parks, a time, culture and world different from the current time and physical life are depicted, and the real world is transformed into a show space with a new look (Balık & Allmer, 2015). The use of subjects and concepts that will be quickly consumed by the masses, without being interpreted by the designer and apart from the context, paves the way for the formation of consumer-oriented kitsch thematic spaces. This situation brings with it the design and construction of urban spaces under the guidance of global capital and creates an identity chaos problem.

CONCLUSION AND RECOMMENDATIONS

The fact that kitsch, which has more than one set of meanings, including aesthetic, economic, and political, is a sociological phenomenon, highlights its relationship with consumer culture, ideology, and mass media. In the postmodern period, the production of works that appeal to the consumer and their memory, the support of these works by various ideologies, and the legitimization of them by the influence of mass media negatively affect the architectural and urban space production process. Consumption culture caused by globalization, over time, uniformizes cities and causes the loss of local identity. The use of subjects and concepts that will be quickly consumed by the masses

without being interpreted by the designer, disconnected from the context and the conditions of the current era, paves the way for the formation of consumer-oriented kitsch spaces. This situation brings with it the design and construction of urban spaces under the guidance of global capital and creates an identity chaos problem. It is important that the most important component of the urban space, that is architecture, stay away from images and subjects that serve fashion and are consumed quickly, and that it is designed by considering the basic needs of the user for the requirements of the context for the preservation and development of the existing value of the urban space. Based on the idea that architecture is a phenomenon that progresses cumulatively with the influence of history and culture, there is a need for an architectural production that respects the architectural heritage from the past, is suitable for the conditions of the day and has the potential to serve the future, leaving aside ideological manipulations and commercial concerns. The consistency of form, content and meaning in architecture and the prevention of kitsch production depend on the progress of the architectural production process without the influence of any will, by making use of academic and non-academic architecture and design accumulation.

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Urban and Spatial View of Gated Communities as Transformation Products: An Experimental Study

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ABSTRACT

In every era of history architecture has been formed under the influence of social, political and economical changes, and the change of social life has also affected its spatial formations. In line with the multiple transformations in economical, political, socio-cultural contexts and the strategies of the capitalist system on urban space, cities have entered a restructuring process by becoming the focal points of global capital. After 1980, in many cities around the world, starting to move to housing estates which are formed as residence groups in and outside the city limits, gated communities emerged as a controlled way of living areas. In this study, the settlements referred to as gated communities in the literature have been interpreted as a spatial expression of socioeconomic inequality. In this direction, the emergence of gated communities, which are considered as the appearance of urban and spatial segregation, and the tension it creates in the society are examined over the city of Ankara, for the example of Ankara Park Vadi, a survey study was conducted with the participants living around the gated housing complex, questioning the social sustainability qualities of the space and the house. According to the survey data obtained, it was claimed that there was a 'tension' created by the gated settlements. As a result of this tension, the sense of belonging to the place where people live decreases, social habits and relations in the settlements are broken, and the social sustainability quality of the spaces disappears.

KEYWORDS

Architectural design, Housing, Gated community, Social sustainability, Urban space.

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INTRODUCTION

In every era of history, architecture has been formed under the influence of social, political and economical changes, and the change of social life has also affected its spatial formations. In line with the multiple transformations in economical, political, socio-cultural contexts and the strategies of the capitalist system on urban space, cities have entered a restructuring process by becoming the focal points of global capital (Bal & Altun, 2009). Housing, as the most experienced form of Architecture, has undergone changes as a result of these transformations in the world at the end of the 20th century.

After 1980, new middle and upper classes in many cities around the world started to move to luxury gated communities, which were built as high-density residences in the city center or low-rise residential communities in the city peripheries with large capital investments. In this context, the gated community, which emerged as controlled and planned living spaces in the city or its neighbourhood, was discovered in the 1980s as a new way of presenting the classical housing structure to the consumer with a different spatial organization (Blakely & Snyder, 1997). These areas, which contain different services and functions for various needs, in a defined and controlled area isolated from the outside world; they present aestheticized daily life practices and lifestyles by enriching them with images and simulations (images of different parts of the world, artificial landscapes, etc.). Ritzer talks about the dizzying abundance of these environments that allow, encourage or even force us to consume goods and services, and calls them “new cathedrals of consumption” (Ritzer, 2000).

In this study, gated communities will be discussed as the appearance of urban and spatial segregation, the emergence of this subject and the tension in the society will be examined over the city of Ankara, and the reasons will be questioned.

CITY, HOUSING AND TRANSFORMATION

According to Altman, the vital importance of housing in society is an unchangeable fact and it has great vital value for every living thing in need of shelter. Housing is a protector and has witnessed every moment of human life (Altman, 1993).

İncedayı describes the house as a social phenomenon. Housing affects not only the family or individual living in it, but also the environment in which it is located. İncedayı also stated that it would be a shortcoming to consider the housing issue only as a tool that meets our shelter needs. If we take the place and texture in the house in general, it means that its environment has developed as a life style unit (İncedayı, 2003). Erman also considered the house as an indicator of the existing social strata, as well as the need for shelter. Arguing that housing plays a role in social segregation, Erman says that people's addresses are an important sign of who they are in the society and in which class and stratum they belong (Erman, 2012). In this respect, the 'belonging' dimension of the dwelling formed by the individual is also important. People define who and what they are, to a significant degree, by where they live. The environments they live in constitute an important part of people's identities (Altman & Low, 1992).

Dener mentions that existence is actually change and characterizes the dwelling as an organism, which needs to change independently of its form in order to survive. Housing, as an organism, is in constant change. This is necessary for the continuity of both housing and the society that needs it. In this sustainability, it has to assimilate and develop its conceptual infrastructure, to isolate from unnecessary things and to renew itself with the changing of social structure, lifestyle, meaning and needs (Dener, 1994). Housing is changing conceptually, spatially or formally, and this change will perhaps accelerate in the future, but it will still continue to be a vital means of shelter for the society and to continue its existence as a home. As an organic entity, the house will never lose its vital meaning for the society and

the individual, but it will continue to exist with other conceptual and formal identities by constantly changing.

URBAN SPATIAL SEGREGATION

The change in consumption habits and the desire for similar commodities and lifestyles all over the world, independent of cultural identity (social habits), as a result of the spread of global information with communication technologies, especially the effect of advertisements is seen to be important. Baudrillard (2004) mentions that advertising is not a news-information tool, but a communication tool that turns into its own message and uses various languages (slogan, sign, sign, sound) to make the society believe in its own discourse. Lefebvre (2007) states that advertising not only presents an ideology of consumption; It expresses that it offers a design of the consumer 'I' that is satisfied with its consumer identity, realizes itself through actions and coincides with its own image or ideal. At this point, gated community life is tried to be imposed on the society as a tool of marketed images.

The intense flow of people towards cities is one of the most important factors in explaining the fragmentation of urban space. As Sennett states in his book 'The Decline of the Public Man'; As cities filled with people, these people began to lose their functional connection with each other. 'With this intense flow of people, urban life is becoming more and more colorless and finally the public space is disappearing' (Sennett, 2002).

As a result of the understanding of private life that rose with the fear of the unknown, people got away from this crazy crowd and imprisoned themselves in safe places. The fears that once caused the establishment of the city have been replaced by 'urban fears' in our age; Fears of the 'enemy within'. This type of fear is more concerned with the isolation and security of one's own home within the city than with the integrity and security of the city as a whole as the collective guarantee of collective property and

individual security. The walls that once surrounded the city divide the city from the inside in many different directions (Sennett, 2002).

With the contributions of the global economy, hegemony has created its existence by reducing the space and keeping it under control, homogenizing it with the concepts of separation, exclusion, marginalization, privatization, community, protected, surveilled, consumption culture in urban spatial formations.

The individual's desire to belong to a place is determinant in his social behavior. At this point, concepts such as clustering, congregation and grouping emerge in the urban area. The concept of communityization is a phenomenon that we encounter in spatial separation, as well as dating back to ancient times in the existence of cities (Sennett, 2002).

According to Alver (2009), the focus of urban segregation is whether the city is divided by classes, cultures (and subcultures), actors, groups, communities, partially the fragmentation of the urban integrity or corresponds to its position against another. In particular, the monopolization and sharing of material and cultural capital by certain groups; political, economic interest and rent calculations; Various factors, such as the more rational and therefore economical use of the city, form the basis of urban segregation. Therefore, urban and spatial segregation is a clear indication of borders, differences, segregation, stratification, classification and division in the social structure (Alver, 2009).

Ünlü (1998) mentions the importance of two concepts in explaining stress, choice and suitability. The choice of settlement and migration from one place to another are considered as a result of the environmental quality and the push and pull factors of the environment. Gated communities as urban spatial differentiation and segregation bring social and spatial isolation. There are two forms of isolation, voluntary and involuntary. The party

producing the voluntary isolation lives behind walls under strict security measures to protect itself from others. This willingness and non-voluntariness is a stressful situation in itself.

GATED COMMUNITIES AS URBAN AND SPATIAL SEGREGATION VIEWS

Today, the meaning of housing for high-income groups, namely the wealthy of the city, is constructed through high status, elitism, privilege and luxury/pretentious consumption. Housing is for this segment, by keeping itself away from the chaos and social and physical 'pollution' of the city (Ayata, 2003), creating a homogeneous community by coming together with people who think and live like themselves, earn and consume like themselves, and separate itself from other segments of the society, thereby increasing its belonging. It emerges as a means of getting away from its responsibilities towards the city and society by isolating itself from the other segments of the society and the city.

It is possible to say that the factors that reveal the gated housing estates are based on the capitalist economy and consumption culture, and the first reason for their formation is the political and economic transformations at the end of the 20th century (Low, 2003). After 1980, they are presented with print and visual media advertisements as 'different' and 'ideal' houses, self-sufficient with social facilities, high security service, in the natural peripheries of many cities in the world and in areas with the advantage of location in city centers. Although it initially started as a low-rise residential practice on the periphery, 'closedness' and 'security' aspects came to the fore; In order to meet the housing need in the city center, more compact and multi-storey examples have also started to be produced. After 1980, when an important outward expansion process was experienced in Turkey as well, the adoption of neo-liberal policies and the integration of the capitalist restructuring process in the world, together with the concentration of capital

accumulation in the cities and the urban space becoming a means of rent, constituted the main driving force of the gated housing estates (Bal & Altun, 2009).

When considering the concept of the gated community, the importance of the border and its surroundings and the tensions at the borders should be taken into account. The gated communities which visually limit the space with walls, fences, doors and similar separating elements and also set social and economic boundaries, are closed to the access of unwanted persons and are located in the urban area with border arrangements protected by special security techniques and teams. An important feature of closed communities is that they do not only consist of housing groups, but also that there are social reinforcement areas that serve these houses and that the public space is privatized.

CASE STUDY: ANKARA PARK VADI HOUSING SAMPLING

Park Vadi Houses, which is a mixed type closed settlement in the city center of Ankara, was chosen as a sample. At the end of the study, the targeted; The aim is to determine the socio-spatial structure of this site and the consequences of the life changed by the closed settlements in Ankara. Park Vadi Houses are located around Dikmen Valley in the center of the city and dominate the view of the valley. The changing profile of the valley users and the viewpoints of the residences around the Park Vadi Houses to the valley are investigated.

A survey will be applied to the samples selected in the case study. The questions are multiple choice and sequencing is preferential. The questionnaire was prepared to obtain data on user profile, socio-economic structure, and social-spatial structure. The aim of the survey study is to determine the data on the user profile, socio-economic and cultural structure, spatial structure and the changing role of these settlements, and to make a generalization over these settlements.

Park Vadi Houses



Figure 1. *Dikmen valley housing (URL-1).*

Park Vadi Houses are located in Dikmen Valley, south of Ankara. As seen in [Figure 1](#), there is a green valley in the middle of a dense residential pattern around it. Dikmen Valley covers an area of approximately 250 hectares in size ([Fig. 2](#)).



Figure 2. *Dikmen valley housing and environmental development Project (URL-2).*

On the Hoşdere side of the valley, there are Park Vadi Çankaya Houses ([Fig. 3](#), [Fig. 4](#), [Fig. 5](#)) consisting of 5 blocks with 100 flats, Park Vadi Terrace Houses consisting of two blocks and terrace houses on the Dikmen side, and a total of 1120 residences, four of which are allocated to the beneficiaries.



Figure 3. *A view from Dikmen valley housing and environmental development project (Demirci, 2004).*



Figure 4. *Dikmen Valley Park valley houses site plan (Demirci, 2004).*



Figure 5. *Dikmen Valley Park valley houses (URL-3).*

Evaluation of the impact of Park Vadi Housing, which is a gated community in the Dikmen Valley region selected for the case study, on its surroundings

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was obtained through a survey study. For the survey, 15 people living in the region were interviewed. The total number of people and the number of people participating in the survey were decided by simple random sampling. The survey was conducted with the neighborhood people living around the gated community, and the number of people was found to be sufficient as the results were consistent. It is aimed to examine the urban and spatial perception of gated communities through the survey study. Survey questions were prepared by the authors. The answers to the interview questions for the region were analyzed separately with graphics and presented in charts.

The socio-demographic characteristics of the participants in the selected gated community, including gender (Fig. 6), age (Fig. 7), education level (Fig. 8), occupation, income status and residence time in the settlement, were asked within the scope of the interview.

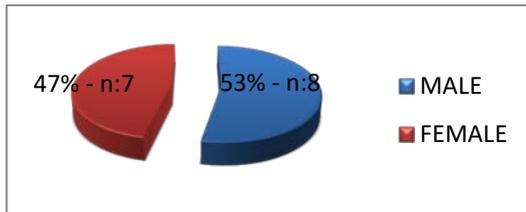


Figure 6. Gender distribution of the participants.

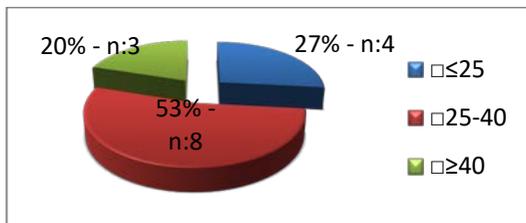


Figure 7. Age groups distribution of the participants.

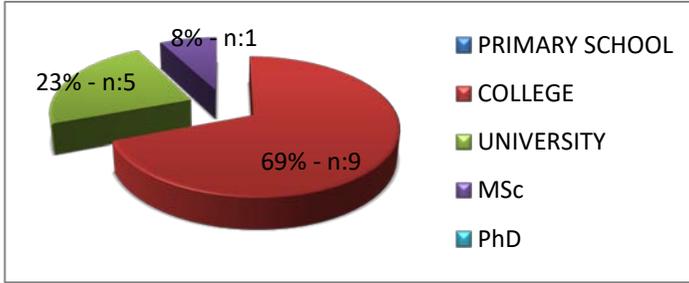


Figure 8. Education level distribution of the participants.

Distribution of the participants by occupation

The occupational profiles of the participants were gathered under seven headings in line with the answers given. The categories formed accordingly; It consists of housewife, private sector (salary employee in the private sector; accountant, assistant) employee, civil servant, retired, student, self-employed (grocer), worker. When we look at the occupational distribution of the region in general, it is seen that the participants consist of low-paid workers and housewives.

Distribution of the participants according to their income

During the interview, the question was left to the initiative of the participants, with the concern that the question of income status might cause discomfort. However, it is concluded that the rate of income is low in direct proportion to occupations.

Distribution of the participants according to their residence time

The duration of residence of the participants in the area (Fig. 9) where they are participating in the interview is required to measure the attachment of the participants to the place and their ownership of the place. Duration of residence; they are grouped under three groups: up to 10 years, 11-20 years and more than 21 years.

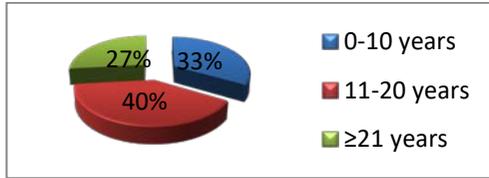
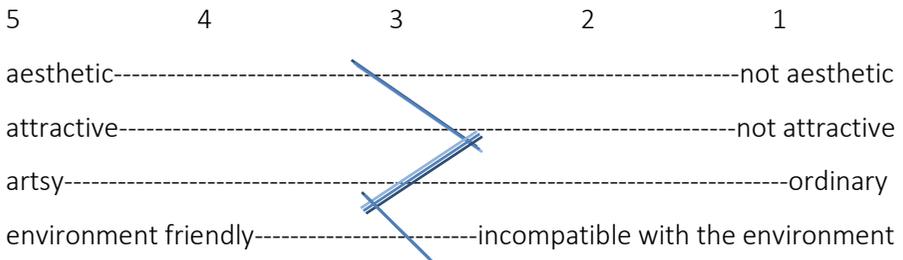


Figure 9. *Distribution of the participants according to their residence time.*

In the part of the case study up to this point, the distribution of the socio-demographic characteristics of the participants in the regions is seen. In the next part, the answers given to the interview form, which consists of 20 questions at the beginning, are evaluated with graphics. These; questions about the physical perception of the settlement, questions based on social solidarity and neighborhood relations, questions about the perception of the social and environmental effects of the settlement, and questions about dependency on the place.

The gated community image of the participants in the regions - What are your thoughts on the exterior of the site?

Table 1. *The gated community image of the participants in the regions.*



In general, it is seen that the weighted averages are concentrated at the medium level, that is, at the level of 3 (Table 1). This shows that the general

perception of the gated community is neither very positive nor very negative.

Satisfaction with the existence of a gated community (Fig. 10) and satisfaction with the gated community walls (Fig. 11) are graphed. Accordingly, there is a high level of dissatisfaction with the walls of the gated community.

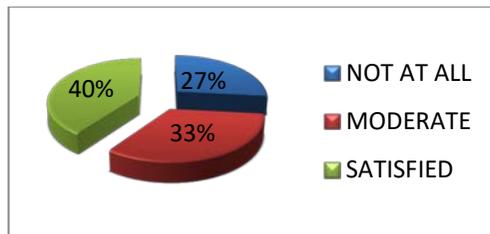


Figure 10. Satisfaction with the existence of a gated community.

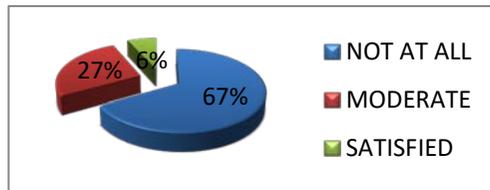


Figure 11. Satisfaction with the gated community walls.

Request for access to the gated settlement - Would you like to be able to enter and exit the site comfortably?

The desire to enter and exit the gated settlement in the Park Valley region was approximately equal. Among the reasons for this situation, one; two; besides the reasons why I don't wonder or care about what's inside, and don't want to go inside; It is desired to enter inside for reasons such as wondering inside, wanting to use social facilities. Getting into the gated

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settlement is difficult and gradual (showing identity to the security, giving the name of the person you come to, calling that person and getting through after approval) is not desired because it is a difficult task. The main reason for not wanting to create tension here; Blocking the entrance to an urban area with walls creates discomfort (Fig. 12).

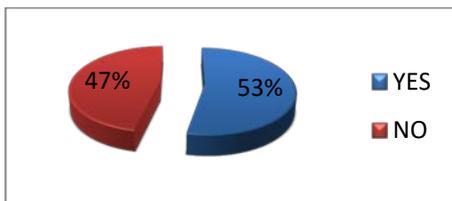


Figure 12. Request for access to the gated settlement.

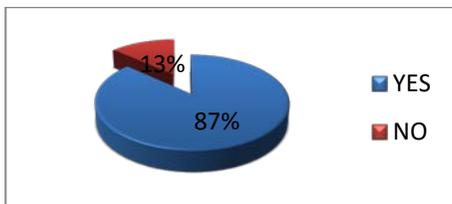


Figure 13. A preference for a settlement without a wall instead of a settlement with a door.

87% of the participants around Park Vadi stated that they preferred a residential area without walls in place of Park Vadi residences (Fig. 13). According to this result, the discomfort felt from the wall is quite high.

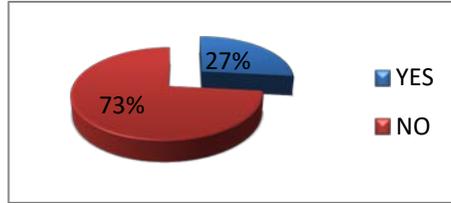


Figure 14. *The case of wondering about the gated settlement.*

The rate of those who are curious about the life in the gated community in the Park Valley region has increased to 27%. 73% of the participants (Fig. 14) in this region are not curious about the life in the gated community. The reasons for this are that they have been inside before, they are not curious or they do not like this kind of life. In addition, the fact that they think their own life is no different from the inside is a factor here.

Discomfort near the wall - Do you experience any discomfort when walking near the wall of the site?

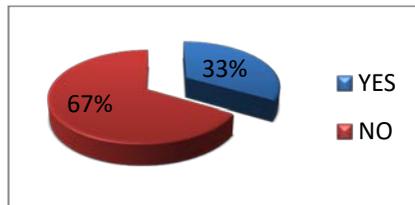


Figure 15. *Discomfort near the wall.*

67% of respondents in the Park Valley region do not experience any discomfort when walking next to the gated residential wall. 33% of the participants state that they feel discomfort (Fig. 15). Among the causes of this ailment are; aesthetic concerns, incompatibility with the environment and the perception of this wall in the urban area as a 'prison wall' come from. Another reason is that they perceive the wall as separation. In addition, the

participants feel distressed because the wall does not allow visual contact. The perception of the wall carries tension. The reason for not feeling uncomfortable in general is related to not being able to pass through the area where the walls are and the height of the wall being not disturbing.

*Frequency of meeting with those in the gated community -
How often do you meet with those on the site?*

In the interview, the questions were about the thoughts and perceived differences about the residents of the gated settlement and the social relations (Fig. 16) and it was tried to understand how the residents outside the gated settlement perceived the inside from the outside. In this direction, the question asked to the participants; is the frequency of meeting with residents of gated communities.

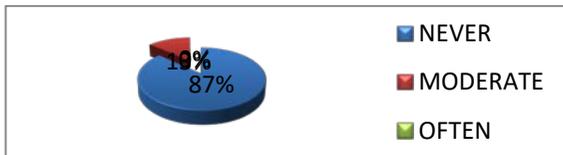


Figure 16. *Frequency of meeting with those in the gated community.*

In general, the lack of contact of those inside and outside the gated community is seen as a problem for the future. Spatial segregation appears to be parallel to social segregation. This is a situation that triggers the tension put forward in the research.

How do you think the people living on the site?

Table 2. *The perceived image of the residents.*

4	3	2	1
respectful -----			disrespectful
helpful -----			not helpful
friendly-warm -----			cold
related to the environment-----			irrelevant

The 9th question of the interview (Table 2) was aimed at how the residents of the gated community were perceived by the people around and was scaled by scoring the given adjective pairs. However, this question was canceled after the answers given to the previous question, since people in the gated settlement were not interviewed.

Whether the residents of the gated settlements are tied to the ground

The other question of the interview (Fig. 17) is about the perception of the residents of gated settlements by their dependence on the ground.

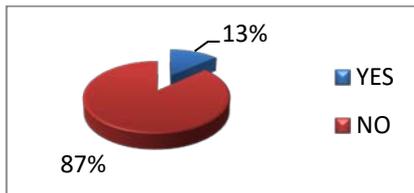


Figure 17. *Whether the residents of the gated settlements are tied to the ground.*

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87% of the respondents in the Park Valley region think that the residents of the gated settlements do not belong to that place. The reasons for this are that they are not like the local people, do not use the neighborhood and do not deal with their problems, do not walk in the way and do not talk to anyone. Participants do not see the residents of gated communities as neighborhood residents. It was stated that they had nothing to do with the area they were in, only that their mukhtars were the same. There is no reason tying the gated residents who are not in contact with anyone to the ground. Because he has established an introverted life in which he can provide the same environment in any place. Their position has no effect on the created life. This situation is perceived this way by outsiders and this situation causes stress.

Perception of similarity with those living in the gated community - Do you find the people living in the site similar to you in terms of income level, education and origin?

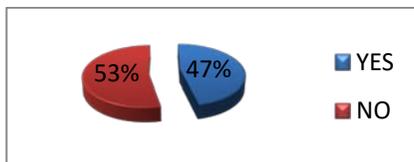


Figure 18. *Perception of similarity with those living in the gated community.*

Participants in the Park Valley region were evaluated whether they found themselves different or similar to those living in the gated community. Accordingly, 53% of the participants stated that they saw themselves as different from those in the gated settlement, while 47% stated that there was no difference (Fig. 18). It is thought that the fact that it is in the center

in terms of its urban location and that there are not great differences in socio-economic terms is effective in the answers that there is no perception of difference.

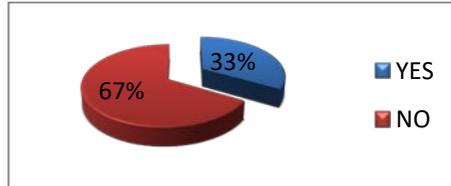


Figure 19. *Perception of privilege of gated settlement life.*

While 67% of the participants do not see living in a gated community as a privilege, 33% see it as a privilege (Fig. 19). The fact that the Park Valley region is in a central location in terms of urban location and that the participants live in the same area is said to be the reason why being in a gated community does not create a privilege. The physical appearance and good environmental quality of the site are effective in the privilege response.

Do you find yourself luckier in terms of neighborly relations than those in the complex (Fig. 20)?

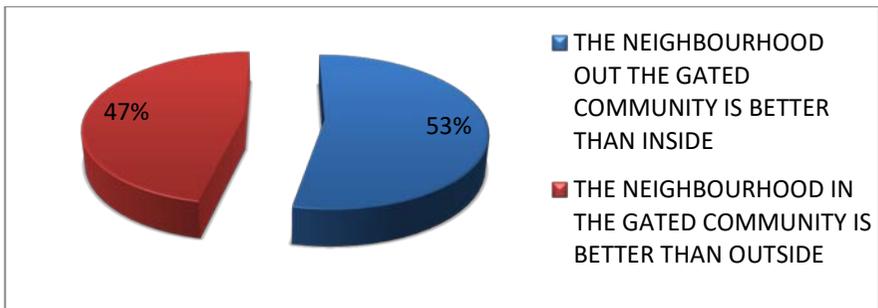


Figure 20. *Comparison of neighbourly relations inside and outside the gated community.*

Has there been a change in the habits of the neighborhood with the existence of the site?

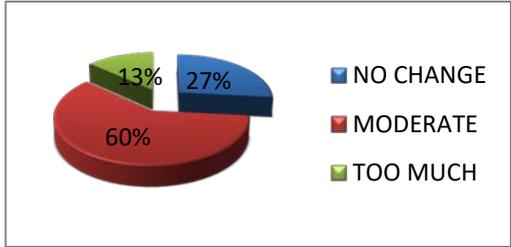


Figure 21. Perception of the social life of the gated community.

Has there been any change in neighborhood relations with the existence of the site?

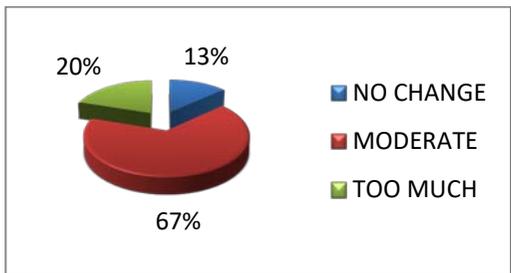


Figure 22. Perception of the social life of the gated community.

Was the neighbourhood a safe place for children before the site existed?

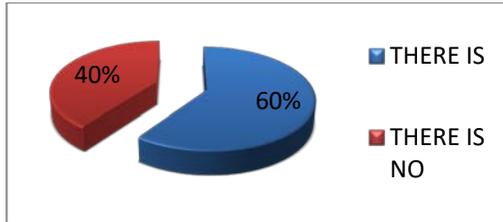


Figure 23. Perception of the social life of the gated community.

The opinions of the participants on whether the gated settlement has an effect on the social habits in the settlement were tried to be understood with questions 14, 15 and 16 (Fig. 21, Fig. 22, Fig. 23). The result is the longing of the participants who are old enough to remember the past, in order to feel that they belong here more. It is a definite result that the gated complex creates a change in the habits of the settlement.

Do you consider yourself from here?

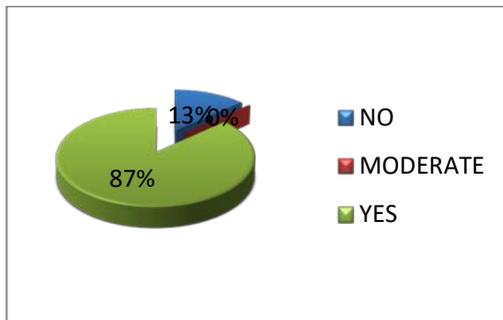


Figure 24. Belonging to the place.

87% of the participants see themselves as belonging to this district (Fig. 24). This result is due to the high number of participants who have lived here for

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many years, and the satisfaction with the place they live in. In the residential area, which is located in the center due to its urban location, the rate of ownership of the place is quite high.

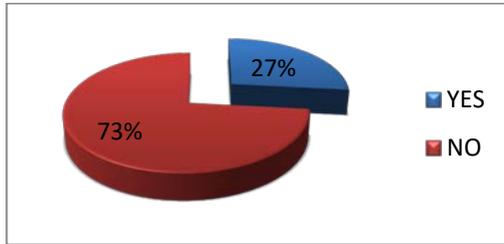


Figure 25. Request to move.

The graph (Fig. 25) shows whether participants in the Park Valley region are considering relocating from the region. Accordingly, 73% of the participants do not consider moving from the region. Because they love the neighborhood they live in.

Would you like to live on this site if given the opportunity?

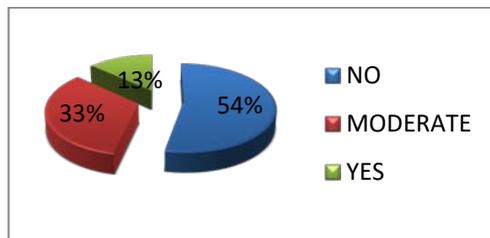


Figure 26. Desire to live in a gated community.

The graphic (Fig. 26) shows the desire to live in the gated community in the Dikmen Valley region. Accordingly, 54% of the participants did not want this, while the other half stated that they wanted it (13%) or could happen (33%).

The idea of living in a gated community was asked in relation to the quality of social facilities and physical environment. Among the unwilling group, not wanting to live in a place isolated from its environment predominates. Fear of not being able to adapt to such a life culturally and seeing one's own life better can also be counted as the reasons for not wanting to live in a gated community.

CONCLUSION

Theodor W. Adorno talks about a dual structure in the contemporary world, which is based on the constant defeat of high culture and popular culture. Popular architectural media defines and promotes the “extraordinary” with the virtual representation environment it creates, and does this by visualizing architectural values as much as possible (Adorno, 2004). If the products, which were in a marginal position at the beginning, have the potential to come to power, they are accepted, become widespread, become ordinary with the speed of the communication age we live in and become a part of the current order. The residential settlement process within the consumption culture and marketing dynamics can be handled in a similar way.

In cities that are globalizing and trying to globalize, space is valued or devalued as a tool of capital. Accordingly, owning or using the valued space differentiates the society in terms of class. The desire to own what is valued brings class conflicts. This basic socio-economic process continues to feed on itself within the system of capitalism. Gated communities are a form of spatial organization offered by the aforementioned economic process of the globalizing world. In the cycle where capitalism consumes and reproduces its resources, gated housing settlements have emerged in the urban space. The main feature of the gated communities comes from the way of demarcation. The border is always provocative because it separates someone from someone else. If the boundaries are created with

assumptions and emphasized by feeding on discourse, they cause a reaction. In this context, it is claimed that there is a 'tension' created by the gated community. As a result of this tension, the sense of belonging to the place where people live decreases, social habits and relations in the settlements are broken, and the social sustainability quality of the spaces disappears. In order to examine this tension, a survey study was conducted on the sample selected in this study. The survey questions were determined according to parameters such as appearance, social relationship, environmental effects, and belonging, and were made to the residents of the area living around the gated community. When the answers are examined, it is seen that a statistically significant result emerges in the perception of the exterior of the gated settlement, the presence of the gated settlement, the ease of access, the security perception of the wall, the curiosity about the gated settlement, the liking of the houses in the gated settlement and the urban location. In the same way, it has been observed that there is a statistically significant relationship with the urban location regarding the belonging of the residents of the gated settlement to the neighborhood, the perception of the gated settlement life as a difference, the perception of the life in the settlement as a privilege, and the neighborhood belonging of the people outside the settlement. It is understood that the gated communities, which live a life disconnected from their immediate surroundings, are not physically warm and in harmony with their surroundings by the people around. The walls forming the borders of the gated community are perceived as a symbol of marginalization and segregation. It has emerged in the interviews that spatial segregation brings social segregation along with it. As a result of the survey and interviews, the following conclusion is reached: Spatial segregations, which may or may not be integrated with the area in which they are located, constitute a source of environmental stress. The walls around the settlement have the potential to create tension beyond the source of stress.

As a result, a physical environment with a high quality of life, a social life in which income distribution is equal, a system where the law works quickly and reliably, planning approaches that value people, 'participatory democracy' that will be created in the context of public rights of the people, a social system with a clean society understanding, socially there is a need to understand and solve the vision of life culture and the falsity of any understanding of segregation.

Ethics Committee Declaration

Ethics committee approval dated 04.02.2023 and numbered E-96274976-100-16724 was obtained by Ostim Technical University Ethics Committee.

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Teknolojik Yenilikler Doğrultusunda Müzelerde Sergileme Yöntemlerinin Değişimi

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ÖZET

Hızla gelişen ve hayatımızın vazgeçilmez bir parçası olan dijital dünya sanatta da yeni yöntem ve gelişimleri beraberinde getirmiştir. Böylece günümüzde teknoloji de müze sergilemelerinde önemli bir rol almaya başlamıştır. Bu çalışmada da teknoloji ve sergileme ilişkisi incelenmiştir. Sergilemelerde müze türüne, hedef kitlelere ve kullanım amacına bağlı olarak birtakım farklılıklar göstermektedir. Bu sebepten müzelerin işlevlerine göre ve kullanılan dijital yöntemlerine göre durum çeşitlilikler gösterebilir. Makale içinde "Teknolojik Yenilikler Doğrultusunda Müzelerde Sergileme Yöntemlerinin Değişimi" başlığı altında incelenen konularda müzelerin işlevlerine göre sergileri ve çeşitli teknolojik yöntem örneklerine değinilmiştir.

ANAHTAR KELİMELER

Müzecilik, Müze, Teknoloji, Sergileme, İletişim.

ABSTRACT

The rapidly developing digital world, which is an indispensable part of our lives, has also brought new methods and developments in art. Thus, technology has started to play an important role in museum exhibitions today. In this study, the relationship between technology and exhibition was examined. The exhibitions show some differences depending on the type of museum, target audiences, and purpose of use. For this reason, the situation may vary according to the functions of the museums and the digital methods used. In the article, the exhibitions of museums according to their functions and various technological method examples are mentioned on the subjects examined under the title of "Change of Exhibition Methods in Museums in Line with Technological Innovations".

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KEYWORDS

Museology, Museum, Technology, Exhibition, Communication.

GİRİŞ

Müzeler, başlangıçta eserlerin saklanması, korunması ve sergilenmesi için tasarlanmış fiziki mekânlar olsalar da bugün, bilgiye dayalı eğitim ve öğretim işlevlerinin yanı sıra kişisel deneyime olanak sağlayan, iletişimlere dayalı, dijital tasarlanmış ortamlara doğru dönüşmektedir. Hızla gelişen ve hayatımızın vazgeçilmez bir parçası olan dijital dünya sanatta da yeni yöntem ve gelişimleri beraberinde getirmiştir.

ICOM(Milletlerarası Müzeler Konseyi)'un 2004 yılında müze tanımı: “toplumun ve gelişiminin hizmetinde olan, halka açık, insana ve yaşadığı çevreye tanıklık eden malzemelerin üzerinde araştırma yapan, toplayan, koruyan, bilgiyi paylaşan ve sonunda inceleme, eğitim ve beğeni doğrultusunda sergileyen, kâr düşüncesinden bağımsız sürekliliği olan bir kurumdur” (ICOM, 2004) şeklinde iken 2019 yılında ICOM (Milletlerarası Müzeler Konseyi) Tüzüğüne dâhil edilen ve resmileştirilen en son müze tanımı: “Müzeler, geçmiş ve gelecek hakkında kritik diyaloglar için demokratikleştirilmesi, kapsayıcı ve çok sesli (polifonik) alanlardır. Bugünün çatışmalarını ve zorluklarını kabul edip ele alarak, toplum adına korumakla yükümlü oldukları eserleri ve örneklerini gelecek nesiller için güvence altına alır, her kesimden insanın bu kültürel mirasa erişimi için eşit haklar sağlar. Müzeler kâr amaçlı değildir. Katılımcıdır, şeffaftır ve insan onuruna, sosyal adalete, küresel eşitlik ve küresel refah düzeyine katkıda bulunmayı amaçlayan dünya anlayışlarını toplamak, korumak, araştırmak, yorumlamak, sergilemek ve geliştirmek için çeşitli topluluklarla aktif ortaklıklar içerisinde çalışırlar.” (ICOM, 2019) olarak daha kapsamlı bir şekilde değişmiştir. Bu tanımda da anlaşıldığı üzere müzeler günümüzde sadece bir sergileme alanı olmanın ötesinde toplumsal, sosyal, kültürel ve bilimsel konulara da katkıda bulunmayı amaçlayan alanlara dönüşmüştür. Bu doğrultuda da müzelerde sergileme yöntemlerindeki değişimlere ve dijital dönüşümlere yer

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verilemeye başlanıldığı gözlemlenmektedir. Aynı şekilde sanat eserleri de üretim şekilleriyle bu dönüşüme uyum sağlamışlardır.

Müzelerin yöntemleri zaman içerisinde değişmiş olsa da bu değişimin, iletişim ve bilgisayar teknolojilerinin hız kesmeden geliştiği 21. yüzyılda, doğa, bilim, etnografya, askeriye, arkeoloji, tarih, müzik, plastik sanatlar gibi farklı alanlarda hizmet veren müzeler için yeterli olup olmadığı tartışılır. Değişen çağa ayak uydurmak, müzelerin misyonlarını gerçekleştirmelerini sağlayarak onları hayatta tutacak, daha geniş kitlelerle ve özellikle teknolojiyi hayatının bir parçası haline getiren yeni nesille bağlarını kuvvetlendirecektir (Yücel, 2012).

Zaman içinde çağa ayak uydurmak alıntıda da belirtildiği üzere müzeleri insanları her zaman çekim alanında tutacak ve sosyal hayattaki yerini korumasını sağlayacaktır.

Müzelerin işlevleri üzerinden, teknolojinin kullanımıyla değişen müze mekanlarına ve sergileme biçimlerindeki değişimler karşılaştırılarak bu değişim daha net olarak görülecektir. Müzelerin koruma işlevi birbirinden farklı birçok faaliyeti bünyesinde barındırmaktadır bunlar:

- bozulmaların ve zararın önlenmesi,
- bilimsel inceleme ve araştırma,
- belgeleme,
- depolama-koruma ve onarım,
- mekân ve mimari tasarım,
- sergileme ve ödünç almada/vermede risk yönetimi,
- eğitimidir (Irmak, 2013).

Eğitim işlevli müzeler ve sergileme işlevli müzeler üzerinden değerlendirmeler yapılmıştır.

EĞİTİM İŞLEVLİ MÜZELER

Müzelerin yaygın işlevlerinden biri de bilgi paylaşımı, görsele dayalı eğitim ve öğretim görevi üstlenen; eğitim işlevidir. Müze eğitimi, insanları görsel iletişim kaynağı ile anlamlı deneyimler sonucu öğrenmeye teşvik eder ve yeni ufuklar açar. Müzeler yoluyla sanat eğitimi Batı'da 19. yüzyılda ortaya çıkmıştır. Gelişmiş ülkelerde gerek sınıf gerek sanat öğretmenlerinin sıklıkla başvurdukları ve çok yararlandıkları müze ve galeriler, öğrenciler ve halk için özel eğitim programları gerçekleştirmektedirler (Özsoy, 2002).

Müzelerde, eski uygarlıklarda yaratılan eserler ve yaşam biçimleri ile ilişki kurma, sorgulama, yorumlama, oyun veya canlandırma ile o anı yaşama, sınıfa göre daha aktif bir eğitim ortamı oluşturmaktadır. Okulun devamı olarak, müzede yapılan etkinlikler tarih bilincinin, estetik beğenin oluşmasına ve düşünmeyi öğrenmeye yardımcı olmaktadır (Maccario, 2002).

Birçok ülkede müzeler önce, okullara ödünç malzeme ve ürettikleri kopya eşyaları vererek okullarda müze köşesinin oluşmasına katkıda bulunmuşlardır. Gönüllü öğretmenlere müze bilimi ve kendi müzeleri hakkında bilgiler vererek müze eğitim ilişkisini başlatmışlardır.

1894-1895 yıllarında İngiltere'de ilk eğitsel müze açılmıştır (Haslemere Müzesi). Okulların bu müzeyi ziyaret etmeleri ile okul-müze iş birliği gerçekleşmiştir. (San, 444) İlk müze örneklerinde sergiler, ziyaretçilere doğrudan sergilenmektedir veya bir anlatıcı tarafından bilgilendirme sağlanmaktadır. Örnek olarak, Şekil 1 de Haslemere Müzesi'nden kuş türlerinin sergilendiği köşe ve Şekil 2 de yer alan 1841-1845 yılları arasında kurulmuş, tarihteki en eski ikinci üniversite müzesi olan Ashmolean Müzesi'nden bir gravür eklenmiştir.



Şekil 1. Haslemere Müzesi'nden kuş türlerinin sergisi (Museum, 2021).



Şekil 2. Ashmolean Müzesi'nden bir gravür (Oxford History, 1999).

Değişen sergileme yöntemleri ziyaretçiler ile yapılan iş birliği ile etkisini arttırmakta ve müzeye duyulan merakın da ivmelenmesine neden olmaktadır. Gelişen teknolojinin sağladığı yeni rehberlik hizmetleri, sanal canlandırmalar, ses ve görüntü efektleri müzelerin hedefindeki profili genişleterek, ziyaretçi çeşitliliğinde ve sayısında ciddi artışlar sağlamaktadır. Dikkat çekici sergileme yöntemlerinin uygulandığı müzelerde sergilenen eserlerin fark edilme süreleri kısalmış, iletilmek istenilen bilgi ziyaretçi tarafından kolayca algılanır (Mercin, 2017, s. 209). Ziyaretçinin dikkatini ilk olarak nesne üzerine çeken multi-medya araçlar, ziyaretçiler için fiziksel,

ruhsal ve duygusal bir alan yaratmayı mümkün kılmaktadırlar (Yücel, 2012, s. 41). Şekil 3’de Londra’da yer alan Bilim Müzesi atmosfer sergisinde dijital sergileme yönteminden yararlanarak ziyaretçilere daha zengin bir sergi deneyimi sunulmaktadır.



Şekil 3. Londra Bilim Müzesi Atmosfer Sergisi (Ealovega, 2014).

SERGİLEME İŞLEVLİ MÜZELER

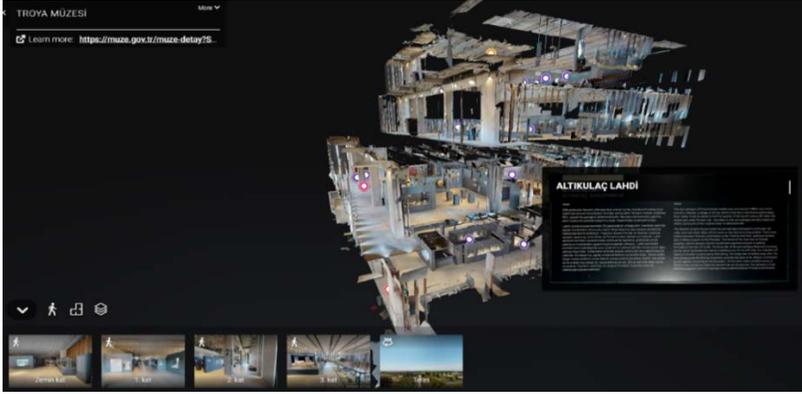
Müzelerin en yaygın kullanım işlevlerinden bir tanesi de sergileme işlevidir. Sergileme, belli bir tema ve etiket altında bir düzene göre nesnelerin doğrudan, görseller ve dijital cihazlar gibi birçok tasarım öğesi ile insanlara sunulması ile gerçekleştirilmektedir.

Çankırı'nın İnadık Köyü'nde bulunan İnadık Vazosu, Hitit döneminde bir düğün törenine ışık tutma özelliğine sahip çok değerli bir tarihi eserdir. Vazo yüzeyinde müzisyenler, krallar, tanrılar, tanrıçalar resmedilerek kutsal evlilik töreninin her aşamasına yer verilmiştir. Bu eserin sergilenmesinde birçok sergileme yöntemi bir arda kullanılmaktadır. Eserin orijinali Ankara'da yer alana Anadolu Medeniyetler Müzesi'nde doğrudan cam bir fanus içinde sergilenmektedir. Bunun yanı sıra Şekil 4'de de görüldüğü üzere, müzede bir ekran üzerinde, vazo yüzeyindeki figürler tek tek anlatılarak, ziyaretçilerin daha detaylı bilgi sahibi olması sağlanmaktadır.



Şekil 4. Anadolu Medeniyetler Müzesi - Inandık Vazosu (TRT2, 2021).

İnteraktif sergileme biçimleri ile ortaya çıkan sanal müzeler, yeni bir müzecilik türü olarak gelişimine devam etmektedir. 2019 yılı sonrası pandemi ile de daha fazla üzerinde durulmaya başlanmıştır. Müzeler böylece sadece kendi ülkeleri değil dünyanın her yerindeki insanlara bir internet sitesi uzaklığındadır. Bu şekilde müzeler hem etkinliklerinin tanıtımını kolaylıkla yapmakta, koleksiyonları ve sergilerini geniş kitlelere hızlı bir şekilde ulaştırmaktadır. Bu siteler müzeleri saydamlaştırarak, insanlığın ortak mirası olan ürünleri tüm insanlıkla paylaşmaktadır. Bu yeni sergileme yöntemi, sanal müze-sergi küratörlüğü gibi yeni bir mesleği de ortaya çıkarmıştır. T.C Kültür ve Turizm Bakanlığı sanalmuze.gov.tr web sitesinde Türkiye’de yer alan birçok müzeye ait sanal müze uygulamaları mevcuttur. Şekil 5’te Çanakkale Troya Müzesi’nin gezilebildiği arayüz görülmektedir.



Şekil 5. Çanakkale Troya Müzesi (Sanal Müze, 2021).

SERGİLEMEDE TEKNOLOJİK YÖNTEMLER

Eğitim ve sergileme işlevinde de görüldüğü üzere interaktif sanat ürünleri, sanata daha etkileşimli, ulaşılabilir ve dinamik bir hava katmıştır. Müze sergilemelerine yeni bir boyut getirmiştir. Bu yöntemler ile eserler bireysel deneyimlere dönüşmektedir. Artırılmış gerçeklik, sanal gerçeklik bu etkileşimde görev alan günümüzde en çok kullanılan interaktif yöntemlerdir.

Artırılmış gerçeklik ve sanal gerçeklik arasında ayırt edici çizginin bulanıklaştığı alanlardır. Sanal gerçeklik, artırılmış gerçekliğin öncüsü olarak düşünülmektedir; bazı parçalar her ikisinde birden örtüşmektedir. İki teknoloji arasındaki en büyük fark, gerçek dünya ile kurdukları ilişkilidir. Sanal gerçeklikte gösterilen her şey ya animasyonlar ya da önceden kaydedilmiş film parçalarıdır (Raghav, 2012). Artırılmış gerçeklikte ise gerçek dünya ve onun üzerine eklenen metin veya görüntü katmanları iç içedir.

Artırılmış Gerçeklik

Artırılmış gerçeklik, bir akıllı telefon veya tablette bulunan kameradan yararlanarak, çevremizdeki ürünlerin üstünde doğrudan video, fotoğraf ve ses biçiminde dijital bilgi katmanlar eklenebilmesidir (Mathew, 2014).

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Gelişen teknoloji neticesinde, artırılmış gerçeklik uygulamaları daha ulaşılabilir ve geliştirilebilir olmuştur.

Akıllı telefon ve tabletlere indirilen uygulamalar sayesinde artırılmış gerçeklik ile oluşturulan veriler yani ses, grafik, yazı, görüntü gibi etkileşimli unsurlar görüntülenebilmektedir ve ayrıca eğitim, tıp gibi daha önemli alanlarda da etkin olarak kullanılabilirlerdir.

Paris'te yer alan El Sanatları Müzesi'nde artırılmış gerçeklik teknolojilerinden son derece güzel yararlanılmıştır. Şekil 6'da ciltlenmiş ve bir kısmı kapalı sergilenen kitaplara, ziyaretçiler dokunmadan telefon veya tabletleri aracılığı ile sayfaların çevirme deneyimini yaşayabilmektedir. Şeklin yanında bulunan kare kod okutularak, müze boyunca nasıl kullanıldığı video da daha ayrıntı görülebilmektedir.



Şekil 6. Paris Musée des Arts et Métiers Artırılmış Gerçeklik Yöntemi ile Sergileme (MuseoPic, 2021).

Sanal Gerçeklik

Sanal, var olmayan nesnenin, algı yönlendirilmesiyle, kişide var olduğu yanılsamasını, yaratması durumunu ifade eden bir kavramdır. Latince virtualis kökünden gelen sanallık, kavram olarak var olmayan ancak bir yanılsama yoluyla var olduğu algılanan şeyler için kullanılır. Sanal gerçeklik ise

kişinin oluşturulmuş bir görüntü uzamında, düzenlenebilir bir zaman yapısı içerisine dahil olması ve onunla etkileşmesi temel ilkesi üzerine kurulu çeşitli veri girdi ve çıktı teknolojilerini içeren bir oluşumdur (Kuruüzümcü, 2010). Günümüzde sanal gerçeklik uzay araştırmaları, havacılık eğitimleri, araç kullanım eğitimleri ve film sektörü gibi çeşitli alanlarda yaygın olarak kullanılmaktadır. Katılımcı bir gözlük yardımı ile bir sahnenin içinde kendisini bulabilir. Olayları deneyimleyebilir.

Günümüzün teknoloji odaklı yaşam biçimi içerisinde sanat ve bilim, kaçınılmaz bir şekilde bu değişime ayak uydurmak zorundadır. Sanatçılar, yeni medya ortamının gelişiminde, sadece değişen duyarlılıkların ve algılama biçimlerinin ifadesiyle dönüşen araçların uygulayıcısı olarak değil; etkileşim ve analiz tasarımının yeni biçimlerinin oluşturucusu olarak da bilim adamlarıyla ve teknisyenlerle yakın ilişki içerisinde etkin rol almaktadırlar (Kuruüzümcü, 2010).

Paris'te yer alan Great War Müzesi sanal gerçeklik sergileme yöntemini kullanan müzeler arasında yer alıyor. Müzede ziyaretçilerin bir gözlük yardımı ile Birinci Dünya Savaşı sırasında Isonzo cephesini ziyaret etmelerini sağlamaktadır. Şekil 7 de görüldüğü gibi ziyaretçiler oturdukları yerde, oradaymış gibi, saldırılar esnasında siperleri, İtalyan ve Avusturyalı askerlerin günlük yaşamlarını, askeri hastanelerde yaralıların bakımını görebilmektedir. Daha fazlası şekillerin yanında yer alan kare kod okutularak, müzeye ait videoda izlenebilmektedir.



Şekil 7. *Museum of the Great War Sanal Gerçeklik Yöntemi ile Sergileme (IKON, 2018).*

SONUÇ

Geleneksel müzecilik daha çok toplama, koruma, bakımını yapma ve sergileme anlayışı ile sınırlıyken; çağdaş müzecilik, iletişim kurma ve eğitme işlevlerini de üstlenmiştir. Sonuçta etkin, dinamik, etkileşimli ve katılımcı bir müzecilik anlayışına geçilerek, kitlelerin gereksinimleri ve ilgi alanları doğrultusunda ilişki kurulmuştur. Günümüzde müzeler artık sadece bir bina ya da koleksiyon değil aynı zamanda bir iletişim, eğitim, etkileşim ve deneyim merkezlerine dönüşmüştür. Teknolojik devriminin insanoğlunu getirdiği yeni durumda algılama biçimlerimizin farklılaşması, düşünce kalıplarının değişmesi ve eylemlerde esnekliğin artması gerek düşünsel üretiminde gerekse bunların uygulamaya geçirilmesinde, yepyeni olanaklar sağlamaktadır.

Bu kendini de sürekli yenileyen gelişimler yeni araçlar, yöntemler, süreçleri de beraberinde getirmektedir. Çağımız, değişimin sürekliliğini zorunlu kılmaktadır. Teknolojik araçlarla uyumlu çalışmak bireysel deneyim ve etkileşimi kolaylaştırmakta ve zenginleştirmektedir. Bu teknolojiler, müzelerin işlevlerine, sergilenen nesnelerin içeriği ve verilmek istenen mesaj gibi hedefler göz önünde bulundurarak oluşturduğu hedef kitleye göre farklılıklar gösterebilir ve o doğrultuda dijital araçlar kullanılabilir.

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ÖZET

Bu çalışmada Sivas kentindeki Anadolu Selçuklu medreselerinden Buruciye Medresesi, Şifaiye Medresesi (İzzeddin Keykâvus Dârüşşifâsı) ve Gökmedrese'nin tarihi ve mimari özelliklerinin incelenmesi, mekân kurgusunun irdelenmesi amaçlanmaktadır. Ayrıca bu medreselerin kendi aralarında karşılaştırılarak benzer ve farklı niteliklerin tespit edilmesi hedeflenmektedir. Kevin Lynch'in "Kent İmgesi" kitabında kentsel mekanın okunabilirliği için ortaya koyduğu kavramsal çerçeve, büyük bir ölçekte ele alınıp yapı üzerinde yeni okuma deney(imi) sağlanmıştır. Lynch'in kent imgesi tekil bir yapı üzerinde değerlendirilerek yeni bir çerçeve oluşturulmuştur. Bu yeni çerçevede Lynch'in kavramları kent ölçeğinden yapı ölçeğine indirgenerek bir yöntem denemesi yapılmıştır. Yöntem denemesi ile medrese yapılarının mekânsal kurgusu alışılmışın dışında nasıl irdelenebilir sorusuna yanıt aranmıştır. Sonuç olarak medreselerin mekân kurgusunda eyvan, revaklı sütun dizisi, avlu, türbe, mescid ve derslik gibi birimlerde mimari nitelik açısından benzer tasarım kararlarının alındığı tespit edilmiştir. Medreselere ihtiyaç ve işleve göre farklı hacimlerin eklendiği fakat avlu ve eyvanın değişmeyen temel elemanlar olduğu dikkat çekmektedir. Bu yöntem denemesi sayesinde analiz edilen anıtsal yapılar kent bağlamından kopmadan irdelenmiş ve mimarlık tarihindeki önemi ortaya konulmuştur.

ANAHTAR KELİMELELER

Anadolu selçuklu medreseleri, Mekânsal analiz, Sivas.

ABSTRACT

In this study, it is aimed to examine the historical and architectural features of Buruciye Madrasah, Şifaiye Madrasah (Izzeddin Keykâvus Dârüşşifâsı) and Gökmedrese, which are Anatolian Seljuk madrasahs in Sivas city, and to examine the spatial fiction. In addition, it is aimed to compare these madrasahs among themselves and to identify similar and different

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qualities. The conceptual framework put forward by Kevin Lynch in his book "City Image" for the readability of urban space is handled on a large scale and a new reading experience is provided on the building. Lynch's urban image was evaluated on a single building and a new framework was created. In this new framework, Lynch's concepts were reduced from the urban scale to the building scale and a method was tried. With the method experiment, an answer to the question of how the spatial fiction of madrasah buildings can be analysed in an unusual way has been sought. As a result, it was determined that similar design decisions were taken in terms of architectural quality in units such as iwan, portico, colonnade, courtyard, tomb, masjid and classrooms in the spatial organisation of madrasas. It is noteworthy that different volumes were added to the madrasas according to need and function, but the courtyard and iwan were the basic elements that did not change. Thanks to this methodology, the monumental buildings analysed were examined without breaking away from the urban context and their importance in the history of architecture was revealed.

KEYWORDS

Madrasas of anatolian seljuks, Typological analysis, Sivas.

GİRİŞ

Sivas kenti, Anadolu Selçuklu döneminde (1073-1308) önemli kültür merkezlerinden biri olmuştur. Selçukluların askeri üssü olan Sivas'a o dönem Dar ul-ala (Yücelik Beldesi) unvanı verilmiştir. Selçuklu sultanlarının ticari ve siyasi politikaları sayesinde Anadolu, dünya ticaret yollarının ağına dahil olmuştur. Ticari yolların kavşak noktasında bulunan Sivas hızlı bir gelişim göstermiştir. Kuzey ve güneyden gelenler burada mallarını değiş-tokuş yaparken, aynı zamanda doğu-batı istikametinden gelen kervanların da uğrak noktası olmuştur. Yoğun ticaret trafiği, çeşitli milletlerden tacirlerin burada belirli zamanlarda kalmalarına ve hatta koloniler oluşturmalarına sebep olmuştur. Uluslararası bir transit şehri haline gelen Sivas, bilim ve kültür alanı için önemli yapıları barındırmaktadır (Gökdoğan, 2005).

Sivas'ta inşa edilen medreseler, kentin bilim merkezi olmasını sağlamıştır. Medreselerde dinî eğitimin yanı sıra mantık, felsefe, fıkıh, kozmoloji, astronomi, matematik, geometri, cebir ve kimya eğitiminin verilmeye başlandığı görülmüştür (Fazlıoğlu, 2001).

Anadolu Selçuklular, Büyük Selçuklu Devleti çizgisinde merkezî bir devlet olmanın gereği kurumsallaşmaya son derece önem vermiş; Anadolu'nun birçok şehrinde medreseler, hastaneler ve kütüphaneler gibi birçoğu vakıf olan müesseseler kurarak ilim hayatını desteklemişlerdir (Fazlıoğlu, 2001). Anadolu Selçuklu dönemi Sivas şehrinde kurulmuş olduğu bilinen on üç medreseden bugün sadece üç tanesi ayaktaadır: Gökmedrese, Buruciye Medresesi ve Çifte Minareli Medrese (Gökdoğan, 2005). Bu dönemde I. İzzettin Keykavus 'Darüşşifa' adında bir şifahane yaptırmıştır. Şifahane aynı zamanda tıp eğitimi de yapıldığı için burası Türklerin ilk tıp medreselerinden birisi kabul edilmektedir (Tuncer, 1986). Şifahane, günümüzde Şifaiye Medresesi olarak adlandırılmaktadır. Darüşşifaların plan ve mimari özellikleri medreselerle karşılaştırıldığında çok benzer olup, bazı fonksiyonel özelliklerinden dolayı çok sayıda birime sahip olabilmektedir (Güder, 2018). Bu çalışmada Sivas şehrindeki Anadolu Selçuklu medreseleri biçim-mekân ilişki ağı üzerinden irdelenmiştir. Lynch'in kentler üzerinden yaptığı okuma, bu çalışma kapsamında daha küçük ölçekte olan yapı üzerinden yapılarak plan şemaları, eyvan kullanımı ve cephe düzeni dikkate alınarak mekânsal analiz yapılmıştır. Aşağıdaki araştırma sorularına yanıt aranmaya çalışılmıştır:

- Buruciye Medresesi, Şifaiye Medresesi ve Gökmedrese'nin; mekânsal kurgusunu Lynch'in kavramsal çerçevesi ile irdelemek mümkün müdür?
- Eyvan, revak, avlu, türbe, derslik ve merdiven gibi mimari elemanlar Kevin Lynch'in okunabilirlik kavramı ile ilişkilendirilebilir mi?
- Buruciye Medresesi, Şifaiye Medresesi ve Gökmedrese yapıları arasında plan ve kesit tipolojisi, cephe kurgusu açısından ilişki ağı var mıdır?
- Sivas kentindeki Anadolu Selçuklu medreselerinin mekân kurgusu ile ana eyvanın biçimsel formu arasında bir ilişki bulunmakta mıdır? Eğer bir ilişki varsa bu süreç nasıl gelişmiştir?

Bu araştırmanın yöntemiyle yapılan diğer çalışmaları incelediğimizde Asar (2013) yüksek lisans tezinde, Kara (2019) doktora tezinde ve Sağsöz ve Al

(2013) makalesinde bu yöntemi çeşitli yapı ölçeklerinde kullanmıştır. Asar (2013) Kevin Lynch'in kentsel analiz yöntemlerini mekânsal analize dönüştürerek seçmiş olduğu iki yapıyı irdelenmiştir. Kara (2019), havalimanı içerisinde yolcuların mekânsal davranış ve algısını incelemek için Kevin Lynch'in ortaya koyduğu mekânsal analiz yöntemini geliştirerek mekânsal analiz yapmış ve Space Syntax yöntemini kullanmıştır. Sağsöz ve Al (2013) tarihi bir yapının dönüşüm sürecini, Kevin Lynch'in ortaya koyduğu kent imgelerine bağlı olarak analiz etmiştir. Kentsel tasarım ilkelerine bağlı olarak bir kentin bir yapı içerisinde kurgulanabileceğini ortaya koymuştur. Bu araştırmada 'kent'in okunabilirliğini sağlayan imgelerin yapıların okunabilirliğini ve mekânsal analizini yapabilir' savından yola çıkarak Sivas kentindeki medrese yapıları irdelenmiştir.

ÇALIŞMANIN AMACI, YÖNTEMİ VE KAPSAMI

Bu çalışmada Sivas kentindeki Anadolu Selçuklu medreselerinden Buruciye Medresesi, Şifaiye Medresesi (İzzeddin Keykâvus Dârüşşifâsı) ve Gökmedrese'nin tarihi ve mimari özelliklerinin incelenmesi, mekân kurgusunun irdelenmesi amaçlanmaktadır. Ayrıca bu medreseler kendi aralarında karşılaştırılarak benzer ve farklı niteliklerin tespit edilmesi hedeflenmektedir.

Araştırma nitel bir araştırma olup, seçilen medrese yapıları arasında karşılaştırma yaparak benzerlikler ve farklılıklar tespit edilmiştir. Medrese yapılarının ortaya çıkışı ve yapıldığı dönem içindeki kültürel bağlamları ele alınmıştır. Medrese mimarisini inceleyen daha önce yapılmış benzer çalışmaların aksine bu çalışmada, Kevin Lynch'in "Kent İmgesi" kitabında, kentsel mekânların okunmasında kullandığı kavramsal çerçeve mekânsal ölçeğe indirilerek yeni bir çerçeve oluşturulmuştur. Sağsöz ve Al (2013) Lynch'in okunabilirlik kavramı ve öğelerinin bir yapı için de geçerli olabileceğini savunmaktadır. Lynch'in tasarlamış olduğu yollar, sınırlar/kenarlar, bölgeler, düğüm/odak noktaları ve işaret öğelerinden

oluşan kent imgelerinin kentlerin okunabilirliğini sağlamasının yanı sıra yapıların da okunabilirliğini sağlayabileceği düşüncesinden yola çıkılarak Sivas'taki Anadolu Selçuklu Medreselerinin mekânsal analizi yapılmıştır. Lynch'in kullandığı kavramsal çerçeve mevcut haliyle yapıların okunabilirliğini sağlamak adına yeterli olmadığı için kavramsal çerçeve revize edilerek yeni bir çerçeve oluşturulmuştur. Lynch'in oluşturduğu yollar, sınırlar/kenarlar, bölgeler, düğüm/odak noktaları ve işaret öğeleri kavramları; sınırlar, bölgeler, sirkülasyon sistemi, düğüm/odak noktaları ve işaret öğeleri olarak ele alınmıştır. Lynch'in kavramsal çerçevesi aşağıdaki parametrelere göre ele alınmıştır:

Sınırlar: Dış cephe duvarları, revak dizisi, iç mekan sınırı

Bölgeler: İç/dış mekan, ana/ara mekan, kamusal/özel alan, açık/yarı açık/kapalı mekan

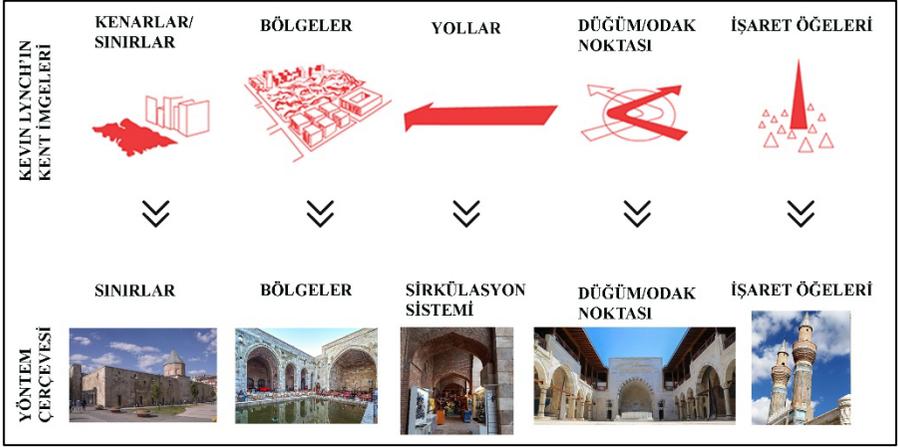
Sirkülasyon sistemi: Koridor, merdiven

Düğüm/odak noktası: Giriş aksı ve yan eyvanların kesiştiği noktalar, simetri

İşaret öğeleri: Taç kapı, havuz, köşe burçları, türbe, minare, ana eyvan, giriş cephesi.

Kevin Lynch'in kavramsal çerçevesi kent ölçeğinden yapı ölçeğine indirgenirken ifade edilmek istenen mekansal bileşenler [Şekil 1](#)'deki görsel anlatım ile etkili hale getirilmiştir.

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Şekil 1. Yöntemin kavramsal çerçevesi (D. Merve Kelkit, 2022).

Çalışmada ilk olarak Anadolu Selçuklu dönemi medrese mimarisi ve Sivas kentinin tarihsel gelişimi hakkında literatür taraması yapılmıştır. Elde edilen verilerle araştırmanın kavramsal çerçevesi oluşturulmuştur. Yapıların mimari planları ve görsellerinden yararlanılarak betimsel analiz yapılmıştır. Literatür araştırmasında elde edilen plan şemaları Photoshop programında yeniden düzenlenerek, çizimler ve yazılı anlatımı bir arada barındıran şemalar hazırlanmıştır. Çalışmada plan şemalarının yeniden düzenlenmesinin nedeni seçilen mimari yapılardaki eyvan, revak, avlu, türbe, derslik ve merdiveni Kevin Lynch'in okunabilirlik kavramı ile ilişkilendirmenin mümkün olup olmadığını sorgulayan araştırma sorusuna yanıt aramaktır.

Çalışma kapsamında Anadolu Selçuklu döneminde yapılmış olan Sivas kent merkezindeki Buruciye Medresesi, Şifaiye Medresesi (İzzeddin Keykâvus Dârüşşifâsı) ve Gökmedrese seçilmiştir. Çifte Minareli Medrese Anadolu Selçuklu dönemi yapısı olmasına rağmen; günümüze yapıdan sadece giriş cephesinin ulaşabilmesi ve diğer medreselerle karşılaştırma yapacak bilgiye sahip olunmaması, Çifte Minareli Medrese'nin bu çalışmada değerlendirmeye alınmamasına sebep olmuştur.

SİVAS ŞEHRİNDEKİ ANADOLU SELÇUKLU MEDRESELERİNİN MİMARİSİ

BURUCİYE MEDRESESİ

Selçuklu çağında en ideal plan düzenine sahip olan medreselerden biri olan Buruciye Medresesi 1271-1272 yılında İranlı Muzaffereddin (Muzafferüddin) Burucirdi tarafından yaptırılmıştır (Kuban, 2002). Şekil 2’de görüldüğü üzere doğu-batı doğrultusunda yerleşim gösteren medrese dikdörtgen planlı ve dört eyvanlı olup, taç kapısı yani giriş cephesi batı yönündedir. Dışa taşkın anıtsal taç kapıdan medreseye girilince, kubbeli giriş eyvanından geçerek revaklı açık avluya ulaşılır (Sözen, 1970).



Şekil 2. Buruciye Medresesi (D. Merve Kelkit, 2022) ve Buruciye Medresesi Planı (Kuban, 2002).

Medresenin giriş eyvanının iki yanında yer alan mescit ve türbe kubbeyle örtülü olup, doğu cephesindeki pencere ile sokağa açılmaktadır (Güder, 2018). Mozaik çinili kubbesi olan türbede, medreseyi yaptıran Muzaffereddin (Muzafferüddin) Burucirdi yatmaktadır (Aslanapa, 1993).

Şekil 3’te görülen ana eyvan beşik tonozlu ve sivri kemerli olup, iki yanında bulunan kışık dersanelerden büyük olan kubbeyle, diğeri beşik tonozla örtülüdür (Sözen, 1970). Kışık dersliklerin her ikisinden de çatıya çıkan birer merdiven mevcuttur (Kuran, 1969). Yapıda ana eyvan, yan eyvanlar ve giriş eyvanı avlu kotundan bir basamak yüksektedir (Sözen, 1970). Tam bir simetrik plana sahip olan Burûciye Medresesi’nin kubbe ile örtülü giriş

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eyvanı, o dönem için farklı bir yaklaşım sergilemektedir. Bütün elemanlarının birbiriyle orantılı olarak ayarlanması, iç ve dış mekanın beraber çözümlenmesinden dolayı avlulu medreseler içinde başarılı medreselerdendir (Tuncer, 2008).



Şekil 3. *Buruciye Medresesi Ana Eyvan ve Kubbe İle Örtülü Giriş Eyvanı (D. Merve Kelkit, 2022).*

Medresenin giriş cephesi taç kapı üzerindeki zengin bitkisel süslemeleri ve rumi, lotus ve palmetlerin oluşturduğu girift kompozisyon ile estetik bir görünüm kazanırken diğer cepheler oldukça sade bir görünüme sahiptir. Taç kapının iki yanında mukarnas kavrısalı alınlıklara sahip, simetrik düzende iki pencere yer alır. Cephe duvarının köşeleri yuvarlak planlı ve kademe halinde yivli kulelerle dengelenmiştir. Korniş hizasındaki yazı kuşağı ile cephedeki simetrik düzen vurgulanmıştır (Aktemur & Kukarcı, 2005).

ŞİFAİYE MEDRESESİ

Anadolu Selçuklu çağı, İslam tarihinde hastane yapımı açısından altın çağ olarak kabul edilir. Birbirlerini takip eden iki kardeş sultan Keykavus ve Keykubad, biri Sivas'ta diğeri Konya'da birer şifaiye ve tıp medresesinden oluşan hastane kompleksi inşa ettirmişlerdir. Günümüze sadece Keykavus'un Sivas'taki şifaiyesi kalmıştır (Kuban, 2002).

Şifaiye'nin kapısındaki kitabeye göre yapı 1217-18'de tamamlanmıştır. Bu yapı boyutları itibariyle Selçuklu çağının en büyük yapısıdır. Plan tipolojisi avlulu medreselerden çok farklı değildir (Kuban, 2002). 1768 yılında çıkarılan bir fermanla şifahane, medreseye çevrilmiştir (Semerci, 2017).

Şekil 4'te görülen dikdörtgen planlı, açık avlulu, dört eyvanlı ve revaklarla çevrili tek katlı medresenin güney eyvanında Keykavus'un türbesi yer almaktadır (Yalçinkaya, 2007). Kuşkusuz yapının en gösterişli kısmı sultanın mezarıdır. Tam kare planlı olmayan çift cidarlı türbenin iç örtüsü kubbeli, dıştan ongen kasmağa oturan piramidal bir külahla örtülüdür (Kuban, 2002). Şifahane ve türbe cephesi, tuğla ile karışık zengin bir çini mozaik tekniğine sahiptir. Mavi, beyaz, firuze, lacivert renklerle geometrik geçme ve yıldızlar, örgülü kufiler oluşturulmuştur (Aslanapa, 1993).



Şekil 4. Şifaiye Medresesi Eyvanları ve Planı (URL-1, D. Merve Kelkit, 2021, Kuban, 2002).

Ana eyvanın yanında iki büyük mekân yer almaktadır. Revaklarla çevrili avlulu etrafında odalar sıralanmaktadır. Medrese hücreleri beşik tonozla örtülüdür. Avluda bir havuz yer alırken, avlu etrafında otuz adet oda bulunmaktadır.

GÖKMEDRESE

Selçuklu veziri Sâhib Ata Fahreddin Ali tarafından 1271 yılında yaptırılmıştır. Gökmedrese mimarının adı bilinen az sayıdaki Selçuklu yapılarından biridir.

Sivas Kentindeki Anadolu Selçuklu Medreselerinin Bir Yöntem Denemesi ile İrdelenmesi

Taçkapının iki yanındaki köşe sütunlarının üstündeki yazıtlarda mimarın adının Konyalı Kâlûyân olduğu okunur (Kuban, 2002).

Açık avlulu ve dört eyvanlı tasarlanan medresenin, özgün niteliklerinden sadece bir bölümü bugüne ulaşabilmiştir. Mermer giriş cephesi ve batı kanadının mekan düzeni özgünlüğünü korumaktadır. Kuzey ve güneyde yer alan hücrelerin önemli ölçüde müdahale gördükleri tespit edilmiştir. Doğu yönünde konumlanan ana eyvan, yan mekanlarıyla birlikte yıkılmıştır. Avluda simetrik bir şema olmasına rağmen güney eyvanın doğusunda yer alan hücreler, güney cephesinden dışa doğru taşarak simetriyi bozmaktadır. Şekil 5'te görülen avlunun kuzey ve güney kenarlarında, orta eksenlerinde yan eyvanlarla yükseltmiş revaklar sıralanmaktadır. Bu eyvanların yan taraflarında simetrik olarak üçer adet sivri beşik tonozlu hücreler yer almaktadır (Kuban, 2002).



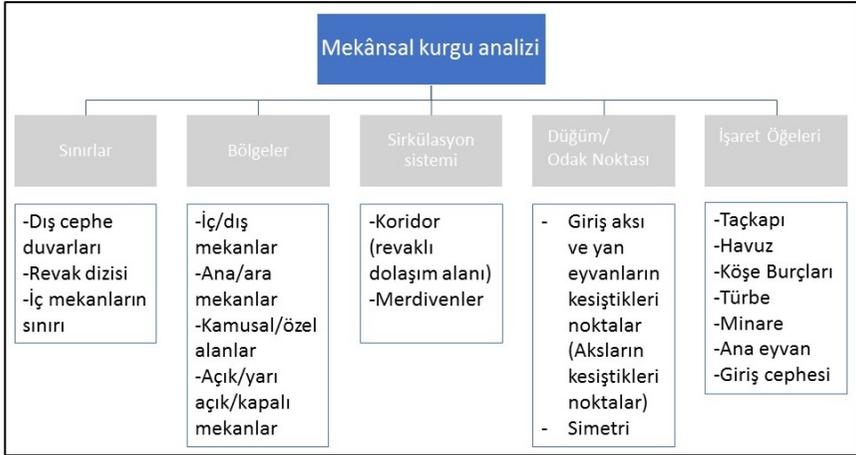
Şekil 5. Gökmedrese ve Avlusu (D. Merve Kelkit, 2022).

Zengin çini mozaikleri, iri plastik kabartmaları ve ince işlemeli taş süslemelerin görkemli birlikteliğini gösteren taç kapı ve cephesi ile Gökmedrese Anadolu Selçuklu medrese mimarisinin en gelişmiş yapısıdır (Aslanapa, 1993). Taçkapının on dört sıralı mukarnastan oluşan kavsarası, petek biçimini oluşturmaktadır. Taçkapının girişi basık kemerli, geçmeli renkli mermerden oluşmaktadır (Tuncer, 2008). Süslemelerin zengin ve etkili

görünmesinde malzeme olarak mermer kullanılmasının etkisi büyüktür (Aktemur & Kukarcı, 2005).

BULGULAR

Kevin Lynch'in "Kent İmgesi" kitabında, kentsel mekânların okunmasında kullandığı kavramsal çerçeve mekânsal ölçeğe indirilerek yeni bir çerçeve oluşturulmuştur. Sınırlar, bölgeler, sirkülasyon sistemi, düğüm/odak noktaları ve işaret öğeleri başlığı altında yeni bir yöntem denemesi yapılmıştır. Bu yöntem denemesinde Lynch'in kavramsal çerçevesi revize edilerek Şekil 6'da görülen parametreler çalışmaya dahil edilmiştir.

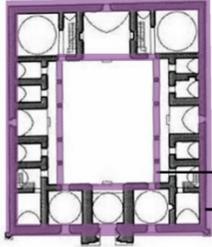
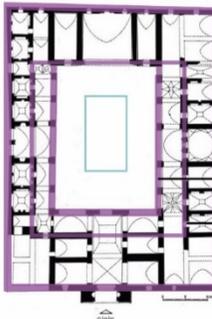
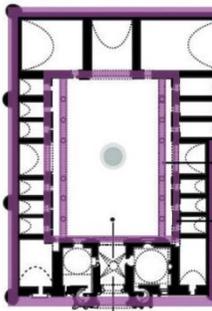


Şekil 6. Mekânsal Analiz İşleyiş Şeması.

SINIRLAR

Kevin Lynch sınırları iki bölge arasında sınır işlevi gören doğrusal öğeler olarak tanımlamaktadır. Sınırlar bazı noktalarda geçişler veren, iki bölgeyi birbirinden ayıran duvarlar olabilir (Lynch, 1960). Analiz edilen yapıların dış cephesi yapının bütünsel bir şekilde algılanıp kent içinde okunaklılığını sağlarken yapı içerisindeki farklı işlevlere ait mekânları birbirinden ayırarak sınır oluşturmaktadır. Revaklı sütun dizisi ise avlu ve iç mekanı ayıran sınırlardır (Tablo 1).

Tablo 1. Mekânsal Kurgu Analizinde Sınırlar.

Sınırlar		Plan
Buruciye Medresesi	Buruciye Medresesi'nde dış cephe duvarları, avlunun kuzey ve güney cephesinde devam eden revaklı sütun dizisi sınırları oluşturmaktadır. Dış cephe duvarları kısmen geçirimsiz görünüme sahipken, revak dizisi geçiren bir yapıya sahiptir.	 <p>Revaklı sütun dizisi Dış duvarlar</p>
Şifaiye Medresesi	Dış cephe duvarları, avlunun kuzey, güney ve batı cephesinde devam eden revaklı sütun dizisi ve iç mekan duvarları sınır oluşturmaktadır.	 <p>Revaklı sütun dizisi İç mekan duvarları Dış duvarlar</p>
Gökmedrese	Uzun süredir restorasyonda olan yapının güncel hali üzerinden değerlendirilmeler yapılmıştır. Dış cephe duvarları, avlunun kuzey ve güney cephesinde devam eden revaklı sütun dizisi ve iç mekan duvarları sınır oluşturmaktadır.	 <p>Revaklı sütun dizisi İç mekan duvarları Dış duvarlar</p>

BÖLGELER

Kevin Lynch'e (1960) göre bölgeler; ortak özelliklere sahip, içeriden algılanabilen kentin orta veya büyük ölçekli bölümlerini oluşturmaktadır.

Bölgeler içindeyken tanımlanması oldukça kolay, eğer dışarıdan da görünebiliyorsa aynı zamanda dışsal referanslar için de kullanılabilen bir kent imgesidir. Medrese yapılarını bölgeler açısından analiz ettiğimizde dört ana bölgeye sahip olduğu saptanmıştır. Yapı içerisinde bölgeler iç/dış mekan, ana/ara mekan, kamusal/özel alan ve açık/yarı açık/kapalı mekana göre sınıflandırılmıştır. Bu bölgeler [Tablo 2'](#)de görülen kat planları üzerinde farklı renklerle gösterilirken mekanların işlevi ve fiziksel özellikleri dikkate alınmıştır.

Medrese yapılarında olmazsa olmaz bölümler olduğu gibi, işleve ve ihtiyaca göre çeşitlilik gösteren bölümler de mevcuttur. Çalışma kapsamında yapılan literatür araştırmasında medrese yapılarında eyvan, avlu, derslik(hücre) bölümlerinin her zaman kullanıldığı tespit edilmiştir. Buruciye Medresesini farklı kriterlere göre bölgelere ayırmak mümkündür. Yapıdaki hücreler medresede kalan öğrencilere özel iken; eyvanlar, kışlık dersaneler, mescid ve türbe herkese açıktır yani kamusal alandır. Yapı ara/ana mekanlara göre bölgelere ayırdığımızda, doğu cephesindeki ana eyvan ve iki yanındaki kışlık dersaneler ana mekanı oluşturur. Kuzey ve güney cephesindeki hücreler ve eyvanlar ara mekanlardır. Şifaiye Medresesi'nde işleve ve ihtiyaca göre bölgelere ayırdığımızda kuzey ve güney cephesindeki hücreler, hasta ve doktora ayrılmış özel mekanlar; vestibülün iki yanındaki hücreler hasta kabul hücreleri olarak kullanılan kamusal mekanlardır. Doğru cephesindeki büyük eyvan ve iki yanındaki hücrelerin hastanede hangi amaçla kullanıldığı bilinmese de, bu bölgelerin hacimlerine bakıldığında önemli bir işlevi olduğu tahmin edilmektedir. Gökmedrese'de eğitim gören kişilerin hücreleri özel mekanlar olurken, herkesin kullandığı kütüphane, abdesthane, türbe, mescid, dârü'l-kurrâ ve derslikler kamusal mekandır. Kütüphane, abdesthane, türbe, mescid, dârü'l-kurrâ ve derslikler ana mekanlar olurken; hücreler ve yan eyvanlar ara mekandır.

Tablo 2. Mekânsal Kurgu Analizinde Bölgeler.

Bölgeler	Plan
<p>Buruciye Medresesi</p> <p>Açık/yarı açık/kapalı mekanlara göre yapıyı ele aldığımızda avlu açık mekan; eyvanlar ve avluyu saran revaklı dolaşım alanı yarı açık mekan; kışlık dersaneler, hücreler, türbe, mescid ve merdivenler kapalı mekanı oluşturmaktadır. Açık mekanlar(avlu) aynı zamanda dış mekan, kapalı mekanslar (kışlık dersaneler, hücreler, türbe, mescid) ise iç mekan olarak değerlendirilebilir.</p>	<p>Kapalı mekanslar (kışlık dersaneler, hücreler, türbe, mescid)</p> <p>Yarı açık mekanslar (revaklı dolaşım alanı)</p> <p>Yarı açık mekanslar (eyvanlar)</p> <p>Açık mekans (avlu)</p> <p>Ana mekanslar (kışlık dersaneler ve ana eyvan)</p> <p>Ara mekanslar (hücreler, yan eyvanlar)</p>
<p>Şifaiye Medresesi</p> <p>Açık/yarı açık/kapalı mekanlara göre yapıyı ele aldığımızda avlu açık mekan; doğu ve kuzey yönündeki eyvanlar, avluyu saran revaklı dolaşım alanı ve vestibül yarı açık mekan; hücreler, hasta kabul hücreleri ve türbe kapalı mekanı oluşturmaktadır. Açık mekanslar(avlu) aynı zamanda dış mekan, kapalı mekanslar (hücreler, hasta kabul odası ve türbe) ise iç mekanslar olarak değerlendirilebilir.</p>	<p>Yarı açık mekanslar (eyvanlar)</p> <p>Kapalı mekanslar (hücreler, hasta kabul hücreleri, türbe)</p> <p>Açık mekans (avlu)</p> <p>Yarı açık mekanslar (revaklı dolaşım alanı, vestibül)</p> <p>Ana mekanslar (ana eyvan)</p> <p>Ara mekanslar (hücreler, yan eyvanlar)</p> <p>Ana mekanslar (hasta kabul hücreleri)</p>

Tablo 2 (devam). Mekânsal Kurgu Analizinde Bölgeler.

Gökmedrese	<p>Açık/yarı açık/kapalı mekanlara göre yapıyı ele aldığımızda avlu açık mekan; eyvanlar ve avluyu saran revaklı dolaşım alanı yarı açık mekan; Hücreler, kütüphane, abdesthane, mescid, türbe ve dârü'l-kurrâ kapalı mekanı oluşturmaktadır. Açık mekanlar(avlu) aynı zamanda dış mekan, kapalı mekanslar (hücreler, türbe, mescid, dârü'l-kurrâ, kütüphane ve abdesthane) ise iç mekan olarak değerlendirilebilir.</p>	<p>Yarı açık mekanslar (eyvanlar)</p> <p>Kapalı mekanslar (hücreler, mescid, abdesthane, kütüphane, türbe)</p> <p>Açık mekans (avlu)</p> <p>Yarı açık mekanslar (revaklı dolaşım alanı)</p> <p>Ana mekanslar (ana eyvan, derslikler)</p> <p>Arta mekanslar (hücreler, yan eyvanlar)</p> <p>Ana mekanslar (kütüphane, abdesthane, mescid, dârü'l-kurrâ)</p>
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SİRKÜLASYON SİSTEMİ

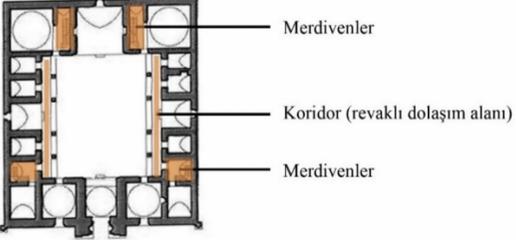
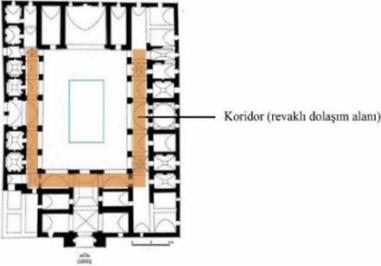
Sirkülasyon sistemi, yapı içerisinde insanların yatay ve düşey düzlemde dolaşımını sağlayan Tablo 3'te görülen koridor (revaklı dolaşım alanı), merdiven, rampa veya köprü gibi yapı elemanlarını kapsamaktadır. Yapı içerisinde farklı birimler arasında bağlantı ve geçişi sağlayan sirkülasyon sistemi tüm kullanıcılara hareket imkanı veren mekanslardır.

Yapının içerisinde dolaşımı sağlayan koridor mekansal analizi yapılan yapılarda öne çıkan parametredir. Gökmedrese'nin iki katlı olup olmadığına dair farklı görüşler mevcutken 2020 yılında tamamlanan restorasyonda yapının iki katlı olduğu kabul edilmiştir. Gökmedrese'nin sirkülasyon sistemi analizi için yapının güncel formu kabul edilmiştir. Kuban'ın (2002) aktarımına göre abdesthane mekansında bulunan ahşap merdivenin varlığına dair bir

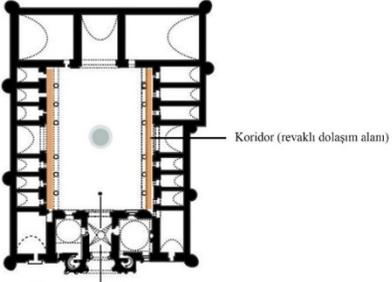
Sivas Kentindeki Anadolu Selçuklu Medreselerinin Bir Yöntem Denemesi ile İrdelenmesi

adet fotoğraf dışında günümüze ulaşmış bir veri yoktur. Aslanapa (1993) ise Gökmedrese'nin iki katlı olduğunu ve eski kaynaklarda iki kat üzerine 24 oda bulunduğu belirtildiğini ifade etmiştir. Buruciye Medresesi'nde arka eyvan bölümünün iki yanında bulunan merdivenleri göz önüne alarak Aslanapa (1993) gibi yapıyı iki katlı olarak nitelendirebiliriz.

Tablo 3. Mekânsal Kurgu Analizinde Sirkülasyon Sistemi.

Sirkülasyon Sistemi		Plan
Buruciye Medresesi	<p>Buruciye Medresesi'nde ana eyvanın iki yanındaki merdivenler yapının köşelerindeki odaların üst katına erişim sağladığı için bu yapıyı iki katlı kabul edebiliriz. Yapıdaki sirkülasyonu esas olarak revaklı dolaşım alanı sağlamaktadır. Bu bölge; hücreleri, kışık derslikleri ve eyvanı birbirine bağlamaktadır.</p>	 <p>Merdivenler Koridor (revaklı dolaşım alanı) Merdivenler</p>
Şifaiye Medresesi	<p>Şifaiye Medresesi tek katlı bir yapıdır. Bu yapıda sirkülasyon kuzey, batı ve güney yönündeki revaklı dolaşım alanı ile sağlanır.</p>	 <p>Koridor (revaklı dolaşım alanı)</p>

Tablo 3 (devam). Mekânsal Kurgu Analizinde Sirkülasyon Sistemi.

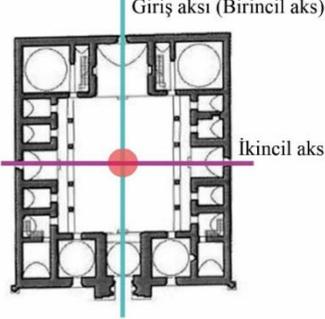
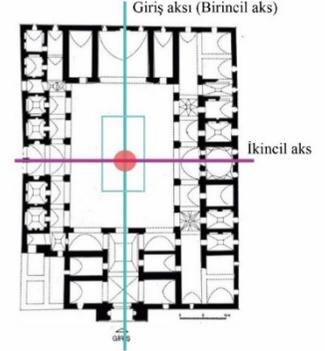
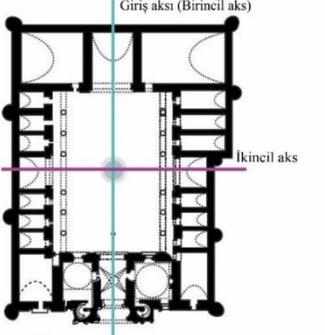
Gökmederse	Yapıdaki merdivenin varlığı ve konumu tartışmalı bir durumda olsa da kuzey ve güney yönündeki revaklı dolaşım alanı sirkülasyonu sağlamaktadır.	
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DÜĞÜM/ODAK NOKTASI

Kevin Lynch'e (1960) göre düğüm/odak noktası; kentlilerin bir noktadan diğerine hareket ederken kullandığı stratejik noktalar. Bir düğüm noktası hem kesişim noktası hem de yoğunlaşma alanı olabilir. Düğüm noktaları kavramsal olarak küçük noktalar olsa da büyük meydanlar veya genişletilmiş doğrusal alanlar olabilirler. Tablo 4'te analiz edilen medreselerdeki düğüm noktası giriş aksı ve ikincil aksın kesişimi olan ve medreselerde toplanma mekanı oluşturan avludur.

Şifaiye Medresesi'nde büyük eyvan tarafında 3 açıklık, giriş tarafında 2 açıklık yapılmıştır. Revakların arkasında boydan boya uzanan koridorlarla istenen serbestlikte düzenlemeler yapılmıştır. İki yan revaklar tümüyle simetrik bir yapı etkisi yaratmasına karşın güneyde sultan türbesinin iki yanındaki odalar kuzey cephesine göre oldukça büyüktür. Bütün bu oransal düzenlemeler ve simetriden uzaklaşmalar ciddi bir tasarım çabasını kanıtlamaktadır (Kuban,2002).

Tablo 4. Mekânsal Kurgu Analizinde Düğüm/Odak Noktası.

Düğüm/Odak Noktası	Plan
<p>Buruciye Medresesi</p> <p>Yapının geometrisi ve akslar düğüm noktalarını oluşturmaktadır. Buruciye Medresesi'nde tam bir simetri hakimdir. Giriş aksı ve ikincil aksın kesişimi olan avlu, yapının düğüm noktasıdır.</p>	 <p>The plan view of Buruciye Medrese shows a central courtyard (avlu) where the main axis (Giriş aksı) and the secondary axis (İkincil aks) intersect. The main axis is a vertical line, and the secondary axis is a horizontal line. A red dot marks the intersection point at the center of the courtyard. The building's layout is symmetrical around these axes.</p>
<p>Şifaiye Medresesi</p> <p>Tam simetrik bir yapı olmayan Şifaiye Medresesi'nin giriş aksı ve ikincil aksın kesişimi olan avlu ve havuz yapının düğüm noktasını oluşturur.</p>	 <p>The plan view of Şifaiye Medrese shows a central courtyard (avlu) where the main axis (Giriş aksı) and the secondary axis (İkincil aks) intersect. The main axis is a vertical line, and the secondary axis is a horizontal line. A red dot marks the intersection point at the center of the courtyard. The building's layout is not fully symmetrical, but the central courtyard and pool area are defined by the intersection of these axes.</p>
<p>Gökmedrese</p> <p>Tam simetrik bir yapıda olmayan Gökmedrese'nin giriş aksı ve ikincil aksın kesişimi olan avlu ve havuz yapının düğüm noktasını oluşturur. Yapı tam simetrik olmasa da kuzey ve güney cephesindeki hücreler, yan eyvanlara göre simetrik bir düzende kurgulanmıştır.</p>	 <p>The plan view of Gökmedrese shows a central courtyard (avlu) where the main axis (Giriş aksı) and the secondary axis (İkincil aks) intersect. The main axis is a vertical line, and the secondary axis is a horizontal line. A red dot marks the intersection point at the center of the courtyard. The building's layout is not fully symmetrical, but the central courtyard and pool area are defined by the intersection of these axes.</p>

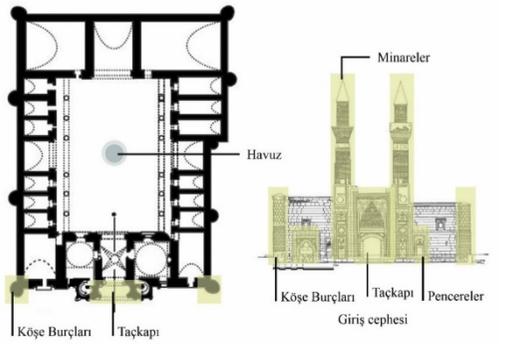
İŞARET ÖĞELERİ

Lynch'e (1960) göre işaret öğeleri noktasal referans kaynağıdır. Bir bina, işaret levhası, dükkan veya dağ gibi kolay tanımlanabilen bir fiziksel oluşum olmaları sebebiyle imgelerde kullanılan diğer öğelere göre daha nettir. Tablo 5'te analiz edilen yapılardaki taç kapı, havuz, köşe burçları, türbe, minare, ana eyvan, giriş cephesinin işaret öğesi olarak ele alındığı görülmektedir.

Tablo 5. Mekânsal Kurgu Analizinde İşaret Öğeleri.

İşaret Öğeleri		Plan ve Cephe
Buruciye Medresesi	<p>Bir yapıda iç ve dış mekan öğeleri, işaret öğeleri olabilir. Buruciye Medresesi'nin giriş cephesi başlı başına güçlü bir işaret öğesi iken, bu cephedeki köşe burçları, taç kapı, pencereler de işaret öğesidir. Ayrıca iç mekandaki ana eyvan, yazı şeridi, sivri kemerleri ve kemer köşelerindeki insan başı kabartmaları ile dikkat çekici bir işaret öğesidir.</p>	<p>Köşe Burçları Taçkapı Pencerler</p> <p>Giriş cephesi</p> <p>Ana eyvan</p> <p>Köşe Burçları Taçkapı</p>
Şifaiye Medresesi	<p>Karşı karşıya inşa edilen Çifte Minareli Medrese ve Şifaiye Medresesi'nin giriş cepheleri birbirleri ile rekabet halindedir. Medresesinin taç kapısı, havuzu, türbenin kubbesi ve giriş cephesi işaret öğesidir.</p>	<p>Havuz Türbe</p> <p>Türbe ve giriş cephesi</p> <p>Şifaiye Medresesi kesiti</p> <p>Taçkapı</p>

Tablo 5 (devam). Mekânsal Kurgu Analizinde İşaret Öğeleri.

Gökmedrese	<p>Gökmedrese'nin giriş cephesi göz alıcı bezemeleri ve işlemleri ile en görkemli Anadolu Selçuklu yapılarından biridir. Taç kapıdaki olağanüstü motifler, sırlı tuğla bezemeli minare, giriş cephesinin içinde tasarlanan çeşme ve köşe burçları işaret öğeleridir.</p>	 <p>The image contains two architectural drawings of the Gökmedrese. On the left is a floor plan showing the layout of the building, with labels for 'Köşe Burçları' (corner towers) and 'Taçkapı' (main entrance). On the right is an elevation drawing of the building's facade, showing the 'Giriş cephesi' (entrance facade) with labels for 'Köşe Burçları', 'Taçkapı', 'Pencere' (window), and 'Minareler' (minarets). A 'Havuz' (fountain) is also indicated in the floor plan.</p>
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SONUÇ VE DEĞERLENDİRMELER

Bu çalışmada uygulanan yöntem denemesi ile Kevin Lynch'in kentsel analiz başlıkları, yapı özelinde mekânsal analiz yaparak kullanılmıştır. Sınırlar, bölgeler, sirkülasyon sistemi, düğüm/odak noktaları ve işaret öğeleri başlıkları altında örnek seçilen yapılar arasında benzerlik ve farklılıklar tespit edilmiştir.

Sınırlar, üç yapıda da benzer gelişim göstermektedir. Beden duvarını andıran dış duvarlar yapıyı bir bütün olarak algılamamızı sağlamaktadır. Dış cephe duvarları ve iç mekan duvarları kısmen geçirimsiz görünüme sahipken, revak dizisi geçirgen yapısı ile açık/yarı açık mekanlar arasında sınır oluşturur.

Bölgeler, özel/kamusal, iç/dış, ana/ara, açık/yarı açık/kapalı mekanlar başlıkları altında ele alınmıştır. Seçilen üç yapıda da bu alt başlıklara ait mekanlar vardır fakat mekanların boyutları ve çeşitlerinde farklılıklar tespit edilmiştir. Hücre sayılarına göre Buruciye Medresesi'nin diğer medreselere göre daha küçük olduğu tespit edilmiştir. Yarı açık mekan olan eyvan, seçilen bütün medreselerde abidevi boyutlarıyla devletin ve sultanın gücünü simgelemektedir. Eyvan ve derslikler temel ana mekan olurken Şifaiye

Medresesi'nde buraya hasta kabul hücreleri eklenmektedir. Gökmedrese'de farklı işlevde mekanlar karşımıza çıkmış, ana mekanlara kütüphane, abdesthane, türbe, mescid, dârü'l-kurrâ eklenmiştir. Zorlu bir iklime sahip olan Sivas şehrinde, bütün medreselerde açık avlulu bir plan düzeni mevcuttur. Seçilen bütün medrese yapılarında öğrencilerin ve hocaların konakladıkları hücreler özel alanlar olurken, kamusal mekanlar çeşitlilik göstermektedir. Seçilen bütün örneklerde derslikler kamusal mekan olurken Şifaiye medresesinde hasta kabul hücreleri kamusal mekana eklenir; Gökmedrese'de ise abdesthane ve dârü'l-kurrâ eklenir.

Şifaiye Medresesi tek katlı, Buruciye Medresesi ve Gökmedrese iki katlı inşa edilmiştir. Seçilen örnekler arasında kat sayısı açısından birlik olmasa da revaklı dolaşım alanı bütün medreselerde sirkülasyonu sağlamaktadır. Düğüm noktaları yapının geometrisi ve aksların kesiştikleri noktalara göre oluşturulmaktadır. Buruciye Medresesi'nde tam bir simetri hakimken diğer medreselerde bu simetri sağlanamamaktadır. Seçilen üç medresede de aksların kesişim noktası avlunun merkezidir.

Her yapının kendine has işaret öğeleri olsa da abidevi taç kapı bu medreselerin ortak öğesidir. Buruciye Medresesi ve Gökmedrese'de köşe burçları; giriş cephesindeki pencereler dikkat çekmektedir. Seçilen medreseler arasında sadece Gökmedrese'de minare ve çeşme vardır. Şifaiye Medresesi görkemli türbesi ile diğer yapılardaki türbelerden daha niteliklidir. Ayrıca iç mekandaki ana eyvan abidevi boyutlarıyla bütün medreselerde önemli bir işaret öğesi olmuştur.

Tüm bu değerlendirmeler sonucunda [Tablo 6](#) hazırlanmıştır. Bu tabloda belirli parametrelere göre medreseler kıyaslanmış, benzerlikler ve farklılıklar tespit edilmiştir. Bu çalışmanın sonucunda, medreselerin mekân kurgusunda eyvan, revaklı sütun dizisi, avlu, türbe, mescid ve derslik gibi birimlerde mimari nitelik açısından benzer tasarım kararlarının alındığı tespit edilmiştir.

Sivas Kentindeki Anadolu Selçuklu Medreselerinin Bir Yöntem Denemesi ile İrdelenmesi

Medreselere ihtiyaç ve işleve göre farklı hacimlerin eklendiği fakat avlu ve eyvanın değişmeyen temel elemanlar olduğu dikkat çekmiştir.

Tablo 6. Sivas'taki Anadolu Selçuklu Medreselerinin mekânsal analizi.

	<i>Buruciye Medresesi</i>	<i>Şifaiye Medresesi</i>	<i>Gökmedrese</i>
<i>Açık Avlulu</i>	●	●	●
<i>Kapalı Avlulu</i>			
<i>Revaklı Sütun Dizisi</i>	●	●	●
<i>Tek Katlı</i>		●	
<i>İki Katlı</i>	●		●
<i>Eyvan</i>	●	●	●
<i>Derslikler (Hücreler)</i>	●	●	●
<i>Kışlık Dershaneler</i>	●		
<i>Türbe</i>	●	●	●
<i>Mescid</i>	●		●
<i>Merdiven</i>	●		●
<i>Havuz</i>		●	
<i>Taç Kapı</i>	●	●	●
<i>Köşe Burçları</i>	●		●
<i>Minare</i>			

Eyvan, kubbe ve minare gibi abidevi öğeler devletin ve sultanın gücünü mekâna işlerken, halk nezdinde saygınlığını arttırır. Sivas'taki Anadolu Selçuklu medreselerinde de eyvanın boyutu ve biçiminin simgesel bir anlamı vardır. Fazlıoğlu'na (2001) göre Anadolu Selçukluların inşa etmiş olduğu medreseler, darüşşifalar, camiler, imaretler gibi kurumlar; Anadolu Selçuklularının sahip oldukları estetik düşüncenin ve zihniyetin cisimleşmiş halleridir.

Avlu, Klasik Selçuklu medrese mimarisinin vazgeçilmez bir elemanıdır. İster kapalı tipte olsun ister açık tipte olsun avlu medrese mimarisini şekillendiren ana unsurlardandır. Çalışmada ele alınan yapılarda da avlu önemli bir mimari öğedir. Anadolu Selçuklu mimarisi Orta Asya gelenekleriyle kurgulanmış olup Anadolu topraklarında kendi kimliğini bulmuştur.

Tarihimize ışık tutan bu değerli yapıları yaşatmak ve korumak için, onlar hakkında daha çok bilgi edinmemiz gerekmektedir. Bu çalışmada da Sivas kentindeki Anadolu Selçuklu medreseleri hakkında kültürel bir envanter oluşturulmuş, literatürde yer alan çalışmalardan farklı olarak yöntem denemesi yapılmıştır. Bu çalışmanın Sivas kenti ve medrese yapıları ile sınırlı kalmayıp, ilerleyen dönemlerde yapılacak çalışmalarda yöntem önerisi olarak altlık oluşturması ümit edilmektedir.

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