

# A Morphological Analysis of the Urban Interface-Sculpture Relationship: The Case of Eskişehir Governmental Square-Atatürk Statue\*

Gürkan Okumuş

Istanbul Topkapi University, Department of Design, Interior Design Program  
Author Mail: [grknokms@gmail.com](mailto:grknokms@gmail.com)

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## Abstract

Public spaces are the areas where social, cultural, and political changes are seen strikingly. These areas mostly are the focal points of the city center in continuous change-transformation processes. Because these areas are open to the access of each component of the society without any discrimination, where there is a common and participatory sharing and where daily life is continually experienced. Sculptures, which play a decisive role in defining and forming the identity of such areas, are the essential symbol elements that continually re-shape public spaces. In this framework, it is necessary to analyze the areas and their environment of the components that make up the public spaces, and how the space changes these components formally over time.

The modernism approach in Turkey has been adopted as an ideology in line to establish a nation-state. Within the framework of this ideological perspective, the modernization project was carried out through this nation-state politics. One of the main purposes of this approach was to create the image and perception of the 'modern city'. In this regard, it is planned that a state-based view in which national regime ideals are represented will become visible in city centers. The way of seeking for public spaces developed with modern urban planning defines an area where the Atatürk statue is focal and representative point. The statue of Atatürk is the main determining and affecting factor on the public space in the process of constructing a new memory.

In this direction, the study consists of examining the Government Square, which has been used as the administrative center until today, by revealing the reflection of the public space model of "boulevard-square-government buildings " created in all cities within the content of the modernization project, with the spatial analysis method proposed formally. The area, which was created with the idea of creating a square within the content of the reconstruction works in 1945, consists of the Government House, the Central Bank, the Courthouse and the Atatürk Statue.

The study primarily aims to understand the current spatial situation of Eskişehir Governmental Square. Then, for this purpose, the Atatürk statue and all other spatial components in the public space are analyzed. The morphological analysis and its assessment method of this study are based on the criteria that emerged as a result of readings about public space and its spatial components. These criteria are as follows: morphological features and character of public space, characteristics of the components forming the public space, functional features of the public space, and its reflections, the user-sculpture, public space-sculpture, and sculpture-architectural landscape relations. These analyzes were interpreted and evaluated within the framework of different approaches developing conceptual background. As a result, various concluding remarks are presented related with selected case study.

## Keywords

Public Space, Urban Morphology, Eskişehir Governmental Square, Atatürk Statue

## Introduction

Public spaces appear as areas where socio-cultural and political changes in cities are seen strikingly. These areas located in the city center are exposed to continuous change-transformation processes. Because the said areas are shared, open to everyone, and have an egalitarian quality. Sculptures,

which have a decisive role in defining these spaces and forming their identity, are symbolic elements that shape public spaces. In this framework, it is necessary to reveal the public space-sculpture relationship by analyzing how the sculpture shapes the space.

In this context, various theoretical approaches have been put forward on the formation-transformation- change processes of public spaces throughout history. The main idea referenced by each approach was separated from each other, and spatial analyzes were made on different analyzes and models. Rob Krier (Urban Space, 1979) made a typomorphological study by classifying public spaces according to their geometrical characters. Krier analyzes public spaces in three parts as regular-irregular, closed-open, square-triangle-circle according to their geometric characters and makes typological and morphological analysis of public space. In this framework, he categorized squares as three basic geometrical forms: square, circle and triangle as public spaces. On the other hand, Krier states that spatial typologies produce many variations in line with the geometric character-urban pattern differentiation of these areas (Krier, 1979). Paul Zucker (Town and Square: From the Agora to the Village Green, 1959) evaluated the square as a public space according to its formal qualities and classified it through five archetypes. The first of these five archetypes is the *closed square* typology, in which the space is independent. It expresses the typology in which the space is directed to the main building as the *dominated square*. Zucker calls the space created around the center the *nuclear square*, the space formed by the coming together of the units, the *grouped square*, and the space without any borders, the *amorphous square* typology. (Carmona et al., 2003). Christopher Alexander (A Pattern Language, 1977) produced an analysis model by considering public space in the context of its form character. In this model, it shows a structuralist understanding by considering the public space through functional connections. In this context, it examines public spaces under two main headings as negative and positive spaces by associating them with the concept of closure. According to the analysis, Alexander defines the unformed and undefined areas as negative, and the areas where a distinctive pattern can be defined as positive spaces (Alexander et al., 1977)

Roger Trancik (Finding Lost Space, 1986) presented an evaluation in the context of the characteristics of the elements surrounding public spaces. In this framework, it examines spaces as hard and soft spaces in a functional context. Trancik defines hard space as meeting and social event places with certain boundaries. Streets and squares show the characteristics of hard spaces. Contrary to the built environment, parks and urban gardens dominated by the natural environment are soft spaces (Trancik, 1986). The EPOA (The Essex Design Guide for Residential and Mixed Use Areas, 1997) categorized public spaces in terms of quality. In this spatial classification, two typologies have been introduced.

Streets/squares as public spaces and the groups of buildings around them are examined in their formal/informal context. According to the categories, three titles were created: formal space and regular building, formal space and irregular building, and informal space and irregular building (Carmona et al., 2003). Oktay (1996), on the other hand, makes a classification based on spatial activity and order. In this context, he examines the space in two categories as static and dynamic, regular and irregular. At this point, the spaces that show diversity and variability add stability or movement to the area. In another approach, Kevin Lynch (The Image of the City, 1960) created an evaluation model within five city images that make up the urban image. The theory of urban images reveals the determination of urban components and the environmental image formed in people's minds. These five images are paths, edges, district, node and landmark. Lynch refers to *paths* as an area that can be communicated with the environment, and the street cites railroads as an example. The second city image can be expressed as the *edges*, the place between two regions. An example of this situation is the coasts. *District* are the upper scale areas of the city. *Nodes* define the important centers of the city and are symbolic spaces. The fifth city image *landmarks*, on the other hand, consist of physical formations. A symbolic structure, which is considered important in the city, can be an example of a landmarks. Lynch states that urban images have a guiding role for the city and its inhabitants.

In addition to the prominent theoretical approaches, another topic that constitutes the conceptual structure of the study is the relationship between Republic (Government) Squares and Atatürk statues. In line with the idea of building a "modern city" adopted in the context of the nation-state ideology, creating the visibility of the state-based approach in urban centers was among the main goals of the regime as a spatial practice in the period. Monuments and sculptures were chosen as the carrier element of the republican regime and the most appropriate type of art in the creation of national identity (Bozdoğan, 2002). Monuments and statues of the Republic, which ensure the creation of national consciousness and social memory, were placed in "Republic Squares" in order to immortalize the founder Atatürk, to convey the revolutionary expressions and the memory of the War of Independence to future generations. These monuments, which are of primary importance in Atatürk's relationship with society, are indicative of modernity. In addition, the monuments that form the identity of the modern city have played a leading role in the society's meeting with art (Yeşilkaya, 2002). In this context, it can be said that the idea of creating a modern and contemporary city model in Turkey

consists of a spatial order in which the Atatürk statue is located and the state is represented around it. (Arıtan, 2008). In the formation and shaping process of the squares, the main element that produces and shapes the space has been the statues of Atatürk. (Tekiner, 2010; Yasa Yaman, 2011; Okumuş, 2022). In this structural order created after the proclamation of the Republic, Atatürk and/or Cumhuriyet Street, Boulevard and Square have a symbolic power in the newly built identity-memory representation of the city. (Batur, 1984). In this context, the study aims to analyze how the statue of Atatürk shapes the public space and interface in line with the parameters that will help to read the public space in a holistic context.

## Method

In the light of the theoretical framework, various criteria for public space and its constituent components were determined in the study. First of all, in the first table, the formation criteria of public spaces and spatial quality evaluation were made. Various parameters were determined in the context of morphological analysis realized in the context of public space character and spatial qualities. The first of these parameters is the categorization created in line with the geometric character of the spaces (Krier, 1979). The formal classification of "squares" as a public space, the arrangement of the elements surrounding the public space, the form-character structure of the public space are examined. In addition, other criteria evaluated in the analysis include the relationship between the activity character of the space and the building layout. (Zucker, 1959; Trancik, 1986; Alexander, 1977; EPOA, 1997). (Table 1). In the second table, spatial analysis is carried out within the framework of the physical criteria of public spaces. In the examination made within the framework of different approaches in theoretical readings; The position of the sculpture, its relationship with spatial units, its relationship with the architectural landscape, the functional relationship in the space and the monument-building layout are explained. (Table 2). This analysis examines the current spatial situation of the area and the change-transformation process, comparing the past-current photographs and evaluating the plan diagrams of the present. Finally, in the third table, it is aimed to determine the urban images (path, edge, district, node, landmark) in the public space specified in Kevin Lynch's studies and apply them for the determined area (Table 3). The study focuses on the relationship between the Atatürk Statue and Eskişehir Government



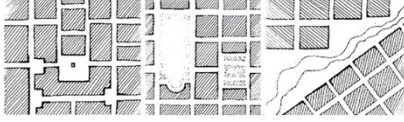




Square, which is one of the reflections of the theoretical approach in Turkey.

## The Formation Process of Eskişehir Governmental Square

In Turkey, after the proclamation of the Republic, a holistic modernization project was carried out in line with the ideology of the regime. One of the priority issues of the modernization project has been spatial planning. The reflection of this spatial approach in Eskişehir is a public space shaped around an administrative center. Eskişehir has been one of the commercial, industrial, and transportation centers since the first years of the Republic (Koca and Karasözen 2010, p.193). It can be said that the demolition of the old central settlements located on both sides of the Porsuk Stream and the construction of new buildings in their place played an important role in the modern appearance of Eskişehir. Towards the middle of the 20th century, the city witnessed the construction of new public spaces and new roads. In 1945, the modernization process of the city began. In this framework, the state-centered public space model of the Republic was created in the city center. In 1952, an architectural competition was opened by İller Bank. In this way, a new and modern plan for the city was prepared (Mimarlık, 1952; Çelen Öztürk, 2016). **(Figure 1)**. The construction of many public buildings, which were decisive in the shaping of the new city center, was carried out in this period. State buildings, which stand out in the creation of the functional fiction of the city and were built within the framework of the original architectural approach of the period, are among the qualified examples designed after the transition of the city to the planned period. (Koca and Karasözen, 2010).
























The first step of spatial formation was taken with the Government House, which was built in Eskişehir in 1948 and is a registered cultural property today and designed by the architect Bedri Uçar with the Second National Architecture approach. (Koca and Karasözen, 2010; Özkut, 2017). The Government House is located in the area as the defining element of Eskişehir Government Square. The building was built in 1945 within the framework of the urban planning studies carried out by the Ministry of Public Works and Urban Planning. In the ongoing process, a square was created around the building (Özkut, 2017). After the Government House, the Courthouse and the Central Bank structure, which surrounds the area and continues to function, were built.

Table 1. Public space and evaluation model<sup>1</sup>

PUBLIC SPACE AND PARAMETERS	TYPES OF PUBLIC SPACE	SPATIAL ANALYSIS
<p><b>Public Space and Morphological Context</b></p> <ul style="list-style-type: none"> <li>□ Square</li> <li>○ Circle</li> <li>△ Triangle</li> <li>— Other</li> </ul>	 <p style="text-align: center;"> <span>□ Square</span>      <span>○ Circle</span>      <span>△ Triangle</span> </p>	<p>Public spaces are examined in three categories according to their geometric characters. These categories are: It consists of square, circle, triangle forms and variations of these forms. (Krier, 1979)</p>
<p><b>Morphological Relationship and Square</b></p> <ul style="list-style-type: none"> <li>■ Dominated</li> <li>■ Closed</li> <li>● Nuclear</li> <li>□ Grouped</li> <li>~ Amorphous</li> </ul>	 <p style="text-align: center;"> <span>■ Closed</span>      <span>■ Dominated</span>      <span>● Nuclear</span>      <span>□ Grouped</span> </p>	<p>Squares are examined through five archetypes. These; dominated, closed, nuclear, grouped and amorphous square. (Zucker, 1959)</p>
<p><b>Architectural Landscape and Public Space</b></p> <ul style="list-style-type: none"> <li>■ Hard Space</li> <li>□ Soft Space</li> </ul>	 <p style="text-align: center;"> <span>■ Hard Space</span>      <span>□ Soft Space</span>      <span>□ Soft Space</span> </p>	<p>Public spaces are divided into two as hard and soft spaces according to their characteristics. Hard spaces are social activity areas with certain boundaries. Soft Space is parks and urban gardens that are close to the natural environment. (Trancik, 1986)</p>
<p><b>Morphological Character Structure</b></p> <ul style="list-style-type: none"> <li>□ Negative Space</li> <li>■ Positive Space</li> </ul>	 <p style="text-align: center;"> <span>□ Negative Space</span>      <span>■ Positive Space</span> </p>	<p>Public spaces are divided into two as negative and positive, according to their form characteristics. Formally undefined and non-functional spaces are negative spaces; Useful and enclosed areas are considered positive. (Alexander, 1977)</p>
<p><b>Public Space in the Context of Activity Character</b></p> <ul style="list-style-type: none"> <li>↔ Static Space</li> <li>↔↻ Dynamic Space</li> </ul>	 <p style="text-align: center;"> <span>↔ Static Space</span>      <span>↔↻ Dynamic Space</span> </p>	<p>Public spaces are examined in two parts, statically and dynamically, according to their activity characteristics. Formally undefined and non-functional spaces are static spaces; The spaces where sitting and resting actions take place, away from the holistic space perception, are static spaces. (Krier, 1979)</p>
<p><b>Public Space and Building Layout</b></p> <ul style="list-style-type: none"> <li>■ Formal Space</li> <li>~ Informal Space</li> </ul>	 <p style="text-align: center;"> <span>■ Formal Space</span>      <span>~ Informal Space</span> </p>	<p>Public spaces are examined in two parts as regular and irregular spaces in terms of the layout and location of the surrounding buildings. Regular spaces; They are places of diversity and vitality. Irregular spaces; They are monotonous and stable spaces. (Krier, 1979)</p>
<p><b>Public Space and Spatial Analysis</b></p> <ul style="list-style-type: none"> <li>□ Formal Space-Formal Building</li> <li>□ Formal Space-Informal Building</li> <li>~ Informal Space-Informal Building</li> </ul>	 <p style="text-align: center;"> <span>□ Formal Space - Formal Building</span>      <span>□ Formal Space - Informal Building</span>      <span>~ Informal Space - Informal Building</span> </p>	<p>Public spaces are examined in terms of quality as regular-irregular buildings and formal-informal spaces. (EPOA, 1997)</p>


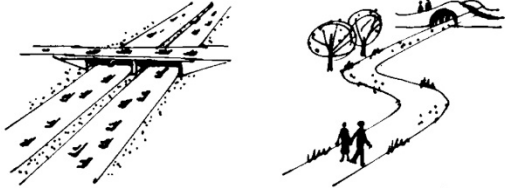

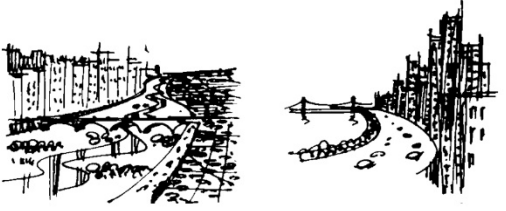
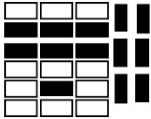
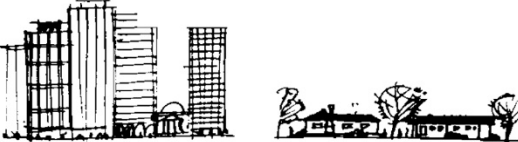
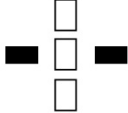
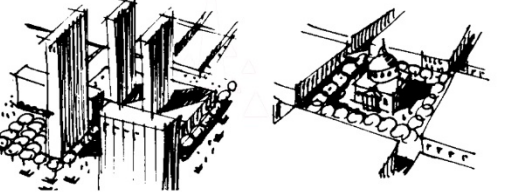
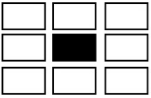






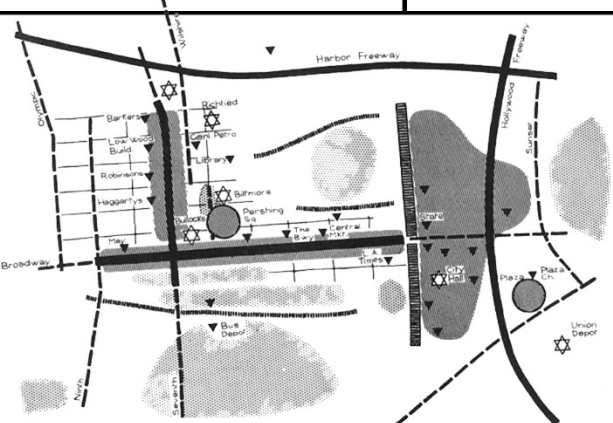
<sup>1</sup> Table 1 has been prepared by the author, benefiting from the work of Paul Zucker, Rob Krier, Roger Trancik, EPOA (Essex Planning Officers Association) and Christopher Alexander.

Table 2. Public space physical formation parameters and spatial analysis<sup>2</sup>

PUBLIC SPACE PHYSICAL FORMATION PARAMETERS	SPATIAL ANALYSIS	
<p><b>Location and Access</b></p> <ul style="list-style-type: none"> <li> Statue</li> <li> Urban Settlement</li> <li> Transport Axes</li> <li> Public Space</li> </ul>		<p>It is the analysis of transportation and access to the statue and square within the urban settlement.</p>
<p><b>Access to Public Space</b></p> <ul style="list-style-type: none"> <li> Statue</li> <li> Urban Settlement</li> <li> Transport Axes</li> <li> Access</li> </ul>		<p>It is an analysis showing the position of the statue in the square and the transportation axes.</p>
<p><b>Spatial Relationships</b></p> <ul style="list-style-type: none"> <li> Statue</li> <li> Public Space</li> <li> Public Buildings</li> <li> Access</li> </ul>		<p>It is the analysis in which the relationship between sculpture and building is examined. This analysis also includes the representation of public spaces and public buildings.</p>
<p><b>Functional Relationship in Space</b></p> <ul style="list-style-type: none"> <li> Public - Administrative Buildings</li> <li> Ceremony and Square</li> <li> Museum - Cultural Center</li> <li> Theater - Arts Center</li> <li> Other</li> </ul>		<p>It is the analysis in which the functional relations of the square and the buildings around it are examined. It aims to research the spatial arrangement of the area.</p>
<p><b>Architectural Landscape Relationship</b></p> <ul style="list-style-type: none"> <li> Statue</li> <li> Water Landscape</li> <li> Green Area Landscape</li> <li> Hard Area Landscape</li> </ul>		<p>It analyzes the relationship of the square with the architectural landscape elements.</p>
<p><b>Statue - Urban Pattern Relationship</b></p> <ul style="list-style-type: none"> <li> Statue</li> <li> Urban Pattern</li> </ul>		<p>It is the analysis in which the regular-irregular building sequence in the statue and its surroundings is examined.</p>

<sup>2</sup> Table 2 has been prepared by the author, considering the criteria determined for the physical components that make up public spaces.

Table 3. City Images- Public Space Relationship and Analysis<sup>3</sup>

CITY IMAGES AND PUBLIC SPACE RELATIONSHIP	CITY IMAGES AND SPACE	CITY IMAGES ANALYSIS
<p><b>Paths</b></p> 		<p>Paths can be defined as the axes of people's circulation and relationship. Examples of these areas are streets, avenues, pedestrian paths and railroads. (Lynch, 1960)</p>
<p><b>Edge</b></p> 		<p>Edges cover the boundaries formed between two regions. They form various separation points in the city. These; It can be land and sea separation or railway. (Lynch, 1960)</p>
<p><b>District</b></p> 		<p>Regions define large-scale areas of the city. As an example of these; Housing area, industrial area, coastal and coastal area, education campuses can be given. (Lynch, 1960)</p>
<p><b>Node</b></p> 		<p>Gathering areas, squares and urban activity areas form the focal point of the city. Crossroads and symbolic and communal areas with high density. (Lynch, 1960)</p>
<p><b>Landmark</b></p> 		<p>Landmarks are physical formations that have an important function in finding location and direction. These structures are; It can be a pool, a building, a tree, a clock tower and a statue. (Lynch, 1960)</p>
<p><b>City Images Graphic</b></p> <ul style="list-style-type: none"> <li> Paths</li> <li> Edge</li> <li> District</li> <li> Node</li> <li> Landmark</li> </ul>		

<sup>3</sup> Table 3 has been prepared by the author, benefiting from the work done by Kevin Lynch in his book 'The Image of the City' (1960). Lynch's sketches and urban image work of the city of Los Angeles are based on the twentieth edition of the book, produced by 'The M.I.T Press' in 1990.

The Courthouse, which is used as the Regional Administrative Court today, was designed between 1947-49 in a way that reflects the architectural features of the period. The building, which is among the type projects of the period, is accessed via Adliye Sokak today. There is also an Atatürk statue depicted in civilian clothes at the entrance of the building. The Central Bank, which was obtained as a result of the competition opened in 1952 and has been a registered cultural property since 2000, was designed by Architect Orhan Bolak within the framework of the Second National Architecture approach. In this approach, Government Square is a public space where the state is represented. Administrative buildings around the square, on the other hand, complement the public space. (Koca and Karasözen, 2010; Özkut, 2017). The place where Eskişehir's transformation into a modern city took place was the Government Square surrounded by state buildings. (Özkut, 2017).

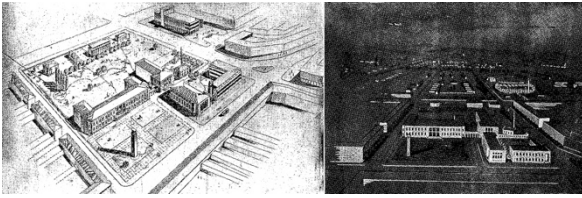


Figure 1. Eskişehir Government Square with the drawings of Mehmet Ali Topaloğlu, Melahat Topaloğlu and Bülent Berksan, who won the first and second prizes in the competition opened by İller Bank in 1952 (Mimarlık, 1952)

After a short time, work began on the construction of the Atatürk statue. The Atatürk statue becomes the ideological representation of the Governmental Square. In this direction, within the framework of the demands of the public, media organs, and non-governmental organizations, a competition was opened for the "Eskişehir Atatürk and Youth Monument" in 1962 (Alp, 2021). The jury, consisting of sculptor Ali Hadi Bara and architects Ahsen Yapanar and Nezi Eldem, chose Sadi Çalık's design as the first prize. The monument that Çalık completed in his workshop on the Beach road in Istanbul was placed in its place in the same year. (Çalık, 2004). One of the most striking points about this period was the strengthening of the relationship between architecture and art within the scope of "Plastic Arts Synthesis" and the reflection of this situation on architectural productions. The relationship between architecture and art can also be read from the architect-sculptor association in the jury team formed for the Eskişehir Atatürk and Youth Monument competition (Okumuş, 2021). The work of Sadi Çalık is one of the prominent and unique monuments of the period. It can be considered a good example of Çalık's design approach, which sees sculpture and space as holistic one. The monument is

in harmony with the square where it is located in the context of material-scale-location-facade relations.

## Eskişehir Governmental Square- Eskişehir Atatürk Statue Analysis and Results

Today, the same spatial order exists around Eskişehir Government Square, which is the modern city center of the Republic (Figure 2). There are official buildings around the area, including the Eskişehir Governor's Office (Government House), the Regional Administrative Court (Courthouse), the Central Bank, and the Eskişehir Municipality Building across it. In addition, there is the Old Atatürk Stadium, which was demolished and replaced by the nation's garden, near the area. Atatürk monument, located in Eskişehir Government Square, which has an official character, is in a position dominating the square (Okumuş, 2021). (Figure 3). The monument, which is one of Sadi Çalık's unique designs, defines the space and points to the state buildings model. (Figure 4). The monument is the focal point of the Government Square in the center of Eskişehir. While Atatürk is depicted in civilian clothes and with a figurative understanding in the monument, there are texts and reliefs inscribed on the left side of the monument (Okumuş, 2021). On the right side of Atatürk, a composition featuring Turkish youth holding torches in their hands was created. The monument symbolizes the determination of the Turkish youth and the representation of the Republic (Alp, 2021). In the direction of the study, the area was examined within the framework of analysis under the title of spatial-morphological-city images.

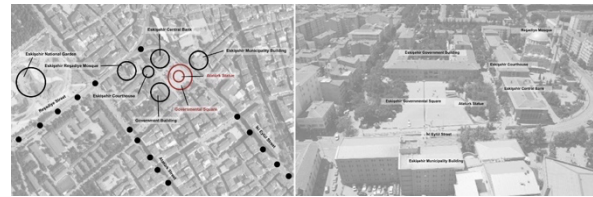


Figure 2. Eskişehir Governmental Square-Atatürk Statue Photograph and Image Analysis (Okumuş, 2021)



Figure 3. Eskişehir Governmental Square-Atatürk Statue Site Plan Analysis (Okumuş, 2021)



Figure 4. Eskişehir Governmental Square, Government House, Central Bank, Courthouse and Atatürk Statue. (Okumuş Archive, 2022)

**Morphological Analysis:** Eskişehir Governmental Square in terms of spatial characteristics; It has a morphological structure in the other form category. (Table 4). Governmental Square, which has the feature of being the dominated square because the place is formed around a building layout, has the characteristic of a hard space due to its boundaries and has a strong effect as a meeting-activity place in the society. (Figure 5). The area is functionally planned, surrounded by administrative structures, and has the characteristics of a positive space because it is useful and creates psychological comfort. The square has the appearance of a dynamic and organized space in the sense that it creates a holistic space perception, is the center of the urban movement, and allows for vitality, diversity, and various actions. The placement of the administrative structures around the square in a certain order ensures that the area displays the characteristic of an formal space-formal building.

**Spatial Analysis:** The main access point to the square in the city center is from Atatürk Boulevard and İki Eylül Street. The structural order of the 1950s in the square is preserved. The Governmental Square is surrounded by the Central Bank, Government House, Courthouse, and Municipality Building. The square has an important share in the cultural-social-historical memory of the city. The reference point of the square is the Atatürk and Youth Monument. The inviting expression of the pedestal on which the statue sits strengthens the square-statue-user relationship. The fact that the statue is away from a structure that puts pressure on its surroundings as a scale and form of expression has a positive effect on the user-statue relationship and the spatial perception and experience of the user. (Table 5). It is noteworthy that the square is a pedestrian priority and is open to the public. The formal setting of the square and the location of the statue in the open space create a well-defined public open space. The hard-soft landscape relationship in the area is designed in a way that is compatible with each other and allows for social activity. It can be said that the area is limited by the tree line and building group

around it, and within this framework, the square has a stable structure and is perceived holistically.



Figure 5. Eskişehir Governmental Square, Government House and Atatürk Statue (Okumuş Archive, 2022)

**Cognitive/City Image Analysis:** Eskişehir Governmental Square has an important place in the collective memory of the city as it continues to be permanent by witnessing different periods. The square, which is the center of social activities as well as symbolic elements such as the Atatürk statue and state buildings, is the main place in the formation of the city and the formation of social memory from the past to the present. Atatürk Boulevard in the city center is the main axis providing access to the area. The borders of the square consist of the Central Bank, the Government House, the Courthouse, and the Municipality Building. Around the square, there are cultural, artistic, and educational buildings where museums and libraries are located, commercial areas such as hotels and cafes, and a city park as a green area. (Figure 6). The main focal point of the square is the Eskişehir Atatürk and Youth Monument and the Government House, which is the dominant element in the formation of the urban movement. (Table 6). The monument in the area, together with the Government House and the Municipality Building, are the reference elements of urban memory (Okumuş, 2021).

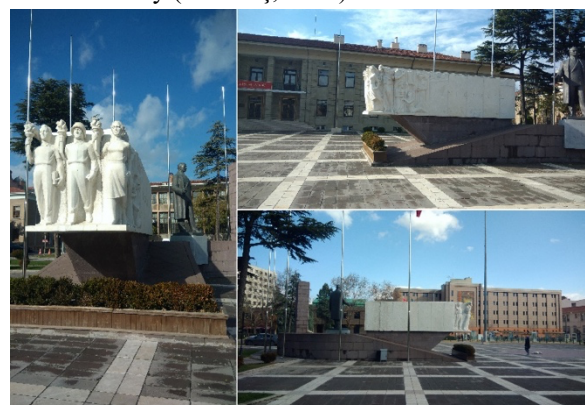


Figure 6. Eskişehir Governmental Square and Atatürk Statue (Okumuş Archive, 2022)



Table 4. Eskişehir Governmental Square morphological analysis (Okumuş, 2021)






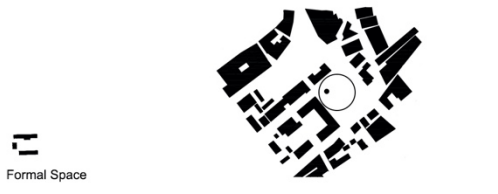

PUBLIC SPACE AND PARAMETERS	ESKİŞEHİR ATATÜRK STATUE AND ESKİŞEHİR GOVERNMENTAL SQUARE	SPATIAL ANALYSIS
<p><b>Public Space and Morphological Context</b></p> <ul style="list-style-type: none"> <li>□ Square</li> <li>○ Circle</li> <li>△ Triangle</li> <li>— Other</li> </ul>		<p>Eskişehir Governmental Square in terms of its spatial characteristics; has a morphological structure that enters the other form.</p>
<p><b>Morphological Relationship and Square</b></p> <ul style="list-style-type: none"> <li>■ Dominated</li> <li>■ Closed</li> <li>● Nuclear</li> <li>□ Grouped</li> <li>~ Amorphous</li> </ul>		<p>Governmental Square has the characteristics of a dominant square because the place is formed around a building order.</p>
<p><b>Architectural Landscape and Public Space</b></p> <ul style="list-style-type: none"> <li>■ Hard Space</li> <li>□ Soft Space</li> </ul>		<p>Governmental Square has the characteristic of a hard space due to its limited boundaries, and has a strong effect as a meeting place for the society. In terms of the form features of urban spaces, an area with a form surrounded is functional and useful and has a positive space feature.</p>
<p><b>Morphological Character Structure</b></p> <ul style="list-style-type: none"> <li>□ Negative Space</li> <li>⊕ Positive Space</li> </ul>		<p>A holistic space perception, a stable structure and the placement of the surrounding buildings on the square ensure that the area has a dynamic and regular space quality.</p>
<p><b>Public Space in the Context of Activity Character</b></p> <ul style="list-style-type: none"> <li>↔ Static Space</li> <li>↔↻ Dynamic Space</li> </ul>		<p>Eskişehir Governmental Square has the characteristics of a dynamic place due to its circulation and vitality.</p>
<p><b>Public Space and Building Layout</b></p> <ul style="list-style-type: none"> <li>■ Formal Space</li> <li>~ Informal Space</li> </ul>		<p>The area is limited by the surrounding tree line and building group. In this framework, the square has a stable structure and is perceived as a holistic one.</p>
<p><b>Public Space and Spatial Analysis</b></p> <ul style="list-style-type: none"> <li>□ Formal Space-Formal Building</li> <li>□ Formal Space-Informal Building</li> <li>~ Informal Space-Informal Building</li> </ul>		<p>In addition, the area has a regular and formal space.</p>

Table 5. Eskişehir Governmental Square and Eskişehir Atatürk Statue spatial analysis (Okumuş, 2021)

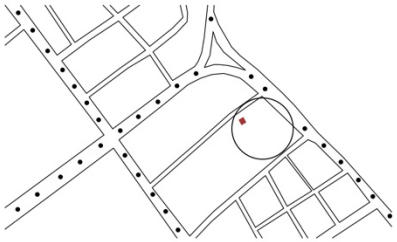
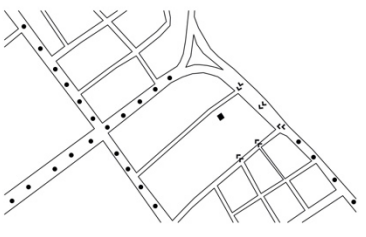
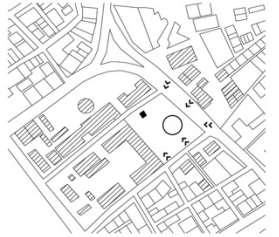




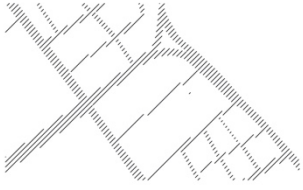

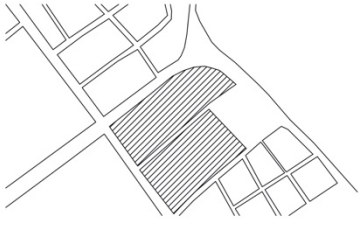
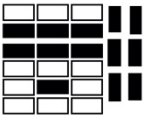

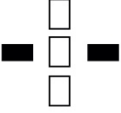
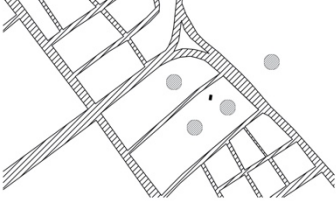
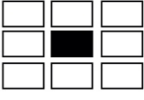
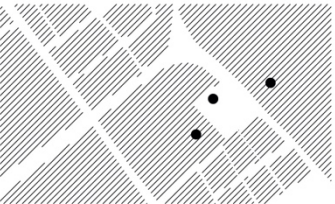





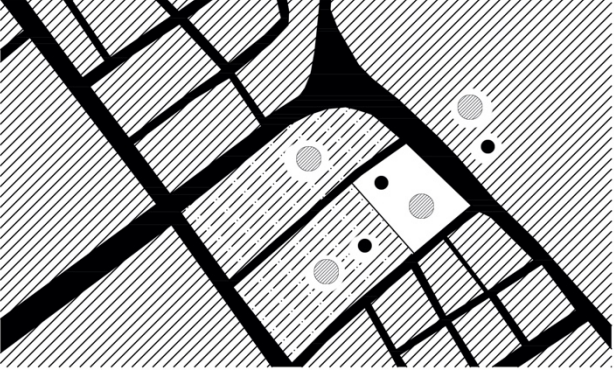
ESKİŞEHİR ATATÜRK STATUE	SPATIAL ANALYSIS	
<p><b>Location and Access</b></p> <ul style="list-style-type: none"> <li>■ Statue</li> <li>— Urban Settlement</li> <li>..... Transport Axes</li> <li>○ Public Space</li> </ul>		<p>The main access point to the square is from Atatürk Boulevard and İki Eylül Street.</p>
<p><b>Access to Public Space</b></p> <ul style="list-style-type: none"> <li>■ Statue</li> <li>— Urban Settlement</li> <li>..... Transport Axes</li> <li>➤➤ Access</li> </ul>		<p>Eskişehir Government Square can also be reached from Reşadiye Street, Atatürk Street and Kıbrıs Şehitleri Street.</p>
<p><b>Spatial Relationships</b></p> <ul style="list-style-type: none"> <li>■ Statue</li> <li>○ Public Space</li> <li>■ Public Buildings</li> <li>➤➤ Access</li> </ul>		<p>The area is surrounded by the Central Bank, Government Building, Courthouse, and Municipality Building. The square has an important share in the cultural-social-historical memory of the city. The reference point of the square is the Atatürk and Youth Monument.</p>
<p><b>Functional Relationship in Space</b></p> <ul style="list-style-type: none"> <li>■ Public - Administrative Buildings</li> <li>○ Ceremony and Square</li> <li>■ Museum - Cultural Center</li> <li>■ Theater - Arts Center</li> <li>■ Other</li> </ul>		<p>Around the square, there are cultural, artistic, and educational buildings where museums and libraries are located, commercial areas such as hotels and cafes, and a city park as a green area.</p>
<p><b>Architectural Landscape Relationship</b></p> <ul style="list-style-type: none"> <li>■ Statue</li> <li>□ Water Landscape</li> <li>■ Green Area Landscape</li> <li>■ Hard Area Landscape</li> </ul>		<p>The hard-soft landscape relationship in the area is compatible with each other. The relationship between the state buildings-monumental-commercial buildings in the square creates a regular building group and a defined space.</p>
<p><b>Statue - Urban Pattern Relationship</b></p> <ul style="list-style-type: none"> <li>■ Statue</li> <li>■ Urban Pattern</li> </ul>		<p>It can be stated that the square, which has a defined space feature, is well defined by the surrounding street, residential texture, and commercial settlement.</p>

Table 6. Eskişehir Governmental Square cognitive/city image analysis (Okumuş, 2021)

CITY IMAGES AND PUBLIC SPACE RELATIONSHIP	ESKİŞEHİR ATATÜRK STATUE AND SQUARE	CITY IMAGES ANALYSIS
<p><b>Paths</b></p> 		<p>Atatürk Boulevard, İki Eylül Street and Kıbrıs Şehitleri Street in the city center are the main axis providing access to the area.</p>
<p><b>Edge</b></p> 		<p>The borders of the square consist of the Central Bank, the Government Building, the Courthouse and the Municipality Building.</p>
<p><b>District</b></p> 		<p>Around the square, there are cultural, artistic and educational buildings where museums and libraries are located, commercial areas such as hotels and cafes, and a city park as a green area.</p>
<p><b>Node</b></p> 		<p>The main nodal point of the square is the Eskişehir Atatürk and Youth Monument and the Government Building, which are the dominant elements in the formation of the urban movement.</p>
<p><b>Landmark</b></p> 		<p>The monument in the area, together with the Government Building and the Municipality Building, are the reference elements of urban memory.</p>
<p><b>City Images Graphic</b></p> <ul style="list-style-type: none"> <li> Paths</li> <li> Edge</li> <li> District</li> <li> Node</li> <li> Landmark</li> </ul>		

## Evaluation and Conclusion

Cities are living organisms that are dynamic and open to constant change. In this framework, morphological methods have been developed to understand the structure of public space. In particular, typological studies led by Saverio Muratori<sup>4</sup> (4) in Italy were remembered again with the effect of Modern Architecture, which created new environments in cities. This approach sees the urban structure as a variable model over time and offers new principles for reading the urban pattern (Panerai and Castex, 1970; Güre, 2016). In this way, typological analysis in a city provides the formation of architectural space grammar. Moudon (1994) used the concept of typomorphology for studies in which both typology and a morphological language were used to describe the public space.

Typomorphology focuses on the physical and spatial structures of cities. It also defines the urban form by classifying the built environment and open area. This method emphasizes the historical layer of the constantly changing city/public space, its building/space typologies and its relationship with society. In this context, Krier (1979), defines public space as spaces outside the built environment. According to Krier, differentiations in geometric character and urban pattern produce various spatial typologies (Table 4). Lynch used urban images while describing public space. In this way, the concept of the city gains a multi-disciplinary meaning. In this framework, reading public space gains a different layer and the importance of the relationship between human and city is emphasized. In light of all the information, the morphological analysis method in the article was applied to the city of Eskişehir.

The transformation of Eskişehir from a traditional and small settlement to a modern city begins with the modernization process dating back to the end of the 19th century and becomes evident in the first years of the Republic. The construction of modern transportation networks, railways, boulevards, new industrial facilities, and residential areas has created a modern urban pattern (Özkut, 2017). The most important part of the "modern trace" is the construction of new public spaces and squares. The Government Square in the center of Eskişehir, which developed in line with the innovations of the Republic, is among the leading actors of the state-centered public space model and the change-transformation process in the city. It can be said that public spaces and structures that have an important place in urban memory in the context of spatial organization and continuity are unique and valuable in terms of being designed by important

representatives of Turkish modern architecture, references to period architecture and witnessing a period. While the surrounding of the square, which was shaped as a result of the need for an administrative center, was equipped with official institutions, the plastic expression representing the area became the statue of Atatürk.

The spatial formation in question is well defined in terms of scale and layout, which preserves its functional scheme and presents a holistic perception of space today. The square and its surroundings have been used with the same functions since the first year it was built. The area has a strong effect in terms of the regular space quality and the user-square-monument relationship (Table 5). The integration of the area, which is the center of the urban movement, with the public is at a high level. The square displays a harmonious image with the surrounding building sequence. As in the spatial model in all city centers in Turkey, the relationship between the public space shaped by the Atatürk statue and the state buildings representing the state is very strong in Eskişehir (Table 6).

As a result, this study has examined how the Eskişehir Governmental Square and Atatürk statue, which reflect the modern face of Eskişehir within the framework of various spatial evaluation methods and were built in line with the public space practices of the Republic, shaped the space. In this direction, the evaluation made at the scale of the study area, besides producing some important spatial results about the square and statue, also defines a scientific method for the analysis and holistic understanding of public spaces with the method explained in detail.

## Notes

\*This study was produced from the master's thesis titled "Urban Interface-Sculpture Arrangement: Atatürk Monuments" that Gürkan Okumuş has completed under the supervision of Prof.Dr. Özgür Ediz.

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Phillippe Panerai, Jean Charles Depaule were the pioneers in the Versailles School of Architecture, which contributed in many ways to typomorphological studies in France (Moudon, 1994).

<sup>4</sup> Pioneer scientists in Italy on typomorphological studies; Saverio Muratori, Gianfranco Caniggia, Paolo Moretto, Sandro Giannini. The person who made great contributions to urban morphology studies in England, M.R.G. It's Conzen. In addition, Jean Castex,

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